

**ALACHUA COUNTY PUBLIC SCHOOLS  
APPLICATION  
FOR EXEMPLARY STATUS  
IN THE TEACHING OF  
AFRICAN & AFRICAN AMERICAN  
STUDIES**

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# EXEMPLARY STATUS APPLICATION

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## Introduction

Alachua County Public Schools (ACPS) is committed to the success of every student. During the 2019-2020 school year, we served approximately 29,500 students, with 34% identifying as African American. These students have historically and consistently performed below their peers across core curriculum areas. We believe a comprehensive K-12 African and African American Studies curriculum will help to improve the academic achievement of our African American students. We also believe an African and African American Studies curriculum will positively change the perception of African Americans for all students, regardless of race. When researching the curricular possibilities, we concluded, that by following the criteria for the exemplary status designation from the Florida Commissioner of Education's African American History Task Force, we would produce a curriculum capable of resulting in the desired effects of improved performance and perception.

ACPS decided to seek the designation of an exemplary school district from the Florida Commissioner of Education's African American History Task Force in the spring of 2018. We began with an examination of Florida Statute 1003.42(2)(h) as a starting point to guide decision making to ensure a comprehensive African and African American studies curriculum. From that starting point we utilized the six criteria for the receiving of exemplary status published by Florida Commissioner of Education's African American History Task Force as a framework to assist in the design and implementation process for the curriculum. Our process included examining the curriculum already in place, finding the gaps in that curriculum, creating a plan for the building a curriculum to fill in those gaps, and creating mechanisms to continuously enrich the curriculum every year. The process was undertaken in consultation with various stakeholders including the school board, district teachers, the community, the Alachua County African American History Task Force (ACAAHTF), and representatives from the University of Florida.

Over the past two years, we systemically worked to create a holistic curriculum that integrates African American Studies from kindergarten through twelfth grade. Included on the following pages are a summary of the steps taken to create the curriculum and fulfill the requirements for exemplary status. This includes a description of the curriculum, how it was disseminated to district staff, administrators, and teachers along with the relationships established with the ACAAHTF, the University of Florida, and the community. Knowing that receiving the designation of an exemplary school district is not an endpoint, but an assertion of a commitment to an ongoing process of growing refining and implementing an ever evolving and culturally relevant curriculum, this report concludes with the plan for continuation of the process of implementing the sustained teaching of African and African American Studies in every classroom, K- 12, throughout the Alachua County school district.

## **CRITERIA 1: SCHOOL BOARD APPROVAL OF THE AFRICAN AMERICAN HISTORY INITIATIVE.**

*Evidence that the school board has developed a plan for the implementation of the Florida African and African American History required instruction.*

In August 2018, ACPS initiated and began implementing a plan for the infusion of an African and African American Studies into the K-12 curriculum. The curriculum specialist for Social Studies, Dr. Jon Rehm, was tasked with leading the effort for the creation of the curriculum. The initial stages included data gathering on the perceived needs of teachers within the district as related to the teaching of African American Studies through survey and teacher interviews (See Appendices A and B for survey questions, and research briefing). From this data an educational conference was planned that would springboard into the creation of the curriculum. A committee consisting of Executive Director of Curriculum Jennifer Wise, curriculum specialist, Dr. Jon Rehm, professional development supervisor, Bessie Criscione community member, Desmond Walker, ACAAHTF representatives Dr. Jacob Gordon and Dr. Barbara McDade Gordon, Florida Commissioner of Education's African American History Task Force member, Dr. Diedre Houchen, and University of Florida Librarian Stephanie Birch, convened to plan and implement the conference (See Appendix C and D for conference program and agenda). The Florida Commissioner of Education's African American History Task Force became a cosponsor of the conference held on May 4, 2019 at the A. Quinn Jones Center. In conjunction with the conference a community gathering was hosted by the Alachua County NAACP and attended by members of the Florida Commissioner of Education's African American History Task Force, local African American leaders, the Alachua County African American History Task Force, and representatives from the University of Florida, Alachua County School Board members, Superintendent Karen Clark, Deputy Superintendent Donna Jones, Executive Director of K- 12 Curriculum Jennifer Wise, and Social Studies Curriculum Specialist, Dr. Jon Rehm and representatives the Marion County school board was held on the evening of May 3<sup>rd</sup>, 2019. The purpose of this gathering and the African American History Educator's Conference was to seek feedback from the community, interact with and solicit assistance from local experts in the field, collaborate with other school districts, and participate in exploring the local history of Alachua County.

On April 16, 2019, Social Studies Curriculum Specialist, Dr. Jon Rehm and the Chairman of the ACAAHTF, Dr. Jacob U'Mofe Gordon, on the recommendation of the Florida Commissioner of Education's African American History Task Force, met with Dr. Patrick Coggins of Stetson University, who gave a presentation on the requirements for exemplary status. In August of 2019, Dr. Coggins was hired as a consultant for the project with Dr. Rehm as the project coordinator. Dr. Coggins and Dr. Rehm gave a presentation to Superintendent Karen Clark on September 6, 2019 (See Appendix E for presentation PowerPoint). From this meeting Dr. Jon Rehm was named African and African American Studies exemplary status district coordinator and an advisory committee of Deputy Superintendent, Donna Jones, Executive Director of K- 12 Curriculum, Jennifer Wise, and Director of Equity and Outreach, Valerie Freeman was formed (See Appendix F for district initiative organization).

A timeline for the plan of the creation of the curriculum and curriculum overview were created by consultant, Dr. Coggins and district coordinator, Dr. Rehm and provided to the School Board, Superintendent, advisory committee and public (See Appendix G and H for timeline and overview). On February 4, 2020 a review of the plan and progress report were delivered to

the School Board at a board workshop by consultant Dr. Patrick Coggins and district coordinator Dr. Jon Rehm (See Appendix I and J for agenda and PowerPoint & link the video recording of presentation).

Implementation guides in the form of curriculum frameworks were created in each of the core academic disciplines of English/ Language Arts, Fine Arts, Mathematics, Science, and Social Studies. Each framework gives teachers a list of Florida standards and benchmarks through which to develop their own lessons to infuse African and African American Studies to guarantee that coverage stretches over the entire school year (See Appendix K for comprehensive framework of all disciplines).

*Evidence that the plan has been publicized in school district's curriculum guides etc.*

ACPS has created numerous avenues with which it's faculty and staff can access the African and African American Studies curriculum. The district utilizes a teacher portal through which faculty members access all curricular materials. Within the portal there are access points to the scope and sequence and curriculum maps. These access points are differentiated by elementary, middle, and high school levels. An interdisciplinary studies access point has been created at each of these levels and will house curriculum frameworks, units of study, and other resources for each of the required areas of studies: African and African American Studies, Holocaust Studies, Women's Studies and Hispanic Studies. Through these individual access points, teachers have access to the full African and African American Studies curriculum for their grade level and access to the other grade levels within either elementary, middle and high school levels. All materials within these access points are also linked within the curriculum maps for each grade level. Specific units of study are linked to the curriculum maps where the unit would best be infused during the school year (See Appendix L and M for screenshot of location within the portal).

An African and African American Studies webpage for the community has been established to ensure transparency in the process and in the curriculum (<https://www.sbac.edu/Page/1034>). This site includes the district's mission and vision for infusion of African and African American Studies, access to exemplary status materials including this report, samples of the curriculum frameworks, sample units of study, and examples of infusion occurring in classrooms across the district.

## **CRITERIA 2: STRUCTURED PROFESSIONAL DEVELOPMENT**

*Evidence that the school district has developed and implemented an ongoing professional development plan for training teachers, students and school staff in strategies for teaching African American History.*

Alachua County Public Schools developed a series of trainings to ensure that all district and school site faculty and administration including curriculum specialists, media specialists, and academic coaches received training in strategies and implementation of the African and African American Studies curriculum. In October of 2020, all district and school site personnel received the introductory training in the curriculum and how to access the curriculum created and conducted by consultant Dr. Patrick Coggins, and district coordinator, Dr. Jon Rehm (See Appendix V for PowerPoint). In addition, 258 district staff members including district administration, principals, assistant principals, school coordinators and curriculum writers received in depth training that will be available to all faculty and staff as voluntary professional development.

School Board members received training, created and delivered by the consultant, Dr. Patrick Coggins, and district coordinator, Dr. Jon Rehm, at the school board workshop held on February 4, 2020 (See Appendix I and J for agenda and PowerPoint link the video recording of presentation). Superintendent Karen Clark received training, created and delivered by consultant, Dr. Patrick Coggins, and district coordinator, Dr. Jon Rehm, in a meeting held on September 6, 2019 (See Appendix E for PowerPoint). The superintendent's executive staff of Deputy Superintendent, Donna Jones, Executive Director of K-12 Curriculum, Jennifer Wise, and Director of Equity and Outreach, Valerie Freeman received training, created and delivered by the consultant Dr. Patrick Coggins and district coordinator Dr. Jon Rehm, in a meeting held on September 27, 2019 (See Appendix E for PowerPoint).

Forty-one principals, 41 assistant principals, 2 professional development supervisors, and 2 exceptional student learning supervisors received training, created and delivered by the consultant, Dr. Patrick Coggins, and district coordinator, Dr. Jon Rehm, in meetings held on January 28 and 30, 2020 (See Appendix N for PowerPoint). Training for principals and assistant principals will continue on an annual basis as part of regular district wide principal and assistant principal meetings and will be conducted by district coordinator, Dr. Jon Rehm.

Training for the district's 6 curriculum specialists and 5 district curriculum supervisors, was created and conducted by district coordinator, Dr. Jon Rehm, in a meeting held on October 9, 2019 (See Appendix O for PowerPoint). Training for curriculum specialists and district curriculum supervisors will continue on an annual basis as part of regular district curriculum meetings and will be conducted by district coordinator, Dr. Jon Rehm.

Forty-one school coordinators attended a training created and conducted by consultant, Dr. Patrick Coggins, and district coordinator, Dr. Jon Rehm in a meeting held on November 19, 2019 (See Appendices P and Q for agenda and PowerPoint). A second meeting was scheduled for training of school coordinators in April of 2020 was cancelled due to stay at home orders by Governor Ron DeSantis and will be rescheduled during the 2020-2021 school year. The training for the 2020-2021 of the school coordinators took place on October, 14 2020. School coordinator training will be ongoing and will continue on an annual basis as part of regular district curriculum meetings and will be conducted by district coordinator, Dr. Jon Rehm.

Training for 42 curriculum writers, curriculum specialists and academic coaches was created and conducted by consultant, Dr. Patrick Coggins, and district coordinator, Dr. Jon Rehm in a meeting held on October 1 2019 (See Appendices R and S for agenda and PowerPoint). Training for curriculum writers, specialists and coaches will continue on an annual basis as needed and will be conducted by district coordinator, Dr. Jon Rehm.

Training for the ACAAHTF, a community advisory task force, was created and conducted by consultant Dr. Patrick Coggins, and district coordinator, Dr. Jon Rehm in a meeting held on October 14, 2019 (See Appendix T and U for agenda PowerPoint).

In October of 2020, all district teachers, guidance counselors, and media specialists participated in virtual training sessions created and conducted by consultant Dr. Patrick Coggins, and district coordinator, Dr. Jon Rehm (See Appendix V for PowerPoint). Training was conducted virtually during the school's October faculty meeting. The training will be annually be held during preplanning or at the first faculty meeting of the year. Any teachers not in attendance or hired after this training will be able to access the training from the interdisciplinary studies portal that houses the curriculum for African and African American Studies. Additional training and an assessment for continuing education credits will be available for all teachers.

In addition to trainings specifically related to exemplary status, ACPS, has conducted and or participated in the following professional development programs related to the teaching of African and African American Studies:

Alachua County Public Schools and the Commissioner of Education's African American History Task Force hosted the African American History Educator's Conference for teachers of Alachua, Marion, Putnam and surrounding counties held on May 4, 2019 at the A. Quinn Jones Center for Excellence (See Appendix I, J, and W for program, agenda and flyer). The keynote was delivered by Dr. Patrick Coggins of Stetson University, and four sessions were delivered by Dr. Patrick Coggins, Dr. Barbara McDade Gordon, Professor emeritus at the University of Florida, and University of Florida Librarians Dr. Daniel Reboussin of the African Studies Collection and Stephanie Birch of the African American Studies Collection. Fifty-six Alachua county teachers, 42 Marion County teachers and 3 Putnam county counselors attended the conference. A post conference reception was held for participants at the A. Quinn Jones Museum & Cultural Center where participants toured the museum. Planning for a virtual follow-up conference in the summer of 2021 began in September of 2020.

The University of Florida hosts an annual K-12 Teacher Summer Institute on Africa for ACPS teachers and preservice teachers. The institute is headed by Dr. Agnes Leslie, Director of Outreach for the University of Florida's Center for African Studies. The objective of the institute is for participants to increase their knowledge about Africa, including its geography, history, and culture. Participants develop lesson plans for use in their classrooms. Since 1999, two hundred ten teachers have attended the Summer institute

Alachua County Public Schools collaborates with Everfi to offer Everfi 306 to all teachers as professional development on a continuous basis. Everfi 306 is an online course that gives teachers an overview of African American History exploring the journey of African Americans from the transatlantic slave trade to the present day. To date 73 district teachers have participated in Everfi 306.

Beginning with the 2019-2020 school year, an annual professional learning community was established for the teachers of the African and African American History courses. Facilitated by district coordinator, Dr. Jon Rehm, and Technology Coach, Patrick Kee, the teachers met throughout the school year to plan curriculum build resources and develop their course from the scope and sequence. Dr. Agnes Leslie and Dr. Barbara McDade Gordon from the University of Florida were guest presenters during one of the sessions (See Appendix CC for the Agenda of the first meeting).

During the 2020-2021 school year, an African and African American history professional learning community was established for the teachers at Oak View Middle school. Facilitated by district coordinator, Dr. Jon Rehm, the teachers met throughout the school year to plan how to infuse African and African American history into their curriculum and build resources to expand the scope and sequence for 6th grade World History, 7th grade Civics, and 8th grade United States History.

*Evidence that adequate resources have been allocated to structured professional development programs and for enhancing the instruction of African American History in an infused format.*

In addition to specific structured professional development programs, numerous resources have been created to enhance instruction of the African and African American Studies curriculum. The district coordinator, Dr. Jon Rehm has developed and coauthored with the school coordinators a monthly digital newsletter that is distributed to all district teachers through the school coordinators (See Appendix X for sample newsletters). Each newsletter is themes so as to include information to help teachers infuse information from a specific topic that month.

Two websites have been developed in conjunction with the University of Florida. District coordinator Dr. Jon Rehm worked with the University of Florida African American Studies librarian Stephanie Birch and African Studies Curator Dr. Dan Reboussin at the George A. Smathers Libraries to create two University of Florida library-based websites to assist district teachers with accessing library content and open access resources online. These sites are: [https://guides.uflib.ufl.edu/AFAM\\_K-12/home](https://guides.uflib.ufl.edu/AFAM_K-12/home) and [https://guides.uflib.ufl.edu/AFAM\\_K-12/Africa](https://guides.uflib.ufl.edu/AFAM_K-12/Africa)

Alachua County Public Schools teachers who participate in the University of Florida's annual K-12 Teacher Summer Institute on Africa create lesson plans and write articles that are included in the Center for African Studies magazine Teach African/ Irohin (<https://africa.ufl.edu/outreach/irohin/>). These magazines are available to all ACPS teachers as resources to enhance infusion of the African and African American Studies curriculum.

Ongoing professional development in African and African American Studies will generate additional units of study and modules that will be added to the Interdisciplinary Studies portal as they are vetted by the district coordinator and curriculum specialists.

### **CRITERIA 3: AFRICAN AMERICAN STUDIES CURRICULUM**

*Evidence of African American History Curriculum Frameworks K-12 has been integrated as part of its school district policy with respect to required curriculum.*

In accordance with FL1003.42(2)(h) Alachua County Public Schools developed a comprehensive framework for each of the core subject areas of English/Language Arts, Fine Arts, Mathematics, Science, and Social Studies (See Appendix K). Each framework gives teachers a list of Florida standards and benchmarks through which to develop their own lessons to infuse African and African American Studies to guarantee that coverage stretches over the entire school year. These frameworks are integrated into the scope and sequence and curriculum maps for each of the core subject areas (See Appendix M for scope and sequence and curriculum map samples). The curriculum units constructed for the African and African American Studies curriculum have been added to the district curriculum maps as resources for teachers to draw upon in their teaching (See Appendix M for scope and sequence and curriculum map samples and Appendix Y for units of study). The documents within the interdisciplinary studies portal along with the district's scope and sequence and curriculum maps are living documents and will continuously be updated as new materials are created and/or introduced into the African and African American Studies curriculum.

Beginning in the 2019-2020 school year, ACPS expanded its offering of African History and African American History courses from two high schools to being introduced as electives in all seven district high schools. New scopes and sequences and curriculum maps were created for these courses by African and African American History teacher, Jemeshia Lyons, and district coordinator, Dr. Jon Rehm.

*Evidence that the curriculum has been disseminated to curriculum specialists, teachers, media specialists and other educators in the district.*

The African and African American Studies curriculum has been disseminated to the faculty, staff and administration of all the schools in the district and curriculum specialists, media specialists, and academic coaches. The curriculum has been integrated into the teacher portal as a fundamental part of the curricular material alongside the scope and sequences and curriculum maps for each grade level and course (See Appendix L for screenshot of location within the portal). The material is also referenced within the curriculum map with direct links to the interdisciplinary studies portal for teacher ease of access. The curriculum is housed within our interdisciplinary studies portal along with materials for the other subjects mandated in FL1003.42(2) including Holocaust Studies (section G), Women's Studies (section Q), and Hispanic Studies (section P). All faculty, staff and administration of the schools in the district including curriculum specialists, media specialists, and academic coaches have and/ or will receive training in how to access and use the curricular materials. Additionally, all schools will have a designated school coordinator to assist schools with dissemination and assist individual teachers in accessing materials on the portal. All faculty and staff will receive training at the beginning of each school year and a version of the training will be available for any faculty or staff who were unavailable at the time of the training or were hired after the training has been completed for that school year (See Appendix V for PowerPoint).

*Evidence that there are adequate teaching resources including books, CD's, digital media, and lesson plans available to support this required instruction.*

All resources for African and African American studies are housed within access points available within the district's online portal accessible by all district teachers and staff. Each individual unit is housed within a folder that contains separate documents or links to all resources related to that unit including but not limited to audio and video recordings, readings, games and activities, assessments and assessment rubrics (See Appendix Y for units of study). The online portal will also contain a resource bank divided by grade level that includes websites, documentaries, readings and PowerPoint presentations (see Appendix L). A public website was created that contains sample elementary, middle and high school units, a sample curriculum framework, and sample materials.

The district coordinator, Dr. Jon Rehm, in conjunction with school coordinators publish a monthly African and African American Studies newsletter containing resources on a specific topic, divided by grade level (See Appendix Y). District coordinator, Dr. Jon Rehm, worked with the University of Florida African American Studies Librarian, Stephanie Birch, and African Studies Curator, Dr. Dan Reboussin, at the George A. Smathers Libraries to create two University of Florida library-based websites to assist district teachers with accessing resources within the Smathers library and open access resources online. These sites are [https://guides.uflib.ufl.edu/AFAM\\_K-12/home](https://guides.uflib.ufl.edu/AFAM_K-12/home) and [https://guides.uflib.ufl.edu/AFAM\\_K-12/Africa](https://guides.uflib.ufl.edu/AFAM_K-12/Africa). ACPS has collaborated with Matheson History Museum, a local history museum with a local history library and archives to provide resources, along with library and archival access for the creation of local African and African American Studies curriculum (See Appendix FF for resource list).

## CRITERIA 4: STRUCTURED TEACHING OF THE AFRICAN AMERICAN HISTORY CURRICULUM

*Evidence that the African American History content appears in lesson plans over the sustained period of 180 plus days.*

Before beginning the process of creating an African and African American Studies Curriculum the scope and sequence and curriculum maps were analyzed and a series of surveys and interviews were conducted to determine what content was already being taught and what content needed to be addressed by the curriculum (See Appendices A and B for survey questions, and research briefing). This research determined a preexisting curriculum existed consisted of: **Kindergarten-** Dr. Martin Luther King Jr./ The Dr. Martin Luther King Jr. Memorial and Rosa Parks; **Grade 1-** The “I Have a Dream” speech, African fables and folk tales, the biography of Harriet Tubman and Martin Luther King Day; **Grade 2-** Freedom quilts, African American inventors, Bitnou’s Braids, Fredrick Douglas, Mary McLeod Bethune, the Montgomery Bus Boycott, Rosa Parks, Dr. Martin Luther King Jr. Harriet Tubman, George Washington Carver, and President Barack Obama; **Grade 3-** African Art, The Anansi Spider, Serafina’s Promise, Madame C.J.K. Walker, Martin Luther King, Jr.: A Man with a Dream, Rosa Parks: Fighting for Civil Rights, African American Aviators; **Grade 4-** African Conquistadores, Fort Mose, Florida and slavery, African American involvement in the Seminole Wars, Florida’s African Americans during Reconstruction, Mary McLeod Bethune, Zora Neale Hurston, Nathaniel Adderley, A. Philip Randolph, and Sidney Poitier and the Civil Rights movement in Florida; **Grade 5-** African Conquistadores, African Slavery in the New World, African Americans during the Revolutionary War, Crispus Attucks, Slavery in the US Constitution; **Grade 6-** Monster by Walter Dean Myers, Ancient Egypt, Carthage, and African involvement in Indian Ocean trade; **Grade 7-** Booker T. Washington, W.E.B. Du Bois, Jim Crow, Slavery and the US Constitution, Thurgood Marshall Civil Rights and Civil Rights amendments; **Grade 8-** Gwendolyn Brooks, Langston Hughes, Maya Angelou, James Weldon Johnson, the Atlantic Slave Trade, Middle Passage, African Americans in the American Revolution, Crispus Attucks, the Haitian Revolution and the Louisiana Purchase, African American Inventions in the first half of the 19<sup>th</sup> century, the abolitionist movement, Fredrick Douglas, the Underground Railroad, Harriet Tubman, and the Civil Rights Amendment; **Grade 9-** Islam in Africa, African involvement in Indian Ocean trade, Ghana, Mali, Songhai, Great Zimbabwe, Mansa Musa, and Ibn Battuta; **Grade 10-** A Raisin in the Sun by Lorraine Hansberry, A Lesson Before Dying by Ernest Gaines, Between The World and Me by Ta-Nehisi Coates, Freedom Writers by Erin Gruwell, Sojourner Truth, Oprah Winfrey, the Little Rock Nine, and President Barack Obama; **Grade 11-** Beloved by Toni Morrison, The Bluest Eye by Toni Morrison, The Color Purple by Alice Walker, To Kill a Mockingbird with Connections to Rosewood, Emmett Till, Alice Walker, Langston Hughes, Maya Angelou, Letter from Birmingham Jail by Martin Luther King Jr., Jim Crow, W.E.B. DuBois, Black Nationalism, the Harlem Renaissance, the Civil Rights Movement, Back Panthers, and President Barack Obama; **Grade 12-** Their Eyes Were Watching God by Zora Neale Hurston, Things Fall Apart by Chinua Achebe, slavery in the US Constitution, the Civil Rights Amendments, and Brown v. Board of Education.

Preexisting Curricular Topics by Grade Level Prior to the Development of the Exemplary Status African American History Curriculum

Grade level	Topics
K	Dr. Martin Luther King Jr./ The Dr. Martin Luther King Jr. Memorial and Rosa Parks
1	The “I Have a Dream” speech, African fables and folk tales, the biography of Harriet Tubman and Martin Luther King Day
2	Freedom quilts, African American inventors, Bitnou’s Braids, Fredrick Douglas, Mary McLeod Bethune, the Montgomery Bus Boycott, Rosa Parks, Dr. Martin Luther King Jr. Harriet Tubman, George Washington Carver, and President Barack Obama
3	African Art, The Anansi Spider, Serafina’s Promise, Madame C.J.K. Walker, Martin Luther King, Jr.: A Man with a Dream, Rosa Parks: Fighting for Civil Rights, African American Aviators
4	African Conquistadores, Fort Mose, Florida and slavery, African American involvement in the Seminole Wars, Florida’s African Americans during Reconstruction, Mary McLeod Bethune, Zora Neale Hurston, Nathaniel Adderley, A. Philip Randolph, and Sidney Poitier and the Civil Rights movement in Florida
5	African Conquistadores, African Slavery in the New World, African Americans during the Revolutionary War, Crispus Attucks, Slavery in the US Constitution
6	Monster by Walter Dean Myers, Ancient Egypt, Carthage, and African involvement in Indian Ocean trade
7	Booker T. Washington, W.E.B. Du Bois, Jim Crow, Slavery and the US Constitution, Thurgood Marshall Civil Rights and Civil Rights amendments
8	Gwendolyn Brooks, Langston Hughes, Maya Angelou, James Weldon Johnson, the Atlantic Slave Trade, Middle Passage, African Americans in the American Revolution, Crispus Attucks, the Haitian Revolution and the Louisiana Purchase, African American Inventions in the first half of the 19th century, the abolitionist movement, Fredrick Douglas, the Underground Railroad, Harriet Tubman, and the Civil Rights Amendment
9	Islam in Africa, African involvement in Indian Ocean trade, Ghana, Mali, Songhai, Great Zimbabwe, Mansa Musa, and Ibn Battuta;
10	A Raisin in the Sun by Lorraine Hansberry, A Lesson Before Dying by Ernest Gaines, Between The World and Me by Ta-Nehisi Coates, Freedom Writers by Erin Gruwell, Sojourner Truth, Oprah Winfrey, the Little Rock Nine, and President Barack Obama
11	Beloved by Toni Morrison, The Bluest Eye by Toni Morrison, The Color Purple by Alice Walker, To Kill a Mockingbird with Connections to Rosewood, Emmett Till, Alice Walker, Langston Hughes, Maya Angelou, Letter from Birmingham Jail by Martin Luther King Jr., Jim Crow, W.E.B. DuBois, Black Nationalism, the Harlem Renaissance, the Civil Rights Movement, Black Panthers, and President Barack Obama
12	Their Eyes Were Watching God by Zora Neale Hurston, Things Fall Apart by Chinua Achebe, slavery in the US Constitution, Civil Rights Amendments, and Brown v. Board of Education.

ACPS developed comprehensive frameworks for each of the core subject areas of English/ Language Arts, Fine Arts, Mathematics, Science, and Social Studies (See Appendix K for curriculum frameworks). These frameworks were created from the preexisting material, the scope and sequence, and feedback data from surveys and interviews. The frameworks thematically organized and augmented the preexisting curriculum to ensure K-12 coverage that builds upon the knowledge gained in previous school years. Each framework gives teachers a list of Florida standards and benchmarks, and suggests topics, important individuals, types of activities, and assessments through which to develop their own lessons to infuse African and African American Studies, to guarantee that coverage stretches over the entire school year.

Teachers have been provided African and African American units of study that have been integrated into the district's curriculum maps and can be utilized throughout the school year (See Appendix Y). The units of study were either created by district teachers or adopted from units publicly provided by The Commissioner of Education's African American History Task Force, The National Endowment for the Humanities, The Library of Congress, The National Museum of African American History and Culture, and the Reginald F. Lewis Museum of Maryland African American History and Culture. These units cover all subject areas and grade levels from K-12. Adopted units were adapted and placed at specific grade levels so as to meet the thematic needs of the district's curriculum frameworks. These units can be used by teachers as created, modified, or used as inspiration for teacher in the creation of their own materials.

The choices for subject matter of units and themes for the assignment of units to specific grades were determined based upon teacher feedback from surveys and interviews conducted by the district coordinator, Dr. Jon Rehm, from October 2018 until January 2019 (See Appendix A and B for the needs assessment survey questions and research brief). Dr. Rehm also utilized pre and post survey data from the African American History Educator's Conference held on May 4, 2019 (See Appendix Z for pre and post surveys). Additional surveys along with data from the districts progress-monitoring instrument will be used to determine changes to the grade level themes and the creation of additional materials on an annual basis (See Appendix AA monitoring instrument).

*Evidence that there are approved methods for teaching and assessing the African American History Curriculum.*

ACPS believes that certain methodologies are best suited for the teaching of African and African American Studies. Professional development trainings in African and African American Studies for all faculty, staff and administration has included the use of Culturally Responsive Teaching (CRT). In addition, frameworks for each of the core subject areas of English/ Language Arts, Fine Arts, Mathematics, Science, and Social Studies include suggested method for the teaching and assessing of African and African American Studies curriculum (See Appendix K). This includes specifically the use of higher order thinking, research and inquiry-based lessons, problem solving strategies, and cooperative learning. All sample units whether created by district teachers or adopted for teacher use, utilize both CRT and the methodologies suggested within the curriculum frameworks (See Appendix K). The usage of these methods will be assessed annually using the districts progress-monitoring instrument (See Appendix AA).

*Evidence that there are African American History content infused and linked to the United States History End-Of-Course Assessment and other high-stake tests and requirements.*

All content created or adopted for the African and African American Studies curriculum has been aligned to the most current Florida standards and benchmarks. Specific content was created to be linked to the End-of-Course assessments in U.S. History and Civics (See Appendix Y for units of study). African and African American Studies content was also assessed in all district made quarterly monitoring assessments: the Alachua Instructional Monitoring System or AIMS tests. These assessments take place quarterly in elementary English/ Language Arts, Mathematics, and Science; middle school English/ Language Arts, Mathematics, Science and Civics; and high school English/ Language Arts, Algebra, Geometry, Biology, and U.S. History (See Appendix BB for sample questions). For course that do not have state mandated tests the district has developed district made end-of-course assessments (DEOC), African and African American Studies content has been infused into these tests K-12 (See Appendix BB for sample questions).

*Evidence that the African American history content is infused in all subject areas.*

ACPS utilized two method for the infusion of African and African American Studies into all subject areas, the creation of K-12 subject area curriculum frameworks for each of the core subject areas and K-12 sample units of study (See Appendix K for curriculum frameworks). The comprehensive frameworks for each of the core subject areas of English/ Language Arts, Fine Arts, Mathematics, Science, and Social Studies supply teachers with an annual theme, guiding questions, suggests topics and important people, types of activities and assessments, and a list of Florida standards and benchmarks through which to develop their own lessons to infuse African and African American Studies and guarantee that continuity of content with coverage stretched over the entire school year. This guidance will ensure that each year covers different materials and topics, avoiding duplication, and that there is a progression of rigor from K-12. The themes are: Elementary: African American Culture and Traditions, **Kindergarten-** My World; **Grade 1-** My School and Family; **Grade 2-** Neighbors, **Grade 3-** Communities, **Grade 4-** African American Culture and Technological Development in Florida; **Grade 5-** African American Culture and Technological Development in the United States; Middle School: The African Diaspora in Europe, Asia, the Caribbean, and Florida, **Grade 6-** Culture and Movement of the African Diaspora; **Grade 7-**African American's Role in the Political Development of the United States; **Grade 8-** Culture and Movement of the African Diaspora in the Unites States and Florida; High School: Contributions of Africans and African Americans to the World, **Grade 9-** African Influence on World Culture; **Grade 10-** African and African American Diaspora's Influence on World Culture; **Grade 11-** The Civil Rights Movement and Its Influence on the Freedom and Legal Rights of African Americans; **Grade 12-** Contemporary Issues Impacting Africans and African Americans.

## Grade Level Themes for the Exemplary Status African American History Curriculum

ELEMENTARY	AFRICAN AMERICAN CULTURE AND TRADITIONS
KINDERGARTEN	MY WORLD
GRADE 1	MY SCHOOL AND FAMILY
GRADE 2	NEIGHBORS
GRADE 3	COMMUNITIES
GRADE 4	AFRICAN AMERICAN CULTURE AND TECHNOLOGICAL DEVELOPMENT IN FLORIDA
GRADE 5	AFRICAN AMERICAN CULTURE AND TECHNOLOGICAL DEVELOPMENT IN THE UNITED STATES
MIDDLE	THE AFRICAN DIASPORA IN EUROPE, ASIA, THE CARIBBEAN, AND FLORIDA
GRADE 6	CULTURE AND MOVEMENT OF THE AFRICAN DIASPORA
GRADE 7	AFRICAN AMERICAN'S ROLE IN THE POLITICAL DEVELOPMENT OF THE UNITED STATES
GRADE 8	CULTURE AND MOVEMENT OF THE AFRICAN DIASPORA IN THE UNITED STATES AND FLORIDA
HIGH	CONTRIBUTIONS OF AFRICANS AND AFRICAN AMERICANS TO THE WORLD
GRADE 9	AFRICAN INFLUENCE ON WORLD CULTURE
GRADE 10	AFRICAN AND AFRICAN AMERICAN DIASPORA'S INFLUENCE ON WORLD CULTURE
GRADE 11	THE CIVIL RIGHTS MOVEMENT AND ITS INFLUENCE ON THE FREEDOM AND LEGAL RIGHTS OF AFRICAN AMERICANS
GRADE 12	CONTEMPORARY ISSUES IMPACTING AFRICANS AND AFRICAN AMERICANS

The second method, units of study were created or adapted for each grade level and subject area (See Appendix Y). Within grade levels, units were created to ensure that various subject areas were addressed at the elementary, middle and high school levels. Additional units were created or adapted to ensure coverage in elective classes such as Physical Education and Culinary Arts. In total 132 units of study have been created or adapted. While there is not currently a specific unit for every subject area at every grade level, curriculum will continue to be written on an annual basis to fill any holes that are identified annually using the districts progress monitoring instrument (See Appendix AA). The current units have been developed as follows: **Kindergarten**- four multidisciplinary units from Social Studies and English Language Arts, 3 units from Social Studies; **Grade 1**- three multidisciplinary units from English Language Arts and Social Studies and one unit from Social Studies; **Grade 2**- four multidisciplinary units from Social Studies and English Language Arts, two units from Social Studies, and one unit from Music; **Grade 3**-two multidisciplinary units from Social Studies and English Language Arts, four units from Social Studies, one unit from English Language Arts, one unit from Mathematics, one unit from Music, and 2 units from Fine Arts ; **Grade 4**- two multidisciplinary units from English Language Arts and Social Studies, two units from Science, one unit from Mathematics, one unit from Social Studies, one unit from English Language Arts, one unit from Music, and four units from Fine Arts **Grade 5**- one multidisciplinary unit in Science, Social Studies and English Language Arts, three multidisciplinary units from Social Studies and English Language Arts, ten units from Social

Studies, one unit from Mathematics, one unit from the Fine Arts, and one unit in Music; **Grade K-5**- one unit from Music, **Grades 3-5**- one unit from Mathematics, **Grade 6**- one multidisciplinary unit in Social Studies and English Language Arts, four units in English Language Arts, and two units in Social Studies, **Grade 7**- three multidisciplinary units from Social Studies and English Language Arts, three units from English Language Arts, and one unit from Social Studies; **Grade 8**- one unit from Social Studies, **Grades 6-8**- 3 units from English/ Language Arts and one unit in Physical Education, **Grade 9**- one unit from Social Studies, two units from Science, two units from English Language arts and one unit from Music; **Grade 10**- one multidisciplinary unit from English Language Arts and Theater, one unit from Social Studies, and one unit from English Language Arts, **Grade 11**- eleven units from Social Studies, and 2 units from English Language Arts; **Grade 12**- one unit from Science, two units from English Language Arts, and five units from Social Studies **Grade 9-12**- 3 units from Fine Arts and one unit from Culinary Arts (See Appendix L & X for specific unit content).

From within the Fine Arts fields units have been constructed in visual arts, theater, and music. From within, mathematics units have been constructed in general mathematics, algebra, and geometry. From within the Science fields units have been constructed in Biology, Earth Space Science, Physics/ Engineering. From within the Social Studies fields units have been constructed in history, civic/ U.S. government, and psychology.

#### Units of Study by Grade Level and Field of Study

GRADE LEVEL	# OF UNITS	# OF MODULES	FIELD OF STUDY				
			Social Studies	English/ Language Arts	Music		
K	7	7	Social Studies	English/ Language Arts	Music		
1	4	4	Social Studies	English/ Language Arts	Music		
2	7	15	Social Studies	English/ Language Arts	Music		
3	11*	28	Social Studies	English/ Language Arts	Mathematics	Music	Fine Arts
4	12*	16	Science	English/ Language Arts	Math	Social Studies	Fine Arts
5	16*	37	Social Studies	English/ Language Arts	Science	Music	Mathematics
6	8*	20	Social Studies	English/ Language Arts	Physical Education		
7	8*	20	Social Studies	English/ Language Arts	Physical Education		
8	20*	53	Social Studies	English/ Language Arts	Physical Education		
9	7*	23	Social Studies	English/ Language Arts	Science	Music	Culinary Arts
10	6*	20	Social Studies	English/ Language Arts	Culinary Arts	Fine Arts	Theater
11	16*	46	Social Studies	English/ Language Arts	Fine Arts	Culinary Arts	
12	10*	22	Social Studies	English/ Language Arts	Science	Fine Arts	Culinary Arts

\*includes multi grade level units

## **CRITERIA 5: UNIVERSITY – SCHOOL DISTRICT COLLABORATION**

*Evidence of university involvement in professional development, curriculum and instruction support, etc.*

Alachua County Public Schools has involved Stetson University and the University of Florida in professional development and curriculum and instructional support in association with the creation and implementation of the African and African American Studies curriculum. Dr. Patrick Coggins from Stetson University was the keynote speaker and a presenter at the African American History Educator's Conference held on May 4, 2019 (See Appendices C and D for conference program and agenda). Dr. Coggins was also hired as a consultant for the attainment of exemplary status by the school district. In this capacity he has assisted with the creation of the curriculum, curriculum frameworks and the professional development provided for the superintendent on August 6, 2019, district supervisors on September 27, 2019, school site administrators on January 28 and 30, 2020, curriculum writing teams on October 18, 24, 30, 31, 2019, school coordinators on November 4, 2019, and the virtual training video for faculty and staff of all schools in the district (See Appendices E, I, J, K, N, O, P, Q, R, S, T,U, and V for agendas and PowerPoints). He also took part in the presentations to the school board on February 4, 2020 and the community forum that took place on October 19, 2020 (See Appendices G, H, T and U for agendas and PowerPoints).

ACPS has extensive associations with the University of Florida. Every summer, Dr. Agnes Leslie the Outreach Director for the University of Florida's Center for African Studies conducts a K-12 Teacher Summer Institute on Africa on for ACPS teachers and preservice teachers. The program's participants create a lesson plan that is included in the Center for African Studies magazine Teach African/ Irohin. University of Florida professors Dr. Barbara McDade Gordon and librarians Dr. Dan Reboussin and Stephanie Birch participated as presenters at the African American History Educator's Conference held on May 4, 2019 (See Appendix C and D for conference program and agenda). In addition, University of Florida faculty assisted in planning of African American History Educators Conference as members of the planning committee. These included Dr. Diedre Houchen, Dr. Jacob U'Mofe Gordon, Dr. Barbara McDade Gordon, and Stephanie Birch. University professors, Dr. Leslie and Dr. Agnes Barbara McDade Gordon have assisted with curriculum development and professional development as part of the district's African and African American Studies Teacher Professional Learning Community. (See Appendix CC for agenda). District coordinator Dr. Jon Rehm worked with the University of Florida African American Studies Librarian Stephanie Birch and African Studies Curator Dr. Dan Reboussin at the George A. Smathers Libraries to create two University of Florida library-based websites to assist district teachers with accessing library content and open access resources online. These sites are [https://guides.uflib.ufl.edu/AFAM\\_K-12/home](https://guides.uflib.ufl.edu/AFAM_K-12/home) and [https://guides.uflib.ufl.edu/AFAM\\_K-12/Africa](https://guides.uflib.ufl.edu/AFAM_K-12/Africa). University of Florida professors and doctoral candidates have assisted in the creation of the African and African American studies curriculum units including Dr. Robert Stevenson, Victoria McNeil and Dr. James Essegbey. University of Florida professors have volunteered as guest speakers in ACPS classrooms, including Dr. Jacob U'Mofe Gordon, Dr. Barbara McDade Gordon, Dr. James Essegbey, and Dr. Agnes Leslie.

*Evidence of school district university partnership in seeking external funding (federal grants, foundation grants, etc.)*

ACPS has partners annually with the University of Florida Center for African Studies in conducting a K-12 Teacher Summer Institute on Africa for ACPS teachers and preservice teachers. This program utilizes external funding to pay a \$700.00 stipend for participation. Additionally, district coordinator Dr. Jon Rehm collaborated with Dr. Deidra Houchen and Dr. Rebecca Cordova from the University of Florida on a written proposal for a National Endowment for the Humanities Landmarks of American History and Culture grant. The grant was to fund two one-week professional development workshops around using local landmarks to teach about African American history and local connections to the civil rights movement. The application was not successful.

*Evidence that the school district and university partnership has aided in the preparation of pre-professional teachers and other educators.*

ACPS works directly with the University of Florida College of Education to assist with the preparation of preservice teachers and the continuing education of ACPS educators. UF gives annual presentations for the recruitment of ACPS teachers to the Masters and Doctoral programs. ACPS also works with University of Florida students to collaborate with student internships within ACPS classrooms. As part of the internship, University of Florida students are given access and exposed to the districts African and African American Studies curriculum. District coordinator, Dr. Jon Rehm was scheduled to conduct a brown bag session for University of Florida College of Education students on the African and African American Studies Curriculum. This did not take place due to the closure and moving to remote learning of the University of Florida and ACPS by ordered of Governor Ron DeSantis and will be rescheduled during the 2020-2021 school year.

## **CRITERIA 6: PARENT/COMMUNITY PARTNERSHIPS**

*Evidence that the school district's initiatives in African American History has resulted in the development of strategies that include the involvement of parents through awareness information sessions.*

Alachua County Public Schools took part in a community meeting on May 3, 2019 hosted by the Alachua County NAACP and attended by members of the Florida Commissioner of Education's African American History Task Force, local African American leaders, the Alachua County African American History Task Force (ACAAHTF), and representatives from the University of Florida, Alachua County School Board members, Superintendent Karen Clark, Deputy Superintendent Donna Jones, Executive Director of K-12 Curriculum Jennifer Wise, curriculum specialist for Social Studies, Dr. Jon Rehm and representatives the Marion County school district. The purpose of this gathering and the African American History Educator's Conference the following day was to seek feedback from the community, interact with and solicit assistance from local experts in the field, collaborate with other school districts, and participate in exploring the local history of Alachua County.

ACPS conducted a community information session on Monday October 14, 2019 hosted by the superintendent, Karen Clark, the district coordinator, Dr. Jon Rehm, chair of the ACAAHTF, Dr. Jacob U'Mofe Gordon, and consultant, Dr. Patrick Coggins to introduce the initiative and have a public forum for community input (See Appendix Y and U for agenda and PowerPoint). Fifty-two community members attended. A community meeting at the main branch of the Alachua County Public Library on Saturday January 18, 2020 followed. The ACAAHTF sponsored this meeting. At this event, information was presented by district coordinator, Dr. Jon Rehm. Seven members of the ACAAHTF attended the meeting. The community was also invited to the School Board Workshop presenting an update on the progress of the creation of the African American Studies Curriculum held on February 4, 2020. The workshop was presented by consultant, Dr. Patrick Coggins, and district coordinator, Dr. Jon Rehm (See Appendix I and J for agenda and PowerPoint).

ACPS and the ACAAHTF held a joint ceremony to honor the seven teachers of African and African American History at the district high schools during the 2019-2020 school year. The ceremony, held via zoom on September 14, 2020, was attended by Dr. Jacob Gordon, chair of the ACAAHTF, Dr. Agnes Leslie, of the University of Florida African Studies department, and Dr. Barbara McDade Gordon, of the ACAAHTF hosted. The event was attended by superintendent, Karen Clark, deputy superintendent Donna Jones, executive director of curriculum, Jennifer Wise, district coordinator, Dr. Jon Rehm, the seven African and African American History teachers Tara Gabriel, Nicole Harris, Jemeshia Lyons, Jordan Marlow, Jessica Morey, Annette Verschaeve, Amos Watts and various members of the ACAAHTF and community. The event was recorded and an edited version was played at the school board meeting on September 15, 2020 ([link to video](#)).

Presentations were scheduled to be given at individual schools during parent night events during the spring semester. These events were cancelled due to the closing of schools ordered by Governor Ron DeSantis and will be rescheduled during the 2020-2021 school year. The exact format is yet to be determined due to uncertainty with social distancing norms. A community information session was scheduled for May of 2020 to present the finalized curriculum. This

event was cancelled due to the closing of schools ordered by Governor Ron DeSantis and will be rescheduled during the 2020-2021 school year.

*Evidence that there are community partners who are involved in the development and ongoing implementation of the African American History Curriculum.*

ACPS has collaborated with the ACAAHTF in creation of the curriculum. The district's curriculum department meets with the taskforce biannually. The first meeting is held in late August or early September at the beginning of the fall semester. The second meeting is held in late January or early February at the beginning of the spring semester. Additional meetings are held at regular intervals between the ACAAHTF and the district coordinator, Dr. Jon Rehm. The ACAAHTF supplied a list of community content experts that were utilized by the district in the creation of the African and African American Studies curriculum (See Appendix DD and FF for community list and solicitation flyer). Community input into the creation of the curriculum was also sought at the October 14, 2019 community forum, which led to the joint creation of units of study for the African and African American Studies curriculum. ACPS and the ACAAHTF collaborated to honor teachers of high school African and African American History courses. Teachers were presented with certificates by the ACAAHTF at a zoom presentation ceremony held on September 14, 2020. A video recording of the presentation of the event, edited for time, was played at the school board meeting on September 15, 2020.

ACPS has collaborated with local museums to help contribute to the African and African American Studies curriculum and offer field trips when available. ACPS has collaborated with the A. Quinn Jones Museum, a tribute to one of the most influential African American educators in Alachua County. We have worked with the museum on the creation of local history curriculum, planned field trips and the museum curator Ms. Desmon Walker helped to plan and sponsor, the African American History Educators Conference held on May 4, 2019 (See Appendix C for conference program). The museum also hosted a reception following the conference. ACPS has collaborated with Matheson History Museum, a local history museum with a local history library and archives. The Matheson provided resources, library and archival access for the creation of the African and African American Studies curriculum (See Appendix FF for resource list). In the future, we plan to collaborate with the Cotton Club Museum and Cultural Center, dedicated to preserving, promoting, and protecting the African American history and culture of North Central Florida. The district coordinator, Dr. Jon Rehm has been in contact with the Cotton Club president about curriculum and field trips and work will begin once the Cotton Club is prepared to accept visitors.

## **Future Implementation**

The building of curriculum and relationships for African and African American Studies is an ongoing process that will not end with the designation of exemplary status. Data will be gathered from schools on an annual basis utilizing the African American Studies Annual Curriculum Implementation Progress Monitoring Instrument to assess additional needs (See Appendix AA). ACPS will also continue to solicit community input through surveys and outreach programs to assist in determining additional needs. This data will be used to refine the curriculum frameworks and create additional units of study to enrich the curriculum already in use. To make sure teachers are aware of these updates ACPS will provide continuous professional development for all staff, new hires and school site administration. ACPS will continue to work with the ACAHETF, the University of Florida, and local partners to offer annual professional development continuing the legacy of the African American History Educator's Conference for teachers in Alachua and surrounding school districts. ACPS will continue to develop assessment questions for district end-of-course exam and our locally developed progress monitoring assessments (AIMS) to better gather implementation data. Revisions to the curriculum's frameworks and units of study will be made as needed, based upon data gathered by the district as well as updates to the Florida standards and benchmark. The district coordinator, Dr. Jon Rehm will provide regular reports to the superintendent and school board on the growth of the curriculum and the results of the African American Studies Annual Curriculum Implementation Progress Monitoring Instrument.

# APPENDICES

# APPENDIX A: Teacher Needs Assessment Survey

6/9/2020

AAEA Needs Assessment

## AAEA Needs Assessment

\* Required

1. Email address \*

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[https://docs.google.com/forms/d/1EYjrA\\_5tmopnN-IPXOeGuXQIRWGP9yZqw4ZQuYsjM/edit](https://docs.google.com/forms/d/1EYjrA_5tmopnN-IPXOeGuXQIRWGP9yZqw4ZQuYsjM/edit)

1/8

## 2. School

*Mark only one oval.*

- Alachua Elementary
- A. Quinn Jones
- Archer Elementary
- Howard Bishop Middle
- Buchholz
- Chiles
- Duval
- Eastside
- Finley
- Stephen Foster
- Fort Clarke
- Gainesville High
- Glen Springs
- Hawthorn Middle/ Senior
- Hidden Oak
- High Springs
- Idylwild
- Irby
- Kanapaha Middle
- Lake Forest
- Lincoln Middle
- Littlewood
- Lofton
- Meadowbrook
- Mebane
- Metcalfe
- Newberry Elementary
- Newberry High
- Norton
- Oak View

- Rawlings
- Santa Fe High
- Shell
- Talbot
- Terwilliger
- Westwood
- Wiles
- Williams

### 3. Grade Level

*Check all that apply.*

- K
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12

## 4. Content Area

*Check all that apply.* English/ Language Arts Mathematics Science Social Studies World Languages Art ESEOther:  \_\_\_\_\_

## 5. Years of Experience

*Mark only one oval.* 0-3 4-5 6-10 11-15 16-20 20+

## 6. I am knowledgeable about African American and African history and culture.

*Mark only one oval.*

1      2      3      4      5

Strongly Disagree      Strongly Agree

7. I am confident that I have the knowledge and skills I need to infuse aspects of the African American experience throughout my yearly academic curriculum.

*Mark only one oval.*

1	2	3	4	5	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

8. I feel comfortable infusing aspects of the African American experience within my classroom.

*Mark only one oval.*

1	2	3	4	5	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

9. I know where to access materials to infuse the African American experience into my classroom curriculum.

*Mark only one oval.*

1	2	3	4	5	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

10. What topics are important to you to be addressed at a conference addressing infusion of the African American experience?

---

11. I want to learn more about (enter topic below) related to the African American experience and history.

---

12. I want to learn more about (enter topic below) related to race, racism and/or race relations.

---

13. I am familiar with culturally responsive teaching

*Mark only one oval.*

1      2      3      4      5

---

Strongly Disagree      Strongly Agree

---

14. I implement aspects of culturally responsive teaching in my classroom

*Mark only one oval.*

1      2      3      4      5

---

Strongly Disagree      Strongly Agree

---

15. I understand how culturally responsive teaching related to diverse racial and ethnic learners.

*Mark only one oval.*

1      2      3      4      5

---

Strongly Disagree      Strongly Agree

---

16. What would you like to see in a conference addressing culturally responsive teaching?

---

17. As a teacher, I learn best by (enter answer below). I would like this format included in the conference.

---

18. Please provide any other feedback here you think is important we know. \*

---

---

---

---

---

19. Are you willing to take part in a short follow up survey interview on this topic

*Mark only one oval.*

Yes

No

#### Interview

Thank you for volunteering to take part in a follow up interview. You will be contacted shortly to set up a date and time. We will schedule before school, directly after or during a planning period and we will come to your location. The interview should not take more than 10-15 minutes of your time.

20. Name

---

## 21. Preferred interview time

*Mark only one oval.*

before school

after school

planning

---

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## **APPENDIX B: Survey and Interview Research Brief**

### **Research Brief**

**Background:** Alachua County Public Schools (ACPS) is seeking to obtain exemplary status from the Florida Commissioner of Education's African American History Task Force. As a part of the process, ACPS is looking to create high quality professional development for its teachers to improve infusion of African American experience and culturally responsive pedagogy. A committee composed of district personnel, a taskforce member and local experts were convened to create such PD. A one-day conference, sponsored by the Florida State Task Force on African American History was deemed highly useful and engaging for district personnel. The committee decided to undertake a study to determine the content to be included in the conference.

**Objective:** The purpose of the project was to glean teacher's perspectives, needs and concerns related to the infusion of the African and African American experience into their classroom teaching.

**Research Question(s):** What needs do teachers have concerning the infusion of African and African American History into the curriculum? What perspective and needs to teachers have related to culturally responsive pedagogy?

**Methodology:** In order to access ACPS teachers that were known to be participants in the conference and to do so in a manner that is culturally responsive and aligned with best practices, we identified 23 teachers who were already working in the domain of African American history infusion and as African American history infusion representatives within their schools as survey and interview recipients. Twenty-three surveys were disseminated via e-mail. To encourage participation any of the 23 who filled out the survey were entered into a drawing for a free gift. Sixteen individuals responded to the survey for a 70% return rate. In order to triangulate the qualitative interview data follow-up interviews were conducted. The survey included a question as to whether individual would consider participating in a follow-up interview. Of the 16 survey respondents, 12 stated they were willing to conduct a follow up interview. Interviews were conducted with five individuals who volunteered. Interviewees were chosen to maximize a range of experiences based upon replies from the survey.

**Sample:** The survey sample included all individuals identified as African American Experience Advocates a by the administrations of individual school sites. They represent one individual from each of the volunteer schools within ACPS. The interview sample consisted only of those individuals who completed the survey and volunteered for the follow-up. A sample of 6 were invited with only five responding by the time of this writing. The sample was chosen for equal representation between elementary, middle, and high school faculty. Additional consideration was taken to maximize individuals with a variety of responses on the survey.

**Procedures:** The survey was sent via e-mail to a list of all AAEA representative for each of the schools. The email included survey instructions and the incentive drawing. A time limit of one week was place for individuals to respond. Two follow up e-mail reminders were sent within the timeframe to maximize the number of responses. Once the response window was closed, Aronson's (1995) methodology for thematic analysis was utilized upon the data. The thematic analysis was used to pick participants for the follow-up interview. Interviews were conducted the week after the survey. They followed a semi-structured format that guaranteed

similar questions for all participants while allowing for freedom to explore certain topics in greater depth.

**Results:** All individuals were familiar with both African American curriculum and culturally responsive pedagogy with a range of variations in ability to describe and implement both topics. Results were varied from some knowledge of the subject matter and limited to no implementation to one individual teaches course on both topics and fully implements both within the classroom. Survey results indicated that the individuals felt somewhat knowledgeable about the African American and African history and culture with an average score of 3.5 with a standard deviation of .86, with 3 individuals indicating a high score of 5 and 1 indicating a low score of 2. Surveyed individuals felt comfortable infusing aspects of African and African American history and culture into their classroom with an average score of 4.2 with a standard deviation of .72, with six individuals indicating a high score of 5 and 2 individuals indicating a low score of 3. Teachers were slightly less confident in their knowledge of where to access materials for infusion, with an average score of --- and a standard deviation of 1.2 with 4 a high score of 5 and 1 low score of 1. For the results, related to culturally responsive teachers were in general confident in their knowledge of culturally responsive pedagogy. Average score for familiarity with culturally responsive teaching was 4.2 with a standard deviation of 1.1, with 7 individuals reporting a high score of 5 and 1 individual reporting a low score of 1. Teacher had similar responses in their implementation of culturally responsive pedagogy averaging 4.2, with a standard deviation of 1.1 and 5 high scores of a 5 and 1 low score of 1.

The interviews in particular resulted in additional data. These teachers have a desire to infusion of the African American Curriculum to be effectively and seamlessly integrated into the curriculum. In particular, a desire for integration into the scope and sequence and pacing guides was requested. The request was due to a desire to overcome time barriers created by the pacing guide and a desire for expectations of what material to infuse. Teachers also responded that they have a desire for grade level and course specific materials to improve infusion. There was a strong desire for example lesson plans and activities, but that none of the resources were to be mandatory. Teachers states that the elements they were more comfortable teaching included civil rights and current events, while the most discomfort came from the teaching of slavery, although the reasons were varied. The two social studies teachers were the most comfortable stating no discomfort or becoming comfortable with the discomfort.

In relation to culturally responsive teaching, two distinct groups emerged from the interviews. All interviewees knew of culturally responsive pedagogy but only 3 of the 5 were able to define the term. Those who were able to define the term felt that they practiced culturally responsive pedagogy every day. A common theme from the interviews was greater desire for knowledge of culturally responsive pedagogy no matter current understanding. There was also a feeling of limitation in the ability to practice culturally responsive pedagogy because of a lack of classroom diversity.

**Implications:** There is a strong desire for greater understanding and materials for both African American curriculum and culturally responsive pedagogy. There is also a desire for infusion through the standards and thus course scopes and sequences and pacing guides. The incorporation of these elements into the curricular framework of ACPS would be beneficial and utilized by teachers.

**Limitations:** The research has some major limitations and should not be generalized to the larger population of faculty and staff within ACPS. The individuals who were surveyed were identified by their administration for the AAEA position and volunteered for the position suggesting greater familiarity with the topics of the survey. The interviews share similar limitations. An attempt was made to recruit individuals of high, medium and low interest and knowledge in the survey topics. Because of the respondent's position as the school AAEA there were no low interest responses. Additionally, the lowest of the medium interest responses declined to be interviewed. Thus, the results represent teachers who demonstrate facility with the subject areas of African American curriculum and culturally responsive pedagogy. As this is not a representative sample of the district, it does not reflect district needs. It may be in ACPS's best interest to conduct follow up surveys and interviews with a larger portion of the district faculty and staff in the future, to gain a clearer picture of the perspectives and needs of teachers in regards to African American Curriculum and culturally responsive pedagogy.

Aronson, J. (1995). A Pragmatic View of Thematic Analysis. *The Qualitative Report*, 2(1), 1-3. Retrieved from <https://nsuworks.nova.edu/tqr/vol2/iss1/3>

## APPENDIX C: African American History Educator's Conference Program

### SPECIAL THANK YOU

Commissioner of Education African American  
History Task Force

A. Quinn Jones Museum and Culture Center

Duncan Brothers' Funeral Home

Chairman, Anthony Hill

Dr. Bernadette Kelley

Ms. Bridgett Marshall

Dr. Diedre Houchen

Dr. Patrick Coggins

Ms. Stephanie Birch

Dr. Barbara McDade Gordon

Dr. Dan Reboussin

Dr. Jacob Gordon

**Ms. Desmon Duncan-Walker**

Dr. Jon Rehm

Ms. Jennie Wise

Ms. Bessie Criscione

**Mr. Darin Jones, Principal, and all the staff members  
at A.Quinn Jones Center who helped to make the  
conference a success!**



### 2019 AFRICAN AMERICAN HISTORY EDUCATORS' CONFERENCE MAY 4, 2019 A. QUINN JONES CENTER



*Africa in Florida (2015). by Carlson and Paynor*

***A collaboration of colleagues from  
Alachua, Marion, and Putnam Counties  
for the promotion of the HISTORY,  
CULTURE, and ACHIEVEMENT  
of African Americans.***

Sponsored by Alachua County Public Schools and the  
Commissioner of Education's African American History Task Force

## APPENDIX D: Agenda - African American History Educator's Conference

### Commissioner of Education African American History Task Force and Alachua County Public Schools 2019 Professional Educators Conference

A. Quinn Jones Center - Gainesville, Florida  
Saturday, May 4<sup>th</sup>, 2019 - 8:30 AM - 4:30 PM

#### Agenda

8:30 - 8:45 am	Breakfast & Registration
8:45 - 9:00 am	Dr. Jon Rehm <i>Greetings &amp; Welcome</i>  Dr. Diedre Houchen <i>Workshop facilitator</i>
9:00 - 10:30 am	Dr. Patrick Coggins, Ph.D., JD <i>* Keynote Speaker*</i>  Author & Professor of Education, Stetson University <i>The centrality of African American Studies to the American Experience</i>
<b>Break 10:30 - 10:40 am</b>	
10:45 - 11:40 am	Breakout Session 1: <i>Resources in African and African American Studies</i> Dr. Dan Reboussin - African Studies Multipurpose Room  Ms. Stephanie Birch - African American Studies Room 02-027
11:45 - 12:30 pm	Curriculum Infusion Collaboration: Learning and Longevity Grades K-5 - Room 01-039 Grades 6-8 - Room 01-040 Grades 9-12 - Room 01-041 Stakeholders - Room 01-042
<b>Lunch 12:30 - 1:20 pm (Provided by - Hollie's Catering)</b>	
1:25 - 2:20 pm	Breakout Session 2: <i>African and the African American Experience</i> Dr. Patrick Coggins Multipurpose Room  Dr. Barbara McDade Gordon Room 02-027
2:25 - 3:10 pm	Curriculum Infusion Collaboration: Learning and Longevity Grades K-5 - Room 01-039 Grades 6-8 - Room 01-040 Grades 9-12 - Room 01-041 Stakeholders - Room 01-042
3:15 - 4:30 pm	Museum Tour/Reception A. Quinn Jones Museum and Cultural Center

# **The School District of Alachua County Presentation of the African and African American Studies Curriculum Initiative**

## Overview of the Legal, Structure and Curriculum Requirements

Presentation to District  
Superintendent Mrs. Karen Clarke

Implementation of the African and African American Studies Curriculum Initiative

Presented to the Superintendent's Team  
by  
Dr. Patrick Coggins  
Ph.D., JD, LLD (Hon), EdS., M.S  
September 6, 2019



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# **Presentation to Alachua County Superintendent's Mrs. Karen Clarke, Superintendent and Team**

Implementation of the K-12  
Comprehensive  
Interdisciplinary African and  
African American Studies  
Curriculum Initiative

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## **Purpose is to update Alachua County Stakeholders on the African-American Studies Curriculum Initiative**

**The purpose of this Presentation is to appraise the School District's Superintendent about the Implementation processes related to the African and African American Studies Curriculum Initiative.**



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## Purpose of Session

- To enable educators to understand the relevant curriculum strategies to teach the African and African American Studies and cultures while enhancing academic achievement for all students



## ***Specific Objectives of the African and African American Studies Curriculum Initiative***

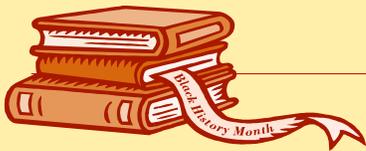
The Objectives include:

### **Short Term:**

- 1. Affirm the Implementation of the African American Studies curriculum by teaching rigorous elective and infused courses in African and African American Studies.**
- 2. Achieve Exemplary Status in Spring of 2020 from the Florida Commissioner of Education African American History Task Force consistent with the district equity plan.**

### **Long Term Goals:**

- 1. To systematically infuse African and African American Studies and Contributions into core subjects including Language Arts, STEAM, Humanities, Social Studies and other subjects within the scope of the seven (7) elements of the African and African and African American Studies Model.**
- 2. Secure consensus on the African and African American Studies Curriculum Frameworks to be implemented as a seamless part of the District's curriculum.**
- 3. Assist in "Closing the Achievement Gap "**



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# Overview of African and African American Studies Curriculum



## The Rationale “The Why”

The African and African American Curriculum will be one of the vehicles included in the district equity plan to enhance student achievement and close the achievement gap with the infusion of the legacy and roots in Ancient Africa, the Diaspora, the Americas and the world. Unique perspectives on freedom, justice, and equality are major portions of this evolving legacy that will be infused in the African and African American studies Curriculum.

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## ***Overview cont'd***

### ***The Vision "The What"***



The African and African American Infusion Curriculum will enable students to experience a school culture of inclusiveness and respect for all cultures through the infusion of the African and African American studies content throughout the district's curriculum.

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## ***Overview cont'd***

### ***The Mission "The How"***



To develop and infuse the African and African American historic and contemporary experiences into the ACPS Curriculum This infused K-12 curriculum will show the rich contributions of Africans and African Americans in Florida, United States and the world.

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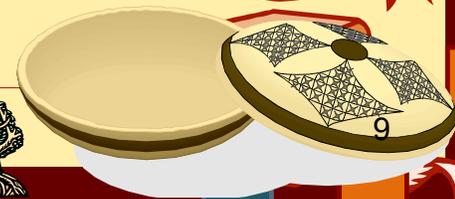
# FOCUS I



**The Factors which are driving  
the implementation of the  
Florida Statute 233:061.as  
amended by Florida Statute  
1003.42 (2)(h)2002**



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2019



# Understanding the Florida Educational Goals and Laws that are included in Florida Statute 1003.42,(1994), as Amended (2002)

- A. *The Declaration of Independence***
- B. *U.S. Constitution***
- C. *Republican Form of Government***
- D. *Flag Education, Display and Flag Salute***
- E. *Civil Government***
- F. *History of the United States***
- G. *History of Holocaust (1933-1945)***
- H. *History of African Americans***
- I. *Principles of Agriculture***
- J. *Effects of alcohol***
- K. *Kindness to animals***
- L. *History of Florida***
- M. *Conservation of resources***
- N. *Health***
- P. *Study of Hispanic Contributions to the United States***
- Q. *Study of Women's Contributions***
- R. *Free enterprise***
- S. *Character Development***
- T. *Patriotism***

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# The Florida Statute

In 1994 and 2002, the Florida Legislature passed the following law that required instruction for African and African American History:

“§ 233.061 (2) (g) 1994 and 1003.42 (2) (h) 2002 as amended, F.S. reads, *“The history of African Americans, including the history of African people before the political conflicts that led to the development of slavery, the passage to America, the enslavement experience, abolition, and the contributions of African Americans to society.”*”



*This law provides that, “Members of the instructional staff of the public schools shall teach efficiently and faithfully, using books and materials required, following prescribed course of study, and employing approved methods of instruction.”*

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# *Why Teach It? It is the Law*

- To teach African and African American Studies **is to teach American history**
- The research shows that teaching African and African American Studies:
  - Enhances **self esteem** of African American and all children.
  - Increases **student academic performance.**
  - Increases ***positive perception of African Descent and African Americans*** as a group in American society, the world and especially Alachua County.

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# Strengthening Self Efficacy and DEBUNKING THE DEFICIT MODEL

**Cognition is shaped by ideas/information.**



***"When an individual fails to teach or learn their history and culture sooner or later it will be forgotten and the individual or group will be rendered nameless and faceless."***

**Carter G. Woodson (1926)**

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# Paradigm Shift is Calling

## Chinese and Japanese argue:

*"When a student is not succeeding and have low scores, it is a not sign of low ability, but rather, it should be evidence that the student has not yet achieved his/her potential through persistence and hard work"*



(Stevenson & Sigler 2003, Gay, 2003)

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# *African and African American Studies Curriculum Initiative*

- ❑ Theme:
  - ❑ Building a bright future based on real student achievement for African Americans students and all students in the School District of Alachua County.



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# MORAL VS. LEGAL ISSUE?

- *THE QUESTION THAT EACH EDUCATOR MUST ANSWER AS HE/SHE CONTEMPLATES THE TEACHING OF THE CURRICULUM IN AFRICAN DESCENT AND AFRICAN AMERICANS IS; "WHETHER THE DRIVING FORCE IS A MORAL IMPERATIVE OR A LEGAL IMPERATIVE REQUIRED INSTRUCTION FROM K-12 ALL SUBJECT AREAS?"*

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## MORAL REASON FOR TEACHING AFRICAN AMERICAN HISTORY TODAY

- **Dr. Carter G. Woodson, in his 1957 book on the Miseducation of the Negro argued vigorously that his research (1926-1950s) showed that the failure to teach African Americans their history has been the source of miseducation.**
- **Dr. Woodson's research in 1926 can be summarized in his own words,**
  - ***“When a group or ethnic group fails to teach their history and culture, sooner or later that history and culture will be forgotten and the group or ethnic group will be rendered nameless and faceless.” (Woodson, p.27)***



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# ACADEMIC ACHIEVEMENT IS POSSIBLE

- ❑ COGNITION IS SHAPED BY THE IMAGES We receive and perceive such as "CCI"
- ❑ CULTURE AND CULTURAL INFORMATION
- ❑ EVIDENCE THAT PHD IN 2010 from FAMU FOUND THAT *"THE students who received the African and African American Studies content did better on FCAT TESTS"*
- ❑ Banks(2009) found that *"There is a strong relationship between culture and positive academic performance"*

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# The Curriculum will Focus On?

- ❑ 1. The seven (7) elements of the requirement in 1003.42(2)(h)2002
- ❑ 2. Recommended content areas for teachers to include in the curriculum
- ❑ 3. Develop units, and lessons/modules in the content areas and post these electronically.

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# THE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

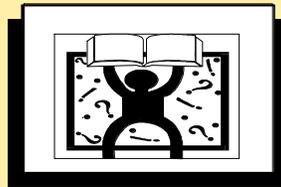
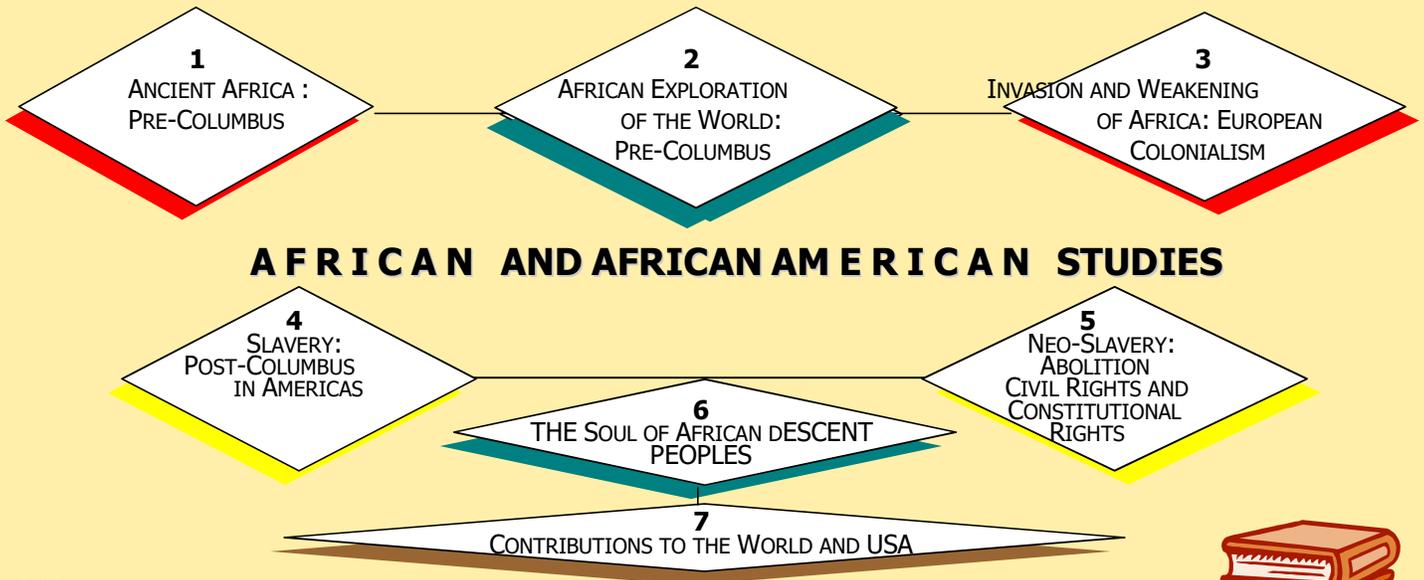


FIGURE 1



## AFRICAN AND AFRICAN AMERICAN STUDIES

(c) Dr. P. Coggins (1994)

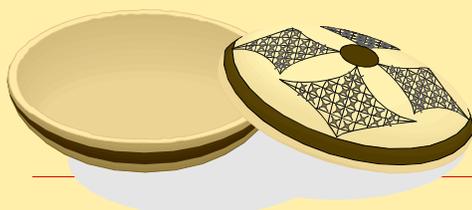
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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## OUTLINE

<b>1. Ancient Africa: Pre-Columbus</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Kingdoms</li> <li><input type="checkbox"/> Classical Civilizations</li> <li><input type="checkbox"/> Diaspora</li> <li><input type="checkbox"/> Contributions</li> </ul>	<b>2. African Explorations of the World: Pre-Columbus</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Trade</li> <li><input type="checkbox"/> Moors</li> <li><input type="checkbox"/> Explorations</li> <li><input type="checkbox"/> African Explorers in the World</li> <li><input type="checkbox"/> African Presence in Europe</li> <li><input type="checkbox"/> South America, Americas and the World</li> </ul>	
<b>3. The Invasion and Weakening of Africa</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> European colonialism</li> <li><input type="checkbox"/> European exploitation</li> <li><input type="checkbox"/> Slavery</li> <li><input type="checkbox"/> Tribal/National Conflicts</li> <li><input type="checkbox"/> The expansion of Sahara desert</li> </ul>	<b>4. Slavery: Post-Columbus in the Americas</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Slave Trade</li> <li><input type="checkbox"/> Slavery in North America</li> <li><input type="checkbox"/> Slavery in South America</li> </ul>	
<b>5. Neo-Slavery: abolition, Civil Rights and Constitutional Rights</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Abolition</li> <li><input type="checkbox"/> Bill of Rights</li> <li><input type="checkbox"/> Struggle for Civil Rights</li> </ul>	<b>6. The Soul of Africans and African Americans</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Myths</li> <li><input type="checkbox"/> Values</li> <li><input type="checkbox"/> The Harlem Renaissance</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Myths</li> <li><input type="checkbox"/> Resources</li> </ul>
<b>7. Contributions of African Americans to the United States of America and to the World</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Art-Literature-Music-Politics-Science-Religion-Medicine and other areas.</li> </ul>		



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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## 1. Ancient Africa: Pre-Columbus

- ❑ Kingdoms in Africa
- ❑ Four Golden Ages of Southern Africa 1) First Pyramid Age 2700BC-2160 BC, 2)Age of Classical Literature2140 BC-1784 BC, 3) Grand Golden Age 1554 BC-1070 BC and 4)500 BC to 1500 AD, Trade, Architecture, Arts, Culture
- ❑ Classical Civilizations in Africa
- ❑ Diaspora across Africa ,Asia, Pacific Islands and Latin America
- ❑ Contributions of Ancient Africa to the World
- ❑ MAAT- Reciprocity, Justice, Truth, Balance, Order, Harmony, Propriety
- ❑ First Civilization of Europe was established in Crete in 1700 BC
- ❑ The ancient Universities that were frequented by Europeans and others
- ❑ The role of Arabs in Africa
- ❑ Africans in sciences --Imhotep

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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## 2. **African Exploration of the World: Pre-Columbus**

- ❑ Trade across world
- ❑ Moors in Spain
- ❑ Explorations in Asia, Pacific, Europe and Latin America
- ❑ African Explorers in the world
- ❑ African Presence in Europe
- ❑ African presence in South America, North America and the world
- ❑ Hannibal defeats Romans and occupy Rome and Italy
- ❑ African Popes: Victor 186-197 AD, Miltiades 311-314 AD, Gelasius
- ❑ 1492 Africans travelled with Columbus
- ❑ The Olmecs in the Americas in 1200 AD
- ❑ 1501 First Slaves transported to Hispaniola
- ❑ 1538 Stefanick explorer explored the South West of North America

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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## 3. **The Invasion and Weakening of Africa**

- European Colonialism
- European Exploitation
- Slavery as a long system that began in 1501 until 1808
- Tribal/National Conflicts that enabled enslavement
- The Expansion Sahara Desert
- The resistance to slavery across Africa including Queen Nzinga
- The invasion of Africa by the Arabs
- Understanding the complicity of Africans

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## AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

### 4. **Slavery: Post-Columbus in the Americas**

- Slave Trade in general
- Slavery in North America
- Slavery in South America
- Slavery in Europe
- Slavery in Asia
- Resistance to enslavement in Guyana, Jamaica, Puerto Rico, Brazil, Pacific Islands, and North America
- St. Augustine 1565
- Fort Mose
- The 1804 Haitian defeat of the Napoleon and the Louisiana Purchase by the USA
- Lynchings in Gainesville, Florida and the United States.

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## AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

### **5. Neo-Slavery: Abolition, Civil Rights and Constitutional Rights**

- Abolition /“Uncle Tom Cabin”? Role of Quakers
- Bills of Rights
- Struggle for Civil Rights
- The underground Railroad and the coalition of Blacks and Whites
- Slavery in Canada
- The Colonization movement back to Africa with Sierra Leone, Jamaica, Liberia,
- The emancipation Proclamation in 1865
- The Civil War and its impact on the slavery system
- The Trail of Tears and the migration of slaves to Oklahoma
- The rescue of slaves by native Indian Nations and tribes in USA and North America

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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## ❑ 7. Contributions of African Americans to the United States of America and to the world

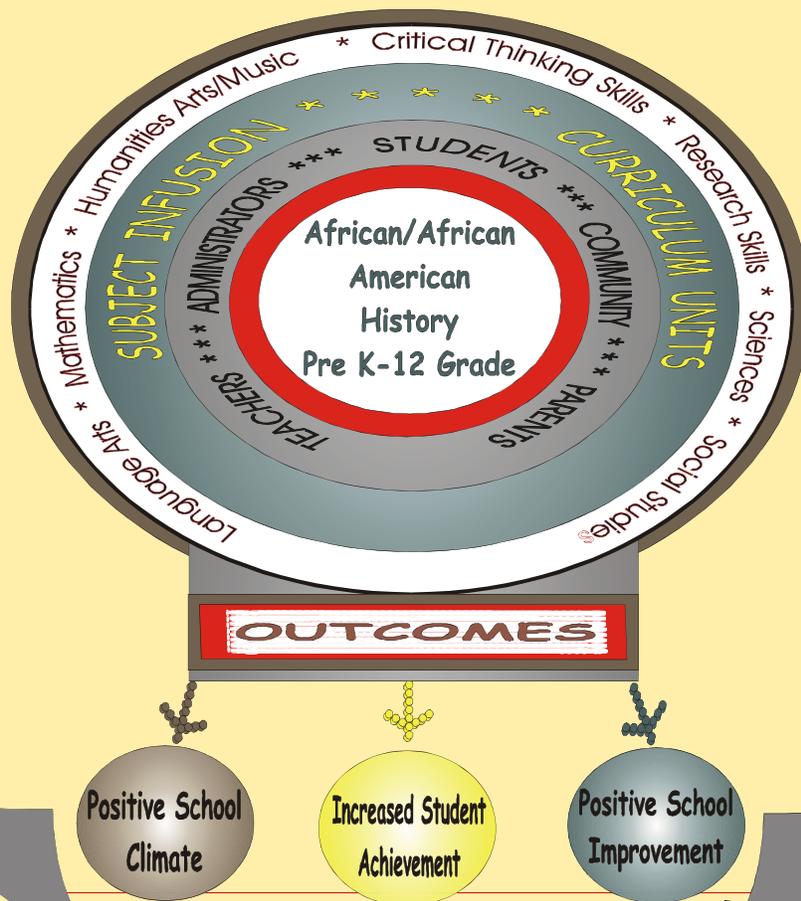
- ❑ Art-Literature-Music USA, Caribbean and Afro Latino
- ❑ Politics-Science
- ❑ Religion- St.Augustine,Bilal
- ❑ Medicine
- ❑ Space science ..."Hidden Figures Movie"
- ❑ Development of the Historically Black Colleges and Universities
- ❑ The Tuskegee Airmen and military contributions
- ❑ Founding of Hawaii, New Zealand, Australia, Asia, Caribbean, Latin America
- ❑ African American Inventors/"Hidden Figures"
- ❑ African American women scientists
- ❑ The African President's of the United States and Caribbean, South America
- ❑ Noble Prize Winners African descent
- ❑ Contributions in arts, sports, politics, education
- ❑ And other areas

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# The African and African American History Infusion Model

By Dr. Patrick Coggins



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Graphic by G. Izzarone



# Aligning Differentiated Instruction with Culturally Responsive Pedagogy

***“The creation of a culturally responsive education system, grounded in the belief that all culturally and linguistically diverse students can excel in school when their culture, language, heritage and experiences are valued and used to facilitate their learning and development and they are provided access to high quality teachers, programs, and resources” (Metropolitan Center for Urban Education, 2008, p. 2).***

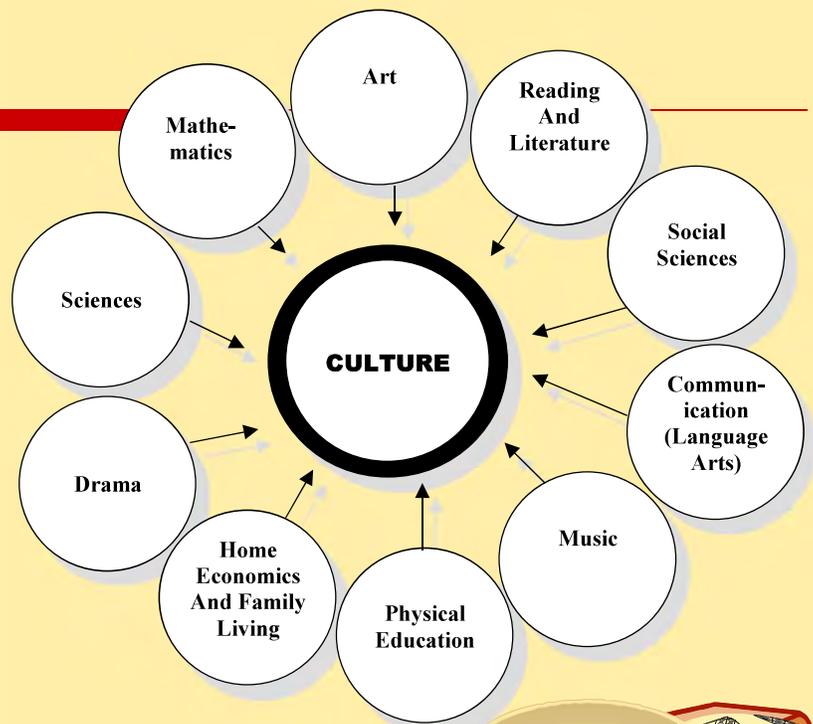


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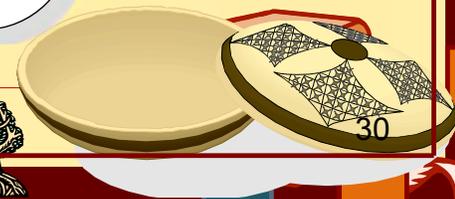


This figure illustrates how a concept such as culture can be viewed from the perspectives of a number of disciplines and areas. Anyone discipline gives only a partial understanding of a concept, social problem or issue. Thus, ethnic studies units, lessons, and programs should be interdisciplinary and cut across disciplinary lines.

### Studying ethnic cultures from an interdisciplinary perspective.



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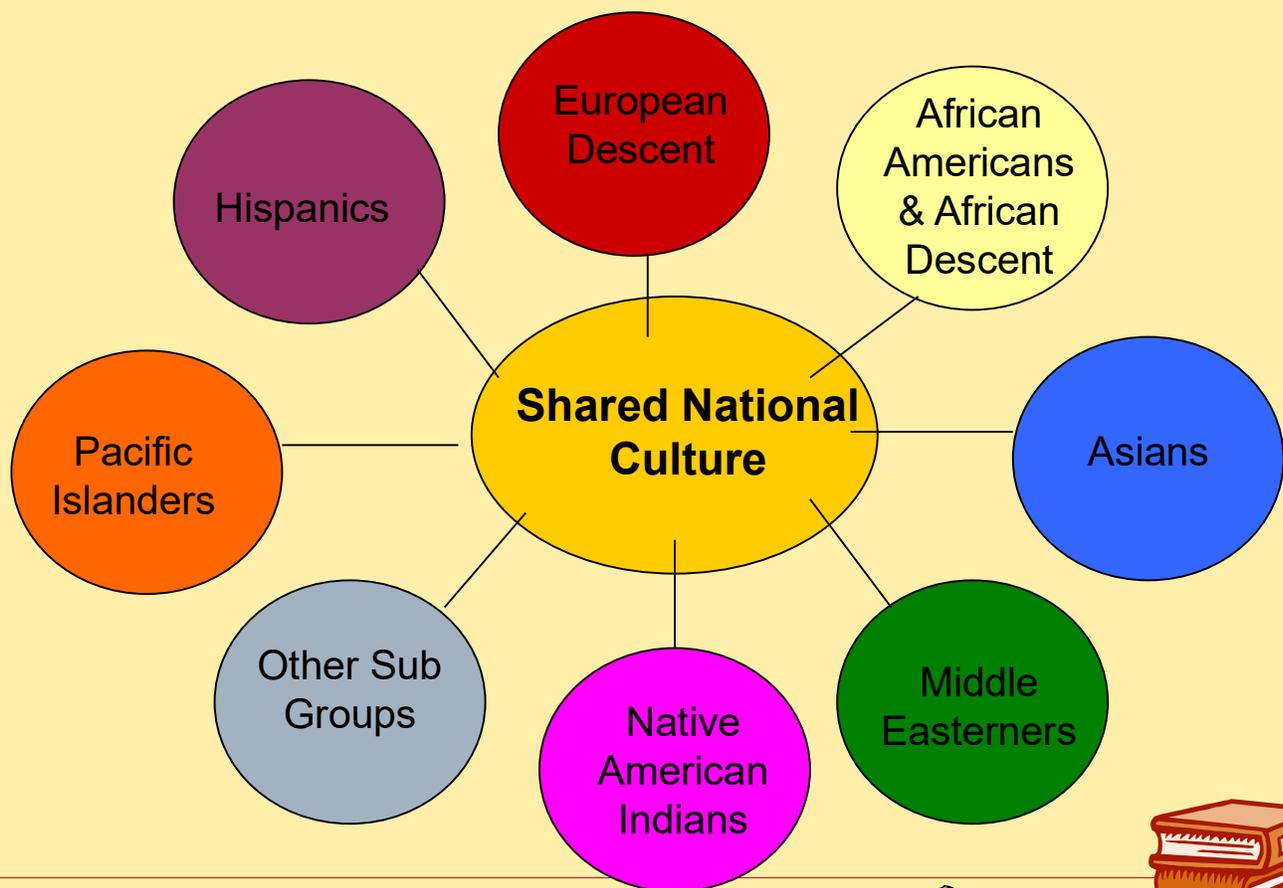
# INFUSION MODEL as District's Goal

- Consider the benefits of an Infusion Model
- single courses will evolve at various grade levels.
- Move to an Infused and Integrated Curriculum

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# Elements of National Culture

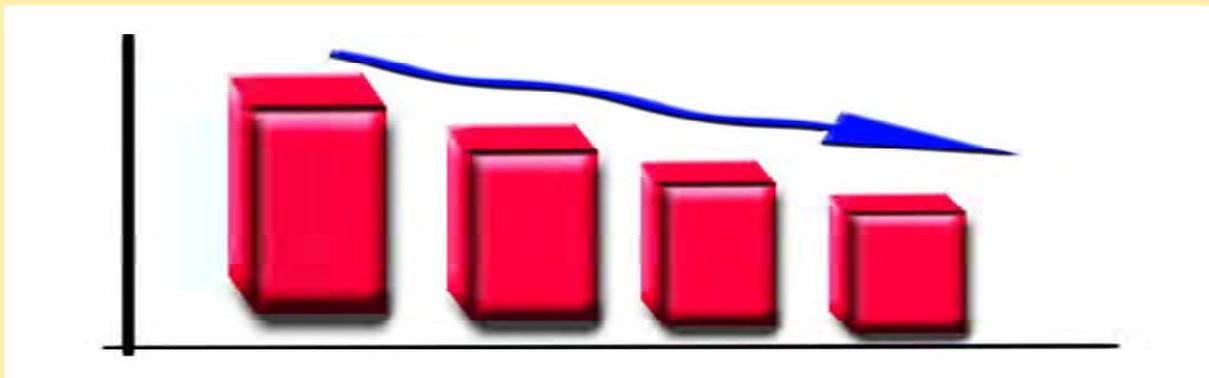


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# Relationship between Culture and School Failure

- Lack of student success stems from a lack of synchronization between students and their teachers, as well as the school's culture and the student's cultures (Irvine,1990; Howard,2006).



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## RESEARCH IN SUPPORT

- Thus, the need to teach the unique history of African Americans is highlighted by Carl Grant (1995), in Educating for Diversity and James Banks in Teaching Strategies in Ethnic Studies (1997, 2003), whose research and books state,
  - *“Any program aiming to increase positive interaction among racial groups must include processes, which teach people the unique histories and qualities of the ethnic groups involved,” (p.21). The key variable in ensuring such instruction is a well informed teacher and administrator.” (Grant, 1995; Banks, 1997, 2003)*

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## RESEARCH IN SUPPORT

- Thus, Ruby Payne, Irvine (1990), Erickson (1987), Au and Kawakami (1991), and Asante (1998) all argued that their research and experiences conclude that,
- *“Only when teachers understand the cultural and historical background of students can they comprehend and react positively to minority students while enhancing their academic achievement.”*

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# African and African American Studies Curriculum Benefits All

- Geneva Gay (1995), in the chapter entitled, "African American Culture and Contributions to American Life," in *Educating for Diversity* (Grant et al, 1995, p.38) argued that her research found that to preserve the African American Culture, it will require the study of African American Studies as a means of enhancing the quality of life for all.
- **"The study of African history, culture and contributions should be an integral part of the education of all students in all grades, subjects and settings."**
- ***"It makes no difference whether students are African, Asian, Hispanic, of European descent, Native American, or other group ancestry."***

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# **Criteria for Exemplary District**

## **Six Criteria for Being Considered an Exemplary School District for the Implementation of the African and African American Studies Curriculum**

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# ***Criteria for Being Identified as an Exemplary School District***

- 1. School Board approval of the African and African American Studies curriculum initiative**
- 2. Structured Professional Development**
- 3. Evidence of the development of an African and African American Studies curriculum for infusion**
- 4. Evidence of Structured Teaching of the African and African American Studies Curriculum (180+ days).**
- 5. Evidence of University School District Collaboration**
- 6. Evidence of Parent and Community partnerships and involvement**

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# Criteria for Being Identified as an Exemplary School District

## **1. School Board approval of the African and African American Studies initiative.**

- a) Evidence that the school board has developed a plan for the implementation of the Florida African and African American history required instruction.
- b) Evidence that the plan has been publicized in School District's curriculum guides etc.

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# Criteria for Being Identified as an Exemplary School District

## 2. Structured Professional Development

- a) Evidence that the school district has developed and implemented an ongoing professional development plan for training teachers, students and school staff in strategies for teaching African and African American Studies Curricula.
- b) Evidence that adequate resources have been allocated to structured professional development programs and for enhancing the instruction of African and African American Studies in an infused format.

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# Criteria for Being Identified as an Exemplary School District

## 3. African American Studies Curriculum

- a) Evidence of African and African American Studies Curriculum Frameworks K-12 has been integrated as part of its school district policy with respect to required curriculum.
- b) Evidence that the curriculum has been disseminated to curriculum specialists, teachers, media specialists and other educators in the district.
- c) Evidence that there are adequate teaching resources including books, CD's and lesson plans available to support this required instruction.

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# Criteria for Being Identified as an Exemplary School District

## 4. Structured Teaching of the African and African American Studies Curriculum

- a) Evidence that the African and African American Studies content appears in lesson plans over the sustained period of 180 plus days.
- b) Evidence that there are approved methods for teaching and assessing the African and African American Studies Curriculum.
- c) Evidence that there the African American history content is infused and linked to the FSA and other high stake tests and requirements.
- d) Evidence that the African and African American Studies content are infused in all subject areas.



# Criteria for Being Identified as an Exemplary School District

## 5. University -School District Collaboration

- a) Evidence of university involvement in professional development, curriculum and instruction support, etc.
- b) Evidence of school district university partnership in seeking external funding (federal grants, foundation grants, etc.)
- c) Evidence that the school district and university partnership has aided in the preparation of pre-professional teachers and other educators.

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# Criteria for Being Identified as an Exemplary School District

## 6. Parent/Community Partnerships

- a) Evidence that the school district's initiatives in African and African American Studies has resulted in the development of strategies that include the involvement of parents through awareness information sessions.
- b) Evidence that there are community partners who are involved in the development and ongoing implementation of the African and African American Studies curriculum.

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# I. Action Plan

## Recap of Where We Are

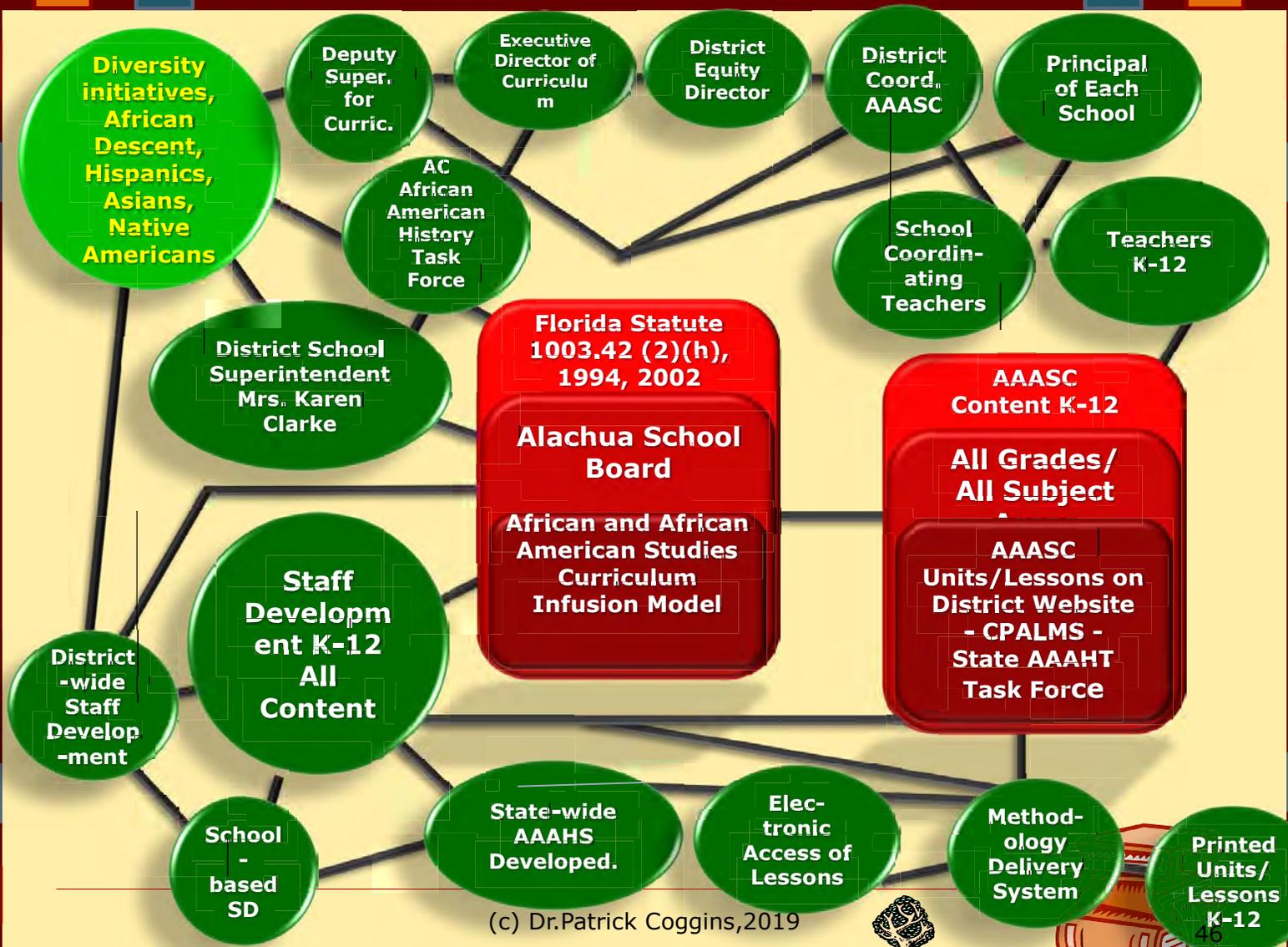
Recap of where we are:

- The Alachua County School District approved the implementation of the African and African American Studies Curriculum.
- Planning meeting with key District Staff to review the Action Plan and decide on the African and African American Studies Timetable for Implementation.
- It was decided that Jon Rehm will assume coordination responsibility for the project, while Dr. Patrick Coggins/ Dr. Jon Rehm will coordinate the activities of the Writing Team, District and African American Advisory Committee/Staff Development with help from Superintendent's staff in developing the FOCUS Lesson Plan system and community relations.

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**Alachua County School  
District African American and African  
American Studies Advisory Task Force**

Donna Jones- Deputy Superintendent  
Valerie Freeman- Director of Equity and  
Outreach  
Jennifer Wise- Executive Director of K-12  
Curriculum

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***ALACHUA County School District  
African and African American Studies Curriculum***

**WRITING TEAM MEMBERS:** (Includes, but not limited to the following)

**Elementary School**

**Middle School**

**High School**

**School  
District**

\*Partial Listing

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## Activity 5 – Focus Unit and Module Format

### **Each unit will include the following content:**

1. Appropriate grade level(s) and subject area(s)
2. Next Generation Sunshine State Standards
3. Unit objectives and essential questions
4. Cultural content/contextual information to be learned
5. Lesson specific vocabulary
6. Timelines related to African American/American History, etc.
7. Link to the 7 elements of African/African American Study
8. Focus area of the world
9. Assessment Criteria

### **Each Module will include the following content:**

1. Background in relation to cultural content/ context
2. NGSSS specific to module
3. Clear activities linked to the unit objectives
4. Technological and material needs
5. Evidence of critical thinking skills
6. Detailed references



## Curriculum Products to be Developed

### Elementary School

Grade	Total Units	Total Modules
<b>K</b>	<b>1</b>	<b>5</b>
<b>1</b>	<b>1</b>	<b>5</b>
<b>2</b>	<b>1</b>	<b>5</b>
<b>3</b>	<b>1</b>	<b>5</b>
<b>4</b>	<b>1</b>	<b>5</b>
<b>5</b>	<b>1</b>	<b>5</b>
<b>Total</b>	<b>6</b>	<b>30</b>

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# Curriculum Products to be Developed

## Middle School

Grade	HIS/SS	LA	SCI	MATH	HUM/ARTS	TOTAL UNITS	TOTAL MODULES
GRADE 6	1	1	1	1	1	5	25
GRADE 7	1	1	1	1	1	5	25
GRADE 8	1	1	1	1	1	5	25
Total	3	3	3	3	3	15	75

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# Curriculum Products to be Developed

## High School

GRADES	HIS/S S	LA	SCI	MATH	HUM/ ARTS	Career Tech	TOTAL UNITS	TOTAL MODULES
GRADE 9	1	1	1	1	1	1	6	30
GRADE 10	1	1	1	1	1	1	6	30
GRADE 11	1	1	1	1	1	1	6	30
GRADE 12	1	1	1	1	1	1	6	30
<b>Total</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>24</b>	<b>120</b>

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# Curriculum Products to be Developed

		<b>Total</b>	
		<b>Units</b>	<b>Modules</b>
<input type="checkbox"/>	<b>Elementary</b>	- Grades K-5	<b>= 6            30</b>
<input type="checkbox"/>	<b>Middle</b>	- Grades 6-8	<b>= 15            75</b>
<input type="checkbox"/>	<b>High</b>	- Grades 9-12	<b>= 24            120</b>
		<b>TOTAL</b>	<b>= 45            225</b>

**Curriculum 45 Units with 5 Lessons each = 225 Modules/  
Lessons Available to teachers**

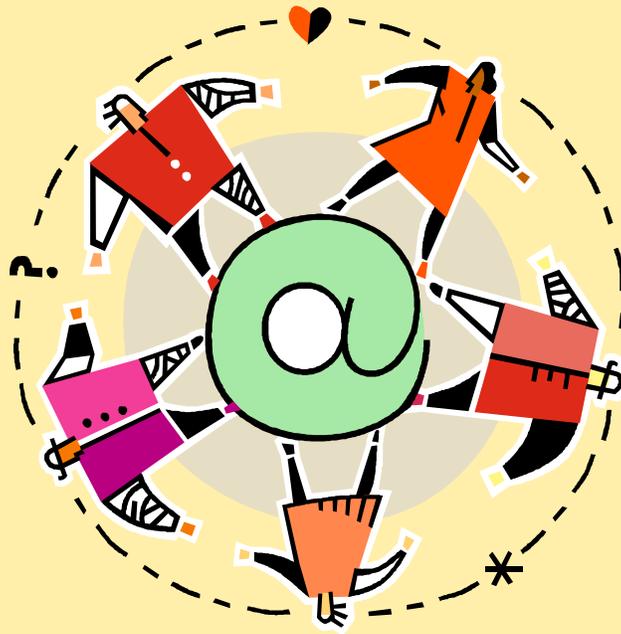


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# Let's Go to the Website...



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# *Next Steps For Alachua County District*



1. Commit to the completion of the Units and Lesson plans grade level specific on or before and possible unveil the curriculum in February 2020 and complete it all by JULY 2020.
2. Develop a creative monitoring and assessment strategy to ensure that the African and African American Studies content is taught to every student in ALACHUA's Schools.
3. Ensure that the curriculum, units, resource units, and lesson plans are on-line and easily accessible to educators on or before February 1,2020 and completed by the end of the school year June,2020.
4. Prepare a report of the African and African American Studies Curriculum Plan for Board approval in the month of FEBRUARY 2020.



## *Next Steps for Alachua County District*



5. Ensure that there is inclusion of the essential questions, FOCUS lessons and resource units into a seamless curriculum process that integrates African and African American Studies and culture studies in Social Studies, Language Arts, Science, Math and Humanities and other content areas by June 2020.

6. Select and train Coordinators in each school in the district to assist in the implementation of the African and African American Studies Curriculum.

7. Designate African and African American Studies Training dates for staff development. Include in the District's Staff Development Schedule immediately in June 2020.

8. Develop and implement a marketing strategy that will inform the public, the schools, Community groups and organizations, students and other interested entities and parties immediately by October 30, 2019.



## Managing The Curriculum Initiative:

### A Final Perspective

***“THE ATMOSPHERE YOU CREATE DETERMINES THE POSITIVE CROSS-CULTURAL RESULTS YOU PRODUCE.”***

***“Imagination is more important than Knowledge.”***  
(Albert Einstein)

***“The future never first happened; it was created. We must create a culturally sensitive, linguistic, and culturally competent classroom/school environment.”***  
(Coggins)

***So it is all about “students, faculty and administrators celebrating cultures in an inclusive atmosphere.”***  
(Coggins)



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# Thank you!

*"A good plan vigorously executed right now is far better than a perfect plan executed next week."*

*(General George Patton)*

*"There are risks and costs to a Program of Action- But they are less than the long-range risks and cost of comfortable inaction."*

*(John F. Kennedy)*



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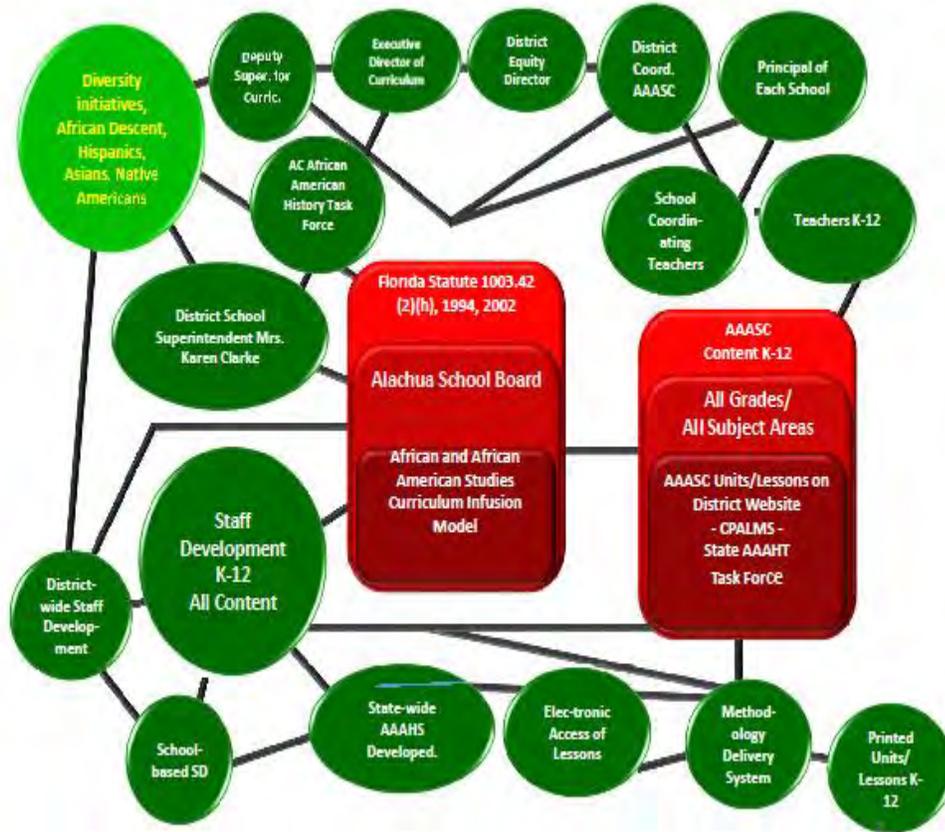




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APPENDIX F: District Initiative Organization



## APPENDIX G: African & African American Studies Curriculum Implementation Timeline

# ACPS African and African American Studies Curriculum Exemplary Status Timeline

The following list is an approximate timetable of the next twelve months. It is not intended to be utilized as a checklist or exact timeline of events to take place.

## SEPTEMBER 2019

- Presentation by Dr. Patrick Coggins, consultant to, Ms. Karen Clarke, Superintendent and Ms. Jennifer Wise, Executive Director of Curriculum
- Meeting with Dr. Gordon, Dr. Jon Rehm and Dr. Patrick Coggins, Consultant
- Meeting every Friday with Dr. Patrick Coggins, consultant and Dr. Jon Rehm
- Development of the Action Plan for implementation of the African and African American Studies Curriculum

## OCTOBER 2019

- Alachua County African American History Task Force/ African and African American Studies Community Forum.
- Meeting each Friday with consultant
- Curriculum Writers Training
- Overview session with Superintendent African American Studies Exemplary Status Taskforce

## NOVEMBER 2019

- School Administrators training (first session)
- School site African and African American Studies Coordinators training
- Continue curriculum writing process
- Meet with Superintendent African American Studies Exemplary Status Taskforce

## DECEMBER 2019/ JANUARY 2020

- Curriculum writing team meetings
- Progress report to the Superintendent and School Board
- Completed infrastructure for online portal
- Follow up with ACPS School Site Coordinators
- Preparation of list of completed curriculum units and modules

## APPENDIX H: African & African American Studies Curriculum Overview

# Alachua County Public Schools African and African American Studies Curriculum Overview

Alachua County Public Schools (ACPS) is in the process of applying for exemplary school district status from the Florida Commissioner of Education's African American History Task Force. To earn exemplary status a school must meet 6 criteria:

1. School Board approval of the African and African American Studies curriculum initiative.
2. Structured Professional Development.
3. Evidence of the development of an African and African American Studies curriculum for infusion.
4. Evidence of Structured Teaching of the African and African American Studies Curriculum (180+ days).
5. Evidence of University School District Collaboration.
6. Evidence of Parent and Community partnerships and involvement.

As of October 2019, ACPS has been given approval by the school board to seek exemplary status. We have begun a series of professional development initiative to increase teacher and administrative knowledge of African American Studies and the exemplary status initiative. This includes offering an online course for teachers in African American Studies, a one day African American Studies Conference and targeted training of individuals involved in exemplary status. Once the curriculum has been written professional development on the curriculum will expand to all district teachers and administrators.

ACPS has just begun constructing the African and African American Studies Curriculum. The curriculum is in two parts. First is the offering of African and African American History at all 7 of the high schools in the district. Second is a K-12 African and African American Studies infusion curriculum. District teachers, with the assistance of local/ University subject area experts will be creating five lesson units at each grade level and beginning at the 6<sup>th</sup> grade in each subject area. These units will be completed this school year so that training can be completed over the summer and teachers throughout the district can begin using the lessons at the beginning of next school year. Assessment items on the material will be included in district made exams as part of our accountability program.

We have reached out to members of the University of Florida, the Alachua County African American History Task Force and the local community to help partner with the initiative to make it as successful as possible. This includes private meeting and public forums such as the one conducted on October 14, 2019.

It is the intention of ACPS to apply for exemplary status over the summer of 2020 so that we will have exemplary status at the time of the roll out of the African Studies Infusion Curriculum for the 2020-2021 school year.

**APPENDIX I: Agenda - February 4, 2020**

**African American History Exemplary Status Board Workshop**

**BOARD MEMBERS**

Tina Certain  
Robert P. Hyatt  
Leanetta McNealy, Ph.D.  
Gunnar F. Paulson, Ed.D.  
Eileen F. Roy

**SUPERINTENDENT OF SCHOOLS**

Karen D. Clarke



*Mission Statement: We are committed to the success of every student!*

District Office  
620 East University Avenue  
Gainesville, Florida  
32601-5498

www.sbac.edu  
(352) 455-7300  
Fax (352) 505-1682

**SCHOOL BOARD WORKSHOP**  
**District Office – Boardroom**

**Tuesday, February 4, 2020**  
**2 p.m.**

**A Monthly Board Workshop has been scheduled.**

- A. CALL TO ORDER
- B. PRESENTATION – [African American History Exemplary Status Update](#)  
(Dr. Patrick Coggins, Stetson University)
- C. STRATEGIC PLAN UPDATE
  - a. [High School Graduation Rates](#) (Charbonnet and High School Principals)
  - b. [Salaries](#) (Rella)
- D. [LONG-RANGE FACILITIES PLANS FOR PROPERTY ACQUISITION](#) (White)
- E. CITIZEN INPUT
- F. BOARD DISCUSSION
- G. ADJOURN

# **The School District of Alachua County Presentation of the African and African American Studies Curriculum Initiative**

## **Overview of the Legal, Structure and Curriculum Requirements**

### **Presentation to SCHOOL BOARD MEMBERS OF ALACHUA COUNTY**

Implementation of the African and African American Studies Curriculum Initiative

Presented by  
Dr. Patrick Coggins  
Ph.D., JD., LLD (Hon), EdS., M.S  
February 4, 2020



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1

# **Presentation to the School Board Members of Alachua County Public Schools**

Implementation of the K-12  
Comprehensive  
Interdisciplinary African and  
African American Studies  
Curriculum Initiative

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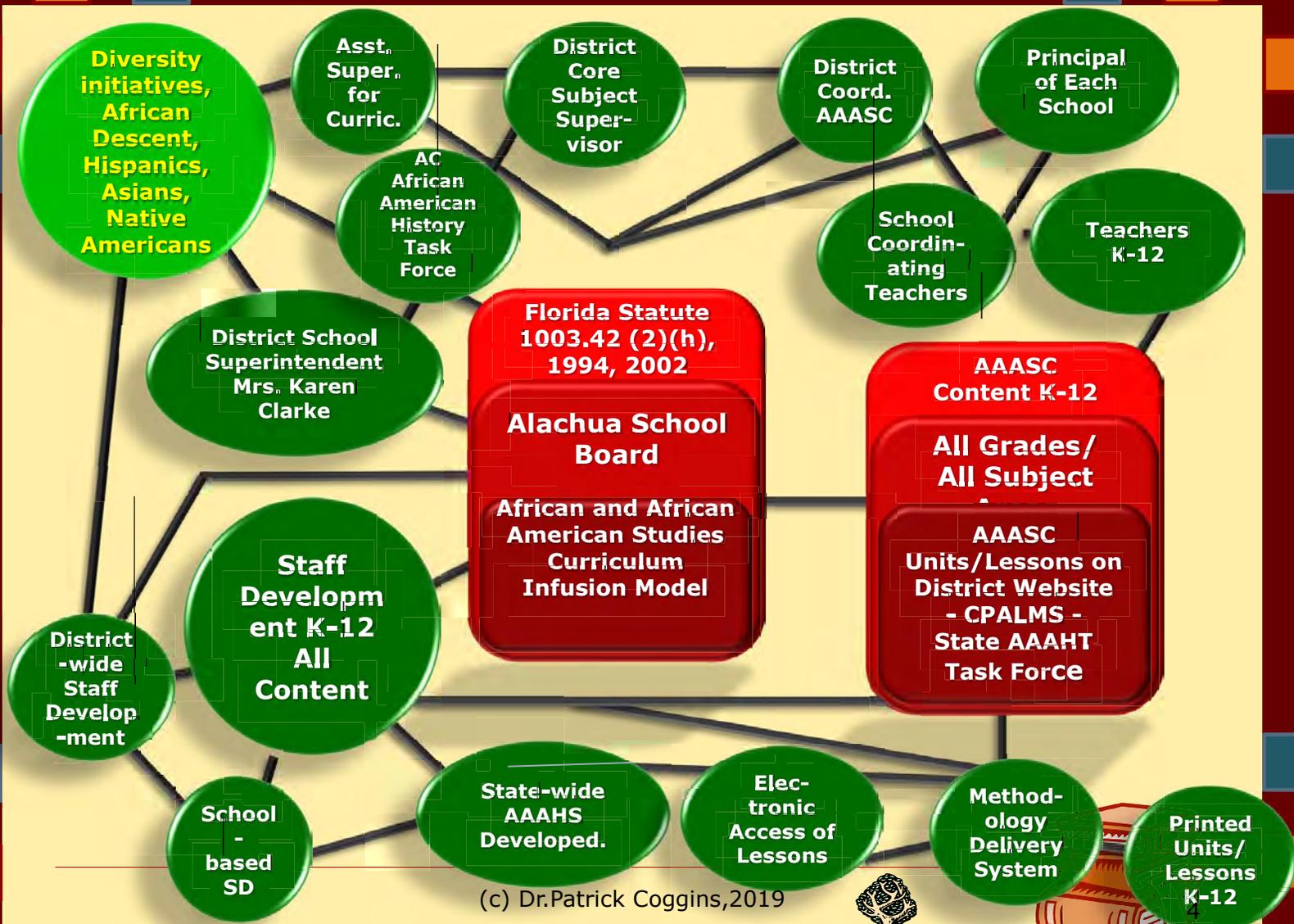


**Purpose is to update the Alachua County School Board members about the processes related to the African and African American Studies Curriculum Initiative leading to Exemplary Status**



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(c) Dr. Patrick Coggins, 2019



# **Alachua County School District African and African American Studies Advisory Task Force**

AFRICAN AND AFRICAN AMERICAN STUDIES INTERDISCIPLINARY INFUSION CURRICULUM

## **SUPERINTENDENT AND SUPERINTENDENT'S STAFF**

- Mrs. Karen Clarke, Superintendent
- Ms. Donna Jones, Deputy Superintendent
- Ms. Valerie Freeman, Director of Equity and Outreach
- Ms. Jennifer Wise, Executive Director of Curriculum

---

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# THE FLORIDA LAW



(c) Dr.Patrick Coggins,2019



# The Florida Statute

**In 1994 and 2002, the Florida Legislature passed the following law that required instruction for African and African American History:**

*“§ 233.061 (2) (g) 1994 and 1003.42 (2) (h) 2002 as amended, F.S. reads, “The history of African Americans, including the history of African people before the political conflicts that led to the development of slavery, the passage to America, the enslavement experience, abolition, and the contributions of African Americans to society.”*

***This law provides that, (2)“Members of the instructional staff of the public schools shall teach efficiently and faithfully, using books and materials required, following prescribed course of study, and employing approved methods of instruction.”***



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## Understanding the Florida Educational Goals and Laws that are included in Florida Statute 1003.42,(1994), as Amended (2002)

- The Declaration of Independence***
- Republican Form of Government***
- U.S. Constitution***
- Flag Education, Display and Flag Salute***
- Civil Government***
- History of Holocaust (1933-1945)***
- History of African Americans***
- Study of Hispanic Contributions to the United States***
- Study of Women's Contributions***
- Character Development***
- Education for Speakers of Other Languages (ESOL) FS 1011.62***
- Accomplished Practices**  
***Diversity: Uses teaching and learning strategies that reflect each student's culture, learning styles, special needs and socio-economic background.***

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# **Criteria for Exemplary District**

## **Six Criteria for Being Considered an Exemplary School District for the Implementation of the African and African American Studies Curriculum**

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# ***Criteria for Being Identified as an Exemplary School District***

- 1. School Board approval of the African and African American Studies curriculum initiative**
- 2. Structured Professional Development**
- 3. Evidence of the development of an African and African American Studies curriculum for infusion**
- 4. Evidence of Structured Teaching of the African and African American Studies Curriculum (180+ days).**
- 5. Evidence of University School District Collaboration**
- 6. Evidence of Parent and Community partnerships and involvement**

---

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# Criteria 1: School Board Approval

- Hiring of Consultant- Dr/ Patrick Coggins
- Creation of Action Plan and Timeline of Events for Approval of Exemplary Status by the Florida African American History Task Force during Summer of 2020.
- Status: Complete

---

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## Criteria 2: Structured Professional Development

- Superintendent-9/06/2019
- District Advisory Taskforce-9/27/2019
- Curriculum Writers
  - Continuous beginning 10/18/2019
- School Coordinators
  - Session 1-11/4/2019
- Principals/ Assistant Principals
  - Session 1- 1/28/2020 & 1/30/2020

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## Criteria 2: Structured Professional Development Yet to be Delivered

- Curriculum Writers Post Writing- May 2020
- School Coordinator
  - Continuous
- Principals/ Assistant Principals
  - Session 2- April 2020
- District teachers
  - Opening of schools- August 2020
  - Online- Continuous 2020-2021 school year

---

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# Criteria 3: Curriculum

- Development of Curriculum Frameworks for- English/ Language Arts, Mathematics, Science, and Social Studies
- Development of unit assessment format

---

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## Criteria 3: Curriculum Products to be Developed

### Elementary School

Grade	Total Units	Total Modules
<b>K</b>	<b>1</b>	<b>5</b>
<b>1</b>	<b>1</b>	<b>5</b>
<b>2</b>	<b>1</b>	<b>5</b>
<b>3</b>	<b>1</b>	<b>5</b>
<b>4</b>	<b>1</b>	<b>5</b>
<b>5</b>	<b>1</b>	<b>5</b>
<b>Total</b>	<b>6</b>	<b>30</b>

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# Criteria 3: Curriculum Products to be Developed

## High School

GRADES	HIS/S S	LA	SCI	MATH	HUM/ ARTS	Career Tech	TOTAL UNITS	TOTAL MODULES
GRADE 9	1	1	1	1	1	1	6	30
GRADE 10	1	1	1	1	1	1	6	30
GRADE 11	1	1	1	1	1	1	6	30
GRADE 12	1	1	1	1	1	1	6	30
<b>Total</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>24</b>	<b>120</b>

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# Criteria 3: Curriculum Products to be Developed

## **Middle School**

Grade	HIS/SS	LA	SCI	MATH	HUM/ARTS	TOTAL UNITS	TOTAL MODULES
GRADE 6	1	1	1	1	1	5	25
GRADE 7	1	1	1	1	1	5	25
GRADE 8	1	1	1	1	1	5	25
<b>Total</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>15</b>	<b>75</b>

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# Criteria 3: Curriculum Products to be Developed

		Total	
		Units	Modules
<input type="checkbox"/>	<b>Elementary</b>	- Grades K-5	<b>= 6            30</b>
<input type="checkbox"/>	<b>Middle</b>	- Grades 6-8	<b>= 15            75</b>
<input type="checkbox"/>	<b>High</b>	- Grades <u>9-12</u>	<b>= 24            120</b>
		<b>TOTAL</b>	<b>= 45            225</b>

**Curriculum 45 Units with 5 Lessons each = 225 Modules/  
Lessons Available to teachers**



18

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## Criteria 3: Curriculum Products Currently Developed

		Total		
		Units	Modules	
<input type="checkbox"/>	<b>Elementary</b>	- <b>Grades K-5</b>	<b>= 2</b>	<b>16</b>
<input type="checkbox"/>	<b>Middle</b>	- <b>Grades 6-8</b>	<b>= 5</b>	<b>25</b>
<input type="checkbox"/>	<b>High</b>	- <b>Grades 9-12</b>	<b>= 4</b>	<b>20</b>
		<b>TOTAL</b>	<b>= 11</b>	<b>61</b>

To date units have been completed in: Fine Arts (2), ELA (2), Mathematics (1), Social Studies (6).

Currently there are 21 more units in progress.

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# ALACHUA COUNTY SCHOOL DISTRICT AFRICAN AND AFRICAN AMERICAN STUDIES WRITING TEAMS

\*Writing Team Members: Includes, but are not limited to the following:

For Questions: District Coordinator- Dr. Jon Rehm

## Elementary

Devin Campbell  
Sandra Hancock  
Kim Hampton  
Rhogeana Fleming  
Rhogeane Fleming  
Nicole Reno  
Marco Thomas

## Middle School

Jessica Katz  
Lauren Provencher  
Sophia Skoglund-Cotter  
Susie Hill  
Sherry Macguire  
Lisa Sahadeo  
Andrea Anderson  
Jennifer Mendez  
Tiara Tulloch  
Kendriana Drayton  
Thashea Miles  
Sara Wellman  
Andrea Anderson  
Jaclyn Collins

## High School

Michelle Milinkivic  
Jemeshia Lyons  
Amanda Lacy-Shitama  
Jessica Morey  
David Fields  
Jose Busot  
Daniel Conde  
Pamela Valconte  
Tina Gennaro  
Shelly Carol  
Nicole Withers  
Tammy Myers  
Heather McKay  
Nicole Harris  
Shelton McArthur

## School District

Casey Balkcom  
Kevin Berry  
Judith Chico-Roman  
Donaldson Fitzpatrick  
Derrick Frazier  
Carly Mikell  
Diana Rollo  
LaTorria Mosley  
Destiny Collins  
Eliscia Mosley  
Kristina Ford  
Patrick Kee  
Tiffany Drew  
Jon Rehm

\*Partial List

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# Criteria 4: Structured Teaching of the Curriculum

- Beginning next school year
  - an online workshop for teachers will orient them to the curriculum.
  - Each grade level will have access to approved unit
  - Approved units will be in the scope and sequence
  - Items will be imbedded in DEOC and Quarterly assessments

---

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# Criteria 5: University School District Collaboration

- Stetson University
  - Dr. Coggins- Consultant and presenter at African American History Educators Conference
- University of Florida
  - Joint website site with the Smathers Library hosted by Stephanie Birch
  - Stephanie Birch, Dr. Dan Rebousin, Dr. Barbara McDade Gordon- Presenters at African American History Educators Conference
  - Psychology unit jointly produced by Dr. Jon Rehm, Social studies Curriculum Specialist and psychology instructor Victoria McNeil

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## Criteria 6: Parent Community Partnership

- Community Outreach Meeting- 10/14/2019
  - Ms. Clarke, Dr. Coggins, Dr. Rehm, Dr. Gordon presenting
- Alachua County African American History Task Force
  - Curriculum update-9/4/2019
  - Status update to Chiarman-1/10/2020
  - Status update- 1/18/2020

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# Criteria 6: Parent Community Partnership Planned

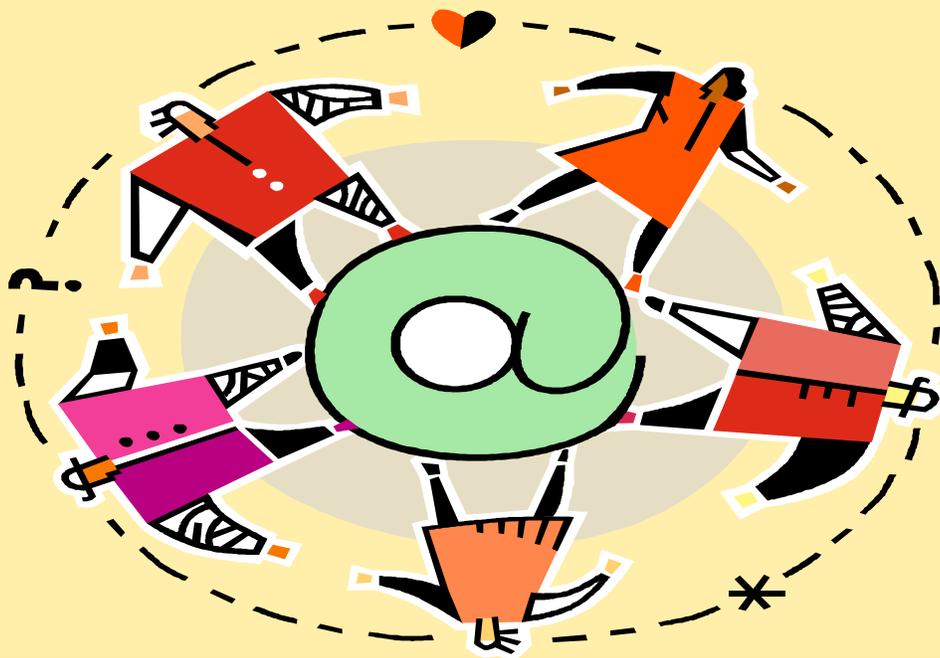
- Alachua County African American History Task Force
  - Status Update- March 2020
- Curriculum unveiling- April/May 2020

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**Let's Go to the Website...All  
Units and Lesson /Modules  
will be hosted on-line**



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# Public Information Page

District Home ^ Our Schools

Translate Traducir 옮기다 myPortal 



**ALACHUA COUNTY PUBLIC SCHOOLS**  
We are committed to the success of every student.

STUDENTS FAMILIES STAFF COMMUNITY

 District Departments Jobs School Board

FACILITIES UPDATE BACK TO SCHOOL

## African and African American Studies

Mission: To develop and infuse an African and African American studies into the Alachua County Public Schools curriculum to foster discovery and empowerment of all students.

Vision: To reate a culture of inclusiveness and respect for all cultures through the infusion of afrocentric content throughout the district curriculum.

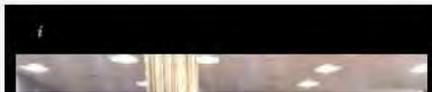
Short Term Goals:

1. Achieve exemplary status from the Florida Commissioner of Education's African American History Task Force.
2. Develop and teach rigorous elective courses in African and African American studies.

Long Term Goals:

1. Achieve national exemplary status.
2. Infusion of African and African American Experience into the Social Studies, Humanities, and STEAM.

## Black History Month Presentations at Gainesville High and Eastside High (2019)



## African American Studies Curriculum

African and African American Studies explore the contributions of individuals of African descent exploring literature, art, music, innovations and customs. African and African American Studies can be found across all areas of curricula including English/Language Arts, Fine Arts, Mathematics, Social Studies, and Science. As such, the African American Studies Curriculum has been developed to ensure that African American Studies are infused K-12 in all subject areas.

Sample Lesson Plans

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# Just for Teachers Portal

## SCOPE AND SEQUENCE

Kindergarten	<a href="#">ELA</a>	<a href="#">Math</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	
1st Grade	<a href="#">ELA</a>	<a href="#">Math</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	
2nd Grade	<a href="#">ELA</a>	<a href="#">Math</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	
3rd Grade	<a href="#">ELA</a>	<a href="#">Math</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	
4th Grade	<a href="#">ELA</a>	<a href="#">Math</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	
5th Grade	<a href="#">ELA</a>	<a href="#">Math</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	
Resource		<a href="#">3rd Grade Art</a>		<a href="#">4th Grade Music</a>	

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## Managing The Curriculum Initiative:

### A Final Perspective

***“THE ATMOSPHERE YOU CREATE DETERMINES THE POSITIVE CROSS-CULTURAL RESULTS YOU PRODUCE.”***

***“Imagination is more important than Knowledge.”***  
(Albert Einstein)

***“The future never first happened; it was created. We must create a culturally sensitive, linguistic, and culturally competent classroom/school environment.”***  
(Coggins)

***So it is all about “students, faculty and administrators celebrating cultures in an inclusive atmosphere.”***  
(Coggins)



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# Thank you!

*"A good plan vigorously executed right now is far better than a perfect plan executed next week."*

*(General George Patton)*

*"There are risks and costs to a Program of Action- But they are less than the long-range risks and cost of comfortable inaction."*

*(John F. Kennedy)*



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**APPENDIX K: K-12 Interdisciplinary African & African American Studies Curriculum Framework**

**ALACHUA County District Schools**

**AFRICAN AND AFRICAN AMERICAN STUDIES  
INTERDISCIPLINARY INFUSION CURRICULA**

Implementing Florida Statute 1003.42(h) 2002

**WORKING DOCUMENT**

**K-12 Comprehensive Interdisciplinary African and African  
American Studies Curriculum Initiative**

**CURRICULUM FRAMEWORKS FOR AFRICAN AND AFRICAN  
AMERICAN STUDIES**

## FOREWORD

This manual on African and African American Studies Curriculum provides the reader with answers to critical questions that are related to the instruction of the content. As each teacher and administrator becomes familiar with the intent and perspective of the curriculum, the content of this manual can be used to answer most questions in the curriculum.

As in all curricula, the information provided is merely intended as a framework from which the teacher and principal can develop their lesson plans and instructional designs. From time to time, we will solicit the reader's feedback on the appropriateness of the grade level materials.

Remember that this is a curriculum which should be infused in all subject areas rather than being taught as an appendage, an addition, or solely in the month of February (African American History Month).



Signed,

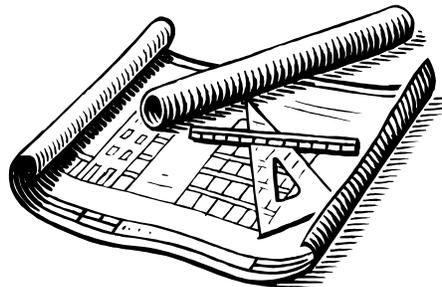
A handwritten signature in black ink that reads "Dr. Patrick C. Coggins". The signature is written in a cursive, flowing style.

Dr. Patrick C. Coggins  
Consultant

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**THE SCHOOL DISTRICT OF ALACHUA COUNTY  
AFRICAN AMERICAN STUDIES INITIATIVE**

**MISSION STATEMENT**

We are committed to the success of every student!

**SCHOOL BOARD MEMBERS**

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Eileen F. Roy  
Gunnar F. Paulson Ed.D  
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Robert P. Hyatt

# **AFRICAN AND AFRICAN AMERICAN STUDIES INTERDISCIPLINARY INFUSION CURRICULUM**

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## REQUIRED INSTRUCTION

### **The Law Mandating the Teaching of African and African American Studies: May 1994 and 2002**

Florida Legislature F.S. 233.061 Sec. (1)(h)(1994) as amended by F.S. 1003.42(2)(h)(2002) that mandates:

“(h) The history of African Americans, including the history of African peoples before the political conflicts that led to the development of slavery, the passage to America, the contributions of Africans to society.”

#### 1003.42. Required Instruction

(2) Members of the instructional staff of the public schools, subject to the rules of the State Board of Education and the district school board...”

“Shall teach efficiently and faithfully, using the books and materials required, following the prescribed courses of study, and employing approved methods of instruction, the following:”



## FLORIDA STATUTE 1003.42. (2)(H)(2002) REQUIRED INSTRUCTION

1. Each school district shall provide all courses required for high school graduation and appropriate instruction designed to ensure that students meet state board adopted standards in the following subject areas: reading and other language arts, mathematics, science, social studies, foreign languages, health and physical education, and the arts.
2. Members of the instructional staff of the public schools, subject to the rules and regulations of the commissioner, the state board, and the school board, “shall teach efficiently and faithfully, using the books and materials required, following the prescribed courses of study, and employing approved methods of instruction”, the following:
  - a. The history of African and African Americans, including the history of Ancient Africa before the political conflicts that led to the development of slavery, the passage to the Americas, i.e. the African Diaspora, the enslavement experience, abolition, and the contributions of African Americans to cultures worldwide.
  - b. The study of Hispanic/Latino contributions to the culture of the United States and the world, both in terms of historical importance, including Pre-Colombian contact, the investigation and settlement of the Americas, and the African, European, and Indigenous ancestry.
  - c. The history of the Holocaust (1933-1945), the systematic-planned annihilation of European Jews and other groups by Nazi Germany, a watershed event in the history of humanity, to be taught in a manner that leads to an investigation and an understanding of prejudice, racism, and stereotyping.
  - d. The study of Women’s contributions to the culture of the United States and the world, as it concerns women’s participations in improving the political, economic, and social development of humanity and other areas.

## PERSPECTIVE ON THE AFRICAN AND AFRICAN AMERICAN STUDIES MODEL

A close scrutiny of the law, Florida Statute 1003.42 (2) (h) 2002, requires instructions in the history of African Americans, including the history of African people, and points in the direction of a new emphasis on the teaching of ancient African history and connections to African Americans.

However, the model, which follows, clearly points to fact that ancient African history surpassed slavery and post slavery. It provides a positive set of information indicating that Ancient Africans were developed and civilized peoples who created complex and sophisticated societies. Many African societies built classical universities covering such diverse disciplines as natural sciences, extensive literary forms, and politics.

An example of this development according to Clarke (1981) was the University of Sankore in Timbuktu, which stood for over 500 years. The Moroccans and faculty destroyed the university in 1591 and scholars were exiled. Ahmed Baba authored over 40 books on such themes as theology, astronomy, ethnography, and biography. His rich library of 1600 books was lost during his expatriation from Timbuktu. Therefore, any model for teaching African history must focus on the rich, yet forgotten history of these African civilizations, and the Golden Ages in Africa which were unmatched by any other ancient civilization at the time.

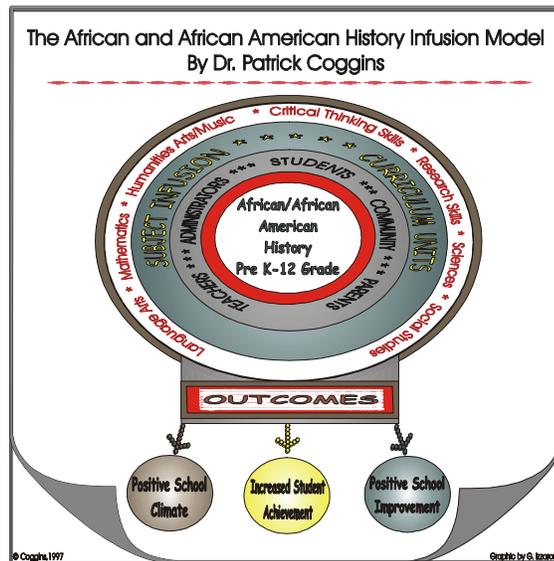
There are 7 major curriculum focus in the teaching of African American Studies, namely: 1) Ancient Africa: Pre-Columbus 2) African Explorations of the World: Pre-Columbus 3) Invasions and weakening of Africa: European Colonialism 4) Slavery in the Americas: Post Columbus 5) Neo-Slavery: abolition, Civil Rights and constitutional Rights 6) the soul of African Americans, and 7) Contributions of African Americans to the United States of America and to the World (Coggins,2004).

## CURRICULUM OUTCOMES

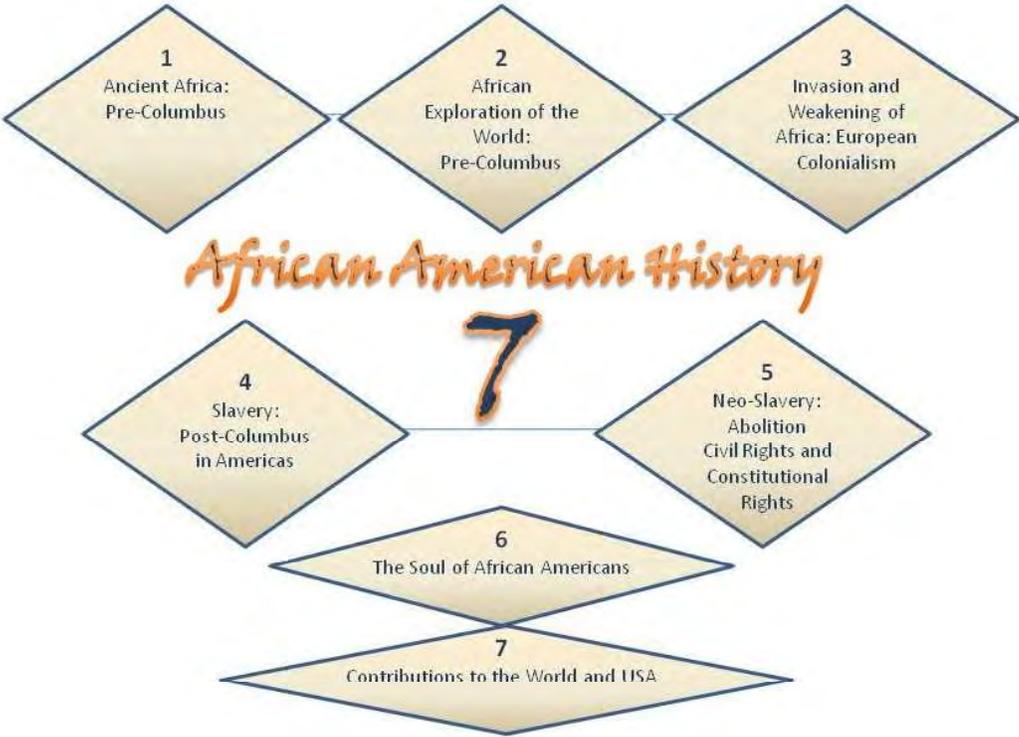
What are the keys to successful implementation of the curriculum on African and African American Studies?

### Successful African American Curriculum

1. Know the elements of the law.
2. Believe that all students have a right to be taught their culture.
3. Teach African American Studies and culture 180+ days .
4. Ensure that the curriculum is not about the color line.
5. Use a curriculum infusion strategy. Link whatever we teach to the NGSSS and Literacy requirements.
6. Focus on all seven elements of the model by Coggins (1994).



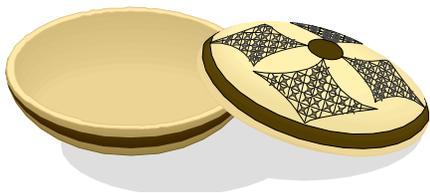
# THE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM



# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN CURRICULUM

## OUTLINE

<b>1. Ancient Africa: Pre-Columbus</b> <input type="checkbox"/> Kingdoms <input type="checkbox"/> Classical Civilizations <input type="checkbox"/> Diaspora <input type="checkbox"/> Contributions	<b>2. African Explorations of the World: Pre-Columbus</b> <input type="checkbox"/> Trade <input type="checkbox"/> Moors <input type="checkbox"/> Explorations <input type="checkbox"/> African Explorers in the World <input type="checkbox"/> African Presence in Europe <input type="checkbox"/> South America, Americas and the World	
<b>3. The Invasion and Weakening of Africa</b> <input type="checkbox"/> European colonialism <input type="checkbox"/> European exploitation <input type="checkbox"/> Slavery <input type="checkbox"/> Tribal/National Conflicts <input type="checkbox"/> The expansion of Sahara Desert	<b>4. Slavery: Post-Columbus in the Americas</b> <input type="checkbox"/> Slave Trade <input type="checkbox"/> Slavery in North America <input type="checkbox"/> Slavery in South America	
<b>5. Neo-Slavery: abolition, Civil Rights and Constitutional Rights</b> <input type="checkbox"/> Abolition <input type="checkbox"/> Bill of Rights <input type="checkbox"/> Struggle for Civil Rights	<b>6. The Soul of Africans and African Americans</b> <input type="checkbox"/> Myths <input type="checkbox"/> Values <input type="checkbox"/> The Harlem Renaissance	<input type="checkbox"/> Myths <input type="checkbox"/> Resources
<b>7. Contributions of African Americans to the United States of America and to the World</b> <input type="checkbox"/> Art-Literature-Music-Politics-Science-Religion-Medicine and other areas.		



## PROCESS RECOMMENDATIONS

The following process recommendations clarify the implementation process of the African and African American Curricula Infusion:

1. The mandate applies to all Pre K-12 subject areas.
2. Materials and content are infused into existing or new curricula.
3. Infusion is defined by themes appropriate to each grade level.
4. Implementation addresses appropriate instructional materials.
5. Training includes all school personnel at every level in the district.
6. Curriculum and instructional strategies should:
  - relate to the cognitive developmental age of students;
  - include the infusion of Culturally Responsive Teaching;
  - be flexible to adapt to the needs and experiences of the student through the essential concepts of all disciplines;
  - use humanities, visual arts, music, social studies, mathematics, science and literature at all grade levels to ensure the sharing of common cultural references, and;
  - be infused where it naturally fits into the required curriculum, and it should be treated in isolation or as an appendage. Students will explore their own family histories, examine why and how people migrated or traveled to the United States of America, learn the ethnic traditions that immigrants and others brought to the United States. This discussion will be linked to the vast and current cultural diversity of their own communities. Students will research and document the many reasons people of African descent and African Americans came to the United States of America. They will also examine the historical contributions of Africans and African Americans to the United States of America and the world.
  - Use of online resources and the relevant power points.
7. Students will study the definitions of culture, acculturation, and assimilation in order to understand social justice, basic rights and responsibilities. Students will be encouraged to respect, appreciate and develop positive perceptions and behaviors towards people from other cultures. The perceptions and behaviors will focus not merely on the racial and ethnic differences, but rather, on the commonalities that are shared among people in our community, state, country and the world.
8. Students will be encouraged to reject the stereotypes and prejudices about themselves, their families and other people. Seeking to identify the “goodness” in each of us will be critical part in building a positive school and community climate.

## INTRODUCTION

This infusion model is organized according to developmental levels, each with an interdisciplinary theme. This allows teachers flexibility in adapting curriculum content to fit the needs and experiences of their students. These frameworks recommend a format and content focus that emphasize a humanities-base, multicultural approach for all levels of instruction.

- ❑ **Grades K-2:** Focus on culture and provide students with exposure to the basic beliefs, customs, traditions of their own, and African and African American families through the use of stories, legends, and myths.
- ❑ **Grades 3-5:** Focus on the impact of Africans and individuals of African descent on the historical development of North American with respect to the country, state, and the biographies, timelines, and critical events in science, literature, technology and culture.
- ❑ **Grades 6-8:** Focus on dynamic dimensions of the historical and physical development of Africa with respect to broad geographic, humanities, and multicultural perspectives to understand the global connections of the African and African American experiences.
- ❑ **Grades 9-12:** Focus on the importance and contribution of Africans and African Americans in the areas of geography, economics, literature, language arts, sciences, and contemporary issues will be also explored.

# AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM MATRIX

## GRADES K-2

## AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM MATRIX GRADES K-2

**Grade K  
MY WORLD**

Getting along with others  
African American Culture and Traditions  
Famous African Americans

[Kindergarten Scope and Sequence](#)

**Grade 1  
MY SCHOOL AND FAMILY**

Working together with others  
African American Culture and Traditions  
Famous African Americans

[1<sup>st</sup> Grade Scope and Sequence](#)

**Grade 2  
NEIGHBORHOODS**

Sharing with others  
African American Culture and Traditions  
Famous African Americans

[2<sup>nd</sup> Grade Scope and Sequence](#)

# AFRICAN AND AFRICAN AMERICAN CULTURE AND TRADITION

**Grade K** MY WORLD

**Focus** The students will focus on culture and families, the basic beliefs, customs, and traditions of their own families, and African and African American families through the use of stories, legends, and myths. Emphasis will be placed on getting along with different cultures.

**Grade Level Expectations**

A synthesis of the Next Generation Sunshine State Standards in Social Studies in addition to the K-1 Standards indicates that students should be able to do the following:

- Describe in detail what their lives are like.
- Describe cultural and familial traditions.
- Make comparisons between their cultural and familial traditions to that of others.
- Retell stories about their traditions as well as that of others.

**Content** Knowing About Me and Others

- Who am I?
- Who are the different people in my community and school?
- How do we get along with different people in my community and school?
- What are my ancestors?
- Why did my ancestors come to America?
- How did my ancestors change the United States of America?
- How did the United States of America change my ancestors?

- What are the commonalities shared by all racial and ethnic groups in the United States of America?
- Who are the famous African Americans in my country, state, and the world?

**Florida Standards**

**Art**

[VA.K.F.3.1](#) Create artwork that communicates an awareness of self as part of the community.

[VA.K.H.1.1](#) Describe art from selected cultures and places.

[VA.K.H.2.1](#) Compare selected artworks from various cultures to find differences and similarities.

[VA.K.O.3.1](#) Create works of art to document experiences of self and community.

[VA.K.S.3.4](#) Identify artwork that belongs to others and represents their ideas.

[MU.K.H.1.1](#) Respond to music from diverse cultures through singing and movement.

[MU.K.H.2.1](#) Respond to and/or perform folk music of American cultural sub-groups.

**Language Arts**

LAFS.K.RL.1.1 With prompting and support, ask and answer questions about key details in a text.

LAFS.K.RL.1.2 With prompting and support, retell familiar stories, including key details.

LAFS.K.RL.1.3 With prompting and support, identify characters, settings, and major events in a story.

LAFS.K.RL.2.4 With prompting and support, ask and answer questions about unknown words in a text.

LAFS.K.RL.2.5 Recognize common types of texts (e.g., storybooks, poems)

LAFS.K.RL.2.6 With prompting and support, identify the author and illustrator of a story and define the role of each in telling the story.

LAFS.K.RL.3.7 With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).

LAFS.K.RL.3.9 With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.

LAFS.K.RL.4.10 Actively engage in group reading activities with purpose and understanding.

LAFS.K.RI.1.1 With prompting and support, ask and answer questions about key details in a text.

LAFS.K.RI.1.2 With prompting and support, identify the main topic and retell key details of a text.

LAFS.K.RI.1.3 With prompting and support, describe the connection between two individuals, events,

ideas, or pieces of information in a text.

LAFS.K.RI.2.4 With prompting and support, ask and answer questions about unknown words in a text.

LAFS.K.RI.2.5 Identify the front cover, back cover, and title page of a book.

LAFS.K.RI.2.6 With prompting and support, identify the author and illustrator of a text and define the role of each presenting the ideas or information in a text.

LAFS.K.RI.3.7 With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts).

LAFS.K.RI.3.8 With prompting and support, identify the reasons an author gives to support points in a text.

LAFS.K.RI.3.9 With prompting and support, identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).

LAFS.K.RI.4.10 Actively engage in group reading activities with purpose and understanding.

#### **Mathematics**

[MAFS.K.CC.1.1](#) Count to 100 by ones and by tens.

[MAFS.K.CC.1.2](#) Count forward beginning from a given number within the known sequence (instead of having to begin at 1).

[MAFS.K.CC.2.4](#) Understand the relationship between numbers and quantities; connect counting to cardinality.

[MAFS.K.G.1.1](#) Describe objects in the environment using names of shapes, and describe the relative positions of these objects using terms such as above, below, besides, in front of, behind, and next to.

[MAFS.K12.MP.1.1](#) Make sense of problems and persevere in solving them.

[MAFS.K12.MP.2.1](#) Reason abstractly and quantitatively.

[MAFS.K12.MP.5.1](#) Use appropriate tools strategically.

#### **Science**

[SC.K.E.5.5](#): Observe that things can be big and things can be small as seen from Earth.

[SC.K.E.5.6](#): Observe that some objects are far away and some are nearby as seen from Earth.

[SC.K.L.14.2](#): Recognize that some books and other media portray animals and plants with characteristics and behaviors they do not have in real life.

[SC.K.L.14.3](#): Observe plants and animals, describe how they are alike and how they are different in the way they look and in the things they do.

[SC.K.P.9.1](#): Recognize that the shape of materials such as paper and clay can be changed by cutting, tearing, crumpling, smashing, or rolling.

[SC.K.P.10.1](#): Observe that things that make sound vibrate.

[HE.K.C.1.5](#): Recognize there are body parts inside and outside of the body.

#### **Social Studies**

[SS.K.A.1.1](#) Develop an understanding of how to use and create a timeline.

[SS.K.A.1.2](#) Develop an awareness of a primary source.

[SS.K.A.2.3](#) Compare our nation's holidays with holidays of other cultures.

[SS.K.A.2.4](#) Listen to and retell stories about people in the past who have shown character ideals and principles including honesty, courage, and responsibility.

[SS.K.G.1.2](#) Explain that maps and globes help to locate different places and that globes are a model of the Earth.

#### **Recommended Activities**

Oral History Interviews

Collages

Comparative Collages

Creative Writing

Poetry

#### **Recommended Individuals/ Topics to Teach**

Thurgood Marshall and Ruby Bridges: An American Hero and Heroine

African American Inventors

#### **Recommended Assessment**

Student Posters

Timelines

Assessment may occur informally through observations made during the guided discussion.

Assessment may occur as students offer examples and feedback concerning Ruby Bridges, and Thurgood Marshall.

# AFRICAN AND AFRICAN AMERICAN CULTURE AND TRADITION

## **Grade 1 MY SCHOOL AND FAMILY**

**Focus** Students will understand the concept of diverse families and cultures, including their own. Special emphasis will be placed on how people work together to make a community.

### **Grade Level Expectations**

A synthesis of the Next Generation Sunshine State Standards in Social Studies in addition to the K-1 Standards indicates that students should be able to do the following:

- Describe in detail what their lives are like.
- Describe cultural and familial traditions.
- Make comparisons between their cultural and familial traditions to that of others.
- Retell stories about their traditions as well as that of others.

### **Content The formation of community**

- Who is my family?
- People everywhere in the state, nation, world, and my school.
- Where does my family live in Florida?
- Understanding the world of work. What are the jobs held by my family?
- Working together with others who attend our school and live in our community.
- What holidays are celebrated by my family and others?
- How do people in Africa celebrate holidays?
- How do African Americans celebrate holidays? Are celebrations/carnivals different?
- The celebration of Kwanzaa with other celebrations during the month of December
- How do children/adults play?

- How are schools different?
- Everything changes in my school and family.
- What is citizenship? What makes a good citizen?
- Understanding the cultural diversity of my neighbors and people in my family and school.
- Maps of my community and the world.

**Florida  
Standards**

**Art**

- [VA.1.C.1.2](#) Gather clues to help interpret and reflect on works of art.
- [VA.1.F.3.1](#) Describe the use of art to share community information.
- [VA.1.H.1.1](#) Discuss how different works of art communicate information about a particular culture.
- [VA.1.H.1.3](#) Describe ways in which artists use their work to share knowledge and life experiences.
- [VA.1.H.2.1](#) Compare artworks from different cultures, created over time, to identify differences in style and media.
- [VA.1.H.3.1](#) Identify connections between visual art and other content areas.
- [VA.1.O.2.1](#) Create imagery and symbols to express thoughts and feelings.
- [VA.1.O.3.1](#) Use personal symbols in artwork to document surroundings and community.
- [VA.1.S.1.3](#) Create works of art to tell a personal story.
- [MU.1.C.1.1](#) Respond to specific, teacher-selected musical characteristics in a song or instrumental piece.
- [MU.1.C.1.2](#) Respond to music from various sound sources to show awareness of differences in musical ideas.
- [MU.1.H.1.1](#) Perform simple songs, dances, and musical games from a variety of cultures.
- [MU.1.H.2.1](#) Identify and perform folk music used to remember and honor America and its cultural heritage.

**Language Arts**

- LAFS.1.RL.1.1 Ask and answer questions about key details in a text.
- LAFS.1.RL.1.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson.
- LAFS.1.RL.1.3 Describe characters, settings, and major events in a story, using key details.
- LAFS.1.RL.2.4 Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.
- LAFS.1.RL.2.5 Explain major differences between books that tell stories and books that give information, drawing on a wide reading of a range of text types.
- LAFS.1.RL.2.6 Identify who is telling the story at various points in a text

LAFS.1.RL.3.7 Use illustrations and details in a story to describe its characters, setting, or events.  
LAFS.1.RL.3.9 Compare and contrast the adventures and experiences of characters in stories.  
LAFS.1.RL.4.1.0 With prompting and support, read prose and poetry of appropriate complexity for grade 1.  
LAFS.1.RI.1.1 Ask and answer questions about key details in a text.  
LAFS.1.RI.1.2 Identify the main topic and retell key details of a text.  
LAFS.1.RI.1.3 Describe the connection between two individuals, events, ideas, or pieces of information in a text.  
LAFS.1.RI.2.4 Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.  
LAFS.1.RI.2.5 Know and use various text features (e.g., headings, tables of contents, glossaries, electronic menus, icons) to locate key facts or information in a text.  
LAFS.1.RI.2.6 Distinguish between information provided by pictures or other illustrations and information provided by the words in a text.  
LAFS.1.RI.3.7 Use the illustrations and details in a text to describe its key ideas.  
LAFS.1.RI.3.8 Identify the reasons an author gives to support points in a text.  
LAFS.1.RI.3.9 Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).  
LAFS.1.RI.4.10 With prompting and support, read informational texts appropriately complex for grade 1.

#### **Mathematics**

[MAFS.1.NBT.1.1](#) Count to 120, starting at any number less than 120. In this range, read and write numerals and represent a number of objects with a written numeral.  
[MAFS.1.NBT.2.2](#) Understand that the two digits of a two-digit number represent amounts of tens and ones.  
[MAFS.1.NBT.2.3](#) Compare two two-digit numbers based on meanings of the tens and ones digits, recording the results of comparisons with the symbols  $>$ ,  $=$ , and  $<$ .  
[MAFS.1.NBT.3.4](#) Add within 100, including adding a two-digit number and a one-digit number, and adding a two-digit number and a multiple of 10, using concrete models or drawings and strategies based on place value, properties of operations, and/or the relationship between addition and subtraction; relate the strategy to a written method and explain the reasoning used. Understand that in adding two-digit numbers, one adds tens and tens, ones and ones; and sometimes it is necessary to compose a ten.  
[MAFS.1.NBT.3.6](#) Subtract multiples of 10 in the range 10-90 from multiples of 10 in the range 10-90 (positive or zero differences), using concrete models or drawings and strategies based on place value, properties of operations, and/or the relationship between addition and subtraction; relate the strategy to a written method and explain the reasoning used.

[MAFS.1.OA.1.1](#) Use addition and subtraction within 20 to solve word problems<sup>1</sup> involving situations of adding to, taking from, putting together, taking apart, and comparing, with unknowns in all positions, e.g., by using objects, drawings, and equations with a symbol for the unknown number to represent the problem

[MAFS.1.OA.2.3](#) Apply properties of operations as strategies to add and subtract.

[MAFS.1.OA.2.4](#) Understand subtraction as an unknown-addend problem.

[MAFS.1.OA.3.5](#) Relate counting to addition and subtraction (e.g., by counting on 2 to add 2).

[MAFS.K12.MP.1.1](#) Make sense of problems and persevere in solving them.

[MAFS.K12.MP.2.1](#) Reason abstractly and quantitatively.

[MAFS.K12.MP.5.1](#) Use appropriate tools strategically.

#### Science

[SC.1.E.5.1](#): Observe and discuss that there are more stars in the sky than anyone can easily count and that they are not scattered evenly in the sky.

SC.1.E.5.4 Identify the beneficial and harmful properties of the Sun.

SC.1.E.6.2 Describe the need for water and how to be safe around water.

SC.1.E.6.3 Recognize that some things in the world around us happen fast and some happen slowly.

[SC.1.L.14.2](#): Identify the major parts of plants, including stem, roots, leaves, and flowers.

[SC.1.P.13.1](#): Demonstrate that the way to change the motion of an object is by applying a push or a pull.

#### Social Studies

[SS.1.A.1.1](#) Develop an understanding of a primary source.

[SS.1.A.2.1](#) Understand history tells the story of people and events of other times and places.

[SS.1.A.2.2](#) Compare life now with life in the past.

[SS.1.A.2.3](#) Identify celebrations and national holidays as a way of remembering and honoring the heroism and achievements of the people, events, and our nation's ethnic heritage.

[SS.1.A.2.4](#) Identify people from the past who have shown character ideals and principles including honesty, courage, and responsibility.

[LAFS.1.RI.1.3](#) Describe the connection between two individuals, events, ideas, or pieces of information in a text.

#### Recommended Student Activities

Oral History Interviews  
Collages

Comparative Collages  
Creative Writing  
Poetry

**Recommended Individuals/ Topics to Teach**

Thurgood Marshall and Ruby Bridges: An American Hero and Heroine  
African American Inventors

**Recommended Assessment**

Student Posters  
Timelines

Assessment may occur informally through observations made during the guided discussion.

Assessment may occur as students offer examples and feedback concerning Ruby Bridges, and Thurgood Marshall.

# AFRICAN AND AFRICAN AMERICAN CULTURE AND TRADITION

## Grade 2 NEIGHBORHOODS

**Focus** The students will focus on the influence of Africa, its location, geography, peoples, animals, cultures, economics, and children on North American Culture. The instruction will introduce students to life in Africa and compare that with life in the United States of America.

### Grade Level Expectations

A synthesis of the Next Generation Sunshine State Standards in Social Studies in addition to the grade 2 Standards indicate that students should be able to do the following:

- Identify continents, major bodies of water, as well as other significant geographical features on a globe or map.
- Begin to describe verbally and through writing traditions specific to each respective continent or region.
- Research geographical features and wildlife specific to each respective continent or region. Write text or make small reports about life on a specific continent or region.

### Content The African and African Americans in the United States of America and the World

- What is life like in West Africa?
- How did people meet their basic needs in the past and today?
- How are animals in Africa, the Caribbean, South America, and the United of America different or similar?
- Why did people travel to the Americas?
- How did other people/racial groups travel to the Americas?
- What are the commonalities shared by all racial and ethnic groups in the United States of America?
- How has immigration impacted American culture?

## Florida Standards

### Art

[VA.2.C.1.2](#) Reflect on and discuss various possible meanings in works of art.

[VA.2.F.3.1](#) Describe the use of art to promote events within the school or community.

[VA.2.H.1.1](#) Identify examples in which artists have created works based on cultural and life experiences.

[VA.2.H.2.1](#) Identify differences or similarities in artworks across time and culture.

[VA.2.O.3.1](#) Create personally meaningful works of art to document and explain ideas about local and global communities.

[VA.2.S.1.3](#) Explore art from different time periods and cultures as sources for inspiration.

[MU.2.C.1.2](#) Respond to a piece of music and discuss individual interpretations.

[MU.2.H.1.1](#) Perform songs, musical games, dances, and simple instrumental accompaniments from a variety of cultures.

[MU.2.H.2.1](#) Discuss how music is used for celebrations in American and other cultures.

[MU.2.S.3.5](#) Show visual, gestural, and traditional representation of simple melodic patterns performed by someone else.

### Language Arts

LAFS.2.RL.1.1 Ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to demonstrate understanding of key details in a text.

LAFS.2.RL.1.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

LAFS.2.RL.1.3 Describe how characters in a story respond to major events and challenges.

LAFS.2.RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

LAFS.2.RL.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.

LAFS.2.RL.2.6 Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.

LAFS.2.RL.3.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.

LAFS.2.RL.3.9 Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.

LAFS.2.RL.4.1 By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range.

LAFS.2.RI.1.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.

LAFS.2.RI.1.2 Identify the main topic of a multi-paragraph text as well as the focus of specific paragraphs within the text.

[LAFS.2.RI.1.3](#): Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.

LAFS.2.RI.2.4 Determine the meaning of words and phrases in a text relevant to a grade 2 topic or subject area.

LAFS.2.RI.2.5 Know and use various text features (e.g., captions, bold print, subheadings, glossaries, indexes, electronic menus, icons) to locate key facts or information in a text efficiently.

LAFS.2.RI.2.6 Identify the main purpose of a text, including what the author wants to answer, explain, or describe.

LAFS.2.RI.3.7 Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.

LAFS.2.RI.3.8 Describe how an author uses reasons to support specific points in a text.

LAFS.2.RI.3.9 Compare and contrast the most important points presented by two texts on the same topic.

LAFS.2.RI.4.10 By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range.

## Mathematics

[MAFS.2.G.1.1](#): Recognize and draw shapes having specified attributes, such as a given number of angles or a given number of equal faces. Identify triangles, quadrilaterals, pentagons, hexagons, and cubes.

[MAFS.2.G.1.2](#): Partition a rectangle into rows and columns of same-size squares and count to find the total number of them.

[MAFS.2.G.1.3](#): Partition circles and rectangles into two, three, or four equal shares, describe the shares using the words *halves*, *thirds*, *half of*, *a third of*, etc., and describe the whole as two halves, three thirds, four fourths. Recognize that equal shares of identical wholes need not have the same shape.

[MAFS.2.MD.1.1](#): Measure the length of an object to the nearest inch, foot, centimeter, or meter by selecting and using appropriate tools such as rulers, yardsticks, meter sticks, and measuring tapes.

[MAFS.2.MD.1.3](#): Estimate lengths using units of inches, feet, yards, centimeters, and meters.

[MAFS.2.MD.1.4](#): Measure to determine how much longer one object is than another, expressing the length difference in terms of a standard-length unit.

[MAFS.K12.MP.1.1](#) Make sense of problems and persevere in solving them.

[MAFS.K12.MP.2.1](#) Reason abstractly and quantitatively.

[MAFS.K12.MP.5.1](#) Use appropriate tools strategically.

#### Science

[SC.2.E.6.1](#): Recognize that Earth is made up of rocks. Rocks come in many sizes and shapes.

[SC.2.E.7.1](#): Compare and describe changing patterns in nature that repeat themselves, such as weather conditions including temperature and precipitation, day to day and season to season.

[SC.2.L.17.2](#): Recognize and explain that living things are found all over Earth, but each is only able to live in habitats that meet its basic needs.

[SC.2.N.1.6](#): Explain how scientists alone or in groups are always investigating new ways to solve problems.

[SC.2.P.10.1](#): Discuss that people use electricity or other forms of energy to cook their food, cool or warm their homes, and power their cars.

#### Social Studies

[SS.2.A.1.1](#) Examine primary and secondary sources.

[SS.2.A.2.3](#) Describe the impact of immigrants on the Native Americans.

[SS.2.A.2.4](#) Explore ways the daily life of people living in Colonial America changed over time.

[SS.2.A.2.5](#) Identify reasons people came to the United States throughout history.

[SS.2.A.2.8](#) Explain the cultural influences and contributions of immigrants today.

[SS.2.C.2.5](#) Evaluate the contributions of various African Americans, Hispanics, Native Americans, veterans, and women.

#### Recommended Student Activities

Map labeling  
Animal maps  
Weather/Climate maps  
Tradition maps  
Cultural Maps

**Recommended Individuals/ Topics to Teach**

Class reading  
Map labeling  
Family celebration/tradition comparisons

**Recommended Assessment**

Map Tests  
Projects  
Posters  
Collages  
Grade level writing activity

# AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM MATRIX



## GRADES 3-5

## AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM MATRIX GRADES 3-5

### **Grade 3 COMMUNITIES**

Helping others  
African Enslavement and Migration to America  
African American Life

[3<sup>rd</sup> Grade Scope and Sequence](#)

### **Grade 4 FLORIDA HISTORY**

Understanding others cultures  
Early African American Migration to Florida  
The Life of Free Blacks & Slaves in Fort Mose Florida  
Florida's Civil Rights Movement  
Famous African American Floridians  
Twentieth Century Immigration (Haiti, etc.)

[4<sup>th</sup> Grade Scope and Sequence](#)

### **Grade 5 AFRICAN AMERICAN HISTORY FROM EXPLORATION TO 1870**

Communicating and sharing knowledge with others  
Enslavement and the African Diaspora  
African American Patriots of the Revolutionary War  
African American Military Involvement  
African American Inventors  
Freedom and Reconstruction

[5<sup>th</sup> Grade Scope and Sequence](#)

## AFRICAN AND AFRICAN AMERICAN CULTURE AND SOCIETAL DEVELOPMENT

**Grades** 3-5

**Focus** The students will focus on the impact of Africans and individuals of African descent on the historical development of North American with respect to the country, state, and the biographies, timelines, and critical events in science, literature, technology and culture.

**Content** **Africa and African American contributions to North American development**

**Essential Questions**

- During grades 3-5 students will focus on examining the developmental of classical societies and cultures of the world as well as their own country, state, and country through the study of the historical and physical perspectives (in the areas of social, economic, political and technological perspectives).
- Students will learn about critical events that shape the history of Africa. This information will provide a general understanding of the contributions of all racial groups, including Africans and African Americans to the world, United States and Florida.
- The critical examination of immigration, migration, and dispersion of slavery will provide information on how these systems impacted people, including Africans and African Americans.
- Teachers are encouraged to view African and African American history as a part of classical world history and the history of the Americas and the United States of America.

## AFRICAN AND AFRICAN AMERICAN CULTURE AND SOCIETAL DEVELOPMENT

**Grade 3** African and African American as Part of North American and Caribbean Communities

**Focus** The students will focus on the impact of Africans and individuals of African descent on North American and the Caribbean to the sciences, politics, and the legal process of justice, religious practices, technology and literature.

**Content** **The African and African Americans in the United States of America and the World**

- What role did science and technology play in Ancient Africa?
- What forms of scientific development existed? (i.e., astronomy, iron products, medicine, math, etc.).
- How did religion, law, and government function in ancient cultures?
- How did ancient African sciences religion, law and government influence the development of North American Culture?
- How are the cultures of groups in North American different?
- Compare Afro-Latin American and African American cultures?
- Why should we help others who are different from ourselves?
- What does it mean to collaborate?

**Florida Standards**

**Art**

[VA.3.C.1.2](#) Reflect on and interpret works of art, using observation skills, prior knowledge, and experience.

[VA.3.F.2.1](#) Identify places where artists or designers have made an impact on the community.

[VA.3.F.3.1](#) Create artwork that communicates an awareness of events within the community.

[VA.3.H.1.1](#) Describe cultural similarities and differences in works of art.

[VA.3.S.1.2](#) Use diverse resources to inspire artistic expression and achieve varied results.

[VA.3.S.1.3](#) Incorporate ideas from art exemplars for specified time periods and cultures.

[MU.3.C.1.2](#) Respond to a musical work in a variety of ways and compare individual interpretations.

[MU.3.H.1.1](#) Compare indigenous instruments of specified cultures.

[MU.3.H.1.2](#) Identify significant information about specified composers and one or more of their musical works.

[MU.3.H.2.1](#) Discuss how music in America was influenced by people and events in its history.

#### **Language Arts**

LAFS.3.RL.1.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

LAFS.3.RL.1.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

LAFS.3.RL.1.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

LAFS.3.RL.2.4 Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

LAFS.3.RL.2.5 Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

LAFS.3.RL.2.6 Distinguish their own point of view from that of the narrator or those of the characters.

LAFS.3.RL.3.7 Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a (e.g., create mood, emphasize aspects of a character or setting).

LAFS.3.RL.3.9 Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).

LAFS.3.RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently.

LAFS.3.RI.1.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

LAFS.3.RI.1.2 Determine the main idea of a text; recount the key details and explain how they support the main idea.

LAFS.3.RI.1.3 Describe the relationship between a series of historical events, scientific ideas or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.  
LAFS.3.RI.2.4 Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.  
LAFS.3.RI.2.5 Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.  
LAFS.3.RI.2.6 Distinguish their own point of view from that of the author of a text.  
LAFS.3.RI.3.7 Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).  
LAFS.3.RI.3.8 Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).  
LAFS.3.RI.3.9 Compare and contrast the most important points presented by two texts on the same topic.  
LAFS.3.RI.4.10 By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**Mathematics**

[MAFS.3.NBT.1.1](#); Use place value understanding to round whole numbers to the nearest 10 or 100.  
[MAFS.K12.MP.1.1](#) Make sense of problems and persevere in solving them.  
[MAFS.K12.MP.2.1](#) Reason abstractly and quantitatively.  
[MAFS.K12.MP.5.1](#) Use appropriate tools strategically.

**Science**

SC.3.E.5.1: Explain that stars can be different; some are smaller, some are larger, and some appear brighter than others; all except the Sun are so far away that they look like points of light.  
[SC.3.E.5.5](#): Investigate that the number of stars that can be seen through telescopes is dramatically greater than those seen by the unaided eye.  
[SC.3.N.1.1](#): Raise questions about the natural world, investigate them individually and in teams through free exploration and systematic investigations, and generate appropriate explanations based on those explorations.  
[LAFS.3.RI.1.3](#): Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

**Social Studies**

[SS.3.A.1.1](#) Analyze primary and secondary sources.

- [SS.3.G.2.4](#) Describe the physical features of the United States, Canada, Mexico, and the Caribbean.
- [SS.3.G.2.5](#) Identify natural and man-made landmarks in the United States, Canada, Mexico, and the Caribbean.
- [SS.3.G.3.1](#) Describe the climate and vegetation in the United States, Canada, Mexico, and the Caribbean.
- [SS.3.G.3.2](#) Describe the natural resources in the United States, Canada, Mexico, and the Caribbean.
- [SS.3.G.4.1](#) Explain how the environment influences settlement patterns in the United States, Canada, Mexico, and the Caribbean.
- [SS.3.G.4.2](#) Identify the cultures that have settled the United States, Canada, Mexico, and the Caribbean.
- [SS.3.G.4.4](#) Identify contributions from various ethnic groups to the United States.

**Recommended Student Activities**

- Vocabulary development
- Grade level writing activities
- Class Readings
- Story Webs
- Graffiti Walls
- Posters
- Timelines
- Summaries
- Short Story Development

**Recommended Individuals/ Topics to Teach**

- Heroes and Heroines
- African American Inventors

**Recommended Assessment**

- Venn Diagrams
- Biographies
- Portfolios
- Essay Writing

## AFRICAN AND AFRICAN AMERICAN CULTURE AND SOCIETAL DEVELOPMENT

**Grade 4** African American Culture And Technological Development in Florida History And Geography

**Focus** The students will focus on examination of the history of the Florida and the role of African Americans and Native Americans during the colonial period, the revolutionary period, and the Civil War era, urbanization, industrialization, Civil Rights, and contemporary issues regarding Africans and African Americans in the Americas. Students will examine the varied roles Africans and African Americans played in concert with other ethnic, political, and religious groups.

### **Grade Level Expectations**

A synthesis of the Next Generation Sunshine State Standards in Social Studies in addition to the grade 4 Standards indicate that students should be able to do the following:

- Read detailed informational text and summarize it.
- Analyze various sources to obtain information.
- Make inferences from various sources about a specific historical topic.
- Construct narratives on Native American and African American histories in Florida based on particular historical events.
- Construct timelines based on informational text regarding Native Americans and African Americans, and summarize the timeline.
- Explain motivations behind particular historical events such as the Revolution, slavery, migration.
- Read informational text to describe the relationship between various groups of people in history.
- State and write their opinions regarding historical events as based on informational texts.

**Content****The Florida History and Geography**

- Ancient History of Native Americans in the United States.
- The explorations of Native Americans including those who lived in Florida.
- Contact of the Native Americans with African and European explorers and peoples.
- Economic and technological growth and expansion in the United States and Florida, e.g. Citrus farms.
- What do we know about Africans in North and South America and their contacts with Florida?
- What influences did different cultures (African, European, and Native American) have on each other in America?
- How did these influences shape life and behavior in Florida?
- What was the nature of the Colonial experience for Africans who were in the slavery system in America, in Florida, and those who fled or secured their freedom from enslavement?
- What were the connections between slavery and urbanization on the culture of people in the North and South?
- What effect did the Civil War and Reconstruction periods have on the civil rights of African Americans?
- What are some of the influences of the Slave era that continue to impact today's society, thus giving rise to advocacy for human rights, civil rights, equality, and fairness in the treatment of racial and gender groups?
- How did Africans influence the formation of the first city of St. Augustine, Florida?
- What was the significance of the African Fort Mose and their defense of the Northern flank of St. Augustine?
- Who are the key African Americans that contributed to the history of Florida in professions of education, science, technology, social relations, politics and other fields?

**Florida Standards****Art**

[VA.4.C.1.2](#) Describe observations and apply prior knowledge to interpret visual information and reflect on works of art.

[VA.4.C.2.3](#) Develop and support ideas from various resources to create unique artworks.

[VA.4.F.2.1](#) Discuss how artists and designers have made an impact on the community.

[VA.4.F.2.2](#) Identify the work of local artists to become familiar with art-making careers.

[VA.4.F.3.1](#) Create art to promote awareness of school and/or community concerns.

[A.4.H.1.1](#) Identify historical and cultural influences that have inspired artists to produce works of art.

[VA.4.H.1.3](#) Describe artworks that honor and are reflective of particular individuals, groups, events, and/or cultures.

[VA.4.H.1.4](#) Identify and practice ways of showing respect for one's own and others' personal works of art.

[VA.4.H.2.1](#) Explore works of art, created over time, to identify the use of the structural elements of art in an historical event or art style.

[VA.4.S.1.2](#) Explore and use media, technology, and other art resources to express ideas visually.

[VA.4.S.1.3](#) Create artworks that integrate ideas from culture or history.

[MU.4.C.3.1](#) Describe characteristics that make various musical works appealing.

[MU.4.F.2.1](#) Describe roles and careers of selected musicians.

[MU.4.H.1.1](#) Examine and describe a cultural tradition, other than one's own, learned through its musical style and/or use of authentic instruments.

[MU.4.H.1.2](#) Describe the influence of selected composers on the musical works and practices or traditions of their time.

[MU.4.H.1.3](#) Identify pieces of music that originated from cultures other than one's own.

[MU.4.H.2.2](#) Identify ways in which individuals of varying ages and cultures experience music.

#### **Language Arts**

LAFS.4.RL.1.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

LAFS.4.RL.1.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.

LAFS.4.RL.1.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

LAFS.4.RL.2.4 Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).

LAFS.4.RL.2.5 Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

LAFS.4.RL.2.6 Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

LAFS.4.RL.3.7 Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

LAFS.4.RL.3.9 Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

LAFS.4.RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

LAFS.4.RI.1.2 Determine the main idea of a text and explain how it is supported by key details; summarize the text.

LAFS.4.RI.1.3 Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

LAFS.4.RI.2.4 Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.

LAFS.4.RI.2.5 Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

LAFS.4.RI.2.6 Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.

LAFS.4.RI.3.7 Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.

LAFS.4.RI.3.8 Explain how an author uses reasons and evidence to support particular points in a text.

LAFS.4.RI.3.9 Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.

LAFS.4.RI.4.10 By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

## Mathematics

[MAFS.4.G.1.1](#): Draw points, lines, line segments, rays, angles (right, acute, obtuse), and perpendicular and parallel lines. Identify these in two-dimensional figures.

[MAFS.4.G.1.2](#): Classify two-dimensional figures based on the presence or absence of parallel or perpendicular lines, or the presence or absence of angles of a specified size. Recognize right triangles as a category, and identify right triangles.

[MAFS.4.G.1.3](#): Recognize a line of symmetry for a two-dimensional figure as a line across the figure such that the figure can be folded along the line into matching parts. Identify line-symmetric figures and draw lines of symmetry.

[MAFS.4.MD.3.5](#): Recognize angles as geometric shapes that are formed wherever two rays share a common endpoint, and understand concepts of angle measurement.

[MAFS.4.NBT.1.3](#); Use place value understanding to round multi-digit whole numbers to any place.

[MAFS.4.NF.1.1](#); Explain why a fraction  $a/b$  is equivalent to a fraction  $(n \times a)/(n \times b)$  by using visual fraction models, with attention to how the number and size of the parts differ even though the two fractions themselves are the same size. Use this principle to recognize and generate equivalent fractions.

[MAFS.4.NF.1.2](#); Compare two fractions with different numerators and different denominators, e.g., by creating common denominators or numerators, or by comparing to a benchmark fraction such as  $1/2$ . Recognize that comparisons are valid only when the two fractions refer to the same whole. Record the results of comparisons with symbols  $>$ ,  $=$ , or  $<$ , and justify the conclusions, e.g., by using a visual fraction model.

[MAFS.K12.MP.1.1](#) Make sense of problems and persevere in solving them.

[MAFS.4.NF.2.3](#); Understand a fraction  $a/b$  with  $a > 1$  as a sum of fractions  $1/b$ .

[MAFS.4.NF.3.6](#); Use decimal notation for fractions with denominators 10 or 100. *For example, rewrite 0.62 as  $62/100$ ; describe a length as 0.62 meters; locate 0.62 on a number line diagram.*

[MAFS.4.NF.3.7](#); Compare two decimals to hundredths by reasoning about their size. Recognize that comparisons are valid only when the two decimals refer to the same whole. Record the results of comparisons with the symbols  $>$ ,  $=$ , or  $<$ , and justify the conclusions, e.g., by using a visual model.

[MAFS.K12.MP.2.1](#) Reason abstractly and quantitatively.

[MAFS.K12.MP.5.1](#) Use appropriate tools strategically.

#### Science

[SC.4.E.5.1](#); Observe that the patterns of stars in the sky stay the same although they appear to shift across the sky nightly, and different stars can be seen in different seasons.

[SC.4.E.5.5](#); Investigate and report the effects of space research and exploration on the economy and culture of Florida.

[SC.4.L.17.4](#); Recognize ways plants and animals, including humans, can impact the environment.

[SC.4.N.3.1](#); Explain that models can be three dimensional, two dimensional, an explanation in your mind, or a computer model.

[SC.4.P.9.1](#); Identify some familiar changes in materials that result in other materials with different characteristics, such as decaying animal or plant matter, burning, rusting, and cooking.

[SC.4.P.11.1](#); Recognize that heat flows from a hot object to a cold object and that heat flow may cause materials to change temperature.

[SC.4.P.11.2](#); Identify common materials that conduct heat well or poorly.

#### Social Studies

[SS.4.A.1.1](#) Analyze primary and secondary resources to identify significant individuals and events throughout Florida history.

[SS.4.A.3.5](#) Identify the significance of Fort Mose as the first free African community in the United States.

[SS.4.A.3.8](#) Explain how the Seminole tribe formed and the purpose for their migration.

[SS.4.A.4.2](#) Describe pioneer life in Florida.

[SS.4.A.5.2](#) Summarize challenges Floridians faced during Reconstruction.

[SS.4.A.6.3](#) Describe the contributions of significant individuals to Florida.

[SS.4.E.1.1](#) Identify entrepreneurs from various social and ethnic backgrounds who have influenced Florida and local economy.

**Recommended Student Activities**

Grade level writing  
Use of graphic organizers  
Vocabulary Story mapping  
Non-fiction text reading  
Class discussion  
Timelines  
Biographies

**Recommended Individuals/Topics to Teach**

Reliving Legacies through African and African American Literature  
Florida's African American Heritage Trail

**Recommended Assessment**

Map labeling and identification  
Student Summaries  
Class timelines  
Projects  
Portfolios

## AFRICAN AND AFRICAN AMERICAN CULTURE AND SOCIETAL DEVELOPMENT

**Grade 5** African American Culture and Technological Development in the United States  
History and Geography

**Focus** The students will focus on examination of the history of the United States of America and the role of African Americans and Native Americans during the colonial period, the revolutionary period, and the Civil War era. Students will examine the varied roles Africans and African Americans played in concert with other ethnic, political, and religious groups.

**Grade Level Expectations**

A synthesis of the Next Generation Sunshine State Standards in Social Studies in addition to the grade 5 Standards indicate that students should be able to do the following:

- Read detailed informational text and summarize it.
- Analyze various sources to obtain information.
- Make inferences from various sources about a specific historical topic.
- Construct non-fiction narratives concerning African Americans in history.
- Construct timelines based on informational text regarding African Americans, and summarize the timeline.
- Explain motivations behind particular historical events such as the Civil Rights Movement.
- Read informational text to describe the relationship between various groups of people in history.
- State and write their opinions regarding historical events as based on informational texts
- State and write their opinions on topics such as Jim Crow Laws and equality.
- Identify and explain the role that African Americans played in industrial and technological advancement throughout United States history.

**Content** **The United States, Florida History, and Geography**  
**Essential Questions**

- Contact of the Native Americans with African and European explorers and peoples.
- Economic and technological growth and expansion in the United States
- The role of African Americans during the colonial period
- The revolutionary period and its impact on African Americans
- The enslavement of Africans in the United States
- States' rights and their impact on African Americans
- The Civil War era and its impact upon African Americans
- What roles did African Americans play in the advancement of technology and science?
- What were the types of resistance to slavery and apartheid?
- The role of collaboration and the Underground Railroad and its impact on securing the freedom of enslaved Africans?
- What role did Canada and Mexico played in the anti-slavery movement and sanctuary for the enslaved Africans?
- What were the roles and function of the African American military personnel in the Indian Wars and other military battles?

**Florida  
Standards**

**Art**

[VA.5.C.1.2](#) Use prior knowledge and observation skills to reflect on, analyze, and interpret exemplary works of art.

[VA.5.C.1.3](#) Examine and discuss exemplary works of art to distinguish which qualities may be used to evaluate personal works.

[VA.5.C.3.2](#) Use art-criticism processes to form a hypothesis about an artist's or designer's intent when creating artworks and/or utilitarian objects.

[VA.5.F.2.3](#) Discuss contributions that artists make to society.

[VA.5.F.3.1](#) Create artwork to promote public awareness of community and/or global concerns.

[VA.5.H.1.1](#) Examine historical and cultural influences that inspire artists and their work.

[VA.5.H.1.3](#) Identify and describe the importance a selected group or culture places on specific works of art.

[VA.5.H.2.1](#) Compare works of art on the basis of style, culture, or artist across time to identify visual differences.

[VA.5.H.2.3](#) Discuss artworks found in public venues to identify the significance of the work within the community.

[VA.5.O.2.1](#) Analyze works of art that document people and events from a variety of places and times to synthesize ideas for creating artwork.

[VA.5.S.1.3](#) Create artworks to depict personal, cultural, and/or historical themes.

[MU.5.C.1.1](#) Discuss and apply listening strategies to support appreciation of musical works.

[MU.5.C.1.2](#) Hypothesize and discuss, using correct music vocabulary, the composer's intent for a specific musical work.

[MU.5.C.3.1](#) Develop criteria to evaluate an exemplary musical work from a specific period or genre.

[MU.5.H.1.1](#) Identify the purposes for which music is used within various cultures.

[MU.5.H.1.3](#) Compare stylistic and musical features in works originating from different cultures.

[MU.5.H.2.1](#) Examine the contributions of musicians and composers for a specific historical period.

#### **Language Arts**

LAFS.5.RL.1.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

LAFS.5.RL.1.2 Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

LAFS.5.RL.1.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

LAFS.5.RL.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

LAFS.5.RL.2.5 Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

LAFS.5.RL.2.6 Describe how a narrator's or speaker's point of view influences how events are described.

LAFS.5.RL.3.7 Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

LAFS.5.RL.3.9 Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

LAFS.5.RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently.

LAFS.5.RI.1.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

LAFS.5.RI.1.2 Determine the main idea of a text and explain how it is supported by key details; summarize the text.

LAFS.5.RI.1.3 Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

LAFS.5.RI.2.4 Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.

LAFS.5.RI.2.5 Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

LAFS.5.RI.2.6 Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

LAFS.5.RI.3.7 Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

LAFS.5.RI.3.8 Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

LAFS.5.RI.3.9 Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

LAFS.5.RI.4.10 By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4-5 text complexity band independently and proficiently.

#### **Mathematics**

[MAFS.5.NBT.1.1](#): Recognize that in a multi-digit number, a digit in one place represents 10 times as much as it represents in the place to its right and 1/10 of what it represents in the place to its left.

[MAFS.5.NBT.1.2](#): Explain patterns in the number of zeros of the product when multiplying a number by powers of 10, and explain patterns in the placement of the decimal point when a decimal is multiplied or divided by a power of 10. Use whole-number exponents to denote powers of 10.

[MAFS.K12.MP.1.1](#) Make sense of problems and persevere in solving them.

[MAFS.5.NBT.1.3](#): Read, write, and compare decimals to thousandths.

[MAFS.5.NBT.2.6](#): Find whole-number quotients of whole numbers with up to four-digit dividends and two-digit divisors, using strategies based on place value, the properties of operations, and/or the relationship between multiplication and division. Illustrate and explain the calculation by using equations, rectangular arrays, and/or area models.

[MAFS.5.NBT.2.7](#); Add, subtract, multiply, and divide decimals to hundredths, using concrete models or drawings and strategies based on place value, properties of operations, and/or the relationship between addition and subtraction; relate the strategy to a written method and explain the reasoning used.

[MAFS.5.NBT.1.4](#); Use place value understanding to round decimals to any place.

[MAFS.5.NF.2.6](#); Solve real world problems involving multiplication of fractions and mixed numbers, e.g., by using visual fraction models or equations to represent the problem.

[MAFS.5.OA.1.1](#); Use parentheses, brackets, or braces in numerical expressions, and evaluate expressions with these symbols.

[MAFS.5.OA.1.2](#); Write simple expressions that record calculations with numbers, and interpret numerical expressions without evaluating them.

[MAFS.K12.MP.2.1](#) Reason abstractly and quantitatively.

[MAFS.K12.MP.5.1](#) Use appropriate tools strategically.

#### Science

[SC.5.E.5.1](#): Recognize that a galaxy consists of gas, dust, and many stars, including any objects orbiting the stars. Identify our home galaxy as the Milky Way.

[SC.5.E.7.3](#): Recognize how air temperature, barometric pressure, humidity, wind speed and direction, and precipitation determine the weather in a particular place and time.

[SC.5.E.7.5](#): Recognize that some of the weather-related differences, such as temperature and humidity, are found among different environments, such as swamps, deserts, and mountains.

[SC.5.E.7.6](#): Describe characteristics (temperature and precipitation) of different climate zones as they relate to latitude, elevation, and proximity to bodies of water.

[SC.5.L.14.1](#): Identify the organs in the human body and describe their functions, including the skin, brain, heart, lungs, stomach, liver, intestines, pancreas, muscles and skeleton, reproductive organs, kidneys, bladder, and sensory organs.

[SC.5.P.10.1](#): Investigate and describe some basic forms of energy, including light, heat, sound, electrical, chemical, and mechanical.

#### Social Studies

[SS.5.A.1.1](#) Use primary and secondary sources to understand history.

[SS.5.A.3.3](#) Describe interactions among Native Americans, Africans, English, French, Dutch, and Spanish for control of North America.

[SS.5.A.4.2](#) Compare characteristics of New England, Middle, and Southern colonies.

[SS.5.A.4.5](#) Explain the importance of Triangular Trade linking Africa, the West Indies, the British Colonies, and Europe.

[SS.5.A.4.6](#) Describe the introduction, impact, and role of slavery in the colonies.

[SS.5.A.6.1](#) Describe the causes and effects of the Louisiana Purchase.

[SS.5.A.6.8](#) Describe the causes and effects of the Missouri Compromise.

[SS.5.C.2.3](#) Analyze how the Constitution has expanded voting rights from our nation's early history to today.

#### **Recommended Student Activities**

Grade level writing  
Vocabulary  
Think-Pair-Share  
Story Elements identification and application  
WebQuests  
Almanac Creation  
Research reports  
Dramatizations  
Timeline  
Portraits

#### **Recommended Individuals/ Topics to Teach**

Triangular Trade  
Phillis Wheatley  
Famous Africans in the American Revolution  
Colonization of Jamestown and Slavery

#### **Recommended Assessment**

Write an essay describing the life of a slave during the colonial period to include his/her travel through the middle passage.  
The Voyage Game  
Persuasive Essay  
Journalistic Article

Anecdotal Notes  
Map skills assessment  
Grammar skills assessment

# AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM MATRIX

**GRADES 6-8**  
MIDDLE SCHOOL

## AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM MATRIX GRADES 6-8

### **Grade 6**

#### **CULTURE AND MOVEMENT OF THE AFRICAN DIASPORA**

Physical, Cultural, and Political Geography of North Africa  
Physical, Cultural, and Political Geography of  
Sub-Saharan Africa  
Empires and Kingdoms in Africa

[6<sup>th</sup> Grade Scope and Sequence](#)

### **Grade 7**

#### **AFRICAN AMERICANS' ROLE IN U.S. POLITICAL DEVELOPMENT**

Enslavement and the African Diaspora Physical, Cultural and  
Political Geography of the Western Hemisphere  
Slavery and U.S. Founding Documents  
U.S. Courts and Race

[7<sup>th</sup> Grade Scope and Sequence](#)

### **Grade 8**

#### **CULTURE AND MOVEMENT OF THE DIASPORA TO THE U.S. AND FLORIDA**

Enslavement and the African Diaspora  
African American Military Patriots of the Revolutionary War  
African American Military Involvement  
African American Inventors  
Freedom and Reconstruction  
Enslavement and the African Diaspora in America  
African American Inventors  
Freedom & Reconstruction  
African Americans in Florida and Alachua County

[8<sup>th</sup> Grade Scope and Sequence](#)

## THE AFRICAN DIASPORA AND SPREAD OF AFRICAN CULTURE

**Grades** MIDDLE SCHOOL 6-8

**Focus** The students will focus on broad geographic, humanities and multicultural perspectives to understand the global connections of the African and African American experiences.

- Middle school students are at the development stage in their growth when interpersonal relations are strained or result in conflict. By developing a broad multicultural perspective, students will enhance their understanding, respect, and appreciation for people of other racial and cultural backgrounds. The use of the five themes of geography will form a framework for examining critical issues common to our country, state, nation, and world communities.
- The goal is to help students develop the necessary skills which will enable them to make positive interpersonal decisions, and participate in social action which benefits all human beings despite race, ethnic origin, gender, cultural, or physical backgrounds.

**Content** **African and African American Theme: A Connected and Interdependent World**

**Essential Questions**

- Grade 6: Africa the human environment, interaction, and movement of Africans in the world.
- Grade 7: African Americans' role in U.S. civics
- Grade 8: The African presence in the United States and in the State of Florida until 1877.

## THE AFRICAN DIASPORA AND SPREAD OF AFRICAN CULTURE

**Grade 6** Culture and Movement of the Diaspora

**Focus** The students will focus on geographic, economic and political changes, including the Sahara Desert and Sub-Saharan regions and ways these factors impacted societies throughout Africa and the world.

**Content** **The Culture and Geography of the African Continent and the Diaspora to Asia and Oceania**

### Essential Questions

- The uneven physical and environmental changes which impacted the economic and social developments of the African continent.
- The uneven economic development, focusing on Egypt, Gold Coast, Nigeria, Ghana, etc.
- The influences of diverse religions on African American life, in particular Christianity and Islam.
- The examination of the ethnic diversity in Africa.
- The study of the savannahs, rain forests, and their contributions to the social and economic well being of people.
- The exploration of the movement of Africans to Asia and Oceania.
- The Kemet and Nubian kingdoms and dynasties.
- African Exploration: The history of the Moors and the explorations of Africans into the world, including North and South America.
- African presence in the region before slavery as documented by Ivan Van Sertima, (1979) and (1990) in his books The Moors and the African Presence in Europe and They Came Before Columbus, the Ancient Presence of Africans in the Americas.
- African presence in Europe and the world.

## Florida Standards

### Art

[VA.68.H.1.3](#) Analyze and describe the significance of artwork from a selected group or culture to explain its importance to the population.

[VA.68.H.2.1](#) Describe how previous cultural trends have led to the development of new art styles.

[VA.68.S.1.5](#) Explore various subject matter, themes, and historical or cultural events to develop an image that communicates artistic intent.

[MU.68.H.1.1](#) Describe the functions of music from various cultures and time periods.

[MU.68.H.2.3](#) Classify the literature being studied by genre, style, and/or time period.

[MU.68.H.3.1](#) Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration.

[TH.68.H.1.3](#) Identify significant contributions of playwrights, actors, and designers and describe their dramatic heritage.

[TH.68.H.1.4](#) Create a monologue or story that reflects one's understanding of an event in a culture different from one's own.

[TH.68.H.2.3](#) Analyze theatre history and dramatic literature in the context of societal and cultural history.

### Language Arts

LAFS.6.RL.1.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

LAFS.6.RL.1.2 Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

LAFS.6.RL.1.3 Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

LAFS.6.RL.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

LAFS.6.RL.2.5 Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.

LAFS.6.RL.2.6 Explain how an author develops the point of view of the narrator or speaker in a text.

LAFS.6.RL.3.7 Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.

LAFS.6.RL.3.9 Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.

LAFS.6.RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

LAFS.6.RI.1.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

LAFS.6.RI.1.2 Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

LAFS.6.RI.1.3 Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).

LAFS.6.RI.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.

LAFS.6.RI.2.5 Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.

LAFS.6.RI.2.6 Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.

LAFS.6.RI.3.7 Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue

LAFS.6.RI.3.8 Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.

LAFS.6.RI.3.9 Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).

LAFS.6.RI.4.10 By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

## Mathematics

[MAFS.6.EE.1.2](#): Write, read, and evaluate expressions in which letters stand for numbers.

[MAFS.6.EE.1.3](#): Apply the properties of operations to generate equivalent expressions.

[MAFS.6.EE.1.4](#): Identify when two expressions are equivalent

[MAFS.6.EE.2.5](#): Understand solving an equation or inequality as a process of answering a question: which values from a specified set, if any, make the equation or inequality true? Use substitution to determine whether a given number in a specified set makes an equation or inequality true.

[MAFS.6.G.1.1](#): Find the area of right triangles, other triangles, special quadrilaterals, and polygons by composing into rectangles or decomposing into triangles and other shapes; apply these techniques in the context of solving real-world and mathematical problems.

[MAFS.6.G.1.2](#): Find the volume of a right rectangular prism with fractional edge lengths by packing it with unit cubes of the appropriate unit fraction edge lengths, and show that the volume is the same as would be found by multiplying the edge lengths of the prism. Apply the formulas  $V = lwh$  and  $V = Bh$  to find volumes of right rectangular prisms with fractional edge lengths in the context of solving real-world and mathematical problems.

[MAFS.6.RP.1.1](#): Understand the concept of a ratio and use ratio language to describe a ratio relationship between two quantities

[MAFS.6.RP.1.2](#): Understand the concept of a unit rate  $a/b$  associated with a ratio  $a:b$  with  $b \neq 0$ , and use rate language in the context of a ratio relationship.

[MAFS.6.RP.1.3](#): Use ratio and rate reasoning to solve real-world and mathematical problems, e.g., by reasoning about tables of equivalent ratios, tape diagrams, double number line diagrams, or equations.

[MAFS.K12.MP.2.1](#) Reason abstractly and quantitatively.

[MAFS.K12.MP.5.1](#) Use appropriate tools strategically.

## Science

[SC.6.L.14.1](#): Describe and identify patterns in the hierarchical organization of organisms from atoms to molecules and cells to tissues to organs to organ systems to organisms.

[SC.6.L.14.2](#): Investigate and explain the components of the scientific theory of cells (cell theory): all organisms are composed of cells (single-celled or multi-cellular), all cells come from pre-existing cells, and cells are the basic unit of life.

[SC.6.L.14.6](#): Compare and contrast types of infectious agents that may infect the human body, including viruses, bacteria, fungi, and parasites.

[SC.6.N.2.3](#): Recognize that scientists who make contributions to scientific knowledge come from all kinds of backgrounds and possess varied talents, interests, and goals.

[SC.6.N.3.1](#): Recognize and explain that a scientific theory is a well-supported and widely accepted explanation of nature and is not simply a claim posed by an individual. Thus, the use of the term theory in science is very different than how it is used in everyday life.

[SC.6.N.3.3](#): Give several examples of scientific laws.

### **Social Studies**

[SS.6.E.3.3](#) Describe traditional economies (Egypt, Greece, Rome, Kush) and elements of those economies that led to the rise of a merchant class and trading partners.

[SS.6.G.2.3](#) Analyze the relationship of physical geography to the development of ancient river valley civilizations.

[SS.6.G.2.4](#) Explain how the geographical location of ancient civilizations contributed to the culture and politics of those societies.

[SS.6.G.2.6](#) Explain the concept of cultural diffusion, and identify the influences of different ancient cultures on one another.

[SS.6.G.4.3](#) Locate sites in Africa and Asia where archaeologists have found evidence of early human societies, and trace their migration patterns to other parts of the world.

[SS.6.W.1.3](#) Interpret primary and secondary sources.

[SS.6.W.1.5](#) Describe the roles of historians and recognize varying historical interpretations (historiography).

[SS.6.W.1.5](#) Describe the roles of historians and recognize varying historical interpretations (historiography).

[SS.6.W.2.6](#) Determine the contributions of key figures from ancient Egypt.

[SS.6.W.3.1](#) Analyze the cultural impact the ancient Phoenicians had on the Mediterranean world with regard to colonization (Carthage), exploration, maritime commerce (purple dye, tin), and written communication (alphabet).

[SS.6.W.3.18](#) Describe the rise and fall of the ancient east African kingdoms of Kush and Axum and Christianity's development of Ethiopia.

[SS.6.W.4.10](#) Explain the significance of the silk roads and maritime routes across the Indian Ocean to the movement of goods and ideas among Asia, East Africa, and the Mediterranean Basin.

### **Recommended Student Activities**

Document analysis  
Oral Presentations  
Research  
RAFT activities  
Artifact analysis  
Venn Diagrams  
Artistic expressions

Cooperative learning with roles

**Recommended Individuals/ Topics to Teach**

People of African Descent: Diaspora  
East African Kingdoms  
Description of the Nubian People  
Ancient Nubia: Material Adaptation to their Environment  
Ancient Nubian Physical Environment  
Tobacco and Slavery: Voices from the Past

**Recommended Assessment**

Projects  
Portfolios  
Grade level essay writing  
Photo response  
Document Based Questions  
Archeology Questionnaire  
Journaling  
Artistic Rendering  
Novel response

## THE AFRICAN DIASPORA AND SPREAD OF AFRICAN CULTURE

**Grade 7** African Americans' Role in U.S. Political Development

**Focus** The students will focus on the Diaspora in the context of the African and African American individuals' roles in the founding and subsequent theoretical, political and practical aspects of citizenship, government policy and life of the United States.

**Content** **The Role of Africans and African Americans in the civic roles of the Unites States**  
**Essential Questions**

- What role did African slavery play in the creation of the United States Constitution?
- What role did slavery and civil rights play the shaping of US law?
- How have the laws in the US been used to help or hinder African Americans' equality?
- The Jim Crow laws and their impact on African Americans.
- The role of the 13th, 14<sup>th</sup>, and 15<sup>th</sup> amendments to the constitution in civil rights?
- The Civil Rights Act of 1964 and the Amendment in 1972.

**Florida  
Standards**

**Art**

[VA.68.H.1.3](#) Analyze and describe the significance of artwork from a selected group or culture to explain its importance to the population.

[VA.68.H.2.1](#) Describe how previous cultural trends have led to the development of new art styles.

[VA.68.S.1.5](#) Explore various subject matter, themes, and historical or cultural events to develop an image that communicates artistic intent.

[MU.68.H.1.1](#) Describe the functions of music from various cultures and time periods.

[MU.68.H.2.3](#) Classify the literature being studied by genre, style, and/or time period.

[MU.68.H.3.1](#) Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration.

[TH.68.H.1.3](#) Identify significant contributions of playwrights, actors, and designers and describe their dramatic heritage.

[TH.68.H.1.4](#) Create a monologue or story that reflects ones understanding of an event in a culture different from ones own.

[TH.68.H.2.3](#) Analyze theatre history and dramatic literature in the context of societal and cultural history.

#### **Language Arts**

LAFS.7.RL.1.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

LAFS.7.RL.1.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

LAFS.7.RL.1.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

LAFS.7.RL.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

LAFS.7.RL.2.5 Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

LAFS.7.RL.2.6 Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

LAFS.7.RL.3.7 Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or

multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

LAFS.7.RL.3.9 Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

LAFS.7.RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

LAFS.7.RI.1.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

LAFS.7.RI.1.2 Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

LAFS.7.RJ.1.3 Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

LAFS.7.RI.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

LAFS.7.RI.2.5 Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.

LAFS.7.RI.2.6 Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

LAFS.7.RI.3.7 Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).

LAFS.7.RI.3.8 Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.

LAFS.7.RI.3.9 Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.

LAFS.7.RI.4.10 By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

## Mathematics

[MAFS.7.EE.1.1](#): Apply properties of operations as strategies to add, subtract, factor, and expand linear expressions with rational coefficients.

[MAFS.7.EE.1.2](#): Understand that rewriting an expression in different forms in a problem context can shed light on the problem and how the quantities in it are related

[MAFS.7.EE.2.3](#): Solve multi-step real-life and mathematical problems posed with positive and negative rational numbers in any form (whole numbers, fractions, and decimals), using tools strategically. Apply properties of operations to calculate with numbers in any form; convert between forms as appropriate; and assess the reasonableness of answers using mental computation and estimation strategies.

[MAFS.7.EE.2.4](#): Use variables to represent quantities in a real-world or mathematical problem, and construct simple equations and inequalities to solve problems by reasoning about the quantities.

[MAFS.7.NS.1.2](#): Apply and extend previous understandings of multiplication and division and of fractions to multiply and divide rational numbers.

[MAFS.7.NS.1.3](#): Solve real-world and mathematical problems involving the four operations with rational numbers.

[MAFS.K12.MP.2.1](#) Reason abstractly and quantitatively.

[MAFS.K12.MP.5.1](#) Use appropriate tools strategically.

#### Science

[SC.7.L.15.1](#): Recognize that fossil evidence is consistent with the scientific theory of evolution that living things evolved from earlier species.

[SC.7.N.1.3](#): Distinguish between an experiment (which must involve the identification and control of variables) and other forms of scientific investigation and explain that not all scientific knowledge is derived from experimentation.

[SC.7.N.1.4](#): Identify test variables (independent variables) and outcome variables (dependent variables) in an experiment.

[SC.7.N.1.6](#): Explain that empirical evidence is the cumulative body of observations of a natural phenomenon on which scientific explanations are based.

#### Social Studies

[SS.7.C.2.1](#) Define the term "citizen," and identify legal means of becoming a United States citizen.

[SS.7.C.3.7](#) Analyze the impact of the 13th, 14th, 15th, 19th, 24th, and 26th amendments on participation of minority groups in the American political process.

[SS.7.C.3.12](#) Analyze the significance and outcomes of landmark Supreme Court cases including, but not limited to, Marbury v. Madison, Plessy v. Ferguson, Brown v. Board of Education, Gideon v. Wainwright, Miranda v. Arizona, in re Gault, Tinker v. Des Moines, Hazelwood v. Kuhlmeier, United States v. Nixon, and Bush v. Gore.

[SS.7.E.2.4](#) Identify entrepreneurs from various gender, social, and ethnic backgrounds who started a business seeking to make a profit.

[SS.7.G.2.4](#) Describe current major cultural regions of North America.

**Recommended Student Activities**

Grade level writing  
Vocabulary  
Political cartoon analysis  
Primary and secondary source analysis  
Timeline creation Class discussion  
Cooperative Learning Groups  
Dramatization

**Recommended Individuals/ Topics to Teach**

Jim Crow Challenges: Ocoee,  
1920 Women and Jim Crow  
The American Revolution and the Meaning of Equality  
Slavery and the U.S. Constitution  
The 13<sup>th</sup>, 14<sup>th</sup>, 15<sup>th</sup> amendments  
Civil Rights legislation

**Recommended Assessment**

Essay writing  
Research paper  
Biography creation

## THE AFRICAN DIASPORA AND SPREAD OF AFRICAN CULTURE

### Grade 8 **Culture and Movement of the Diaspora to the U.S. and Florida**

**Focus** The students will focus on the peoples of the US and Florida by tracing the history of the Native Americans (i.e., Seminoles and others) and African Americans. Further study will include peoples of African descent who migrated to the US and Florida from the Caribbean, South America and Central America.

### **Content** Florida and the Caribbean: Florida's Challenges and Choices

#### Essential Questions

- How did the Native Americans relate to freed Africans and enslaved Africans?
- How did the Florida experience impact to lives of people of Caribbean descent?
- How can we support a multicultural and ethnically diverse community in Florida?
- What economic challenges impact our community today?
- What were the Florida migrations patterns of people from the Caribbean, Central and South America who came to the United States?
- What were the contributions of the people of the Caribbean, Central and South America to Florida and the United States of America?
- How did the cultural pluralism develop as a concept in multicultural education in Florida?

- What are the Caribbean cultures and their influence on the cultures of Florida?
- What was the nature of the struggle by African Americans for equity and social justice in the State of Florida and in the United States?
- What is the Nadir?
- What are the holidays and cultural events of the peoples in the Caribbean, Central and South American cultures?
- How was the resistance to slavery and colonialism from the people in the Caribbean (especially Haiti) demonstrated?

**Florida Standards**

**Art**

[VA.68.H.1.3](#) Analyze and describe the significance of artwork from a selected group or culture to explain its importance to the population.

[VA.68.H.2.1](#) Describe how previous cultural trends have led to the development of new art styles.

[VA.68.S.1.5](#) Explore various subject matter, themes, and historical or cultural events to develop an image that communicates artistic intent.

[MU.68.H.1.1](#) Describe the functions of music from various cultures and time periods.

[MU.68.H.2.3](#) Classify the literature being studied by genre, style, and/or time period.

[MU.68.H.3.1](#) Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration.

[TH.68.H.1.3](#) Identify significant contributions of playwrights, actors, and designers and describe their dramatic heritage.

[TH.68.H.1.4](#) Create a monologue or story that reflects ones understanding of an event in a culture different from ones own.

[TH.68.H.2.3](#) Analyze theatre history and dramatic literature in the context of societal and cultural history.

**Language Arts**

LAFS.8.RL.1.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

LAFS.8.RL.1.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

LAFS.8.RL.1.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

LAFS.8.RL.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

LAFS.8.RL.2.5 Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.

LAFS.8.RL.2.6 Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

LAFS.8.RL.3.7 Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

LAFS.8.RL.3.9 Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

LAFS.8.RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently.

LAFS.8.RI.1.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

LAFS.8.RI.1.2 Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

LAFS.8.RI.1.3 Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

LAFS.8.RI.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

LAFS.8.RI.2.5 Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.

LAFS.8.RI.2.6 Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

LAFS.8.RI.3.7 Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.

LAFS.8.RI.3.8 Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.

LAFS.8.RI.3.9 Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.

LAFS.8.RI.4.10 By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6-8 text complexity band independently and proficiently.

#### **Mathematics**

[MAFS.8.EE.2.6](#) Use similar triangles to explain why the slope  $m$  is the same between any two distinct points on a non-vertical line in the coordinate plane; derive the equation  $y = mx$  for a line through the origin and the equation  $y = mx + b$  for a line intercepting the vertical axis at  $b$ .

[MAFS.K12.MP.2.1](#) Reason abstractly and quantitatively.

[MAFS.K12.MP.5.1](#) Use appropriate tools strategically.

#### **Science**

[SC.8.N.1.4](#): Explain how hypotheses are valuable if they lead to further investigations, even if they turn out not to be supported by the data.

[SC.8.N.1.5](#): Analyze the methods used to develop a scientific explanation as seen in different fields of science.

[SC.8.N.1.6](#): Understand that scientific investigations involve the collection of relevant empirical evidence, the use of logical reasoning, and the application of imagination in devising hypotheses, predictions, explanations and models to make sense of the collected evidence.

[SC.8.N.2.1](#): Distinguish between scientific and pseudoscientific ideas.

#### **Social Studies**

[SS.8.A.1.5](#) Identify, within both primary and secondary sources, the author, audience, format, and purpose of significant historical documents.

[SS.8.A.2.3](#) Differentiate economic systems of New England, Middle and Southern colonies including indentured servants and slaves as labor sources.

[SS.8.A.2.7](#) Describe the contributions of key groups (Africans, Native Americans, women, and children) to the society and culture of colonial America.

[SS.8.A.3.15](#) Examine this time period (1763-1815) from the perspective of historically under-represented groups (children, indentured servants, Native Americans, slaves, women, working class).

[SS.8.A.3.16](#) Examine key events in Florida history as each impacts this era of American history.

[SS.8.A.4.2](#) Describe the debate surrounding the spread of slavery into western territories and Florida.

[SS.8.A.4.4](#) Discuss the impact of westward expansion on cultural practices and migration patterns of Native American and African slave populations.

[SS.8.A.4.11](#) Examine the aspects of slave culture including plantation life, resistance efforts, and the role of the slaves' spiritual system.

[SS.8.A.4.12](#) Examine the effects of the 1804 Haitian Revolution on the United States acquisition of the Louisiana Territory.

[SS.8.A.4.18](#) Examine the experiences and perspectives of different ethnic, national, and religious groups in Florida, explaining their contributions to Florida's and America's society and culture during the Territorial Period.

[SS.8.A.5.1](#) Explain the causes, course, and consequence of the Civil War (sectionalism, slavery, states' rights, balance of power in the Senate).

[SS.8.A.5.2](#) Analyze the role of slavery in the development of sectional conflict.

[SS.8.A.5.3](#) Explain major domestic and international economic, military, political, and socio-cultural events of Abraham Lincoln's presidency.

[SS.8.A.5.7](#) Examine key events and peoples in Florida history as each impacts this era of American history.

[SS.8.A.5.8](#) Explain and evaluate the policies, practices, and consequences of Reconstruction (presidential and congressional reconstruction, Johnson's impeachment, Civil Rights Act of 1866, the 13th, 14th, and 15th Amendments, opposition of Southern whites to Reconstruction, accomplishments and failures of Radical Reconstruction, presidential election of 1876, end of Reconstruction, rise of Jim Crow laws, rise of Ku Klux Klan).

[SS.8.C.1.1](#) Identify the constitutional provisions for establishing citizenship.

[SS.8.C.1.6](#) Evaluate how amendments to the Constitution have expanded voting rights from our nation's early history to present day.

[SS.8.E.2.1](#) Analyze contributions of entrepreneurs, inventors, and other key individuals from various gender, social, and ethnic backgrounds in the development of the United States economy.

[SS.8.E.2.3](#) Assess the role of Africans and other minority groups in the economic development of the United States.

**Recommended Student Activities**

Grade level writing  
Vocabulary  
Primary source analysis  
Document analysis  
Timelines  
Journaling  
Document creation  
Classroom debate  
SOAPSTONE activity  
Chalk Talk activity

**Recommended Individuals/ Topics to Teach**

Haitian Revolution Helps Expand America  
Early Colonial Labor Force: Indentured Servants and Slaves  
Africans in Early American Military History: American Revolution  
Fugitive Slave Act and the Case of Anthony Burns  
Frederick Douglass' Speech: What to a Slave is the 4th of July?  
The American Revolution and the Meaning of Equality  
The First African American Township in the U.S.

**Recommended Assessment**

Projects  
Students create PowerPoint presentations  
Research report  
Essays  
1st Person Narrative Writing  
Creative Writing

Responsive Writing

# AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM MATRIX



GRADES 9-12  
HIGH SCHOOL

## AFRICAN AMERICAN STUDIES CURRICULUM MATRIX GRADES 9-12

### **Grade 9**

#### **AFRICAN INFLUENCE ON WORLD CULTURE**

Ancient African Kingdoms, Colonies and Modern-day countries  
in Africa  
African Explorations to Asia, Oceania and the Americas  
African and Mediterranean Cultural Experiences  
(Ancient and Medieval)  
The African Diaspora in Africa

#### **9<sup>th</sup> Grade Scope and Sequence**

### **Grade 10**

#### **THE AFRICAN AND AFRICAN AMERICAN IN DIASPORA'S INFLUENCE ON WORLD CULTURE** World Culture/Geography

#### **10<sup>th</sup> Grade Scope and Sequence**

### **Grade 11**

#### **THE CIVIL RIGHTS MOVEMENT AND ITS IMPACT ON THE FREEDOM AND LEGAL RIGHTS OF AFRICAN AMERICANS**

The Black Codes and Jim Crow  
Plessy v. Ferguson  
The Nadir  
The Harlem Renaissance  
Brown v. Board Education  
Civil Rights Movement and Legislation

#### **11<sup>th</sup> Grade Scope and Sequence**

### **Grade 12**

#### **CONTEMPORARY ISSUES IMPACTING AFRICANS AND AFRICAN AMERICANS**

The Founding of Black America  
Constitutional Amendments (13<sup>th</sup>, 14<sup>th</sup>, 15<sup>th</sup>)  
Black Codes and Jim Crow  
"Black Power"  
Civil Rights Act of 1964  
Voting Rights Act of 1965  
Brown v. Board of Education  
African Americans and the American Political System

#### **12<sup>th</sup> Grade Scope and Sequence**

## THE CONTRIBUTIONS OF AFRICANS AND AFRICAN AMERICANS TO THE WORLD

**Grades** HIGH SCHOOL 9-12

**Focus** The students will focus the importance and contributions of Africans and African Americans in the areas of geography, economics, literature, language arts, science, economics, and politics. Contemporary issues will also be explored.

**Content** **Ancient Africa, Africa in Transition, The Civil Rights Movement, and the Contributions of Africans and African Americans to the World.**

Ancient Africa should be studied because as Davidson (1971) said, “Africa is the world’s second largest continent”. To begin to understand Africa and its peoples, including African Americans, is to understand its pre-slavery period which included African kingdoms. The African Americans living in the United States of America today represent a wide variety of individuals of African descent whose beginning dates back before Columbus’ presence in the Americas and before the beginning of slavery (Coggins, 1994).

**SLAVERY: POST-COLUMBUS IN THE AMERICAS** – Slavery and European exploitations started around 1490 A.D. and continued for over 300 years. The slavery experience and the journey through the Middle Passage was one of humankind’s worst atrocities. This journey took from three weeks to three months from West Africa to the shores of North and South America. Tolliver (1993) estimates that although 100 million Africans died at the hand of captors, over 25 million made it to shores of the Americas. Slavery, according to Tolliver, was an economic system where profit and exploitation of forced and cheap labor African men, women and children were the centerpieces of the slavery system. Africans brought to this country as slaves, were not allowed to speak their own language, use their own names, practice their own religion, perform their own cultural rituals and most importantly, maintain their governmental system, values and beliefs (Van Sertima, 1990). Thus the slavery that occurred during this period was unlike any other form of slavery practiced in the history of humankind. This painful history of African Americans must be told along with the rich contributions of Africans which predated slavery and continued throughout slavery and the post-slavery

period. The United States of America grew economically because of the cheap labor system fostered by chattel slavery (Coggins, 1994).

**NEO-SLAVERY: ABOLITION, CIVIL RIGHTS AND CONSTITUTIONAL RIGHTS** – This was a period from 1800 to 1861 which involved the struggle of the abolitionists. Even though the slave trade legally ended in 1808, illegal slave trading continued (Banks, 1991). Despite the abolitionist struggle and Nat Turner’s Slave Revolt of 1831, The Fugitive Slave Act of 1850 posed a great problem for the Abolitionists’ Movement and affirmed that Africans could not be citizens. It was not until 1863 that President Lincoln issued the Emancipation Proclamation, which freed the slaves in those states that were fighting the Union (Coggins, 1994). The struggle for citizenship and freedom was not guaranteed until the passing of the Thirteenth Amendment in 1865, which legally abolished slavery; the Fourteenth Amendment in 1866, which made African American citizens; and the Civil Rights Act of 1866, which gave African Americans civil liberties. In 1817, The Fifteenth Amendment was enacted to give African Americans the right to vote. The struggle for civil and human rights continued from 1817 and continues today where the enjoyment of full civil rights for African Americans remains a struggle.

**THE SOUL OF AFRICAN AMERICANS** – Oliver (1993) discusses the methods and stories which characterize the values and beliefs which have been historically central to the lives of African peoples on the mainland of Africa and throughout the world; values and beliefs which Karenga (1966) and Useni (1981) have captured in the African American celebration called “Kwanzaa.” These values and beliefs of family, community, spiritualism, and material goods trace its roots to the principles of the MA’AT which dates back to 3200 B.C. – 700 B.C. (Coggins, 1994). The Americans, since Madame C. J. Walker, have been millionaires and today there are many millionaire athletes, business people, performers, and T.V. personalities like Oprah Winfrey. The exploration of economic contributions is important in understanding the roles of African Americans in American society (Coggins, 1994).

**CONTRIBUTIONS FO AFRICANS AND AFRICAN AMERICANS TO THE UNITED STATES OF AMERICA AND TO THE WORLD** – The contributions of Africans may have been lost in the history books, but careful examination of well documented evidence by Rogers (1991), Van Sertima (1990) and others show that Africans and African Americans have contributed in meaningful ways to areas of art, music, science, literature, politics, and developed inventions which shaped America’s future (Coggins, 1994).

## THE CONTRIBUTIONS OF AFRICANS AND AFRICAN AMERICANS TO THE WORLD

### Grade 9 African Influence On World Culture

**Focus** The students will focus on the factors which led to the weakening of Africa through invasions from European and Arab countries. An examination of the advent of slavery in the late fourteenth and early fifteenth centuries will provide perspectives on the slave trade, abolition and resistance to slavery and the eventual colonization of Africa by Europe. This is followed by an exploration African nationalism, independence movements and the emergence of modern African states.

### Content

- The understanding of the concepts of Diaspora, migration, immigration, and refugee with respect to human and legal rights.
- The exploration of Diaspora patterns as these developed from Africa to the Americas.
- The impact of the Diaspora on the culture of North and Central America, Caribbean, and South America.
- The migration patterns of people of the Moors and African descent versus European immigrants and immigrants from other areas of North America.
- The impact of European colonization and imperialistic experiences in the Caribbean, South America, Central America, and North America.
- The politics and economic issues which created and maintained the slavery systems.
- The study of the hemispheric impact of the Diaspora and the role of people of African descent and African Americans in shaping the religions, economic, social, and political life of people.
- The weakening of Africa and the ultimate Diaspora of Africans throughout the world.
- Trade with the Europeans and African countries and kingdoms.
- What role did the Olmec dynasty and civilization played in the social, political and economic development of Mexico and South America? What role did Bartholome de Las Casas played in the origins of the enslavement of Africans in the Americas in 1503?

- ❑ The factors of climate (Sahara Desert), tribal conflicts, and political changes brought on by colonialism.
- ❑ The beginning of African slavery by the Portuguese in the late 1490's and early 1500's.
- ❑ The expansion of slave trade to the Americas (i.e., South America, Caribbean and Central America).
- ❑ The political developments in the African continent during this period of 1800-1900.
- ❑ The riches and economic well-being of Africa, and its exploration by the European nations as demonstrated in the African Kingdoms such as the Saharan kingdoms and countries, Empires and kingdoms Of Africa
- ❑ The system of enslavement and Apartheid in Africa.
- ❑ The freedom and independence movements on the African continent and the Diaspora i.e. Caribbean, Central America, South America and North America.
- ❑ The role of colonialism and the response of nationalism as a survival mechanism.
- ❑ Invasion and weakening of Africa by European Colonialism.
- ❑ Post-Pyramid empires in the west (i.e., Ghana, Mali, Songhay, Kanem-Bornu, and Benin).
- ❑ Forest Kingdoms, Congo, Ashanti, Bechuanaland, Zulu Land and others.
- ❑ The development of the arts, sciences and language arts in Africa, and their influence on the world.

**Florida  
Standards**

**Art**

[VA.912.F.1.5](#) Create a digital or time-based presentation to analyze and compare artists, artworks, and concepts in historical context.

[VA.912.H.1.3](#) Examine the significance placed on art forms over time by various groups or cultures compared to current views on aesthetics.

[VA.912.H.1.4](#) Apply background knowledge and personal interpretation to discuss cross-cultural connections among various artworks and the individuals, groups, cultures, events, and/or traditions they reflect.

[VA.912.H.1.9](#) Describe the significance of major artists, architects, or masterworks to understand their historical influence.

[VA.912.H.1.10](#) Describe and analyze the characteristics of a culture and its people to create personal art reflecting daily life and/or the specified environment.

[VA.912.H.2.3](#) Analyze historical or cultural references in commemorative works of art to identify the significance of the event or person portrayed.

[VA.912.H.2.5](#) Analyze artwork from a variety of cultures and times to compare the function, significance, and connection to other cultures or times.

[VA.912.H.2.6](#) Analyze artistic trends to explain the rationale for creating personal adornment, visual culture, and/or design.

[VA.912.S.1.3](#) Interpret and reflect on cultural and historical events to create art.

[TH.912.F.1.2](#) Solve short conflict-driven scenarios through improvisation.

[TH.912.H.1.1](#) Analyze how playwrights work reflects the cultural and socio-political framework in which it was created.

[TH.912.H.1.2](#) Study, rehearse, and discuss a broad range of theatre works by diverse playwrights to enrich ones perspective of the world.

[TH.912.H.2.1](#) Research the correlations between theatrical forms and the social, cultural, historical, and political climates from which they emerged, to form an understanding of the influences that have shaped theatre.

[TH.912.H.2.2](#) Research and discuss the effects of personal experience, culture, and current events that shape individual response to theatrical works.

[TH.912.H.2.6](#) Explore how gender, race, and age are perceived in plays and how they affect the development of theatre.

[TH.912.H.3.3](#) Apply knowledge of non-theatre content areas to enhance presentations of characters, environments, and actions in performance.

[TH.912.O.3.4](#) Create a performance piece to document a significant issue or event.

[TH.912.S.2.3](#) Demonstrate an understanding of a dramatic work by developing a character analysis for one or more of its major characters and show how the analysis clarifies the character's physical and emotional dimensions.

[TH.912.S.3.9](#) Research, analyze, and explain the processes that playwrights, directors, designers, and performers use when developing a work that conveys artistic intent.

[MU.912.H.1.1](#) Investigate and discuss how a culture's traditions are reflected through its music.

[MU.912.H.1.2](#) Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class.

[MU.912.H.1.3](#) Compare two or more works of a composer across performance media.

[MU.912.H.1.4](#) Analyze how Western music has been influenced by historical and current world cultures.

[MU.912.H.1.5](#) Analyze music within cultures to gain understanding of authentic performance practices.

[MU.912.H.2.1](#) Evaluate the social impact of music on specific historical periods.

[MU.912.H.2.2](#) Analyze current musical trends, including audience environments and music acquisition, to predict possible directions of music.

### **Language Arts**

LAFS.9.RL.1.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

LAFS.9.RL.1.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

LAFS.9.RL.1.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

LAFS.9.RL.2.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

LAFS.9.RL.2.5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

LAFS.9.RL.2.6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

LAFS.9.RL.3.7 Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musee des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).

LAFS.9.RL.3.9 Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

LAFS.9.RL.4.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

LAFS.9.RI.1.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

LAFS.9.RI.1.2 Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

LAFS.9.RI.1.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

LAFS.9.RI.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

LAFS.9.RI.2.5 Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

LAFS.9.RI.2.6 Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

LAFS.9.RI.3.7 Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

LAFS.9.RI.3.8 Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

LAFS.9.RI.3.9 Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.

LAFS.9.RI.4.10 By the end of grade 9, read and comprehend literary nonfiction in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

### **Mathematics (Algebra)**

### **Science (Biology)**

SC.912.L.14.1: Describe the scientific theory of cells (cell theory) and relate the history of its discovery to the process of science.

SC.912.L.14.6: Explain the significance of genetic factors, environmental factors, and pathogenic agents to health from the perspectives of both individual and public health.

SC.912.L.14.36: Describe the factors affecting blood flow through the cardiovascular system.

SC.912.L.14.52: Explain the basic functions of the human immune system, including specific and nonspecific immune response, vaccines, and antibiotics.

SC.912.L.15.1: Explain how the scientific theory of evolution is supported by the fossil record, comparative anatomy, comparative embryology, biogeography, molecular biology, and observed evolutionary change.

SC.912.L.15.10: Identify basic trends in hominid evolution from early ancestors six million years ago to modern humans, including brain size, jaw size, language, and manufacture of tools.

SC.912.L.15.14: Discuss mechanisms of evolutionary change other than natural selection such as genetic drift and gene flow

SC.912.L.16.1: Use Mendel's laws of segregation and independent assortment to analyze patterns of inheritance.

SC.912.L.16.2: Discuss observed inheritance patterns caused by various modes of inheritance, including dominant, recessive, codominant, sex-linked, polygenic, and multiple alleles.

#### **Social Studies**

[SS.912.A.1.2](#) Utilize a variety of primary and secondary sources to identify author, historical significance, audience, and authenticity to understand a historical period.

[SS.912.A.1.5](#) Evaluate the validity, reliability, bias, and authenticity of current events and Internet resources.

[SS.912.G.2.1](#) Identify the physical characteristics and the human characteristics that define and differentiate regions.

[SS.912.W.1.3](#) Interpret and evaluate primary and secondary sources.

[SS.912.W.1.5](#) Compare conflicting interpretations or schools of thought about world events and individual contributions to history (historiography).

[SS.912.W.2.1](#) Locate the extent of Byzantine territory at the height of the empire.

[SS.912.W.2.16](#) Trace the growth and development of a national identity in the countries of England, France, and Spain.

[SS.912.W.3.1](#) Discuss significant people and beliefs associated with Islam.

[SS.912.W.3.3](#) Determine the causes, effects, and extent of Islamic military expansion through Central Asia, North Africa, and the Iberian Peninsula.

[SS.912.W.3.9](#) Trace the growth of major sub-Saharan African kingdoms and empires.

[SS.912.W.3.10](#) Identify key significant economic, political, and social characteristics of Ghana.

[SS.912.W.3.11](#) Identify key figures and significant economic, political, and social characteristics associated with Mali.

[SS.912.W.3.12](#) Identify key figures and significant economic, political, and social characteristics associated with Songhai.

[SS.912.W.3.13](#) Compare economic, political, and social developments in East, West, and South Africa.

[SS.912.W.3.14](#) Examine the internal and external factors that led to the fall of the empires of Ghana, Mali, and Songhai.

[SS.912.W.3.15](#) Analyze the legacies of the Olmec, Zapotec, and Chavin on later Meso and South American civilizations.

[SS.912.W.4.14](#) Recognize the practice of slavery and other forms of forced labor experienced during the 13th through 17th centuries in East Africa, West Africa, Europe, Southwest Asia, and the Americas.

[SS.912.W.4.15](#) Explain the origins, developments, and impact of the trans-Atlantic slave trade between West Africa and the Americas.

[SS.912.W.5.7](#) Describe the causes and effects of 19th Latin American and Caribbean independence movements led by people including Bolivar, de San Martin, and L' Ouverture.

[SS.912.W.6.6](#) Analyze the causes and effects of imperialism.

[SS.912.W.8.4](#) Summarize the causes and effects of the arms race and proxy wars in Africa, Asia, Latin America, and the Middle East.

[SS.912.W.8.7](#) Compare post-war independence movements in African, Asian, and Caribbean countries.

[SS.912.W.8.8](#) Describe the rise and goals of nationalist leaders in the post-war era and the impact of their rule on their societies.

[SS.912.W.8.9](#) Analyze the successes and failures of democratic reform movements in Africa, Asia, the Caribbean, and Latin America.

[SS.912.W.9.4](#) Describe the causes and effects of twentieth century nationalist conflicts.

#### **Recommended Student Activities**

Grade level writing Vocabulary  
Document analysis  
Research  
Data collection using government sites  
Venn Diagram

#### **Recommended Individuals/ Topics to Teach**

Islamic Empires of Africa  
African Slavery

Colonialism  
African Independence  
In Search of Opportunity: Minorities and Migration

**Recommended Assessment**

Graph creation  
Essay  
Document Based Question

## THE CONTRIBUTIONS OF AFRICANS AND AFRICAN AMERICANS TO THE WORLD

**Grade 10** The African and African American in Diaspora's influence on world culture

**Focus** Students will focus on African culture and its diaspora. They will investigate how the movement of Africans around the world has influenced world cultures and how the contributes of Africans and African Americans have influenced the art, music, science, literature, and politics of nations around the world.

**Content**

**Essential Questions**

- The influence of African musical traditions on music of the world.
- The contributions of Africans and African Americans to current scientific understanding of the world around us.
- The literature of Africa and its influence on writers throughout the world.
- The literature of African Americans and its influence on the culture and politics of the U.S..
- The role of the courts and the religious institutions in redressing, protecting and advocating for the right of African Americans.
- The Recognition of the role of African and African Americans in the formation of contemporary art.

- ❑ The impact of liberation movements in the world on the rights and freedom of African Americans in the United States of America.
- ❑ The influence of the Civil Rights movement upon the politics of decent around the world.

**Florida Standards**

**Art**

[VA.912.F.1.5](#) Create a digital or time-based presentation to analyze and compare artists, artworks, and concepts in historical context.

[VA.912.H.1.3](#) Examine the significance placed on art forms over time by various groups or cultures compared to current views on aesthetics.

[VA.912.H.1.4](#) Apply background knowledge and personal interpretation to discuss cross-cultural connections among various artworks and the individuals, groups, cultures, events, and/or traditions they reflect.

[VA.912.H.1.9](#) Describe the significance of major artists, architects, or masterworks to understand their historical influence.

[VA.912.H.1.10](#) Describe and analyze the characteristics of a culture and its people to create personal art reflecting daily life and/or the specified environment.

[VA.912.H.2.3](#) Analyze historical or cultural references in commemorative works of art to identify the significance of the event or person portrayed.

[VA.912.H.2.5](#) Analyze artwork from a variety of cultures and times to compare the function, significance, and connection to other cultures or times.

[VA.912.H.2.6](#) Analyze artistic trends to explain the rationale for creating personal adornment, visual culture, and/or design.

[VA.912.S.1.3](#) Interpret and reflect on cultural and historical events to create art.

[TH.912.F.1.2](#) Solve short conflict-driven scenarios through improvisation.

[TH.912.H.1.1](#) Analyze how playwrights work reflects the cultural and socio-political framework in which it was created.

[TH.912.H.1.2](#) Study, rehearse, and discuss a broad range of theatre works by diverse playwrights to enrich ones perspective of the world.

[TH.912.H.2.1](#) Research the correlations between theatrical forms and the social, cultural, historical, and political climates from which they emerged, to form an understanding of the influences that have shaped theatre.

[TH.912.H.2.2](#) Research and discuss the effects of personal experience, culture, and current events that shape individual response to theatrical works.

[TH.912.H.2.6](#) Explore how gender, race, and age are perceived in plays and how they affect the development of theatre.

[TH.912.H.3.3](#) Apply knowledge of non-theatre content areas to enhance presentations of characters, environments, and actions in performance.

[TH.912.O.3.4](#) Create a performance piece to document a significant issue or event.

[TH.912.S.2.3](#) Demonstrate an understanding of a dramatic work by developing a character analysis for one or more of its major characters and show how the analysis clarifies the character's physical and emotional dimensions.

[TH.912.S.3.9](#) Research, analyze, and explain the processes that playwrights, directors, designers, and performers use when developing a work that conveys artistic intent.

[MU.912.H.1.1](#) Investigate and discuss how a culture's traditions are reflected through its music.

[MU.912.H.1.2](#) Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class.

[MU.912.H.1.3](#) Compare two or more works of a composer across performance media.

[MU.912.H.1.4](#) Analyze how Western music has been influenced by historical and current world cultures.

[MU.912.H.1.5](#) Analyze music within cultures to gain understanding of authentic performance practices.

[MU.912.H.2.1](#) Evaluate the social impact of music on specific historical periods.

[MU.912.H.2.2](#) Analyze current musical trends, including audience environments and music acquisition, to predict possible directions of music.

#### **Language Arts**

LAFS.10.RL.1.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

LAF5.10.RL.1.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

LAFS.10.RL.1.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations)

develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

LAFS.10.RL.2.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

LAFS.10.RL.2.5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

LAFS.10.RL.2.6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

LAFS.10.RL.3.7 Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musee des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).

LAFS.10.RL.3.9 Analyze how an author draws on and transforms source material in a specific work, how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

LAFS.10.RL.4.10 By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9-10 text complexity band independently and proficiently.

LAFS.10.RI.1.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

LAFS.10.RI.1.2 Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

LAFS.10.RI.1.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

LAFS.10.RI.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

LAFS.10.RI.2.5 Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

LAFS.10.RI.2.6 Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

LAFS.10.RI.3.7 Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

LAFS.10.RI.3.8 Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

LAFS.10.RI.3.9 Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.

LAFS.10.RI.4.10 By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9-10 text complexity band independently and proficiently.

#### **Mathematics (Geometry)**

#### **Science (Chemistry)**

[SC.912.N.1.5](#): Describe and provide examples of how similar investigations conducted in many parts of the world result in the same outcome.

[SC.912.N.2.5](#): Describe instances in which scientists' varied backgrounds, talents, interests, and goals influence the inferences and thus the explanations that they make about observations of natural phenomena and describe that competing interpretations (explanations) of scientists are a strength of science as they are a source of new, testable ideas that have the potential to add new evidence to support one or another of the explanations.

[SC.912.P.8.2](#): Differentiate between physical and chemical properties and physical and chemical changes of matter.

[SC.912.P.8.3](#): Explore the scientific theory of atoms (also known as atomic theory) by describing changes in the atomic model over time and why those changes were necessitated by experimental evidence.

[SC.912.P.10.12](#): Differentiate between chemical and nuclear reactions.

#### **Recommended Student Activities**

Grade level writing

Vocabulary

Chart and graph creation

Document analysis

Primary and Secondary Source Analysis

**Recommended Individuals/ Topics to Teach**

Innovations of the Gilded Age

Power of the Vote

Reconstruction: Controlling African Americans

Strange Fruit

**Recommended Assessment**

Essay Writing

Campaign Creation

## THE CONTRIBUTIONS OF AFRICANS AND AFRICAN AMERICANS TO THE WORLD

**Grade 11** The Civil Rights Movement and Its Impact on the Freedom and Legal Rights of African Americans

**Focus** The students will focus on the impact of the varied Civil Rights movements and non-violent protests in seeking equal rights for African Americans. Students will examine the legal, economic, religious, personal and institutional efforts to rid the United States of America of historic racial discrimination against African Americans and other citizens solely based on their national origin, race, and ethnicity.

**Content** **The Civil Rights Movement and its Impact on the Freedom and Legal Rights of African Americans**

**Essential Questions**

- The Fifteenth Amendment of 1870 gave the legal right to African Americans to vote, including abolition of any vestige of slavery.
- The Civil Rights Act of 1964 and the Amendment in 1972.
- The Great Debate between Booker T. Washington and W.E.B. Dubois.
- The role of religion and the church during the Civil Rights era (Southern Christian Leadership Conference), “The Children’s March”, and “Freedom Riders”
- The role of Dr. Martin Luther King, Jr. and others in the Civil Rights Movement.
- The legal cases (i.e., Road to Brown, Brown v. Board of Education, Plessy v. Ferguson, Bakke v. Regents of California.)
- The freedom struggles of blacks in the Caribbean, Central and South America, and the world.

- The building of coalitions with whites and other racial groups.
- The role of women in the Civil Rights struggle (i.e., Fannie Lou Hamer, Rosa Parks, Harriett Tubman, Sojourner Truth, Susan Anthony, Angela Davis, Patricia Harris, Shirley Chisolm, Maya Angelou, Barbara Jordan and others).
- The economic and political characteristics of the Civil Rights era.
- The role of literature and communication for informing the population about civil rights (e.g., *A Raisin in the Sun*, *The Autobiography of Miss Jane Pittman*, “I Have a Dream Speech” by Dr. Martin Luther King, and *Uncle Tom’s Cabin*).
- The non-violent movement of the Civil Rights struggle in the U.S.A.(The children’s march 1963)
- The Resistance to the Civil Rights movement by groups such as the Klu Klux Klan (KKK).
- The role of politics, federal, state, and local governments in the protection of the rights of African Americans and all citizens.
- The development of time -lines for the Civil Rights Movement from 1771 to the present day.
- African American inventors and contributors?
- The Harlem Renaissance as a critical period for defining African American culture.
- The Harlem Renaissance and the contributions of African American Floridians such as Zora Neale Hurston, Savage, Weldon Johnson and others.
- The Jim Crow laws and their impact on African Americans.
- Neo-Slavery and the push for emancipation from slavery in the Americas.
- The abolitionist movements in the Americas.
- The 13<sup>th</sup>, 14<sup>th</sup> and 15<sup>th</sup> Amendments to the Constitution of the United States of America.
- The education of African Americans during slavery.
- The education of African Americans after the Emancipation and constitutional abolishment of slavery.

**Florida  
Standards**

## Art

[VA.912.F.1.5](#) Create a digital or time-based presentation to analyze and compare artists, artworks, and concepts in historical context.

[VA.912.H.1.3](#) Examine the significance placed on art forms over time by various groups or cultures compared to current views on aesthetics.

[VA.912.H.1.4](#) Apply background knowledge and personal interpretation to discuss cross-cultural connections among various artworks and the individuals, groups, cultures, events, and/or traditions they reflect.

[VA.912.H.1.9](#) Describe the significance of major artists, architects, or masterworks to understand their historical influence.

[VA.912.H.1.10](#) Describe and analyze the characteristics of a culture and its people to create personal art reflecting daily life and/or the specified environment.

[VA.912.H.2.3](#) Analyze historical or cultural references in commemorative works of art to identify the significance of the event or person portrayed.

[VA.912.H.2.5](#) Analyze artwork from a variety of cultures and times to compare the function, significance, and connection to other cultures or times.

[VA.912.H.2.6](#) Analyze artistic trends to explain the rationale for creating personal adornment, visual culture, and/or design.

[VA.912.S.1.3](#) Interpret and reflect on cultural and historical events to create art.

[TH.912.F.1.2](#) Solve short conflict-driven scenarios through improvisation.

[TH.912.H.1.1](#) Analyze how playwrights work reflects the cultural and socio-political framework in which it was created.

[TH.912.H.1.2](#) Study, rehearse, and discuss a broad range of theatre works by diverse playwrights to enrich ones perspective of the world.

[TH.912.H.2.1](#) Research the correlations between theatrical forms and the social, cultural, historical, and political climates from which they emerged, to form an understanding of the influences that have shaped theatre.

[TH.912.H.2.2](#) Research and discuss the effects of personal experience, culture, and current events that shape individual response to theatrical works.

[TH.912.H.2.6](#) Explore how gender, race, and age are perceived in plays and how they affect the development of theatre.

[TH.912.H.3.3](#) Apply knowledge of non-theatre content areas to enhance presentations of characters, environments, and actions in performance.

[TH.912.O.3.4](#) Create a performance piece to document a significant issue or event.

[TH.912.S.2.3](#) Demonstrate an understanding of a dramatic work by developing a character analysis for one or more of its major characters and show how the analysis clarifies the character's physical and emotional dimensions.

[TH.912.S.3.9](#) Research, analyze, and explain the processes that playwrights, directors, designers, and performers use when developing a work that conveys artistic intent.

[MU.912.H.1.1](#) Investigate and discuss how a culture's traditions are reflected through its music.

[MU.912.H.1.2](#) Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class.

[MU.912.H.1.3](#) Compare two or more works of a composer across performance media.

[MU.912.H.1.4](#) Analyze how Western music has been influenced by historical and current world cultures.

[MU.912.H.1.5](#) Analyze music within cultures to gain understanding of authentic performance practices.

[MU.912.H.2.1](#) Evaluate the social impact of music on specific historical periods.

[MU.912.H.2.2](#) Analyze current musical trends, including audience environments and music acquisition, to predict possible directions of music.

#### **Language Arts**

[LAFS.11.RL.1.1](#) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

[LAFS.11.RL.1.2](#) Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

[LAFS.11.RL.1.3](#) Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

[LAFS.11.RL.2.4](#) Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

LAFS.11.RL.2.5 Analyze how an author's choices concerning how to structure specific parts of a text, the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

LAFS.11.RL.2.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

LAFS.11.RL.3.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

LAFS.11.RL.3.9 Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

LAFS.11.RL.4.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

LAFS.11.RI.1.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

LAFS.11.RI.1.2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

LAFS.11.RI.1.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

LAFS.11.RI.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

LAFS.11.RI.2.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

LAFS.11.RI.2.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

LAFS.11.RI.3.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

LAFS.11.RI.3.8 Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).

LAFS.11.RI.3.9 Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.  
LAFS.11.RI.4.10 By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

### **Mathematics**

### **Science (Physics)**

[SC.912.E.5.2](#): Identify patterns in the organization and distribution of matter in the universe and the forces that determine them.

[SC.912.N.1.5](#): Describe and provide examples of how similar investigations conducted in many parts of the world result in the same outcome.

[SC.912.N.2.5](#): Describe instances in which scientists' varied backgrounds, talents, interests, and goals influence the inferences and thus the explanations that they make about observations of natural phenomena and describe that competing interpretations (explanations) of scientists are a strength of science as they are a source of new, testable ideas that have the potential to add new evidence to support one or another of the explanations.

[SC.912.P.10.1](#): Differentiate among the various forms of energy and recognize that they can be transformed from one form to others.

### **Social Studies**

[SS.912.A.1.2](#) Utilize a variety of primary and secondary sources to identify author, historical significance, audience, and authenticity to understand a historical period.

[SS.912.A.1.5](#) Evaluate the validity, reliability, bias, and authenticity of current events and Internet resources.

[SS.912.A.1.7](#) Describe various socio-cultural aspects of American life including arts, artifacts, literature, education, and publications.

[SS.912.A.2.1](#) Review causes and consequences of the Civil War.

[SS.912.A.2.4](#) Distinguish the freedoms guaranteed to African Americans and other groups with the 13th, 14th, and 15th Amendments to the Constitution.

[SS.912.A.2.5](#) Assess how Jim Crow Laws influenced life for African Americans and other racial/ethnic minority groups.

[SS.912.A.2.6](#) Compare the effects of the Black Codes and the Nadir on freed people, and analyze the sharecropping system and debt peonage as practiced in the United States.

[SS.912.A.3.5](#) Identify significant inventors of the Industrial Revolution including African Americans and women.

[SS.912.A.3.13](#) Examine key events and peoples in Florida history as they relate to United States history.

[SS.912.A.4.9](#) Compare how the war impacted German Americans, Asian Americans, African Americans, Hispanic Americans, Jewish Americans, Native Americans, women and dissenters in the United States.

[SS.912.A.4.11](#) Examine key events and peoples in Florida history as they relate to United States history.

[SS.912.A.5.6](#) Analyze the influence that Hollywood, the Harlem Renaissance, the Fundamentalist movement, and prohibition had in changing American society in the 1920s.

[SS.912.A.5.7](#) Examine the freedom movements that advocated civil rights for African Americans, Latinos, Asians, and women.

[SS.912.A.5.8](#) Compare the views of Booker T. Washington, W.E.B. DuBois, and Marcus Garvey relating to the African American experience.

[SS.912.A.5.9](#) Explain why support for the Ku Klux Klan varied in the 1920s with respect to issues such as anti-immigration, anti-African American, anti-Catholic, anti-Jewish, anti-women, and anti-union ideas.

[SS.912.A.5.10](#) Analyze support for and resistance to civil rights for women, African Americans, Native Americans, and other minorities.

[SS.912.A.5.12](#) Examine key events and people in Florida history as they relate to United States history.

[SS.912.A.6.9](#) Describe the rationale for the formation of the United Nations, including the contribution of Mary McLeod Bethune.

[SS.912.A.6.15](#) Examine key events and peoples in Florida history as they relate to United States history.

[SS.912.A.7.2](#) Compare the relative prosperity between different ethnic groups and social classes in the post-World War II period.

[SS.912.A.7.4](#) Evaluate the success of 1960s era presidents' foreign and domestic policies.

[SS.912.A.7.5](#) Compare nonviolent and violent approaches utilized by groups (African Americans, women, Native Americans, Hispanics) to achieve civil rights.

[SS.912.A.7.6](#) Assess key figures and organizations in shaping the Civil Rights Movement and Black Power Movement.

[SS.912.A.7.7](#) Assess the building of coalitions between African Americans, whites, and other groups in achieving integration and equal rights.

[SS.912.A.7.8](#) Analyze significant Supreme Court decisions relating to integration, busing, affirmative action, the rights of the accused, and reproductive rights.

[SS.912.A.7.9](#) Examine the similarities of social movements (Native Americans, Hispanics, women, anti-war protesters) of the 1960s and 1970s.

[SS.912.A.7.11](#) Analyze the foreign policy of the United States as it relates to Africa, Asia, the Caribbean, Latin America, and the Middle East.

[SS.912.A.7.17](#) Examine key events and key people in Florida history as they relate to United States history.

**Recommended Student Activities**

Vocabulary  
Primary and secondary source analysis  
Oral History Projects  
Class debate

**Recommended Individuals/ Topics to Teach**

Jim Crow  
Plessy v Ferguson  
Harlem Renaissance  
Civil Rights Movement  
A Conversation With...  
Art and Poetry of the Harlem Renaissance  
Hitler's Template: The Jim Crow and Nuremberg Laws

**Recommended Assessment**

Oral History Projects Essay writing  
Non-fiction writing  
Presentation  
Research essay with scholarly support Magazine cover design  
Creation of multimedia source based on historical event

## THE CONTRIBUTIONS OF AFRICANS AND AFRICAN AMERICANS TO THE WORLD

**Grades 12** Contemporary Issues Impacting Africans and African Americans

**Focus** The students will focus on the contributions of Africans and African Americans to the current political and economic institutions which shape America. Students will also focus on areas of art, music, science, literature, important concepts to explore by studying the myths, stories, and history which characterize the values, and beliefs in culture of people of African descent by celebrations and cultural values such as Junetenth, Kwanzaa and the MA'AT.

**Content** Contemporary Issues Impacting on Africans and African Americans.

Essential Questions

- The contribution of African Americans to the political freedoms of all Americans.
- The contributions of African Americans to the United States of America in all areas, (i.e., science, arts, music, literature, mathematics, social studies, and other areas).
- The economic power of African Americans, including the spending power, the development of “Black” businesses; and the role of the “Black” institutions of higher education during in shaping the human capital of African Americans.
- The freedom struggles of people of African descent in the Caribbean, South and Central America, and the world.
- The soul of African Americans as portrayed in the “MA’AT”

- ❑ The focus on current world issues involving Africa, Caribbean, South and Central America and North America providing opportunities to compare and contrast the cultures and statuses of African descent peoples.

**Florida  
Standards**

**Art**

[VA.912.F.1.5](#) Create a digital or time-based presentation to analyze and compare artists, artworks, and concepts in historical context.

[VA.912.H.1.3](#) Examine the significance placed on art forms over time by various groups or cultures compared to current views on aesthetics.

[VA.912.H.1.4](#) Apply background knowledge and personal interpretation to discuss cross-cultural connections among various artworks and the individuals, groups, cultures, events, and/or traditions they reflect.

[VA.912.H.1.9](#) Describe the significance of major artists, architects, or masterworks to understand their historical influence.

[VA.912.H.1.10](#) Describe and analyze the characteristics of a culture and its people to create personal art reflecting daily life and/or the specified environment.

[VA.912.H.2.3](#) Analyze historical or cultural references in commemorative works of art to identify the significance of the event or person portrayed.

[VA.912.H.2.5](#) Analyze artwork from a variety of cultures and times to compare the function, significance, and connection to other cultures or times.

[VA.912.H.2.6](#) Analyze artistic trends to explain the rationale for creating personal adornment, visual culture, and/or design.

[VA.912.S.1.3](#) Interpret and reflect on cultural and historical events to create art.

[TH.912.F.1.2](#) Solve short conflict-driven scenarios through improvisation.

[TH.912.H.1.1](#) Analyze how playwrights work reflects the cultural and socio-political framework in which it was created.

[TH.912.H.1.2](#) Study, rehearse, and discuss a broad range of theatre works by diverse playwrights to enrich ones perspective of the world.

[TH.912.H.2.1](#) Research the correlations between theatrical forms and the social, cultural, historical, and political climates from which they emerged, to form an understanding of the influences that have shaped theatre.

[TH.912.H.2.2](#) Research and discuss the effects of personal experience, culture, and current events that shape individual response to theatrical works.

[TH.912.H.2.6](#) Explore how gender, race, and age are perceived in plays and how they affect the development of theatre.

[TH.912.H.3.3](#) Apply knowledge of non-theatre content areas to enhance presentations of characters, environments, and actions in performance.

[TH.912.O.3.4](#) Create a performance piece to document a significant issue or event.

[TH.912.S.2.3](#) Demonstrate an understanding of a dramatic work by developing a character analysis for one or more of its major characters and show how the analysis clarifies the character's physical and emotional dimensions.

[TH.912.S.3.9](#) Research, analyze, and explain the processes that playwrights, directors, designers, and performers use when developing a work that conveys artistic intent.

[MU.912.H.1.1](#) Investigate and discuss how a culture's traditions are reflected through its music.

[MU.912.H.1.2](#) Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class.

[MU.912.H.1.3](#) Compare two or more works of a composer across performance media.

[MU.912.H.1.4](#) Analyze how Western music has been influenced by historical and current world cultures.

[MU.912.H.1.5](#) Analyze music within cultures to gain understanding of authentic performance practices.

[MU.912.H.2.1](#) Evaluate the social impact of music on specific historical periods.

[MU.912.H.2.2](#) Analyze current musical trends, including audience environments and music acquisition, to predict possible directions of music.

#### **Language Arts**

LAFS.12.RL.1.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

LAFS.12.RL.1.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

LAFS.12.RL.1.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

LAFS.12.RL.2.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

LAFS.12.RL.2.5 Analyze how an author's choices concerning how to structure specific parts of a text., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

LAFS.12.RL.2.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

LAFS.12.RL.3.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

LAFS.12.RL.3.9 Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics

LAFS.12.RL.4.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

LAFS.12.RI.1.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

LAFS.12.RI.1.2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

LAFS.12.RI.1.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

LAFS.12.RI.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

LAFS.12.RI.2.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

LAFS.12.RI.2.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.  
LAFS.12.RI.3.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.  
LAFS.12.RI.3.8 Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).  
LAFS.12.RI.3.9 Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.  
LAFS.12.RI.4.10 By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

#### **Social Studies**

[SS.912.C.2.8](#) Analyze the impact of citizen participation as a means of achieving political and social change.  
[SS.912.C.2.16](#) Analyze trends in voter turnout.  
[SS.912.C.3.10](#) Evaluate the significance and outcomes of landmark Supreme Court cases.  
[SS.912.E.2.2](#) Use a decision-making model to analyze a public policy issue affecting the student's community that incorporates defining a problem, analyzing the potential consequences, and considering the alternatives.  
[SS.912.E.2.3](#) Research contributions of entrepreneurs, inventors, and other key individuals from various gender, social, and ethnic backgrounds in the development of the United States.

#### **Recommended Student Activities**

Primary Source Analysis

#### **Recommended Individuals/ Topics to Teach**

Power of the Vote  
Civil Rights Amendments  
Civil Rights Legislation

#### **Recommended Assessment**

Campaign creation/formation

Document Based Questions  
Community Projects

## AFRICAN AND AFRICAN AMERICAN STUDIES

### **SPECIAL NOTE TO READERS:**

These curricula outlines are intended to provide teachers with information to begin the development of their lesson plans in teaching African and African American Studies. As in all curricula frameworks, the information provides a suggested focus for the reader. Ultimately, the teacher may add additional information based on the needs of students and the interests of the faculty.



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**“THE ATMOSPHERE YOU CREATE DETERMINES THE PRODUCTS  
AND RESULTS YOU PRODUCE”**

“Imagination is more important than knowledge.”

**Albert Einstein**

“The future never first happened it was Created.”

So it is all about “climate”

Let us create a partnership between you, teachers, students, and parents.

“To promote cooperation and teamwork, remember:  
People tend to resist that which is forced on them.  
People tend to support that which they helped to create.”

**Vince Pfaff**

*Therefore, let us create a school and classroom environment where people can see that there is a willingness to imagine new culturally competent ways to include the culture and history of everyone (Coggins).*

## PERSONAL RESPONSIBILITY PRINCIPLE

“The price for greatness is taking responsibility for what you **say** and **do**.”  
(Winston Churchill)

I cannot be responsible for someone I cannot change and that is you. I must be responsible for myself and the things I say or do in the conduct of myself. Only you have the power to change the things you do and yourself.

If you will accept personal responsibility for your own behavior,  
and I accept personal responsibility for my behavior,  
the together we will influence others around us to accept  
the same responsibility for the things they say or do and their behavior.  
(Coggins, 2000)

APPENDIX L: [K-12 Interdisciplinary Studies Portal](#)

<b>Navigation</b>	<a href="#">Kindergarten</a>	<a href="#">First Grade</a>	<a href="#">Second Grade</a>	<a href="#">Third Grade</a>	<a href="#">Fourth Grade</a>	<a href="#">Fifth Grade</a>
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	

 <b>Scope &amp; Sequence - K Interdisciplinary Studies</b>				
	Unit 1	Unit 2	Unit 3	Unit 4
<b>African and African American Studies</b>	<b>Unit Name:</b> <a href="#">Underground Railroad: Minty</a> <b>Subject Area:</b> ELA/ Social Studies <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery	<b>Unit Name:</b> <a href="#">A Courageous Little Girl</a> (from African American History Taskforce) <b>Subject Area:</b> ELA/ SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neo Slavery	<b>Unit Name:</b> <a href="#">Kwanzaa: An African American Tradition</a> (from African American History Taskforce) <b>Subject Area:</b> ELA/ SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Soul	<b>Unit Name:</b> <a href="#">Dr. Martin Luther King and The Bus Poster</a> (from African American History Taskforce) <b>Subject Area:</b> ELA/ SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neo Slavery
<b>Holocaust</b>	<b>Unit Name:</b> <a href="#">The Crayon Box that Talked</a> (from HERC) <b>Subject Area:</b> ELA <b># of Modules:</b> 1 <b>Unit Focus:</b>	Under Construction	Under Construction	Under Construction
<b>Native American</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Women's History</b>	<b>Unit Name:</b> <a href="#">Who do I Admire?</a> (from NWHM) <b>Subject Area:</b> ELA/ Social Studies <b># of Modules:</b> 1 <b>Unit Focus:</b>	Under Construction	Under Construction	Under Construction

ACPS Rev. 9/28/20

<b>Navigation</b>	<a href="#">Kindergarten</a>	<a href="#">First Grade</a>	<a href="#">Second Grade</a>	<a href="#">Third Grade</a>	<a href="#">Fourth Grade</a>	<a href="#">Fifth Grade</a>
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	

 <b>Scope &amp; Sequence - K Interdisciplinary Studies</b>				
	Unit 5	Unit 6	Unit 7	Unit 8
<b>African and African American Studies</b>	<b>Unit Name:</b> <a href="#">All About the Continent of Africa</a> (from African American History Taskforce) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> Africans <b>Elements:</b> Contributions	<b>Unit Name:</b> <a href="#">All About the Continent of Africa</a> (from African American History Taskforce) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> Africans <b>Elements:</b> Contributions	<b>Unit Name:</b> <a href="#">All About Mae Jemison</a> (from African American History Taskforce) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Contributions	<b>Under Construction</b>
<b>Holocaust</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>
<b>Native American</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>
<b>Women's History</b>		<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>

<b>Navigation</b>	<a href="#">Kindergarten</a>	<a href="#">First Grade</a>	<a href="#">Second Grade</a>	<a href="#">Third Grade</a>	<a href="#">Fourth Grade</a>	<a href="#">Fifth Grade</a>
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	

 **Scope & Sequence - 1st Grade Interdisciplinary Studies**

	Unit 1	Unit 2	Unit 3	Unit 4
<b>African and African American Studies</b>	<b>Unit Name:</b> <a href="#">Who is Mae Jemison?</a> (from African American History Taskforce) <b>Subject Area:</b> ELA/ SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Contributions	<b>Unit Name:</b> <a href="#">A Historical Journey Through the Harlem Renaissance</a> (from African American History Taskforce) <b>Subject Area:</b> ELA/ SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Soul	<b>Unit Name:</b> <a href="#">Ruby Bridges the Courageous One</a> (from African American History Taskforce) <b>Subject Area:</b> ELA/ SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neo Slavery	<b>Unit Name:</b> <a href="#">Dr. Martin Luther King, Jr.</a> (from African American History Taskforce) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neo Slavery
<b>Holocaust</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Native American</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Women's History</b>	<b>Unit Name:</b> <a href="#">Who do I Admire?</a> (from NWHM) <b>Subject Area:</b> ELA/ Social Studies <b># of Modules:</b> 1 <b>Unit Focus:</b>	Under Construction	Under Construction	Under Construction

**Teacher Notes:** Interdisciplinary Studies Training Video

<b>Navigation</b>	<a href="#">Kindergarten</a>	<a href="#">First Grade</a>	<a href="#">Second Grade</a>	<a href="#">Third Grade</a>	<a href="#">Fourth Grade</a>	<a href="#">Fifth Grade</a>
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	

## ACPS Scope & Sequence - 2nd Grade Interdisciplinary Studies

	Unit 1	Unit 2	Unit 3	Unit 4
African and African American Studies	<b>Unit Name:</b> <a href="#">Jim Crow Laws</a> <b>Subject Area:</b> ELA/ Social Studies <b># of Modules:</b> 5 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neoslavery	<b>Unit Name:</b> <a href="#">Exploring Evidence of Non-Violence in Protests</a> <b>Subject Area:</b> Social Studies <b># of Modules:</b> 5 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neoslavery	<b>Unit Name:</b> <a href="#">Introduction to Jazz</a> <b>Subject Area:</b> Music <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Soul of Africans/ Contributions	<b>Unit Name:</b> <a href="#">Who is Mae Jemison?</a> (from African American History Taskforce) <b>Subject Area:</b> ELA/ SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Contribution
Holocaust	Under Construction	Under Construction	Under Construction	Under Construction
Native American	Under Construction	Under Construction	Under Construction	Under Construction
Women's History	<b>Unit Name:</b> <a href="#">Susan B. Anthony</a> (from NWHM) <b>Subject Area:</b> ELA/ Social Studies <b># of Modules:</b> 1 <b>Unit Focus:</b>	Under Construction	Under Construction	Under Construction
Hispanic History	Under Construction	Under Construction	Under Construction	Under Construction

**Teacher Notes:** Interdisciplinary Studies Training Video

<b>Navigation</b>	<a href="#">Kindergarten</a>	<a href="#">First Grade</a>	<a href="#">Second Grade</a>	<a href="#">Third Grade</a>	<a href="#">Fourth Grade</a>	<a href="#">Fifth Grade</a>
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	

 <b>Scope &amp; Sequence - 2nd Grade Interdisciplinary Studies</b>				
	Unit 5	Unit 6	Unit 7	Unit 8
<b>African and African American Studies</b>	<b>Unit Name:</b> <a href="#">A Historical Journey Through the Harlem Renaissance</a> (from African American History Taskforce)  <b>Subject Area:</b> ELA/ SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Soul	<b>Unit Name:</b> <a href="#">Ruby Bridges the Courageous One</a> (from African American History Taskforce)  <b>Subject Area:</b> ELA/ SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neo Slavery	<b>Unit Name:</b> <a href="#">Dr. Martin Luther King, Jr.</a> (from African American History Taskforce)  <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neo Slavery	
<b>Holocaust</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>
<b>Native American</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>
<b>Women's History</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>
<b>Hispanic History</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>

<b>Navigation</b>	<a href="#">Kindergarten</a>	<a href="#">First Grade</a>	<a href="#">Second Grade</a>	<a href="#">Third Grade</a>	<a href="#">Fourth Grade</a>	<a href="#">Fifth Grade</a>
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	

 <b>Scope &amp; Sequence - 3rd Grade Interdisciplinary Studies</b>				
	Unit 1	Unit 2	Unit 3	Unit 4
<b>African American Studies</b>	<b>Unit Name:</b> <a href="#">Cruising Through the Caribbean</a> <b>Subject Area:</b> Social Studies <b># of Modules:</b> 8 <b>Unit Focus:</b> Africans in the Caribbean <b>Elements:</b> Soul of Africans/ Contributions	<b>Unit Name:</b> <a href="#">John Henry</a> <b>Subject Area:</b> ELA <b># of Modules:</b> 3 <b>Unit Focus:</b> African Americans <b>Elements:</b> Soul of African Americans	<b>Unit Name:</b> <a href="#">Scott Joplin</a> <b>Subject Area:</b> Music <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neoslavery/ Soul of Africans/ Contributions	<b>Unit Name:</b> <a href="#">Ruby Bridges: An Honorable Walk</a> <b>Subject Area:</b> ELA/ Social Studies <b># of Modules:</b> 5 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neoslavery/ Contributions
<b>Holocaust</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Native American</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Women's History</b>	<b>Unit Name:</b> <a href="#">Getting with the Program</a> (from NWHM) <b>Subject Area:</b> Sci <b># of Modules:</b> 1 <b>Unit Focus:</b> Contributions	Under Construction	Under Construction	Under Construction
<b>Hispanic History</b>	Under Construction	Under Construction	Under Construction	Under Construction

**Teacher Notes:** Interdisciplinary Studies Training Video

<b>Navigation</b>	<a href="#">Kindergarten</a>	<a href="#">First Grade</a>	<a href="#">Second Grade</a>	<a href="#">Third Grade</a>	<a href="#">Fourth Grade</a>	<a href="#">Fifth Grade</a>
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	

 **Scope & Sequence - 3rd Grade Interdisciplinary Studies**

	Unit 5	Unit 6	Unit 7	Unit 8
<b>African American Studies</b>	Unit Name: <a href="#">Contributions to the World and USA</a> Subject Area: Social Studies/ ELA # of Modules: 5 Unit Focus: Africans Americans Elements: Contributions	Unit Name: <a href="#">The Real Harriet Tubman</a> (from African American History Taskforce) Subject Area: SS # of Modules: 1 Unit Focus: African Americans Elements: Slavery	Unit Name: <a href="#">Preserving African American History: National Parks and Historic Sites</a> (from African American History Taskforce) Subject Area: SS # of Modules: 1 Unit Focus: African Americans Elements: Contributions	Unit Name: <a href="#">Think Like a Mathematician</a> Subject Area: Math # of Modules: 1 Unit Focus: African Americans Elements: Contributions
<b>Holocaust</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Native American</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Women's History</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Hispanic History</b>	Under Construction	Under Construction	Under Construction	Under Construction

<b>Navigation</b>	<a href="#">Kindergarten</a>	<a href="#">First Grade</a>	<a href="#">Second Grade</a>	<a href="#">Third Grade</a>	<a href="#">Fourth Grade</a>	<a href="#">Fifth Grade</a>
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	

 <b>Scope &amp; Sequence - 3rd Grade Interdisciplinary Studies</b>				
	Unit 9	Unit 10	Unit 11	Unit 12
African American Studies	<b>Unit Name:</b> <a href="#">The Civil Rights Movement</a> (from African American History Taskforce) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neo Slavery	<b>Unit Name:</b> <a href="#">Stories in Fabric: Quilting in the African American Community</a> (from Reginald F. Lewis Museum) <b>Subject Area:</b> Art <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Soul	<b>Unit Name:</b> <a href="#">Harriet Tubman: A Journey to Freedom</a> (from Reginald F. Lewis Museum) <b>Subject Area:</b> Art <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Soul	Under Construction
Holocaust	Under Construction	Under Construction	Under Construction	Under Construction
Native American	Under Construction	Under Construction	Under Construction	Under Construction
Women's History	Under Construction	Under Construction	Under Construction	Under Construction
Hispanic History	Under Construction	Under Construction	Under Construction	Under Construction

<b>Navigation</b>	<a href="#">Kindergarten</a>	<a href="#">First Grade</a>	<a href="#">Second Grade</a>	<a href="#">Third Grade</a>	<a href="#">Fourth Grade</a>	<a href="#">Fifth Grade</a>
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	

## ACPS + Scope & Sequence - 4th Grade Interdisciplinary Studies

	Unit 1	Unit 2	Unit 3	Unit 4
African American Studies	<b>Unit Name:</b> <a href="#">The Boy Who Harnessed the Wind</a> <b>Subject Area:</b> Science <b># of Modules:</b> 3 <b>Unit Focus:</b> Africa <b>Elements:</b> Contributions	<b>Unit Name:</b> <a href="#">Think Like a Mathematician</a> <b>Subject Area:</b> Math <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Contributions	<b>Unit Name:</b> <a href="#">Scott Joplin</a> <b>Subject Area:</b> Music <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neoslavery/ Soul/ Contributions	<b>Unit Name:</b> <a href="#">Josiah T. Walls</a> <b>Subject Area:</b> Social Studies <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b>
Holocaust	<b>Unit Name:</b> <a href="#">DR. SEUSS &amp; THE SNEETCHES</a> (from the HMCEC) <b>Subject Area:</b> ELA <b># of Modules:</b> 1 <b>Unit Focus:</b>	Under Construction	Under Construction	Under Construction
Native American	Under Construction	Under Construction	Under Construction	Under Construction
Women's History	Under Construction	Under Construction	Under Construction	Under Construction
Hispanic History	Under Construction	Under Construction	Under Construction	Under Construction

**Teacher Notes:** Interdisciplinary Studies Training Video

<b>Navigation</b>	<a href="#">Kindergarten</a>	<a href="#">First Grade</a>	<a href="#">Second Grade</a>	<a href="#">Third Grade</a>	<a href="#">Fourth Grade</a>	<a href="#">Fifth Grade</a>
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	

 <b>Scope &amp; Sequence - 4th Grade Interdisciplinary Studies</b>				
	Unit 5	Unit 6	Unit 7	Unit 8
<b>African American Studies</b>	<b>Unit Name:</b> <a href="#">Florida Black History Trail</a> (from African American History Taskforce) <b>Subject Area:</b> ELA/ SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neo Slavery, Contributions	<b>Unit Name:</b> <a href="#">African American Historic Sites in Florida</a> (from African American History Taskforce) <b>Subject Area:</b> ELA/ SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neo Slavery, Contributions	<b>Unit Name:</b> <a href="#">African American Inventors</a> (from African American History Taskforce) <b>Subject Area:</b> Science <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Contributions	<b>Unit Name:</b> <a href="#">The Portraits of Joshua Johnston</a> (from Reginald F. Lewis Museum) <b>Subject Area:</b> Art <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery
<b>Holocaust</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Native American</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Women's History</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Hispanic History</b>	Under Construction	Under Construction	Under Construction	Under Construction

<b>Navigation</b>	<a href="#">Kindergarten</a>	<a href="#">First Grade</a>	<a href="#">Second Grade</a>	<a href="#">Third Grade</a>	<a href="#">Fourth Grade</a>	<a href="#">Fifth Grade</a>
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	



## Scope & Sequence - 4th Grade Interdisciplinary Studies

	Unit 9	Unit 10	Unit 11	Unit 12
<b>African American Studies</b>	Unit Name: <a href="#">Stories in Fabric: Quilting in the African American Community</a> (from Reginald F. Lewis Museum)  Subject Area: Art # of Modules: 1 Unit Focus: African Americans Elements: Soul	Unit Name: <a href="#">Harlem: All That Jazz and Blues</a> (from Reginald F. Lewis Museum)  Subject Area: Art # of Modules: 3 Unit Focus: African Americans Elements: Soul	Unit Name: <a href="#">History of the Harlem Renaissance</a> (from Reginald F. Lewis Museum)  Subject Area: ELA # of Modules: 1 Unit Focus: African Americans Elements: Soul	Unit Name: <a href="#">Tom Miller: Artist and Creator of Art Furniture</a> (from Reginald F. Lewis Museum)  Subject Area: Art # of Modules: 1 Unit Focus: African Americans Elements: Soul
<b>Holocaust</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Native American</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Women's History</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Hispanic History</b>	Under Construction	Under Construction	Under Construction	Under Construction

<b>Navigation</b>	<a href="#">Kindergarten</a>	<a href="#">First Grade</a>	<a href="#">Second Grade</a>	<a href="#">Third Grade</a>	<a href="#">Fourth Grade</a>	<a href="#">Fifth Grade</a>
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	



## Scope & Sequence - 5th Grade Interdisciplinary Studies

	Unit 1	Unit 2	Unit 3	Unit 4
<b>African American Studies</b>	<b>Unit Name:</b> <a href="#">African American Inventors</a> <b>Subject Area:</b> SS/ ELA/ Science <b># of Modules:</b> 5 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery/ Civil Rights/ Contributions	<b>Unit Name:</b> <a href="#">The Abolitionist Crusade Against Slavery</a> <b>Subject Area:</b> SS/ ELA <b># of Modules:</b> 8 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery/ Civil Rights	<b>Unit Name:</b> <a href="#">African and African American Visual Cultural Influence</a> <b>Subject Area:</b> Fine Arts <b># of Modules:</b> 5 <b>Unit Focus:</b> African Americans/ Africans in the Caribbean <b>Elements:</b> Soul of African/ Contributions	<b>Unit Name:</b> <a href="#">Kings of Blues</a> <b>Subject Area:</b> Music <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neoslavery/ Soul of Africans/ Contributions
<b>Holocaust</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Native American</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Women's History</b>	<b>Unit Name:</b> <a href="#">Defying British Rule</a> (from NWHM) <b>Subject Area:</b> Sci <b># of Modules:</b> 1 <b>Unit Focus:</b> Contribution	<b>Unit Name:</b> <a href="#">Anne Hutchinson: Foremother of the American Women's Movement</a> (from NWHM) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b>	<b>Unit Name:</b> <a href="#">Pocahontas The Truth vs. The Legend</a> (from NWHM) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b>	<b>Unit Name:</b> <a href="#">Tea with Penelope A 2-Point Perspective of the Edenton Tea Party</a> (from NWHM) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b>

**Teacher Notes:** Interdisciplinary Studies Training Video

<b>Navigation</b>	<a href="#">Kindergarten</a>	<a href="#">First Grade</a>	<a href="#">Second Grade</a>	<a href="#">Third Grade</a>	<a href="#">Fourth Grade</a>	<a href="#">Fifth Grade</a>
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">SocialStudies</a>	



## Scope & Sequence - 5th Grade Interdisciplinary Studies

	Unit 5	Unit 6	Unit 7	Unit 8
<b>African American Studies</b>	<b>Unit Name:</b> <a href="#">Think Like a Mathematician</a> <b>Subject Area:</b> Math <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Contributions	<b>Unit Name:</b> <a href="#">Florida Black History Trail</a> (from African American History Taskforce) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neo Slavery, Contributions	<b>Unit Name:</b> <a href="#">The History of the Tuskegee Airmen</a> (from African American History Taskforce) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neo Slavery	<b>Unit Name:</b> <a href="#">The history of Juneteenth and Community Celebrations</a> (from African American History Taskforce) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Soul
<b>Holocaust</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>
<b>Native American</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>
<b>Women's History</b>	<b>Unit Name:</b> <a href="#">Sacagawea</a> (from NWHM) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>

<b>Navigation</b>	<a href="#">Kindergarten</a>	<a href="#">First Grade</a>	<a href="#">Second Grade</a>	<a href="#">Third Grade</a>	<a href="#">Fourth Grade</a>	<a href="#">Fifth Grade</a>
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	



## Scope & Sequence - 5th Grade Interdisciplinary Studies

	Unit 9	Unit 10	Unit 11	Unit 12
<b>African American Studies</b>	Unit Name: <a href="#">Who is Phillis Wheatley</a> (from African American History Taskforce)  Subject Area: SS # of Modules: 1 Unit Focus: African Americans Elements: Slavery	Unit Name: <a href="#">The Real Harriet Tubman</a> (from African American History Taskforce)  Subject Area: SS # of Modules: 1 Unit Focus: African Americans Elements: Slavery	Unit Name: <a href="#">Molly Bannaky (from Reginald F. Lewis Museum)</a>  Subject Area: SS # of Modules: 1 Unit Focus: African Americans Elements: Slavery	Unit Name: <a href="#">Triangular Trade and the Middle Passage (from Reginald F. Lewis Museum)</a>  Subject Area: SS # of Modules: 1 Unit Focus: African Americans Elements: Slavery
<b>Holocaust</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Native American</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Women's History</b>	Under Construction	Under Construction	Under Construction	Under Construction

<b>Navigation</b>	<a href="#">Kindergarten</a>	<a href="#">First Grade</a>	<a href="#">Second Grade</a>	<a href="#">Third Grade</a>	<a href="#">Fourth Grade</a>	<a href="#">Fifth Grade</a>
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	

 **Scope & Sequence - 5th Grade Interdisciplinary Studies**

	Unit 13	Unit 14	Unit 15	Unit 16
<b>African American Studies</b>	<b>Unit Name:</b> <a href="#">Benjamin Banneker: Trailblazer (from Reginald F. Lewis Museum)</a> <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery	<b>Unit Name:</b> <a href="#">Banneker, Jefferson, and the Declaration of Independence (from Reginald F. Lewis Museum)</a> <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery	<b>Unit Name:</b> <a href="#">Francis Ellen Watkins: A Beacon of Light (from Reginald F. Lewis Museum)</a> <b>Subject Area:</b> SS/ELA <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery	<b>Unit Name:</b> <a href="#">Josiah Henson: From Slavery to Freedom (from Reginald F. Lewis Museum)</a> <b>Subject Area:</b> SS/ELA <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery
<b>Holocaust</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>
<b>Native American</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>
<b>Women's History</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>

Navigation	<a href="#">Sixth Grade</a>	<a href="#">Seventh Grade</a>	<a href="#">Eighth Grade</a>		
Curriculum Framework	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>

 <b>Scope &amp; Sequence - 6th Grade Interdisciplinary Studies</b>				
	Unit 1	Unit 2	Unit 3	Unit 4
<b>African and African American Studies</b>	Unit Name: <a href="#">Emmett Till Writing</a> Subject Area: ELA # of Modules: 5 Unit Focus: African Americans Elements: Neoslavery	Unit Name: <a href="#">Slavery/ Freedom Writing</a> Subject Area: ELA # of Modules: 5 Unit Focus: African Americans Elements: Slavery	Unit Name: <a href="#">The History of South African and Apartheid</a> (from African American History Taskforce) Subject Area: ELA/ SS # of Modules: 1 Unit Focus: Africa Elements: Neoslavery	Unit Name: <a href="#">Basketball</a> Subject Area: PE # of Modules: 5 Unit Focus: African Americans Elements: Neoslavery, Contributions
<b>Holocaust</b>	Unit Name: <a href="#">Understanding Nazi Symbols</a> (from USHMM) Subject Area: SS # of Modules: 3 Unit Focus: Before, During, and After the Holocaust	Under Construction	Under Construction	Under Construction
<b>Hispanic History</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Women's History</b>	Unit Name: <a href="#">Create Your Own Women's History Museum</a> (from NWHM) Subject Area: Multidisciplinary # of Modules: 1 Unit Focus: Contribution	Unit Name: <a href="#">Breaking Through Gender Roles: The Women of NASA</a> (from NWHM) Subject Area: Sci # of Modules: 1 Unit Focus: Contribution	Under Construction	Under Construction

Navigation	<a href="#">Sixth Grade</a>	<a href="#">Seventh Grade</a>	<a href="#">Eighth Grade</a>		
Curriculum Framework	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>

 **Scope & Sequence - 6th Grade Interdisciplinary Studies**

	Unit 5	Unit 6	Unit 7	Unit 8
<b>African and African American Studies</b>	Unit Name: <a href="#">African Diaspora and Travel Brochure</a> (from African American History Taskforce)  Subject Area: SS # of Modules: 1 Unit Focus: Africa Elements: Contributions	Unit Name: <a href="#">The Kingdom of Ghana</a> (from African American History Taskforce)  Subject Area: SS # of Modules: 1 Unit Focus: Africa Elements: Ancient	Unit Name: <a href="#">Teaching Values Through Fables</a> (from Reginald F. Lewis Museum)  Subject Area: ELA # of Modules: 1 Unit Focus: Africa Elements: Ancient	Unit Name: <a href="#">The Poetry of African American Women</a> (from Reginald F. Lewis Museum)  Subject Area: ELA # of Modules: 1 Unit Focus: African American Elements: Soul
<b>Holocaust</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Hispanic History</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Women's History</b>	Under Construction	Under Construction	Under Construction	Under Construction

Navigation	<a href="#">Sixth Grade</a>	<a href="#">Seventh Grade</a>	<a href="#">Eighth Grade</a>		
Curriculum Framework	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>

 **Scope & Sequence - 7th Grade Interdisciplinary Studies**

	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
<b>African and African American Studies</b>	<p>Unit Name: <a href="#">Freedom Summer and Civil Rights</a></p> <p>Subject Area: ELA # of Modules: 5 Unit Focus: African Americans Elements: Neoslavery</p>	<p>Unit Name: <a href="#">Voting Rights</a></p> <p>Subject Area: Social Studies # of Modules: 5 Unit Focus: African Americans Elements: Neoslavery</p>	<p>Unit Name: <a href="#">The History of South African and Apartheid</a> (from African American History Taskforce)</p> <p>Subject Area: ELA/ SS # of Modules: 1 Unit Focus: Africa Elements: Neoslavery</p>	<p>Unit Name: <a href="#">Basketball</a></p> <p>Subject Area: PE # of Modules: 5 Unit Focus: African Americans Elements: Neoslavery, Contributions</p>	<p>Unit Name: <a href="#">African American Women's Contributions - Student Research</a> (from African American History Taskforce)</p> <p>Subject Area: ELA/ SS # of Modules: 1 Unit Focus: African Americans Elements: Contributions</p>
<b>Holocaust</b>	<p>Unit Name: <a href="#">Lidice &amp; Lezaky: their stories through stamps</a> (from PBS)</p> <p>Subject Area: SS # of Modules: 2 Unit Focus: During the Holocaust</p>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Hispanic History</b>	Under Construction	Under Construction	Under Construction	Under Construction	Under Construction
<b>Women's History</b>	<p>Unit Name: <a href="#">Seneca Falls and Suffrage</a> (From NWHM)</p> <p>Subject Area: SS # of Modules: 4 Unit Focus: Suffrage</p>	<p>Unit Name: <a href="#">Introduction to Activism</a> (From NWHM)</p> <p>Subject Area: SS # of Modules: 1 Unit Focus:</p>	<p>Unit Name: <a href="#">The Path to Women's Suffrage</a> (From NWHM)</p> <p>Subject Area: SS # of Modules: 7 Unit Focus: Suffrage</p>	<p>Unit Name: <a href="#">Hedy Lamarr</a> (From NWHM)</p> <p>Subject Area: Sci # of Modules: 1 Unit Focus: Contributions</p>	<p>Unit Name: <a href="#">Inventive Women - Part 1</a> (From NWHM)</p> <p>Subject Area: Sci # of Modules: 1 Unit Focus: Contributions</p>

<b>Navigation</b>	<a href="#">Sixth Grade</a>	<a href="#">Seventh Grade</a>	<a href="#">Eighth Grade</a>		
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>

 <b>Scope &amp; Sequence - 7th Grade Interdisciplinary Studies</b>					
	Unit 6	Unit 7	Unit 8	Unit 9	Unit 10
African and African American Studies	<b>Unit Name:</b> <a href="#">What is a Social Movement?</a> (from African American History Taskforce) <b>Subject Area:</b> ELA/ SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neo Slavery, Contributions	<b>Unit Name:</b> <a href="#">Harriet Jacobs and Elizabeth Keckly: The Material and Emotional Realities of Childhood in Slavery</a> (from NEH) <b>Subject Area:</b> ELA <b># of Modules:</b> 2 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery	<b>Unit Name:</b> <a href="#">Henry "Box" Brown's Narrative: Creating Original Historical Fiction</a> (from NEH) <b>Subject Area:</b> ELA <b># of Modules:</b> 2 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery		
Holocaust	Under Construction	Under Construction	Under Construction	Under Construction	Under Construction
Hispanic History	Under Construction	Under Construction	Under Construction	Under Construction	Under Construction
Women's History	Under Construction	Under Construction	Under Construction	Under Construction	Under Construction

Navigation	<a href="#">Sixth Grade</a>	<a href="#">Seventh Grade</a>	<a href="#">Eighth Grade</a>		
Curriculum Framework	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>

 <b>Scope &amp; Sequence - 8th Grade Interdisciplinary Studies</b>				
	Unit 1	Unit 2	Unit 3	Unit 4
African and African American Studies	Unit Name: <a href="#">The Stono Rebellion</a> Subject Area: Social Studies # of Modules: 5 Unit Focus: African Americans Elements: Slavery	Unit Name: <a href="#">Transatlantic Slave Trade</a> Subject Area: Social Studies # of Modules: 5 Unit Focus: Africa/ African Americans Elements: Slavery	Unit Name: <a href="#">The History of South African and Apartheid</a> (from African American History Taskforce) Subject Area: ELA/ SS # of Modules: 1 Unit Focus: Africa Elements: Neoslavery	Unit Name: <a href="#">Basketball</a> Subject Area: PE # of Modules: 5 Unit Focus: African Americans Elements: Neoslavery, Contributions
Holocaust	Unit Name: <a href="#">Righteous Among the Nations: Rescuers of the Holocaust</a> (from PBS) Subject Area: SS # of Modules: 2 Unit Focus: During the Holocaust	Unit Name: <a href="#">One Survivor Remembers: Anti-semitism</a> (from Teaching Tolerance) Subject Area: SS/ ELA # of Modules: 2 Unit Focus: Antisemitism	Under Construction	Under Construction
Hispanic History	Under Construction	Under Construction	Under Construction	Under Construction
Women's History	Unit Name: <a href="#">Seneca Falls and Suffrage</a> (From NWHM) Subject Area: SS # of Modules: 4 Unit Focus: Suffrage	Unit Name: <a href="#">Creating a Historical Thesis Statement</a> (From NWHM) Subject Area: SS # of Modules: 1 Unit Focus:	Unit Name: <a href="#">Sacagawea</a> (from NWHM) Subject Area: SS # of Modules: 1 Unit Focus:	Unit Name: <a href="#">Tea with Penelope A 2-Point Perspective of the Edenton Tea Party</a> (from NWHM) Subject Area: SS # of Modules: 1 Unit Focus:

Navigation	<a href="#">Sixth Grade</a>	<a href="#">Seventh Grade</a>	<a href="#">Eighth Grade</a>		
Curriculum Framework	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>

 **Scope & Sequence - 8th Grade Interdisciplinary Studies**

	Unit 5	Unit 6	Unit 7	Unit 8
<b>African and African American Studies</b>	<p>Unit Name: <a href="#">Harlem Renaissance Poetry: Origin, Ideas, &amp; Legacy</a> (from African American History Taskforce)</p> <p>Subject Area: ELA # of Modules: 1 Unit Focus: African Americans Elements: Soul</p>	<p>Unit Name: <a href="#">African American Women's Contributions - Student Research</a> (from African American History Taskforce)</p> <p>Subject Area: ELA/ SS # of Modules: 1 Unit Focus: African Americans Elements: Contributions</p>	<p>Unit Name: <a href="#">ORIGIN OF BLACK FACE PPT</a> (from African American History Taskforce)</p> <p>Subject Area: ELA/ SS # of Modules: 1 Unit Focus: African Americans Elements: Neo Slavery</p>	<p>Unit Name: <a href="#">Haiti: The Revolution and Contribution to America</a> (from African American History Taskforce)</p> <p>Subject Area: ELA/ SS # of Modules: 1 Unit Focus: Africans in the Caribbean Elements: Slavery</p>
<b>Holocaust</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Hispanic History</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Women's History</b>	<p>Unit Name: <a href="#">Who Were the Foremothers of the Women's Suffrage and Equality Movements?</a> (From NWHM)</p> <p>Subject Area: SS # of Modules: 2 Unit Focus: Suffrage</p>	<p>Unit Name: <a href="#">Women in the Civil War: Ladies, Contraband and Spies</a> (From NWHM)</p> <p>Subject Area: SS # of Modules: 3 Unit Focus: Suffrage</p>	Under Construction	Under Construction

Navigation	<a href="#">Sixth Grade</a>	<a href="#">Seventh Grade</a>	<a href="#">Eighth Grade</a>		
Curriculum Framework	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>

 **Scope & Sequence - 8th Grade Interdisciplinary Studies**

	Unit 9	Unit 10	Unit 11	Unit 12
<b>African and African American Studies</b>	Unit Name: <a href="#">Juneteenth</a> (from African American History Taskforce) Subject Area: SS # of Modules: 1 Unit Focus: African Americans Elements: Slavery/ Neo Slavery	Unit Name: <a href="#">Buffalo Soldiers</a> (from African American History Taskforce) Subject Area: SS # of Modules: 1 Unit Focus: African Americans Elements: Slavery/ Neo Slavery	Unit Name: <a href="#">Triangular Trade and the Middle Passage</a> (from Reginald F. Lewis Museum) Subject Area: SS # of Modules: 1 Unit Focus: African Americans Elements: Slavery	Unit Name: <a href="#">Indentured and Enslaved Labor: Laws Controlling Their Lives 1600-1700</a> (from Reginald F. Lewis Museum) Subject Area: SS # of Modules: 1 Unit Focus: African Americans Elements: Slavery
<b>Holocaust</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Hispanic History</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Women's History</b>	Under Construction	Under Construction	Under Construction	Under Construction

 **Scope & Sequence - 8th Grade Interdisciplinary Studies**

<b>Navigation</b>	<a href="#">Sixth Grade</a>	<a href="#">Seventh Grade</a>	<a href="#">Eighth Grade</a>		
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>

	Unit 13	Unit 14	Unit 15	Unit 16
<b>African and African American Studies</b>	<b>Unit Name:</b> <a href="#">African American Survival and Responses to Slavery</a> (from Reginald F. Lewis Museum) <b>Subject Area:</b> SS <b># of Modules:</b> 3 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery	<b>Unit Name:</b> <a href="#">Paths to Freedom</a> (from Reginald F. Lewis Museum) <b>Subject Area:</b> SS <b># of Modules:</b> 3 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery	<b>Unit Name:</b> <a href="#">Josiah Henson and the Abolitionist Cause</a> (from Reginald F. Lewis Museum) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery	<b>Unit Name:</b> <a href="#">Traveling Underground Railroad Routes Along the Mason-Dixon Line</a> (from Reginald F. Lewis Museum) <b>Subject Area:</b> SS <b># of Modules:</b> 2 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery
<b>Holocaust</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Hispanic History</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Women's History</b>	Under Construction	Under Construction	Under Construction	Under Construction

<b>Navigation</b>	<a href="#">Sixth Grade</a>	<a href="#">Seventh Grade</a>	<a href="#">Eighth Grade</a>		
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>

 **Scope & Sequence - 8th Grade Interdisciplinary Studies**

	Unit 17	Unit 18	Unit 19	Unit 20
African and African American Studies	<b>Unit Name:</b> <a href="#">The United States Colored Troops: Fighting for Freedom</a> (from Reginald F. Lewis Museum) <b>Subject Area:</b> SS <b># of Modules:</b> 3 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery	<b>Unit Name:</b> <a href="#">Isaac Myers</a> (from Reginald F. Lewis Museum) <b>Subject Area:</b> SS <b># of Modules:</b> 2 <b>Unit Focus:</b> African Americans <b>Elements:</b> Soul	<b>Unit Name:</b> <a href="#">Harriet Tubman and the Underground Railroad</a> (from NEH) <b>Subject Area:</b> SS <b># of Modules:</b> 3 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery	<b>Unit Name:</b> <a href="#">William Henry Singleton's Resistance to Slavery: Overt and Covert</a> (from NEH) <b>Subject Area:</b> SS <b># of Modules:</b> 2 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery
Holocaust	Under Construction	Under Construction	Under Construction	Under Construction
Hispanic History	Under Construction	Under Construction	Under Construction	Under Construction
Women's History	Under Construction	Under Construction	Under Construction	Under Construction

Navigation	<a href="#">Ninth Grade</a>	<a href="#">Tenth Grade</a>	<a href="#">Eleventh Grade</a>	<a href="#">Twelfth Grade</a>	
Curriculum Framework	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>

 <b>Scope &amp; Sequence - 9th Interdisciplinary Studies</b>				
	Unit 1	Unit 2	Unit 3	Unit 4
African and African American Studies	<b>Unit Name:</b> <a href="#">Hominid Evolution</a> <b>Subject Area:</b> Biology <b># of Modules:</b> 2 <b>Unit Focus:</b> Africa <b>Elements:</b> Ancient Africa	<b>Unit Name:</b> <a href="#">Charles Drew</a> <b>Subject Area:</b> Biology <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Contributions	<b>Unit Name:</b> <a href="#">Infusing African American Psychologists</a> <b>Subject Area:</b> Psychology <b># of Modules:</b> 5 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neoslavery, Contributions	<b>Unit Name:</b> <a href="#">African American Influences on Modern Cuisine</a> <b>Subject Area:</b> Culinary Arts <b># of Modules:</b> 5 <b>Unit Focus:</b> Combination <b>Elements:</b> Soul, Contributions
Holocaust	<b>Unit Name:</b> <a href="#">The Holocaust: assessing responsibility and conscience</a> (from PBS) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> During the Holocaust	<b>Unit Name:</b> <a href="#">Heidi's dilemma</a> (from PBS) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> During the Holocaust	<b>Unit Name:</b> <a href="#">Poetry of the Holocaust</a> (from North Carolina Civic Education Consortium) <b>Subject Area:</b> SS/ ELA <b># of Modules:</b> 1 <b>Unit Focus:</b> Tolerance, During the Holocaust	<b>Unit Name:</b> <a href="#">History of Antisemitism and the Holocaust</a> (from PBS) <b>Subject Area:</b> SS <b># of Modules:</b> 3 <b>Unit Focus:</b> Before, During, and After the Holocaust
Hispanic History	<b>Unit Name:</b> <a href="#">The Mexican Revolution</a> (from NEH) <b>Subject Area:</b> SS <b># of Modules:</b> 3	Under Construction	Under Construction	Under Construction
Women's History	<b>Unit Name:</b> <a href="#">"Well-behaved women seldom make history"</a> (from PBS) <b>Subject Area:</b> ELA/ SS <b># of Modules:</b> 1 <b>Unit Focus:</b>	<b>Unit Name:</b> <a href="#">How outstanding women in STEM fields overcame obstacles</a> (from PBS) <b>Subject Area:</b> Sci <b># of Modules:</b> 1 <b>Unit Focus:</b> Contributions	Under Construction	Under Construction

<b>Navigation</b>	<a href="#">Ninth Grade</a>	<a href="#">Tenth Grade</a>	<a href="#">Eleventh Grade</a>	<a href="#">Twelfth Grade</a>	
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>

 <b>Scope &amp; Sequence - 9th Interdisciplinary Studies</b>				
	Unit 5	Unit 6	Unit 7	Unit 8
<b>African and African American Studies</b>	<b>Unit Name:</b> <a href="#">"Letter From Birmingham Jail"</a> (from African American History Taskforce)  <b>Subject Area:</b> ELA <b># of Modules:</b> 1 <b>Unit Focus:</b> African American <b>Elements:</b> Neo Slavery, Contributions	<b>Unit Name:</b> <a href="#">"The Music of African American History"</a> (from NEH)  <b>Subject Area:</b> Music <b># of Modules:</b> 3 <b>Unit Focus:</b> African American <b>Elements:</b> Soul,, Contributions	<b>Unit Name:</b> <a href="#">"To Kill a Mockingbird: A Historical Perspective"</a> (from LOC)  <b>Subject Area:</b> ELA <b># of Modules:</b> 6 <b>Unit Focus:</b> African American <b>Elements:</b> Neoslavery	<b>Under Construction</b>
<b>Holocaust</b>	<b>Unit Name:</b> <a href="#">Teaching Holocaust History using Survivor Testamony</a>  <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> Before, During, and After the Holocaust	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>
<b>Hispanic History</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>
<b>Women's History</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>

Navigation	<a href="#">Ninth Grade</a>	<a href="#">Tenth Grade</a>	<a href="#">Eleventh Grade</a>	<a href="#">Twelfth Grade</a>	
Curriculum Framework	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>

 **Scope & Sequence - 10th Grade Interdisciplinary Studies**

	Unit 1	Unit 2	Unit 3	Unit 4
<b>African and African American Studies</b>	<b>Unit Name:</b> <a href="#">African American Influences on Modern Cuisine</a> <b>Subject Area:</b> Culinary Arts <b># of Modules:</b> 5 <b>Unit Focus:</b> Combination <b>Elements:</b> Soul, Contributions	<b>Unit Name:</b> <a href="#">Truth Posters</a> <b>Subject Area:</b> Visual Arts <b># of Modules:</b> 5 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery, Contributions	<b>Unit Name:</b> <a href="#">Infusing African American Psychologists</a> <b>Subject Area:</b> Psychology <b># of Modules:</b> 5 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neoslavery, Contributions	<b>Unit Name:</b> <a href="#">Folklore and Zora Neale Hurston Grade Level: 9-12</a> <b>(from African American History Taskforce)</b> <b>Subject Area:</b> ELA <b># of Modules:</b> 1 <b>Unit Focus:</b> African American <b>Elements:</b> Neo Slavery, Contributions
<b>Holocaust</b>	<b>Unit Name:</b> <a href="#">Nazi Racism</a> <b>(from USHMM)</b> <b>Subject Area:</b> Any <b># of Modules:</b> 1 <b>Unit Focus:</b> Antisemitism	<b>Unit Name:</b> <a href="#">Overview of the Holocaust</a> <b>(from USHMM)</b> <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> Antisemitism	<b>Unit Name:</b> <a href="#">Teaching Holocaust History using Survivor Testimony</a> <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> Before, During, and After the Holocaust	<b>Under Construction</b>
<b>Hispanic History</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>
<b>Women's History</b>	<b>Unit Name:</b> <a href="#">Women and Revolution: In the Time of the Butterflies</a> <b>(from NEH)</b> <b>Subject Area:</b> ELA <b># of Modules:</b> 3 <b>Unit Focus:</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>

<b>Navigation</b>	<a href="#">Ninth Grade</a>	<a href="#">Tenth Grade</a>	<a href="#">Eleventh Grade</a>	<a href="#">Twelfth Grade</a>	
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">SocialStudies</a>

 **Scope & Sequence - 10th Grade Interdisciplinary Studies**

	Unit 5	Unit 6	Unit 7	Unit 8
<b>African and African American Studies</b>	<b>Unit Name:</b> <a href="#">A Raisin in the Sun: Whose "American Dream"?</a> <b>Subject Area:</b> ELA/ Theater <b># of Modules:</b> 4 <b>Unit Focus:</b> African American <b>Elements:</b> Soul, Contributions	<b>Unit Name:</b> <a href="#">Martin Puryear's Ladder for Booker T. Washington</a> <b>Subject Area:</b> Art <b># of Modules:</b> 3 <b>Unit Focus:</b> African American <b>Elements:</b> Neo Slavery, Contributions	<b>Under Construction</b>	<b>Under Construction</b>
<b>Holocaust</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>
<b>Hispanic History</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>
<b>Women's History</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>

Navigation	<a href="#">Ninth Grade</a>	<a href="#">Tenth Grade</a>	<a href="#">Eleventh Grade</a>	<a href="#">Twelfth Grade</a>	
Curriculum Framework	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>

 **Scope & Sequence - 11th Grade Interdisciplinary Studies**

	Unit 1	Unit 2	Unit 3	Unit 4
<b>African and African American Studies</b>	<b>Unit Name:</b> <a href="#">Remembering Rosewood</a> <b>Subject Area:</b> US History <b># of Modules:</b> 5 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neoslavery	<b>Unit Name:</b> <a href="#">The Stono Rebellion</a> <b>Subject Area:</b> AP US History, African American History <b># of Modules:</b> 5 <b>Unit Focus:</b> African Americans <b>Elements:</b> Slavery	<b>Unit Name:</b> <a href="#">Infusing African American Psychologists</a> <b>Subject Area:</b> Psychology <b># of Modules:</b> 5 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neoslavery, Contributions	<b>Unit Name:</b> <a href="#">African American Influences on Modern Cuisine</a> <b>Subject Area:</b> Culinary Arts <b># of Modules:</b> 5 <b>Unit Focus:</b> Combination <b>Elements:</b> Soul, Contributions
<b>Holocaust</b>	<b>Unit Name:</b> <a href="#">History of Antisemitism and the Holocaust</a> (from USHMM) <b>Subject Area:</b> SS <b># of Modules:</b> 3 <b>Unit Focus:</b> Before, During, and After the Holocaust	<b>Unit Name:</b> <a href="#">Holocaust Timeline Activity</a> (from USHMM) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> Before, During, and After the Holocaust	<b>Unit Name:</b> <a href="#">Teaching Holocaust History using Survivor Testimony</a> <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> Before, During, and After the Holocaust	Under Construction
<b>Hispanic History</b>	<b>Unit Name:</b> <a href="#">"Sí, se puede!": Chávez, Huerta, and the UFW</a> (from Reginald F. Lewis Museum) <b>Subject Area:</b> SS <b># of Modules:</b> 3 <b>Unit Focus:</b>	Under Construction	Under Construction	Under Construction
<b>Women's History</b>	<b>Unit Name:</b> <a href="#">Build your own knowledge of the suffrage movement</a> (from PBS) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> Suffrage	<b>Unit Name:</b> <a href="#">Using Political Cartoons to Explore the Women's Suffrage Movement</a> (from NWHM) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> Suffrage	<b>Unit Name:</b> <a href="#">Chronicling and Mapping the Women's Suffrage Movement</a> (from NEH) <b>Subject Area:</b> SS <b># of Modules:</b> 2 <b>Unit Focus:</b> Suffrage	<b>Unit Name:</b> <a href="#">Suffragists and Their Tactics</a> (from LOC) <b>Subject Area:</b> SS <b># of Modules:</b> 4 <b>Unit Focus:</b> Suffrage

Navigation	<a href="#">Ninth Grade</a>	<a href="#">Tenth Grade</a>	<a href="#">Eleventh Grade</a>	<a href="#">Twelfth Grade</a>	
Curriculum Framework	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>

 **Scope & Sequence - 11th Grade Interdisciplinary Studies**

	Unit 5	Unit 6	Unit 7	Unit 8
<b>African and African American Studies</b>	<b>Unit Name:</b> <a href="#">Advocating for Change through Visual Arts</a> <b>Subject Area:</b> Visual Arts <b># of Modules:</b> 5 <b>Unit Focus:</b> Combination <b>Elements:</b> Contributions	<b>Unit Name:</b> <a href="#">The Danger of a Single Story</a> (from African American History Taskforce) <b>Subject Area:</b> ELA <b># of Modules:</b> 1 <b>Unit Focus:</b> Africa <b>Elements:</b> Contributions	<b>Unit Name:</b> <a href="#">A Raisin in the Sun by Lorraine Hansberry</a> (from African American History Taskforce) <b>Subject Area:</b> ELA <b># of Modules:</b> 1 <b>Unit Focus:</b> African American <b>Elements:</b> Neo Slavery, Contributions	<b>Unit Name:</b> <a href="#">Hip Hop and Politics</a> (from African American History Taskforce) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African American <b>Elements:</b> Neo Slavery, Contributions
<b>Holocaust</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Hispanic History</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Women's History</b>	<b>Unit Name:</b> <a href="#">Suffrage Strategies: Voices for Votes</a> (from LOC) <b>Subject Area:</b> SS <b># of Modules:</b> 4 <b>Unit Focus:</b> Suffrage	<b>Unit Name:</b> <a href="#">Women's Suffrage: Their Rights and Nothing Less</a> (from LOC) <b>Subject Area:</b> SS <b># of Modules:</b> 3 <b>Unit Focus:</b> Suffrage	<b>Unit Name:</b> <a href="#">Nineteenth Century Women: Struggle and Triumph</a> (from LOC) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> Suffrage	Under Construction

<b>Navigation</b>	<a href="#">Ninth Grade</a>	<a href="#">Tenth Grade</a>	<a href="#">Eleventh Grade</a>	<a href="#">Twelfth Grade</a>	
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>

 **Scope & Sequence - 11th Grade Interdisciplinary Studies**

	Unit 9	Unit 10	Unit 11	Unit 12
<b>African and African American Studies</b>	<b>Unit Name:</b> <a href="#">Groveland Four and Media Responsibility</a> (from African American History Taskforce)  <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African American <b>Elements:</b> Neo Slavery	<b>Unit Name:</b> <a href="#">Black Power Movement</a> (from African American History Taskforce)  <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> African American <b>Elements:</b> Neo Slavery	<b>Unit Name:</b> <a href="#">Toni Morrison's Beloved: For Sixty Million and More</a> (from NEH)  <b>Subject Area:</b> ELA <b># of Modules:</b> 3 <b>Unit Focus:</b> African American <b>Elements:</b> Neo Slavery/ Soul	<b>Unit Name:</b> <a href="#">The Green Book: African American Experiences of Travel and Place in the U.S.</a> (from NEH)  <b>Subject Area:</b> SS <b># of Modules:</b> 2 <b>Unit Focus:</b> African American <b>Elements:</b> Neo Slavery/ Soul
<b>Holocaust</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Hispanic History</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Women's History</b>		Under Construction	Under Construction	Under Construction

<b>Navigation</b>	<a href="#">Ninth Grade</a>	<a href="#">Tenth Grade</a>	<a href="#">Eleventh Grade</a>	<a href="#">Twelfth Grade</a>	
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>

 **Scope & Sequence - 11th Grade Interdisciplinary Studies**

	Unit 13	Unit 14	Unit 15	Unit 16
<b>African and African American Studies</b>	<b>Unit Name:</b> <a href="#">Civil Rights and the Cold War</a> (from NEH)  <b>Subject Area:</b> SS <b># of Modules:</b> 3 <b>Unit Focus:</b> African American <b>Elements:</b> Neo Slavery	<b>Unit Name:</b> <a href="#">African American Identity in the Gilded Age: Two Unreconciled Strivings</a> (from LoC)  <b>Subject Area:</b> SS <b># of Modules:</b> 3 <b>Unit Focus:</b> African American <b>Elements:</b> Neo Slavery	<b>Unit Name:</b> <a href="#">Baseball, Race Relations and Jackie Robinson</a> (from LoC)  <b>Subject Area:</b> SS <b># of Modules:</b> 2 <b>Unit Focus:</b> African American <b>Elements:</b> Neo Slavery	<b>Unit Name:</b> <a href="#">Segregation: From Jim Crow to Linda Brown</a> (from LoC)  <b>Subject Area:</b> SS <b># of Modules:</b> 3 <b>Unit Focus:</b> African American <b>Elements:</b> Neo Slavery
<b>Holocaust</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Hispanic History</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Women's History</b>	Under Construction	Under Construction	Under Construction	Under Construction

<b>Navigation</b>	<a href="#">Ninth Grade</a>	<a href="#">Tenth Grade</a>	<a href="#">Eleventh Grade</a>	<a href="#">Twelfth Grade</a>	
<b>Curriculum Framework</b>	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>

 <b>Scope &amp; Sequence - 12th Grade Interdisciplinary Studies</b>				
	Unit 1	Unit 2	Unit 3	Unit 4
<b>African and African American Studies</b>	<b>Unit Name:</b> <a href="#">James West</a> <b>Subject Area:</b> Physics <b># of Modules:</b> 1 <b>Unit Focus:</b> African Americans <b>Elements:</b> Contributions	<b>Unit Name:</b> <a href="#">Infusing African American Psychologists</a> <b>Subject Area:</b> Psychology <b># of Modules:</b> 5 <b>Unit Focus:</b> African Americans <b>Elements:</b> Neoslavery, Contributions	<b>Unit Name:</b> <a href="#">African American Influences on Modern Cuisine</a> <b>Subject Area:</b> Culinary Arts <b># of Modules:</b> 5 <b>Unit Focus:</b> Combination <b>Elements:</b> Soul, Contributions	<b>Unit Name:</b> <a href="#">The Danger of a Single Story</a> (from African American History Taskforce) <b>Subject Area:</b> ELA <b># of Modules:</b> 1 <b>Unit Focus:</b> Africa <b>Elements:</b> Contributions
<b>Holocaust</b>	<b>Unit Name:</b> <a href="#">Understanding Nazi Symbols</a> (from USHMM) <b>Subject Area:</b> SS <b># of Modules:</b> 3 <b>Unit Focus:</b> Before, During, and After the Holocaust	<b>Unit Name:</b> <a href="#">Teaching Holocaust History using Survivor Testimony</a> <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b> Before, During, and After the Holocaust	<b>Under Construction</b>	<b>Under Construction</b>
<b>Hispanic History</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>	<b>Under Construction</b>
<b>Women's History</b>	<b>Unit Name:</b> <a href="#">Introduction to Activism</a> (From NWHM) <b>Subject Area:</b> SS <b># of Modules:</b> 1 <b>Unit Focus:</b>	<b>Unit Name:</b> <a href="#">Landmark Supreme Court Cases</a> (From NWHM) <b>Subject Area:</b> SS <b># of Modules:</b> 2 <b>Unit Focus:</b>	<b>Under Construction</b>	<b>Under Construction</b>

Navigation	<a href="#">Ninth Grade</a>	<a href="#">Tenth Grade</a>	<a href="#">Eleventh Grade</a>	<a href="#">Twelfth Grade</a>	
Curriculum Framework	<a href="#">ELA</a>	<a href="#">Fine Arts</a>	<a href="#">Mathematics</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>

 **Scope & Sequence - 12th Grade Interdisciplinary Studies**

	Unit 5	Unit 6	Unit 7	Unit 8
<b>African and African American Studies</b>	Unit Name: <a href="#">The Divine Nine: African American Fraternities and Sororities</a> (from African American History Taskforce)  Subject Area: SS # of Modules: 1 Unit Focus: African American Elements: Soul	Unit Name: <a href="#">Hip Hop and Politics</a> (from African American History Taskforce)  Subject Area: SS # of Modules: 1 Unit Focus: African American Elements: Neo Slavery, Contributions	Unit Name: <a href="#">Groveland Four and Media Responsibility</a> (from African American History Taskforce)  Subject Area: SS # of Modules: 1 Unit Focus: African American Elements: Neo Slavery	Unit Name: <a href="#">Early Civil Rights Acts PPT</a> (from African American History Taskforce)  Subject Area: SS # of Modules: 1 Unit Focus: African American Elements: Neo Slavery
<b>Holocaust</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Hispanic History</b>	Under Construction	Under Construction	Under Construction	Under Construction
<b>Women's History</b>	Under Construction	Under Construction	Under Construction	Under Construction

# APPENDIX M: Sample High School Scope & Sequence and Curriculum Map

## Grade 11 Social Studies Scope and Sequence

ACPS Scope & Sequence - U.S. History								
Quarter 2 (Nov. 3- Jan. 28)								
Units	Unit 4 Imperialism		Unit 5 World War I			Unit 6 The Roaring Twenties		
Time	10 Days		12 Days			14 Days		
Curriculum Map	<a href="#">Curriculum Map Link</a>							
Concepts	Reasons for Expansion	Territories Gained	Causes and U.S. Involvement	The War at Home	The Treaty of Versailles	Post War	Economy	Changing Lifestyles
Time	3 Days	7 Days	2 Days	6 Days	4 Days	4 Days	4 Days	6 Days
Focus Standards	SS.912.A.4.2 SS.912.A.4.4	SS.912.A.4.3 SS.912.A.4.4	SS.912.A.4.5 SS.912.A.4.7 SS.912.A.4.8	SS.912.A.4.6 SS.912.A.4.9	SS.912.A.4.10	SS.912.A.5.1 SS.912.A.5.2 SS.912.A.5.3 SS.912.A.5.4	SS.912.A.5.6	SS.912.A.5.7 SS.912.A.5.8 SS.912.A.5.9
Secondary Standards	SS.912.A.1.4 SS.912.G.4.2		SS.912.A.1.4 SS.912.G.4.2			SS.912.G.4.2 SS.912.H.1.1 SS.912.H.1.3		

**Teacher's Notes:** Mini-AIMS#2 Testing Units 4-5, Dates 12/9-12/16 [Mini AIMS #2 Blueprint](#)  
 AIMS #2 Testing Units 4-8, Dates 1/25-2/12 [AIMS #2 Blueprint](#)  
[Yearly Overview](#)  
[District Social Studies Shared Drive](#)

ACPS Rev 8/27/20

## Grade 11 Social Studies Curriculum Map (page 3)

### Curriculum Map US History > Unit 6 > Module 8 "The Roaring Twenties"

In this unit students will be able to identify the political, economic and social changes in the U.S. following World War I and how religion, nativism were the driving force for many of these changes. The students will understand the economic boom changed consumers and business and how the arts, culture and diversity brought change as well.

#### Learning Goal

The student will recognize the challenges and changes the U.S. faced after World War I and understand the vibrant culture of the era.

#### Unit Summative Assessment

Testing should consist of any of the following: multiple choice questions, political cartoons, maps, short answer questions and essay questions.

Key Ideas & Details (14 days)	Standards	Essential Questions	Academic Language
	SS.912.A.5.1 SS.912.A.5.2 SS.912.A.5.4 SS.912.A.5.6 SS.912.A.5.7 SS.912.A.5.8 SS.912.A.5.9 SS.912.G.4.2 SS.912.H.1.1 SS.912.H.1.3	<ol style="list-style-type: none"> <li>Why did political, economic, and social tensions characterize the 1920's?</li> <li>How does ideology influence our perception of freedom and progress?</li> <li>What roles have race religion and gender played in American history?</li> <li>What principles define American culture?</li> <li>Is history a story of progress?</li> </ol>	Normalcy, Teapot Dome scandal, Ohio Gang, Bull Market, boom times, installment plans, Jazz Age, consumerism, flappers, nativism, xenophobia, isolationism, Kellogg-Briand Pact, Washington Naval Conference, Fordney-McCumber Tariff, Dawes Plan, communism, anarchism, Ku Klux Klan, Red Scare, Palmer Raids, Emergency Quota Act, American Federation of Labor, United Mine Workers, prohibition, bootleggers, speakeasies, fundamentalism, Scopes trial, Lucky Lindy, modernism, The Lost Generation, Great Migration, National Association for the Advancement of Colored People, Universal Negro Improvement Association, Black nationalism, Harlem Renaissance.
	Core Instructional Material	Supplemental Resources	Checks for Understanding
	Textbook "American History" Module 8--Lessons 1-6	<a href="#">History Lab Lesson Plan 5.3</a> <a href="#">History Lab Lesson Plan 5.5</a> <a href="#">AAS Rosewood Unit</a>	

ACPS Rev 9/11/20

# **The School District of Alachua County Presentation of the African and African American Studies Curriculum Initiative**

## **Overview of the Legal, Structure and Curriculum Requirements**

### **Presentation to Principals and Assistant Principals**

Implementation of the African and African American Studies Curriculum Initiative

Presented by  
Dr. Patrick Coggins  
Ph.D., JD., LLD (Hon), EdS., M.S  
January 28 and January 30, 2020



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# **Presentation to Principals and Assistant Principals Alachua County Public Schools**

Implementation of the K-12  
Comprehensive  
Interdisciplinary African and  
African American Studies  
Curriculum Initiative

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**Purpose is to update Alachua County's Principals and Assistant Principals about the processes related to the African and African American Studies Curriculum Initiative**



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## *Specific Objectives of the African and African American Studies Curriculum Initiative*

The Objectives include:

### Short Term:

- 1. Affirm the Implementation of the African American Studies curriculum by teaching rigorous elective and infused courses in African and African American Studies.**
- 2. Achieve Exemplary Status in Spring of 2020 from the Florida Commissioner of Education African American History Task Force.**

### Long Term Goals:

- 1. To systematically infuse African and African American Studies and Contributions into core subjects including Language Arts, STEAM, Humanities, Social Studies and other subjects within the scope of the seven (7) elements of the African and African and African American Studies Model.**
- 2. Secure consensus on the African and African American Studies Curriculum Frameworks to be implemented as a seamless part of the District's curriculum.**
- 3. Assist in "Closing the Achievement Gap "**



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# *African and African American Studies Curriculum Initiative*

- ❑ Theme:
  - ❑ Building a bright future based on real student achievement for African American students and all students in the School District of Alachua County.



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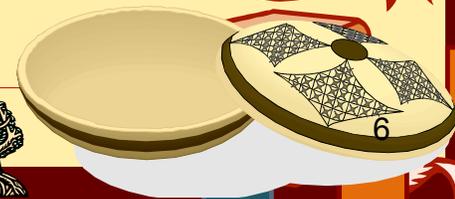
# FOCUS I



**The Factors which are driving  
the implementation of the  
Florida Statute 233:061.as  
amended by Florida Statute  
1003.42 (2)(h)2002**



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## Understanding the Florida Educational Goals and Laws that are included in Florida Statute 1003.42,(1994), as Amended (2002)

- The Declaration of Independence***
- Republican Form of Government***
- U.S. Constitution***
- Flag Education, Display and Flag Salute***
- Civil Government***
- History of Holocaust (1933-1945)***
- History of African Americans***
- Study of Hispanic Contributions to the United States***
- Study of Women's Contributions***
- Character Development***
- Education for Speakers of Other Languages (ESOL) FS 1011.62***
- Accomplished Practices**  
***Diversity: Uses teaching and learning strategies that reflect each student's culture, learning styles, special needs and socio-economic background.***

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Knowing the difference?

# ☐ Moral vs Legal requirement in Florida



10/15/2020

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# MORAL VS. LEGAL ISSUE?

- *THE QUESTION THAT EACH EDUCATOR MUST ANSWER AS HE/SHE CONTEMPLATES THE TEACHING OF THE CURRICULUM IN AFRICAN DESCENT AND AFRICAN AMERICANS IS; "WHETHER THE DRIVING FORCE IS A MORAL IMPERATIVE OR A LEGAL IMPERATIVE REQUIRED INSTRUCTION FROM K-12 ALL SUBJECT AREAS?"*

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## **MORAL REASON FOR TEACHING AFRICAN AND AFRICAN AMERICAN STUDIES TODAY**

- **Dr. Carter G. Woodson, in his 1957 book on the Miseducation of the Negro argued vigorously that his research (1926-1950s) showed that the failure to teach African Americans their history has been the source of miseducation.**
- **Dr. Woodson's research in 1926 can be summarized in his own words,**
  - ***“When a group or ethnic group fails to teach their history and culture, sooner or later that history and culture will be forgotten and the group or ethnic group will be rendered nameless and faceless.” (Woodson, p.27)***



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# *Why Teach It?*

- To teach African and African American Studies **is to teach American history**
- The research shows that teaching African and African American Studies:
  - Enhances **self esteem** of African American and all children.
  - Increases **student academic performance.**
  - Increases ***positive perception of African Descent and African Americans*** as a group in American society, the world and especially Alachua County.

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# ACADEMIC ACHIEVEMENT IS POSSIBLE

- ❑ COGNITION IS SHAPED BY THE IMAGES We receive and perceive such as “CCI”
- ❑ CULTURE AND CULTURAL INFORMATION
- ❑ EVIDENCE THAT PHD IN 2010 from FAMU FOUND THAT *“The students who received the African and African American Studies content did better on FCAT TESTS”*
- ❑ Banks(2009) found that *“There is a strong relationship between culture and positive academic performance”*

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# Strengthening Self Efficacy and DEBUNKING THE DEFICIT MODEL

**Cognition is shaped by ideas/information  
About self achievements.**



***When an individual fails to teach or learn their history  
and culture sooner or later it will be forgotten and the  
individual or group will be rendered nameless and  
faceless."***

**Carter G. Woodson (1926)**

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# The Curriculum will Focus On?

- ❑ 1. The seven (7) elements of the requirement in 1003.42(2)(h)2002
- ❑ 2. Recommended content areas for teachers to include in the curriculum
- ❑ 3. Develop units, and lessons/modules in the content areas and post these electronically.

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# THE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

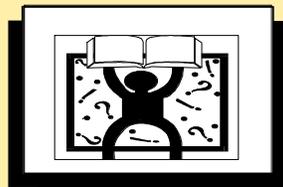
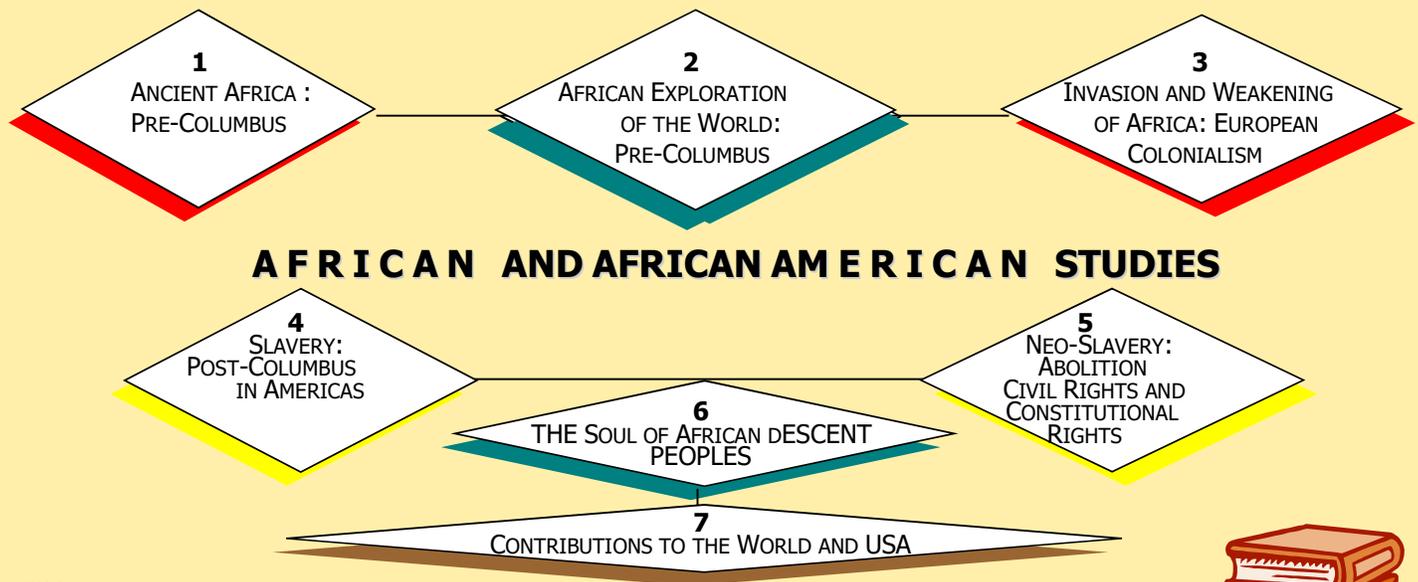


FIGURE 1



## AFRICAN AND AFRICAN AMERICAN STUDIES

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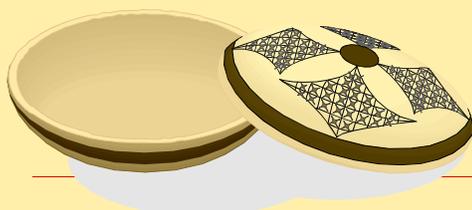
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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## OUTLINE

<b>1. Ancient Africa: Pre-Columbus</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Kingdoms</li> <li><input type="checkbox"/> Classical Civilizations</li> <li><input type="checkbox"/> Diaspora</li> <li><input type="checkbox"/> Contributions</li> </ul>	<b>2. African Explorations of the World: Pre-Columbus</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Trade</li> <li><input type="checkbox"/> Moors</li> <li><input type="checkbox"/> Explorations</li> <li><input type="checkbox"/> African Explorers in the World</li> <li><input type="checkbox"/> African Presence in Europe</li> <li><input type="checkbox"/> South America, Americas and the World</li> </ul>	
<b>3. The Invasion and Weakening of Africa</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> European colonialism</li> <li><input type="checkbox"/> European exploitation</li> <li><input type="checkbox"/> Slavery</li> <li><input type="checkbox"/> Tribal/National Conflicts</li> <li><input type="checkbox"/> The expansion of Sahara desert</li> </ul>	<b>4. Slavery: Post-Columbus in the Americas</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Slave Trade</li> <li><input type="checkbox"/> Slavery in North America</li> <li><input type="checkbox"/> Slavery in South America</li> </ul>	
<b>5. Neo-Slavery: abolition, Civil Rights and Constitutional Rights</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Abolition</li> <li><input type="checkbox"/> Bill of Rights</li> <li><input type="checkbox"/> Struggle for Civil Rights</li> </ul>	<b>6. The Soul of Africans and African Americans</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Myths</li> <li><input type="checkbox"/> Values</li> <li><input type="checkbox"/> The Harlem Renaissance</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Myths</li> <li><input type="checkbox"/> Resources</li> </ul>
<b>7. Contributions of African Americans to the United States of America and to the World</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Art-Literature-Music-Politics-Science-Religion-Medicine and other areas.</li> </ul>		



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# The African and African American History Infusion Model

By Dr. Patrick Coggins



Positive School Climate

Increased Student Achievement

Positive School Improvement

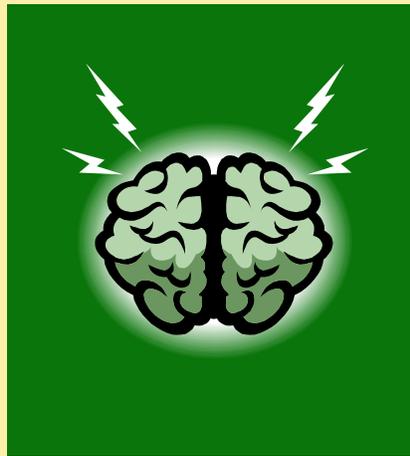
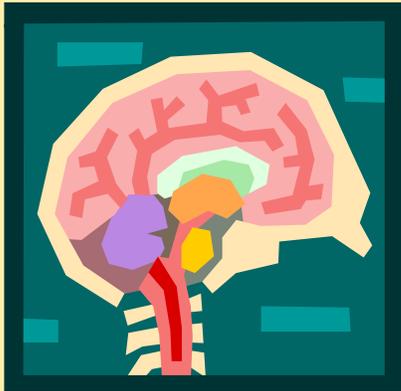
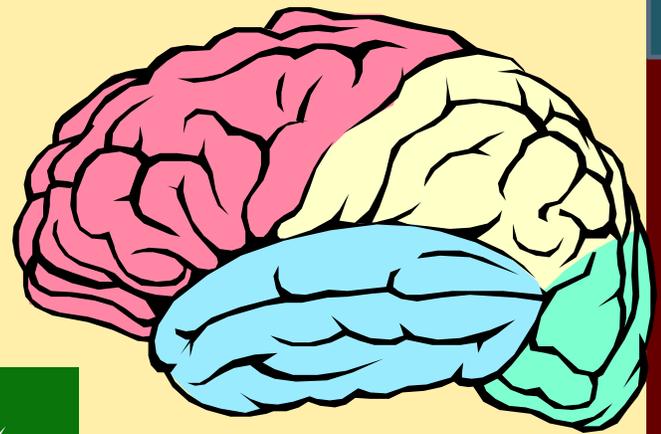
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# Brain Break



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## Ice Breaker: General Knowledge of U.S. and World Studies Bingo

<p>What is the title and number of the state statute passed in 1994 for teaching African and African American Studies in Florida?</p>	<p>Name the school superintendent who wrote, "Lift Every Voice and Sing."</p>	<p>What was the name of the original first freed African town in Florida?</p>	<p>Name a renowned African American neurosurgeon.</p>
<p>Who was Bartolome de las Casas?</p>	<p>Name one African descent pope.</p>	<p>Name the group known as the Black Birds and/or Red Tails during World War II.</p>	<p>First man to reach the North Pole.</p>
<p>Trinidad, a Caribbean Nation, produces what two key products for export?</p>	<p>Who was the first female millionaire of African descent?</p>	<p>Name four African American colleges or universities (HBCU's) located in Florida.</p>	<p>Who was the first NAACP legal mastermind that paved the toad to the 1954 Brown vs. Board of Education suit that was decided by the U.S. Supreme Court?</p>
<p>What groups helped found St. Augustine?</p>	<p>African American inventor of blood plasma.</p>	<p>Who is the African Father of medicine?</p>	<p>What Black female led the campaign against lynching and abolition?</p>

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# Why An Infusion Model?

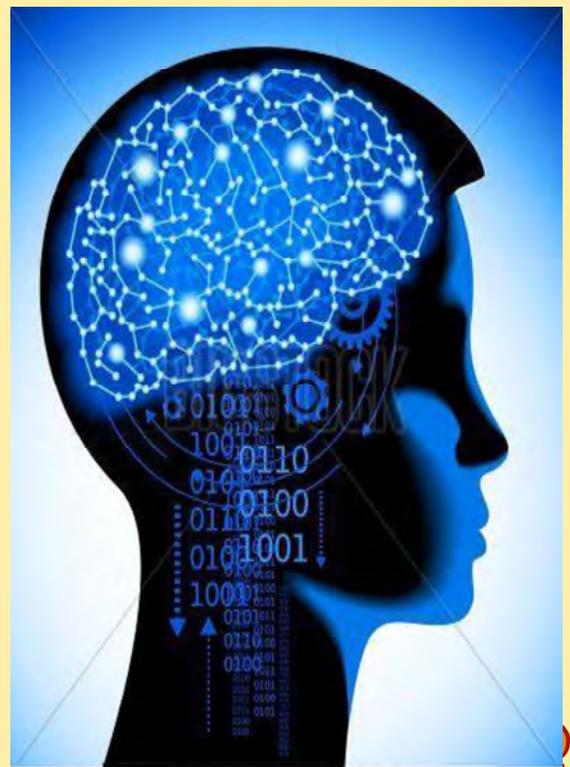
- ❑ Exploring why the strategy of using an **Infusion Model** works more efficiently than a stand-alone model.
- ❑ The Limitation of time.
- ❑ Development of a teacher-friendly **Infusion Model**.

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# Infusion Model

- FACT**
- GENERALIZATION**
- THEORY**
- CONCEPT**
- Rank order of priority
- 1 most important to  
4 least important

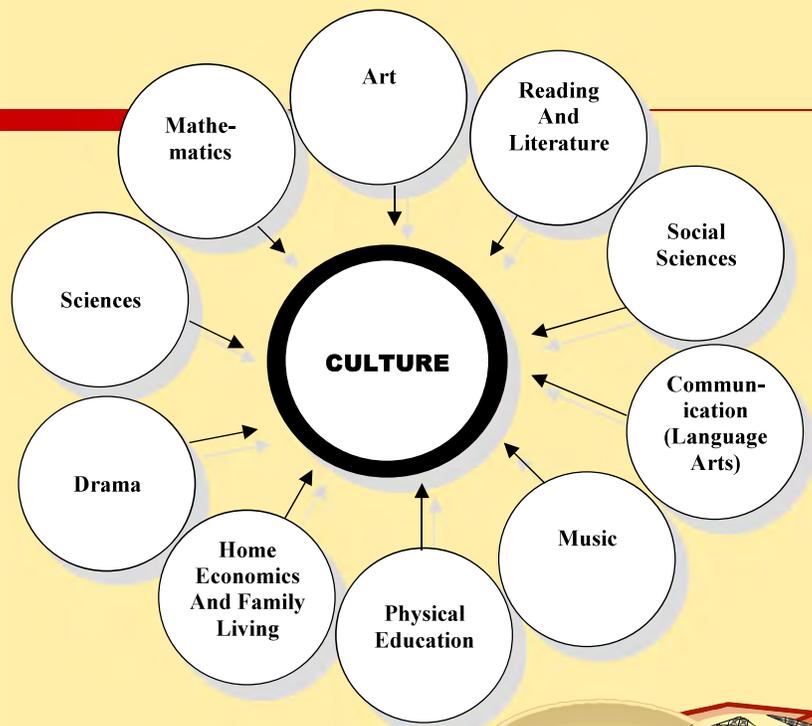


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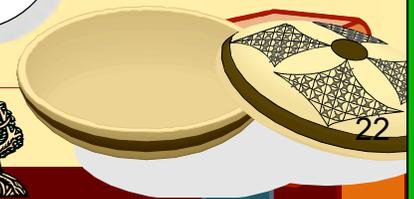


This figure illustrates how a concept such as culture can be viewed from the perspectives of a number of disciplines and areas. Any one discipline gives only a partial understanding of a concept, social problem or issue. Thus, ethnic studies units, lessons, and programs should be interdisciplinary and cut across disciplinary lines.

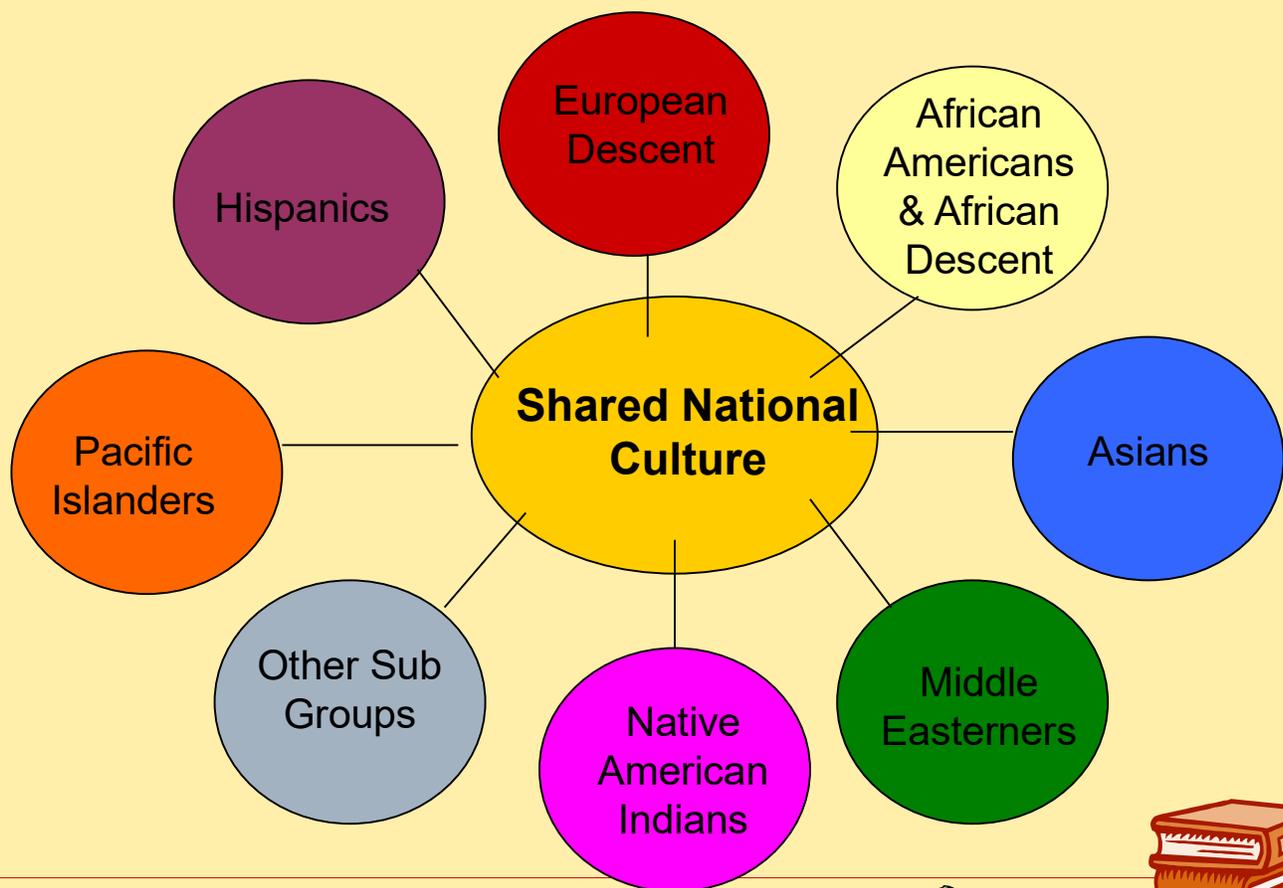
### Studying ethnic cultures from an interdisciplinary perspective.



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# Elements of National Culture



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## Research in Support of the Curriculum Model

- The sample of researchers that follow are intended to show that there is adequate research from the field to support an infusion of the African and African American Studies Model with benefits to all students.

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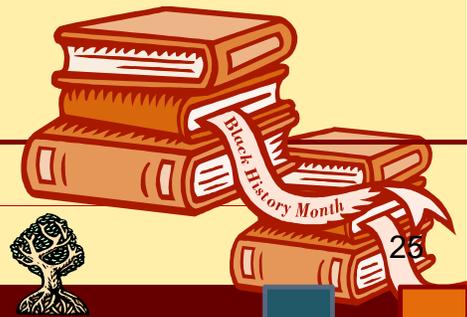


# SELECTED RESEARCH IN SUPPORT

- **Jacqueline Jordan Irvine in Black Students and School Failure writes:**
  - **“Because the culture of Black children is different and often misunderstood, ignored or discounted, Black students are likely to experience cultural discontinuity in schools.” (Irvine, 1990. P. XIX)**

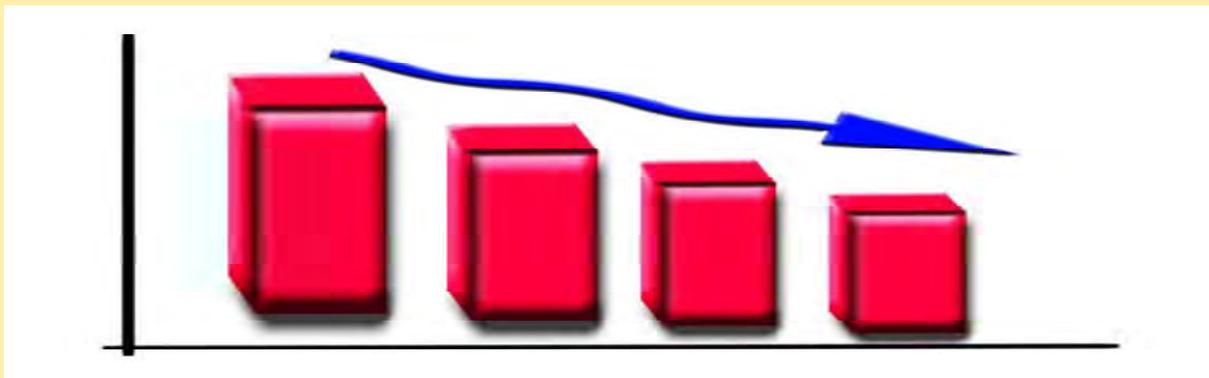


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# Relationship between Culture and School Failure

- ❑ Lack of student success stems from a lack of synchronization between students and their teachers, as well as the school's culture and the student's cultures (Irvine,1990; Howard,2006).



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## RESEARCH IN SUPPORT

- Thus, Ruby Payne, Irvine (1990), Erickson (1987), Au and Kawakami (1991), and Asante (1998) all argued that their research and experiences conclude that, *“Only when teachers understand the cultural and historical background of students can they comprehend and react positively to minority students while enhancing their academic achievement.”*

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## RESEARCH IN SUPPORT

- Thus, the need to teach the unique history of African Americans is highlighted by Carl Grant (1995), in Educating for Diversity and James Banks in Teaching Strategies in Ethnic Studies (1997, 2003), whose research and books state,
  - *“Any program aiming to increase positive interaction among racial groups must include processes, which teach people the unique histories and qualities of the ethnic groups involved,”* (p.21). *The key variable in ensuring such instruction is a well informed teacher and administrator.”* (Grant, 1995; Banks, 1997, 2003)

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# **Criteria for Exemplary District**

## **Six Criteria for Being Considered an Exemplary School District for the Implementation of the African and African American Studies Curriculum**

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# ***Criteria for Being Identified as an Exemplary School District***

- 1. School Board approval of the African and African American Studies curriculum initiative**
- 2. Structured Professional Development**
- 3. Evidence of the development of an African and African American Studies curriculum for infusion**
- 4. Evidence of Structured Teaching of the African and African American Studies Curriculum (180+ days).**
- 5. Evidence of University School District Collaboration**
- 6. Evidence of Parent and Community partnerships and involvement**

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# Criteria for Being Identified as an Exemplary School District

## **1. School Board approval of the African and African American Studies initiative.**

- a) Evidence that the school board has developed a plan for the implementation of the Florida African and African American history required instruction.
- b) Evidence that the plan has been publicized in School District's curriculum guides etc.



# Criteria for Being Identified as an Exemplary School District

## 2. Structured Professional Development

- a) Evidence that the school district has developed and implemented an ongoing professional development plan for training teachers, students and school staff in strategies for teaching African and African American Studies Curricula.
- b) Evidence that adequate resources have been allocated to structured professional development programs and for enhancing the instruction of African and African American Studies in an infused format.

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# Criteria for Being Identified as an Exemplary School District

## 3. African and African American Studies Curriculum

- a) Evidence of African and African American Studies Curriculum Frameworks K-12 has been integrated as part of its school district policy with respect to required curriculum.
- b) Evidence that the curriculum has been disseminated to curriculum specialists, teachers, media specialists and other educators in the district.
- c) Evidence that there are adequate teaching resources including books, CD's and lesson plans available to support this required instruction.



# Criteria for Being Identified as an Exemplary School District

## 4. Structured Teaching of the African and African American Studies Curriculum

- a) Evidence that the African and African American Studies content appears in lesson plans over the sustained period of 180 plus days.
- b) Evidence that there are approved methods for teaching and assessing the African and African American Studies Curriculum.
- c) Evidence that there the African American history content is infused and linked to the FSA and other high stake tests and requirements.
- d) Evidence that the African and African American Studies content are infused in all subject areas.



# Criteria for Being Identified as an Exemplary School District

## 5. University -School District Collaboration

- a) Evidence of university involvement in professional development, curriculum and instruction support, etc.
- b) Evidence of school district university partnership in seeking external funding (federal grants, foundation grants, etc.)
- c) Evidence that the school district and university partnership has aided in the preparation of pre-professional teachers and other educators.

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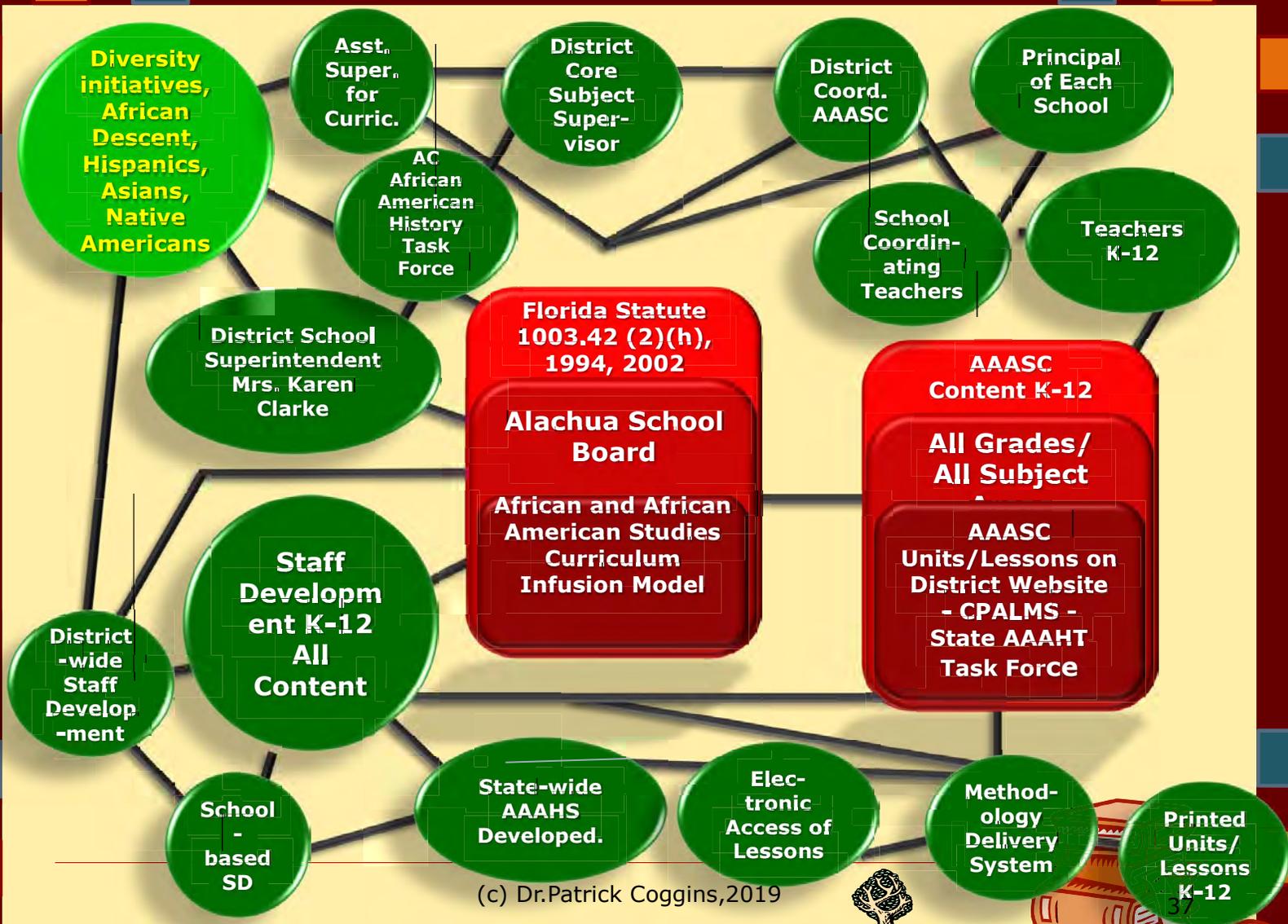
# Criteria for Being Identified as an Exemplary School District

## 6. Parent/Community Partnerships

- a) Evidence that the school district's initiatives in African and African American Studies has resulted in the development of strategies that include the involvement of parents through awareness information sessions.
- b) Evidence that there are community partners who are involved in the development and ongoing implementation of the African and African American Studies curriculum.

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# **Alachua County School District African and African American Studies Advisory Task Force**

**AFRICAN AND AFRICAN AMERICAN STUDIES INTERDISCIPLINARY INFUSION CURRICULUM**

## **SUPERINTENDENT AND SUPERINTENDENT'S STAFF**

- Mrs. Karen Clarke, Superintendent
- Ms. Donna Jones, Deputy Superintendent
- Ms. Valerie Freeman, Director of Equity and Outreach
- Ms. Jennifer Wise, Executive Director of Curriculum

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# ALACHUA COUNTY SCHOOL DISTRICT AFRICAN AND AFRICAN AMERICAN STUDIES WRITING TEAMS

\*Writing Team Members: Includes, but are not limited to the following:

For Questions: District Coordinator- Dr Jon Rehm

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Sandra Hancock  
Kim Hampton  
Rhogeana Fleming  
Rhogeane Fleming  
Nicole Reno  
Marco Thomas

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Jemeshia Lyons  
Amanda Lacy-Shitama  
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David Fields  
Jose Busot  
Daniel Conde  
Pamela Valconte  
Tina Gennaro  
Shelly Carol  
Nicole Withers  
Tammy Myers  
Heather McKay  
Nicole Harris  
Shelton McArthur

## High School

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Sophia Skoglund-Cotter  
Susie Hill  
Sherry Macguire  
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Andrea Anderson  
Jennifer Mendez  
Tiara Tulloch  
Kendriana Drayton  
Thashea Miles  
Sara Wellman  
Andrea Anderson  
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Judith Chico-Roman  
Donaldson Fitzpatrick  
Derrick Frazier  
Carly Mikell  
Diana Rollo  
LaTorria Mosley  
Destiny Collins  
Eliscia Mosley  
Kristina Ford  
Patrick Kee  
Tiffany Drew  
Jon Rehm

\*Partial List

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## Curriculum Products to be Developed

### Elementary School

Grade	Total Units	Total Modules
<b>K</b>	<b>1</b>	<b>5</b>
<b>1</b>	<b>1</b>	<b>5</b>
<b>2</b>	<b>1</b>	<b>5</b>
<b>3</b>	<b>1</b>	<b>5</b>
<b>4</b>	<b>1</b>	<b>5</b>
<b>5</b>	<b>1</b>	<b>5</b>
<b>Total</b>	<b>6</b>	<b>30</b>

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# Curriculum Products to be Developed

## **Middle School**

Grade	HIS/SS	LA	SCI	MATH	HUM/ARTS	TOTAL UNITS	TOTAL MODULES
GRADE 6	1	1	1	1	1	5	25
GRADE 7	1	1	1	1	1	5	25
GRADE 8	1	1	1	1	1	5	25
<b>Total</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>15</b>	<b>75</b>

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# Curriculum Products to be Developed

## High School

GRADES	HIS/S S	LA	SCI	MATH	HUM/ ARTS	Career Tech	TOTAL UNITS	TOTAL MODULES
GRADE 9	1	1	1	1	1	1	6	30
GRADE 10	1	1	1	1	1	1	6	30
GRADE 11	1	1	1	1	1	1	6	30
GRADE 12	1	1	1	1	1	1	6	30
<b>Total</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>24</b>	<b>120</b>

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# Curriculum Products to be Developed

		Total	
		Units	Modules
<input type="checkbox"/>	<b>Elementary</b>	- Grades K-5	= 6                      30
<input type="checkbox"/>	<b>Middle</b>	- Grades 6-8	= 15                      75
<input type="checkbox"/>	<b>High</b>	- Grades 9-12	= 24                      120
		<b>TOTAL</b>	<b>= 45                      225</b>

**Curriculum 45 Units with 5 Lessons each = 225 Modules/  
Lessons Available to teachers**

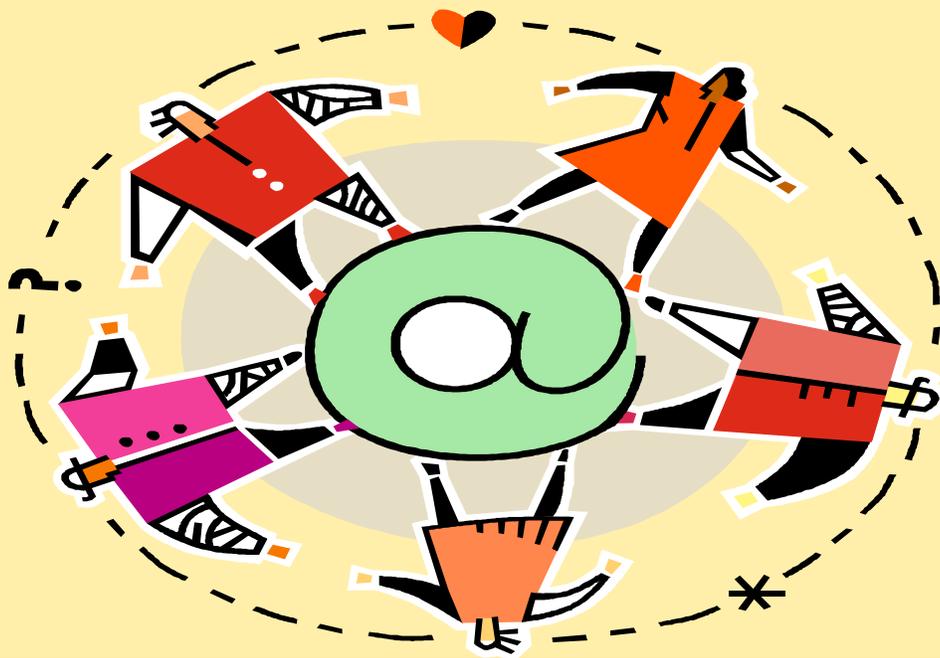


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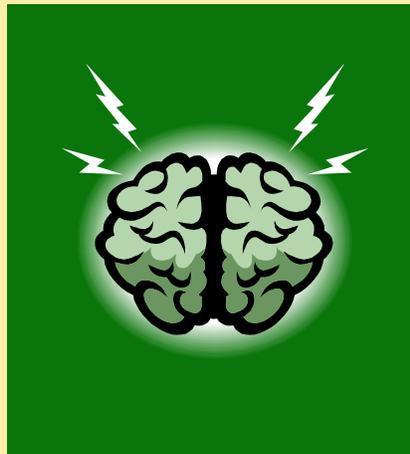
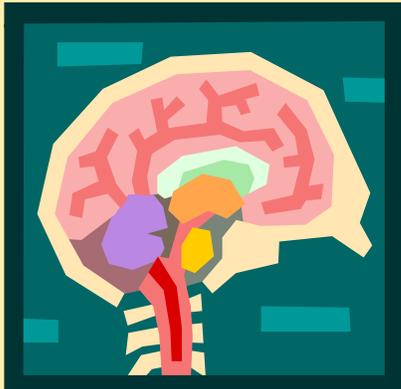
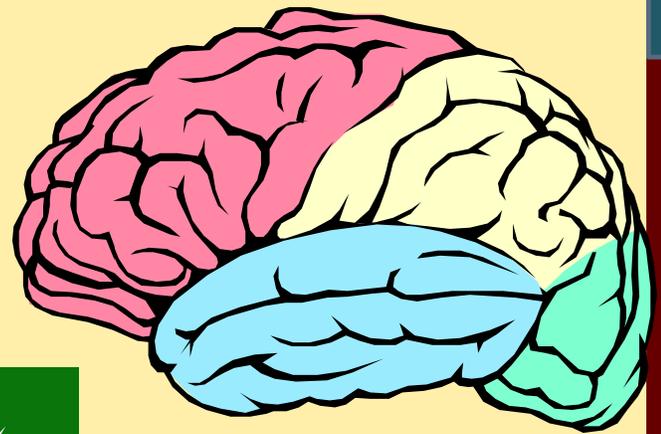
**Let's Go to the Website...All  
Units and Lesson /Modules  
will be hosted on-line**



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# Brain Break



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# Post-Test: Global Knowledge Test about African Descent Peoples

Who was the father of Negro History Week?	Who invented the traffic signal?	Who invented blood plasma?	Who was the African-American who invented the cell phone?
Who developed the machine for sewing shoes?	Who invented the floppy disk and floppy drive?	Who invented the camera with use of ultraviolet light?	Who invented the hydrostatic lubrication for locomotive engines?
Who invented the electric lamp?	Who invented the telephone/telegraph system and automated airbrake?	Who developed the steamboat propeller?	Who developed a steam engine for a warship and sold the patent to buy his freedom?
Who received patents for creating horse reins, horse yolk design, and horse and carriage devices?	Who was the first African-American woman to receive a patent for inventing the ironing board?	Who developed the golf tee?	Who did the first heart surgery?

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# Seven Gifts from each Principal

- *Know the Sections of the required instruction =FS 1003.42 (2)(H),2002*
- Know the curriculum Frameworks for your School
- *Know the Units and Lesson/Modules that are available for use at each grade level*
- Know the Curriculum Writers and School Coordinators
- *Know and sign off on the District Monitoring Report on your school's activities in AAASC*
- Know School District's Plan for the AAASC
- *Know the interconnectedness of the required instructions in FS.1003.42,2002.*

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## Managing The Curriculum Initiative:

### A Final Perspective

***“THE ATMOSPHERE YOU CREATE DETERMINES THE POSITIVE CROSS-CULTURAL RESULTS YOU PRODUCE.”***

***“Imagination is more important than Knowledge.”***  
(Albert Einstein)

***“The future never first happened; it was created. We must create a culturally sensitive, linguistic, and culturally competent classroom/school environment.”***  
(Coggins)

***So it is all about “students, faculty and administrators celebrating cultures in an inclusive atmosphere.”***  
(Coggins)



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# Thank you!

*"A good plan vigorously executed right now is far better than a perfect plan executed next week."*

*(General George Patton)*

*"There are risks and costs to a Program of Action- But they are less than the long-range risks and cost of comfortable inaction."*

*(John F. Kennedy)*



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# Alachua County Exemplary Status



10/09/2019

## ***Criteria for Being Identified as an Exemplary School District***

- 1. School Board approval of the African and African American Studies curriculum initiative**
- 2. Structured Professional Development**
- 3. Evidence of the development of an African and African American Studies curriculum for infusion**
- 4. Evidence of Structured Teaching of the African and African American Studies Curriculum (180+ days).**
- 5. Evidence of University School District Collaboration**
- 6. Evidence of Parent and Community partnerships and involvement**

## Curriculum Products to be Developed

Modules			Units
Elementary	- Grades K-5	= 6	30
Middle	- Grades 6-8	= 15	
75			
High	- Grades 9-12	= 24	
<u>120</u>			
	TOTAL	= 45	225

Curriculum 45 Units with 5 Modules each = 225 Modules  
Available to teachers

# Elementary

Grade	Total Units	Total Modules
<b>K</b>	<b>1</b>	<b>5</b>
<b>1</b>	<b>1</b>	<b>5</b>
<b>2</b>	<b>1</b>	<b>5</b>
<b>3</b>	<b>1</b>	<b>5</b>
<b>4</b>	<b>1</b>	<b>5</b>
<b>5</b>	<b>1</b>	<b>5</b>
<b>Total</b>	<b>6</b>	<b>30</b>

# Middle

Grade	HIS/ SS	LA	SCI	MATH	HUM/ ARTS	TOTAL UNITS	TOTAL MODULES
GRADE 6	1	1	1	1	1	5	25
GRADE 7	1	1	1	1	1	5	25
GRADE 8	1	1	1	1	1	5	25
<b>Total</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>15</b>	<b>75</b>

# High School

GRADES	HIS/S S	LA	SCI	MATH	HUM/ ARTS	Career Tech	TOTAL UNITS	TOTAL MODULES
GRADE 9	1	1	1	1	1	1	6	30
GRADE 10	1	1	1	1	1	1	6	30
GRADE 11	1	1	1	1	1	1	6	30
GRADE 12	1	1	1	1	1	1	6	30
Total	4	4	4	4	4	4	24	120

# Unit Format

## Each unit will include the following content:

- 1.Appropriate grade level(s) and subject area(s)
- 2.Next Generation Sunshine State Standards
- 3.Unit objectives and essential questions
- 4.Cultural content/contextual information to be learned
- 5.Lesson specific vocabulary
- 6.Timelines related to African American/American History, etc.
- 7.Link to the 7 elements of African/ African American Study
- 8.Focus area of the world
- 9.Assessment Criteria

# Module Format

## Each Module will include the following content:

1. Background in relation to cultural content/ context
2. NGSSS specific to module
3. Clear activities linked to the unit objectives
4. Technological and material needs
5. Evidence of critical thinking skills
6. Detailed references

**APPENDIX P: Agenda – November 4, 2019**

**African & African American Studies School Coordinators**

**African and African American Studies School Coordinator Meeting**

Monday November 4, 2019

4:30 PM – 6:00 PM

ACPS District Admin Building, Conference Room E

Agenda

1. Introduction
2. Background and Context for Infusion
3. Culturally Responsive Teaching
4. The Infusion Curriculum

**PROFESSIONAL STAFF DEVELOPMENT  
Alachua County School District**

**“Understanding the Requirements for  
Implementing the African and African  
American Studies Initiative”**

**Alachua County School District  
Guidelines for School Coordinators of  
the African and African American  
Studies Curriculum**

**Presented By**

**Dr. Patrick C. Coggins, Ph.D., JD, LLD  
Stetson University  
[pccoggins@att.net](mailto:pccoggins@att.net)**



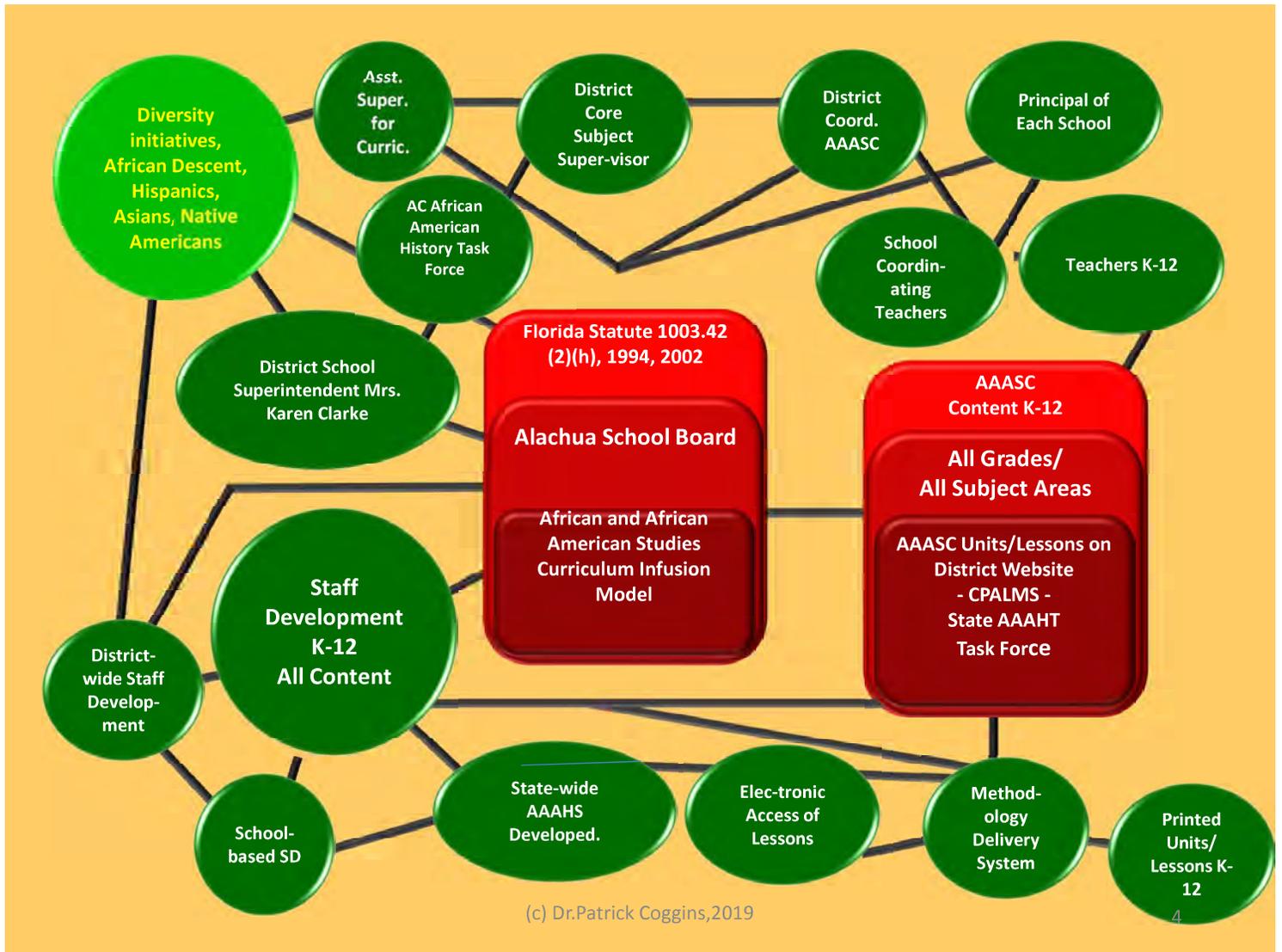
# Curriculum Purpose

- To enable educators to understand the relevant curriculum strategies applied to teach the African and African American Studies and cultures while enhancing academic achievement for all students



**Alachua County African and  
African American Studies Initiative**

Implementation  
of the K-12  
Comprehensive Interdisciplinary  
African and African American  
Studies  
Curriculum Initiative



## African and African American Studies Curriculum School Coordinating Teacher

*The School Site Coordinating Teacher will be expected to carry out the following responsibilities:*

1. Participate in a 1-day District-wide professional development in AAASC that will provide the teacher with the rationale for the program, the dimensions of the infusion program, and the scope of the curriculum implementation program.
2. Become familiar with the curriculum content to be infused into the existing curriculum by:
  - a. Knowing the units/lessons developed by grade level/subject area.
  - b. Becoming proficient in the accessing and use of the curriculum on the District website.
  - c. Providing ongoing assistance to classroom teachers with respect to the curriculum infusion process.
3. Coordinate and document any training, consultation, and evidence of infusion into the curriculum at each grade level and subject area.
4. Facilitate any requests for assistance, curriculum resources, and needs through the Principal to the District Coordinator.

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## **African and African American Studies Curriculum** **School Coordinating Teacher (cont.)**

5. Be committed to the concept of Culturally Responsive Teaching (CRT).
6. Develop the ability to demonstrate teaching strategies and sample infusion lesson plans based on the Curriculum Format Form provided by the School District.
7. Coordinate any training in African and African American Studies Curriculum for the teachers in his/her school.
8. Complete and return any District assessment and monitoring forms intended to ascertain the extent to which the curriculum is being infused with fidelity at the school site.
9. Be responsible for collecting and assembling all curriculum resource materials in the school's media center so that all teachers will have access to these resources.
10. Maintain ongoing communication with the Principal with respect to any and all communication, resource requests, resource allocations, attendance at District training programs, and collection of information to be forwarded to the District program coordinator of the AAASC.

## **African and African American Studies Curriculum Infusion Goals for Teachers**

### **Classroom Teachers should:**

- 1. Endeavor to understand and actualize the concept of African and African American Studies Curriculum.**
- 2. Become familiar with content to be infused into the existing curriculum through in-service training, accessing the online curriculum website, and their own research.**
- 3. Participate in in-service training to develop curriculum awareness and to ascertain the strategies and activities that will assist in the teaching of the content.**
- 4. Demonstrate basic knowledge of the cultural experiences and contributions of the ethnic group(s) being infused into the curriculum.**
- 5. Understand the concept of Culturally Responsive Teaching (CRT) and its relevance to this infusion curriculum.**
- 6. Access and understand the infusion lesson plans that are recommended for use at the specific grade level and subject areas.**

## **African and African American Studies** **Curriculum Infusion Goals for Teachers (cont.)**

7. Develop culturally responsive perspectives of African Americans, Caribbean/Haitian Americans, Native Americans, Hispanic Americans, and Asian Americans free of stereotypes.

8. Develop education activities that include the AAASC content and concepts taught in the curriculum.

9. Provide feedback relating to the use of materials and activities related to the AAASC program in general.

10. Teach with fidelity using the sample infusion lesson plans that were developed and posted on the District's website.

11. Request assistance and information from the school-based coordinator and resource teacher whenever needed.

12. Participate in any District Professional Development, utilize new technologies, and develop a caring attitude which will help to increase the self-esteem of students. Also, participate in programs that will provide knowledge and skills that enhance the teacher's ability to teach the content in African and African American Studies.

## Cultural History Africans in the Americas

### *Arrival in the Americas*

- **1200** – First Africans in the Americas – Olmec
- **1492** – Christopher Columbus arrives in Hispaniola
- **1503** – First 17 enslaved Africans brought to Hispaniola
- **1512** – Enslaved African population increases to over 1,000 slaves
- **1565** – Africans and Spanish settlers arrive in the first North American settlement called St. Augustine
- **1568 - 1738** – Fort Mose was founded and sustained as the first African town in North America with over 170 families. In 1738, Oglethorpe overran the settlement and the Africans fled to the Castillo de San Marcos, and others to Cuba.

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## So, it is clear that Africans have been in the Americas and the USA since 1492

- **1492 - 1619 – 127 years** before 20 Africans landed in Jamestown, Virginia
- **1619 - 1865 – 273 years** before the 13<sup>th</sup> and 14<sup>th</sup> Amendments pass
- **1865 - 1896 – 34 years** before *Plessy v. Ferguson* = separate but equal and Jim Crow rampant
- **1898 - 1954 – 56 years** before Brown Discussion reverses *Plessy v. Ferguson* and meant schools and public places were to be integrated; Jim Crow went underground
- **1954 - 1963 – 9 years** before Civil Rights movement and the struggle for equal justice, equal education, and equal constitutional rights
- **1963** – Children’s March – 8,000 kids arrested, Bull Connor stopped investigation of Birmingham
- **1970** - Integration of Alachua County Public Schools



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- **1964** – Passage of Civil Rights Act by guaranteed rights of Africans and non-Whites, Affirmative Action, Title VII and Title IX gives women equal rights in educational sports with right to sue as a protected class against discrimination based on sex
- **1964 - 2016** – Since the march on Washington in 1963, the Supreme Court ruled that discrimination based on race exists in education, higher education, racial preference can be sued to correct historic precedence.
- **This means that IB, AP, and Gifted can now aggressively use racial quotas to increase African American and Hispanic participation**

**Florida Statute, 1994, amendment 2002**

Florida Statute 1003.42 (2)(h) requires the teaching of African and African American histories and cultures.

**So, here we are as a School District!**

***FOCUS NO.1 - African And African American Curriculum Infusion Model***

**THEME:**



Building a bright future based on real students' achievement for African Americans and all Students in Alachua Schools.

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## OBJECTIVES:

1. To provide insights into the Florida Statute 233.061 (1)(g), (1994), as amended by Florida Statute 1003.42 (2)(h), 2002 ...required instruction in African and African American Studies.
2. To review the seven (7) elements of the African and African American Studies Model.
3. To provide writers/educators with application techniques that enable the infusion of content across subject areas.
4. To provide writers/educators with strategies to link African American Studies to the District, State Standards and Benchmarks while integrating relevant content.



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# Strengthening Self Efficacy and DEBUNKING THE DEFICIT MODEL

**Cognition is shaped by ideas/information.**



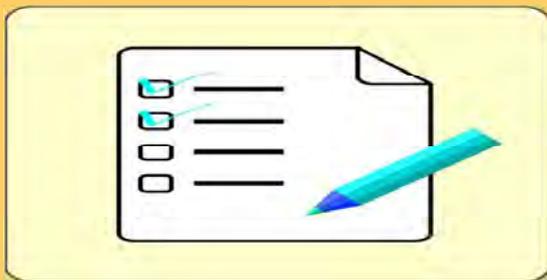
***“When an individual fails to teach or learn their history and culture, sooner or later it will be forgotten and the individual or group will be rendered nameless and faceless.”***

**Carter G. Woodson (1926)**

# The Deficit Theory

Visually observe the glass and tell me what you see...and describe what you see in your own words.

1. What is the Deficit Model?" It is seeing the Minority and culturally different child and perceiving deficits, and lack of ability to succeed!
2. Look at the glass and say what you see.
3. How does the Deficit Model hurt students?



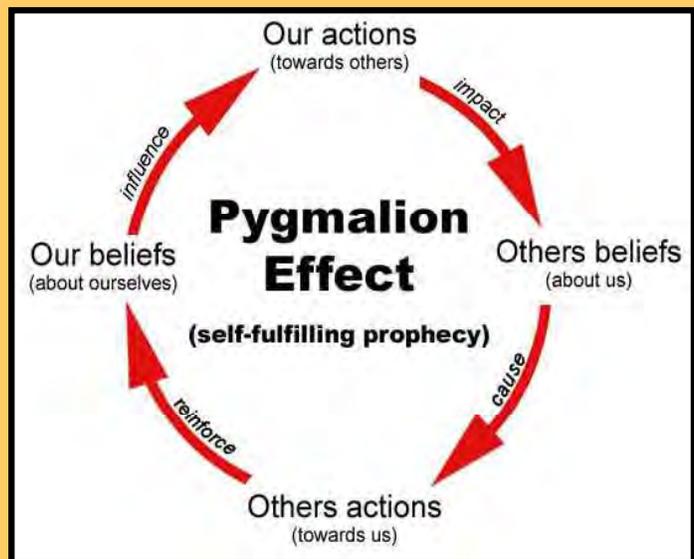
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# PYGMALION EFFECT THEORY

## PYGMALION EFFECT THEORY:

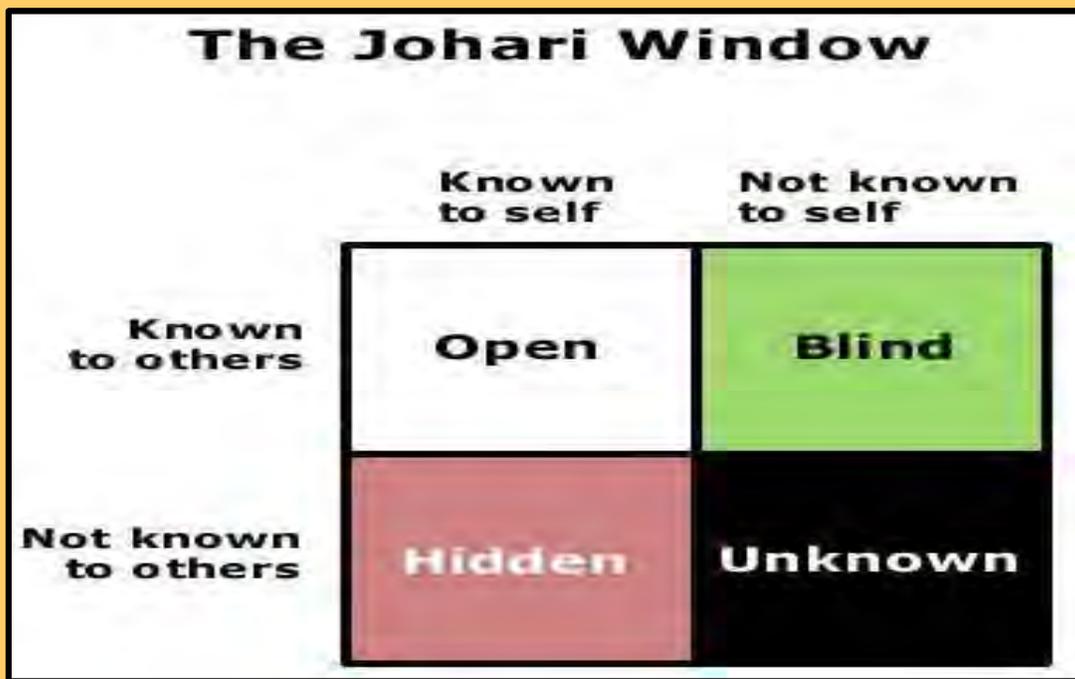
- *Stipulates that teacher expectations about a student's achievement can be affected by factors that have nothing to do with his or her ability.*
- *Yet these expectations can determine the level of achievement by confining learning opportunities to a certain track.*
- (Brophy and Good 1978, Cooper and Good, 1983, Kunjufu, 2007).



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# Johari Window & Student Potential



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# Where is Student Potential?

Working with the person next to you!:

1. Discuss which window predicts student potential?
2. What can we do to discover student potential?



# Teacher Predictions

- Teachers who rely primarily on the predictive factors, like test scores, will provide students with less quality, challenging and dynamic classroom work that leads to stimulation of the innate abilities of students.



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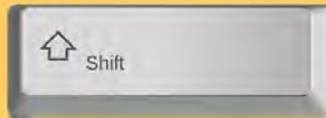
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# Paradigm Shift is Calling

Do you believe that :



*“When a student is not succeeding and has low scores it is not a sign of low ability, but rather, it should be evidence that the student has not yet achieved his/her potential through persistence and hard work.” (Stevenson & Sigler 2003, Gay, 2003)*



*“Nothing splendid has ever been achieved except by those who dared believe that something inside them was superior to circumstances.” (Bruce Barton, 2001)*



# Communication of High Expectations

The message conveyed to students:

Tells they WILL succeed

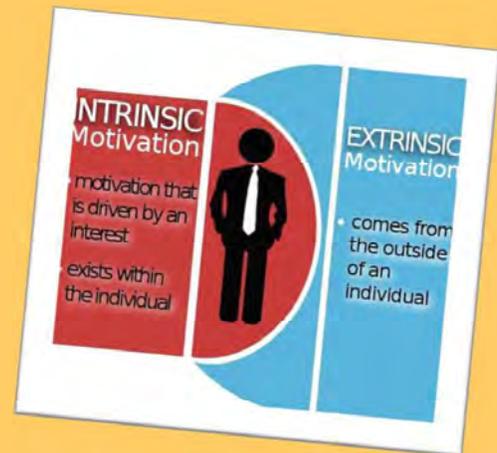
Shows genuine respect for students

Exhibits belief in student capability



# Changing Consciousness About Motivation

- ✧ “We can influence the motivation of students by coming to know their perspective, by drawing forth who they naturally and culturally are, and by seeing them as unique and active.”



- ✧ Intrinsic forms of motivation can cross cultural lines whereas extrinsic cannot. Research supports that non-competitive, non-controlling evaluation methods are more successful than the latter. The Multiple Intelligence Theory is an example of this model, one that sees “student perspective as central to teaching/learning.”

## My Take



# Sustaining High Expectations

## Perception

## Static

What Teacher Sees	What Student Does
What Peers Know	What Student Perceives Based on Teachers and Peers



Unknown  
Discovery

# Paradigm Shift is Calling

## Chinese and Japanese argue:

*“When a student is not succeeding and has low scores, it is a not sign of low ability, but rather, it should be evidence that the student has not yet achieved his/her potential through persistence and hard work.”*

(Stevenson & Sigler 2003, Gay, 2003)



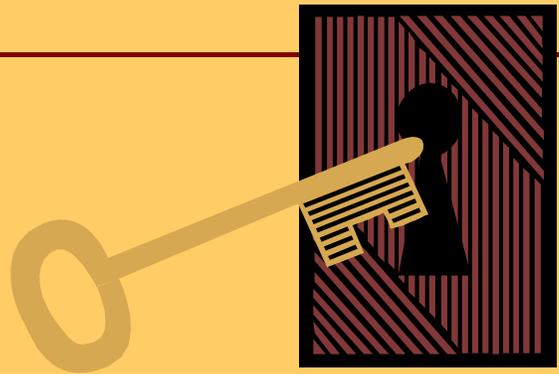
# MAKING THE CONNECTIONS

- “Remember that SUCCESS = HABIT”
- “Remember that HABIT = EXCELLENCE”
- BELIEVING IN OUR STUDENTS



## FOCUS II

What are the keys to successful implementation of the Curriculum on African and African American Studies?



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1. **Know the elements of the law.**
2. **Believe that all students have a right to be taught their culture.**
3. **Carter G. Woodson (1926) – Father of Negro (Black) History Week/Month.**
4. **Use a curriculum infusion strategy that links what we teach to the Standards and District requirements.**
5. **Focus on all seven (7) elements of the model by Coggins (1994).**



## *Why Teach It? It is the Law*

- To teach African and African American Studies **is to teach American history.**
- The research shows that teaching African and African American Studies:
  - Enhances **self-esteem** of African American and all children.
  - Increases **student academic performance.**
  - Increases ***positive perception of African Descent and African Americans*** as a group in American society, the world and especially Hillsborough County.



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## **Important Elements of the Initiative**

- 1. The Multicultural Education Law of 1992.**
- 2. The Florida Statute 233.061 – required instruction in African and African American Studies (since 1994). As amended by F.S.1003.42 (2)(h), 2002.**
- 3. School Improvement Law of 1991 (F.S. 229.594, as amended by F.S. 1003.41, 2002).**
- 4. School Districts Policies and Procedures .**



## THE FLORIDA STATUTE

In 1994 and 2002, the Florida Legislature passed the following law that required instruction for African and African American History.

**“§ 233.061 (2)(g) 1994 and 1003.42 (2)(h) 2002 as amended, F.S. reads, “The history of African Americans, including the history of African Peoples before the political conflicts that led to the development of slavery, the passage to America, the enslavement experience, abolition, and the contributions of African Americans to society.”**”



*This law provides that, “Members of the instructional staff of the public schools shall teach efficiently and faithfully, using books and materials required, following prescribed course of study, and employing approved methods of instruction.”*



# THE MODEL FOR AFRICAN AND AFRICAN AMERICAN HISTORY CURRICULUM

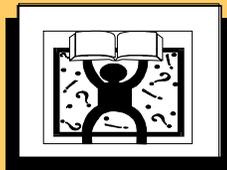
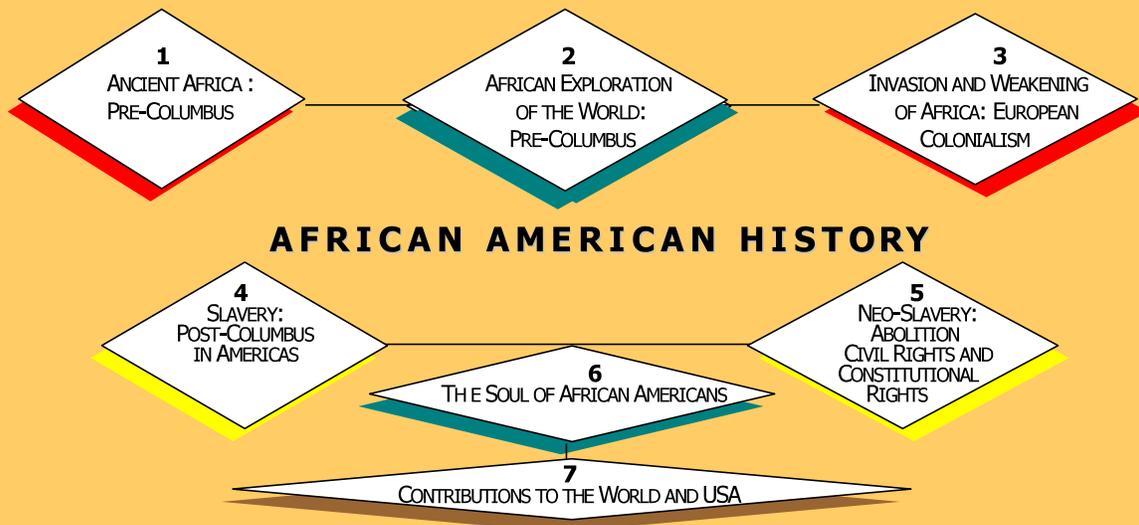


FIGURE 1



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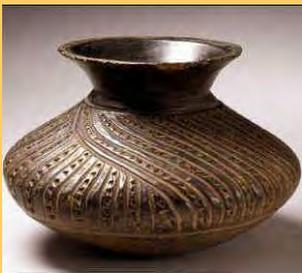
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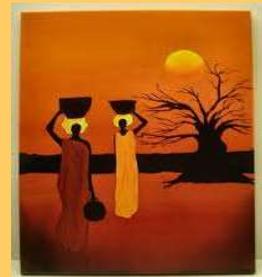
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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN CURRICULUM OUTLINE

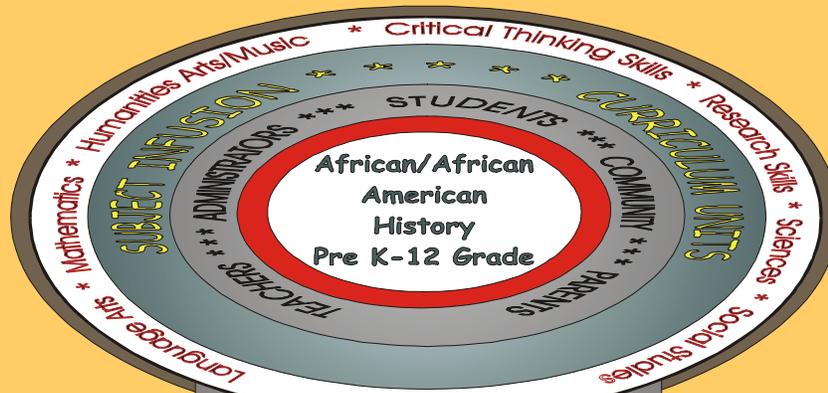
<b>1. Ancient Africa: Pre-Columbus</b> <input type="checkbox"/> Kingdoms <input type="checkbox"/> Classical Civilizations <input type="checkbox"/> Diaspora <input type="checkbox"/> Contributions	<b>2. African Explorations of the World: Pre-Columbus</b> <input type="checkbox"/> Trade <input type="checkbox"/> Moors <input type="checkbox"/> Explorations <input type="checkbox"/> African Explorers in the World <input type="checkbox"/> African Presence in Europe <input type="checkbox"/> South America, Americas and the World		
<b>3. The Invasion and Weakening of Africa</b> <input type="checkbox"/> European colonialism <input type="checkbox"/> European exploitation <input type="checkbox"/> Slavery <input type="checkbox"/> Tribal/National Conflicts <input type="checkbox"/> The expansion of Sahara desert	<b>4. Slavery: Post-Columbus in the Americas</b> <input type="checkbox"/> Slave Trade <input type="checkbox"/> Slavery in North America <input type="checkbox"/> Slavery in South America		
<b>5. Neo-Slavery: abolition, Civil Rights and Constitutional Rights</b> <input type="checkbox"/> Abolition <input type="checkbox"/> Bill of Rights <input type="checkbox"/> Struggle for Civil Rights	<b>6. The Soul of Africans and African Americans</b> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; vertical-align: top;"> <input type="checkbox"/> Myths  <input type="checkbox"/> Values  <input type="checkbox"/> The Harlem Renaissance           </td> <td style="width: 50%; vertical-align: top;"> <input type="checkbox"/> Myths  <input type="checkbox"/> Resources           </td> </tr> </table>	<input type="checkbox"/> Myths <input type="checkbox"/> Values <input type="checkbox"/> The Harlem Renaissance	<input type="checkbox"/> Myths <input type="checkbox"/> Resources
<input type="checkbox"/> Myths <input type="checkbox"/> Values <input type="checkbox"/> The Harlem Renaissance	<input type="checkbox"/> Myths <input type="checkbox"/> Resources		
<b>7. Contributions of African Americans to the United States of America and to the World</b> <input type="checkbox"/> Art-Literature-Music-Politics-Science-Religion-Medicine and other areas.			



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# The African and African American History Infusion Model By Dr. Patrick Coggins



**OUTCOMES**

Positive School Climate

Increased Student Achievement

Positive School Improvement

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Graphic by G. Izzarone

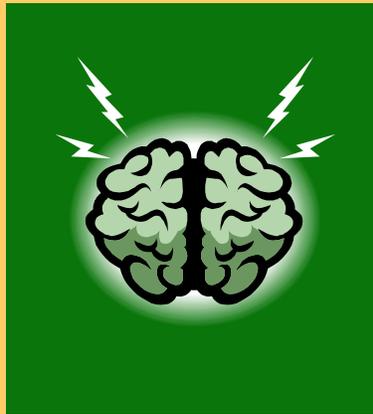
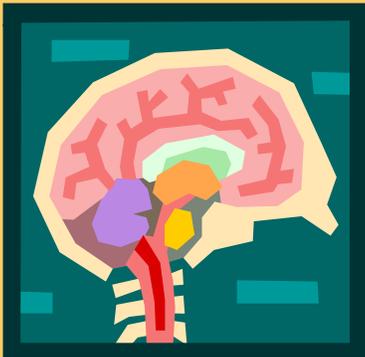
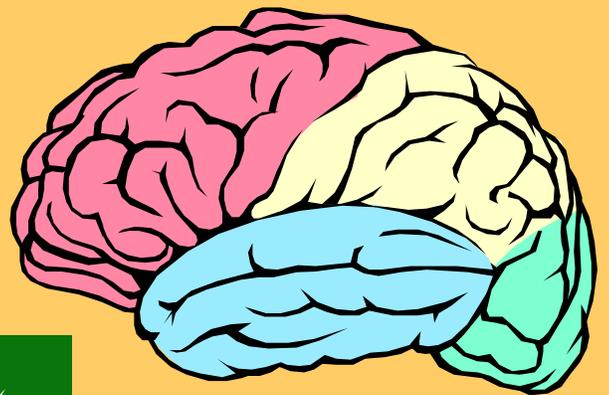
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# Brain Break

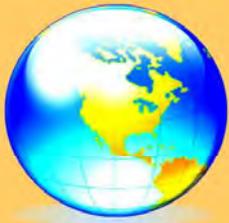


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# Ice Breaker: General Knowledge of U.S. and World Studies Bingo

1 What is the title and number of the state statute passed in 1994 for teaching African and African American Studies in Florida?	2 Name the school superintendent who wrote, "Lift Every Voice and Sing."	3 What was the name of the original first freed African town in Florida?	4 Name a renowned African American neurosurgeon.
Who was Bartolome de las Casas?	What is the African name for Egypt?	Name the group known as the Black Birds and/or Red Tails during World War II.	First man to reach the North Pole.
Name the three countries that freed Africans migrated to after emancipation.	Who was the first female millionaire of African descent?	Name four African American colleges or universities (HBCU's) located in Florida.	Who was the first NAACP legal mastermind that paved the toad to the 1954 Brown vs. Board of Education suit that was decided by the U.S. Supreme Court?
What groups helped found St. Augustine?	African American inventor of blood plasma.	Who is the African Father of medicine?	Which is the oldest university in Africa?
List the date and the names of 2 of the leaders of the Haitian Revolution.	Trinidad, a Caribbean Nation, produces what two key products for export?	Name one African descent pope.	What Black female led the campaign against lynching and abolition?

## THE TEACHING OF AFRICAN AND African and African American Studies



**The curriculum focuses on the history of Ancient Africans and African Americans, slavery, abolition, and civil rights, and contributions of ancient Africa and African Americans to societies in the United States, South America, the Caribbean, and other parts of the world.**



# OVERVIEW OF African and African American Studies CURRICULUM



## The Rationale

### “The Why”

The legacy Africans and African Americans has its roots in Ancient Africa and adaptations are worldwide. Unique perspectives on freedom, justice, and equality are major portions of this evolving legacy. African Americans have the right to be educated about their history and all students must know the difference between historical facts, myths and information. The African and African American Curriculum incorporates a multicultural and multiethnic learning process with the continuing realization that the American dream should be shared by all Americans.



## OVERVIEW CONT'D

### ***The Vision "The What"***



This Infusion Curriculum will enable students to learn about the origins, wealth of contributions, and courage of Africans and African Americans from Ancient Africa to the modern Diaspora in the Americas and other parts of the world. This curriculum will be academically rigorous to ensure that learning the facts about Africans and African Americans will facilitate respect, understanding, and appreciation of African Americans in Florida's history and the nation's rich African American heritage and contributions.



## OVERVIEW CONT'D

### *The Mission* *"The How"*



The African and African American Studies Infusion Curriculum is a means through which the African American experience will be taught. The curriculum will emanate from a culturally diverse perspective, proactively utilizing current methodologies and technologies. This is the didactic goal of teaching students about the rich, and abundant heritage of Africans and African Americans in Florida.



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# Why An Infusion Model?

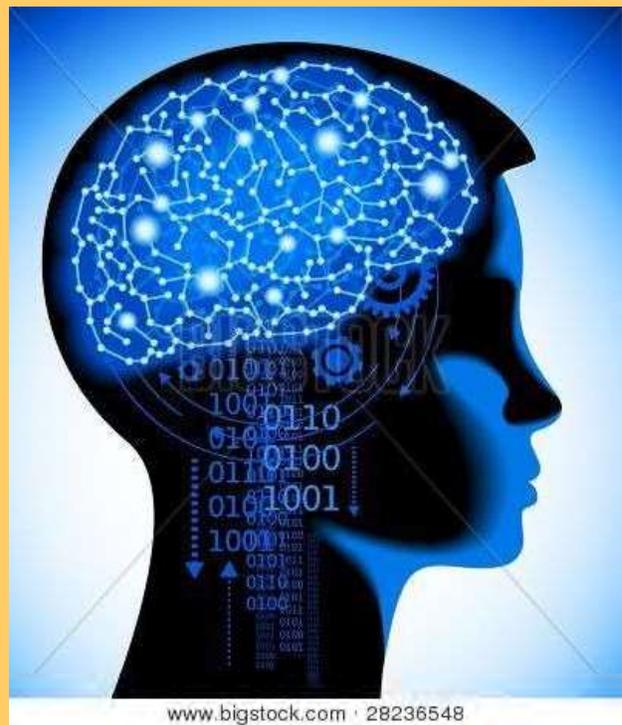
- Exploring why the strategy of using an **Infusion Model** works more efficiently than a stand-alone model.
- The Limitation of time.
- The Unreasonable Expectation of having more space.
- Development of a teacher-friendly **Infusion Model**.

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# Infusion Model

- **FACT**
- **GENERALIZATION**
- **THEORY**
- **CONCEPT**
- Rank order of priority
- 1 most important to 4 least important



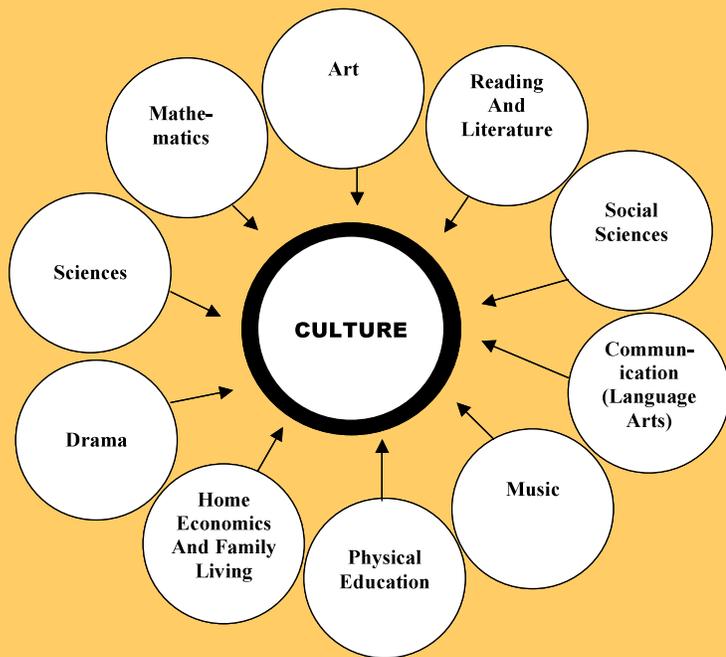
**Figure 1-5: Banks (2009) Levels of Integration of Ethnic Content**



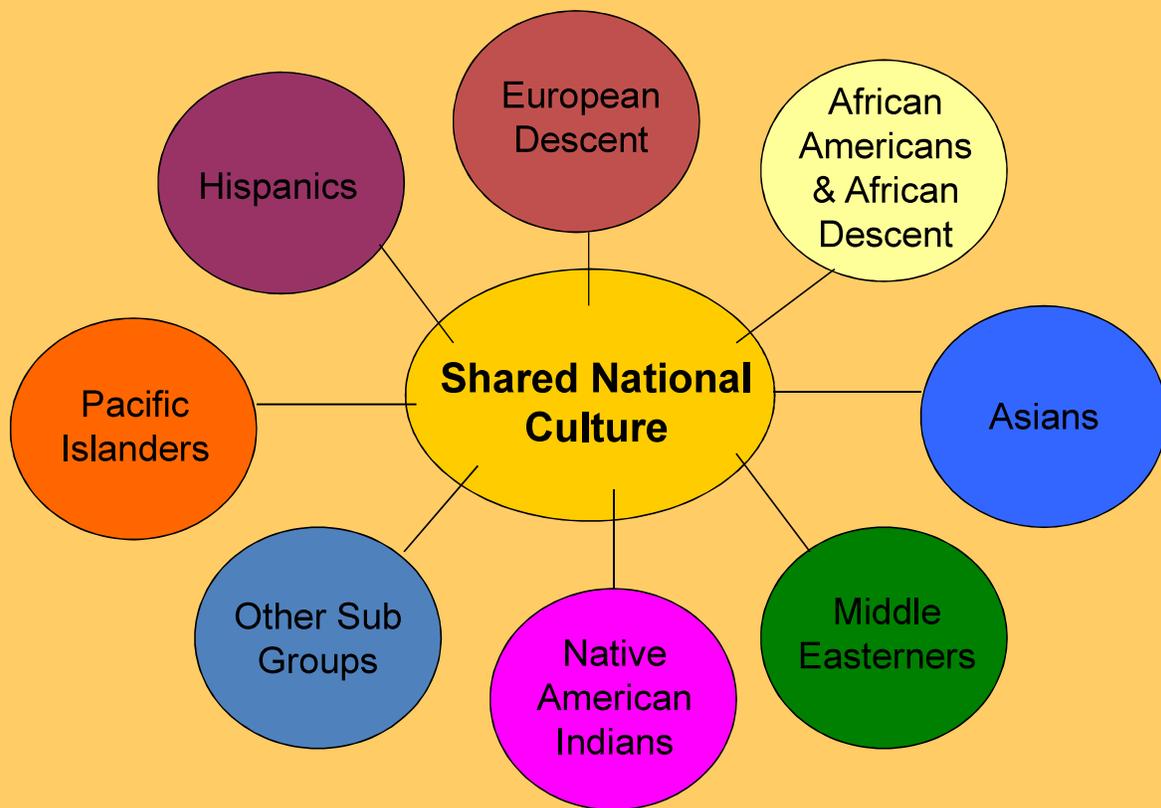
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**This figure illustrates how a concept such as culture can be viewed from the perspectives of a number of disciplines and areas. Any one discipline gives only a partial understanding of a concept, social problem or issue. Thus, ethnic studies units, lessons, and programs should be interdisciplinary and cut across disciplinary lines.**

**Studying ethnic cultures from an interdisciplinary perspective.**



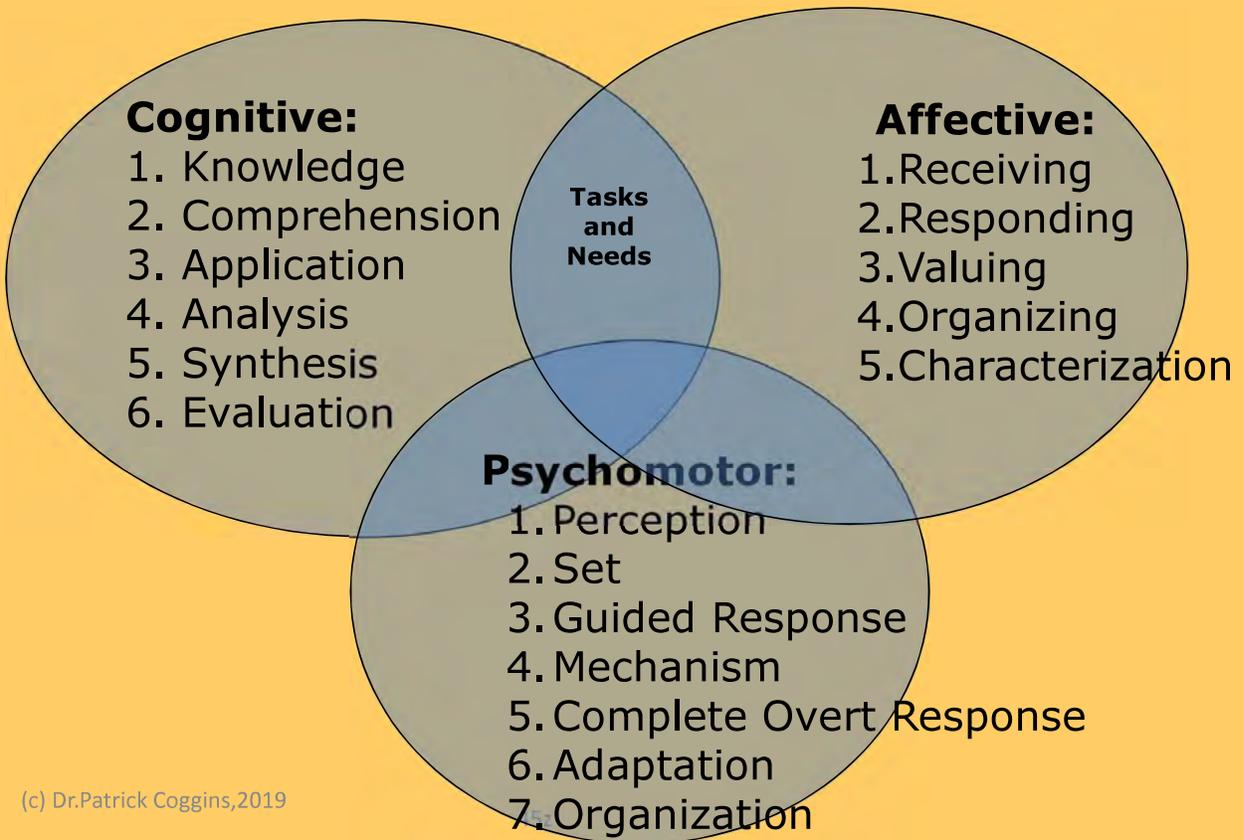
# Elements of National Culture



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## The Three Domains of Learning (Bloom's Taxonomy, 1954, 1971, 1972)



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## Research in Support of the Curriculum Model

- The sample of researchers that follow are intended to show that there is adequate research from the field to support an infusion of the African and African American Studies Model with benefits to all students.

## SELECTED RESEARCH IN SUPPORT

- **Jacqueline Jordan Irvine in Black Students and School Failure writes:**
  - **“Because the culture of Black children is different and often misunderstood, ignored or discounted, Black students are likely to experience cultural discontinuity in schools.” (Irvine, 1990. P. XIX)**



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## RESEARCH IN SUPPORT

- **Thus, the need to teach the unique history of African Americans is highlighted by Carl Grant (1995), in Educating for Diversity and James Banks in Teaching Strategies in Ethnic Studies (1997, 2003), whose research and books state,**
  - ***“Any program aiming to increase positive interaction among racial groups must include processes, which teach people the unique histories and qualities of the ethnic groups involved,” (p.21). The key variable in ensuring such instruction is a well informed teacher and administrator.”***  
**(Grant, 1995; Banks, 1997, 2003)**



## RESEARCH IN SUPPORT

- **Thus, Ruby Payne, Irvine (1990), Erickson (1987), Au and Kawakami (1991), and Asante (1998) all argued that their research and experiences conclude that, “*Only when teachers understand the cultural and historical background of students can they comprehend and react positively to minority students while enhancing their academic achievement.*”**



# HISTORY ENHANCES ACHIEVEMENT

- **Students will master essential reading, writing and computational skills.**
- ***“Students are more likely to master these skills when the teacher uses content that deals with significant human history and cultural events, especially the history and contemporary contributions of their ethnic group.”***  
***(Banks, 1997, p. 28)***



# Culturally Responsive Teaching and Achievement



Understanding the Benefits of Cultural Infusion  
and Student Achievement

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# What is Culturally Responsive Teaching?



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# Culturally Responsive Teaching

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# Student-Centered Instruction

## What

- Learning is cooperative, collaborative and community oriented.

## Why

- Children develop cognitively by interacting with both adults and more knowledgeable peers.



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# Learning Within the Context of the Culture

## What

- To maximize learning opportunities, teachers should gain knowledge of the cultures represented in their classroom and adapt lessons so that they reflect ways of communicating and learning that are familiar to students.

## Why

- Students from minority cultures may feel pressured to disavow themselves of their cultural beliefs and norms in order to assimilate into the majority culture.



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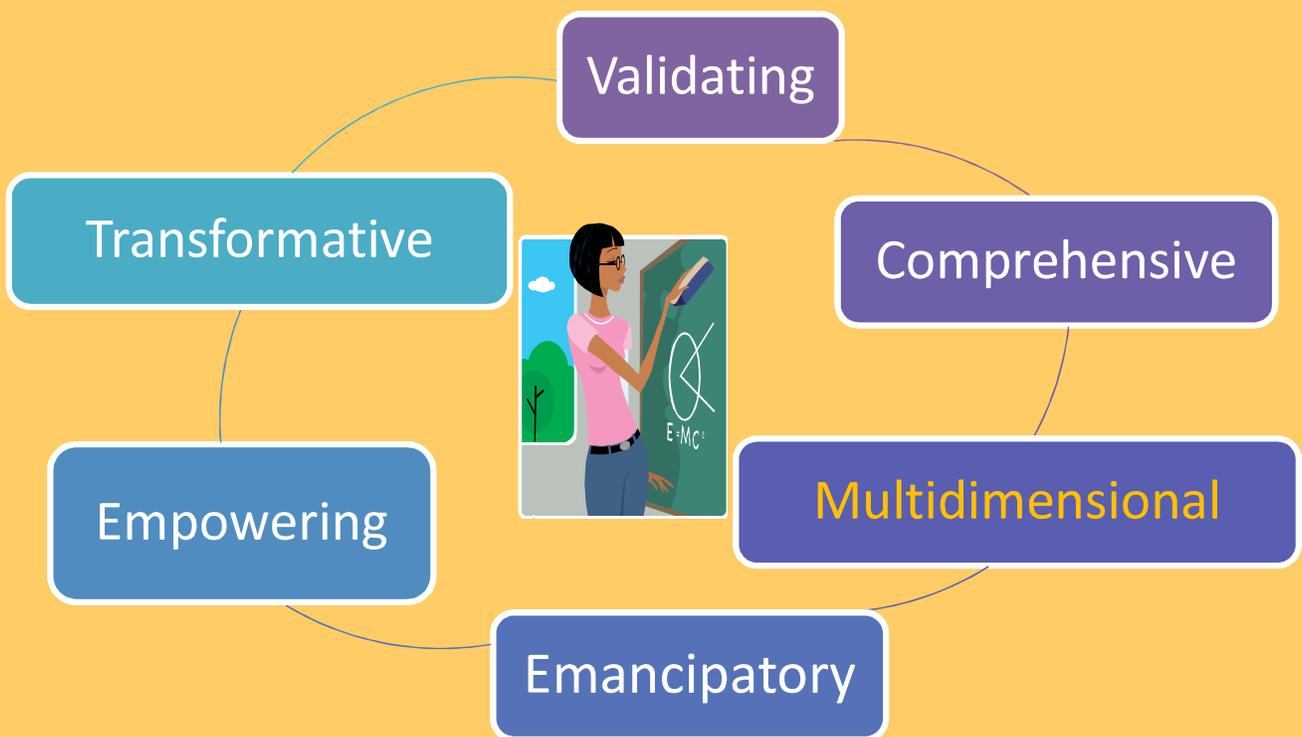
55

# GAY'S Definition of CRT

Gay (2000) defines Culturally Responsive Teaching as using the cultural knowledge, prior experiences, and performance styles of diverse students to make learning more appropriate and effective for them; it teaches to and through the strengths of these students.



# Culturally Responsive Teaching (CRT)



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# SIX ELEMENTS OF CRT

Culturally Responsive Teaching is:

- *Validating*
- *Comprehensive*
- *Multidimensional*
- *Empowering*
- *Transformative*
- *Emancipatory*



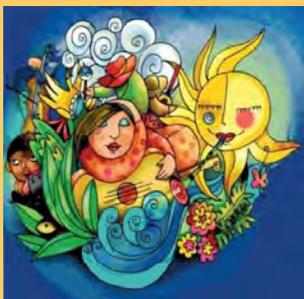
## Culturally Responsive Teaching is... **VALIDATING**



- Acknowledges cultural heritages of different ethnic groups
- Bridges connection and meaning between home and school experiences
- Wide variety of instructional strategies used to meet many different learning styles
- Students learn how to know and praise their own and each other's culture
- Incorporates multicultural information, materials, and resources into all subject areas

## Culturally responsive teaching is... validating

- Gay (2000) defines culturally responsive teaching as using the cultural knowledge, prior experiences, and performance styles of diverse students to make learning more appropriate and effective for them; it teaches to and through the strengths of these students.



- I believe students feel validated when we use techniques for different learning styles.
- When we teach with the intention of Florida Law, Statute 1003.42, we validate all of our students by teaching them about a wide variety of cultures.
- Validation comes by embracing what students have to share about their home lives.

# CRT is Multidimensional

- Multidimensional culturally responsive teaching involves many things: curriculum content, learning context, classroom climate, student-teacher relationships, instructional techniques, and performance assessments.
- Teachers from various disciplines (language arts, science, social studies, music) may collaborate in teaching a single cultural concept, such as protest. Students can also participate actively in their own performance evaluations (Gay, 2000).



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## CRT is COMPREHENSIVE

- **Ladson-Billings (1992) explains that culturally responsive teachers develop** intellectual, social, emotional, and political learning by "using cultural referents to impart knowledge, skills, and attitudes" (p. 382).
- Culturally responsive teachers realize not only the importance of academic achievement, but also the maintaining of cultural identity and heritage (Gay, 2000).



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## ***Culturally responsive teaching is... comprehensive***

- **Ladson-Billings (1992) explains that culturally responsive teachers develop** intellectual, social, emotional, and political learning by "using cultural referents to impart knowledge, skills, and attitudes" (p. 382).
- Hollins (1996) adds that education designed specifically for students of color incorporates "culturally mediated cognition, culturally appropriate social situations for learning, and culturally valued knowledge in curriculum content" (p. 13).
- Culturally responsive teachers realize not only the importance of academic achievement, but also the maintaining of cultural identity and heritage (Gay, 2000).

I like all three of the bulleted points because they all really indicate that learning is not an isolated skill. As educators we must relate ideas and concepts to the real lives that all of our students live. It is about the learning and the growing.



## Culturally Responsive Teaching is... **MULTIDIMENSIONAL**

Various subject areas  
may collaborate in  
teaching a single  
cultural concept.

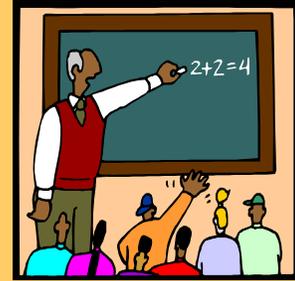
- Student-teacher relationships
- Instructional Techniques
- Performance Assessments
- Curriculum content
- Learning Context
- **Classroom Climate**

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## Culturally responsive teaching is... empowering

- Empowerment can be described as academic competence, self-efficacy, and initiative. Students must believe they can succeed in learning tasks and have motivation to persevere.
- Teachers must demonstrate ambitious and appropriate expectations and exhibit support for students in their efforts toward academic achievement.
- This can be done through attribution retraining, providing resources and personal assistance, modeling positive self-efficacy beliefs, and celebrating individual and collective accomplishments (Gay, 2000).



This empowerment idea relates back to the Pygmalion effect we discussed in class. Students who have a warm teacher who expects a great deal from them will usually achieve to the teacher's expectations in academics and behavior.

Information from the "In-Time" website at [www.intime.uni.edu](http://www.intime.uni.edu)

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# Culturally Responsive Teaching is... EMPOWERING

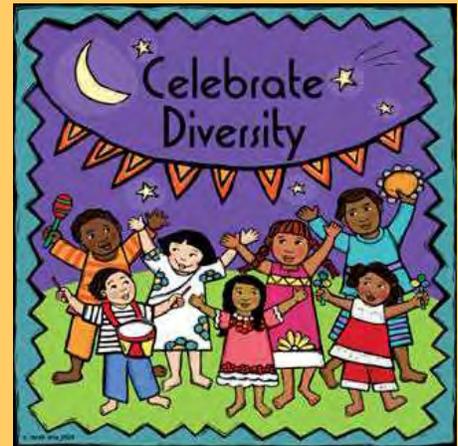
*Enables students to be better human beings and more successful learners*

## EMPOWERMENT...

- academic competence
- self-efficacy = believe they can succeed
- initiative = motivation to persevere

## HOW...

- provide resources
- provide personal assistance
- model positive self-efficacy
- celebrate individual and group accomplishments



## Culturally Responsive Teaching is... Transformative

- Banks (2009) asserts that if education is to empower marginalized groups, it must be transformative. Being transformative involves helping "students to develop the knowledge, skills, and values needed to become social critics who can make reflective decisions and implement their decisions in effective personal, social, political, and economic action" (p. 131).



Information from the "In-Time" website  
at [www.intime.uni.edu](http://www.intime.uni.edu)

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## Culturally Responsive Teaching is... TRANSFORMATIVE

- Respects the cultures and experiences of various groups
- Uses these as a resource for teaching and learning
- Appreciates existing strengths of all students
- Develops student strengths further in instruction

*“Helping students to develop the knowledge, skills, and values needed to be social critics who can make reflective decisions and implement their decisions in effective personal, social, political, and economic action.” (Banks, 1991)*

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# Culturally Responsive Teaching is... Emancipatory

- Culturally responsive teaching is liberating.
- It guides students in understanding that no single version of "truth" is total and permanent.
- It does not solely prescribe to mainstream ways of knowing.
- It incorporates the thinking of diverse ethnic groups in the discourse.



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## Culturally Responsive Teaching is... **EMANCIPATORY**

- It guides students in understanding that no single version of *truth* is complete
- Teachers make authentic knowledge about different ethnic groups accessible to students.

- This freedom results in improved achievement which can include:

- increased concentration, clear and insightful thinking
- more caring and humane interpersonal skills
- better understanding of interconnections within individual, local, ethnic, national, and human identities
- acceptance of knowledge as something to be shared, revised, critiqued, and renewed

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# Culturally Mediated Instruction

## What

- Cultural instruction should incorporate and integrate diverse ways of knowing, understanding, and representing information.

## Why

- Students become active participants in their learning.
- It may decrease unacceptable behavior when students are frustrated with instruction.

## How

- Research students' experiences.
- Devise and use different ways for students to be successful.
- Create an environment that encourages culture.

# Relationship between Culture and School Failure

- Lack of student success stems from a lack of synchronization between students and their teachers, and the school culture and the students' cultures (Irvine, 1990; Howard, 2006).



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## Learning Within the Context of Culture

### What

- Cultural expectations for learning may be different.
- Lessons should be adapted so that they are familiar to the child's culture.

### Why

- Students may feel pressure to remove themselves from their culture.
- This behavior can interfere with development and make learning hindered.

### How

- Teachers should vary teaching strategies
- Teachers should bridge cultural differences by using effective communication.

# Focus 3

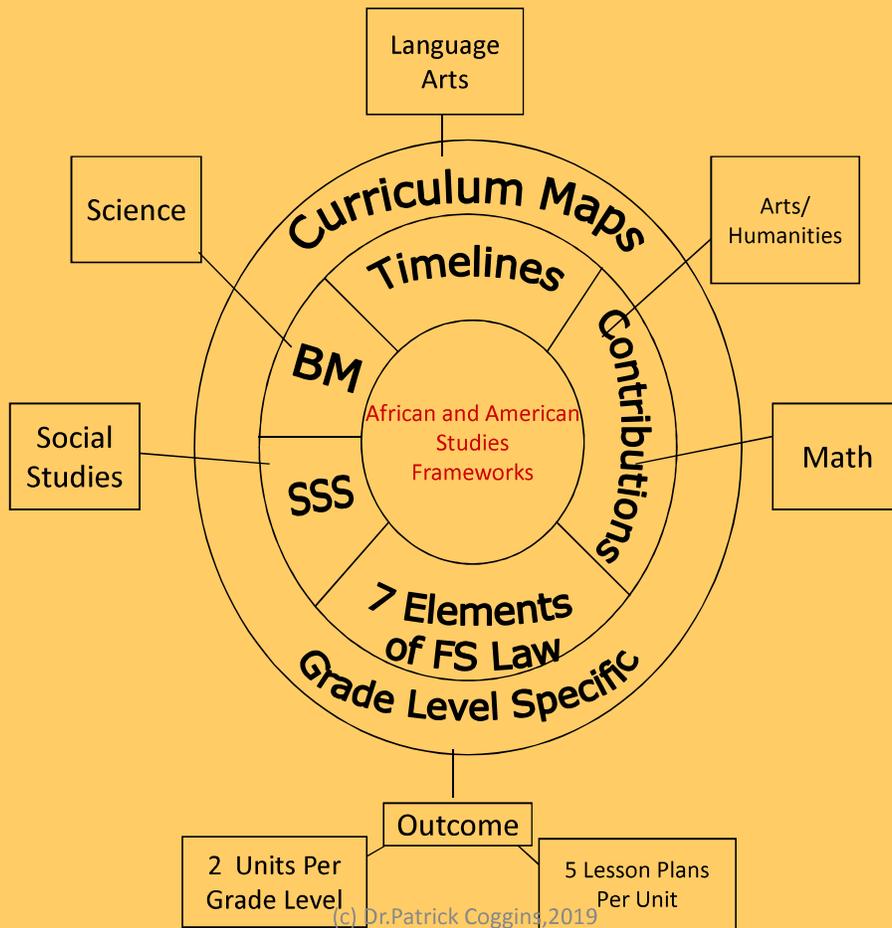
**What are the keys to successful implementation of the curriculum on African and African American Studies?**



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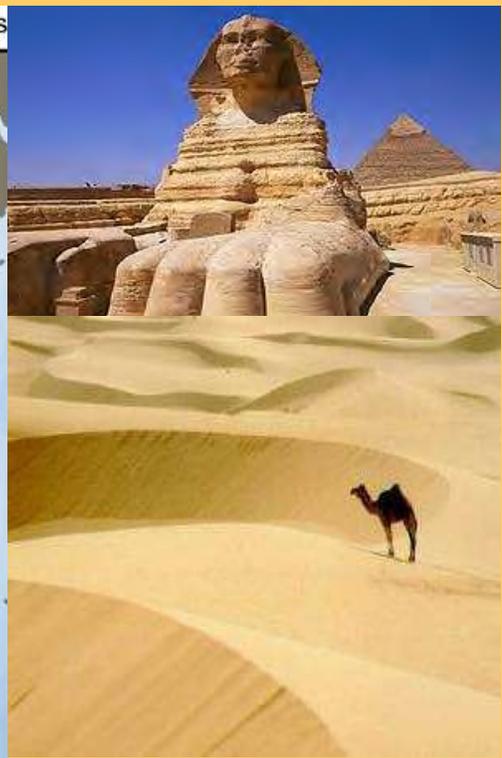
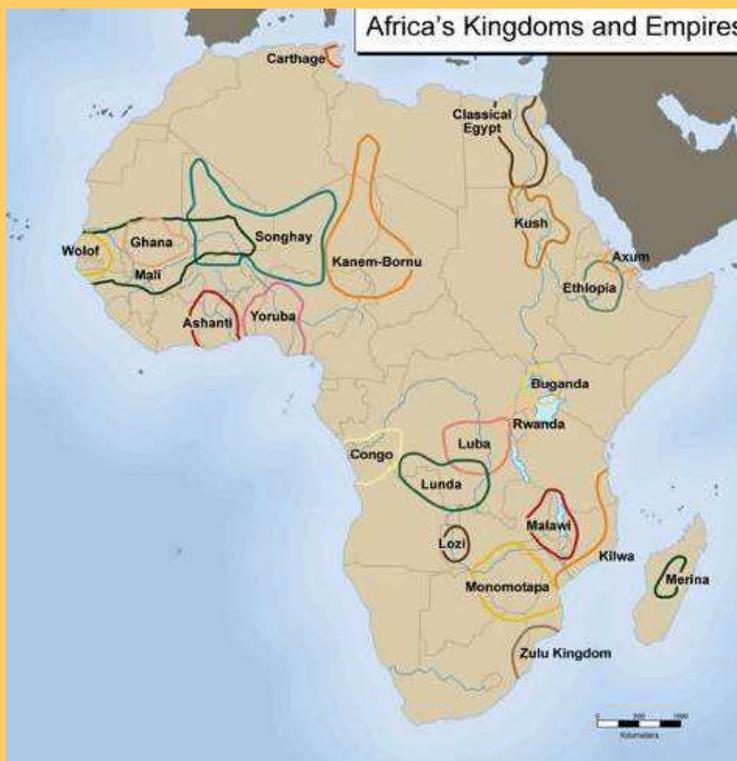
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# Review of the Curriculum Model



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# ***Ancient African /African and African American Studies Curriculum***



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**Alachua County School District Curriculum Framework Concepts To Be Included In The African and African American Studies Curriculum.  
Prepared by Dr. Patrick Coggins, May 24, 2016**

**Instructions: Please Check The Status of Units In Each of These Areas.**

	YES	NO	We Already Teach This
1. African Proverbs			
2. MAAT			
3. KEMET			
4. Moors – North Africans in Spain			
5. African Septimius Severus, Emperor of Rome			
6. Olmec Civilization in Mexico			
7. Greek/Egypt Connection			





**Alachua County School District Curriculum Framework Concepts To Be Included In The African and African American Studies Curriculum.**

**Prepared by Dr. Patrick Coggins,**

**Instructions: Please Check The Status of Units In Each of These Areas.**

	YES	NO	We Already Teach This
8. African Popes in Rome			
9. African Influence on Islam			
10. African Medical Influence			
11. African Scientific Knowledge (math, steel, chemistry, physics)			
12. African University (IPET ISUT AT KARNAK)			
13. Four Golden Ages of Africa			
14. Sahara Desert			
15. Castles and Forts of Ghana			
16. Queens of Africa			



**Alachua County School District Curriculum Framework Concepts To Be Included In The African and African American Studies Curriculum.**

**Prepared by Dr. Patrick Coggins,**

**Instructions: Please Check The Status of Units In Each of These Areas.**

	YES	NO	We Already Teach This
17. Pharaohs of Africa			
18. Africans' Contribution to Science			
19. Blacks in Science			
20. Investors in Africa			
21. Africa's mineral wealth (gold, diamonds, etc.)			
22. Ancient African Art			
23. Geography of Africa (Desert, Aswan Dam, Nile River)			
24. African Kingdoms			
25. African Pyramids			
26. Nubia			



**Alachua County School District Curriculum Framework Concepts To Be Included In The African and African American Studies Curriculum.**

**Prepared by Dr. Patrick Coggins,**

**Instructions: Please Check The Status of Units In Each of These Areas.**

	YES	NO	We Already Teach This
27. Ghana, Mali, Songhay			
28. Languages in Africa – language map			
29. The Black Kings of the 25 <sup>th</sup> Dynasty			
30. Africa-Egyptian presence in Ancient America			
31. Plants and Transplant			
32. Foods of Africa brought to America			
33. African Resistance to slavery			
34. Haiti: the first nation, the second freed community (1803)			
35. Ruby Bridges			





**Alachua County School District Curriculum Framework Concepts To Be Included In The African and African American Studies Curriculum.**

**Prepared by Dr. Patrick Coggins,**

**Instructions: Please Check The Status of Units In Each of These Areas.**

	YES	NO	We Already Teach This
36. African American Enterprises 1600 to present			
37. Kwanzaa			
38. African American Pioneers in Hillsborough County and State of FL			
1. Haitian Revolution			
2. Africans on Christopher Columbus Journey 1492			
3. Jamaican Marooners			
4. Puerto Rican Marooners			
5. Enslavement of Africans 1504-1619			
6. African Slaves in Florida and South			





**Alachua County School District Curriculum Framework Concepts To Be Included In The African and African and African American Studies Curriculum.**

Prepared by Dr. Patrick Coggins,

**Instructions: Please Check The Status of Units In Each of These Areas.**

	YES	NO	We Already Teach This
7. Africans co-founding of St. Augustine			
8. Fort Mose 1506-1760			
9. African Explorers, Balbo Diego el Negro, Estevanico -1492			
10. The Middle Passage			
11. The Caribbean Life			
12. African American inventors			
13. African Americans in the military			
14. Tuskegee Airmen "Red Tails"			
15. Memphis and the Triumph of the Spirit			

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**Alachua County School District Curriculum Framework Concepts To Be Included In The African and African American Studies Curriculum.**

**Prepared by Dr. Patrick Coggins**

**Instructions: Please Check The Status of Units In Each of These Areas.**

	YES	NO	We Already Teach This
16. Little Rock Nine			
17. Brown v. Board of Education			
18. African Americans and Native Americans			
19. African Americans in Florida			
20. African Americans in the Civil War			
21. The Nadir – post Reconstruction			
22. Civil rights and education 1785 to present			
23. Slavery in Canada			
24. Abolition 1789 – 1861			

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**Alachua County School District Curriculum Framework Concepts To Be Included In The African  
 and African American Studies Curriculum.**

Prepared by Dr. Patrick Coggins, May 24, 2016

**Instructions: Please Check The Status of Units In Each of These Areas.**

	YES	NO	We Already Teach This
25. Ruby Bridges			
26. The Reconstruction 1861 – 1915			
27. Great Migration 1915 - 1975			
28. Black Freedom Movement 1954 – 1975			
29. The future contemporary African Americans 1975 to present			
30. Harlem Renaissance			
32. The U.S. Constitution and African Americans: 13 <sup>th</sup> , 14 <sup>th</sup> , and 15 <sup>th</sup> Amendments			
33. Slave rebellions			

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**Alachua County School District Curriculum Framework Concepts To Be Included In The African and African American Studies Curriculum.**

**Prepared by Dr. Patrick Coggins,**

**Instructions: Please Check The Status of Units In Each of These Areas.**

	YES	NO	We Already Teach This
34. The Underground Railroad			
35. Booker T. Washington v. W.E.B. DuBois, Marcus Garvey			
36. Weldon Johnson, Langston Hughes			
37. Literature			
38. Carter G. Woodson			
39. African Americans in sports			
40. African Americans in jurisprudence			
41. African Americans in the visual/applied arts			
42. African Americans performing arts/visual			



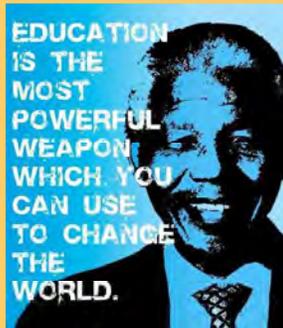


**Alachua County School District Curriculum Framework Concepts To Be Included In The African and African American Studies Curriculum.**

Prepared by Dr. Patrick Coggins

**Instructions: Please Check The Status of Units In Each of These Areas.**

	YES	NO	We Already Teach This
43. African American Nobel Peace Prize Winners			
44. African American Art			
45. African American enterprises			
46. Shirley Chisholm			





**Review of Alachua School District  
Unit Format Checklist  
Prepared by Dr. Patrick Coggins, Consultant**

**Purpose of check list:**

- To ensure consistency in the writing of all units
- To enable the units to be loaded online in a consistent format
- To ensure coverage by subject areas and grade levels

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## Exercise on a Sample Unit

- We will work together to review the curriculum/unit assessment sheet and to determine if this unit you are about to review meets the basic elements of the District's assessment plan.
- Bear in mind that you will be providing the same feedback to teachers in your school who are interested in developing their own unit and have questions about the units already developed and available on-line.



## **Review the Guidelines for Developing Curriculum Products**

- The information that follows will review the model and design of the African American Studies Curriculum
- The district must decide on the General Themes for each Core Subject and grade level. This is a model for you to follow and change based on your own District's curriculum maps.





UNIT CRITERIA	YES	NO	MAYBE
<b>1. Grade Level Identified</b> Comment: Clearly state it			
<b>2. Essential Learnings and Grade Level Expectations stated (3 or more)</b>			
<b>3. Next Generation Standards identified</b>			
<b>4. Evidence that Unit and Lessons linked to Next Generation Standards</b>			
<b>5. Specific subject area stated (e.g., Social Studies, Language Arts, Science, etc.)</b> Comment: Yes. Career and Technical			
<b>6. Three or more learning objectives for each lesson</b>			

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	YES	NO	MAYBE
<b>7. Five separate lessons per unit (equivalent to five days)</b> <b>Comment: Excellent and well laid out for teachers.</b>			
<b>8. Infusion Point in Standards and Curriculum scope and sequence stated clearly</b> <b>Comment: Not clearly stated.</b>			
<b>9. Are Timelines included where relevant to unit</b> <b>Comment: Could include one.</b>			
<b>10. Cultural Content/Contextual information to be taught/provides brief background to teacher/student (references used stated)</b> <b>Comment: Expand</b>			
<b>11. Each lesson includes clear teacher and student activities linked to learning the objectives and the unit</b>			





	YES	NO	MAYBE
<b>12. Critical thinking skills (1-3) identified</b> <b>Comment: Expand with specifics</b>			
<b>13. Research skills (1-3) identified</b> <b>Comment: Expand with specifics</b>			
<b>14. Unit and Lesson Assessment Plan are descriptive and clearly stated</b>			
<b>15. Technology skills identified for each lesson plan</b>			





	YES	NO	MAYBE
16. Evidence that unit is linked to the seven elements of the African and African American Law 1003.42 (2)(h) 2002.			
17. A very detailed set of references broken down by a) Texts referenced b) Electronic links clearly referenced			
18. Did the unit focus on a) Mainly African Americans b) Mainly Africans in Caribbean c) Mainly Africans in South America d) Mainly Africans in Africa e) Mainly a combination			
19. Other, specify			

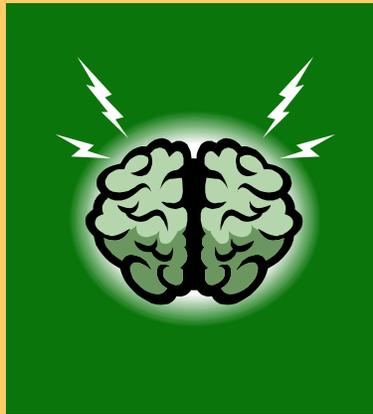
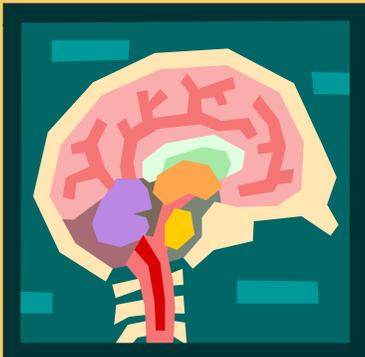
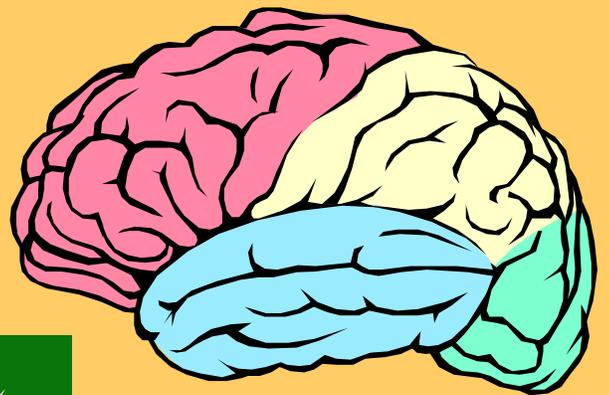
**I hereby certify that I have followed the above check list and included the necessary information as part of my review of the complete unit.**

\_\_\_\_\_ - Unit Evaluator

**Date:**



# Brain Break



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# Post-Test: Global Knowledge Test about African Descent Peoples

1	2	3	4
Who was the father of Negro History Week?	Who invented the traffic signal?	Who invented blood plasma?	Who was the African-American who invented the cell phone?
Who revolutionized the electric microphone?	Who invented the floppy disk and floppy drive?	Who invented the camera with use of ultraviolet light?	Who invented the hydrostatic lubrication for locomotive engines?
Who invented the electric lamp?	Who invented the telephone/telegraph system and automated airbrake?	Who developed the steamboat propeller?	Who invented the fountain pen?
Who patented the blimp in 1887?	Who patented the pencil sharpener in 1897?	Who developed the golf tee?	Who did the first heart surgery?
Who developed the machine for sewing shoes?	Who received patents for creating horse reins, horse yolk design, and horse and carriage devices?	Who developed a steam engine for a warship and sold the patent to buy his freedom?	Who was the first African-American woman to receive a patent for inventing the ironing board?

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## Managing Cultural Competence: A Final Perspective

“THE ATMOSPHERE YOU CREATE DETERMINES  
THE POSITIVE CROSS-CULTURAL RESULTS  
YOU PRODUCE.”

*“Imagination is more important than Knowledge.”*  
(Albert Einstein)

*“The future never first happened, it was created.  
We must create a culturally sensitive, linguistic,  
and culturally competent classroom/school  
environment.”*  
(Coggins)

*So it is all about “students, faculty, and  
administrators celebrating cultures in  
an inclusive atmosphere.”*  
(Coggins)



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# Thank you!

*"A good plan vigorously executed right now is far better than a perfect plan executed next week."*

*(General George Patton)*

*"There are risks and costs to a Program of Action - But they are less than the long range risks and cost of comfortable inaction."*

*(John F. Kennedy)*



## **PERSONAL RESPONSIBILITY PRINCIPLE**

**“The price of greatness is taking Responsibility for what you say and do.” (Winston Churchill)**

**I cannot be responsible for someone I cannot change and that is you. I must be responsible for myself and the things I say or do in the conduct of myself. Only you have the power to change the things you do and yourself. If you will accept personal responsibility for your own behavior, and I accept personal responsibility for my behavior, then, together we will influence others around us to accept the same responsibility for the things they say or do and their behavior. (Coggins, 2001)**



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**APPENDIX R: Agenda – October 18, 2019**

**African American Studies Curriculum Writers' Training**

Agenda

African American studies Curriculum Writer training

10/18/2019

- 1) Introduction
  - a. Dr. Patrick Coggins
- 2) Using trade books to infuse content
  - a. ???
- 3) Culturally Responsive teaching
  - a. Dr. Patrick Coggins
- 4) Curriculum Infusion
  - a. Dr. Patrick Coggins
- 5) Lunch
- 6) Curriculum Writing training
  - a. Elements of a Unit/ Module
  - b. Lesson Format
  - c. Unit/ Module Rubric
  - d. Critique Sample Unit
  - e. Process of Unit Approval/ Rewriting
- 7) Group planning
  - a. Topic selection
  - b. Scope and sequence

# **The School District of Alachua County Presentation of the African and African American Studies Curriculum Initiative**

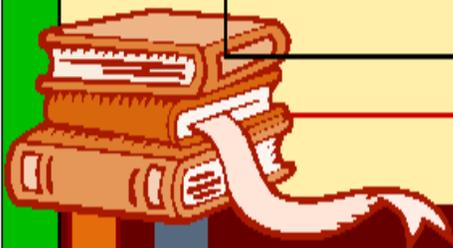
Overview of the Legal, Structure  
and Curriculum Requirements

**Alachua County African and African  
American Studies Writing Team**

Implementation of the African and African American Studies Curriculum Initiative

by  
Dr. Patrick Coggins, Lead Consultant  
Ph.D., JD, LLD (Hon), EdS., M.S  
And Team of Consultants  
October 18, 2019

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# **Presentation to Educators Alachua County African and African American Studies Curriculum Initiative**

## **Implementation of the K-12 Comprehensive Interdisciplinary African and African American Studies Curriculum Initiative**

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**Purpose is to Provide Alachua County Teachers strategies for Writing the Units and Lesson/Modules on African and African-American Studies Curriculum Initiative**

**The purpose of this Presentation is to appraise the Teachers about the Implementation processes related to the African and African American Studies Curriculum Initiative.**



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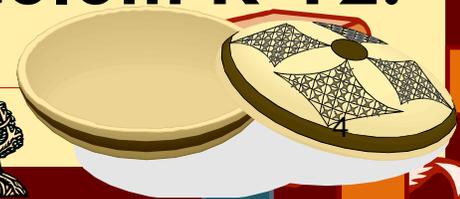


## PURPOSE:

The goal of today's session is to provide Educators and Administrators with practical methods that will assist in the writing of the Curriculum that will enable the Teaching of African and African American Studies Curriculum K-12.



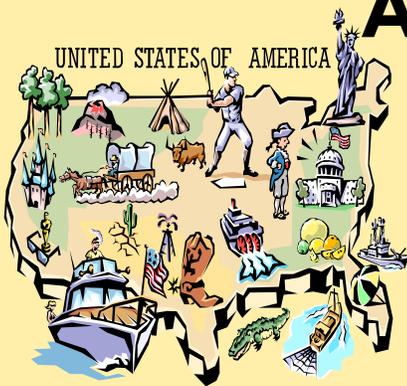
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# AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM FRAMEWORKS AND WRITING MODEL

## THEME:

**Building a bright future based  
on real student achievement for  
African American and all  
Students.**



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# OBJECTIVES:

- 1. To provide insights into the Florida Statute 233:061 (1)(g), (1994), as amended by Florida Statute 1003.42(h) 2002 ...required instruction in African and African American Studies.**
- 2. To review the seven (7) elements of the African and African American Studies Model.**
- 3. To provide writers/educators with application techniques that enable the infusion of content across subject areas.**
- 4. To provide writers/educators with strategies to link African American Studies to the District, State Standards and Benchmarks while integrating relevant content.**



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# The Ultimate Goal of Today's Session

- To enable writers to begin the process of selecting topics and start writing units that are relevant to curriculum goals for teaching the African and African American Studies and Cultures while enhancing the academic achievement for all students



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## WHY THE AFRICAN AND AMERICAN STUDIES CURRICULUM IS ESSENTIAL?

### FOCUS IS:

- To Correct past omissions and inaccuracies.
- Supplement partial information which is lacking in many textbooks.
- To Integrate African and African American Studies and Contributions.
- Avoid teaching African America History as an appendage.
- To Go beyond teaching African American History during Black History month of February.
- To Develop units written by teachers as “Teacher Friendly” resources.
- Involve the Community in the content of the local history and other areas.



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## *Specific Objectives of the African and African American Studies Curriculum Initiative*

The Objectives include:

### Short Term:

- 1. Affirm the Implementation of the African and African American Studies curriculum by teaching rigorous elective and infused courses in African and African American Studies.**
- 2. Achieve Exemplary Status in Spring of 2020 from the Florida Commissioner of Education African American History Task Force.**

### Long Term Goals:

- 1. To systematically infuse African and African American Studies and Contributions into core subjects including Language Arts, STEAM, Humanities, Social Studies and other subjects within the scope of the seven (7) elements of the African and African American Studies Model.**
- 2. Secure consensus on the African and African American Studies Curriculum Frameworks to be implemented as a seamless part of the District's curriculum.**
- 3. Assist in "Closing the Achievement Gap "**



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# Overview of African and African American Studies Curriculum



## The Rationale “The Why”

The African and African American Curriculum will be one of the vehicles to enhance student achievement and close the achievement gap with the infusion of the legacy and roots in Ancient Africa, the Diaspora, the Americas and the world. Unique perspectives on freedom, justice, and equality are major portions of this evolving legacy that will be infused in the African and African American studies Curriculum.

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## ***Overview cont'd***

### ***The Vision "The What"***



The African and African American Infusion Curriculum will enable students to experience a school culture of inclusiveness and respect for all cultures through the infusion of the African and African American studies content throughout the district's curriculum.

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## ***Overview cont'd***

### ***The Mission "The How"***



To develop and infuse the African and African American historic and contemporary experiences into the ACPS Curriculum This infused K-12 curriculum will show the rich contributions of Africans and African Americans in Florida, United States and the world.

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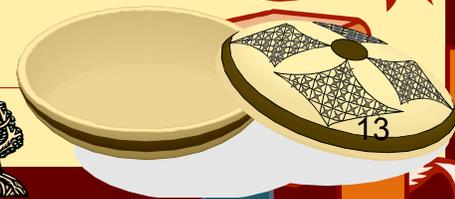
# FOCUS I



**The Factors which are driving  
the implementation of the  
Florida Statute  
233:061.(2),1994 as  
amended by Florida Statute  
1003.42 (2)(h)2002**



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# NO TIME FOR MISTAKES

- ❑ “There is no mistake so great
- ❑ As the mistake of not going on”
- ❑ You were running a good race, who cut in on you and kept you from obeying the truth”( Galatians 5:7)



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# THE NEW FLORIDA LAW



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## Understanding the Florida Educational Goals and Laws that are included in Florida Statute 1003.42,(1994), as Amended (2002)

- The Declaration of Independence***
- Republican Form of Government***
- U.S. Constitution***
- Flag Education, Display and Flag Salute***
- Civil Government***
- History of Holocaust (1933-1945)***
- History of African Americans***
- Study of Hispanic Contributions to the United States***
- Study of Women's Contributions***
- Character Development***
- Education for Speakers of Other Languages (ESOL) FS 1011.62***
- Accomplished Practices**  
***Diversity: Uses teaching and learning strategies that reflect each student's culture, learning styles, special needs and socio-economic background.***

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# The Florida Statute

In 1994 and 2002, the Florida Legislature passed the following law that required instruction for African and African American History:

“§ 233.061 (2) (g) 1994 and 1003.42 (2) (h) 2002 as amended, F.S. reads, *“The history of African Americans, including the history of African people before the political conflicts that led to the development of slavery, the passage to America, the enslavement experience, abolition, and the contributions of African Americans to society.”*”



***This law provides that, “Members of the instructional staff of the public schools shall teach efficiently and faithfully, using books and materials required, following prescribed course of study, and employing approved methods of instruction.”***

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# *Why Teach It? It is the Law*

- To teach African and African American Studies **is to teach American history**
- The research shows that teaching African and African American Studies:
  - Enhances **self esteem** of African American and all children.
  - Increases **student academic performance.**
  - Increases ***positive perception of African Descent and African Americans*** as a group in American society, the world and especially Alachua County.

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# Strengthening Self Efficacy and DEBUNKING THE DEFICIT MODEL

**Cognition is shaped by ideas/information.**



***“When an individual fails to teach or learn their history and culture sooner or later it will be forgotten and the individual or group will be rendered nameless and faceless.”***

**Carter G. Woodson (1926)**

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# Paradigm Shift is Calling

## Chinese and Japanese argue:

*"When a student is not succeeding and have low scores, it is a not sign of low ability, but rather, it should be evidence that the student has not yet achieved his/her potential through persistence and hard work"*



(Stevenson & Sigler 2003, Gay, 2003)

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# *African and African American Studies Curriculum Initiative*

- ❑ Theme:
  - ❑ Building a bright future based on real student achievement for African Americans students and all students in the School District of Alachua County.



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Knowing the difference?

# Moral vs Legal requirement in Florida



## MORAL VS. LEGAL ISSUE?

- *THE QUESTION THAT EACH EDUCATOR MUST ANSWER AS HE/SHE CONTEMPLATES THE TEACHING OF THE CURRICULUM IN AFRICAN DESCENT AND AFRICAN AMERICANS IS; "WHETHER THE DRIVING FORCE IS A MORAL IMPERATIVE OR A LEGAL IMPERATIVE REQUIRED INSTRUCTION FROM K-12 ALL SUBJECT AREAS?"*

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## MORAL REASON FOR TEACHING AFRICAN AMERICAN HISTORY TODAY

- **Dr. Carter G. Woodson, in his 1957 book on the Miseducation of the Negro argued vigorously that his research (1926-1950s) showed that the failure to teach African Americans their history has been the source of miseducation.**
- **Dr. Woodson's research in 1926 can be summarized in his own words,**
  - ***“When a group or ethnic group fails to teach their history and culture, sooner or later that history and culture will be forgotten and the group or ethnic group will be rendered nameless and faceless.” (Woodson, p.27)***



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# ACADEMIC ACHIEVEMENT IS POSSIBLE

- ❑ COGNITION IS SHAPED BY THE IMAGES We receive and perceive such as "CCI"
- ❑ CULTURE AND CULTURAL INFORMATION
- ❑ EVIDENCE THAT PHD IN 2010 from FAMU FOUND THAT *"THE students who received the African and African American Studies content did better on FCAT TESTS"*
- ❑ Banks(2009) found that *"There is a strong relationship between culture and positive academic performance"*

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# THE DANGER OF A SINGLE STORY

TED  
Talks

Novelist Chimamanda Adichie tells the story of how she found her authentic cultural voice -- and warns that if we hear only a single story about another person or country, we risk a critical misunderstanding.



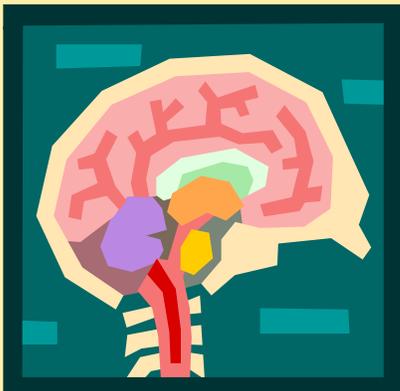
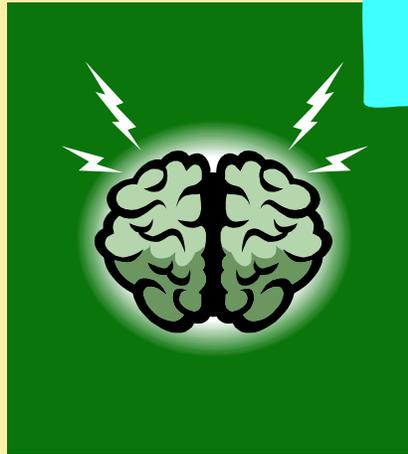
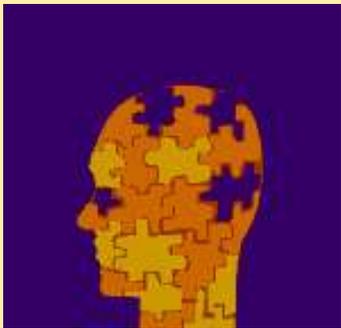
*"The single story creates stereotypes and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story."*

*-Chimamanda Adichie*

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# Brain Break



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# Ice Breaker: General Knowledge of US and World Studies Bingo

What is the title and number of the state statute passed in 1994 for teaching African American history?	When is Kwanzaa celebrated?	What was the name of the original first freed African town in Florida?	Name a renowned African American neurosurgeon.	Who helped found St. Augustine?
Who was Bartholome de las Casas?	What is the African name for Egypt?	Name the group known as the Black Birds and/or Red Tails during World War II.	First man to reach the North Pole.	Name the school superintendent who wrote, "Lift Every Voice and Sing."
Name the one country that freed Africans migrated to after the 1865 emancipation.	Who was the first female millionaire of African descent?	Name four African American colleges or universities (HBCU) located in the United States of America.	Which amendment gave Africans citizenship?	Name the educator who founded a college with only \$1.50 for African American girls.
What year were Africans brought to the Americas?	Who is the African American inventor of blood plasma?	Who is the African Father of medicine?	Which is the oldest university in Africa?	What is the MAAT?
List the date and the names of 2 of the leaders of the Haitian Revolution.	Trinidad, a Caribbean Nation, produces what two key products for export?	Name one African descent pope.	What Black female led the campaign against lynching and abolition?	Who was the first NAACP legal mastermind that paved the toad to the 1954 Brown vs. Board of Education suit that was decided by the U.S. Supreme court?

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# CULTURALLY RESPONSIVE

- THE TIME has come for us to focus on the deeper aspect of our student's culture, (Banks, 2009)
- We tend to focus on the surface culture and miss the deep culture's meanings and needs



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# Two types of cultures

- ❑ Material Culture - SURFACE
- ❑ Immaterial Culture - DEEP

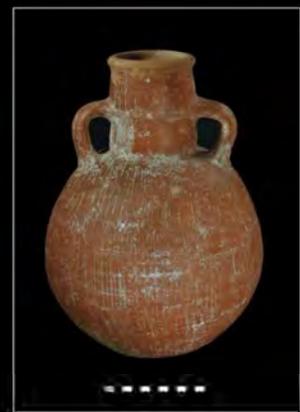


- ❑ **Material - SURFACE**
- ❑ This specifically represents the external the external and observable processed which we see as part of the composite of one's culture. Some examples of material culture are:

- ❑ **Artifacts**
- ❑ **Language**
- ❑ **Dress**
- ❑ **Behaviors**
- ❑ **Color**
- ❑ **Food**
- ❑ **Songs**
- ❑ **Others (explore)**



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# Two types of Cultures

## Immaterial - DEEP

- This specifically represents the internal or intrinsic processes, which we cannot see. It is the oral culture, which requires cultural translators. Some examples of immaterial culture are:

- Myths
- Folklore
- Stories
- Feelings
- Values
- Oral Culture
- Spiritualism
- Message behind the values
- Others (explore)



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## Surface culture

Food

Language

Clothing

Dance

Proximity

Music

Spiritual beliefs

Respect

Values about education

Treatment of elders

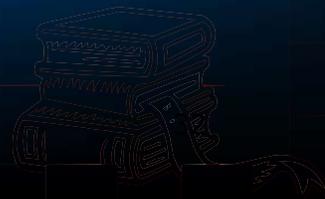
Child-rearing practices

Power distance

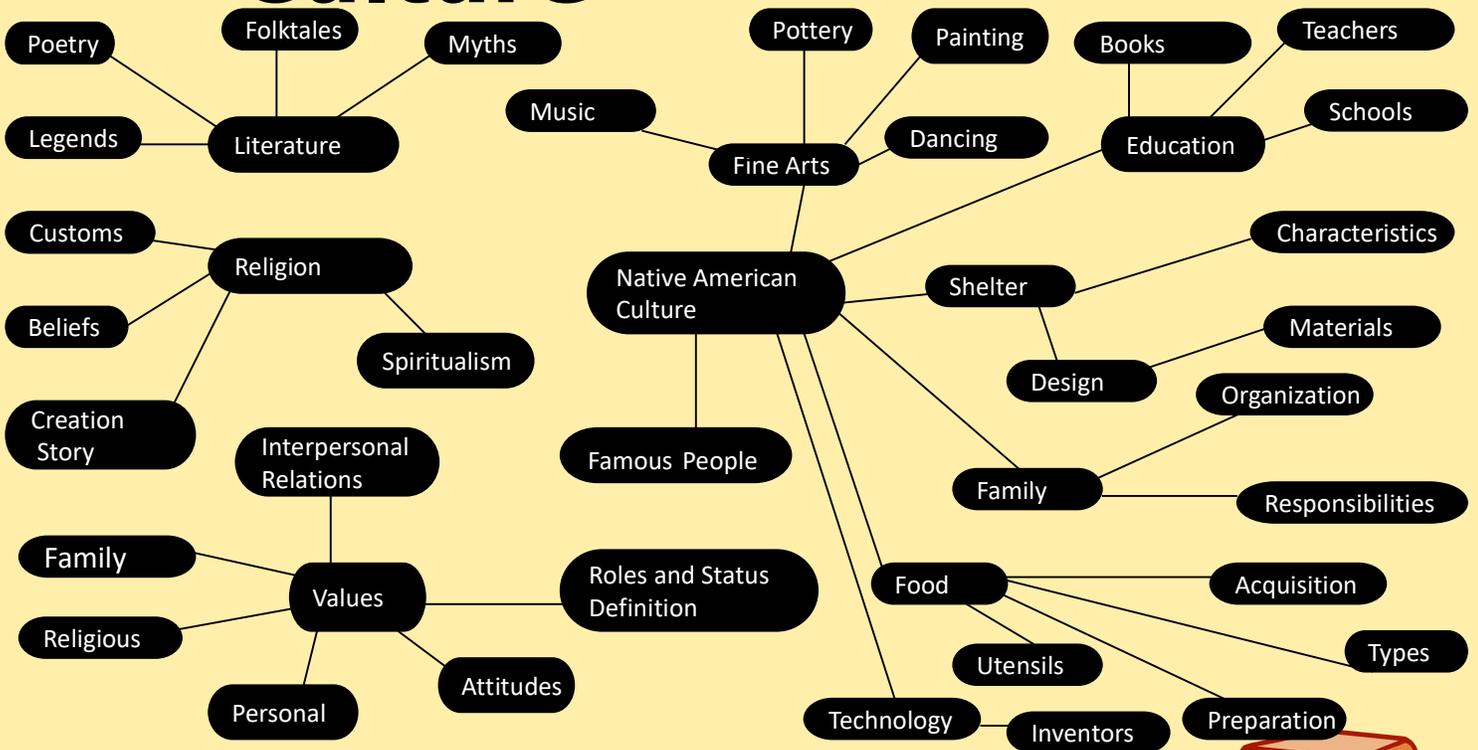
Courtship and marriage

## Deep culture

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# Native American Culture



## THE FLORIDA STATUTE

In 1994 and 2002, the Florida Legislature passed the following law that required instruction for African and African American History.

**“§ 233.061 (2)(g) 1994 and 1003.42(2)(h) 2002 as amended, F.S. reads, “The history of African Americans, including the history of African Peoples before the political conflicts that led to the development of slavery, the passage to America, the enslavement experience, abolition, and the contributions of African Americans to society.”**”



*This law provides that, “Members of the instructional staff of the public schools shall teach efficiently and faithfully, using books and materials required, following prescribed course of study, and employing approved methods of instruction.”*

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## African American Studies Law 1003.42. (2002) Required Instruction

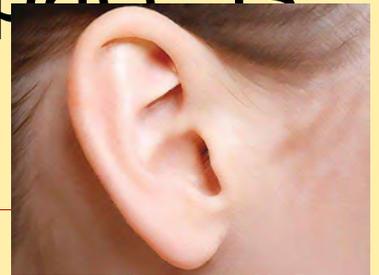
“(2) Members of the instructional staff of the public schools, subject to the rules of the State Board of Education and the district school board...

Shall teach **efficiently** and **faithfully**, using the books and materials required, following the prescribed courses of study, and employing approved methods of instruction, the following:”



# WHAT WE HEAR DETERMINES OUR DESTINY

- ❑ “It is not what you tell people that counts
- ❑ It’s what they hear”
- ❑ “In the space age.....
- ❑ The most important space is between the ears”



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# The Curriculum will Focus On?

- ❑ 1. The seven (7) elements of the requirement in 1003.42(2)(h)2002
- ❑ 2. Recommended content areas for teachers to include in the curriculum
- ❑ 3. Develop units, and lessons/modules in the content areas and post these electronically.

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# THE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

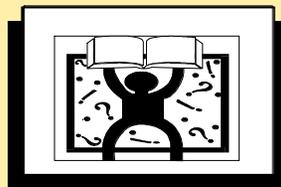
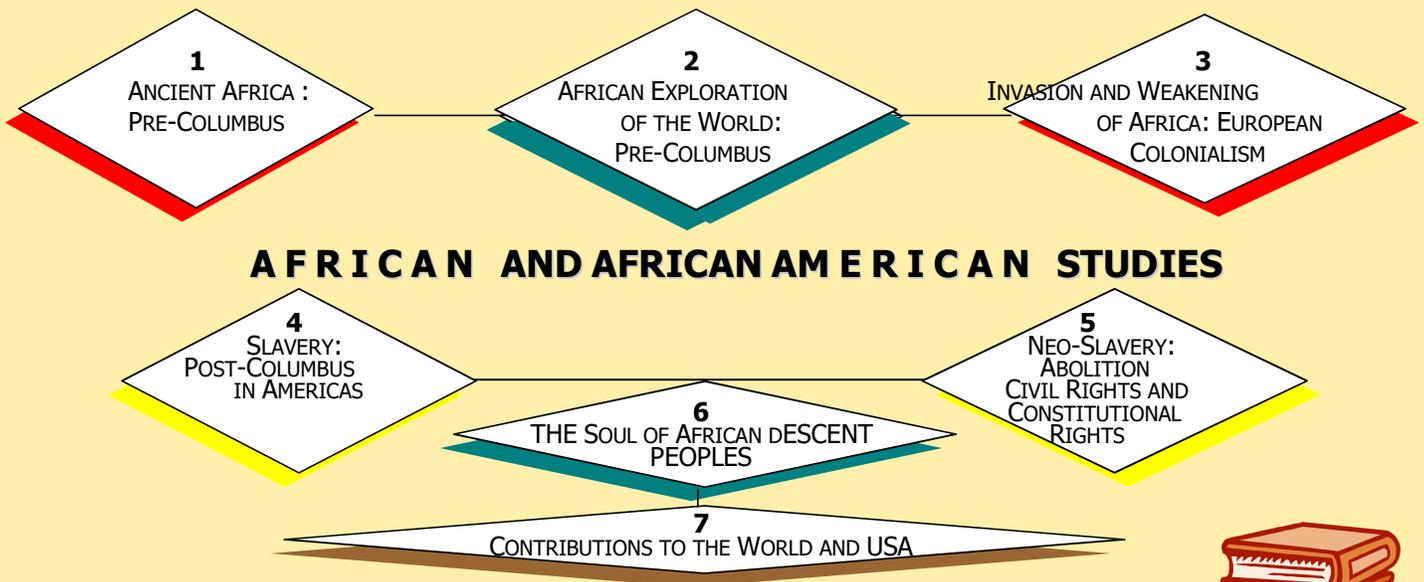


FIGURE 1



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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## OUTLINE

<b>1. Ancient Africa: Pre-Columbus</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Kingdoms</li> <li><input type="checkbox"/> Classical Civilizations</li> <li><input type="checkbox"/> Diaspora</li> <li><input type="checkbox"/> Contributions</li> </ul>	<b>2. African Explorations of the World: Pre-Columbus</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Trade</li> <li><input type="checkbox"/> Moors</li> <li><input type="checkbox"/> Explorations</li> <li><input type="checkbox"/> African Explorers in the World</li> <li><input type="checkbox"/> African Presence in Europe</li> <li><input type="checkbox"/> South America, Americas and the World</li> </ul>	
<b>3. The Invasion and Weakening of Africa</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> European colonialism</li> <li><input type="checkbox"/> European exploitation</li> <li><input type="checkbox"/> Slavery</li> <li><input type="checkbox"/> Tribal/National Conflicts</li> <li><input type="checkbox"/> The expansion of Sahara desert</li> </ul>	<b>4. Slavery: Post-Columbus in the Americas</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Slave Trade</li> <li><input type="checkbox"/> Slavery in North America</li> <li><input type="checkbox"/> Slavery in South America</li> </ul>	
<b>5. Neo-Slavery: abolition, Civil Rights and Constitutional Rights</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Abolition</li> <li><input type="checkbox"/> Bill of Rights</li> <li><input type="checkbox"/> Struggle for Civil Rights</li> </ul>	<b>6. The Soul of Africans and African Americans</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Myths</li> <li><input type="checkbox"/> Values</li> <li><input type="checkbox"/> The Harlem Renaissance</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Myths</li> <li><input type="checkbox"/> Resources</li> </ul>
<b>7. Contributions of African Americans to the United States of America and to the World</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Art-Literature-Music-Politics-Science-Religion-Medicine and other areas.</li> </ul>		



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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## 1. Ancient Africa: Pre-Columbus

- ❑ Kingdoms in Africa
- ❑ Four Golden Ages of Southern Africa 1) First Pyramid Age 2700BC-2160 BC, 2)Age of Classical Literature2140 BC-1784 BC, 3) Grand Golden Age 1554 BC-1070 BC and 4)500 BC to 1500 AD, Trade, Architecture, Arts, Culture
- ❑ Classical Civilizations in Africa
- ❑ Diaspora across Africa ,Asia, Pacific Islands and Latin America
- ❑ Contributions of Ancient Africa to the World
- ❑ MAAT- Reciprocity, Justice, Truth, Balance, Order, Harmony, Propriety
- ❑ First Civilization of Europe was established in Crete in 1700 BC
- ❑ The ancient Universities that were frequented by Europeans and others
- ❑ The role of Arabs in Africa
- ❑ Africans in sciences --Imhotep

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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## 2. **African Exploration of the World: Pre-Columbus**

- ❑ Trade across world
- ❑ Moors in Spain
- ❑ Explorations in Asia, Pacific, Europe and Latin America
- ❑ African Explorers in the world
- ❑ African Presence in Europe
- ❑ African presence in South America, North America and the world
- ❑ Hannibal defeats Romans and occupy Rome and Italy
- ❑ African Popes: Victor 186-197 AD, Miltiades 311-314 AD, Gelasius
- ❑ 1492 Africans travelled with Columbus
- ❑ The Olmecs in the Americas in 1200 AD
- ❑ 1501 First Slaves transported to Hispaniola
- ❑ 1538 Stefanick explorer explored the South West of North America

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# The Olmec History

[www.youtube.com/watch?v=pzslPfShMzw](http://www.youtube.com/watch?v=pzslPfShMzw)



# Lost History of Africans in America

[www.youtube.com/watch?v=73iM9nUTnGI](http://www.youtube.com/watch?v=73iM9nUTnGI)



# African Presence in Pacific/Hawaii

- ❑ THE PACIFIC Islands of Hawaii, New Zealand, Australia cries out for the African Presence
- ❑ VIDEOS



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# Overthrow of The Hawaiian Queen and Kingdom



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## Today we need to look at some additional voices

- I have been exploring the Pacific in terms of Hawaii and asked the question who founded it? The one answer is Captain Cook in 1778. No?????????????.....
- But a more plausible answer is Africans/Polynesians who lived there centuries before and occupied the land until US marines overthrew Queen Liliuokalani(1891-1893)....an African descent woman. Thus manifest destiny struck with their defeat and they were replaced on the pineapple, sugar, and sandalwood plantations by Japanese, Puerto Ricans, Filipinos, Koreans, Portuguese, others. Thus we need to look at connections in Australia, New Zealand, Filipines ,Togo, Guam see connections why are people African descent people like me lived there before the Europeans came

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# How the Africans/Polynesians



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# The Native Black People of the Philippines



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# Negritos of the Philippines

- <https://www.youtube.com/watch?v=KTJKOF7Twzw>

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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## 3. The Invasion and Weakening of Africa

- European Colonialism
- European Exploitation
- Slavery as a long system that began in 1501 until 1808
- Tribal/National Conflicts that enabled enslavement
- The Expansion Sahara Desert
- The resistance to slavery across Africa including Queen Nzinga
- The invasion of Africa by the Arabs
- Understanding the complicity of Africans
- Understanding the role of the Arabs in the slave trade

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AN EFFECTIVE MODEL FOR AFRICAN AND  
AFRICAN AMERICAN STUDIES CURRICULUM

## 4. **Slavery: Post-Columbus in the Americas**

- Slave Trade in general
- Slavery in North America
- Slavery in South America
- Slavery in Europe
- Slavery in Asia
- Resistance to enslavement in Guyana, Jamaica, Puerto Rico, Brazil, Pacific Islands, and North America Louisiana, Carolinas
- St. Augustine 1565
- Fort Mose
- The 1804 Haitian defeat of the Napoleon and the Louisiana Purchase by the USA

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## AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

### 5. **Neo-Slavery: Abolition, Civil Rights and Constitutional Rights**

- Abolition
- Bills of Rights
- Struggle for Civil Rights
- The underground Railroad and the coalition of Blacks and Whites
- Slavery in Canada
- The Colonization movement back to Africa with Sierra Leone, Jamaica, Liberia,
- The emancipation Proclamation in 1865
- The Civil War and its impact on the slavery system
- The Trail of Tears and the migration of slaves to Oklahoma
- The rescue of slaves by native Indian Nations and tribes in USA and North America



# The African Diaspora

## Haitian Revolution



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# The African Diaspora

## Jamaican Slave Rebellion

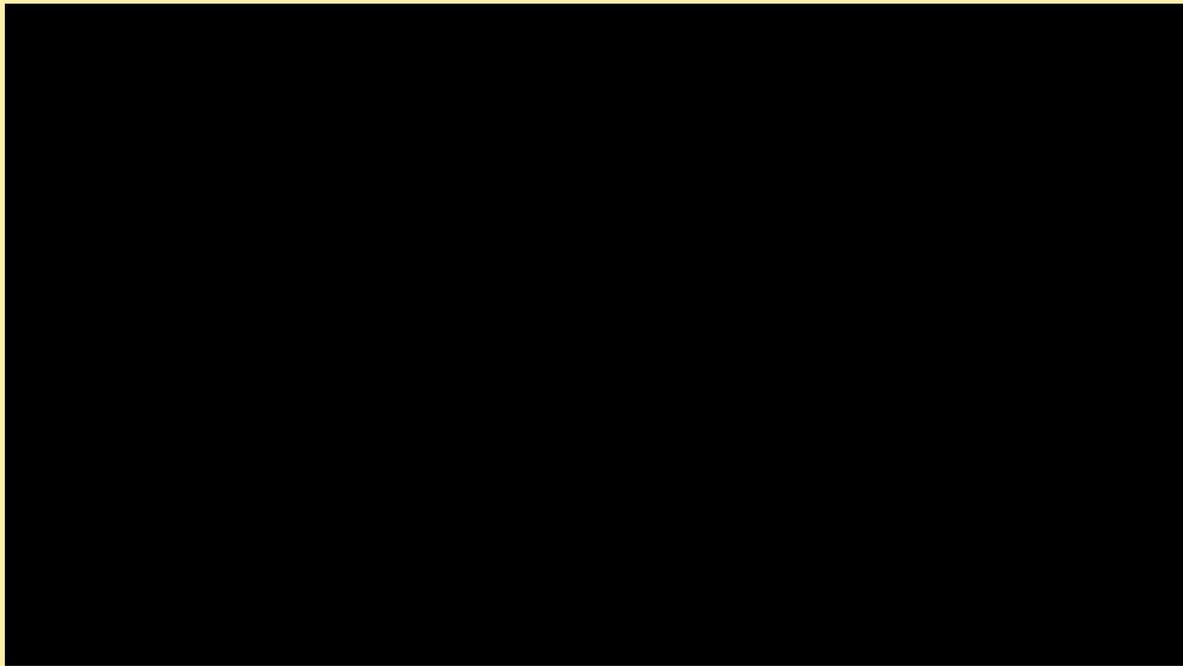


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# The African Diaspora

Louisiana Uprising of 1811

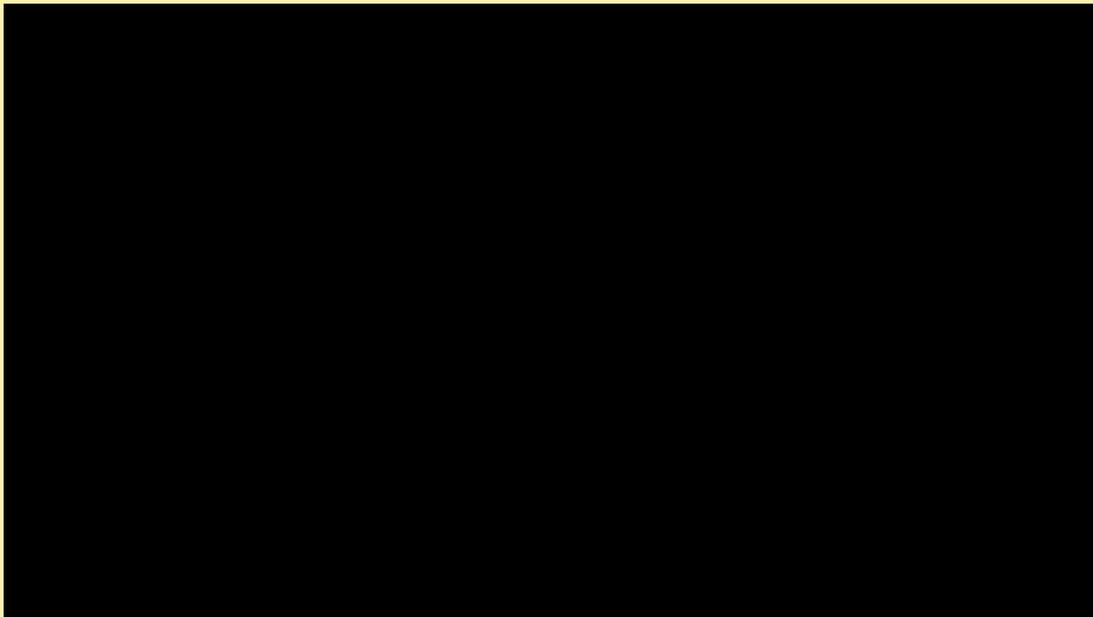


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# The African Diaspora

Slave Rebellion in Guyana - Cuffy



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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## ❑ 6. The Soul of Africans and African Americans

- ❑ Myths
- ❑ Values of the MAAT and the Kwanzaa
- ❑ The Harlem Renaissance
- ❑ The inventions of Africans and African American in the Arts, Sciences, Technology, Engineering, the Ahmed (Rhind) Papyrus and Moscow Papyrus. Problems solved predated the Greek mathematics' by 2000 years
- ❑ The role of music, jazz, spirituals and classical
- ❑ The role of Africans like St. Augustine in Catholic Theology and the three African Popes in Rome
- ❑ African involvement in Islam like Bilal and was second only to Prophet Mohammed.
- ❑ Imhotep(2800 BC) the father of Medicine and was defied by the Greeks. The Hippocratic oath is dedicated to Aesculapius(Imhotep).
- ❑ Africans founded the first University called Ipet Isut at Karnak. Moors established over 17 universities. Moors gave Europe first paved and lighted streets and kept science alive while Europe was in its dark ages(Read "From the Browder File" Tony Browder, 1989).

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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

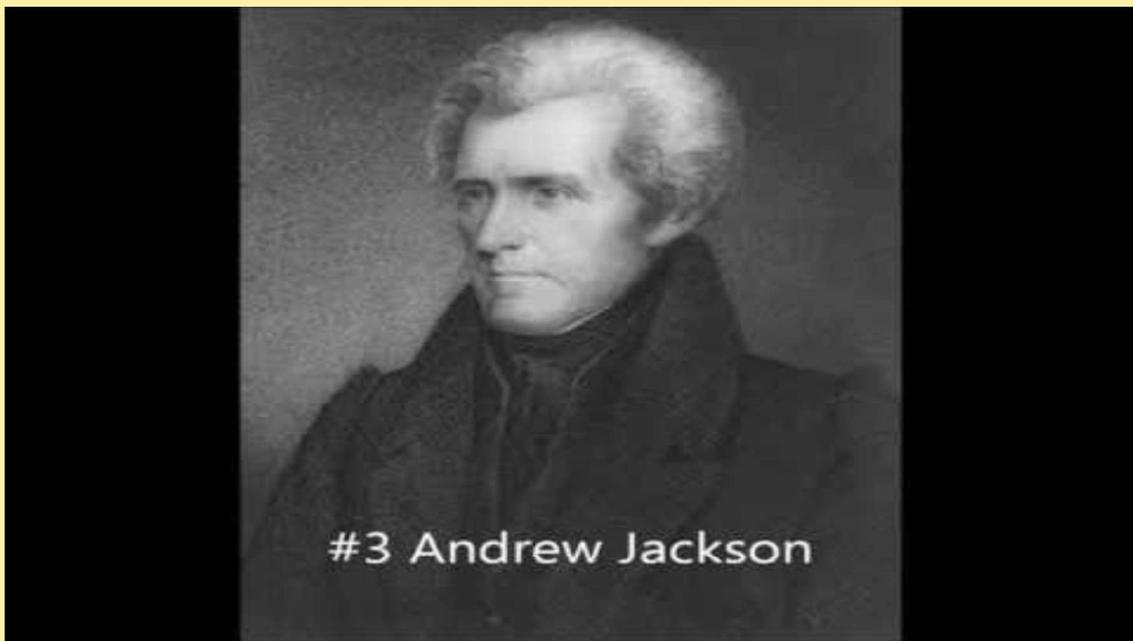
## ❑ 7. Contributions of African Americans to the United States of America and to the world

- ❑ Art-Literature-Music
- ❑ Politics-Science
- ❑ Religion- St.Augustine,Bilal
- ❑ Medicine
- ❑ Space science ..."Hidden Figures Movie"
- ❑ Development of the Historically Black Colleges and Universities
- ❑ The Tuskegee Airmen and military contributions
- ❑ Founding of Hawaii, New Zealand, Australia, Asia, Caribbean, Latin America
- ❑ African American Inventors
- ❑ The African President's of the United States and Caribbean, South America
- ❑ Noble Prize Winners
- ❑ Contributions in arts, sports, politics, education
- ❑ And other areas

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# The seven Black presidents of America before Barack Obama

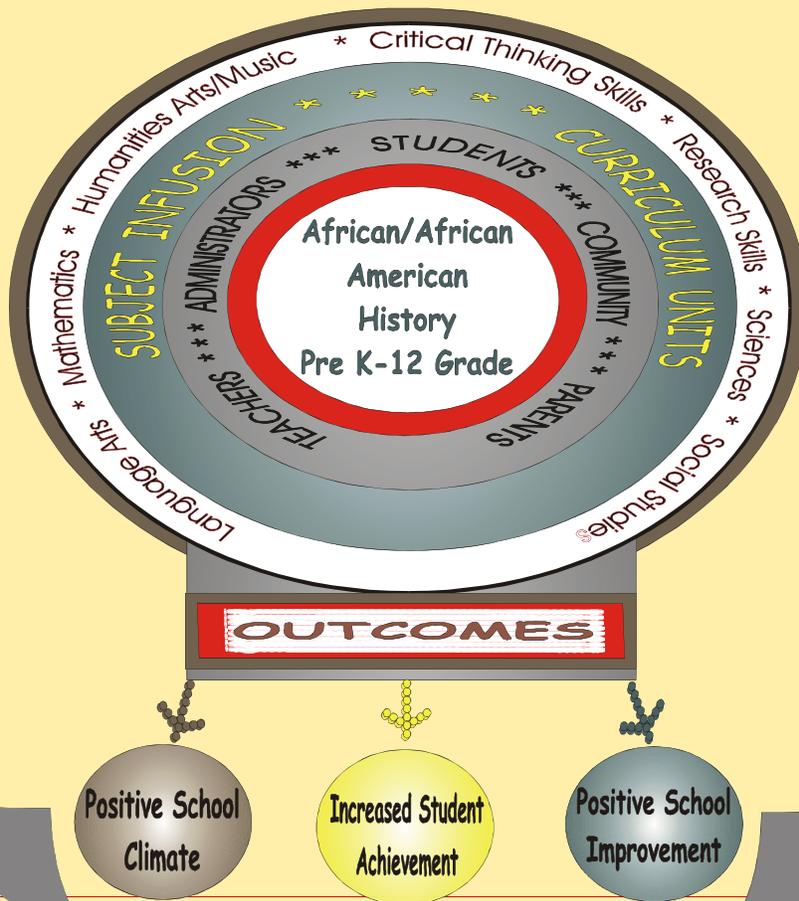


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# The African and African American History Infusion Model

By Dr. Patrick Coggins



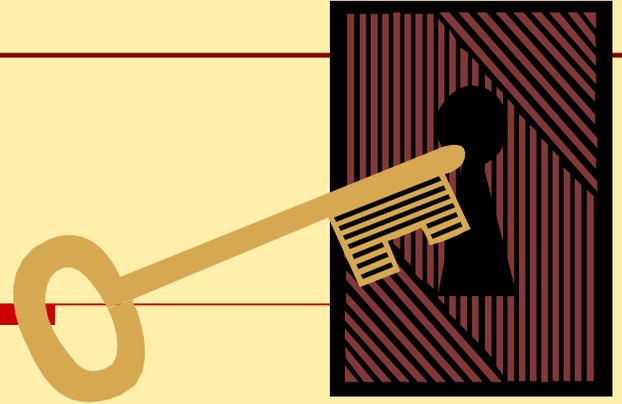
© Coggins, 1997

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Graphic by G. Izzarone

## FOCUS II

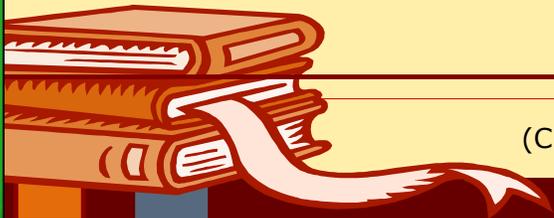
**What are the keys to  
successful  
implementation of the  
curriculum on African  
and African American  
History Curriculum?**



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1. Know the elements of the law.
2. Believe that all students have a right to be taught their culture and history .
- ~~3. Carter G. Woodson (1926) – Father of Negro (Black) History Week/Month.~~
4. Use a curriculum infusion strategy that Links whatever we teach to the Standards and District requirements
5. Focus on all seven (7) elements of the model by Coggins (1994).



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## INFUSION MODEL as District's Goal

- Consider the benefits of an Infusion Model
- single courses will evolve at various grade levels.
- Move to an Infused and Integrated Curriculum

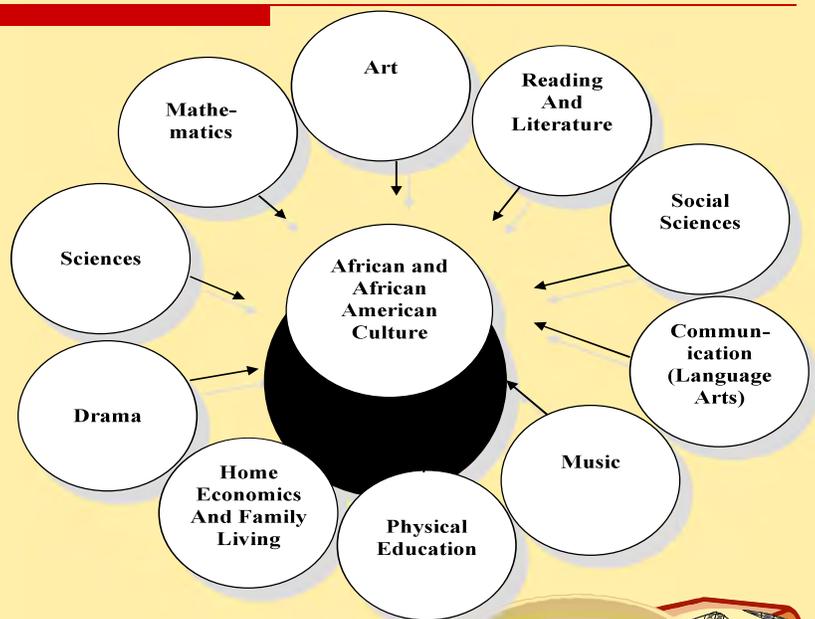
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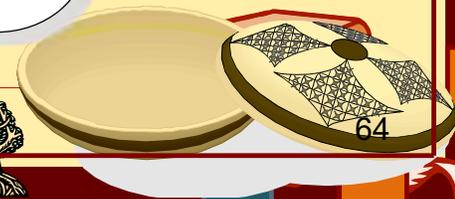


This figure illustrates how a concept such as culture can be viewed from the perspectives of a number of disciplines and areas. Anyone discipline gives only a partial understanding of a concept, social problem or issue. Thus, ethnic studies units, lessons, and programs should be interdisciplinary and cut across disciplinary lines.

### Studying ethnic cultures from an interdisciplinary perspective.



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# Why An Infusion Model

- ❑ Exploring why the strategy of using an Infusion model works more efficiently than a stand alone model.
- ❑ The Limitation of time
- ❑ The Unreasonable Expectation have having more space
- ❑ Development of a teacher friendly  
**Infusion Model**

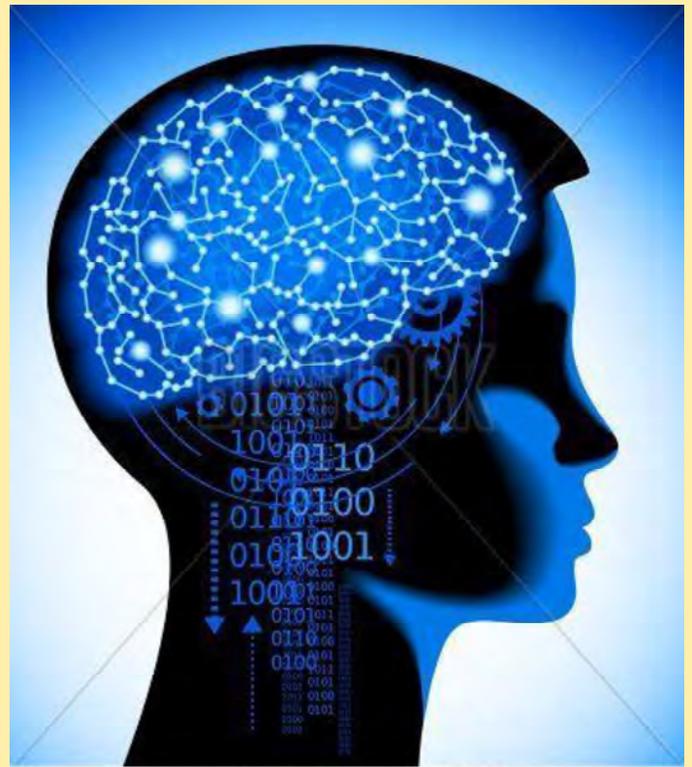
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# Infusion Model

- FACT**
- GENERALIZATION**
- THEORY**
- CONCEPT**
- Rank order of priority 1 most important to least-4



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## *A Scent of Cultures*



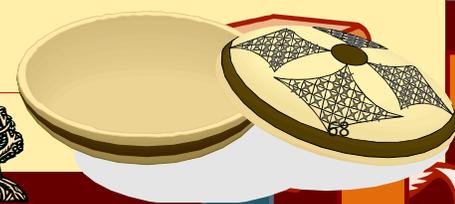
# Understanding the Infusion/Multicultural Model

## **Use of Candles As the Theme for Learning About Cultures**

A Model That Meets Five Mandates and One High Stake Test: The Real Test is Whether Multicultural Education is fully integrated into the curriculum



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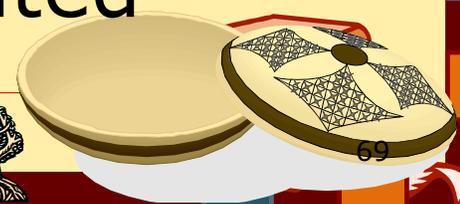


## Understanding the Infusion/Multicultural Model

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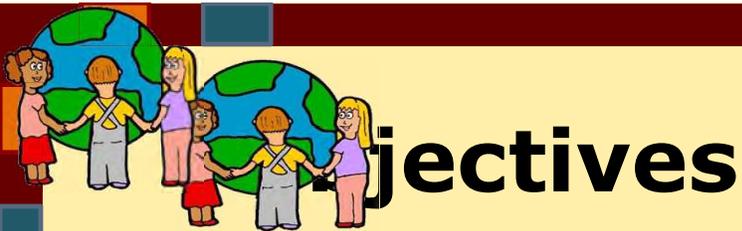
# Table of Contents

- Objectives
- Day of the Dead
- Sunshine State Standards
- Hanukkah
- Kwanzaa
- Introduction
- Saint Lucia
- History of Candles
- Unity Candle Ceremony
- Advent
- Summary
- Birthdays
- References



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# Objectives



- ❑ Identify commonalities in cultures around the world.
- ❑ The symbols of language play a role in determining people's view of reality.
- ❑ Define symbols – things that stand for or represent something else.
- ❑ Will identify various ways a candle is used to symbolize different holidays/events around the world.

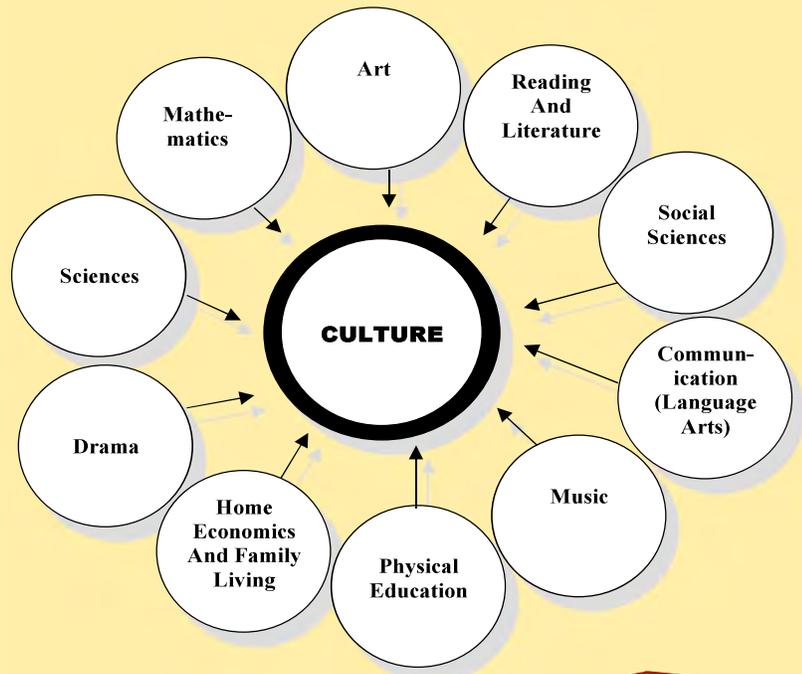


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# Studying Ethnic Cultures from an Interdisciplinary Perspective

This figure illustrates how a concept such as culture can be viewed from the perspectives of a number of disciplines and areas. Anyone discipline gives only a partial understanding of a concept, social problem or issue. Thus, ethnic studies units, lessons, and programs should be interdisciplinary and cut across disciplinary lines.



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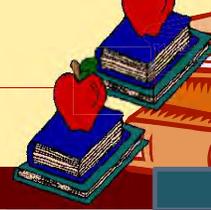
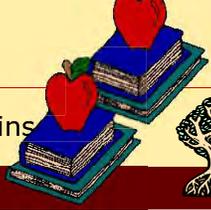
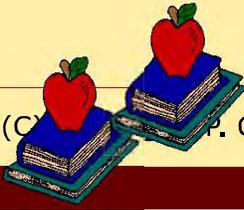
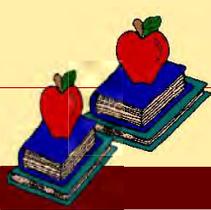
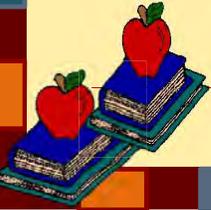
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# Sunshine State Standards

- (LA.D.2.2.2) The student identifies and refers to symbol, theme, simile, alliteration, and assonance in oral and written texts .
- (NWAX006X) The student can identify ways in which people learn beliefs, values and behavior patterns.
- (KUFX069X) Identify the nutrient quality of given foods including those of cultural diversity.



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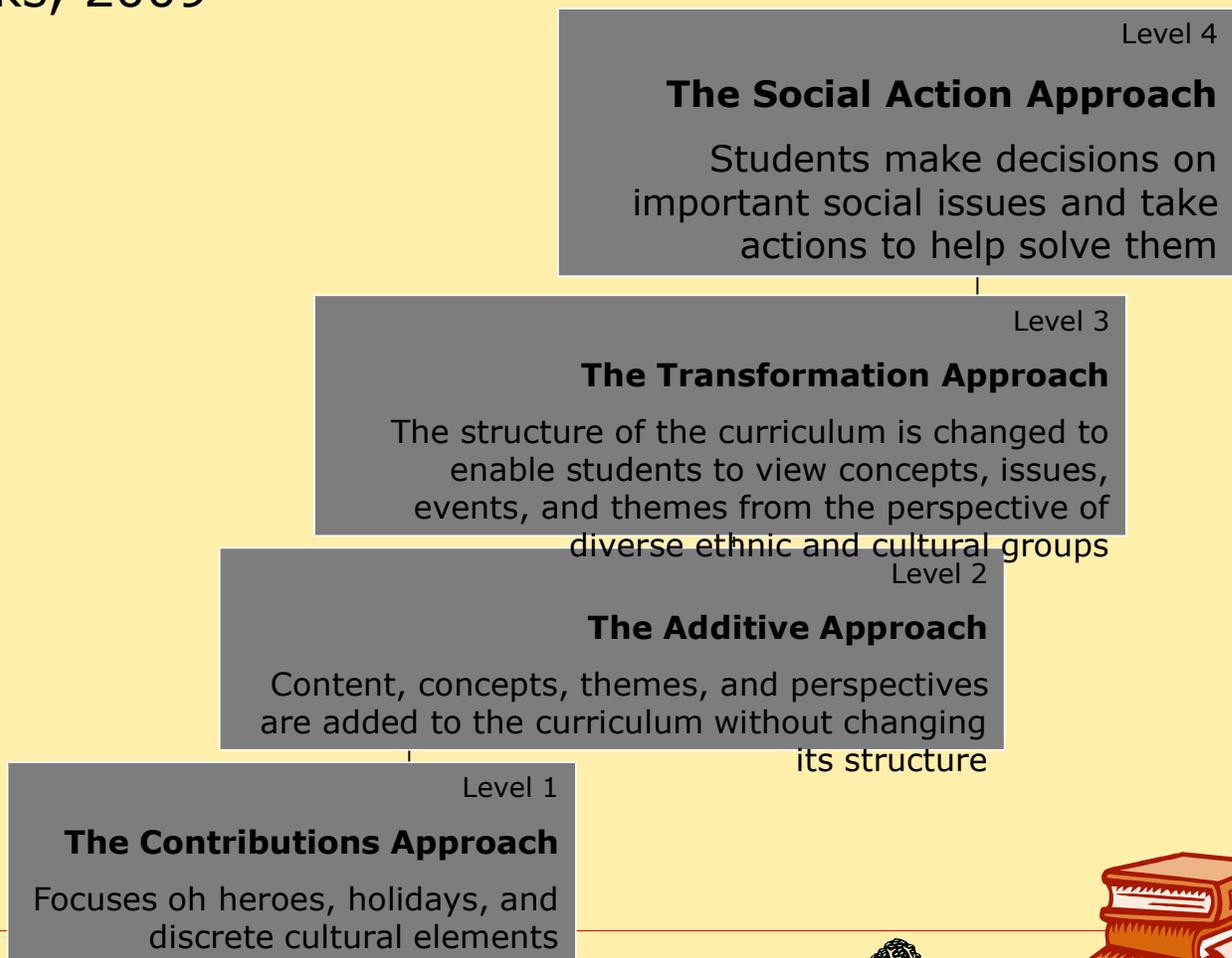


# Introduction



- The use of symbols is the very basis of human culture. It is through symbols that we create our culture and communicate to group members and future generations (Holt).
- A symbol is anything that stands for something else. By “stands for”, we mean that the symbol has a shared meaning attached to it (Holt).

Figure 1-5: Levels of Integration of Ethnic Content, Banks, 2009



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# Introduction



- Candles have become part of many traditions and beliefs throughout man's history.
- Some of the most important classics were written by candlelight, and today, candles are used for special celebrations across the universe.





# History of Candles



There is no historical record of the first candles used by man, however clay candles holders dating from the fourth century B.C. have been found in Egypt. Early Chinese and Japanese candles were made with wax derived from insects and seeds molded in paper tubes. Wax skimmed from boiling cinnamon was the basis to tapers for temple use in India. The first known candle in America dates to the first century A.D. Native Americans burn oily fish wedges into a forked stick.



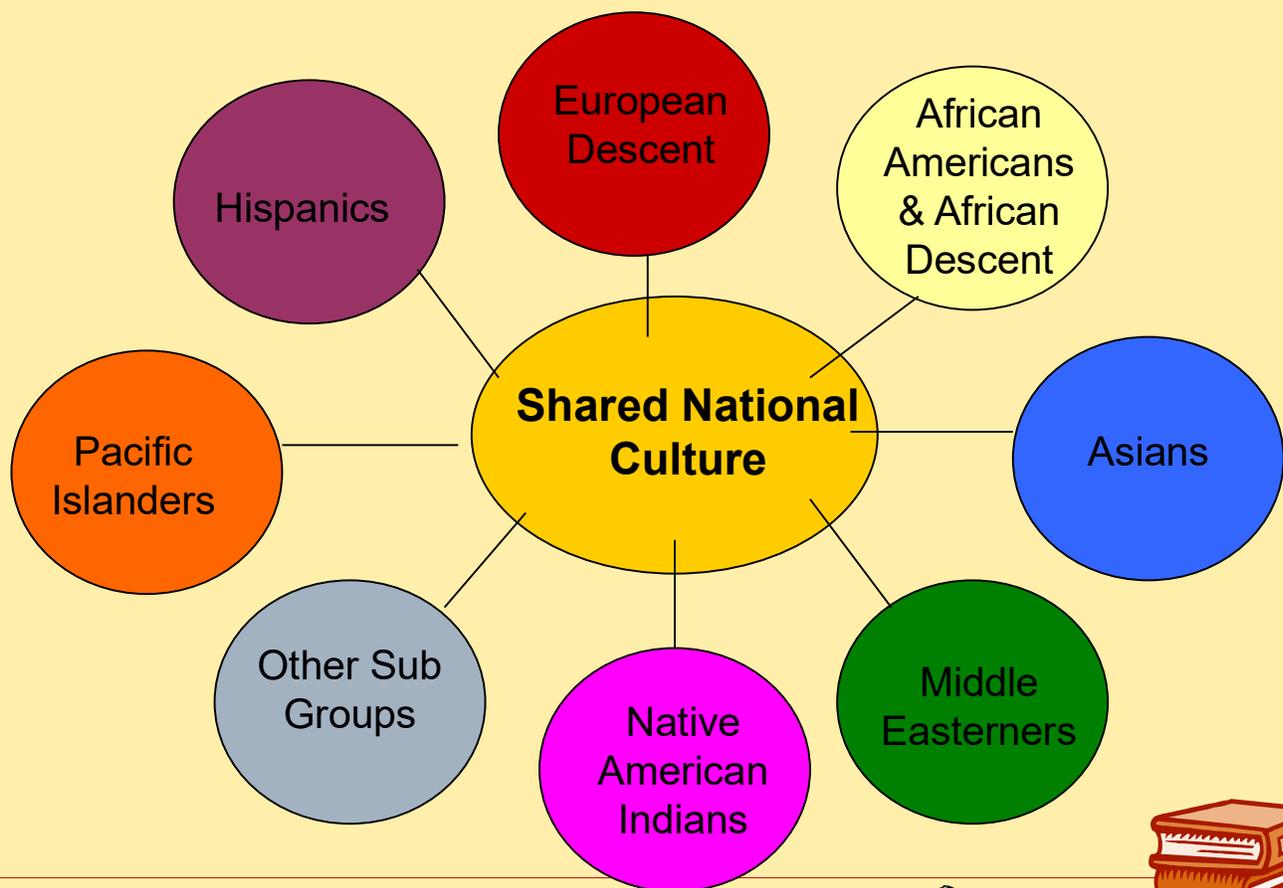
## Level 3 Transformation and/or Infusion level

- ❑ The challenge is for us to infusion the African and African American content when we teach a concept
- ❑ E.g 1) Role of women Eleanor Roosevelt UN Declaration of human rights and Tuskegee Airmen entering WWII as Fliers.
- ❑ Space program talk about the African descent women who enable the US to get to the moon.
- ❑ Florida talk about the fact that Africans ,Spanish and Native Indians founded St. Augustine
- ❑ How Many African Popes ,Miltiades ,Victor and Gelasius

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# Elements of National Culture



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**RESEARCH SUPPORTS THE  
TEACHING OF AFRICAN AND  
AFRICAN AMERICAN HISTORY WITH  
FIDELITY AND SAW Academic  
SHIFT IN "F" AND "D" SCHOOLS  
THAT INCLUDED READING  
MATERIALS AND VIDEOS ON THE  
African American CULTURE**

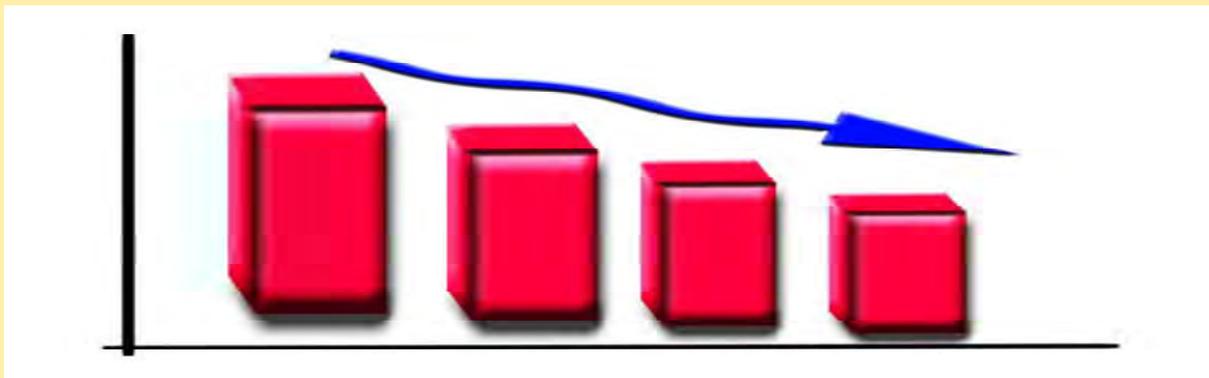
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# Relationship between Culture and School Failure

- Lack of student success stems from a lack of synchronization between students and their teachers, as well as the school's culture and the student's cultures (Irvine,1990; Howard,2006).



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## RESEARCH IN SUPPORT

- Thus, the need to teach the unique history of African Americans is highlighted by Carl Grant (1995), in Educating for Diversity and James Banks in Teaching Strategies in Ethnic Studies (1997, 2003), whose research and books state,
  - *“Any program aiming to increase positive interaction among racial groups must include processes, which teach people the unique histories and qualities of the ethnic groups involved,”* (p.21). *The key variable in ensuring such instruction is a well informed teacher and administrator.”* (Grant, 1995; Banks, 1997, 2003)

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## RESEARCH IN SUPPORT

- Thus, Ruby Payne, Irvine (1990), Erickson (1987), Au and Kawakami (1991), and Asante (1998) all argued that their research and experiences conclude that,
- *“Only when teachers understand the cultural and historical background of students can they comprehend and react positively to minority students while enhancing their academic achievement.”*



# African and African American Studies Curriculum Benefits All

- Geneva Gay (1995), in the chapter entitled, "African American Culture and Contributions to American Life," in *Educating for Diversity* (Grant et al, 1995, p.38) argued that her research found that to preserve the African American Culture, it will require the study of African American Studies as a means of enhancing the quality of life for all.
- **"The study of African history, culture and contributions should be an integral part of the education of all students in all grades, subjects and settings."**
- ***"It makes no difference whether students are African, Asian, Hispanic, of European descent, Native American, or other group ancestry."***

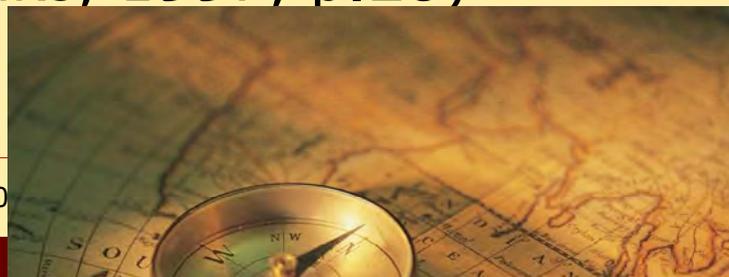
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# History Enhances Achievement

- Students will master essential reading, writing and computational skills.
- “Students are more likely to master these skills when the teacher uses content that deals with significant human history and cultural events, especially the history and contemporary contributions of their ethnic group.” (Banks, 1997, p.28)

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# Research in Support of Teaching History

- Thus, Ruby Payne, Irvine (1990), Erickson (1987), Au and Kawakami (1991), and Asante (1998) all argued that their research and experiences conclude that only when teachers understand the cultural and historical background of students can they comprehend and react positively to minority students while enhancing their academic achievement.



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# Focus ON Benefits of the Diaspora

**What are the keys to successful outcomes from implementation of the curriculum on African and African American history?**



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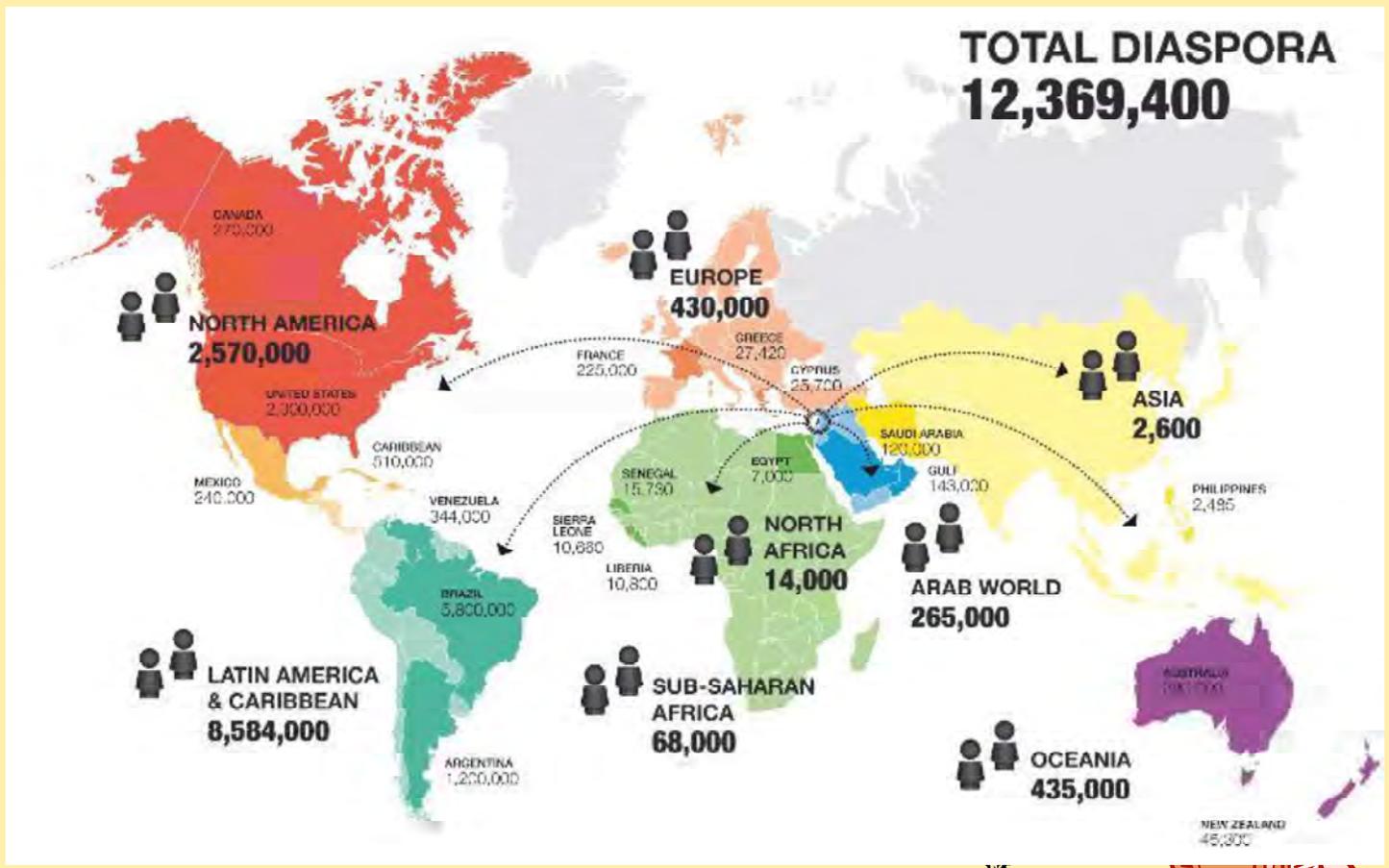
# WHY FOCUS ON THE DIASPORA

- ❑ *IT IS CLEAR THAT AS WE LOOK AT THE POPULATION OF TWO GROUPS IN LATIN AMERICA AND THE CARIBBEAN WE SEE A LARGE POPULATION OF AFRICAN DESCENT PEOPLES WHOSE HISTORY AND STRUGGLES THOUGH SIMILAR IN SLAVERY IS NOT INCLUDED IN OUR CURRICULUM*
- ❑ *IF YOU COMBINE THE POPULATION NATIONALLY AND OR Within THE STATE THIS IS A SUIZEABLE GROUP*
- ❖ *THE BIG QUESTION IS WHAT ARE THE THREE BLOODS that runs through THE VEINS OF PEOPLES FROM THE CARIBBEAN AND LATIN AMERICA AND IT IS*
  - ❑ *1) European*
  - ❑ *2) Native Indian and*
  - ❑ *3) African for the most part.*

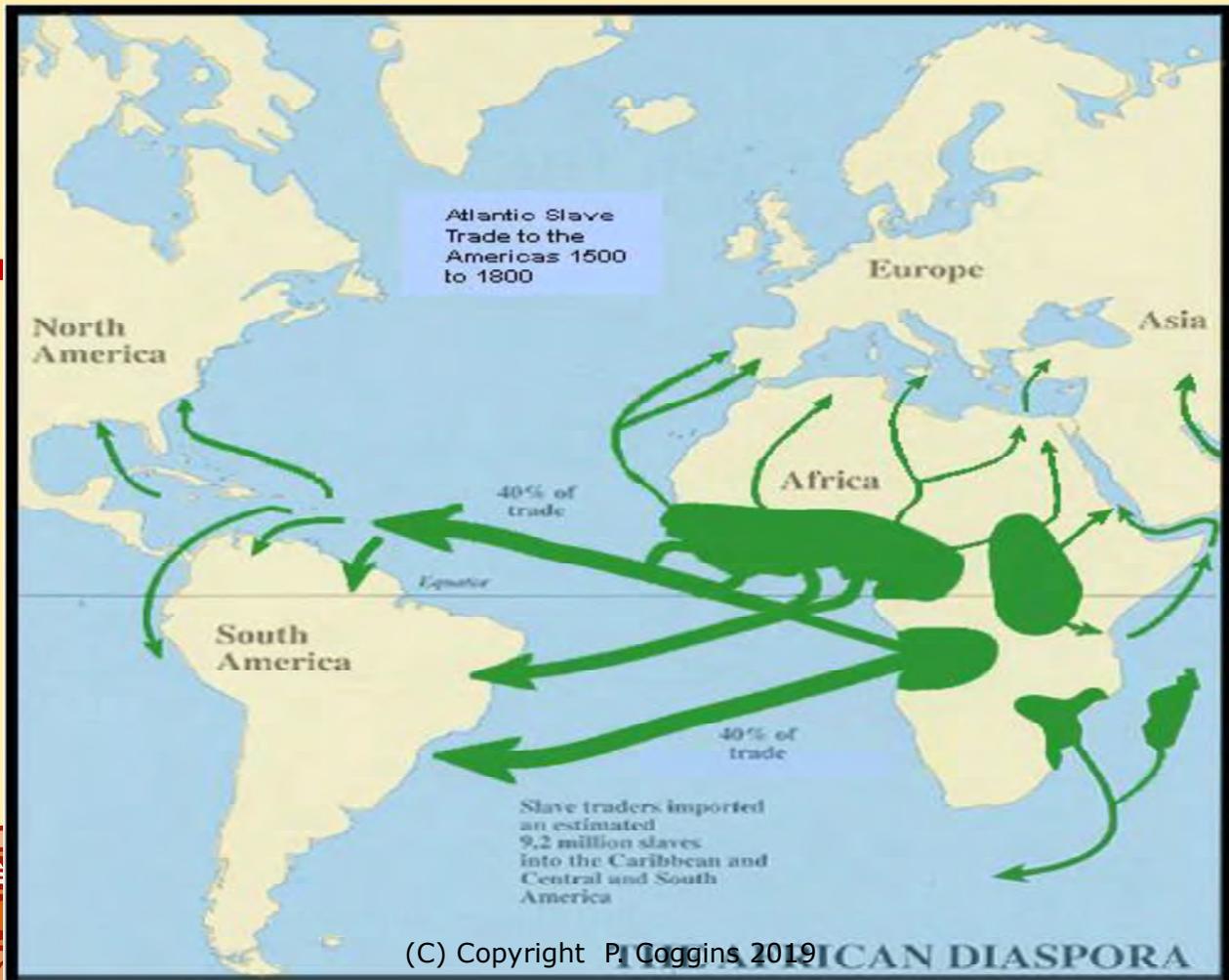
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# Diaspora Across the World



# The African Diaspora



# Understanding the Importance of the Caribbean to the Balance of Power in the Western Hemisphere

Lecture by Patrick C. Coggins, Ph.D., J.D., LL.D. (Hon.)

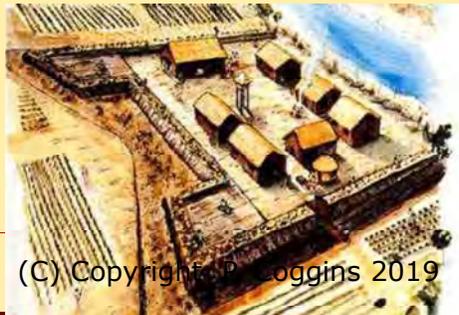


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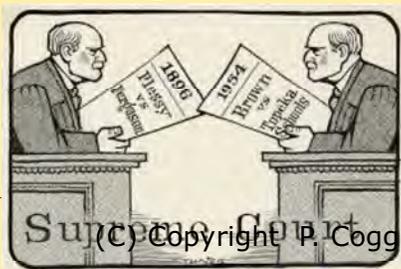
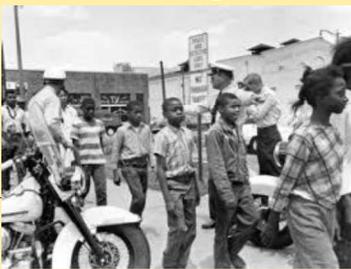
# Arrival in the Americas

- ❑ **5200BC** - First Africans in the Americas – Olmec
- ❑ **1492AD** - Christopher Columbus arrives in Hispaniola
- ❑ **1503** - First 17 enslaved Africans brought to Hispaniola
- ❑ **1512** - Enslaved African population increases to over 1,000 slaves
- ❑ Three Bloods developed Criollos, Mestizos, and Mullattos
- ❑ **1565** - Africans and Spanish settlers arrive in the first North American settlement called St. Augustine
- ❑ **1568 – 1738** – Fort Mose is founded as the first African town in North America with 170 families. In 1738 Oglethorpe overran the settlement and the Africans fled to the Castillo de San



## Africans have been here since 1492

- ❑ **1492 – 1619 – 127 years** before 20 Africans landed in Jamestown, Virginia.
- ❑ **1619 – 1865 – 273 years** before the 13<sup>th</sup> and 14<sup>th</sup> Amendments pass
- ❑ **1865 – 1896 – 34 years** before *Plessy v. Ferguson* = separate but equal and Jim Crow rampant.
- ❑ **1898 – 1954 – 56 years** before Brown Discussion reverses *Plessy v. Ferguson* and meant schools and public places were to be integrated. Jim Crow went underground
- ❑ **1954 – 1963 – 9 years** before Civil Rights movement and the struggle for equal justice, equal education, and equal constitutional rights
- ❑ **1963** – Children’s March 8,000 kids arrested, Bull Conner stopped investigation of Birmingham



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# Size and Geographic Distribution

- **There were about 3.5 million Caribbean immigrants residing in the United States in 2015.**
  - accounting for 9.0 percent of the country's 38.5 million immigrants.
- **The Caribbean-born population in the United States has increased more than 17-fold over the past 50 years**
- **Over 90 percent of Caribbean immigrants were from Cuba, the Dominican Republic, Jamaica, Haiti, and Trinidad and Tobago in 2015.**
  - the vast majority of Caribbean immigrants were from Cuba (28.6 percent), the Dominican Republic (22.9 percent), Jamaica (18.8 percent), Haiti (15.5 percent), and Trinidad and Tobago (6.4 percent).
  - Foreign born from all other Caribbean countries accounted collectively for only 7.8 percent of the Caribbean immigrants in the United States, with no individually reported country accounting for more than 2.0 percent of the overall Caribbean immigrant population. For example, Barbados was the birthplace of 1.4 percent of Caribbean immigrants, followed by Grenada (1.0), the Bahamas (0.9), Dominica (0.9), and St. Vincent and the Grenadines (0.5); the share of immigrants born in other Caribbean countries (2.1) and the West Indies (1.0) was also quite small.

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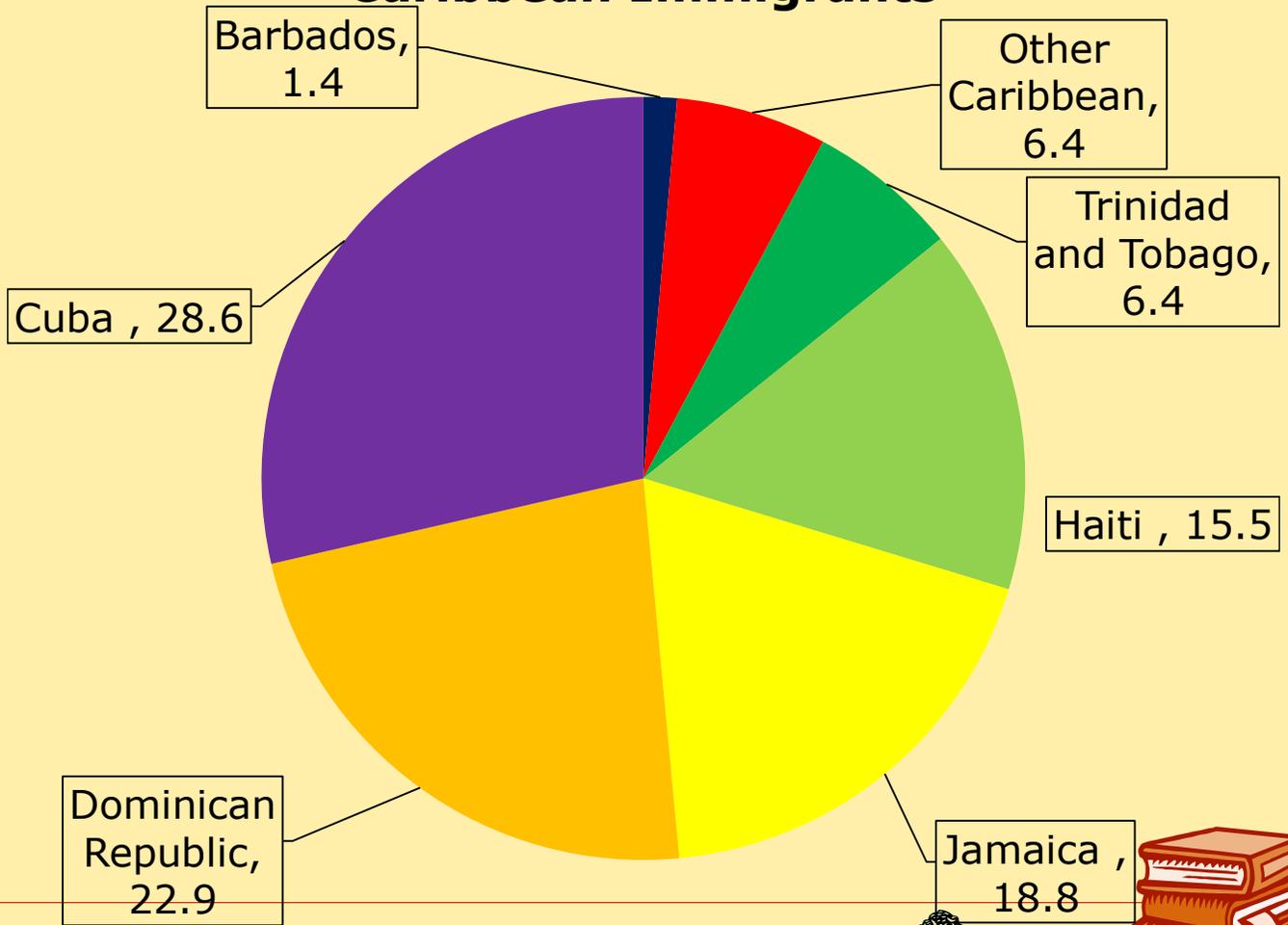
# Size and Geographic Distribution

- **About 69 percent of Caribbean immigrants resided in Florida and New York in 2013.**
  - In 2009, Florida had the largest number of resident Caribbean immigrants with 1,388,014, or 40.0 percent of the total Caribbean-born population in the United States, followed by New York (1,008,134, or 29.1 percent).
  - Other states with relatively large Caribbean immigrant populations (greater than 65,000) included: New Jersey (253,010, or 7.3 percent), Massachusetts (136,578, or 3.9 percent), Georgia (83,735, or 2.4 percent), Connecticut (78,957, or 2.3 percent), Pennsylvania (77,527, or 2.2 percent), and California (72,251, or 2.1 percent).
- **Nearly four of every ten immigrants in Florida were born in the Caribbean.**
  - The Caribbean born made up 39.8 percent of all immigrants residing in Florida in 2009, and 24.1 percent of all immigrants residing in New York.

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## Caribbean Immigrants



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# Nobel Prize Winners

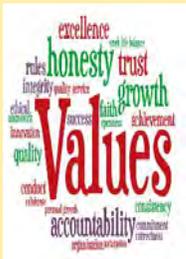


## Sir V.S. Naipaul

*(2001 Nobel Laureate in Literature)*

Origin: Trinidad

“For having united perceptive narrative and incorruptible scrutiny in works that compel us to see the presence of suppressed histories”



## Derek Walcott

*(1992 Nobel Laureate In Literature)*

Origin: Saint Lucia

“For a poetic oeuvre of great luminosity, sustained by a historical vision, the outcome of a multicultural commitment”



## Sir Arthur Lewis

*(1979 Nobel Laureate in Economics for Human Capital Theory)*

Origin: Saint Lucia

Joint winner with Theodore W. Schultz for their pioneering research into economic development research with particular consideration of the problems of developing countries.



# Who's Who in the Caribbean (Sea)

## British

- Guyana
- Barbados
- Trinidad and Tobago
- Belize
- St. Kitts
- St. Vincent
- Greater Antilles
- Jamaica
- Grenada
- British Virgin Islands
- Virgin Islands
- St. Lucia
- Cayman Islands
- Turks and Caicos

## Dutch

- Aruba
- Curacao
- Surinam
- St. Marteen



# Who's Who in the Caribbean (Sea)

## French

- French Guiana
- Haiti
- Martinique
- Dominique
- Montserrat
- St. Barthelme
- St. Martin
- Guadeloupe

## Spanish

- Dominican Republic
- Costa Rica
- Honduras
- Nicaragua
- Puerto Rico
- Cuba



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# Population in the Caribbean

Country	Population
Antigua and Barbuda	80,139
Bahamas	320,665
Barbados	273,200
Belize	282,600
Dominica	69,810
Grenada	104,490
Guyana	751,400
Haiti	7,482,000
Jamaica	2,644,600
Montserrat	4,681
Saint Lucia	162,434
St. Kitts and Nevis	47,318
St. Vincent & Grenadines	102,631
Suriname	492,829
Trinidad and Tobago	1,290,646
	<b>14,109,443</b>



World Population = 6,602,224,175

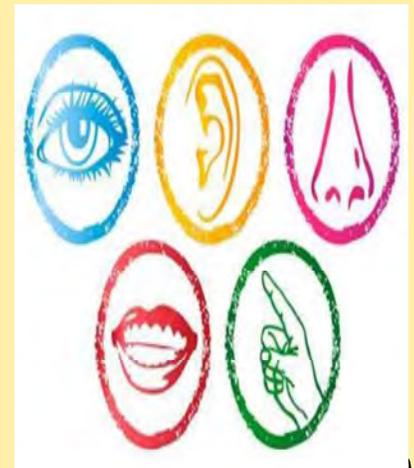
Caribbean Population = 14,109,443

.2%

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# Population of Afro-Latino in the Americas

Country	Population	%
Brazil	14,517,961	27%
Bolivia	40,000	6%
Colombia	4,689,000	10.6%
Costa Rica	179,000	8%
Argentina	149,493	3%
Cuba	1,126,894	35%
Dominican Republic	1,029,535	11%
Haiti	8,583,759	95%
Guatemala	110,000	1%
Chile	100,000	4%
Honduras	159,000	2%
Peru	1,200,000	4%
Panama	477,494	14%
Puerto Rico	461,996	12%
Mexico	1,385,556	1.2%
Venezuela	1,087,427	12.8%
Nicaragua	700,000	9.5%
Uruguay	350,000	4%
Ecuador	1,041,559	7.2%



World Population = 6,602,224,175  
 Afro-Latino Population = 38,490,211

.3  
%



# Population Comparisons among Afro-Latino in the Americas/Caribbean and United States

## African Descent Population in Americas

## Afro-Latinos, Afro-Caribbean's, Afro-Americans

Afro-Latinos in America	Afro Caribbean	African American in Florida	Afro Caribbean in Florida	Hispanic/Latinos in Florida	African American in USA	Afro Latinos in America	Afro-Caribbean	African American In USA
38,490,211	14,109,443	2,999,862	3,019,686	4,223,686	38,929,139	38,490,211	14,109,443	38,929,319

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## MAKING THE BIG CONNECTIONS

- Closing the achievement while linking the gift of CRT, CRS, CRL to support and integrating the teaching of African and African American History and Culture. Hispanic Latino History and culture the Holocaust by infusing the role of the Tuskegee Airmen in WWII ,From Swastika to Jim Crow, Formation and support of the civil rights NAACP and other Groups

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## What are the Five KEY Strategies?

1. **Debunking the Deficit model.**

2. **Knowing how Culturally Responsive Teaching increases academics**

3. **Understanding Senate Bill 1003:42 (2002)**

4. **Understand Senate Bill 850 and the new Military requirements, G.E.D., certificate of attendance are unacceptable**

5. **Two research studies on educational justice for diverse and unrepresented youth**

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# STRATEGY NO.1-DEBUNKING THE DEFICIT MODEL

**Cognition is shaped by ideas/information.**



***“When an individual fails to teach or learn their history and culture sooner or later it will be forgotten and the individual or group will be rendered nameless and faceless.”***

**Carter G. Woodson (1926)**

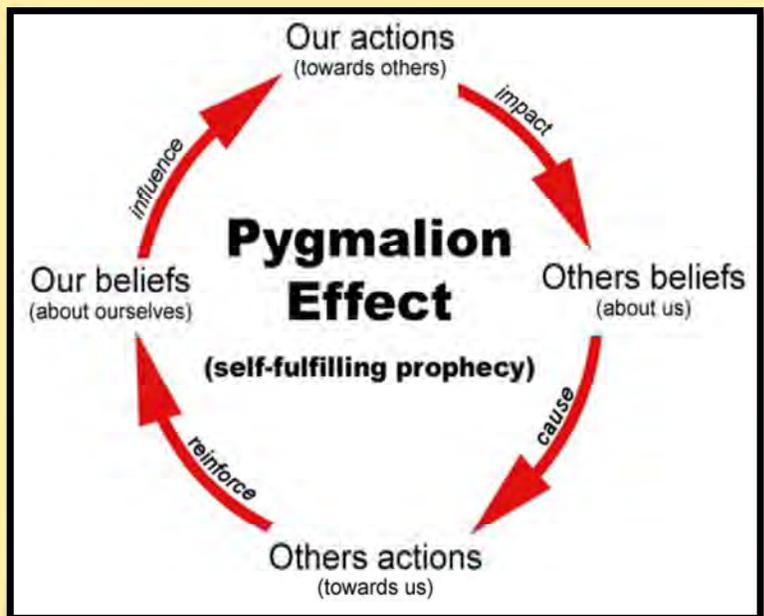
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# PYGMALION EFFECT THEORY

## PYGMALION EFFECT THEORY:

- ***Stipulates that teacher expectations about a student's achievement can be affected by factors that has nothing to do with his or her ability.***
- ***Yet these expectations can determine the level of achievement by confining learning opportunities to a certain track.***
- (Brophy and Good 1978, Cooper and Good, 1983, Kunjufu, 2007).



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# Teacher Behavior, Perceptions and Expectations

## What is the Pygmalion Classroom?

1. Rosenthal and Jacobson said, "Teacher Expectations influence student performance"(2003).
2. These perceptions and feelings play a significant role in determining how well and how much students learn (Smith,1981).

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# Invisible Child Syndrome

*"The process of marginalizing minority children through isolation, low achievement, suspension ,expulsion that is carried out in a climate that consciously or unconsciously are not committed to high expectations of the student."*

*Students are told about rule 110 (Kunjufu., p.119)*



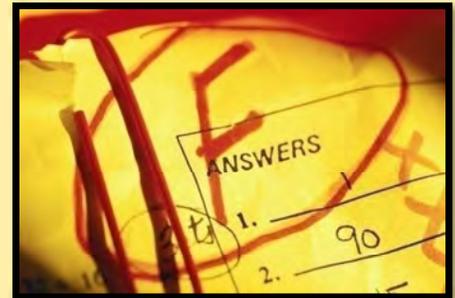
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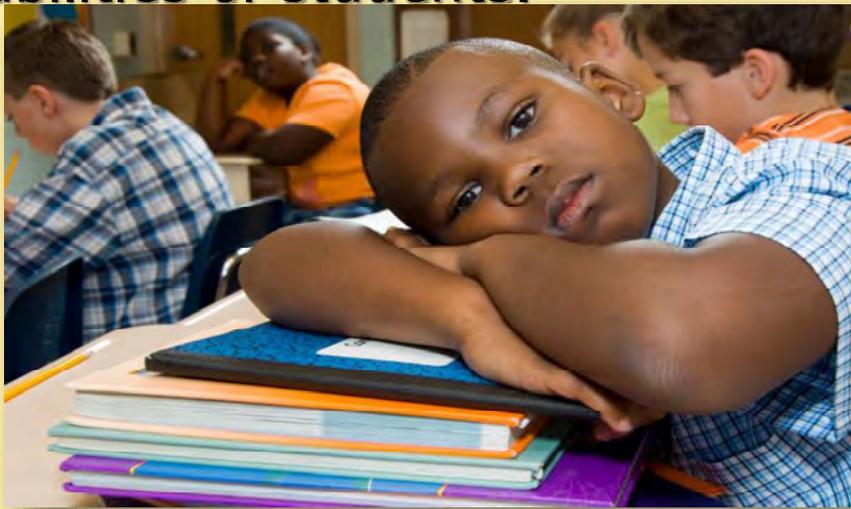
# I. Teacher Perceptions

- Teachers who believe that they are interacting with bright students, tend to treat them positively and affirm their talents. (Rosenthal & Jacobson, et. al., 2003)
- Teachers who believe that they are interacting with slow/not bright students tend not to positively affirm their talents.



# Teacher Predictions

- ❑ Teachers who rely primarily on the predictive factors, like test scores ,will provide students with less quality, challenging and dynamic classroom work that leads to stimulation of the innate abilities of students.



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# Cumulative Impact from Prediction

- 1) Self-fulfilling prophecy
- 2) No evidence of assessment of the Learning Style /Multiple Intelligence
- 3) Misdiagnosis sets in i.e.
- 4) Emphasis on Ability rather than Effort
- 5) Key: Lack of focus on culture in the Quality instruction
- 6) Student effort and adequate progress
- 7) Parental involvement not fostered always

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# Invisible Child Syndrome

*"The process of marginalizing minority children through isolation, low achievement, suspension, expulsion that is carried out in a climate where educators consciously or unconsciously discount minority children and reinforced by educators that are not committed to high expectations of these diverse students."*

*Students are told about Rule 110 (Kunjufu., p.119)*



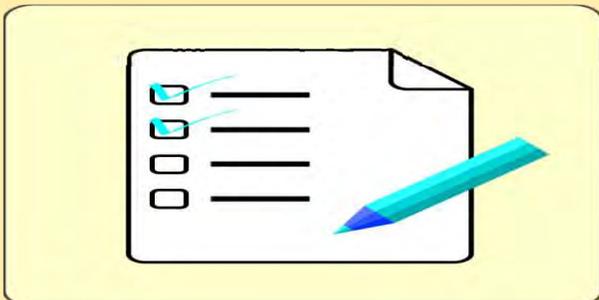
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# The Deficit Theory

Visually observe the glass and tell me what you see...and describe what you see in your own words.

1. What is the Deficit Model?.." It is seeing the Minority and culturally different child and perceiving deficits, and lack of ability to succeed!



Deficit Model hurt students



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# Deficit Model is Half Empty or Half Full!

- In other words the teacher looks at a child who is low SES or a minority and concludes either:
  1. The glass is Half-empty (a deficit exists) or...
  2. The Glass is Half-full (an Empowering Positive Model that leads to high student achievement)

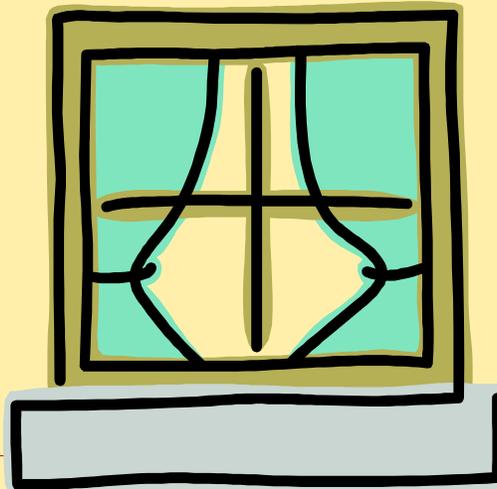


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# The DEFICIT MODEL: The Invisible Minority/Diverse Student

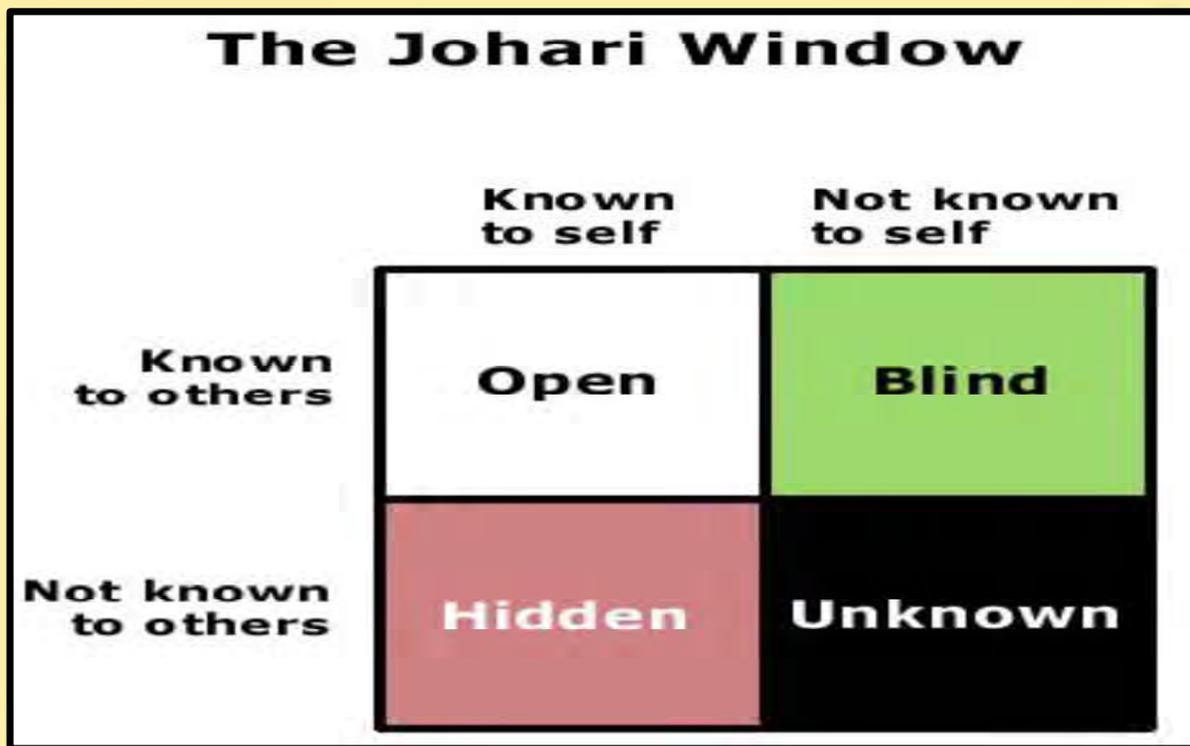
- ❑ The role of “Blaming the Victim” (Ryan’s, 1971 Hope)
- ❑ Johari’s Window Theory and its impact on the Invisible Black child.
- ❑ Discussion about the Johari Window.



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# Johari Window & Student Potential



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# Where is Student Potential?

## Working with person next to you!:

**1. Discuss which window predicts student potential?**

**2. What can we do to discover student potential?**



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# Having Affirming Views

**“They see all students, including children who are poor, of color, and speakers of languages other than English, as learners who already know a great deal and who have experiences, concepts, and languages that can be built on and expanded to**

Teachers should ADD to their learning

Students bring a wealth of information

## Supports Achievement

Rigorous Curriculum

Monitor their Learning

## High Expectations

Meaningful Relationships

Accountability

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# Johari Window & Student Potential



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# Strategy Assessing Language Acquisition

- Educators need to come to the conclusion that the foundation to success in schools is the extent to which the student has acquired “the language”.. “English”
- A Cella test may reveal that African American students are no better off than ELL/ESOL students with respect to the number of words they know and understand.

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## Do You Know how Many words Level 1, 2 students know

- How can we enrich the vocabulary of level 1, 2 students when we do not know how many words they can master.?
- My experiment with public schools moved them from level 1, 2, to 3, 3.5 and 4, 5, 6 in writing and 3-5 in other subject areas...we read for 1 hour, then wrote for 1 hour each day..“Habit” building vocab/confidence.



# BICS AND CALP

**BICS (Basic Interpersonal Communication Skills)** is the face-to-face conversation language that takes place in day-to-day activities with peers and social situations. This type of language proficiency can be attained easily and in a short amount of time, usually 1 to 3 years. (Cummins and Krashen)

**CALP (Cognitive Academic Language Proficiency)** is the ability to read and comprehend content area textbooks and perform demanding tasks that are necessary for academic achievements. Language acquisition takes from 5 to 7 years to become proficient.



Hetty Roessingh's (2009) comparison between ESL learners and Native Speaking Learners in terms of the English Language at their disposal, shows the challenge ESL learners face by 10<sup>th</sup> Grade:

ESL Learners	Native English Speaking Learners
5,000 – 7,000 word vocabulary	40,000 word vocabulary
Reading speed: approximately 100 words per minute for narrative materials	Approximately 300 words per minute
Reading Grade equivalent: 6-7	Reading at grade 10 level or higher
Difficulty with writing in expository mode	Writing skills assumed
Familiar with standard English only	Familiar with a variety of dialects (Ebonics, the language of children)
Lacking experience with puns, double meanings, idioms	Enjoy humor based on language
The language of imagery, metaphor, symbolism, tone, bias in English will be a challenge	Can access abstract thought through English language

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# Dale's Cone of Experience Cont'd

People Generally Remember:

- ❑ 10% of what they read
- ❑ 20% of what they hear
- ❑ 30% of what they see
- ❑ 40% of what they hear and see
- ❑ 70% of what they say and write
- ❑ 90% of what they do

People Are Able to :  
(Learning Outcomes)

- Define Describe, List, Explain
- Demonstrate, Apply, Practice
- Analyze Design Create Evaluate



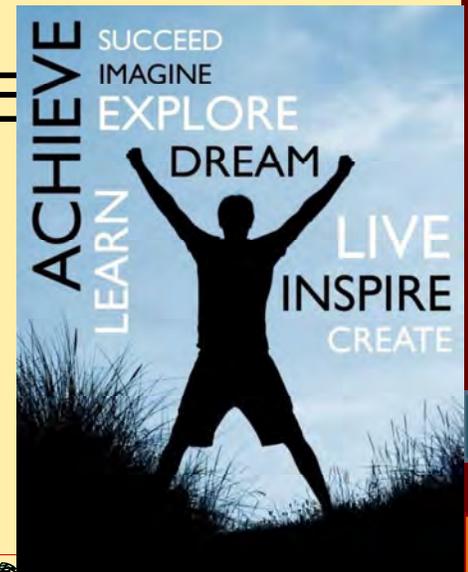
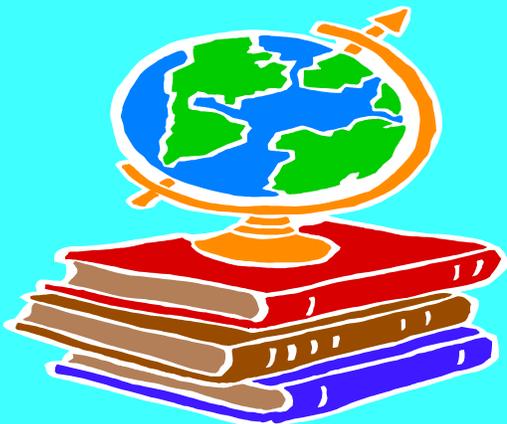
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Dale's Cone of Experience

# MAKING THE CONNECTIONS

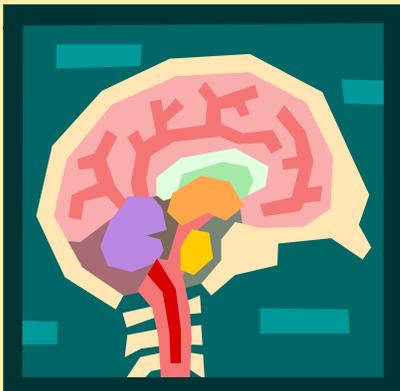
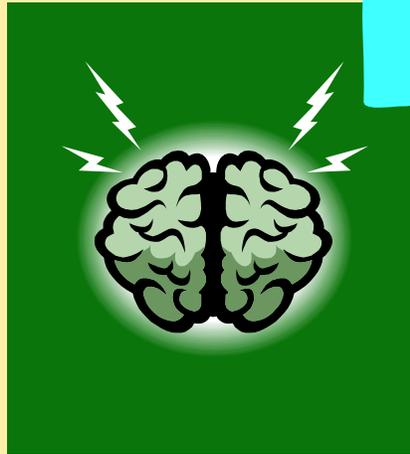
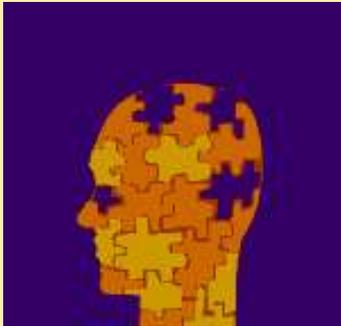
- "Remember that SUCCESS = HABIT
- "Remember that HABIT = EXCELLENCE=
- "BELIEVING IN OUR STUDENTS



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# Brain Break



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it is easy to  
be great  
when you  
have great  
people  
around you



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STS-114 Shuttle Mission Image  
Courtesy NASA spaceflight.nasa.gov



# Post-Test :Global Knowledge Test about African Descent Peoples

<sup>1</sup> Who was the father of Negro History Week?	<sup>2</sup> Who invented the traffic signal?	<sup>3</sup> Who invented blood plasma?	<sup>4</sup> Who was the African-American who invented the cell phone?
Who revolutionized the electric microphone?	Who invented the floppy disk and floppy drive?	Who invented the camera with use of ultraviolet light?	Who invented the hydrostatic lubrication for locomotive engines?
Who invented the electric lamp?	Who invented the telephone/telegraph system and automated airbrake?	Who developed the steamboat propeller?	Who invented the fountain pen?
Who patented the blimp in 1887?	Who patented the pencil sharpener in 1897?	Who developed the golf tee?	Who did the first heart surgery?
Who developed the machine for sewing shoes?	Who received patents for creating horse reins, horse yolk design, and horse and carriage devices?	Who developed a steam engine for a warship and sold the patent to buy his freedom?	Who was the first African-American woman to receive a patent for inventing the ironing board?

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# Culturally Responsive Teaching

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## Closing the Cross Cultural & Achievement GAP will require Educators Who...

### **Think systematically about their practice and learn from experiences**

- Exemplify the virtues they seek to inspire in students: curiosity, tolerance, honesty, fairness, respect for diversity, and appreciation of cultural differences
- Examine their practice, seek to expand their repertoire, deepen their knowledge and adapt their teaching to new research and theories (NEA, 2004)

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# Declaration of Human Rights

- *“Whereas, recognition of the inherent dignity and of the equal and unalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world.” (U.*



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# Why CRT ?

- Two Human Rights issues that Eleanor Roosevelt was involved in?
  1. Tuskegee Airmen Experience in 1939
  2. The 1948 Universal Declaration of Human Rights—(30 Rights)



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## Article 26

- *"Everyone has the right to an education."*
- *"Education shall be directed to the full development of human personality and to strengthening of respect for human rights and fundamental freedoms."*
- *"It shall promote understanding, tolerance and friendship among all nations, peoples, racial or religious groups."*



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# First Some definitions



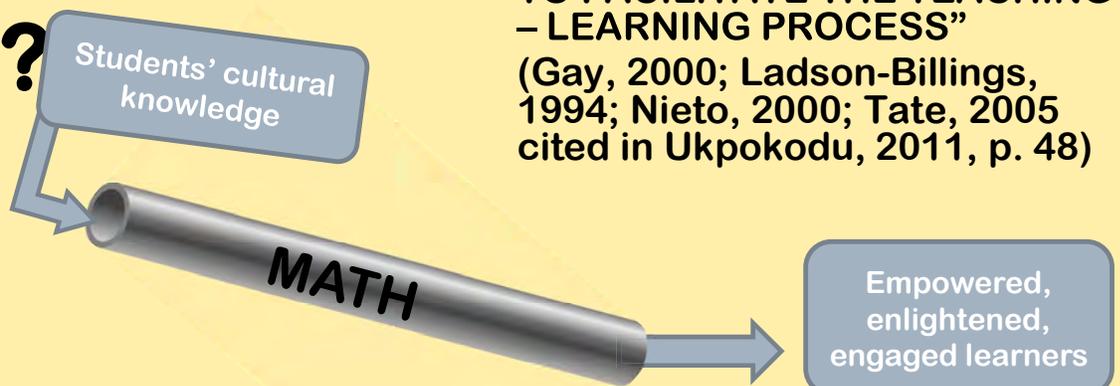
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# WHAT IS CULTURALLY RESPONSIVE TEACHING (CRT)?

“CULTURALLY RESPONSIVE TEACHING HAS BEEN DEFINED AS AN APPROACH TO TEACHING THAT USES STUDENTS’ CULTURAL KNOWLEDGE AS A ‘CONDUIT’ TO FACILITATE THE TEACHING – LEARNING PROCESS”

(Gay, 2000; Ladson-Billings, 1994; Nieto, 2000; Tate, 2005 cited in Ukpokodu, 2011, p. 48)



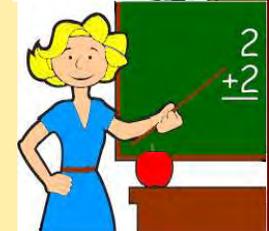
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# Aligning Differentiated Instruction with Culturally Responsive Pedagogy

“Nearly 42% of all school children in public schools, grades K-12 are students of color. While this student diversity has been present for more than two decades, within the past ten years, there has not been a significant change in makeup of our nation’s teachers” (Metropolitan Center for Urban Education, 2008, p. 3).

- Most elementary and secondary teachers are white female
- African Americans make up 7% of the nation’s teaching force
- In today’s schools, children of color are taught test driven, Eurocentric curriculum that does not connect with their historical sociocultural experiences
- Education research shows that children learn best when their culture and language are reflected in the school’s curriculum



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# What the Experts Say



**Dr. Sonia Nieto**  
**University of**  
**Massachusetts**  
**Teaching**  
**Tolerance**



# What the Experts Say



**Dr. Dorothy  
Strickland**  
Rutgers University  
Teaching  
Tolerance



## What the Experts say



**Dr. Geneva Gay**  
**University of**  
**Washington**  
**Founder of CRT**



# GAY'S Definition of CRT

- Gay (2000) defines Culturally Responsive Teaching as using the cultural knowledge, prior experiences, and performance styles of diverse students to make learning more appropriate and effective for them; it teaches to and through the strengths of these students.



# What is CRT?

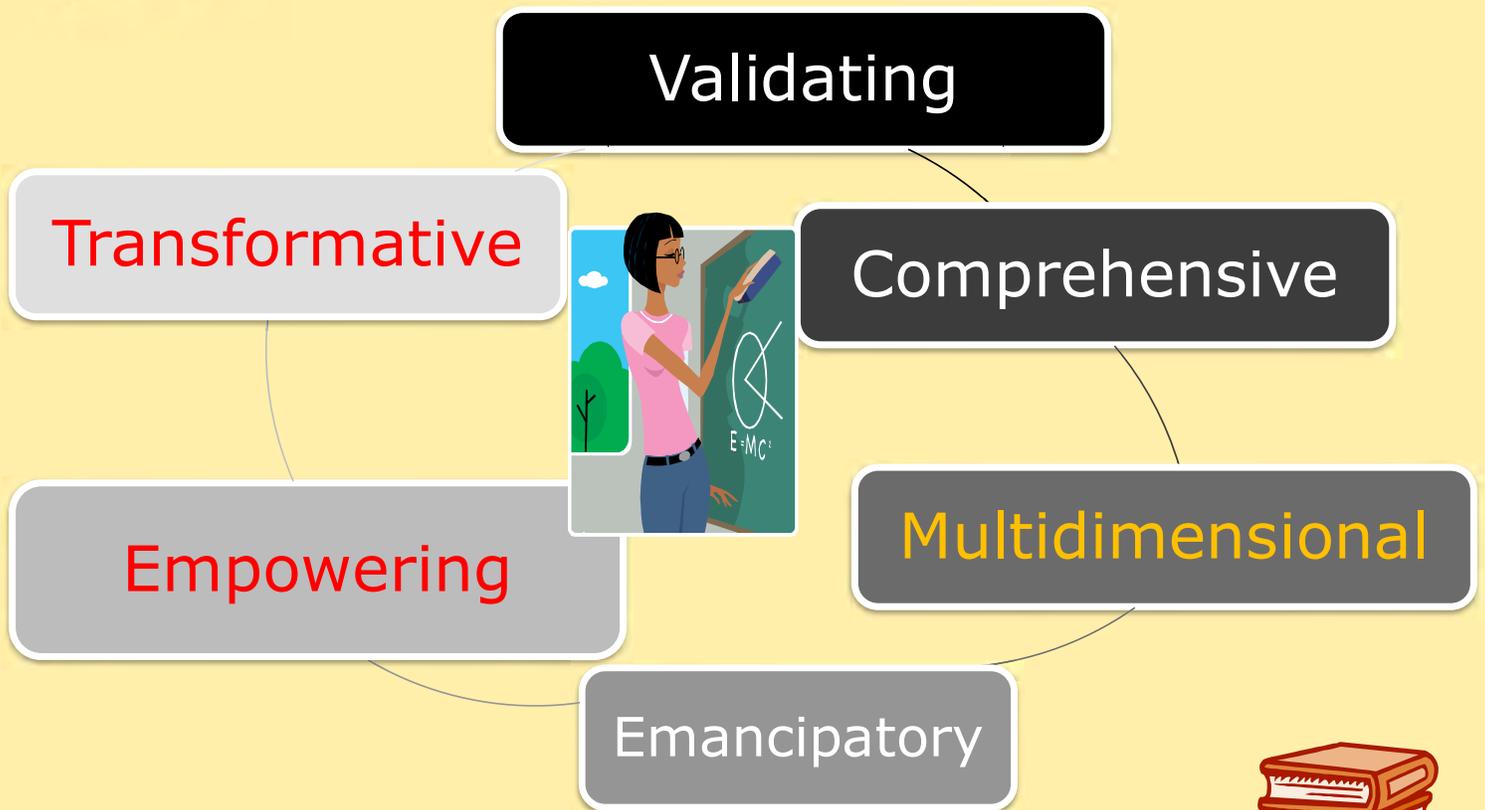
- *Culturally Responsive Teaching*
- “Using the cultural characteristics, experiences, and perspectives of ethnically diverse students as conduits for teaching them more effectively” (Brown, 2007).
- Other names: culturally compatible, culturally congruent, culturally relevant.



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# Culturally Responsive Teaching (CRT)



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# What is cultural competence?

- *Cultural competence* is the ability to successfully communicate and empathize with people from diverse cultures and incomes, skills needed to close the achievement gap, according to the national education association. (Brown, 2003)



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## Culturally Responsive Teaching is...Transformative

- Banks (1991) asserts that if education is to empower marginalized groups, it must be transformative. Being transformative involves helping "students to develop the knowledge, skills, and values needed to become social critics who can make reflective decisions and implement their decisions in effective personal, social, political, and economic action" (p. 131).



Information from the "In-Time" website at  
[www.intime.uni.edu](http://www.intime.uni.edu)

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# CRT IS- VALIDATING

Gay also suggests that validating teaching includes the following characteristics:

- **It acknowledges the legitimacy of the cultural heritages of different ethnic groups, both as legacies that affect students' dispositions, attitudes, and approaches to learning and as worthy content to be taught in the formal curriculum.**

- . . .



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# CRT is COMPREHENSIVE

- ❑ **Ladson-Billings (1992) explains that culturally responsive teachers develop** intellectual, social, emotional, and political learning by "using cultural referents to impart knowledge, skills, and attitudes" (p. 382).
- ❑ Culturally responsive teachers realize not only the importance of academic achievement, but also the maintaining of cultural identity and heritage (Gay, 2000).



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# CRT is Multidimensional

- Multidimensional culturally responsive teaching involves many things: curriculum content, learning context, classroom climate, student-teacher relationships, instructional techniques, and performance assessments.
- Teachers from various disciplines (language arts, science, social studies, music) may collaborate in teaching a single cultural concept, such as protest. Students can also participate actively in their own performance evaluations (Gay, 2000).

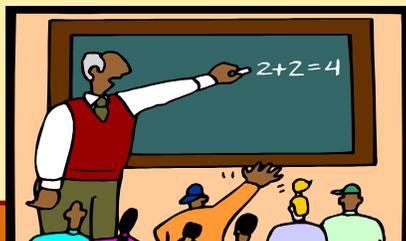


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# CRT IS - EMPOWERING

- Empowerment can be described as academic competence, self-efficacy, and initiative. Students must believe they can succeed in learning tasks and have the motivation to persevere.
- This can be done through attribution retraining, providing resources and personal assistance, modeling positive self-efficacy beliefs, and celebrating individual and collective accomplishments (Gay, 2000)



019



019

# Culturally Responsive Teaching is Emancipatory

- Culturally responsive teaching is liberating.
- It guides students in understanding that no single version of "truth" is total and permanent.
- It does not solely prescribe to mainstream ways of knowing.
- It incorporates the thinking of diverse ethnic groups in the discourse



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## **Culturally Responsive Teaching is...Transformative**

- Banks (1991) asserts that if education is to empower marginalized groups, it must be transformative. Being transformative involves helping "students to develop the knowledge, skills, and values needed to become social critics who can make reflective decisions and implement their decisions in effective personal, social, political, and economic action" (p. 131).

Information from the "In-Time" website at  
[www.intime.uni.edu](http://www.intime.uni.edu)

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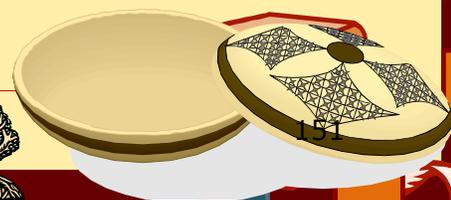
“You’re there to teach kids---  
---  
not Subjects!”



. F. (2003).



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# What is Culturally Responsive Teaching?



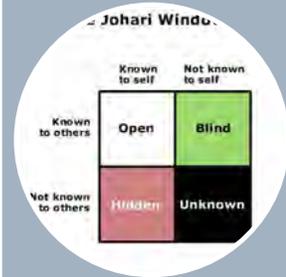
Culture is central to student learning.



Empowers students intellectually, socially, emotionally, and politically



Recognizes, respects, and uses students' identities and backgrounds as meaningful sources of learning



by using cultural referents to impart knowledge, skills and attitudes.



# Key Features of CRT: Inclusion

- Explore Personal and Family Histories
- Visit Students' Families and Communities
- Develop Appreciation for Diversity
- Participate in Reforming the Institution/school



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# Key Features of CRT: Expectations

- Communicate High Expectations
- Actively Engage Students in Learning



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## Do You Know how Many words Level 1, 2 students know

- How can we enrich the vocabulary of level 1, 2 students when we do not know how many words they can master.?
- My experiment with public schools moved them from level 1, 2, to 3, 3.5 and 4, 5, 6 in writing and 3-5 in other subject areas...we read for 1 hour, then wrote for 1 hour each day..“Habit” building vocab/confidence.



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Difficulty with writing in expository mode	Writing skills assumed
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Lacking experience with puns, double meanings, idioms	Enjoy humor based on language
The language of imagery, metaphor, symbolism, tone, bias in English will be a challenge	Can access abstract thought through English language

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# Dale's Cone (1969)

**Dales Model is indicated below argues;  
People remember / retain as follows:**

- ❖ **10% - what they read**
- ❖ **20% - Hear**
- ❖ **30% - See**
- ❖ **50% - Hear and See (Simultaneously)**
- ❖ **70% - Say and Write (Simultaneously)**
- ❖ **90% - Say, Do and Write (Simultaneously)**

- N.B. Focus on Learning Styles
- Multiple Intelligence /Authentic Assessment



# Dale's Cone of Experience Cont'd

People Generally Remember:

- ❑ 10% of what they read
- ❑ 20% of what they hear
- ❑ 30% of what they see
- ❑ 40% of what they hear and see
- ❑ 70% of what they say and write
- ❑ 90% of what they do

People Are Able to :  
(Learning Outcomes)

- Define Describe, List, Explain
- Demonstrate, Apply, Practice
- Analyze Design Create Evaluate



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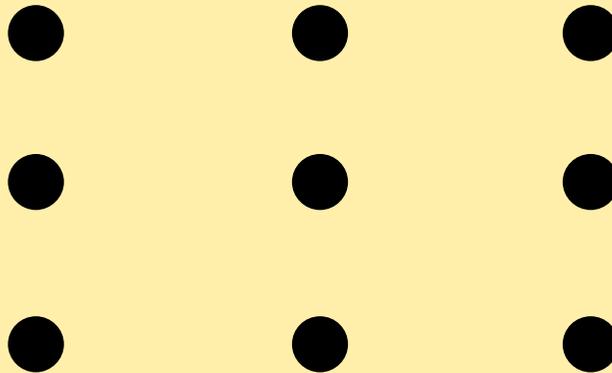


Dale's Cone of Experience

# Exercise

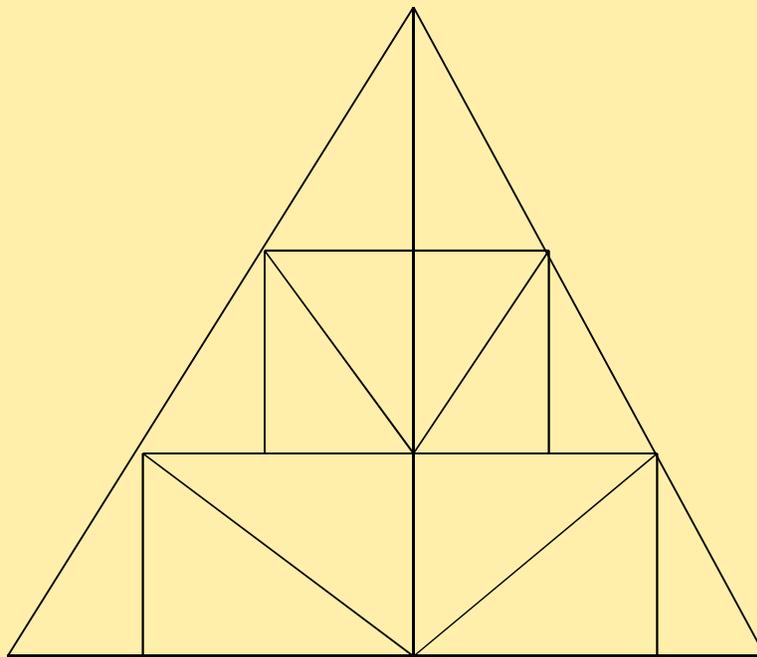
## Task:

Examine the nine (9) dots carefully and working alone try to use four (4) continuous lines to connect all of the dots.



# Thinking Outside of the Triangle

How many triangles are there in this figure?

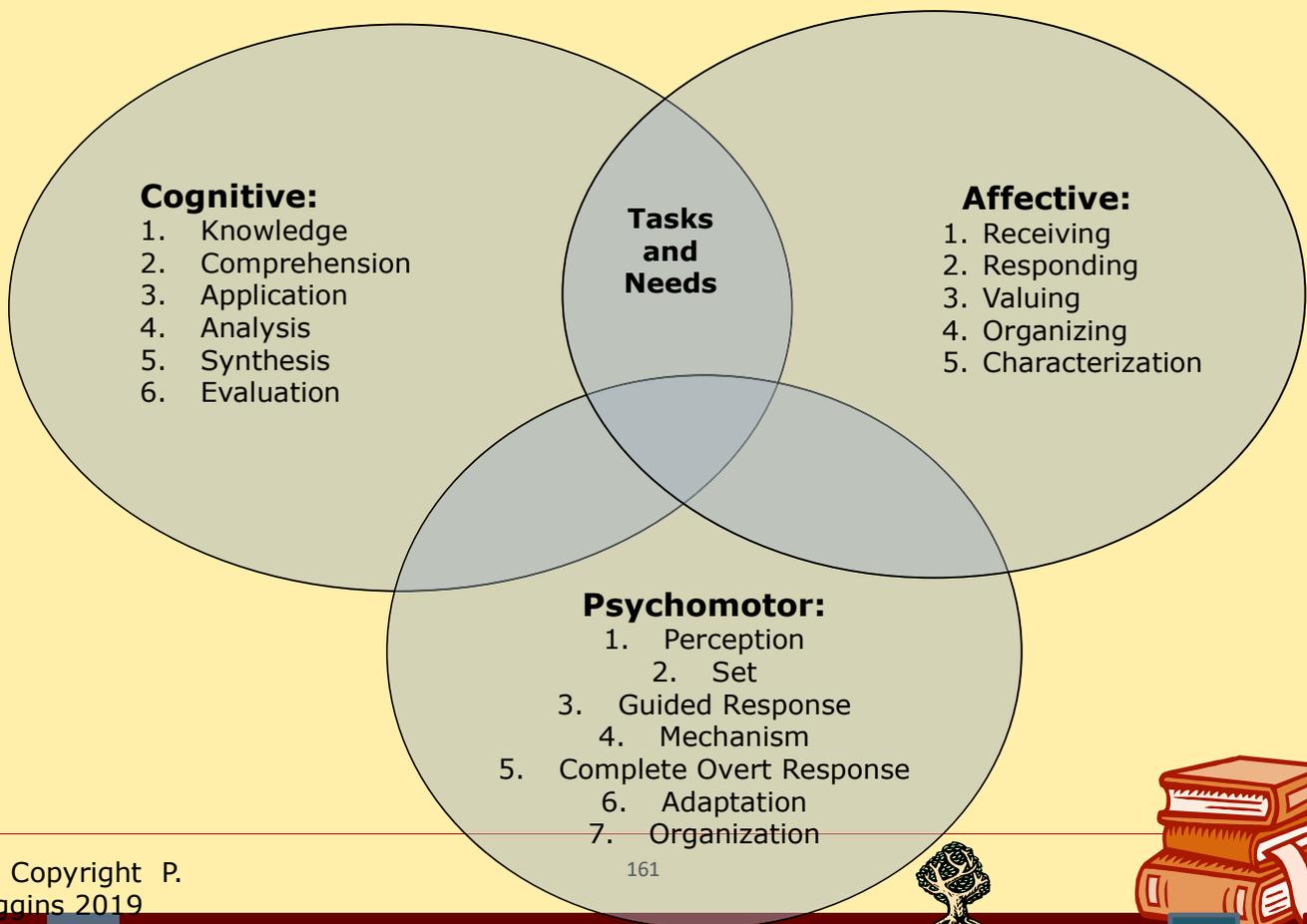


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# The Three Domains of Learning (Blooms Taxonomy, 1954, 1971, 1977)



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# Aligning Differentiated Instruction with Culturally Responsive Pedagogy

***“The creation of a culturally responsive education system, grounded in the belief that all culturally and linguistically diverse students can excel in school when their culture, language, heritage and experiences are valued and used to facilitate their learning and development and they are provided access to high quality teachers, programs, and resources” (Metropolitan Center for Urban Education, 2008, p. 2).***



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# What's the problem?

“**Resistance** will persist and children from ethnically and linguistically diverse backgrounds will go unserved until schools and faculty acknowledge the need for culturally competent teachers in the classroom and the responsibility of TEPs to properly prepare these teachers.”

Why ?

## FEAR & Lack of Knowledge

- Race
- Racism
- Cultural Issues



# Where do we begin?

- “Despite the steadily increasing numbers of culturally and linguistically diverse student populations in schools, not all teacher education programs (TEPs) readily embrace multicultural education or culturally responsive teacher education pedagogy” (Gay, 2002).

## Teacher Education Programs that focus on:

- Specific guidelines that ensure exposure to multicultural perspective.
- Identification of best practices for diverse students.
- Issues of diversity and multiple perspectives.



# Responsive Teaching



inclusion

## Establish inclusion:

Emphasize the human purpose of what is being learned and its relationship to the students' experience.

Share the ownership of knowing with all students.

Collaborate and cooperate. The class assumes a hopeful view of people and their capacity to change.

Treat all students equitably. Invite them to point out behaviors



## Develop Positive Attitudes:

Relate teaching and learning activities to students' experience or previous knowledge.

Encourage students to make choices in content and assessment methods based on their experiences, values, needs, and strengths. (C) Copyright P



## Enhance Meaning:

Provide challenging learning experiences involving higher order thinking and critical inquiry. Address relevant, real-world issues in an action-oriented manner.

Encourage discussion of relevant experiences. Incorporate student



## Engender Competence

Connect the assessment process to the students' world, frames of reference, and values.

Include multiple ways to represent knowledge and skills and allow for attainment of outcomes at different points in time.

Encourage self-assessment.

## Raising Self-Awareness

“Teachers must first and foremost develop a strong understanding of their own biases, identity, and cultural beliefs”

*(Barrera & Corso, 2003; Ladson-Billings, 1994; Sanchez, 1995)*



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## Key Point 2: Acceptance and Acknowledgement-Principle 4

- ❑ “Learning more about the culture...” – Immersion into communities, homes
- ❑ “Listening to the voice of the learners” – Needs assessments, learning styles
- ❑ “Weaving the realities of learner’s lives into the curriculum” –Real-world connections
- ❑ “Including positive representations of students” – Entertainment, social media, news, curriculum.
- ❑ “Extending and reformulating the theory of cultural mediation into instruction.” – Lobbying, leadership.



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## Article cited

A Correlational Study of Teacher Efficacy  
and Culturally Responsive Teaching  
Techniques in a Southeastern Urban  
School District

Author: Roberta Callaway

Journal of Organizational & Educational  
Leadership

Volume 2, Issue 2, Article 3

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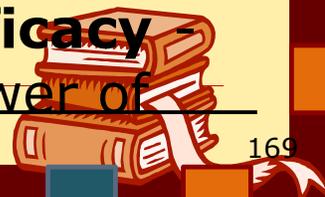
# Introduction



Study aims to examine how teacher efficacy impacts culturally responsive teaching techniques, instructional strategies, student engagement, and classroom management.

Two measures:

- & **PTE: Personal Teacher Efficacy** - feeling of confidence in their personal teaching abilities
- & **GTE: General Teacher Efficacy** - general belief about the power of teaching and learning



---

## District Demographics and Data



3 of 5 high schools in a large district participated in survey, 70 teachers answered the survey.

- ⌘ 47 total schools
- ⌘ 32,000 students

District is dedicated to MCE, spearheaded segregation in 1950s, oversight committee to oversee equality in place until 1991.



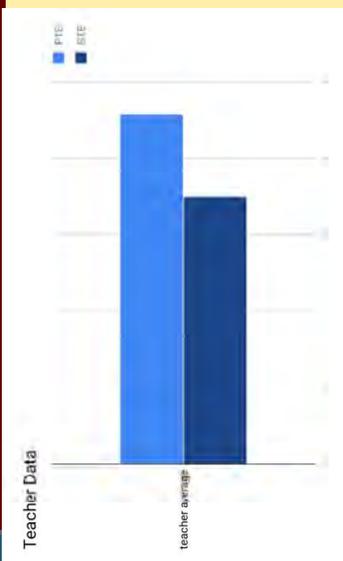
## Claim 1

# Teacher Efficacy and CRT

- ❑ “No significant relationship was found to exist between GTE and culturally responsive teaching,
- ❑ data analysis uncovered a positive statistically significant relationship between culturally responsive teaching and PTE.”  
[p. 15]

Overall PTE score was 4.57 out of 6.

Overall GTE score was 3.49 out of 6.  
[p. 13]



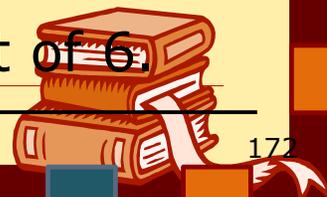
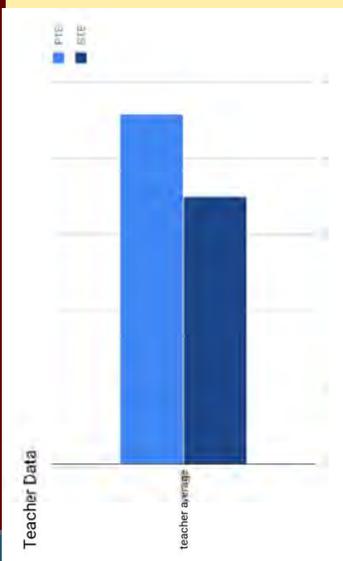
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[p. 15]

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Overall GTE score was 3.49 out of 6.  
[p. 13]



Claim  
2



---

## Teacher Perceptions

“Researchers have found that it is possible for a teacher to have confidence in his or her teaching ability yet feel as though outside influences have more of an impact on student learning than personal teaching abilities.”  
[p.18]

“It is possible for a teacher to have confidence in his or her own personal teaching ability while lacking faith in the general ability of teachers to teach at risk”

---

An illustration of a stack of three books in shades of orange and red, with a small green tree growing from the base of the stack. The number '173' is visible in the bottom right corner of the illustration area.

---

## Efficacy and use of CRT

### Claim

2



"The level of confidence among the teachers together with the percentage of minority students that they teach supports research that suggests that when teachers possess elevated levels of PTE, they are more likely to use culturally responsive teaching strategies in their classroom."

[p.19]



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---

# Implications



Teachers see a strong link between their teaching skills and their ability to implement culturally responsive teaching strategies.



---

# Implications



There needs to be training for the basics along with training for culturally effective teaching. Classroom management, content, and learning strategies trainings should be interwoven with culturally effective teaching strategies to increase teacher perception of efficacy so

An illustration of a stack of four books in various colors (red, orange, yellow, and blue) with a small, stylized figure of a person standing next to them. The figure appears to be a small, dark, possibly African-style figure.

# **Criteria for Exemplary District**

## **Six Criteria for Being Considered an Exemplary School District for the Implementation of the African and African American Studies Curriculum**

---

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# ***Criteria for Being Identified as an Exemplary School District***

- 1. School Board approval of the African and African American Studies curriculum initiative**
- 2. Structured Professional Development**
- 3. Evidence of the development of an African and African American Studies curriculum for infusion**
- 4. Evidence of Structured Teaching of the African and African American Studies Curriculum (180+ days).**
- 5. Evidence of University School District Collaboration**
- 6. Evidence of Parent and Community partnerships and involvement**

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# Criteria for Being Identified as an Exemplary School District

## 3. African American Studies Curriculum

- a) Evidence of African and African American Studies Curriculum Frameworks K-12 has been integrated as part of its school district policy with respect to required curriculum.
- b) Evidence that the curriculum has been disseminated to curriculum specialists, teachers, media specialists and other educators in the district.
- c) Evidence that there are adequate teaching resources including books, CD's and lesson plans available to support this required instruction.



# Criteria for Being Identified as an Exemplary School District

## 4. Structured Teaching of the African and African American Studies Curriculum

- a) Evidence that the African and African American Studies content appears in lesson plans over the sustained period of 180 plus days.
- b) Evidence that there are approved methods for teaching and assessing the African and African American Studies Curriculum.
- c) Evidence that there the African American history content is infused and linked to the FSA and other high stake tests and requirements.
- d) Evidence that the African and African American Studies content are infused in all subject areas.



# I. Action Plan

## Recap of Where We Are

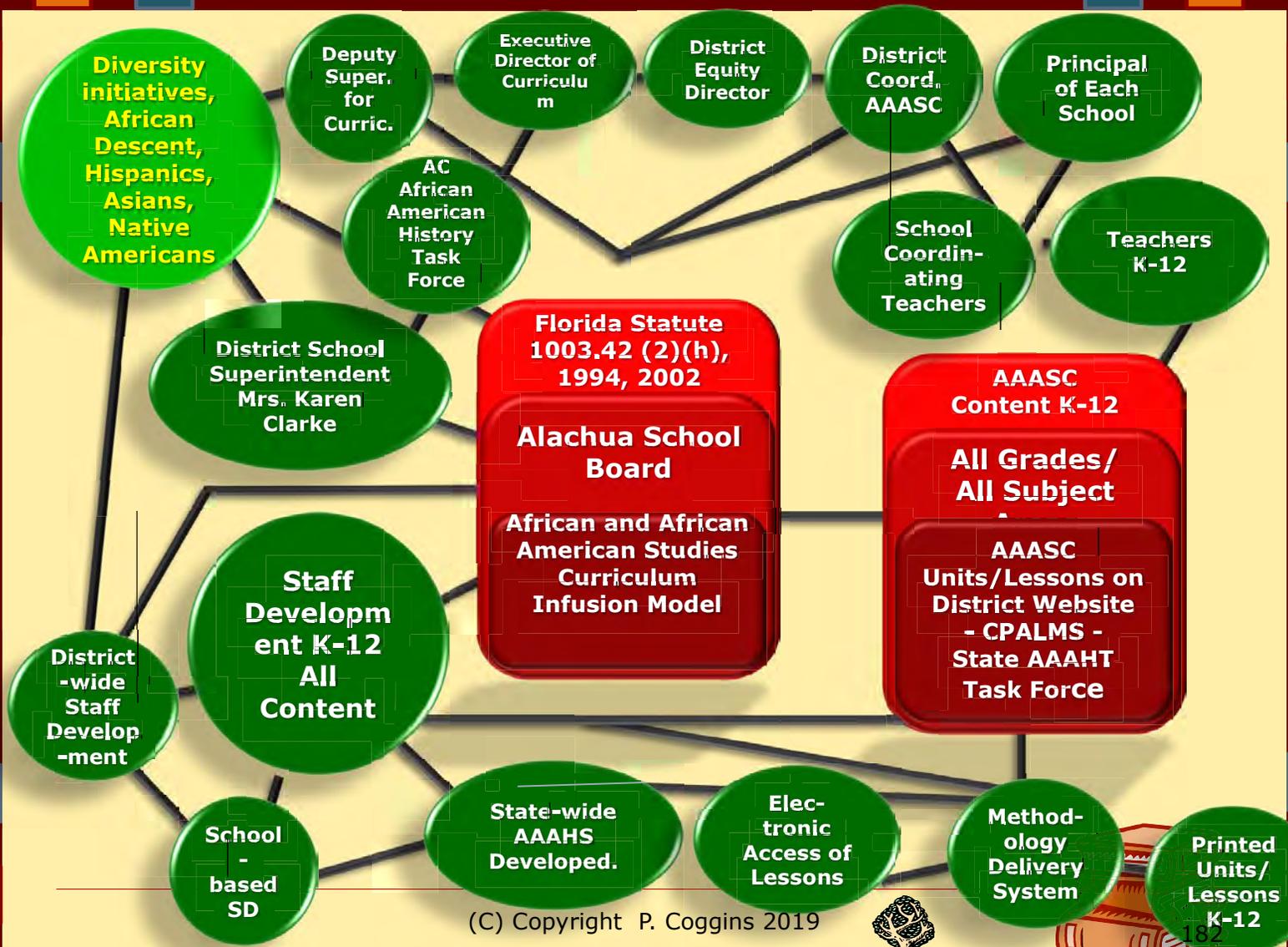
Recap of where we are:

- The Alachua County School District approved the implementation of the African and African American Studies Curriculum.
- Planning meeting with key District Staff to review the Action Plan and decide on the African and African American Studies Timetable for Implementation.
- It was decided that Jon Rehm will assume coordination responsibility for the project, while Dr. Patrick Coggins/ Dr. Jon Rehm will coordinate the activities of the Writing Team, District and African American Advisory Committee/Staff Development with help from Superintendent's staff in developing the FOCUS Lesson Plan system and community relations.

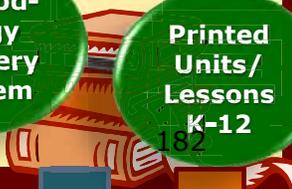
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**Alachua County School  
District African American and African  
American Studies Advisory Task Force**

Donna Jones- Deputy Superintendent  
Valerie Freeman- Director of Equity and  
Outreach  
Jennifer Wise- Executive Director of K-12  
Curriculum

---

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***ALACHUA County School District  
African and African American Studies Curriculum***

**WRITING TEAM MEMBERS:** (Includes, but not limited to the following)

**Elementary School**

**Middle School**

**High School**

**School  
District**

\*Partial Listing

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## Activity 5 – Focus Unit and Module Format

### **Each unit will include the following content:**

1. Appropriate grade level(s) and subject area(s)
2. Next Generation Sunshine State Standards
3. Unit objectives and essential questions
4. Cultural content/contextual information to be learned
5. Lesson specific vocabulary
6. Timelines related to African American/American History, etc.
7. Link to the 7 elements of African/African American Study
8. Focus area of the world
9. Assessment Criteria

### **Each Module will include the following content:**

1. Background in relation to cultural content/ context
2. NGSSS specific to module
3. Clear activities linked to the unit objectives
4. Technological and material needs
5. Evidence of critical thinking skills
6. Detailed references



## Curriculum Products to be Developed

### Elementary School

Grade	Total Units	Total Modules
<b>K</b>	<b>1</b>	<b>5</b>
<b>1</b>	<b>1</b>	<b>5</b>
<b>2</b>	<b>1</b>	<b>5</b>
<b>3</b>	<b>1</b>	<b>5</b>
<b>4</b>	<b>1</b>	<b>5</b>
<b>5</b>	<b>1</b>	<b>5</b>
<b>Total</b>	<b>6</b>	<b>30</b>

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# Curriculum Products to be Developed

## Middle School

Grade	HIS/SS	LA	SCI	MATH	HUM/ARTS	TOTAL UNITS	TOTAL MODULES
GRADE 6	1	1	1	1	1	5	25
GRADE 7	1	1	1	1	1	5	25
GRADE 8	1	1	1	1	1	5	25
Total	3	3	3	3	3	15	75

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# Curriculum Products to be Developed

## High School

GRADES	HIS/S S	LA	SCI	MATH	HUM/ ARTS	Career Tech	TOTAL UNITS	TOTAL MODULES
GRADE 9	1	1	1	1	1	1	6	30
GRADE 10	1	1	1	1	1	1	6	30
GRADE 11	1	1	1	1	1	1	6	30
GRADE 12	1	1	1	1	1	1	6	30
Total	4	4	4	4	4	4	24	120

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# Curriculum Products to be Developed

		<b>Total</b>	
		<b>Units</b>	<b>Modules</b>
<input type="checkbox"/>	<b>Elementary</b>	- Grades K-5	<b>= 6            30</b>
<input type="checkbox"/>	<b>Middle</b>	- Grades 6-8	<b>= 15           75</b>
<input type="checkbox"/>	<b>High</b>	- Grades 9-12	<b>= 24          120</b>
		<b>TOTAL</b>	<b>= 45          225</b>

**Curriculum 45 Units with 5 Lessons each = 225 Modules/  
Lessons Available to teachers**

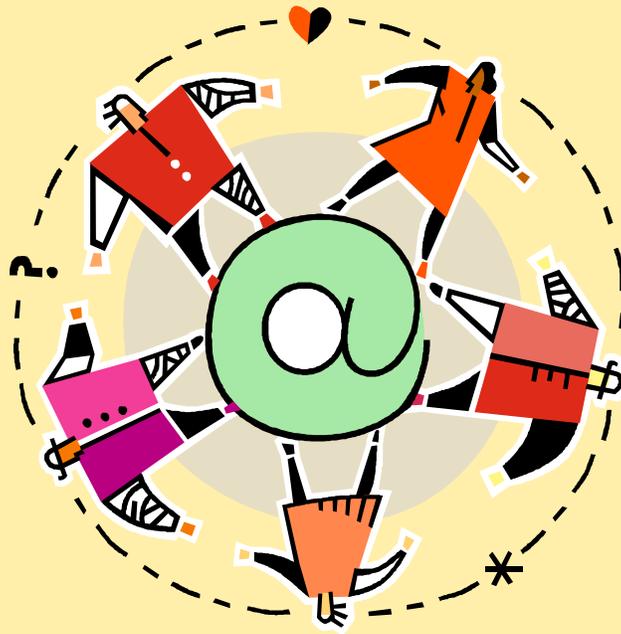


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# Let's Go to the Website...

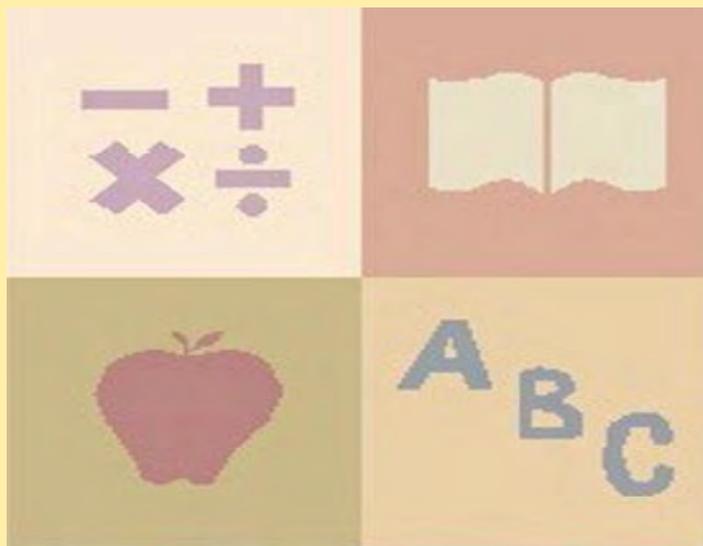


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# African And African American Studies Curriculum Matrix

## Grades K - 5



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# ***African and African American Studies Curriculum Matrix Grades K – 5***

## **Grade K**

### **MY WORLD**

African American Culture and Traditions

Famous African Americans

**Kindergarten Scope & Sequence**

## **Grade 1**

### **MY SCHOOL AND FAMILY**

African American Culture and Traditions

Famous African Americans

*Independent Readers:*  
**Harriet Tubman: A Woman of  
Courage** by Sarah Chapman

**1<sup>st</sup> Grade Scope & Sequence**

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# ***African American History/ Culture Curriculum Matrix***

## ***Grades K – 5***

<b>Grade 2</b>	<b>Grade 3</b>
<p align="center"><b>NEIGHBORHOODS</b></p> <p>African American Culture and Traditions</p> <p>Famous African Americans</p> <p><i>Independent Readers:</i></p> <p><b>John J. Johnson</b> by Eileen Bromley</p> <p><b>Sojourner Truth, Speaker for Equal Rights</b> by Chris Anderson</p> <p align="center"><b><u>2<sup>nd</sup> Grade Scope &amp; Sequence</u></b></p> <p align="right">(C) Copyright P. Coggins 2019</p>	<p align="center"><b>COMMUNITIES</b></p> <p>African Enslavement and Migration to America</p> <p>African American Life</p> <p>Ancient Egyptian Civilization</p> <p><i>Independent Readers:</i></p> <p><b>Madam C.J. Walker</b> by Carol Peske</p> <p align="center"><b><u>3<sup>rd</sup> Grade Scope &amp; Sequence</u></b></p> <p align="right">193</p>

# ***African and African American Studies Curriculum Matrix*** ***K – 5***

## **Grade 4**

### **FLORIDA HISTORY**

Early African American Migration to Florida  
The Life of Free Blacks & Slaves in Florida  
Florida’s Civil Rights Movement  
Famous African American Floridians  
Twentieth Century Immigration (Haiti, etc)

#### *Independent Readers:*

**Zora Neale Hurston** by Carl W. Grody

#### *Biographical Reader:*

African Americans in Florida by Maxine D. Jones and Kevin M. McCarthy

### **4<sup>th</sup> Grade Scope & Sequence**

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# ***African and African American Studies Curriculum Matrix*** ***K – 5***

## **Grade 5**

### **AFRICAN AMERICAN HISTORY FROM EXPLORATION TO THE PRESENT**

Enslavement and the African Diaspora  
African American Patriots of the Revolutionary War  
African American Military Involvement  
African American Inventors  
Freedom & Reconstruction  
The Black Codes & Jim Crow  
The Harlem Renaissance  
Brown v Board of Education  
Civil Rights Movement and Legislation

#### Independent Readers:

**Peter Salem, Hero of the Revolution** by Eric Oatman

**I care: American Reformers** by Julia Jones

**Thurgood Marshall and Civil Rights** by Jerome Foster

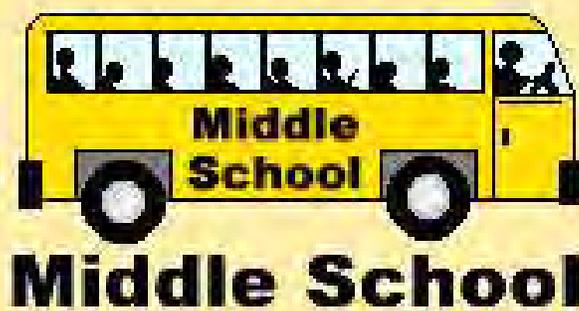
**5<sup>th</sup> Grade Scope & Sequence**

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# **African and African American Studies Curriculum Matrix**



**Grades 6-8**

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# KWANZAA



## Grades: K-5

- *K SS LPQ3 031 Holidays Through The Year*
- *K SS LPQ4 056 People Around the World*
- *01 SS LPQ2 005 Cultural Diversity*
- *01 SS LPQ3 040 PARADE OF HEROES*
- *Slavery in the South*
- *The Women in the Civil Rights Movement*
- *African American Inventors*

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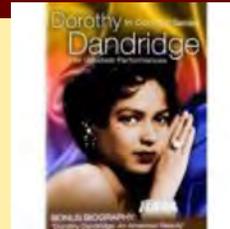


## Grades: K-5

- *01 SS LPQ3 083 I Have a Dream*
- *N – 04 SS LPQ2 093 African Settlement at Fort Mose*
- *N – 03 SS Breaking Racial Barriers: Ruby Bridges*
- *Rosa Parks and the Montgomery Bus Boycott*
- *Slavery 1788-1865*
- *Harriet Tubman and the Underground Railroad*
- *The Amazing Life of James Weldon Johnson*

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## Grades: K-5

- 04 SS LPQ3 049 Reconstruction
- 05 SS 071 20<sup>th</sup> Century Social/Cultural Revolution
- Mary McLeod Bethune, Florida Educator and Activist
- Freedom Quilts by Harriet Tubman
- Jackie Robinson and the Negro Leagues
- African Art and Culture



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# MIDDLE SCHOOL



**Middle  
School**

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## **Grades: 6-8**

- **SS 06 Whis 020 The Daily Lives of Ancient Egyptians**
- **07 SS Geo LPQ4 019 African Eco-Challenge**
- **SS 08 AHis LPQ1 022 Africans in America**
- **Juneenteenth and Emancipation**
- **Harlem Renaissance**
- **Castles and Forts**
- **African Proverbs**
- **MAAT (Kwanza)**

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## Grades: 6-8

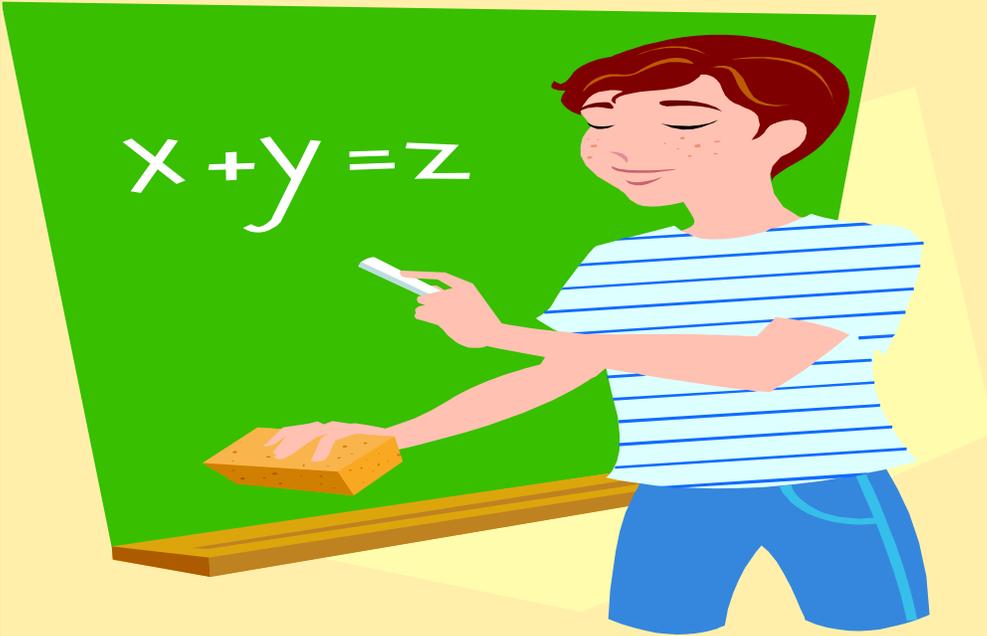
- SS 08 AHis LPQ3 Haitian Connection to Louisiana Purchas
- SS 08 LPQ4 024 Slave Trade in the U.S. 1789-1861
- African Kingdoms: Mali, Ghana, Songhay
- African Kingdoms Iron Age



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# HIGH SCHOOL



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## **Grades: 9-12**

- SS AmHis LPQ<sub>1</sub> Natives, Early Europeans, African Migration
- SS AmHis LPQ<sub>4</sub> From Segregation to Integration
- SS Econ LPQ<sub>2,4</sub> Sierra Leone's Conflict Diamonds
- SS WGeo LPQ<sub>2</sub> The Nation of Haiti
- African Americans in Jurisprudence
- Nubia Land of the Bow
- African Septimus Severus, Emperor of Rome
- Madam C. J Walker
- 13<sup>th</sup>, 14<sup>th</sup> and 15<sup>th</sup> Amendments
- Coming to America, Europeans and Africans: The Age of Expiration
- Caribbean Life
- African American Inventors
- Nubia

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## Grades: 9-12



- SS W Geo LPQ3 027 Population Demographics
- SS WHis LPQ3 032 Women in Traditional African Societies
- LA & SS LPQ4 037 Literature of the Harlem Renaissance
- Slave Literature
- Slave Rebellions

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# ***African and African American Studies Curriculum Matrix Grades 6 – 8***

## **Grade 6**

### **GEOGRAPHY: ASIA, AFRICA, AND OCEANIA**

Physical, Cultural and Political  
Geography of North Africa

Physical, Cultural and Political  
Geography of Sub-Saharan Africa

Empires and Kingdoms in Africa

Enslavement and the African  
Diaspora

### **6th Grade Scope & Sequence**

## **Grade 7**

### **GEOGRAPHY: EUROPE AND THE AMERICAS**

Enslavement and the African Diaspora  
Physical, Cultural and Political  
Geography of the Western  
Hemisphere

### **7th Grade Scope & Sequence**

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# ***African and African American Studies Curriculum Matrix Grades 6 – 8***

## **Grade 8**

### **AFRICAN AMERICAN HISTORY FROM EXPLORATION TO THE PRESENT**

#### **Florida History**

Enslavement and the African Diaspora in America  
African American Patriots of the Revolutionary War  
African American Military Involvement  
African American Inventors  
Freedom & Reconstruction  
The Black Codes & Jim Crow  
Plessey v Ferguson  
The Nadir  
African American in Florida

#### **8th Grade Scope & Sequence**

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# **African And African American Studies Curriculum Matrix**



## **Grades 9-12**

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# ***African and African American Studies Curriculum Matrix*** ***Grades 9 – 12***

**Grade 09**

**SOCIAL STUDIES ELECTIVE**

**World Culture / Geography**

**9th Grade Scope & Sequence**



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# ***African and African American Studies Curriculum Matrix*** ***Grades 9 – 12***

## **Grade 10**

### **WORLD HISTORY SURVEY: PREHISTORY TO PRESENT**

Ancient African Kingdoms, Colonies and Modern-day countries in Africa

African Explorations to Asia, Oceania and the Americas

African and Mediterranean Cultural Exchanges (ancient and medieval)

The African Diaspora in the Americas

Western Colonialism in Africa

### **World History SLCSO Standards**

### **10th Grade Scope & Sequence**

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# ***African and African American Studies Curriculum Matrix*** ***Grades 9 - 12***

## **Grade 11**

### **AMERICAN HISTORY FROM EXPLORATION TO THE PRESENT**

Enslavement and the African Diaspora

African American Patriots of the Revolutionary War

African American Military Involvement

African American Inventors

Freedom & Reconstruction

The Black Codes & Jim Crow

Plessey v Ferguson

The Nadir

The Harlem Renaissance

Brown v Board of Education

Civil Rights Movement and Legislation

### **American History SLCSO Standards**

### **11th Grade Scope & Sequence**

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# ***African and African American Studies Curriculum Matrix*** ***Grades 9 – 12***

## **Grade 12**

### **AMERICAN GOVERNMENT AND ECONOMICS**

The Founding of Black America

Constitutional Amendments (13<sup>th</sup>, 14<sup>th</sup> & 15<sup>th</sup>)

Black Codes and Jim Crow

Immigration Politics and Policies

“Black Power”

Civil Rights Act of 1964

Voting Rights Act of 1965

Brown v Board Education

Reparations for African Americans

African American & the American

Political System

### **American Government SLCSO Standards**

### **12th Grade Scope & Sequence**

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# *Next Steps For Alachua County District*



1. Commit to the completion of the Units and Lesson plans grade level specific on or before and possible unveil the curriculum in February 2020 and complete it all by JULY 2020.
2. Develop a creative monitoring and assessment strategy to ensure that the African and African American Studies content is taught to every student in ALACHUA's Schools.
3. Ensure that the curriculum, units, resource units, and lesson plans are on-line and easily accessible to educators on or before February 1,2020 and completed by the end of the school year June,2020.
4. Prepare a report of the African and African American Studies Curriculum Plan for Board approval in the month of FEBRUARY 2020.



## *Next Steps for Alachua County District*



5. Ensure that there is inclusion of the essential questions, FOCUS lessons and resource units into a seamless curriculum process that integrates African and African American Studies and culture studies in Social Studies, Language Arts, Science, Math and Humanities and other content areas by June 2020.

6. Select Coordinators in each school in the district to assist in the implementation of the African and African American Studies Curriculum.

7. Designate African and African American Studies Training dates for staff development. Include in the District's Staff Development Schedule immediately in June 2020.

8. Select and train Writing Team on October 18,2019

9. Develop and implement a marketing strategy that will inform the public, the schools, Community groups and organizations, students and other interested entities and parties immediately by October 30,2019.



# WHAT IS SUCCESS?



- "Success is a journey not a Destination"
- "What you get by reaching your destination is not nearly as important as what you become by reaching that destination"
- As we work towards the infusion of African and African American studies in the curriculum remember we are changing lives of our students, ourselves and our community"

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## Managing The Curriculum Initiative:

### A Final Perspective

***“THE ATMOSPHERE YOU CREATE DETERMINES THE POSITIVE CROSS-CULTURAL RESULTS YOU PRODUCE.”***

***“Imagination is more important than Knowledge.”***  
**(Albert Einstein)**

***“The future never first happened; it was created. We must create a culturally sensitive, linguistic, and culturally competent classroom/school environment.”***  
**(Coggins)**

***So it is all about “students, faculty and administrators celebrating cultures in an inclusive atmosphere.”***  
**(Coggins)**



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# ~~-What disparities?~~



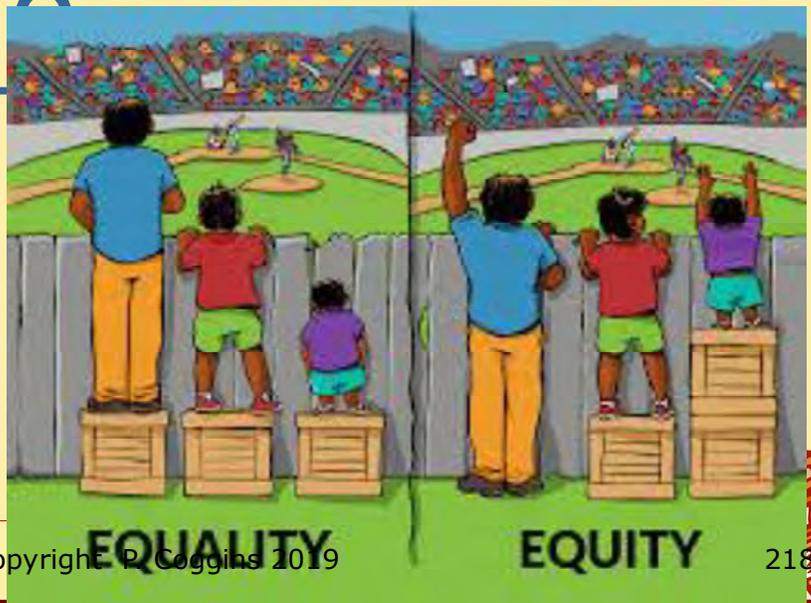
If both of these young boys engaged in the same behavior in class, chances are far greater that the boy on your right would be punished.

~~That's a disparity.~~



Hmmm...

<https://www.youtube.com/watch?v=b9Auw0MzW50>



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# Thank you!

*"A good plan vigorously executed right now is far better than a perfect plan executed next week."*

*(General George Patton)*

*"There are risks and costs to a Program of Action- But they are less than the long-range risks and cost of comfortable inaction."*

*(John F. Kennedy)*

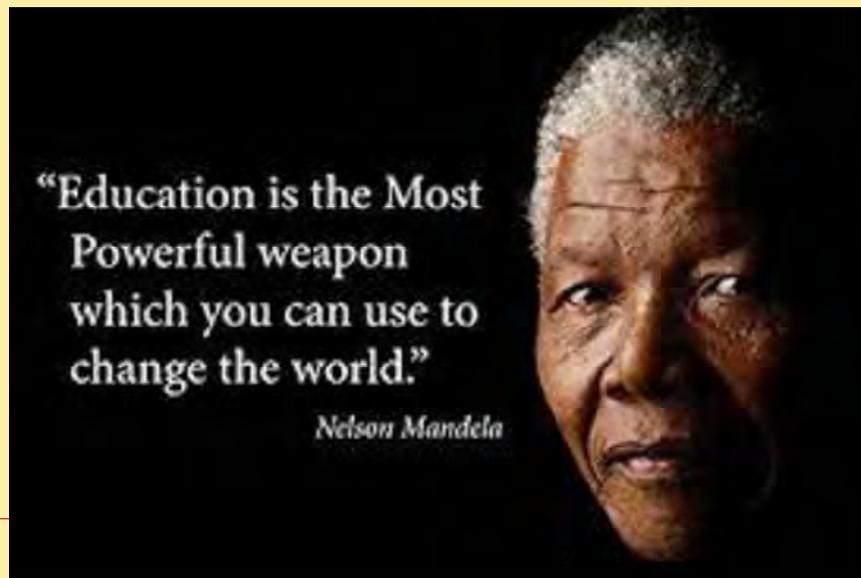


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## Closing

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





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## Proposition: Dale's Cone, Multiple Intelligence and Student Achievement through Activation of Psychomotor, Cognitive and Affective Skills

### Dale's Cone Theory

- **Dale's (1969)** argues that people retain more information when they are actively rather than passively involved in the learning processes. Therefore in Dale's theory we see that people retain 70 percent or more of what they say, write and do.
- Dale argues that "In order to increase the retention and learning of individuals it is essential to focus on what they hear and see simultaneously and what they say and write simultaneously."

Thus, I argue based on my experiments in Volusia County Elementary Schools, I enhanced learning performance on the FCAT by having students

- a) Read
- b) Write and
- c) Discuss what each student read and wrote



Did you know?

African American Students are

**3 times**

As likely to get suspended as white students

They lose

**2 times**

as many days of instruction as a result of exclusionary discipline

**This need not remain  
the status quo**

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# AFRICAN AND AFRICAN AMERICAN STUDIES

## FOCUS LESSON / UNIT PLANS

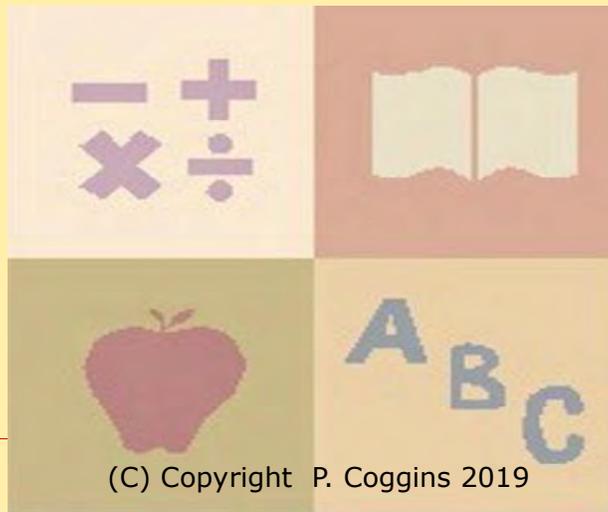


***ELEMENTARY***

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# AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM MATRIX



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AFRICAN AND AFRICAN AMERICAN STUDIES  
FOCUS LESSON / UNIT PLANS

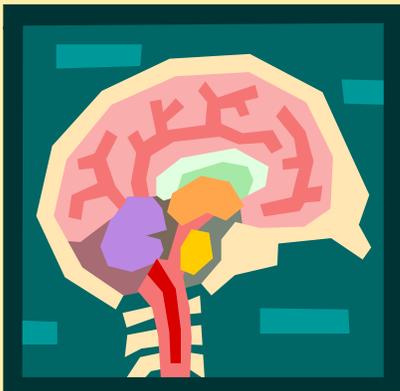
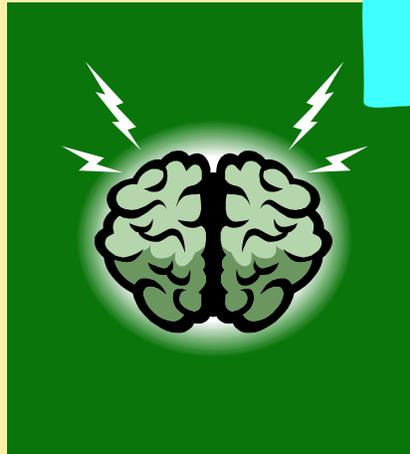
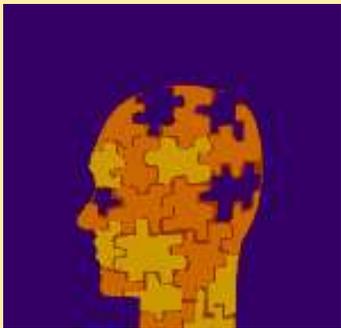


***MIDDLE SCHOOL***  
***Grades 6-8***

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# Brain Break



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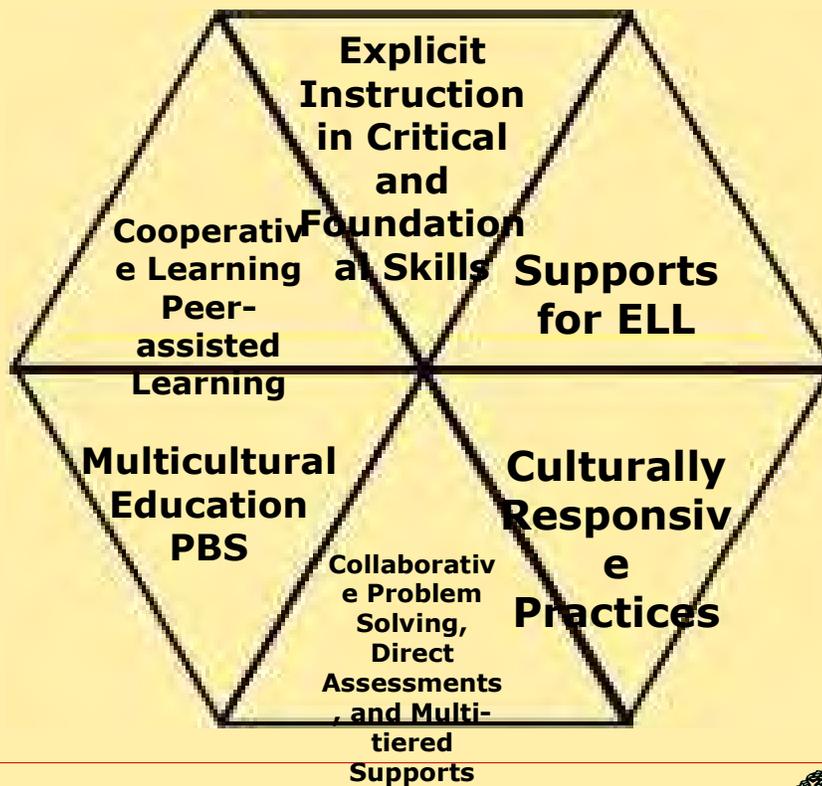
# AFRICAN AND AFRICAN AMERICAN STUDIES CULTURE CURRICULUM MATRIX



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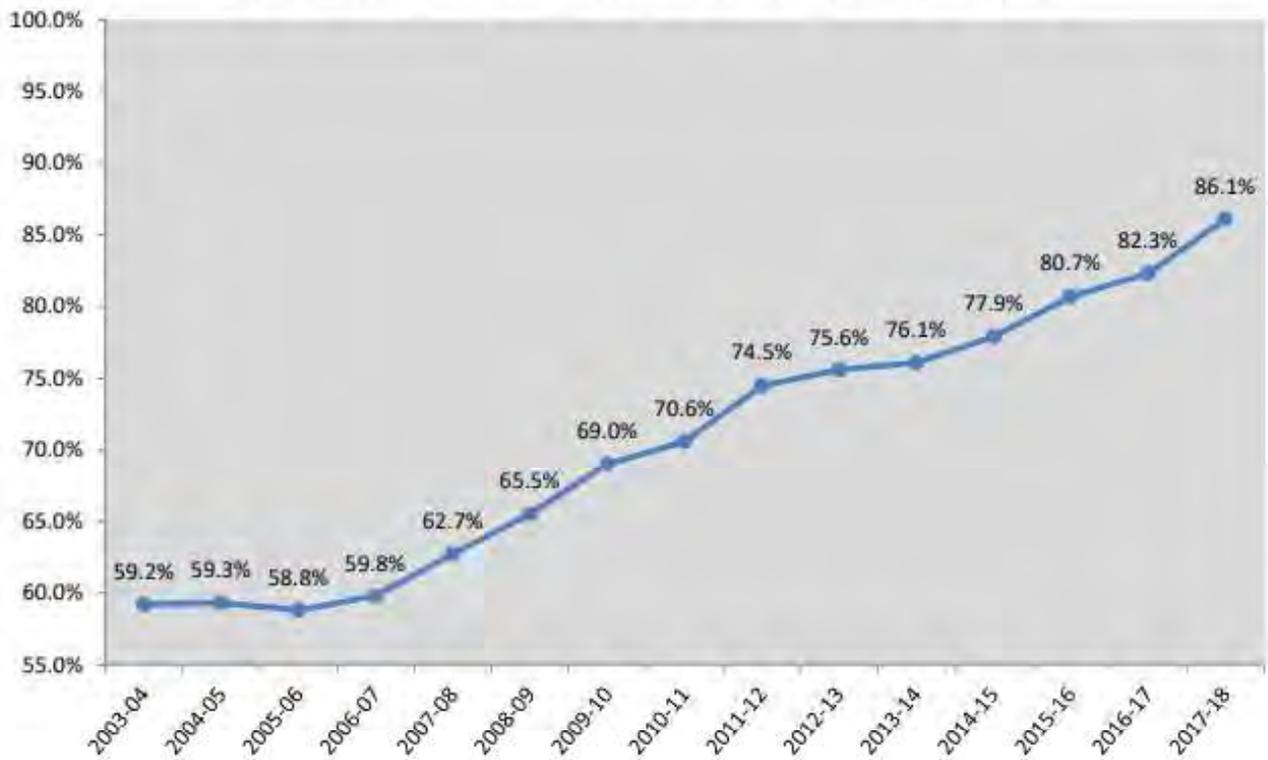
# Culturally Responsive Educational Practices Include...



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Figure 1: Florida's Graduation Rates, 2003-04 through 2017-18



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**Table 1: Graduation Rates by Race/Ethnicity, 2013-14 through 2017-18**

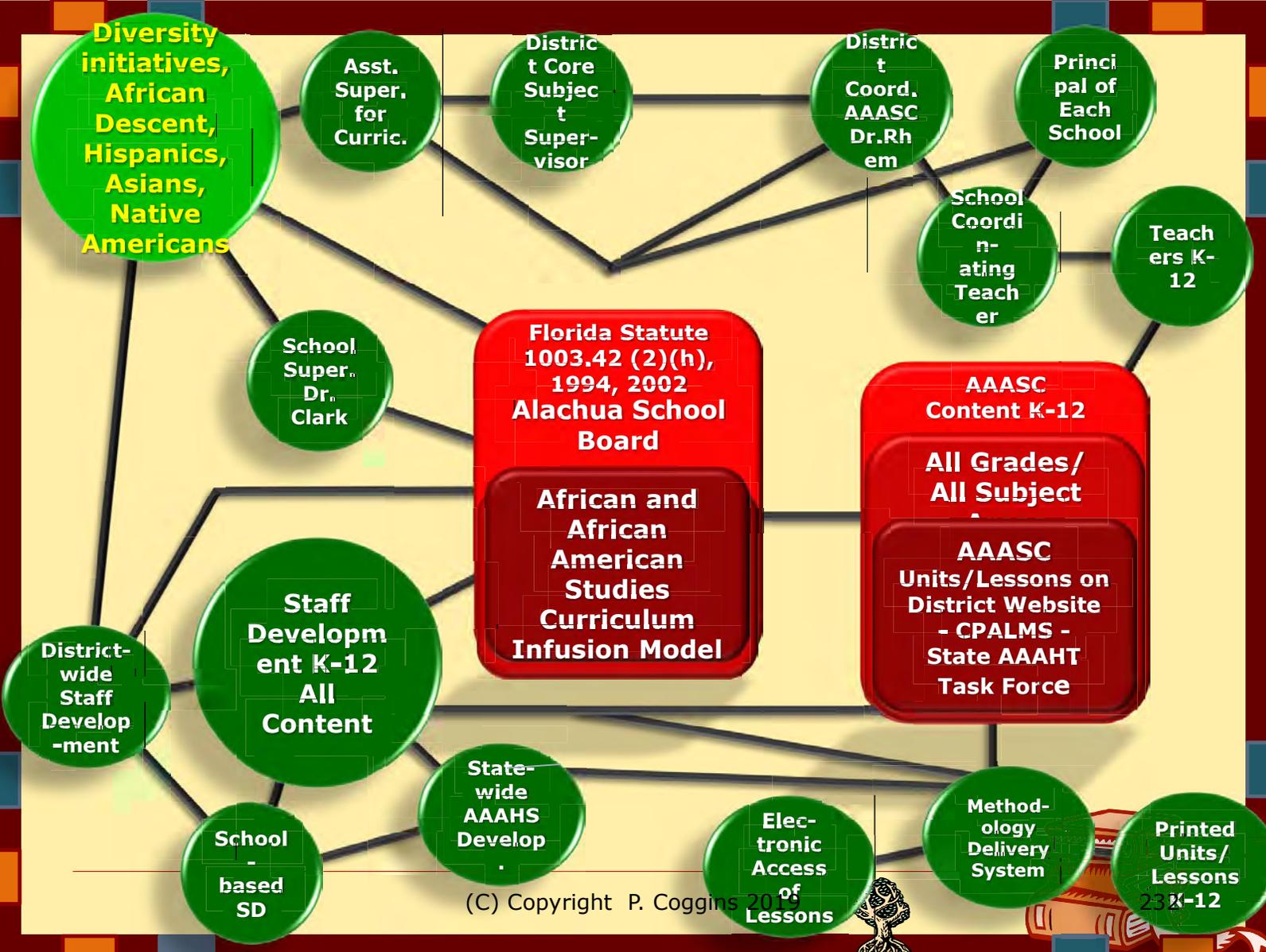
Year	White	Black or African American	Hispanic/Latino	Asian	American Indian or Alaska Native	Two or More Races	Native Hawaiian or Other Pacific Islander	Total
2013-14	81.7%	64.7%	75.0%	89.2%	73.8%	80.1%	75.6%	76.1%
2014-15	82.8%	68.0%	76.7%	90.9%	75.7%	81.5%	82.6%	77.9%
2015-16	85.1%	72.3%	79.5%	91.9%	76.5%	82.7%	84.7%	80.7%
2016-17	86.2%	74.8%	81.3%	93.2%	80.0%	83.1%	87.2%	82.3%
2017-18	89%	80.9%	85.1%	95.8%	80.1%	87%	89.2%	86.1%

**Table 2: Graduation Rates by Gender within Race/Ethnicity, 2013-14 through 2017-18**

Year	White Female	White Male	Black or African American Female	Black or African American Male	Hispanic/Latino Female	Hispanic/Latino Male	Asian Female	Asian Male
2013-14	85.3%	78.2%	69.4%	59.9%	78.4%	71.6%	90.8%	87.5%
2014-15	86.3%	79.4%	73.1%	62.9%	80.4%	73.1%	92.1%	89.6%
2015-16	88.3%	82.0%	77.7%	67.0%	83.2%	75.8%	93.2%	90.6%
2016-17	89.4%	83.1%	80.3%	69.4%	84.9%	77.8%	94.9%	91.4%
2017-18	91.4%	86.7%	86.1%	75.7%	88.4%	81.9%	96.6%	95%

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**Table 2 Continued: Graduation Rates by Gender within Race/Ethnicity, 2013-14 through 2017-18**

Year	American Indian or Alaska Native Female	American Indian or Alaska Native Male	Two or More Races Female	Two or More Races Male	Native Hawaiian or Other Pacific Islander Female	Native Hawaiian or Other Pacific Islander Male	Total Female	Total Male
2013-14	79.5%	68.0%	83.5%	77.3%	77.1%	74.1%	79.9%	72.5%
2014-15	81.1%	70.2%	84.4%	78.3%	82.5%	82.7%	81.7%	74.1%
2015-16	79.8%	73.4%	86.2%	78.9%	89.7%	78.8%	84.5%	77.0%
2016-17	82.3%	77.6%	86.1%	79.8%	88.5%	85.6%	86.0%	78.6%
2017-18	85.7%	74.9%	88.7%	85.2%	89.9%	88.1%	89.3%	82.9%

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Table 3: Graduation Rates by District, 2013-14 through 2017-18

District	2013-14	2014-15	2015-16	2016-17	2017-18
FLORIDA	76.1%	77.9%	80.7%	82.3%	86.1%
01 Alachua	72.2%	74.3%	78.4%	82.7%	88.0%
02 Baker	75.2%	81.8%	79.4%	81.0%	75.5%
03 Bay	70.8%	70.6%	81.0%	78.0%	81.1%
04 Bradford	71.3%	76.9%	83.7%	78.9%	89.0%
05 Brevard	85.8%	86.2%	87.5%	85.9%	88.1%
06 Broward	74.2%	76.6%	78.7%	81.0%	84.3%
07 Calhoun	80.8%	84.0%	82.9%	80.9%	86.9%
08 Charlotte	76.2%	75.5%	77.4%	81.0%	87.6%
09 Citrus	77.0%	77.4%	79.0%	78.9%	84.1%
10 Clay	80.1%	83.7%	84.7%	88.4%	90.7%
11 Collier	82.1%	84.3%	86.7%	88.2%	91.9%
12 Columbia	61.0%	71.0%	75.0%	70.7%	88.4%
13 Miami-Dade	76.6%	78.1%	80.4%	80.7%	85.4%
14 DeSoto	61.0%	62.2%	61.6%	63.8%	60.9%
15 Dixie	87.8%	96.9%	96.1%	89.5%	96.9%
16 Duval	74.0%	76.6%	78.8%	80.8%	85.1%
17 Escambia	66.1%	72.7%	76.1%	79.5%	80.7%
18 Flagler	77.8%	77.5%	80.4%	81.1%	88.0%
19 Franklin	69.9%	49.0%	72.6%	74.6%	77.3%
20 Gadsden	56.0%	65.4%	68.4%	50.0%	66.1%
21 Gilchrist	95.4%	94.0%	97.7%	93.4%	87.3%
22 Glades	60.8%	80.7%	78.3%	81.5%	93.4%
23 Gulf	77.8%	83.6%	81.5%	84.7%	82.1%
24 Hamilton	78.6%	73.7%	83.0%	67.0%	73.5%
25 Hardee	64.3%	59.7%	67.3%	72.1%	80.2%
26 Hendry	67.5%	76.8%	78.1%	84.4%	83.8%
27 Hernando	76.7%	78.0%	81.1%	82.6%	87.6%
28 Highlands	63.6%	64.5%	68.1%	71.6%	77.2%
29 Hillsborough	73.5%	76.0%	79.1%	82.9%	85.8%
30 Holmes	71.6%	80.5%	72.4%	68.7%	77.1%
31 Indian River	79.1%	81.2%	87.2%	87.1%	92.0%
32 Jackson	70.2%	69.7%	72.6%	71.8%	79.2%
33 Jefferson	56.7%	73.3%	70.0%	53.7%	73.4%
34 Lafayette	80.0%	87.0%	93.2%	88.2%	97.4%
35 Lake	76.6%	75.8%	78.1%	77.8%	84.1%

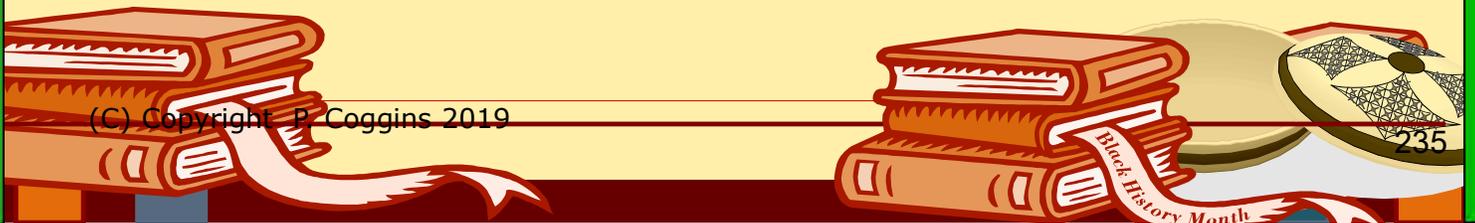
District	2013-14	2014-15	2015-16	2016-17	2017-18
36 FLORIDA	76.1%	77.9%	80.7%	82.3%	86.1%
36 Lee	75.2%	74.7%	77.8%	78.7%	82.8%
37 Leon	83.5%	87.2%	92.3%	88.6%	93.0%
38 Levy	69.1%	81.6%	81.4%	79.7%	87.0%
39 Liberty	71.3%	77.7%	75.0%	81.9%	77.0%
40 Madison	75.7%	58.1%	80.1%	76.7%	81.3%
41 Manatee	75.7%	77.9%	83.5%	81.1%	85.4%
42 Marion	77.9%	80.7%	81.8%	78.5%	81.8%
43 Martin	88.8%	88.9%	88.7%	83.9%	87.9%
44 Monroe	72.8%	76.9%	77.9%	79.2%	86.4%
45 Nassau	89.9%	90.9%	91.4%	90.9%	92.8%
46 Okaloosa	82.5%	82.4%	84.4%	86.2%	88.1%
47 Okeechobee	61.2%	65.9%	70.5%	71.7%	76.9%
48 Orange	74.6%	77.6%	81.3%	84.7%	88.9%
49 Osceola	78.0%	80.6%	82.0%	86.3%	89.3%
50 Palm Beach	77.9%	79.4%	82.3%	85.0%	87.2%
51 Pasco	79.4%	78.6%	79.1%	81.4%	86.7%
52 Pinellas	76.2%	78.3%	80.1%	82.9%	86.0%
53 Polk	69.0%	69.4%	71.8%	75.4%	80.4%
54 Putnam	58.2%	54.9%	63.6%	72.2%	84.8%
55 St. Johns	87.8%	90.5%	91.2%	90.9%	93.3%
56 St. Lucie	73.2%	75.5%	86.8%	90.1%	91.8%
57 Santa Rosa	82.8%	83.2%	85.7%	86.4%	88.7%
58 Sarasota	81.3%	79.2%	85.4%	85.7%	89.8%
59 Seminole	85.1%	86.4%	88.3%	88.6%	91.7%
60 Sumter	83.4%	80.4%	84.6%	85.3%	87.8%
61 Suwannee	76.6%	67.5%	89.6%	90.5%	96.2%
62 Taylor	49.5%	64.7%	70.7%	70.3%	87.7%
63 Union	82.8%	77.7%	72.4%	81.0%	84.1%
64 Volusia	70.6%	71.6%	76.0%	76.6%	78.7%
65 Wakulla	75.1%	78.1%	86.9%	86.7%	90.1%
66 Walton	68.4%	74.4%	77.3%	82.2%	86.8%
67 Washington	66.2%	70.5%	76.3%	77.8%	80.2%
68 Deaf/Blind	51.8%	46.3%	47.1%	48.3%	69.7%
71 FL Virtual	74.9%	70.9%	66.6%	67.3%	81.4%
72 FAU Lab School	100.0%	100.0%	100.0%	100.0%	100.0%
73 FSU Lab School	88.0%	97.1%	98.6%	98.7%	96.6%
74 FAMU Lab School	76.7%	97.1%	94.9%	89.3%	94.3%
75 UF Lab School	97.3%	97.3%	96.4%	98.2%	99.1%

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## OBJECTIVES:

- 1. To provide insights into the Florida Statute 233:061 (1)(g), (1994), as amended by Florida Statute 1003.42(h) 2002 ...required instruction in African and African American Studies.**
- 2. To review the seven (7) elements of the African and African American Studies Model.**
- 3. To provide writers/educators with application techniques that enable the infusion of content across subject areas.**
- 4. To provide writers/educators with strategies to link African American Studies to the District, State Standards and Benchmarks while integrating relevant content.**

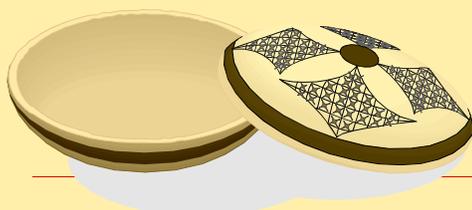


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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## OUTLINE

<b>1. Ancient Africa: Pre-Columbus</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Kingdoms</li> <li><input type="checkbox"/> Classical Civilizations</li> <li><input type="checkbox"/> Diaspora</li> <li><input type="checkbox"/> Contributions</li> </ul>	<b>2. African Explorations of the World: Pre-Columbus</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Trade</li> <li><input type="checkbox"/> Moors</li> <li><input type="checkbox"/> Explorations</li> <li><input type="checkbox"/> African Explorers in the World</li> <li><input type="checkbox"/> African Presence in Europe</li> <li><input type="checkbox"/> South America, Americas and the World</li> </ul>	
<b>3. The Invasion and Weakening of Africa</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> European colonialism</li> <li><input type="checkbox"/> European exploitation</li> <li><input type="checkbox"/> Slavery</li> <li><input type="checkbox"/> Tribal/National Conflicts</li> <li><input type="checkbox"/> The expansion of Sahara desert</li> </ul>	<b>4. Slavery: Post-Columbus in the Americas</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Slave Trade</li> <li><input type="checkbox"/> Slavery in North America</li> <li><input type="checkbox"/> Slavery in South America</li> </ul>	
<b>5. Neo-Slavery: abolition, Civil Rights and Constitutional Rights</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Abolition</li> <li><input type="checkbox"/> Bill of Rights</li> <li><input type="checkbox"/> Struggle for Civil Rights</li> </ul>	<b>6. The Soul of Africans and African Americans</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Myths</li> <li><input type="checkbox"/> Values</li> <li><input type="checkbox"/> The Harlem Renaissance</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Myths</li> <li><input type="checkbox"/> Resources</li> </ul>
<b>7. Contributions of African Americans to the United States of America and to the World</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Art-Literature-Music-Politics-Science-Religion-Medicine and other areas.</li> </ul>		



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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## 1. Ancient Africa: Pre-Columbus

- ❑ Kingdoms in Africa
- ❑ Four Golden Ages of Southern Africa 1) First Pyramid Age 2700BC-2160 BC, 2)Age of Classical Literature2140 BC-1784 BC, 3) Grand Golden Age 1554 BC-1070 BC and 4)500 BC to 1500 AD, Trade, Architecture, Arts, Culture
- ❑ Classical Civilizations in Africa
- ❑ Diaspora across Africa ,Asia, Pacific Islands and Latin America
- ❑ Contributions of Ancient Africa to the World
- ❑ MAAT- Reciprocity, Justice, Truth, Balance, Order, Harmony, Propriety
- ❑ First Civilization of Europe was established in Crete in 1700 BC
- ❑ The ancient Universities that were frequented by Europeans and others
- ❑ The role of Arabs in Africa
- ❑ Africans in sciences --Imhotep

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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## ❑ 6. The Soul of Africans and African Americans

- ❑ Myths
- ❑ Values of the MAAT and the Kwanzaa
- ❑ The Harlem Renaissance
- ❑ The inventions of Africans and African American sin the Arts, Sciences, Technology, Engineering, the Ahmed (Rhind) Papyrus and Moscow Papyrus. Problems solved predated the Greek mathematics' by 2000 years
- ❑ The role of music, jazz, spirituals and classical
- ❑ The role of Africans like St. Augustine in Catholic Theology and the three African Popes in Rome
- ❑ African involvement in Islam like Bilal and was second only to Prophet Mohammed.
- ❑ Imhotep(2800 BC) the father of Medicine and was defied by the Greeks. The Hippocratic oath is dedicated to Aesculapius(Imhotep).
- ❑ Africans founded the first University called Ipet Isut at Karnak. Moors established over 17 universities. Moors gave Europe first paved and lighted streets and kept science alive while Europe was in its dark ages(Read "From the Browder File" Tony Browder, 1989).

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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## ❑ 7. Contributions of African Americans to the United States of America and to the world

- ❑ Art-Literature-Music USA, Caribbean and Afro Latino
- ❑ Politics-Science
- ❑ Religion- St.Augustine,Bilal
- ❑ Medicine
- ❑ Space science ..."Hidden Figures Movie"
- ❑ Development of the Historically Black Colleges and Universities
- ❑ The Tuskegee Airmen and military contributions
- ❑ Founding of Hawaii, New Zealand, Australia, Asia, Caribbean, Latin America
- ❑ African American Inventors/"Hidden Figures"
- ❑ African American women scientists
- ❑ The African President's of the United States and Caribbean, South America
- ❑ Noble Prize Winners African descent
- ❑ Contributions in arts, sports, politics, education
- ❑ And other areas

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## AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

### 4. **Slavery: Post-Columbus in the Americas**

- Slave Trade in general
- Slavery in North America
- Slavery in South America
- Slavery in Europe
- Slavery in Asia
- Resistance to enslavement in Guyana, Jamaica, Puerto Rico, Brazil, Pacific Islands, and North America
- St. Augustine 1565
- Fort Mose
- The 1804 Haitian defeat of the Napoleon and the Louisiana Purchase by the USA
- Lynchings in Gainesville, Florida and the United States.

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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## 3. **The Invasion and Weakening of Africa**

- European Colonialism
- European Exploitation
- Slavery as a long system that began in 1501 until 1808
- Tribal/National Conflicts that enabled enslavement
- The Expansion Sahara Desert
- The resistance to slavery across Africa including Queen Nzinga
- The invasion of Africa by the Arabs
- Understanding the complicity of Africans

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## AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

### 5. **Neo-Slavery: Abolition, Civil Rights and Constitutional Rights**

- Abolition /“Uncle Tom Cabin”? Role of Quakers
- Bills of Rights
- Struggle for Civil Rights
- The underground Railroad and the coalition of Blacks and Whites
- Slavery in Canada
- The Colonization movement back to Africa with Sierra Leone, Jamaica, Liberia,
- The emancipation Proclamation in 1865
- The Civil War and its impact on the slavery system
- The Trail of Tears and the migration of slaves to Oklahoma
- The rescue of slaves by native Indian Nations and tribes in USA and North America

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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## 2. **African Exploration of the World: Pre-Columbus**

- ❑ Trade across world
- ❑ Moors in Spain
- ❑ Explorations in Asia, Pacific, Europe and Latin America
- ❑ African Explorers in the world
- ❑ African Presence in Europe
- ❑ African presence in South America, North America and the world
- ❑ Hannibal defeats Romans and occupy Rome and Italy
- ❑ African Popes: Victor 186-197 AD, Miltiades 311-314 AD, Gelasius
- ❑ 1492 Africans travelled with Columbus
- ❑ The Olmecs in the Americas in 1200 AD
- ❑ 1501 First Slaves transported to Hispaniola
- ❑ 1538 Stefanick explorer explored the South West of North America

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# Phase II: Engaging Personal Culture

Educators need to build their cultural competence i.e. "Their ability to form and model effective cross cultural relationships across difference" (Howard, 2006, Coggins, 2005)

1. Feeling of belonging
2. Trust in people around them,
3. Belief that teachers value their intellectual competence impacts in student motivation and performance (Aronson and Slede, 2005)

## Your strategy:

As an educator to engage personal culture that positively impacts  
on student motivation and performance, I will do the  
following:

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# Phase III-Social Dominance/White Privilege

## Phase III: Confronting Social Dominance/Social Justice (White Privilege)

### Proposition:

Systems of white privilege and preference create enclaves of exclusivity in colleges/schools. Some demographics are served well. Other languish in limitations, mediocrity and failure (Howard, 2006, Banks, 2003, Gay, 2004, Hirsh, 2005, Peggy McIntosh, 1988).

Could your college/school show clear and convincing evidence of equitable participation of ethnic minorities in all aspects of University life, etc.

Your strategy: As an educator, I would implement the following strategy:

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- Five (5) Actions that must be taken
- ❑ **1. Building Trust**
  - ❑ **2. Engaging Personal Culture**
  - ❑ **3. Addressing Social Dominance/White Privilege**
  - ❑ **4. Transforming Instructional Practices**
  - ❑ **5. Engaging the entire School Community**



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# Phase IV: Transforming Instructional Practices

- It is essential that schools shift the instructional strategies to meet the diverse learning needs of students by instituting CRT (Culturally Responsive Teaching) as evidenced in ESE, ESOL strategies. CRT in now way avoids having high expectations for all students (GAY, 2000, Ladson-Billings, 1996, McKinley, 2005, Shade, Kelly and Oberg, 1997, Howard, 2006, Coggins, 2005)

## Your strategy:

As an Educator, I would “transform instructional practices”, in the following ways:

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# Building My Action Plan for Transforming My Classroom and School

1. The administration of my school could implement and support the following changes to eradicate the Deficit Model by doing the following:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2. The teachers and staff in my school could make the following changes to eradicate the Deficit Model and the Pygmalion Effect by doing the following:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3. I personally plan to make the following changes to eradicate the Deficit Model and the Pygmalion Effect by doing the following:

\_\_\_\_\_

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# Phase V: Engaging the Entire School Community

- Changing demographics have profound implications for all levels and functions of school. To create a welcoming and equitable environment for diverse students and their families, school leaders must engage the entire school community (Howard, 2006, Banks, 2003, Coggins, 2002).

## Your strategy:

As an educator, how would you engage the Entire School Community?

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# Criteria for Being Identified as an Exemplary School District

## **1. School Board approval of the African and African American Studies initiative.**

- a) Evidence that the school board has developed a plan for the implementation of the Florida African and African American history required instruction.
- b) Evidence that the plan has been publicized in School District's curriculum guides etc.



# Criteria for Being Identified as an Exemplary School District

## 2. Structured Professional Development

- a) Evidence that the school district has developed and implemented an ongoing professional development plan for training teachers, students and school staff in strategies for teaching African and African American Studies Curricula.
- b) Evidence that adequate resources have been allocated to structured professional development programs and for enhancing the instruction of African and African American Studies in an infused format.

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# Criteria for Being Identified as an Exemplary School District

## 5. University -School District Collaboration

- a) Evidence of university involvement in professional development, curriculum and instruction support, etc.
- b) Evidence of school district university partnership in seeking external funding (federal grants, foundation grants, etc.)
- c) Evidence that the school district and university partnership has aided in the preparation of pre-professional teachers and other educators.

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# Criteria for Being Identified as an Exemplary School District

## 6. Parent/Community Partnerships

- a) Evidence that the school district's initiatives in African and African American Studies has resulted in the development of strategies that include the involvement of parents through awareness information sessions.
- b) Evidence that there are community partners who are involved in the development and ongoing implementation of the African and African American Studies curriculum.

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# Student Centered Instruction

## What

- Learning is cooperative, collaborative, and community oriented.
- Students become self-confident, self-directed, and proactive.

## Why

- Learning is greater when it is a socially engaging.
- These interactions allow students to think, experiment, and receive feedback.

## How

- Promotes student engagement.
- Students share responsibility of instruction.
- Creates a question/discovery curriculum
- Encourages a community of learners.

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# Culture is Central to Learning

“Culturally Responsive teaching recognizes the importance of including students' cultural references in all aspects of learning.” (Banks,2009)

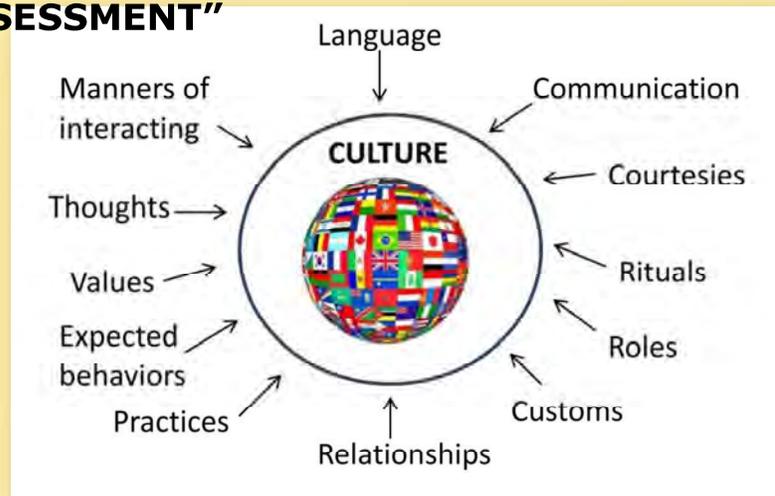
- ❑ 1. Positive perspectives on parents and families.
- ❑ 2. Communication of high expectation.
- ❑ 3. Learning within the context of culture.
- ❑ 4. Student-centered instruction
- ❑ 5. Culturally mediated instruction.
- ❑ 6. Reshaping the curriculum.
- ❑ 7. Teacher as a facilitator.

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**“ CULTURE IS AT THE HEART OF WHAT ALL FACULTY DO IN THE NAME OF EDUCATION, WHETHER IT IS CURRICULUM, INSTRUCTION, ADMINISTRATION, OR PERFORMANCE ASSESSMENT”**

(Gay, 2000)



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African & African American Studies Community Forum

**AFRICAN AMERICAN STUDIES  
COMMUNITY FORUM**

Monday, October 14, 2019  
5:30 PM – 7:00 PM  
ACPS District Admin Building, Board Room

**AGENDA**

**I. OPENING REMARKS**

Karen Clarke, Superintendent of Schools

**II. OPENING REMARKS**

Dr. Jacob Gordon, Chair, ACAHTF

**III. OVERVIEW OF AFRICAN AMERICAN HISTORY CURRICULUM**

Dr. Patrick Coggins and Dr. Jon Rehm

**IV. QUESTION & ANSWER SESSION**

Open Forum

**V. LOCAL AFRICAN AMERICAN HISTORICAL CONTRIBUTIONS**

Dr. Patrick Coggins and Dr. Jon Rehm

**VI. CLOSING REMARKS**

Dr. Jacob Gordon

# **The School District of Alachua County Presentation of the African and African American Studies Curriculum Initiative**

## **Overview of the Legal, Structure and Curriculum Requirements**

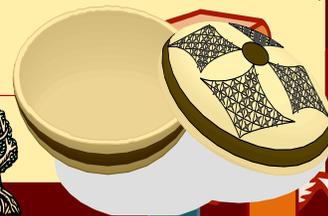
Presentation to the Alachua County  
African American History Task Force

Implementation of the African and African American Studies Curriculum Initiative

by  
Dr. Patrick Coggins, Consultant  
Ph.D., JD, LLD (Hon), EdS., M.S  
September 6, 2019



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## **Purpose is to update Alachua County Stakeholders on the African-American Studies Curriculum Initiative**

**The purpose of this Presentation is to appraise the African American History Task Force about the Implementation processes related to the African and African American Studies Curriculum Initiative.**



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**Presentation to Alachua County African American  
History Task Force headed by Dr. Gordon Professor  
Emeritus**

Implementation of the K-12  
Comprehensive  
Interdisciplinary African and  
African American Studies  
Curriculum Initiative

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# The Ultimate Goal of Today's Session

□ To enable community stakeholders to understand the relevant curriculum strategies to teach the African and African American Studies and Cultures while enhancing the academic achievement for all students



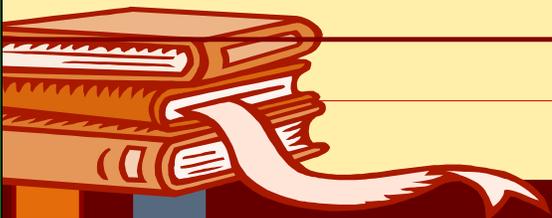
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## WHY THE AFRICAN AND AMERICAN STUDIES CURRICULUM FRAMEWORKS?

### FOCUS IS:

- To Correct past omissions and inaccuracies.
- ~~Supplement partial information which is lacking in many textbooks.~~
- To Integrate African and African American History and Contributions.
- Avoid teaching African America History as an appendage.
- To Go beyond teaching African American History during Black History month of February.
- To Develop units written by teachers as “Teacher Friendly” resources.
- Involve the Community in the content of the local history and other areas.



## *Specific Objectives of the African and African American Studies Curriculum Initiative*

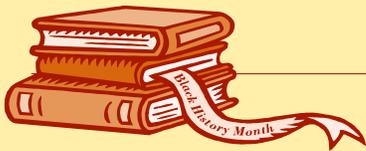
The Objectives include:

### Short Term:

- 1. Affirm the Implementation of the African and African American Studies curriculum by teaching rigorous elective and infused courses in African and African American Studies.**
- 2. Achieve Exemplary Status in Spring of 2020 from the Florida Commissioner of Education African American History Task Force.**

### Long Term Goals:

- 1. To systematically infuse African and African American Studies and Contributions into core subjects including Language Arts, STEAM, Humanities, Social Studies and other subjects within the scope of the seven (7) elements of the African and African and African American Studies Model.**
- 2. Secure consensus on the African and African American Studies Curriculum Frameworks to be implemented as a seamless part of the District's curriculum.**
- 3. Assist in "Closing the Achievement Gap "**



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# Overview of African and African American Studies Curriculum



## The Rationale “The Why”

The African and African American Curriculum will be one of the vehicles to enhance student achievement and close the achievement gap with the infusion of the legacy and roots in Ancient Africa, the Diaspora, the Americas and the world. Unique perspectives on freedom, justice, and equality are major portions of this evolving legacy that will be infused in the African and African American studies Curriculum.

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## ***Overview cont'd***

### ***The Vision "The What"***



The African and African American Infusion Curriculum will enable students to experience a school culture of inclusiveness and respect for all cultures through the infusion of the African and African American studies content throughout the district's curriculum.

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## ***Overview cont'd***

### ***The Mission "The How"***



To develop and infuse the African and African American historic and contemporary experiences into the ACPS Curriculum This infused K-12 curriculum will show the rich contributions of Africans and African Americans in Florida, United States and the world.

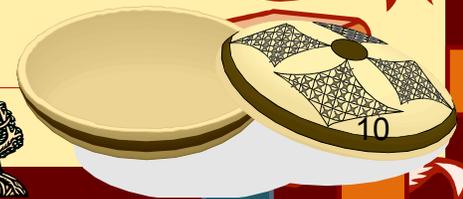
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# FOCUS I



**The Factors which are driving  
the implementation of the  
Florida Statute  
233:061.(2), 1994 as  
amended by Florida Statute  
1003.42 (2)(h) 2002**



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2019



# THE NEW FLORIDA LAW



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## Understanding the Florida Educational Goals and Laws that are included in Florida Statute 1003.42,(1994), as Amended (2002)

- The Declaration of Independence***
- Republican Form of Government***
- U.S. Constitution***
- Flag Education, Display and Flag Salute***
- Civil Government***
- History of Holocaust (1933-1945)***
- History of African Americans***
- Study of Hispanic Contributions to the United States***
- Study of Women's Contributions***
- Character Development***
- Education for Speakers of Other Languages (ESOL) FS 1011.62***
- Accomplished Practices**  
***Diversity: Uses teaching and learning strategies that reflect each student's culture, learning styles, special needs and socio-economic background.***

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# NO TIME FOR MISTAKES

- ❑ “There is no mistake so great
- ❑ As the mistake of not going on”
- ❑ You were running a good race, who cut in on you and kept you from obeying the truth”( Galatians 5:7)



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# The Florida Statute

In 1994 and 2002, the Florida Legislature passed the following law that required instruction for African and African American History:

“§ 233.061 (2) (g) 1994 and 1003.42 (2) (h) 2002 as amended, F.S. reads, *“The history of African Americans, including the history of African people before the political conflicts that led to the development of slavery, the passage to America, the enslavement experience, abolition, and the contributions of African Americans to society.”*



***This law provides that, “Members of the instructional staff of the public schools shall teach efficiently and faithfully, using books and materials required, following prescribed course of study, and employing approved methods of instruction.”***

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# *Why Teach It? It is the Law*

- To teach African and African American Studies **is to teach American history**
- The research shows that teaching African and African American Studies:
  - Enhances **self esteem** of African American and all children.
  - Increases **student academic performance.**
  - Increases ***positive perception of African Descent and African Americans*** as a group in American society, the world and especially Alachua County.

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# Strengthening Self Efficacy and DEBUNKING THE DEFICIT MODEL

**Cognition is shaped by ideas/information.**



***“When an individual fails to teach or learn their history and culture sooner or later it will be forgotten and the individual or group will be rendered nameless and faceless.”***

**Carter G. Woodson (1926)**

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# Paradigm Shift is Calling

## Chinese and Japanese argue:

*"When a student is not succeeding and have low scores, it is a not sign of low ability, but rather, it should be evidence that the student has not yet achieved his/her potential through persistence and hard work"*



(Stevenson & Sigler 2003, Gay, 2003)

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# *African and African American Studies Curriculum Initiative*

- ❑ Theme:
  - ❑ Building a bright future based on real student achievement for African Americans students and all students in the School District of Alachua County.



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# MORAL VS. LEGAL ISSUE?

- *THE QUESTION THAT EACH EDUCATOR MUST ANSWER AS HE/SHE CONTEMPLATES THE TEACHING OF THE CURRICULUM IN AFRICAN DESCENT AND AFRICAN AMERICANS IS; "WHETHER THE DRIVING FORCE IS A MORAL IMPERATIVE OR A LEGAL IMPERATIVE REQUIRED INSTRUCTION FROM K-12 ALL SUBJECT AREAS?"*

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## MORAL REASON FOR TEACHING AFRICAN AMERICAN HISTORY TODAY

- **Dr. Carter G. Woodson, in his 1957 book on the Miseducation of the Negro argued vigorously that his research (1926-1950s) showed that the failure to teach African Americans their history has been the source of miseducation.**
- **Dr. Woodson's research in 1926 can be summarized in his own words,**
  - ***“When a group or ethnic group fails to teach their history and culture, sooner or later that history and culture will be forgotten and the group or ethnic group will be rendered nameless and faceless.” (Woodson, p.27)***



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# ACADEMIC ACHIEVEMENT IS POSSIBLE

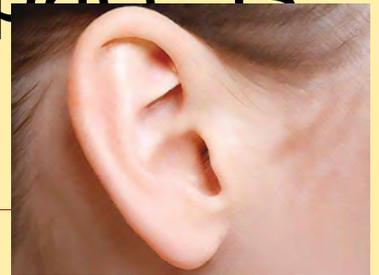
- ❑ COGNITION IS SHAPED BY THE IMAGES We receive and perceive such as "CCI"
- ❑ CULTURE AND CULTURAL INFORMATION
- ❑ EVIDENCE THAT PHD IN 2010 from FAMU FOUND THAT *"THE students who received the African and African American Studies content did better on FCAT TESTS"*
- ❑ Banks(2009) found that *"There is a strong relationship between culture and positive academic performance"*

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# WHAT WE HEAR DETERMINES OUR DESTINY

- ❑ “It is not what you tell people that counts
- ❑ It’s what they hear”
- ❑ “In the space age.....
- ❑ The most important space is between the ears”



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# THE DANGER OF A SINGLE STORY

TED  
Talks

Novelist Chimamanda Adichie tells the story of how she found her authentic cultural voice -- and warns that if we hear only a single story about another person or country, we risk a critical misunderstanding.



*"The single story creates stereotypes and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story."*

*-Chimamanda Adichie*

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# The Curriculum will Focus On?

- ❑ 1. The seven (7) elements of the requirement in 1003.42(2)(h)2002
- ❑ 2. Recommended content areas for teachers to include in the curriculum
- ❑ 3. Develop units, and lessons/modules in the content areas and post these electronically.

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# THE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

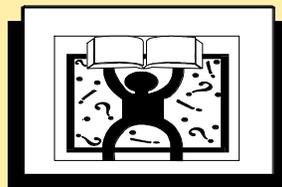
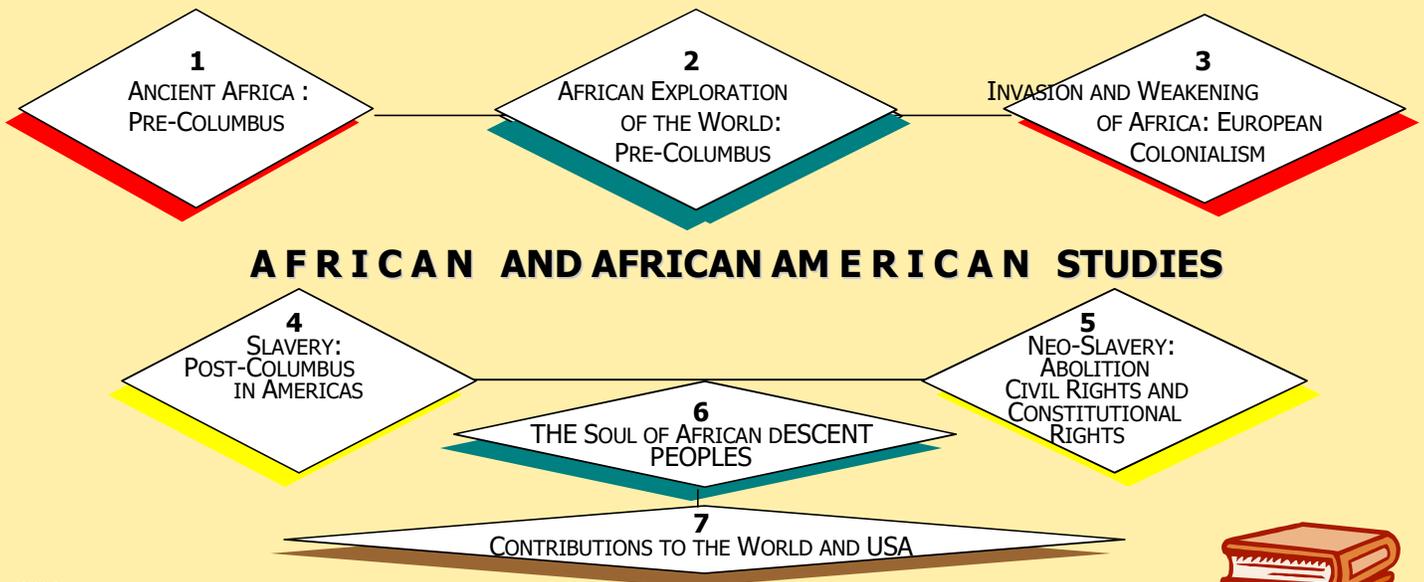


FIGURE 1



(c) Dr. P. Coggins (1994)

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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## OUTLINE

<b>1. Ancient Africa: Pre-Columbus</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Kingdoms</li> <li><input type="checkbox"/> Classical Civilizations</li> <li><input type="checkbox"/> Diaspora</li> <li><input type="checkbox"/> Contributions</li> </ul>	<b>2. African Explorations of the World: Pre-Columbus</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Trade</li> <li><input type="checkbox"/> Moors</li> <li><input type="checkbox"/> Explorations</li> <li><input type="checkbox"/> African Explorers in the World</li> <li><input type="checkbox"/> African Presence in Europe</li> <li><input type="checkbox"/> South America, Americas and the World</li> </ul>	
<b>3. The Invasion and Weakening of Africa</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> European colonialism</li> <li><input type="checkbox"/> European exploitation</li> <li><input type="checkbox"/> Slavery</li> <li><input type="checkbox"/> Tribal/National Conflicts</li> <li><input type="checkbox"/> The expansion of Sahara desert</li> </ul>	<b>4. Slavery: Post-Columbus in the Americas</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Slave Trade</li> <li><input type="checkbox"/> Slavery in North America</li> <li><input type="checkbox"/> Slavery in South America</li> </ul>	
<b>5. Neo-Slavery: abolition, Civil Rights and Constitutional Rights</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Abolition</li> <li><input type="checkbox"/> Bill of Rights</li> <li><input type="checkbox"/> Struggle for Civil Rights</li> </ul>	<b>6. The Soul of Africans and African Americans</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Myths</li> <li><input type="checkbox"/> Values</li> <li><input type="checkbox"/> The Harlem Renaissance</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Myths</li> <li><input type="checkbox"/> Resources</li> </ul>
<b>7. Contributions of African Americans to the United States of America and to the World</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Art-Literature-Music-Politics-Science-Religion-Medicine and other areas.</li> </ul>		

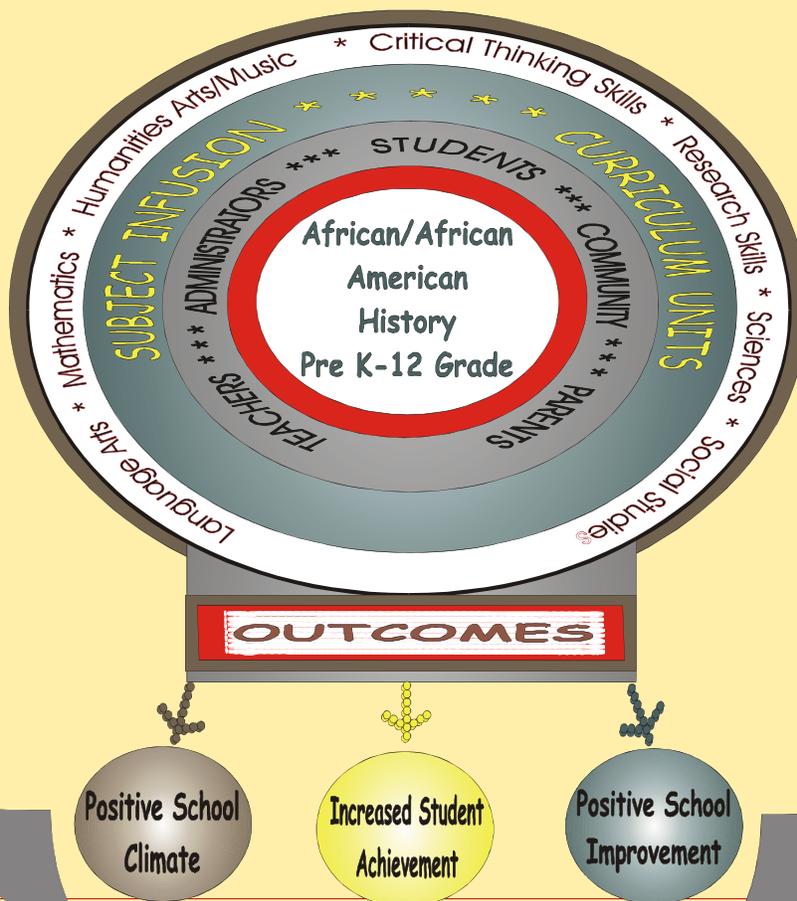


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# The African and African American History Infusion Model

By Dr. Patrick Coggins



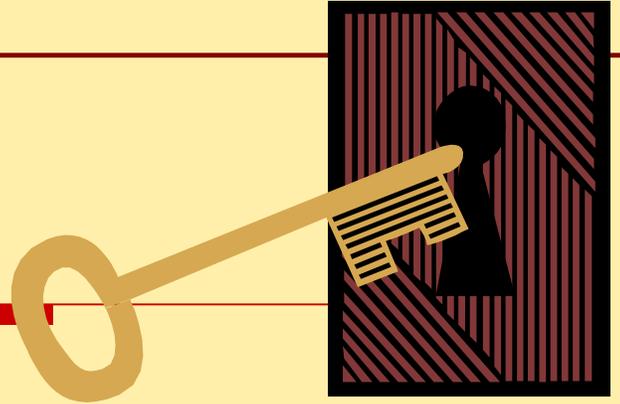
© Coggins, 1997

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Graphic by G. Izzarone

## FOCUS II

**What are the keys to  
successful  
implementation of the  
curriculum on African  
and African American  
History Curriculum?**



# Aligning Differentiated Instruction with Culturally Responsive Pedagogy

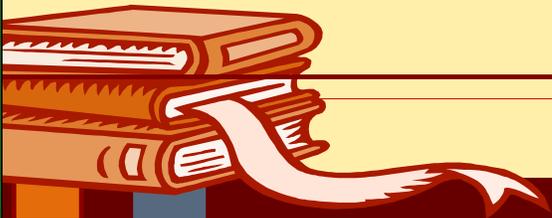
***“The creation of a culturally responsive education system, grounded in the belief that all culturally and linguistically diverse students can excel in school when their culture, language, heritage and experiences are valued and used to facilitate their learning and development and they are provided access to high quality teachers, programs, and resources” (Metropolitan Center for Urban Education, 2008, p. 2).***



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1. Know the elements of the law.
2. Believe that all students have a right to be taught their culture and history .
- ~~3. Carter G. Woodson (1926) – Father of Negro (Black) History Week/Month.~~
4. Use a curriculum infusion strategy that Links whatever we teach to the Standards and District requirements
5. Focus on all seven (7) elements of the model by Coggins (1994).



# INFUSION MODEL as District's Goal

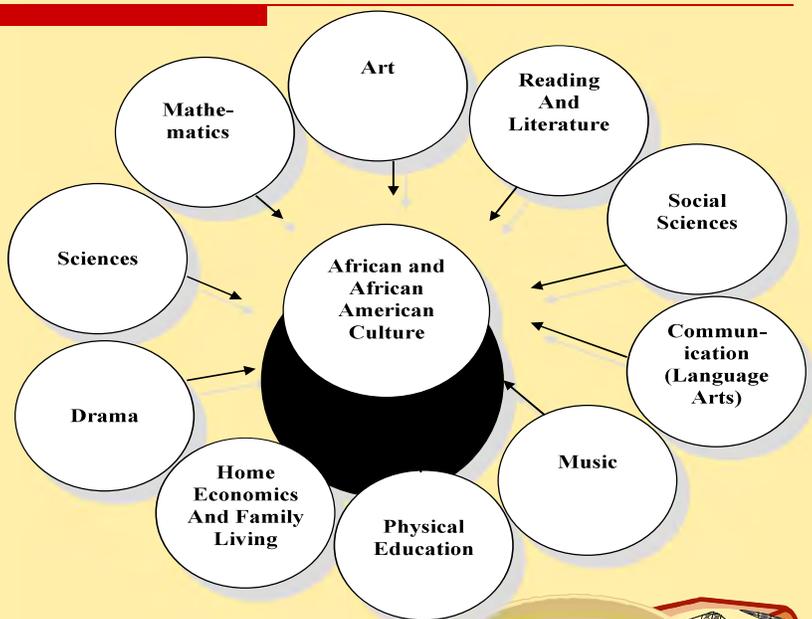
- ❑ Consider the benefits of an Infusion Model
- ❑ single courses will evolve at various grade levels.
- ❑ Move to an Infused and Integrated Curriculum

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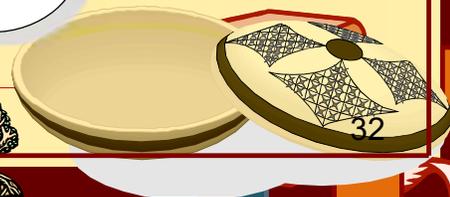


This figure illustrates how a concept such as culture can be viewed from the perspectives of a number of disciplines and areas. Anyone discipline gives only a partial understanding of a concept, social problem or issue. Thus, ethnic studies units, lessons, and programs should be interdisciplinary and cut across disciplinary lines.

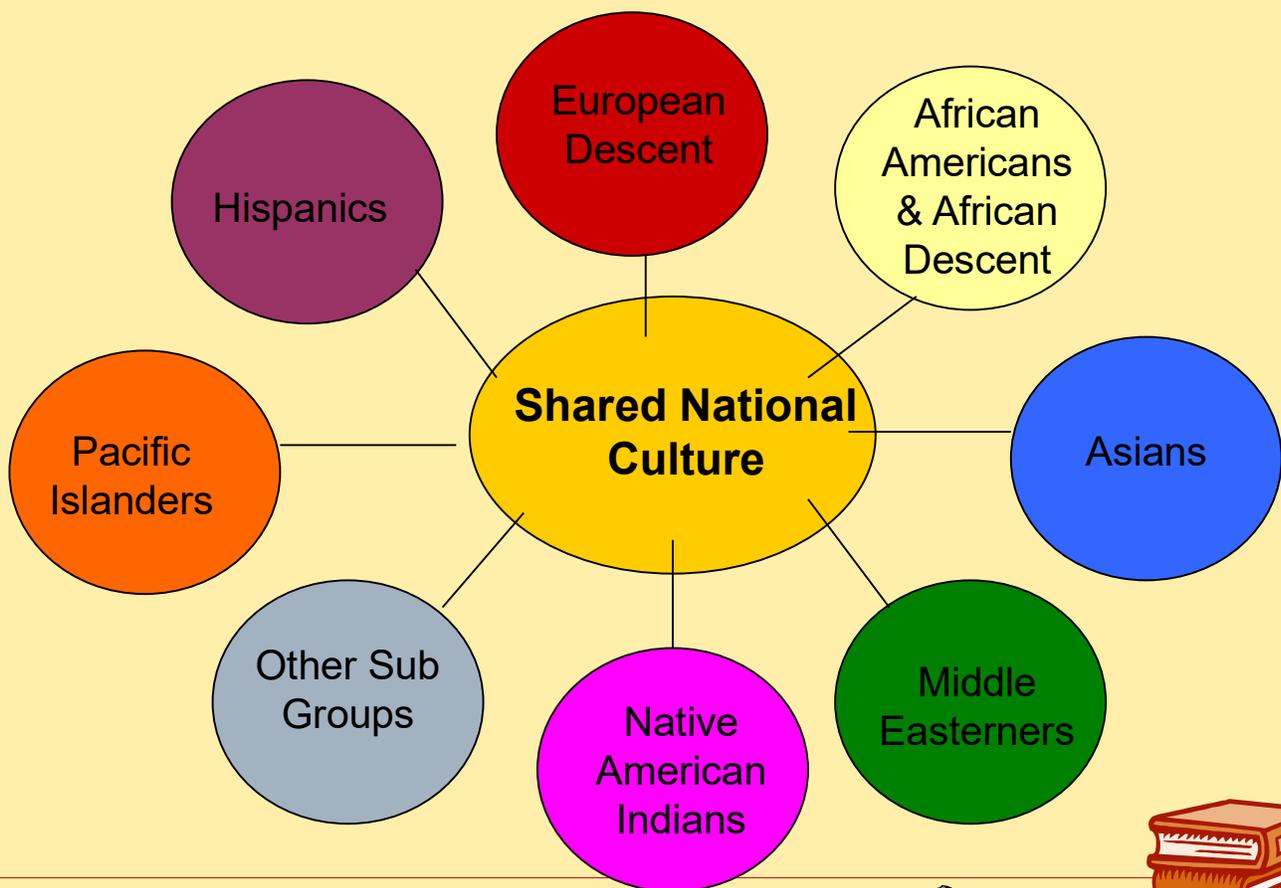
### Studying ethnic cultures from an interdisciplinary perspective.



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# Elements of National Culture

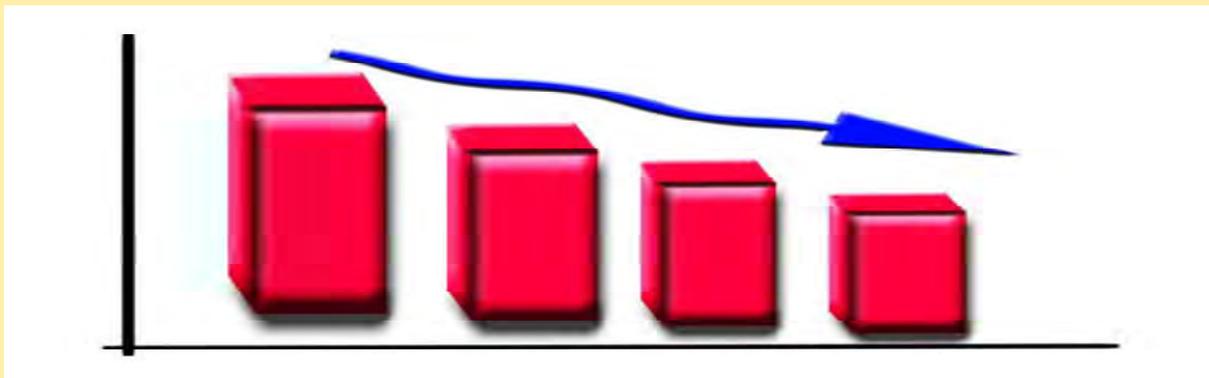


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# Relationship between Culture and School Failure

- ❑ Lack of student success stems from a lack of synchronization between students and their teachers, as well as the school's culture and the student's cultures (Irvine,1990; Howard,2006).



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## RESEARCH IN SUPPORT

- Thus, the need to teach the unique history of African Americans is highlighted by Carl Grant (1995), in Educating for Diversity and James Banks in Teaching Strategies in Ethnic Studies (1997, 2003), whose research and books state,
  - *“Any program aiming to increase positive interaction among racial groups must include processes, which teach people the unique histories and qualities of the ethnic groups involved,”* (p.21). *The key variable in ensuring such instruction is a well informed teacher and administrator.”* (Grant, 1995; Banks, 1997, 2003)

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## RESEARCH IN SUPPORT

- Thus, Ruby Payne, Irvine (1990), Erickson (1987), Au and Kawakami (1991), and Asante (1998) all argued that their research and experiences conclude that,
- *“Only when teachers understand the cultural and historical background of students can they comprehend and react positively to minority students while enhancing their academic achievement.”*

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# African and African American Studies Curriculum Benefits All

- Geneva Gay (1995), in the chapter entitled, "African American Culture and Contributions to American Life," in *Educating for Diversity* (Grant et al, 1995, p.38) argued that her research found that to preserve the African American Culture, it will require the study of African American Studies as a means of enhancing the quality of life for all.
- **"The study of African history, culture and contributions should be an integral part of the education of all students in all grades, subjects and settings."**
- ***"It makes no difference whether students are African, Asian, Hispanic, of European descent, Native American, or other group ancestry."***

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# **Criteria for Exemplary District**

## **Six Criteria for Being Considered an Exemplary School District for the Implementation of the African and African American Studies Curriculum**

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# ***Criteria for Being Identified as an Exemplary School District***

- 1. School Board approval of the African and African American Studies curriculum initiative**
- 2. Structured Professional Development**
- 3. Evidence of the development of an African and African American Studies curriculum for infusion**
- 4. Evidence of Structured Teaching of the African and African American Studies Curriculum (180+ days).**
- 5. Evidence of University School District Collaboration**
- 6. Evidence of Parent and Community partnerships and involvement**

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# Criteria for Being Identified as an Exemplary School District

## **1. School Board approval of the African and African American Studies initiative.**

- a) Evidence that the school board has developed a plan for the implementation of the Florida African and African American history required instruction.
- b) Evidence that the plan has been publicized in School District's curriculum guides etc.

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# Criteria for Being Identified as an Exemplary School District

## 2. Structured Professional Development

- a) Evidence that the school district has developed and implemented an ongoing professional development plan for training teachers, students and school staff in strategies for teaching African and African American Studies Curricula.
- b) Evidence that adequate resources have been allocated to structured professional development programs and for enhancing the instruction of African and African American Studies in an infused format.

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# Criteria for Being Identified as an Exemplary School District

## 3. African American Studies Curriculum

- a) Evidence of African and African American Studies Curriculum Frameworks K-12 has been integrated as part of its school district policy with respect to required curriculum.
- b) Evidence that the curriculum has been disseminated to curriculum specialists, teachers, media specialists and other educators in the district.
- c) Evidence that there are adequate teaching resources including books, CD's and lesson plans available to support this required instruction.



# Criteria for Being Identified as an Exemplary School District

## 4. Structured Teaching of the African and African American Studies Curriculum

- a) Evidence that the African and African American Studies content appears in lesson plans over the sustained period of 180 plus days.
- b) Evidence that there are approved methods for teaching and assessing the African and African American Studies Curriculum.
- c) Evidence that there the African American history content is infused and linked to the FSA and other high stake tests and requirements.
- d) Evidence that the African and African American Studies content are infused in all subject areas.



# Criteria for Being Identified as an Exemplary School District

## 5. University -School District Collaboration

- a) Evidence of university involvement in professional development, curriculum and instruction support, etc.
- b) Evidence of school district university partnership in seeking external funding (federal grants, foundation grants, etc.)
- c) Evidence that the school district and university partnership has aided in the preparation of pre-professional teachers and other educators.

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# Criteria for Being Identified as an Exemplary School District

## 6. Parent/Community Partnerships

- a) Evidence that the school district's initiatives in African and African American Studies has resulted in the development of strategies that include the involvement of parents through awareness information sessions.
- b) Evidence that there are community partners who are involved in the development and ongoing implementation of the African and African American Studies curriculum.

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# I. Action Plan

## Recap of Where We Are

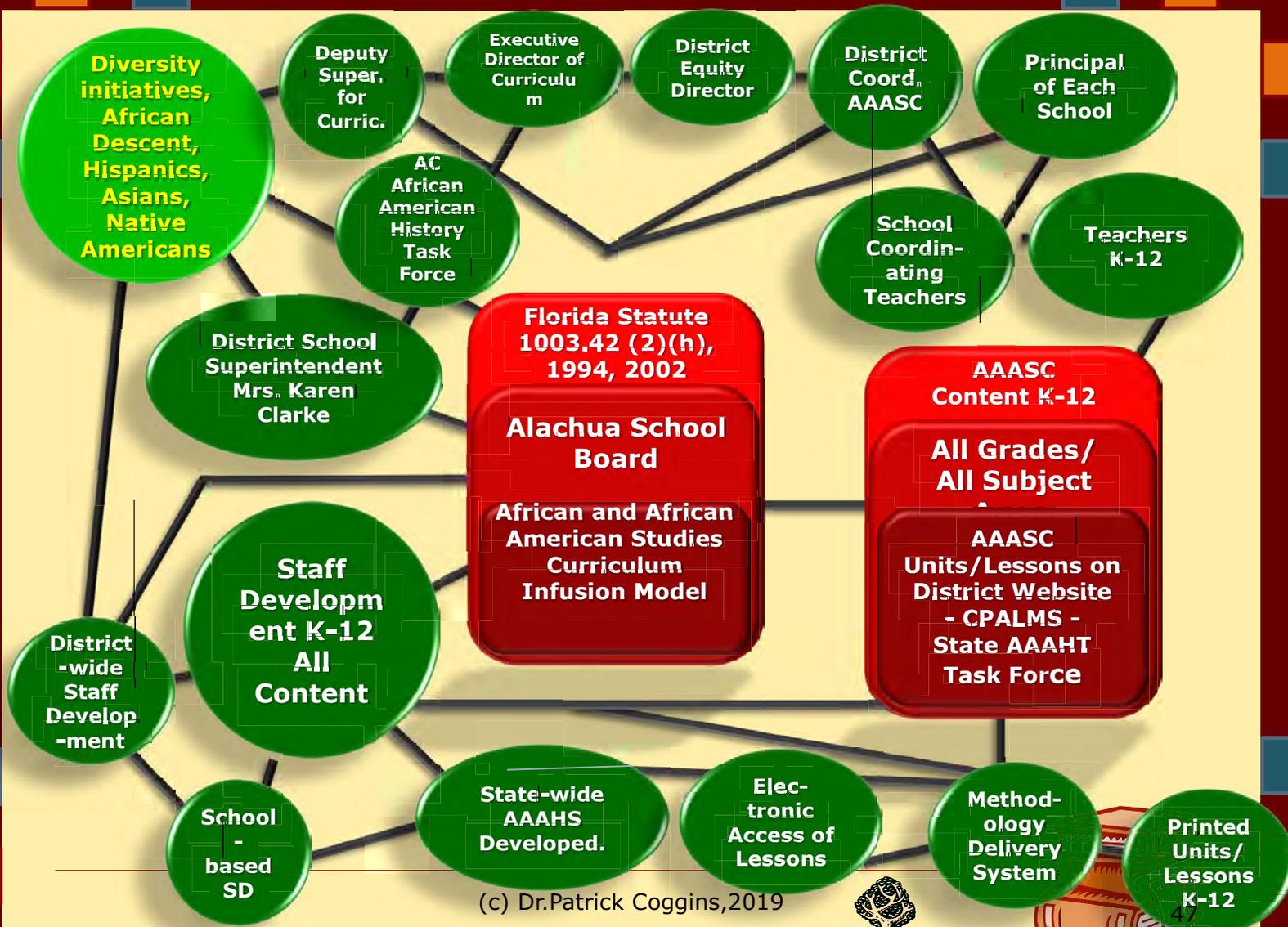
Recap of where we are:

- ❑ The Alachua County School District approved the implementation of the African and African American Studies Curriculum.
- ❑ Planning meeting with key District Staff to review the Action Plan and decide on the African and African American Studies Timetable for Implementation.
- ❑ It was decided that Jon Rehm will assume coordination responsibility for the project, while Dr. Patrick Coggins/ Dr. Jon Rehm will coordinate the activities of the Writing Team, District and African American Advisory Committee/Staff Development with help from Superintendent's staff in developing the FOCUS Lesson Plan system and community relations.

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**Alachua County School  
District African American and African  
American Studies Advisory Task Force**

Donna Jones- Deputy Superintendent  
Valerie Freeman- Director of Equity and  
Outreach  
Jennifer Wise- Executive Director of K-12  
Curriculum

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***ALACHUA County School District  
African and African American Studies Curriculum***

**WRITING TEAM MEMBERS:** (Includes, but not limited to the following)

**Elementary School**

**Middle School**

**High School**

**School  
District**

\*Partial Listing

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## Activity 5 – Focus Unit and Module Format

### **Each unit will include the following content:**

1. Appropriate grade level(s) and subject area(s)
2. Next Generation Sunshine State Standards
3. Unit objectives and essential questions
4. Cultural content/contextual information to be learned
5. Lesson specific vocabulary
6. Timelines related to African American/American History, etc.
7. Link to the 7 elements of African/African American Study
8. Focus area of the world
9. Assessment Criteria

### **Each Module will include the following content:**

1. Background in relation to cultural content/ context
2. NGSSS specific to module
3. Clear activities linked to the unit objectives
4. Technological and material needs
5. Evidence of critical thinking skills
6. Detailed references



## Curriculum Products to be Developed

### Elementary School

Grade	Total Units	Total Modules
<b>K</b>	<b>1</b>	<b>5</b>
<b>1</b>	<b>1</b>	<b>5</b>
<b>2</b>	<b>1</b>	<b>5</b>
<b>3</b>	<b>1</b>	<b>5</b>
<b>4</b>	<b>1</b>	<b>5</b>
<b>5</b>	<b>1</b>	<b>5</b>
<b>Total</b>	<b>6</b>	<b>30</b>

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# Curriculum Products to be Developed

## Middle School

Grade	HIS/SS	LA	SCI	MATH	HUM/ARTS	TOTAL UNITS	TOTAL MODULES
GRADE 6	1	1	1	1	1	5	25
GRADE 7	1	1	1	1	1	5	25
GRADE 8	1	1	1	1	1	5	25
Total	3	3	3	3	3	15	75

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# Curriculum Products to be Developed

## High School

GRADES	HIS/S S	LA	SCI	MATH	HUM/ ARTS	Career Tech	TOTAL UNITS	TOTAL MODULES
GRADE 9	1	1	1	1	1	1	6	30
GRADE 10	1	1	1	1	1	1	6	30
GRADE 11	1	1	1	1	1	1	6	30
GRADE 12	1	1	1	1	1	1	6	30
<b>Total</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>24</b>	<b>120</b>

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# Curriculum Products to be Developed

		<b>Total</b>	
		<b>Units</b>	<b>Modules</b>
<input type="checkbox"/>	<b>Elementary</b>	- Grades K-5	<b>= 6            30</b>
<input type="checkbox"/>	<b>Middle</b>	- Grades 6-8	<b>= 15            75</b>
<input type="checkbox"/>	<b>High</b>	- Grades 9-12	<b>= 24            120</b>
		<b>TOTAL</b>	<b>= 45            225</b>

**Curriculum 45 Units with 5 Lessons each = 225 Modules/  
Lessons Available to teachers**



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# *Next Steps For Alachua County District*



1. Commit to the completion of the Units and Lesson plans grade level specific on or before and possible unveil the curriculum in February 2020 and complete it all by JULY 2020.
2. Develop a creative monitoring and assessment strategy to ensure that the African and African American Studies content is taught to every student in ALACHUA's Schools.
3. Ensure that the curriculum, units, resource units, and lesson plans are on-line and easily accessible to educators on or before February 1,2020 and completed by the end of the school year June,2020.
4. Prepare a report of the African and African American Studies Curriculum Plan for Board approval in the month of FEBRUARY 2020.



## *Next Steps for Alachua County District*



5. Ensure that there is inclusion of the essential questions, FOCUS lessons and resource units into a seamless curriculum process that integrates African and African American Studies and culture studies in Social Studies, Language Arts, Science, Math and Humanities and other content areas by June 2020.

6. Select Coordinators in each school in the district to assist in the implementation of the African and African American Studies Curriculum.

7. Designate African and African American Studies Training dates for staff development. Include in the District's Staff Development Schedule immediately in June 2020.

8. Select and train Writing Team on October 18,2019

9. Develop and implement a marketing strategy that will inform the public, the schools, Community groups and organizations, students and other interested entities and parties immediately by October 30,2019.



# WHAT IS SUCCESS?



- "Success is a journey not a Destination"
- "What you get by reaching your destination is not nearly as important as what you become by reaching that destination"
- As we work towards the infusion of African and African American studies in the curriculum remember we are changing lives of our students, ourselves and our community"

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## Managing The Curriculum Initiative:

### A Final Perspective

***“THE ATMOSPHERE YOU CREATE DETERMINES THE POSITIVE CROSS-CULTURAL RESULTS YOU PRODUCE.”***

***“Imagination is more important than Knowledge.”***  
(Albert Einstein)

***“The future never first happened; it was created. We must create a culturally sensitive, linguistic, and culturally competent classroom/school environment.”***  
(Coggins)

***So it is all about “students, faculty and administrators celebrating cultures in an inclusive atmosphere.”***  
(Coggins)



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# Thank you!

*"A good plan vigorously executed right now is far better than a perfect plan executed next week."*

*(General George Patton)*

*"There are risks and costs to a Program of Action- But they are less than the long-range risks and cost of comfortable inaction."*

*(John F. Kennedy)*

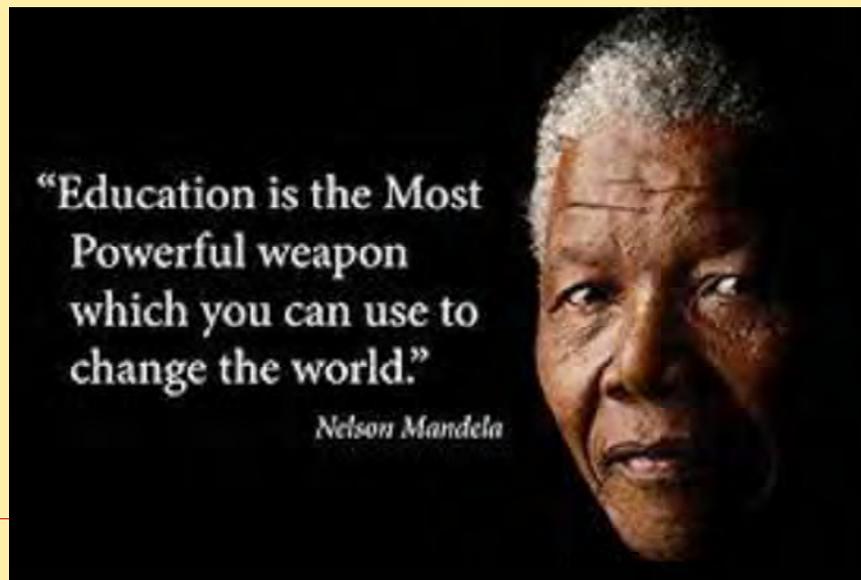


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## Closing

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





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# ~~-What disparities?~~



If both of these young boys engaged in the same behavior in class, chances are far greater that the boy on your right would be punished.

~~That's a disparity.~~



Did you know?

African American Students are

**3 times**

As likely to get suspended as white students

They lose

**2 times**

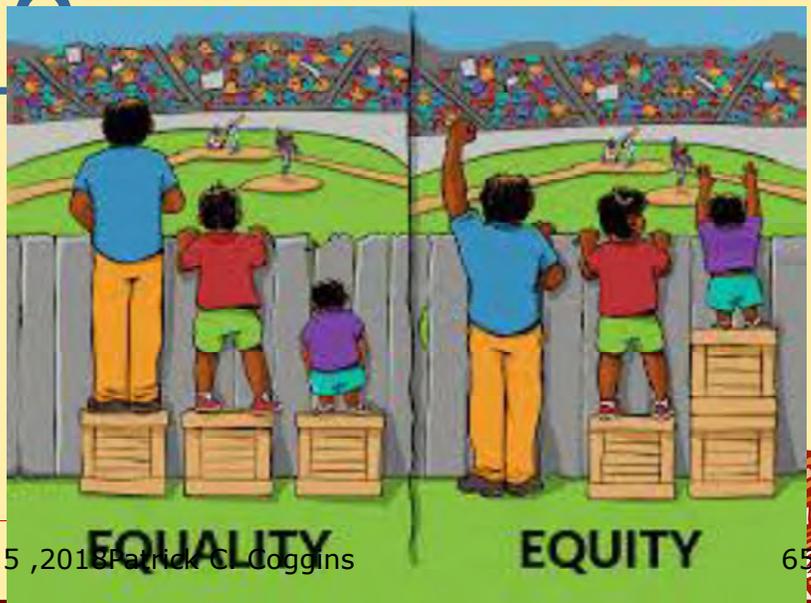
as many days of instruction as a result of exclusionary discipline

**This need not remain the status quo**

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Hmmm...  
<https://www.youtube.com/watch?v=b9Auw0MzW50>



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# AFRICAN AND AFRICAN AMERICAN STUDIES

## FOCUS LESSON / UNIT PLANS

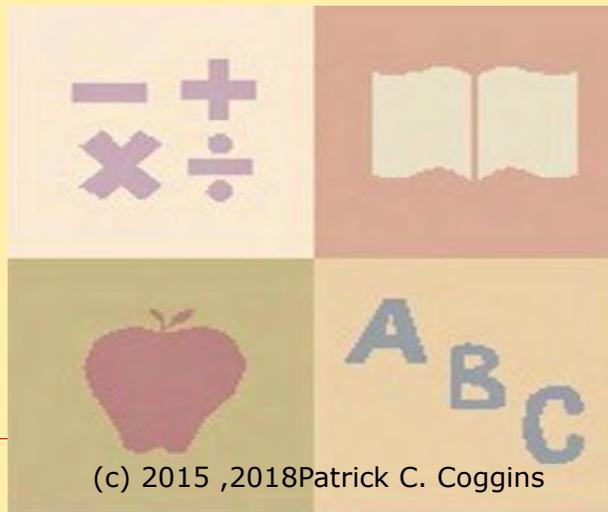


***ELEMENTARY***

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# AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM MATRIX



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AFRICAN AND AFRICAN AMERICAN STUDIES  
FOCUS LESSON / UNIT PLANS

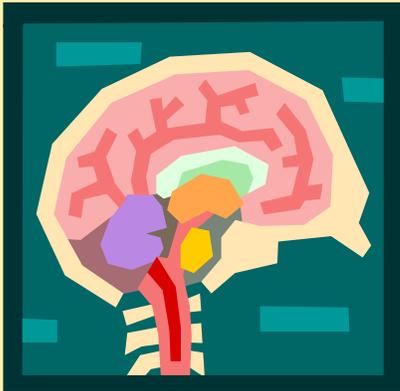
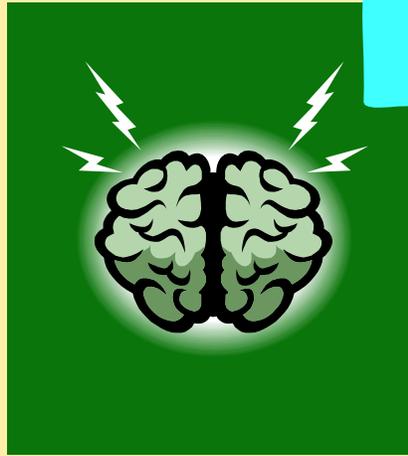


***MIDDLE SCHOOL***  
***Grades 6-8***

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# Brain Break



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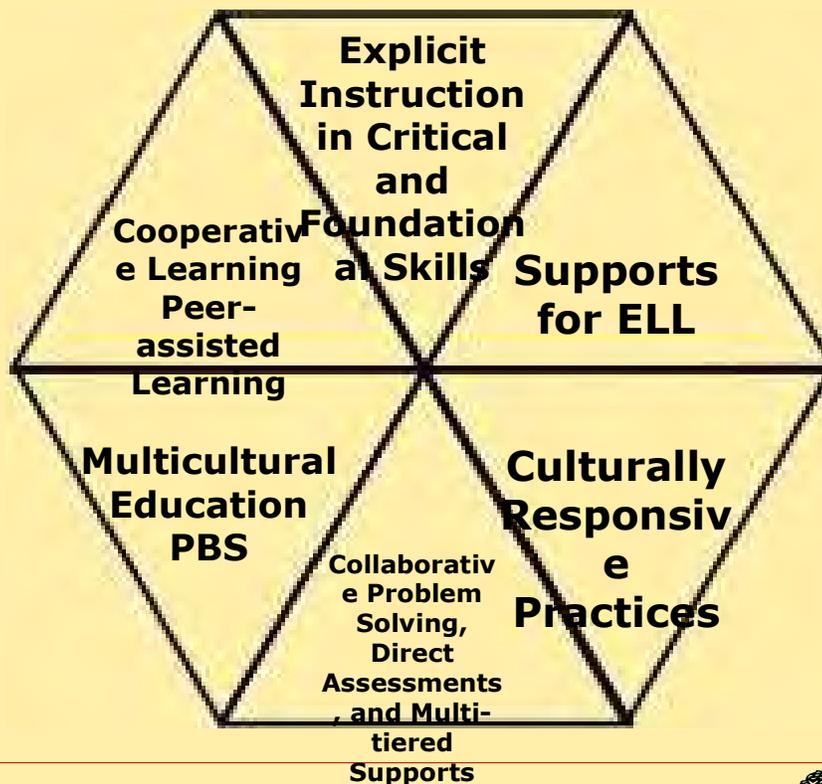
# AFRICAN AND AFRICAN AMERICAN STUDIES CULTURE CURRICULUM MATRIX



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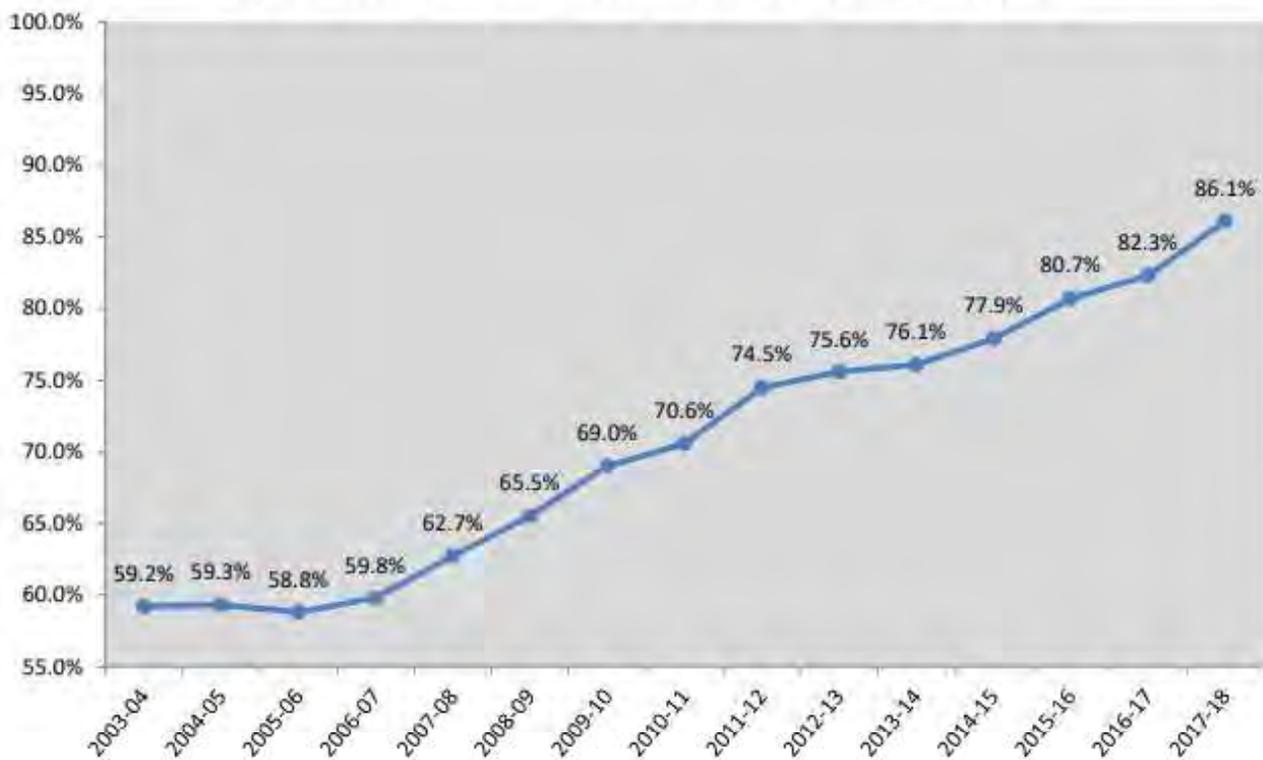
# Culturally Responsive Educational Practices Include...



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Figure 1: Florida's Graduation Rates, 2003-04 through 2017-18



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**Table 1: Graduation Rates by Race/Ethnicity, 2013-14 through 2017-18**

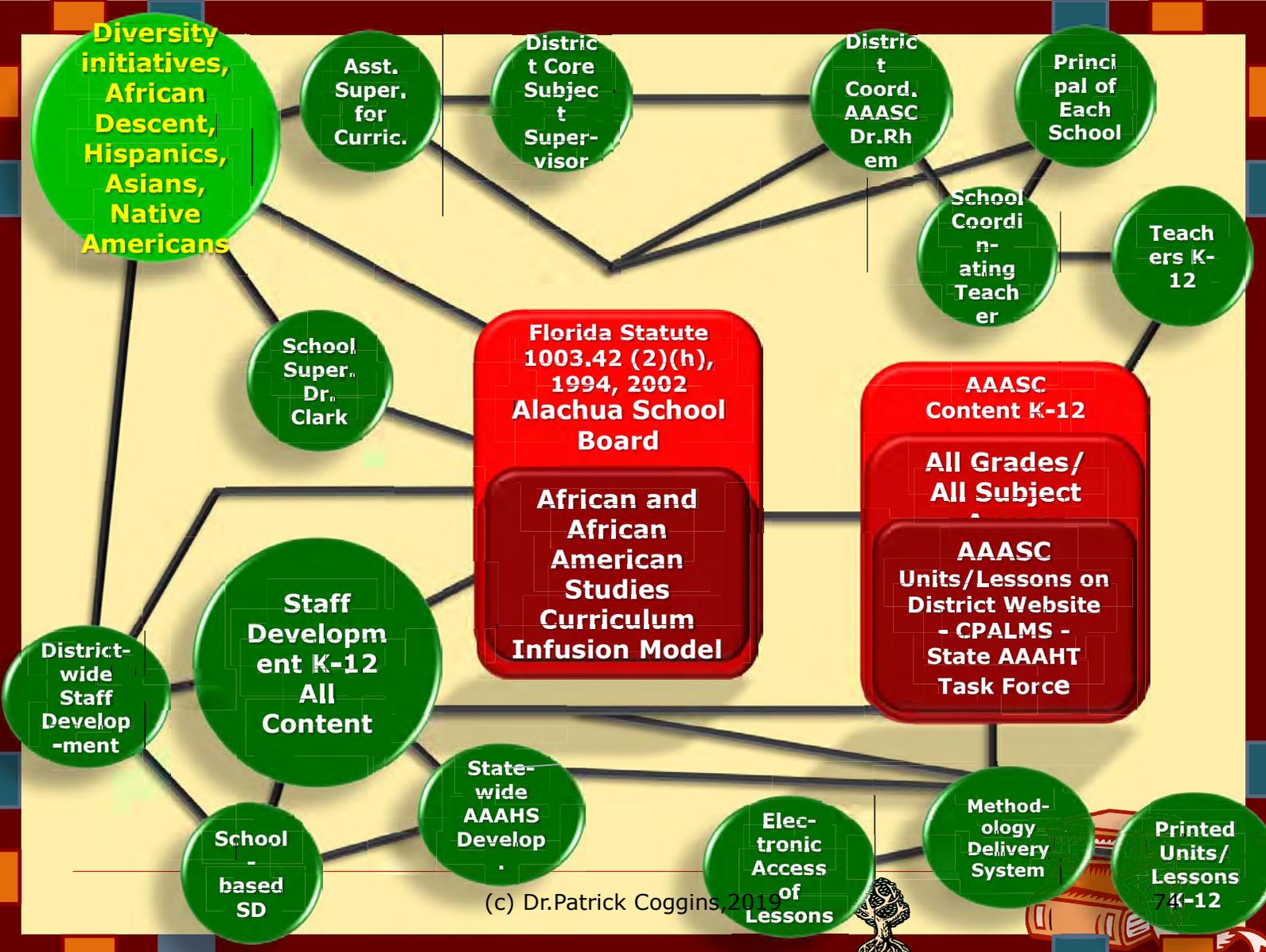
Year	White	Black or African American	Hispanic/Latino	Asian	American Indian or Alaska Native	Two or More Races	Native Hawaiian or Other Pacific Islander	Total
2013-14	81.7%	64.7%	75.0%	89.2%	73.8%	80.1%	75.6%	76.1%
2014-15	82.8%	68.0%	76.7%	90.9%	75.7%	81.5%	82.6%	77.9%
2015-16	85.1%	72.3%	79.5%	91.9%	76.5%	82.7%	84.7%	80.7%
2016-17	86.2%	74.8%	81.3%	93.2%	80.0%	83.1%	87.2%	82.3%
2017-18	89%	80.9%	85.1%	95.8%	80.1%	87%	89.2%	86.1%

**Table 2: Graduation Rates by Gender within Race/Ethnicity, 2013-14 through 2017-18**

Year	White Female	White Male	Black or African American Female	Black or African American Male	Hispanic/Latino Female	Hispanic/Latino Male	Asian Female	Asian Male
2013-14	85.3%	78.2%	69.4%	59.9%	78.4%	71.6%	90.8%	87.5%
2014-15	86.3%	79.4%	73.1%	62.9%	80.4%	73.1%	92.1%	89.6%
2015-16	88.3%	82.0%	77.7%	67.0%	83.2%	75.8%	93.2%	90.6%
2016-17	89.4%	83.1%	80.3%	69.4%	84.9%	77.8%	94.9%	91.4%
2017-18	91.4%	86.7%	86.1%	75.7%	88.4%	81.9%	96.6%	95%

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(c) Dr. Patrick Coggins, 2010

**Table 2 Continued: Graduation Rates by Gender within Race/Ethnicity, 2013-14 through 2017-18**

Year	American Indian or Alaska Native Female	American Indian or Alaska Native Male	Two or More Races Female	Two or More Races Male	Native Hawaiian or Other Pacific Islander Female	Native Hawaiian or Other Pacific Islander Male	Total Female	Total Male
2013-14	79.5%	68.0%	83.5%	77.3%	77.1%	74.1%	79.9%	72.5%
2014-15	81.1%	70.2%	84.4%	78.3%	82.5%	82.7%	81.7%	74.1%
2015-16	79.8%	73.4%	86.2%	78.9%	89.7%	78.8%	84.5%	77.0%
2016-17	82.3%	77.6%	86.1%	79.8%	88.5%	85.6%	86.0%	78.6%
2017-18	85.7%	74.9%	88.7%	85.2%	89.9%	88.1%	89.3%	82.9%

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Table 3: Graduation Rates by District, 2013-14 through 2017-18

District	2013-14	2014-15	2015-16	2016-17	2017-18
FLORIDA	76.1%	77.9%	80.7%	82.3%	86.1%
01 Alachua	72.2%	74.3%	78.4%	82.7%	88.0%
02 Baker	75.2%	81.8%	79.4%	81.0%	75.5%
03 Bay	70.8%	70.6%	81.0%	78.0%	81.1%
04 Bradford	71.3%	76.9%	83.7%	78.9%	89.0%
05 Brevard	85.8%	86.2%	87.5%	85.9%	88.1%
06 Broward	74.2%	76.6%	78.7%	81.0%	84.3%
07 Calhoun	80.8%	84.0%	82.9%	80.9%	86.9%
08 Charlotte	76.2%	75.5%	77.4%	81.0%	87.6%
09 Citrus	77.0%	77.4%	79.0%	78.9%	84.1%
10 Clay	80.1%	83.7%	84.7%	88.4%	90.7%
11 Collier	82.1%	84.3%	86.7%	88.2%	91.9%
12 Columbia	61.0%	71.0%	75.0%	70.7%	88.4%
13 Miami-Dade	76.6%	78.1%	80.4%	80.7%	85.4%
14 DeSoto	61.0%	62.2%	61.6%	63.8%	60.9%
15 Dixie	87.8%	96.9%	96.1%	89.5%	96.9%
16 Duval	74.0%	76.6%	78.8%	80.8%	85.1%
17 Escambia	66.1%	72.7%	76.1%	79.5%	80.7%
18 Flagler	77.8%	77.5%	80.4%	81.1%	88.0%
19 Franklin	69.9%	49.0%	72.6%	74.6%	77.3%
20 Gadsden	56.0%	65.4%	68.4%	50.0%	66.1%
21 Gilchrist	95.4%	94.0%	97.7%	93.4%	87.3%
22 Glades	60.8%	80.7%	78.3%	81.5%	93.4%
23 Gulf	77.8%	83.6%	81.5%	84.7%	82.1%
24 Hamilton	78.6%	73.7%	83.0%	67.0%	73.5%
25 Hardee	64.3%	59.7%	67.3%	72.1%	80.2%
26 Hendry	67.5%	76.8%	78.1%	84.4%	83.8%
27 Hernando	76.7%	78.0%	81.1%	82.6%	87.6%
28 Highlands	63.6%	64.5%	68.1%	71.6%	77.2%
29 Hillsborough	73.5%	76.0%	79.1%	82.9%	85.8%
30 Holmes	71.6%	80.5%	72.4%	68.7%	77.1%
31 Indian River	79.1%	81.2%	87.2%	87.1%	92.0%
32 Jackson	70.2%	69.7%	72.6%	71.8%	79.2%
33 Jefferson	56.7%	73.3%	70.0%	53.7%	73.4%
34 Lafayette	80.0%	87.0%	93.2%	88.2%	97.4%
35 Lake	76.6%	75.8%	78.1%	77.8%	84.1%

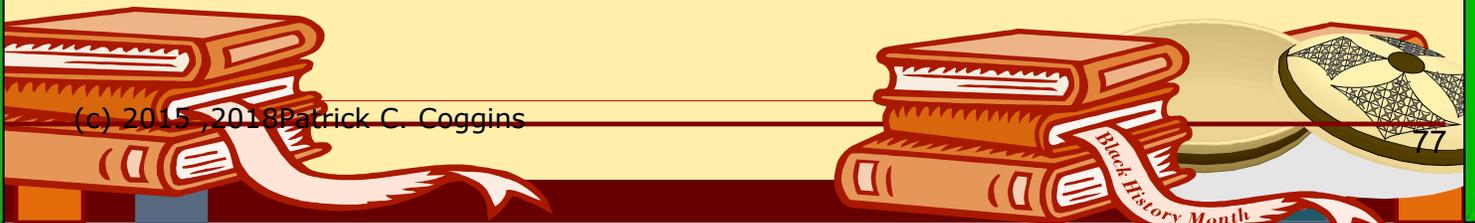
District	2013-14	2014-15	2015-16	2016-17	2017-18
36 FLORIDA	76.1%	77.9%	80.7%	82.3%	86.1%
36 Lee	75.2%	74.7%	77.8%	78.7%	82.8%
37 Leon	83.5%	87.2%	92.3%	88.6%	93.0%
38 Levy	69.1%	81.6%	81.4%	79.7%	87.0%
39 Liberty	71.3%	77.7%	75.0%	81.9%	77.0%
40 Madison	75.7%	58.1%	80.1%	76.7%	81.3%
41 Manatee	75.7%	77.9%	83.5%	81.1%	85.4%
42 Marion	77.9%	80.7%	81.8%	78.5%	81.8%
43 Martin	88.8%	88.9%	88.7%	83.9%	87.9%
44 Monroe	72.8%	76.9%	77.9%	79.2%	86.4%
45 Nassau	89.9%	90.9%	91.4%	90.9%	92.8%
46 Okaloosa	82.5%	82.4%	84.4%	86.2%	88.1%
47 Okeechobee	61.2%	65.9%	70.5%	71.7%	76.9%
48 Orange	74.6%	77.6%	81.3%	84.7%	88.9%
49 Osceola	78.0%	80.6%	82.0%	86.3%	89.3%
50 Palm Beach	77.9%	79.4%	82.3%	85.0%	87.2%
51 Pasco	79.4%	78.6%	79.1%	81.4%	86.7%
52 Pinellas	76.2%	78.3%	80.1%	82.9%	86.0%
53 Polk	69.0%	69.4%	71.8%	75.4%	80.4%
54 Putnam	58.2%	54.9%	63.6%	72.2%	84.8%
55 St. Johns	87.8%	90.5%	91.2%	90.9%	93.3%
56 St. Lucie	73.2%	75.5%	86.8%	90.1%	91.8%
57 Santa Rosa	82.8%	83.2%	85.7%	86.4%	88.7%
58 Sarasota	81.3%	79.2%	85.4%	85.7%	89.8%
59 Seminole	85.1%	86.4%	88.3%	88.6%	91.7%
60 Sumter	83.4%	80.4%	84.6%	85.3%	87.8%
61 Suwannee	76.6%	67.5%	89.6%	90.5%	96.2%
62 Taylor	49.5%	64.7%	70.7%	70.3%	87.7%
63 Union	82.8%	77.7%	72.4%	81.0%	84.1%
64 Volusia	70.6%	71.6%	76.0%	76.6%	78.7%
65 Wakulla	75.1%	78.1%	86.9%	86.7%	90.1%
66 Walton	68.4%	74.4%	77.3%	82.2%	86.8%
67 Washington	66.2%	70.5%	76.3%	77.8%	80.2%
68 Deaf/Blind	51.8%	46.3%	47.1%	48.3%	69.7%
71 FL Virtual	74.9%	70.9%	66.6%	67.3%	81.4%
72 FAU Lab School	100.0%	100.0%	100.0%	100.0%	100.0%
73 FSU Lab School	88.0%	97.1%	98.6%	98.7%	96.6%
74 FAMU Lab School	76.7%	97.1%	94.9%	89.3%	94.3%
75 UF Lab School	97.3%	97.3%	96.4%	98.2%	99.1%

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# OBJECTIVES:

- 1. To provide insights into the Florida Statute 233:061 (1)(g), (1994), as amended by Florida Statute 1003.42(h) 2002 ...required instruction in African and African American Studies.**
- 2. To review the seven (7) elements of the African and African American Studies Model.**
- 3. To provide writers/educators with application techniques that enable the infusion of content across subject areas.**
- 4. To provide writers/educators with strategies to link African American Studies to the District, State Standards and Benchmarks while integrating relevant content.**

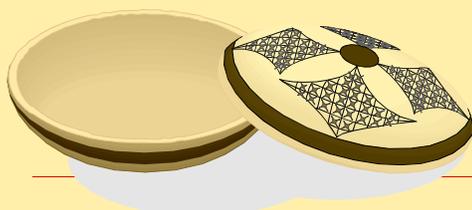


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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## OUTLINE

<b>1. Ancient Africa: Pre-Columbus</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Kingdoms</li> <li><input type="checkbox"/> Classical Civilizations</li> <li><input type="checkbox"/> Diaspora</li> <li><input type="checkbox"/> Contributions</li> </ul>	<b>2. African Explorations of the World: Pre-Columbus</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Trade</li> <li><input type="checkbox"/> Moors</li> <li><input type="checkbox"/> Explorations</li> <li><input type="checkbox"/> African Explorers in the World</li> <li><input type="checkbox"/> African Presence in Europe</li> <li><input type="checkbox"/> South America, Americas and the World</li> </ul>	
<b>3. The Invasion and Weakening of Africa</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> European colonialism</li> <li><input type="checkbox"/> European exploitation</li> <li><input type="checkbox"/> Slavery</li> <li><input type="checkbox"/> Tribal/National Conflicts</li> <li><input type="checkbox"/> The expansion of Sahara desert</li> </ul>	<b>4. Slavery: Post-Columbus in the Americas</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Slave Trade</li> <li><input type="checkbox"/> Slavery in North America</li> <li><input type="checkbox"/> Slavery in South America</li> </ul>	
<b>5. Neo-Slavery: abolition, Civil Rights and Constitutional Rights</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Abolition</li> <li><input type="checkbox"/> Bill of Rights</li> <li><input type="checkbox"/> Struggle for Civil Rights</li> </ul>	<b>6. The Soul of Africans and African Americans</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Myths</li> <li><input type="checkbox"/> Values</li> <li><input type="checkbox"/> The Harlem Renaissance</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Myths</li> <li><input type="checkbox"/> Resources</li> </ul>
<b>7. Contributions of African Americans to the United States of America and to the World</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Art-Literature-Music-Politics-Science-Religion-Medicine and other areas.</li> </ul>		



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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## 1. Ancient Africa: Pre-Columbus

- ❑ Kingdoms in Africa
- ❑ Four Golden Ages of Southern Africa 1) First Pyramid Age 2700BC-2160 BC, 2)Age of Classical Literature2140 BC-1784 BC, 3) Grand Golden Age 1554 BC-1070 BC and 4)500 BC to 1500 AD, Trade, Architecture, Arts, Culture
- ❑ Classical Civilizations in Africa
- ❑ Diaspora across Africa ,Asia, Pacific Islands and Latin America
- ❑ Contributions of Ancient Africa to the World
- ❑ MAAT- Reciprocity, Justice, Truth, Balance, Order, Harmony, Propriety
- ❑ First Civilization of Europe was established in Crete in 1700 BC
- ❑ The ancient Universities that were frequented by Europeans and others
- ❑ The role of Arabs in Africa
- ❑ Africans in sciences --Imhotep

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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## ❑ 6. The Soul of Africans and African Americans

- ❑ Myths
- ❑ Values of the MAAT and the Kwanzaa
- ❑ The Harlem Renaissance
- ❑ The inventions of Africans and African American sin the Arts, Sciences, Technology, Engineering, the Ahmed (Rhind) Papyrus and Moscow Papyrus. Problems solved predated the Greek mathematics' by 2000 years
- ❑ The role of music, jazz, spirituals and classical
- ❑ The role of Africans like St. Augustine in Catholic Theology and the three African Popes in Rome
- ❑ African involvement in Islam like Bilal and was second only to Prophet Mohammed.
- ❑ Imhotep(2800 BC) the father of Medicine and was defied by the Greeks. The Hippocratic oath is dedicated to Aesculapius(Imhotep).
- ❑ Africans founded the first University called Ipet Isut at Karnak. Moors established over 17 universities. Moors gave Europe first paved and lighted streets and kept science alive while Europe was in its dark ages(Read "From the Browder File" Tony Browder, 1989).

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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## ❑ 7. Contributions of African Americans to the United States of America and to the world

- ❑ Art-Literature-Music USA, Caribbean and Afro Latino
- ❑ Politics-Science
- ❑ Religion- St.Augustine,Bilal
- ❑ Medicine
- ❑ Space science ..."Hidden Figures Movie"
- ❑ Development of the Historically Black Colleges and Universities
- ❑ The Tuskegee Airmen and military contributions
- ❑ Founding of Hawaii, New Zealand, Australia, Asia, Caribbean, Latin America
- ❑ African American Inventors/"Hidden Figures"
- ❑ African American women scientists
- ❑ The African President's of the United States and Caribbean, South America
- ❑ Noble Prize Winners African descent
- ❑ Contributions in arts, sports, politics, education
- ❑ And other areas

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## AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

### 4. **Slavery: Post-Columbus in the Americas**

- Slave Trade in general
- Slavery in North America
- Slavery in South America
- Slavery in Europe
- Slavery in Asia
- Resistance to enslavement in Guyana, Jamaica, Puerto Rico, Brazil, Pacific Islands, and North America
- St. Augustine 1565
- Fort Mose
- The 1804 Haitian defeat of the Napoleon and the Louisiana Purchase by the USA
- Lynchings in Gainesville, Florida and the United States.

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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## 3. **The Invasion and Weakening of Africa**

- European Colonialism
- European Exploitation
- Slavery as a long system that began in 1501 until 1808
- Tribal/National Conflicts that enabled enslavement
- The Expansion Sahara Desert
- The resistance to slavery across Africa including Queen Nzinga
- The invasion of Africa by the Arabs
- Understanding the complicity of Africans

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## AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

### 5. **Neo-Slavery: Abolition, Civil Rights and Constitutional Rights**

- Abolition /“Uncle Tom Cabin”? Role of Quakers
- Bills of Rights
- Struggle for Civil Rights
- The underground Railroad and the coalition of Blacks and Whites
- Slavery in Canada
- The Colonization movement back to Africa with Sierra Leone, Jamaica, Liberia,
- The emancipation Proclamation in 1865
- The Civil War and its impact on the slavery system
- The Trail of Tears and the migration of slaves to Oklahoma
- The rescue of slaves by native Indian Nations and tribes in USA and North America

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# AN EFFECTIVE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM

## 2. **African Exploration of the World: Pre-Columbus**

- ❑ Trade across world
- ❑ Moors in Spain
- ❑ Explorations in Asia, Pacific, Europe and Latin America
- ❑ African Explorers in the world
- ❑ African Presence in Europe
- ❑ African presence in South America, North America and the world
- ❑ Hannibal defeats Romans and occupy Rome and Italy
- ❑ African Popes: Victor 186-197 AD, Miltiades 311-314 AD, Gelasius
- ❑ 1492 Africans travelled with Columbus
- ❑ The Olmecs in the Americas in 1200 AD
- ❑ 1501 First Slaves transported to Hispaniola
- ❑ 1538 Stefanick explorer explored the South West of North America

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**PROFESSIONAL STAFF DEVELOPMENT  
Alachua County School District**

**“Understanding the Requirements for  
Implementing the African and African  
American Studies Initiative”**

**Alachua County School District  
Guidelines for the African and African  
American Studies Curriculum**

**Presented By**

**Dr. Patrick C. Coggins, Ph.D., JD, LLD  
Stetson University  
[pccoggins@att.net](mailto:pccoggins@att.net)**



# Curriculum Purpose

- To enable educators to understand the relevant curriculum strategies applied to teach the African and African American Studies and cultures while enhancing academic achievement for all students



## Important Elements of the Initiative

1. The Multicultural Education Law of 1992.
2. The Florida Statute 233.061 – required instruction in African and African American Studies (since 1994). As amended by F.S.1003.42 (2)(h), 2002.
3. School Improvement Law of 1991 (F.S. 229.594, as amended by F.S. 1003.41, 2002).
4. School Districts Policies and Procedures .



# THE FLORIDA STATUTE

In 1994 and 2002, the Florida Legislature passed the following law that required instruction for African and African American History.

**“§ 233.061 (2)(g) 1994 and 1003.42 (2)(h) 2002 as amended, F.S. reads, “The history of African Americans, including the history of African Peoples before the political conflicts that led to the development of slavery, the passage to America, the enslavement experience, abolition, and the contributions of African Americans to society.”**”



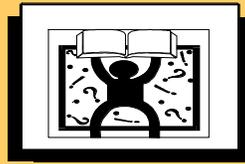
*This law provides that, “Members of the instructional staff of the public schools shall teach efficiently and faithfully, using books and materials required, following prescribed course of study, and employing approved methods of instruction.”*



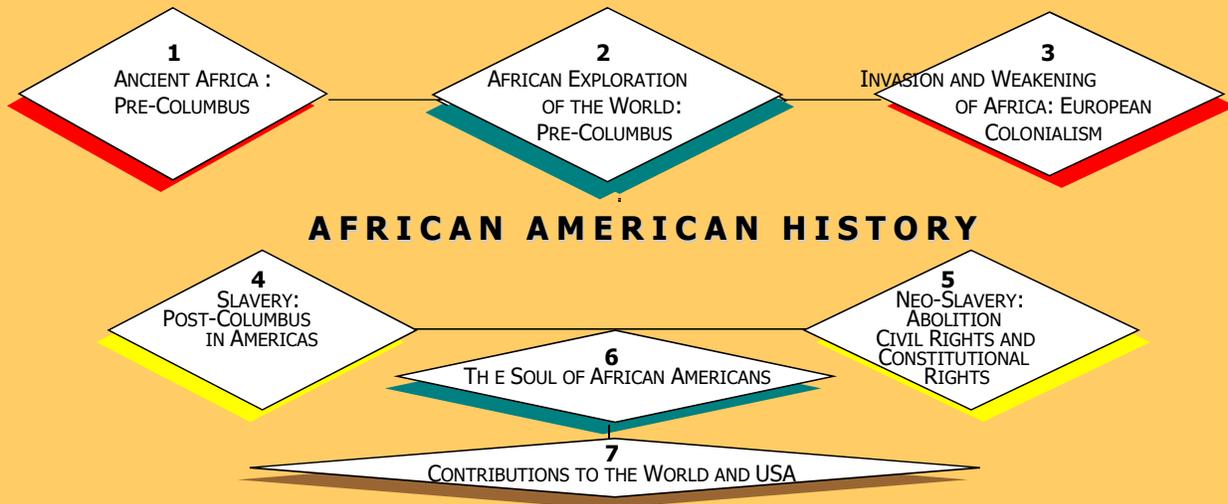
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# THE MODEL FOR AFRICAN AND AFRICAN AMERICAN STUDIES CURRICULUM



**FIGURE 1**



## AFRICAN AMERICAN HISTORY

## *Why Teach It?*

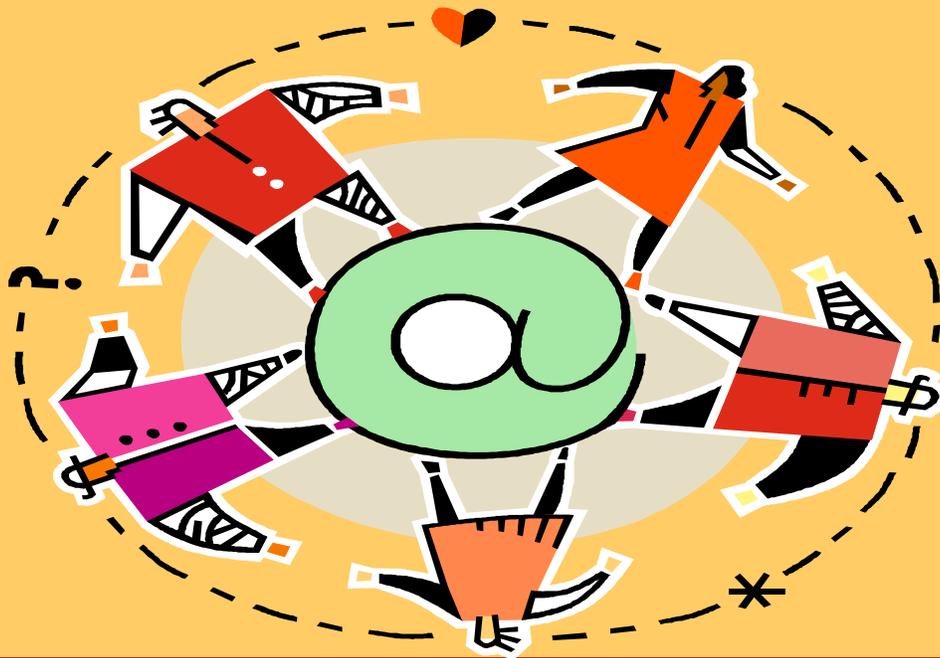
- To teach African and African American Studies **is to teach American history.**
- The research shows that teaching African and African American Studies:
  - Enhances **self-esteem** of African American and all children.
  - Increases **student academic performance.**
  - Increases ***positive perception of African Descent and African Americans*** as a group in American society, the world.



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**Let's Go to the Website...All  
Units and Lesson /Modules  
will be hosted on-line**



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# All resources are in Just for Teachers

## SCOPE AND SEQUENCE

Kindergarten	<a href="#">ELA</a>	<a href="#">Math</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	
1st Grade	<a href="#">ELA</a>	<a href="#">Math</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	
2nd Grade	<a href="#">ELA</a>	<a href="#">Math</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	
3rd Grade	<a href="#">ELA</a>	<a href="#">Math</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	
4th Grade	<a href="#">ELA</a>	<a href="#">Math</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	
5th Grade	<a href="#">ELA</a>	<a href="#">Math</a>	<a href="#">Science</a>	<a href="#">Social Studies</a>	
Resource		<a href="#">3rd Grade Art</a>		<a href="#">4th Grade Music</a>	

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[First Grade](#)
[Second Grade](#)
[Third Grade](#)
[Fourth Grade](#)
[Fifth Grade](#)



## Scope & Sequence - 5th Grade Interdisciplinary Studies

### Fifth Grade

Units	Cultural Context/ Timeframe	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
African American Studies		<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>	<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>	<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>	<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>	<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>
Holocaust		<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>	<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>	<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>	<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>	<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>
Native American		<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>	<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>	<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>	<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>	<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>
Women's History		<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>	<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>	<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>	<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>	<ul style="list-style-type: none"> <li>Module 1</li> <li>Module 2</li> <li>Module 3</li> <li>Module 4</li> </ul>

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# The Lesson Plans

## Curriculum Map - African/ African American Studies (AAS) Third Grade | Africans in the Caribbean | Cruising Through the Caribbean

### Unit Description

The purpose of this lesson is for students to identify cultures that have settled in the Caribbean as well as landmarks located in the Caribbean. Through reading and role playing students will gain a better understanding of the influence that African culture has had on the Caribbean region.

### Unit Objectives

Students will:

- The purpose of this lesson is for students to identify cultures that have settled in the Caribbean as well as landmarks located in the Caribbean (SS.3.G.2.5, SS.3.G.4.2).
- Students will then use the information gathered to compare the cultural characteristics of diverse populations in one of the five regions of the United States with the Caribbean.
- Students will take a virtual cruise to seven locations in the Caribbean: Bahamas, Cuba, Jamaica, Haiti, Dominican Republic, Puerto Rico, St. Kitts.
- Students will read an overview passage upon reaching each destination that will include information about the location, culture, native people, and landmarks.
- Students will create a product or artifact that reflects the culture upon stopping at each destination.

### Infusion Points

Geography

### Cultural Context/Background

**Background Knowledge:** Africans have made significant contributions to the Caribbean. The information included in this text points out some of the contributions made. From plantation labor that thrived on agriculture to the building of roads and landmarks, the African people put in large amounts of time and hard work in the Caribbean. Adapted from: Lecture: "African Heritage in the Caribbean" – given by Professor Maureen Warner-Lewis.

### Standards

- [SS.3.G.2.5](#) - Identify natural and man-made landmarks in the United States, Canada, Mexico, and the Caribbean.  
[SS.3.G.4.2](#) - Identify the cultures that have settled in the United States, Canada, Mexico, and the Caribbean.  
[SS.3.G.4.3](#) - Compare the cultural characteristics of diverse populations in one of the five regions of the United States with Canada, Mexico, or the Caribbean.

### Seven Elements of AAS

- Ancient Africa: Pre- Columbus
- African Exploration of the World
- Invasion and Weakening of Africa
- Slavery: In the Americas
- Neo-Slavery: Abolition, Civil Rights
- ✓ Soul of African Descent People
- ✓ Contributions to the World and USA

## Module 1 - Embarkation (45mins)

### Essential Question(s)

Students will identify cultures that have settled in the Caribbean as well as landmarks located in the Caribbean.

### Standards

Subject Area(s): Social Studies  
[SS.3.G.2.5](#)  
[SS.3.G.4.2](#)  
[SS.3.G.4.3](#)

### Academic Language

cruise, embarkation, debarkation, itinerary

### Materials

[PowerPoint presentation on the Caribbean](#)  
 Pictures of the Caribbean  
[Itineraries](#)  
[Map of the Caribbean](#)

### Checks for Understanding

[Caribbean Preview](#) responses  
 Identification of nations/drawing itinerary on [Map of Caribbean](#)

### Activities

**\*Prior to lesson, arrange chairs in a way that simulates a cruise ship or find a space outside to serve as the "ship".\***

1. Display pictures of the Caribbean.
2. Have students examine the pictures (5-10 minutes).
3. Pose the question: If you could take a trip to the Caribbean, what one place would you most want to visit? Why? [Map of Caribbean](#) Allow students about 5 minutes to write their response in the space provided. Handout: [Caribbean Preview](#)
4. Take a survey of the number of students that have been on a cruise.
5. Allow about 2 minutes for students to share those experiences with the class.
6. Have students board the "ship". Display [image of the cruise ship](#) and pass out itineraries to students. Direct students to the itineraries and point out all of the islands that students will be cruising to (Bahamas, Cuba, Jamaica, Haiti, Dominican Republic, and Puerto Rico).
7. Take a quick survey of hands asking students if they have family that live in these places. Say: "We will imagine that we are cruising on a ship. While taking our voyage to our destination we will read about the culture and history. When our ship stops at the port, we will get off the ship, examine the culture, and produce/discover an artifact to gain a deeper understanding of the region and its culture."
8. Have students identify the location of each of the nations on the itinerary on the map and draw a line to each port on the itinerary.

### References

(c) Dr. Patrick Coggins, 2019



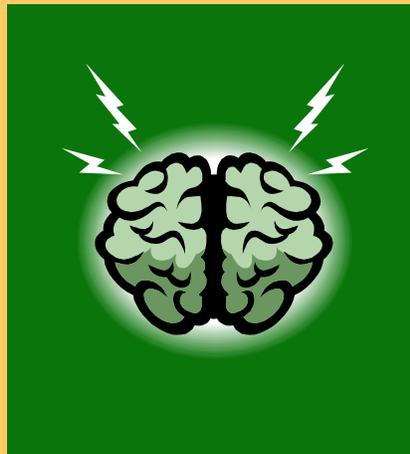
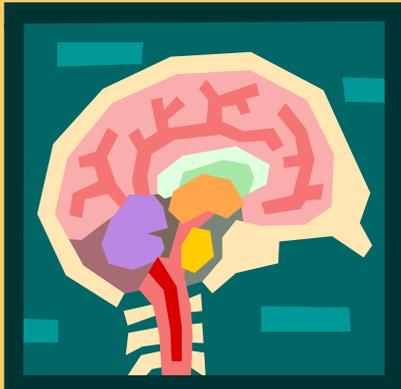
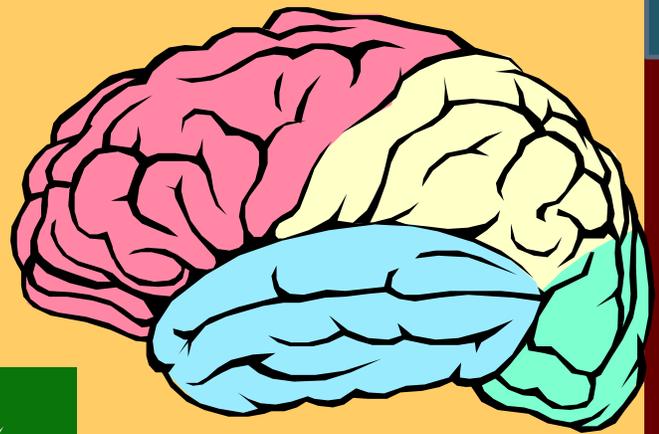
## Seven Takeaways for Each Teacher

- *Know the Sections of the required instruction =FS 1003.42 (2)(H),2002*
- Know the curriculum Frameworks for your School
- *Know the Units and Lesson/Modules that are available for use at each grade level*
- Know the Curriculum Writers and School Coordinators
- *Know and sign off on the District Monitoring Report on your school's activities in AAASC*
- Know School District's Plan for the AAASC
- *Know the interconnectedness of the required instructions in FS.1003.42,2002.*

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# Brain Break



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# Post-Test: Global Knowledge Test about African Descent Peoples

Who was the father of Negro History Week?	Who invented the traffic signal?	Who invented blood plasma?	Who was the African-American who invented the cell phone?
Who developed the machine for sewing shoes?	Who invented the floppy disk and floppy drive?	Who invented the camera with use of ultraviolet light?	Who invented the hydrostatic lubrication for locomotive engines?
Who invented the electric lamp?	Who invented the telephone/telegraph system and automated airbrake?	Who developed the steamboat propeller?	Who developed a steam engine for a warship and sold the patent to buy his freedom?
Who received patents for creating horse reins, horse yolk design, and horse and carriage devices?	Who was the first African-American woman to receive a patent for inventing the ironing board?	Who developed the golf tee?	Who did the first heart surgery?

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## Managing Cultural Competence: A Final Perspective

“THE ATMOSPHERE YOU CREATE DETERMINES  
THE POSITIVE CROSS-CULTURAL RESULTS  
YOU PRODUCE.”

*“Imagination is more important than Knowledge.”*  
(Albert Einstein)

*“The future never first happened, it was created.  
We must create a culturally sensitive, linguistic,  
and culturally competent classroom/school  
environment.”*  
(Coggins)

*So it is all about “students, faculty, and  
administrators celebrating cultures in  
an inclusive atmosphere.”*  
(Coggins)



# Thank you!

*"A good plan vigorously executed right now is far better than a perfect plan executed next week."*

*(General George Patton)*

*"There are risks and costs to a Program of Action - But they are less than the long range risks and cost of comfortable inaction."*

*(John F. Kennedy)*



## **PERSONAL RESPONSIBILITY PRINCIPLE**

**“The price of greatness is taking Responsibility for what you say and do.” (Winston Churchill)**

**I cannot be responsible for someone I cannot change and that is you. I must be responsible for myself and the things I say or do in the conduct of myself. Only you have the power to change the things you do and yourself. If you will accept personal responsibility for your own behavior, and I accept personal responsibility for my behavior, then, together we will influence others around us to accept the same responsibility for the things they say or do and their behavior. (Coggins, 2001)**



(c) Dr.Patrick Coggins,2019

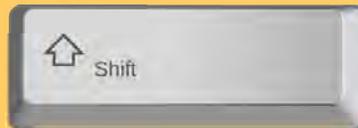
16

# Paradigm Shift is Calling

Do you believe that :



*“When a student is not succeeding and has low scores it is not a sign of low ability, but rather, it should be evidence that the student has not yet achieved his/her potential through persistence and hard work.” (Stevenson & Sigler 2003, Gay, 2003)*



*“Nothing splendid has ever been achieved except by those who dared believe that something inside them was superior to circumstances.” (Bruce Barton, 2001)*



# African American History Educator's Conference

Experience an exciting opportunity  
to collaborate with colleagues from  
Alachua County, Marion County,  
and Putnam County:

A collaboration for the promotion of  
the history, culture, and  
achievement of African Americans  
in the State of Florida

**Saturday, May 4, 2019**

A. Quinn Jones Center for Excellence  
1108 NW 7 Avenue, Gainesville, Fla 32601

Please register in ACIS, Earn CREATE Points  
Course 22576, Section 28024 Teachers  
Section 28025 AAE/Equity Mentors



**Thank you !**  
**Commissioner of Education's African**  
**American History Task Force;**  
**2019 Education Academies**

**Professional Development for Educators**

For further information, please contact:  
Dr. Jon Rehm, rehmjc@gm.sbac.edu

## APPENDIX X: K-12 Interdisciplinary Studies Units of Study

**Title: Dr. Martin Luther King, Jr.**  
**Grade Level: 1-2**  
**Subject: ELA & Social Studies**  
**Keywords: Martin Luther King, Civil Rights &**



<b>Lesson Plan:</b>	Dr. Martin Luther King, Jr.
<b>Subject:</b>	American History
<b>Grade:</b>	1-2
<b>Description/ Abstract of Lesson</b>	The students will study the achievements of Dr. Martin Luther King, Jr. using multiple media resources. The students will respond to several video questions and create a timeline based on the information found in the media resources.
<b>SS.1.A.1.1 SS.2.A.3.1</b>	Students will develop an understanding of a primary source. Students will identify terms and designations of time sequence.
<b>LAFS.2.RL.1.1</b>	Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
<b>LAFS.1.RL.1.3</b>	Describe characters, settings, and major events in a story, using key details.
<b>Objective(s):</b>	Students will: <ul style="list-style-type: none"> <li>● Define specific Key Terms</li> <li>● Discuss the achievements of Dr. Martin Luther King during the Civil Rights Movement</li> <li>● Respond to several video questions (post review)</li> <li>● Understanding historical events through various media resources</li> <li>● Interpret and create a simple timeline using historic information</li> </ul>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>● Digital resources</li> <li>● Internet access</li> <li>● Youtube Video: "Dr. Martin Luther King Jr. Bio for Kids" <a href="https://youtu.be/ALQeX7IFBcq">https://youtu.be/ALQeX7IFBcq</a></li> <li>● Timeline of Events Notetaking Worksheet (See Below)</li> <li>● Pencil and paper</li> </ul>
<b>Duration:</b>	<ul style="list-style-type: none"> <li>● 1-2 class periods</li> <li>● Block Scheduling (90 min.) 1 class period</li> </ul>
<b>Lesson Lead In/ Opening:</b>	<ol style="list-style-type: none"> <li>1. The teacher will have an image of Dr. King displayed in the classroom</li> <li>2. The teacher will ask the students if they have ever seen this man before and what do they know about the person in the image.</li> <li>3. After the discussion write on the board the following: <b>Key Terms</b> <ul style="list-style-type: none"> <li>- Dr. Martin Luther King, Jr</li> <li>- Civil Rights Movement</li> <li>-Non-Violent Protest</li> </ul> </li> </ol>
<b>Activity 1:</b>	Warm up or Do Now: Students will complete a KWL chart and then share out what they have written with the class.
<b>Activity 2:</b>	The teacher will have the students watch as a class a brief biography on Dr. Martin Luther King, Jr. and respond to several questions based on the video. <a href="https://youtu.be/ALQeX7IFBcq">https://youtu.be/ALQeX7IFBcq</a>
<b>Activity 3:</b>	Present the Timeline Note Taking Worksheet to the students and allow them time to review the video again to take notes. Students should fill

	in their information on this worksheet to later assist them with the completion of the actual timeline.
<b>Activity 4:</b>	Students will create a timeline of events using the information provided in the video and from their note taking guide. They will also include images to represent the sequence of events on their timeline chart.
<b>Higher Order Thinking Questions:</b>	<ol style="list-style-type: none"> <li>1. Based on the video when and where was Dr. King born?</li> <li>2. What was his original name when he was born and why did his name change?</li> <li>3. Why did Dr. King skip both 9th and 11th grade, while in school?</li> <li>4. What was the name of the University Dr. King attended after high school?</li> <li>5. What is the name of the world-famous speech Dr. King presented in Washington D.C.?</li> <li>6. Which President signed a Federal Bill for the Dr. Martin Luther King holiday to take place?</li> </ol>
<b>Web Resources</b>	<a href="https://www.youtube.com/watch?time_continue=178&amp;v=ALQeX7IFBcg&amp;feature=emb_title">https://www.youtube.com/watch?time_continue=178&amp;v=ALQeX7IFBcg&amp;feature=emb_title</a> <a href="https://www.nobelprize.org/prizes/peace/1964/king/biographical/">https://www.nobelprize.org/prizes/peace/1964/king/biographical/</a> <a href="https://www.biography.com/activist/martin-luther-king-jr">https://www.biography.com/activist/martin-luther-king-jr</a> "The Story of Martin Luther King Jr." by Kid President <a href="https://www.youtube.com/watch?v=4xXZhXTFWnE">https://www.youtube.com/watch?v=4xXZhXTFWnE</a>

Timeline Notetaking Guide:

<b>YEAR:</b>	<b>Event and Details of event:</b>

**Alachua County Public Schools  
African and African American Studies**

Title: Good Morning Blues	
Writer: Marco Thomas	Grade Level: 1st
School: Williams	Subject Area(s): Music

Unit Objectives:

OBJ: Learn about the blues

Play the blues

Compose a blues song

Standards/ Benchmarks:

[MU.1.F.1.1](#)  
[MU.1.H.2.1](#)  
[MU.1.S.3.1](#)  
[MU.1.S.3.2](#)

Infusion Point:

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
X	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination	X	Neo-Slavery: Abolition, Civil Rights
	Other (please specify)	X	Soul of African Descent People
		X	Contributions to the World and USA

Cultural Context/ Background:

Timeline:

Post civil war-present



**Alachua County Public Schools  
African and African American Studies**

Module 1 Title: The Blues	
Subject Area: Music	Time Requirement: 4 weeks

Module Objectives/ Essential Questions:

EQ: What are the blues?

OBJ: Learn about the blues

Play blues

Compose a blues song

Standards/ Benchmarks:

[MU.1.F.1.1](#)  
[MU.1.H.2.1](#)  
[MU.1.S.3.1](#)  
[MU.1.S.3.2](#)

Key Terminology:

Blues  
Compose  
12-Bar Blues

Activities:

**Introduce song: Good Morning Blues 2-26**

Talk about the blues.

Watch BrainPop: The Blues

Review pitches for Good Morning Blues

Sing Good Morning Blues

**Playing the Blues:**

Demonstrate how to play "blue notes" on boomwhackers

Go over chord progression for blues

Play chord progression on boomwhackers along with recording of Good Morning Blues(see powerpoint)

**Songwriting:**

Review format for blues: State problem x2 then how you will resolve problem

Come up with your own lyrics(work together as a class) use Good Morning Blues as a template

See examples

I Got Fussed at Blues-Ms. G's class 2017-2018

I didn't do my homework yesterday

I didn't do my homework yesterday

I got in trouble because I lied to my mom

My dad came home and mom told him what I did

My dad came home and mom told him what I did

He took away my toys and I got sent to my room

I won't hide my work any more

I won't hide my work any more

I won't lie to my parents and I will do my work

Higher Order Thinking Questions:

Where are the blues from?(born in Mississippi, raised in Memphis and Chicago)

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Technology Needs:

CD Player  
Whiteboard  
Access to a computer

Materials (please attach copies of any handouts to the end of the lesson):

[Blues Progression.pptx](#)  
Access to PowerPoint  
Access to BrainPop  
Boomwhackers  
Access to Music Connection Grade 2  
CD Player  
Pencil  
Paper  
Whiteboard

References:

Music Connection Grade 2  
BrainPop: The Blues

**Achua County Public Schools  
African and African American Studies**

Module 2 Title:	
Subject Area:	Time Requirement:

Module Objectives/ Essential Questions:
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Standards/ Benchmarks:
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Key Terminology:
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Activities:
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Higher Order Thinking Questions:

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Technology Needs:

Materials (please attach copies of any handouts to the end of the lesson):

References:

**Alachua County Public Schools  
African and African American Studies**

Module 3 Title:	
Subject Area:	Time Requirement:

Module Objectives/ Essential Questions:
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Standards/ Benchmarks:
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Key Terminology:
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Activities:
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Higher Order Thinking Questions:

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Technology Needs:

Materials (please attach copies of any handouts to the end of the lesson):

References:

**Achua County Public Schools**  
**African and African American Studies**

Module 4 Title:	
Subject Area:	Time Requirement:

Module Objectives/ Essential Questions:

Standards/ Benchmarks:

Key Terminology:

Activities:

Higher Order Thinking Questions:

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Technology Needs:

Materials (please attach copies of any handouts to the end of the lesson):

References:

**Achua County Public Schools  
African and African American Studies**

Module 5 Title:	
Subject Area:	Time Requirement:

Module Objectives/ Essential Questions:

Standards/ Benchmarks:

Key Terminology:

Activities:

Higher Order Thinking Questions:

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Technology Needs:

Materials (please attach copies of any handouts to the end of the lesson):

References:

Attachments:

# Title: Ruby Bridges the Courageous One

Grade Level: 1-2

Subject: Social Studies & ELA

Keywords: Courageous, Equality, & Differences



<b>Lesson Plan:</b>	The Story of Ruby Bridges
<b>Subject:</b>	American History
<b>Grade:</b>	1-2
<b>Description/ Abstract of Lesson</b>	The students will study the story of a courageous six-year-old who made history in 1960, when she became the first African American to desegregate a formerly all-white school in New Orleans.
<b>SS.1.A.2.2</b>	Student will compare life now with life in the past.
<b>SS.1.A.2.4</b>	Students will be able to identify people from the past who have shown character ideals and principles including honesty, courage, and responsibility.
<b>LAFS2.SL.1.1</b>	Students will participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.
<b>LAFS2.SL.1.2</b>	Students will recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
<b>Objective(s):</b>	Students will: <ul style="list-style-type: none"><li>● Children will observe and record differences among their classmates while participating in activities that promote thinking and enhancing social skills.</li><li>● Children will understand the meaning of equality and it's importance in each of their lives.</li><li>● Students will be able to select and defend a word that they think best describes Ruby Bridges.</li><li>● Children will gain a knowledge of Ruby Bridges and of her contribution to our society.</li><li>● Students will communicate their understanding of differences and the effects differences have on our lives.</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● Digital Book or Actual Book- The Story Ruby Bridges by Robert Coles</li><li>● Chart Paper for each group of 4-5 students.</li><li>● Markers</li><li>● Pencils</li><li>● White Board</li><li>● Parent Letter (if you think this may be a sensitive topic for some families)</li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 1-2 class periods</li></ul>
<b>Lesson Lead In/ Opening:</b>	<b>Think-Pair-Share:</b> <ul style="list-style-type: none"><li>● Individually, have students think of the many differences they note among their classmates. For example, eye color, hair color, languages spoken, any special talents, etc. In pairs, have the children share the differences they thought of. As a class, students will list all of the differences they have come up with.</li><li>● The students will then chart these differences. While charting these differences, the teacher will point out that there are numerous differences among the class</li></ul>

	and that each difference makes us unique from everyone else.
<b>Activity 1:</b>	<p>Warm up or Do Now:</p> <ul style="list-style-type: none"> <li>• Discuss the differences charted from the think pair-share activity.</li> <li>• Define the key terms and ask children if these differences make one person better than another.</li> <li>• Provide children with hypothetical situations in which some of the class members were given certain privileges that other students could not participate in because they were different. For example, only girls were allowed to eat their lunch in the cafeteria, while the boys had to eat their lunch outside (no matter what the weather was like). Or, children who were left-handed had to attend a different school from those students that are right-handed.</li> <li>• Ask students how they would feel if they couldn't do everything that other children could do just because they were different in some way. Emphasize that although we may be very different from one another, we are all equal and that we each deserve the same opportunities and privileges. Reinforce the meaning of the key terms.</li> </ul>
<b>Activity 2:</b>	<p>Briefly introduce Ruby Bridges to the students as one who was viewed by many as having differences from others. Focus children's attention on Ruby's courage and strength as you read <i>The Story of Ruby Bridges</i>.</p> <ul style="list-style-type: none"> <li>• The teacher will read to the students or play the Read-Aloud Video of "The Story of Ruby Bridges" by Robert Coles. <a href="https://www.youtube.com/watch?v=E5iL7H-S99s">https://www.youtube.com/watch?v=E5iL7H-S99s</a></li> </ul>
<b>Activity 3:</b>	<p><i>Count Me In:</i> Upon reading the book <i>The Story of Ruby Bridges</i>, present the following questions on the board:</p> <ol style="list-style-type: none"> <li>1. Who was Ruby Bridges?</li> <li>2. What made Ruby so different from everyone else?</li> <li>3. How would you feel if you were Ruby?</li> <li>4. What would you do if you were Ruby in that situation?</li> <li>5. In what ways has Ruby's strength and courage affected your lives?</li> </ol> <p>Divide the class into 4 or 5 groups. Within each of these groups, have children number themselves 1 to 5. Each group will discuss all of the five questions on the board, making sure each member understands both the question and the answer. Once each group has been given enough time to discuss each question, assign the 5 questions on the board a number 1 through 5. Each group member will be responsible for the question that matches their assigned number (given earlier in the activity). Provide students enough time to gather their thoughts. Each group member will then be given the opportunity to orally share what they have discussed as a group.</p>
<b>Activity 4:</b>	Have the students write a brief essay comparing Ruby Bridges life, as a first grader, compared to their life as a first or second grader.
<b>Higher Order Thinking Questions:</b>	<ul style="list-style-type: none"> <li>• What is one thing you would change in Ruby Bridges life? Why?</li> <li>• If you could choose one of the qualities of Ruby Bridges for yourself, what would you chose and why?</li> <li>• If there was a child who was different form everyone else and wasn't allowed in our school because of that difference, would you do anything to help that child? Why or why not?</li> <li>• If you were Ruby Bridges would you have continues going to school or would you have stayed home where you were safe?</li> <li>• Are you proud of who you are and what differences you may have?</li> </ul>
<b>Suggested Books:</b>	<i>The Story of Ruby Bridges</i> by Robert Cole
<b>Web Resources</b>	<p><i>The Story of Ruby Bridges</i> ~ READ ALOUD   Story time with Ann Marie</p> <ul style="list-style-type: none"> <li>• Youtube Video- <a href="https://www.youtube.com/watch?v=E5iL7H-S99s">https://www.youtube.com/watch?v=E5iL7H-S99s</a></li> </ul>



## Title: A Historical Journey Through the Harlem Renaissance

Grade Level: 1<sup>st</sup> and 2<sup>nd</sup>

Subject: ELA & Social Studies

Keywords: Great Migration, Renaissance, Harlem, and Contemporary



<b>Lesson Plan:</b>	The Harlem Renaissance
<b>Subject:</b>	American History
<b>Grade:</b>	1 <sup>st</sup> and 2 <sup>nd</sup>
<b>Description/ Abstract of Lesson</b>	<p>The Harlem Renaissance was a significant social and cultural movement which took place in the 1920s and 1930s following the Great Migration during which thousands of African Americans left the south and moved north and west.</p> <p>The result was the flourishing of art, music and literature that reflected the history and experience of the African American. The artistic, literary and musical contributions of Harlem Renaissance artists continue to serve as an inspiration for today's artists.</p>
<b>SS.1.A.2.1</b>	Students will understand history tells the story of people and events of other times and places.
<b>SS.2.C.2.5</b>	Students will evaluate the contributions of various African Americans, Hispanics, Native Americans, veterans, and women.
<b>LAFS.2.SL.2.5</b>	Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.
<b>Objective(s):</b>	<p>Students will learn about:</p> <ul style="list-style-type: none"> <li>• The social, cultural and political circumstances which gave rise to the Harlem Renaissance.</li> <li>• They will also learn about the influences that inspired the work of the Harlem Renaissance's artists and musicians.</li> <li>• Finally, students will be given several opportunities to create their own Harlem Renaissance inspired work.</li> </ul>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>● Digital resources</li> <li>● Books, magazines and other resources made available by the school Media Center</li> <li>• The Harlem Renaissance Youtube video- <a href="https://www.youtube.com/watch?v=UEZDCqrKDho">https://www.youtube.com/watch?v=UEZDCqrKDho</a></li> <li>●</li> </ul>
<b>Duration:</b>	<ul style="list-style-type: none"> <li>● 1-2 class periods</li> <li>● Block Scheduling (90 min.) 1 class period</li> </ul>
<b>Lesson Lead In/ Opening:</b>	<ul style="list-style-type: none"> <li>• Upon entering the classroom, the teacher will have Jazz music from the Harlem Renaissance era playing in the background.</li> <li>• Begin with a class discussion on the social, political and economic climate of America in the 1920s and 1930s.</li> <li>• Ask students to compare and contrast the circumstances of African Americans and whites at this time.</li> <li>• Focus on what accounted for the differences in people's experiences based on their race.</li> <li>• Lastly, ask students why they think the arts are an effective means through which individuals and groups can express their history, their frustrations and their hopes for the future. Ask them to give contemporary examples.</li> </ul>
<b>Activity 1:</b>	Warm up or Do Now: The teacher will read "Harlem" by Walter Dean Myers to students and ask them to visualize the story as you are reading. As you read, you may show students a sideshow of Christopher Myers' illustrations of the poem.

	Give students a copy of the poem and ask them to underline all of the places and locations mentioned in it. Have students read the poem a third and final time and highlight or circle all of the people mentioned. Ask students why they think Harlem became a social and cultural center for African Americans in the 1920s and 1930s.
<b>Activity 2:</b>	Have students write a found poem in which they alternate phrases or lines from Harlem Renaissance poems with original lines of their own.
<b>Activity 3:</b>	Setup the classroom like a poetry lounge during the Harlem Renaissance era and host a poetry slam, during which students will read their found poems aloud and dress up like a character from the Harlem Renaissance era.
<b>Extended Activity 4:</b>	Have the students write a brief essay comparing and contrasting music from the Harlem Renaissance to Contemporary music.
<b>Higher Order Thinking Questions:</b>	<ol style="list-style-type: none"> <li>1. How does the music of today differ from that of the Harlem Renaissance era?</li> <li>2. Are there any similarities in the sounds of the music from the Harlem Renaissance and the music today?</li> <li>3. Do you believe that Harlem was the perfect location for this culture to develop? Explain your answer.</li> <li>4. Why were the arts (music, song, poetry, and art) a perfection form of expression for African Americans during this time period?</li> </ol>
<b>Suggested Books:</b>	<ol style="list-style-type: none"> <li>a. Harlem's Little Blackbird by Renee Watson</li> <li>b. The Entrance Place of Wonders by Daphne Muse</li> <li>c. Harlem Renaissance Party by Faith Ringgold</li> </ol>
<b>Web Resources</b>	<p>The Harlem Renaissance Youtube video- <a href="https://www.youtube.com/watch?v=UEZDCqrKDho">https://www.youtube.com/watch?v=UEZDCqrKDho</a></p> <p>Jim Crow and the Migration North- <a href="https://study.com/academy/lesson/the-harlem-renaissance-novels-and-poetry-from-the-jazz-age.html">https://study.com/academy/lesson/the-harlem-renaissance-novels-and-poetry-from-the-jazz-age.html</a></p>



# Title: Who is Mae Jemison?

Grade Level: 1<sup>st</sup> and 2<sup>nd</sup>

Subject: ELA & Social Studies

Keywords: Space, Astronaut, Scientist, and Space Shuttle



<b>Lesson Plan:</b>	All About Mae Jemison
<b>Subject:</b>	American History
<b>Grade:</b>	1 <sup>st</sup> and 2 <sup>nd</sup>
<b>Description/ Abstract of Lesson</b>	Mae Jemison was the first African American female astronaut to enter space. Use this lesson plan to learn more about this famous scientist. Children will then read and write about her, and color images representing Ms. Mae Jemison.
<b>SS.2.A.1.1</b>	Student will be able to examine primary and secondary sources.
<b>SS.2.C.2.5</b>	Students will be able to evaluate the contributions of various African Americans, Hispanics, Native Americans, veterans, and women.
<b>LAFS.2.RI.1.1</b>	Students will be able to ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
<b>LAFS.2.RL.1.3</b>	Students will be able to describe how characters in a story respond to major events and challenges.
<b>Objective(s):</b>	Students will: <ul style="list-style-type: none"><li>• Students will be able to read and write about Mae Jemison</li><li>• They will be able to examine the challenges that she faced as the first African American Woman to travel out of space.</li><li>• They will be able to explain who Mae Jemison is and the impact she has had on African American and Women's history.</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● STS-129 HD LAUNCH <a href="https://youtu.be/zsJpUCWfyPE">https://youtu.be/zsJpUCWfyPE</a></li><li>● Class enrichment set of "Who is Mae Jemison" Reader</li><li>● Photos of Mae Jemison in space</li><li>● Class Journal or Paper</li><li>● Pencil</li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 1-2 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>
<b>Lesson Lead In/ Opening:</b>	<ol style="list-style-type: none"><li>1. The teacher will have the images of Mae Jemison displayed in the classroom.</li><li>2. The teacher will ask the students if they have ever seen an Astronaut before or have seen a space shuttle launch.</li><li>3. After the discussion write on the board the Key Terms for the lesson:<ol style="list-style-type: none"><li>a. Space</li><li>b. Astronaut</li><li>c. Space Shuttle</li><li>d. Scientist</li></ol></li></ol>
<b>Activity 1:</b>	<b>Warm up or Do Now:</b> <ol style="list-style-type: none"><li>I. Introduce the video by asking students if they have ever seen a space shuttle take off, and what they think they will see when they watch the video.</li><li>II. Play the video STS-129 HD Launch starting from 1:13-2:10 to show the takeoff of a space shuttle. This video shows a countdown, takeoff, and the rocket boosters coming off the shuttle at around 3:30.</li><li>III. Think, Write, Pair, Share: After watching the launching of the space shuttle, students will <b>Think</b> about what they have just saw in the video and <b>Write</b></li></ol>

	<p>about how they think Mae Jemison might have felt on her first launch into space. They will then <b>Pair</b> up with their neighbor and share what each of them have wrote.</p> <p>IV. After the TWPS activity, tell students they will learn more about the first African American female astronaut to enter space.</p>
<b>Activity 2:</b>	<ol style="list-style-type: none"> <li>a. Show photos of Mae Jemison in space. Hold a discussion with students about what they see in the pictures.</li> <li>b. Allow them to write down what they see in the photos and share with the class.</li> <li>c. Share a little information about Mae Jemison. Tell students that Mae Jemison was the first African American woman to enter space. She is a doctor, researcher, and dancer. After becoming a doctor, she joined the Peace Corps and served in Africa. Later, she joined NASA and became a crew member of the space shuttle Endeavour. After her travels in space, she left NASA to start companies and to continue researching how to get to a new star.</li> </ol>
<b>Activity 3:</b>	<ol style="list-style-type: none"> <li>a. Display and distribute the “Who is Mae Jemison?” reader to the students.</li> <li>b. As a whole group activity read the passage aloud</li> <li>c. Choose volunteers to read one section of the passage (six volunteers total) while the other students follow along in their reader.</li> <li>d. As a whole group, go over the instructions and the first question of the packet together.</li> </ol>
<b>Activity 4:</b>	<ol style="list-style-type: none"> <li>a. Ask students to now work independently on responding to the questions in the packet, using the information in the passage to support their answers. (Assist any students that may need help with comprehension).</li> </ol>
<b>Higher Order Thinking Questions:</b>	<ol style="list-style-type: none"> <li>1. What were some of the challenges Mae Jemison faced as the first African American female astronaut to travel out of space?</li> <li>2. How did she overcome these challenges?</li> <li>3. Describe the path she took to become an astronaut?</li> </ol>
<b>Web Resources</b>	<ol style="list-style-type: none"> <li>I. Youtube video: STS-129 HD Launch- <a href="https://youtu.be/zsJpUCWfyPE">https://youtu.be/zsJpUCWfyPE</a></li> <li>II. <a href="https://www.education.com/lesson-plan/get-to-know-mae-jemison/">https://www.education.com/lesson-plan/get-to-know-mae-jemison/</a> <ul style="list-style-type: none"> <li>• Here you will find a copy of the worksheet “Who is Mae Jemison”</li> </ul> </li> </ol>



**Alachua County Public Schools**  
**African and African American Studies**

Title: Introduction to Jazz	
Writer: Marco Thomas	Grade Level: 2nd
School: Williams Elementary	Subject Area(s): Music
Time Requirement: 5 Weeks	

Unit Objectives:

EQ: What is Jazz?

OBJ: Introduce jazz,

Identify Duke Ellington, jazz band instruments

Identify Louis Armstrong, trumpet

Scat singing, identify Ella Fitzgerald,

define the word composer

Define improvisation

Identify Duke Ellington, jazz band instruments

Identify Louis Armstrong, trumpet

Scat singing, identify Ella Fitzgerald,

perform a play, improvisation, Orff and mallet technique

define the word composer

Standards/ Benchmarks:

[MU.2.H.3.1](#)

[MU.2.O.1.1](#)

[MU.2.S.1.1](#)

[MU.2.S.2.1](#)

[MU.2.S.3.1](#)

[MU.2.S.3.2](#)

Infusion Point:

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Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
X	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination		Neo-Slavery: Abolition, Civil Rights
	Other (please specify)	X	Soul of African Descent People
		X	Contributions to the World and USA

--

<p>Key Terminology:</p> <ul style="list-style-type: none"> <li>Scatting</li> <li>Jazz</li> <li>Big Band</li> <li>Trumpet</li> <li>Trombone</li> <li>Saxophone</li> <li>Drums</li> <li>Clarinet</li> <li>Bass</li> <li>Piano</li> <li>Guitar</li> <li>New Orleans</li> <li>Composer</li> <li>Improvisation</li> </ul>
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Activities:

Introduce jazz to students using Jazz Posters PowerPoint

Watch Brain Pop on Jazz

Watch Brain Pop on Louis Armstrong

Week 1-Duke Ellington

Week 2-Louis Armstrong

Week 3 Ella Fitzgerald

Talk about these performers and the songs they played/sung.

Watch videos of:

Take the A

Train-<https://www.youtube.com/watch?v=cb2w2m1JmCY&list=PLGUtLpJvkHbNoV-rN9386JU2uVHvcu3-l&index=65>

Daybreak

Express-<https://www.youtube.com/watch?v=TX3UBxF6LIA&list=PLGUtLpJvkHbNoV-rN9386JU2uVHvcu3-l&index=65&t=0s>

West End

Blues-<https://www.youtube.com/watch?v=4WPCBieSESI&list=PLGUtLpJvkHbNoV-rN9386JU2uVHvcu3-l&index=66>

How High The

Moon-<https://www.youtube.com/watch?v=T8Ji4uG4cac&list=PLGUtLpJvkHbNoV-rN9386JU2uVHvcu3-l&index=20>

What instruments do you hear?

Can you pat the beat?

What movements can we do with song?

If time allows, let students lead movement activity once demonstrated by the teacher

# When the Saints Go Marching In- Spotlight on Music G5S2U3L1 Lesson 1: Sing with Fa

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Overview

Concept

## Melody

### Objectives

Sing with *fa* .

### Skills

Read

Sing

### Curriculum Links

#### Vocabulary

#### Songs & Listening Selections

When the Saints Go Marching In (Stereo Mix)

#### Optional Listening Selections

#### Meeting Standards

##### State:

MU.5.S.3.2

##### National:

MU.Cr1.1.5b

MU.Cr2.1.5b

MU.Pr4.2.5b

MU.Re7.2.5a

#### Classroom Materials

Instruments: bell sets or other pitched instruments

Resource Master R•9 (Melodies with *Fa* )

Spotlight on MIDI Project 18 (When the Saints Go Marching In)

#### Orff Orchestration

#### Teaching Suggestions

##### READ | When the Saints Go Marching In

Give students an overview of the lesson using this slide.

Have students:

- Refer to the notation for "When the Saints Go Marching In" on Song Anthology p. 286.
- Identify ties in line 1.
- Identify measures with dotted quarter notes. (*Line 3 has a dotted quarter-eighth note pattern and a dotted quarter note tied to a quarter note.*)
- Read the words of the entire song, patting to the beat.

#### SONG ANTHOLOGY | Grade 5

**Find** the dotted quarter notes in "When the Saints Go Marching In," then read the words in rhythm.

Use the Settings button on this slide to choose Scale = major and Pitch for *do* = G. Deselect the Pitch Syllables for *so ti do* <sup>1</sup>. Encourage students to familiarize themselves with the pitches' positions on

the staff, syllable names, letter names, and hand signs.

Have students:

- Continue reading the notation on Song Anthology p. 286.
- Find *do*. (*G on line 2*)
- Find each *fa* in the song.
- Name all of the pitches in the song and recall the half step between *mi* and *fa*.
- Sing "When the Saints Go Marching In" with pitch syllables and hand signs, still patting to the beat.

Student Text

**Read** the melody of "When the Saints Go Marching In" with pitch syllables and hand signs.

Have students sing "When the Saints Go Marching In" with the words.

**Sing** "When the Saints Go Marching In" with the words.

PIANO ACCOMPANIMENT | When the Saints Go Marching In

Use Piano Accompaniments p. 516 for an accompaniment to "When the Saints Go Marching In."

PLAY | Countermelody

Standards**State:** MU.5.S.3.2

Have students:

- Find *fa* and syncopation in the countermelody. (*mm. 4, 7; mm. 1, 2, 4*)
- Clap the rhythm of the countermelody as you clap with the beat.
- Sing or say the pitch syllable names and then the pitch letter names.
- Take turns playing the countermelody on bell sets or other pitched instruments as the class sings the song. Focus on playing with accurate pitches and rhythm. (If using the recording, note that Verse 3 modulates; have instrument players switch to clapping the rhythm of the countermelody.)
- Switch roles and perform the song and countermelody without the recording. Remind the players to aim for accurate pitches and rhythms.

PLAYALONG | S2U3L1: When the Saints Go Marching In

Interactive

Student Text

**Read** the rhythms and pitches of this bell pattern. Then practice the pattern as a countermelody with the song. Practice playing with accurate pitches and rhythm.

**Play** the countermelody while you listen to others sing the song. Check for accurate pitches and rhythm.

**Locomotor Movement: When the Saints Go Marching In** Have students work in small groups to create a 16-beat marching routine for this song. Have them move in unison, but change direction every two or four beats (for example, 4 steps forward, 4 steps backward, 2 steps left, 2 steps right, 4

steps turning in place, then repeat). Have students perform their marching routines as the class sings the song. Have each group combine its routine (without the repeat) with another group's to create a routine the length of the whole song.

Student Text  
MOVEMENT | Patterned Movement  
StandardsMU.Re7.2.5a

**Patterned Movement: When the Saints Go Marching In** See Piano Accompaniments p. 516 for additional choreography to use with "When the Saints Go Marching In."

PIANO ACCOMPANIMENTS | Grade 5  
Document  
Student Text

Higher Order Thinking Questions:

Why did Duke Ellington write so many songs about trains?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Name \_\_\_\_\_

Homeroom Teacher's Name \_\_\_\_\_

1. Where is Jazz from?
  - A. Gainesville
  - B. New Orleans
  - C. California
  - D. Atlanta
  
2. Where is Louis Armstrong from?
  - A. New Orleans
  - B. Washington D.C.
  - C. Gainesville

D. New York

3. What instrument did Louis Armstrong play?

A. Piano

B. Trombone

C. Trumpet

D. Saxophone

4. What instrument did Duke Ellington Play?

A. Piano

B. Trombone

C. Trumpet

D. Saxophone

5. One of Duke Ellington's songs was "Take the 'A' Train."

A. True

B. False

**Technology Needs:**

Access to Spotlight on Music curriculum

Access to YouTube

Access to computer

**Materials (please attach copies of any handouts to the end of the lesson):**

[Jazz Posters.pptx](#)

References:

Spotlight on Music Curriculum

BrainPop: Louis Armstrong

BrainPop:Jazz

Ward, Geoffrey C. and Burns, Ken. Jazz: A History of America's Music. United States. Alfred A. Knopf, 2005

# Alachua County Public Schools

## African and African American Studies

**Title:** Legal Racism in the United States of America

**Writer:** Alexandra Walker

**Grade Level:** 2<sup>nd</sup>

### Unit Objectives:

The purpose of this unit is for students to examine and identify the stark differences between daily American civilian life before and after the Civil Rights Act of 1964. This unit focuses primarily on the creation and implementation of Jim Crow laws in the southern states.

#### - Module 1

Students will be able to

Give at least one example of a law as well as a possible consequence for breaking it.

Tasks

Create a class KWL chart to maintain questions, wonderings & knowledge acquisition during the unit

Identify vocabulary words specific to the topic of "Jim Crow Laws." Record and organize these words on ABC charts.

#### - Module 2

Students will be able to

Identify examples of racial discrimination under Jim Crow laws.

Tasks

Read one of three books about families who experienced discrimination.

Summarize the plot of the story using the S.T.O.R.Y. chart.

#### - Module 3

Students will be able to

Share their knowledge about characters from yesterdays' stories with their classmates – specifically how racism directly affected their daily lives.

Describe why Jim Crow laws did not exist before slavery but emerged after the Civil War.

State that the term "Jim Crow" comes from racist minstrel shows.

Tasks

Take turns sharing how characters they read about experienced racism.

Keep track of new facts and knowledge during teacher's presentation using the power point on handouts.

Update the class KWL chart.

#### - Module 4

Students will be able to

Compare and contrast their lives with citizens living during the 1940s & 1950s.

Tasks

Complete a Venn Diagram. Organize similarities and differences into categories.

#### - Module 5

Students will be able to

Organize their knowledge about Jim Crow Laws chronologically.

Tasks

Create a timeline with important events concerning the creation and end of Jim Crow Laws including slavery, the Civil War, a period of reconstruction, minstrel shows, Plessy vs. Ferguson, and the Civil Rights Act of 1964.

\*Each module contains accommodations and extension activities.

## Standards & Benchmarks

- **SS.2.C.1.2** Explain the consequences of an absence of rules, and laws
- **SS.2.A.1.1** Examine primary and secondary sources
- **SS.2.A.1.2** Utilize the media center, technology, or other informational sources to locate information that provides answers to questions about a historical topic.
- **SS.2.A.3** Identify terms and designations of time sequence
- **LAFS.2.L.3.5.a.** Identify real-life connections between words and their use
- **LAFS.2.RL.3.7** Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot
- **LAFS.2.RL.1.3** Describe how characters in a story respond to major events and challenges.
- **LAFS.2.SL.1.2** Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

## Infusion Point

- McGraw Hill Florida Social Studies Who We Are as Americans  
Unit 4 Lesson 3: “ Citizens Create Change

Unit Focus Area		7 Elements of African/African American Studies	
<input type="checkbox"/>	Africa	<input type="checkbox"/>	Ancient Africa: Pre-Columbus
<input checked="" type="checkbox"/>	African Americans	<input type="checkbox"/>	African Exploration of the World
<input type="checkbox"/>	Africans in the Caribbean	<input type="checkbox"/>	Invasion & Weakening of Africa
<input type="checkbox"/>	Africans in South America	<input type="checkbox"/>	Slavery: IN the Americas
<input type="checkbox"/>	Combination	<input checked="" type="checkbox"/>	Neo-Slavery: Abolition, Civil Rights
<input type="checkbox"/>	Other (please specify)	<input type="checkbox"/>	Soul of African Descent People
<input type="checkbox"/>		<input type="checkbox"/>	Contributions to the World and USA

## Cultural Context/Background

Racism isn't just an opinion or ideology. It is deeply woven into the foundations of our government. All too often, there is a major disconnect for teachers & students when it comes to the role the United States of America played in slavery and racism. Our country was founded and built using racist ideologies. Our leaders of yesterday created Jim Crow laws to keep the white man on top. Under the guise of "separate but equal," Jim Crow laws segregated citizens while taking away basic civil rights from hundreds of thousands of men, women and children. Jim Crow laws were enforced by white police officers and tried under white juries.

Before the Civil War, during slavery, there was no need for Jim Crow laws. During

the early 1800s, way before the end of slavery, minstrel shows were a popular form of entertainment. These shows had one purpose: to make fun of people from African descent. In 1828, a white actor named Thomas Dartmouth Rice wore blackface, sang and danced in the popular minstrel show, "Jump Jim Crow."

After the Civil War, states created new rules and laws to help them govern and lead citizens. This time period was called reconstruction. It was during reconstruction that Jim Crow laws and handbooks emerged. American trains, parks, theatres, restaurants, schools and other areas were officially segregated.

Not everyone liked Jim Crow laws. People in Louisiana wanted to test if they were even LAWS. A man named Homer Plessy, who looked white but had a black ancestor, got on the "whites only" train car. When the conductor asked him for his ticket, Homer let him know that he had 1/8 black blood. The conductor told him to get on the "colored car." When Homer refused, police arrested him. Homer's friends and lawyers fought this case all the way to the Supreme Court. In 1896, the Supreme Court stated that "separate but equal" train cars were legal and that the police were just in arresting Homer Plessy. This ruling was HISTORIC in that southern states now knew that Jim Crow laws were considered "constitutional" by our country's most important legal leaders.

Life under Jim Crow laws became the new LEGAL normal for decades. No matter what the Supreme Court said, separate was most certainly NOT equal when it came to public facilities: especially schools.

The Brown v. Board of Education case in 1954 was the beginning of the end for Jim Crow Laws. This time, when people fought segregation all the way to the Supreme Court, our legal system upheld what should have always been a colorblind constitution.

In 1964, with the help of Dr. Martin Luther King, Jr., President Lyndon Johnson signed the Civil Rights Act making it ILLEGAL for public facilities to segregate and discriminate people based on the color of their skin.

**Module 1 Title:** What is a law?

**Subject Area:** Social Studies

**Time Requirement:** 30 min

**Essential Question:**

How was life different for Americans living under Jim Crow laws?

**Standards/Benchmarks:**

- **SS.2.C.1.2** Explain the consequences of an absence of rules, and laws
- **SS.2.A.1.1** Examine primary and secondary sources

**Key Terminology:**

- Laws
- Jim Crow
- Black
- Colored

**Activities:**

- Teacher talk is in italics.
- Use the jim.crow.laws power point to guide the lesson. Page numbers are included next to each step.

1. *What is a law?* **PG 3**

Guide and prompt students into giving examples of common laws such as: obeying traffic light signals, keeping your hands to yourself, respecting others' property, etc.

2. *What happens when you break a law?* **PG 4**

3. *What do you see in this picture?* **PG 5**

Segregated water fountains  
Record student responses

4. *Why does he have to drink from that water fountain?* **PG 6**

Pull the yellow arrow and read text, "Because of Jim Crow Laws."

5. Create a KWL chart with students **PG 7 - 9**

Use a giant piece of paper, or a white board, to display the KWL chart in the classroom. Keep it up for the duration of this unit.

Pass out one post it note to each student

Give them 3 minutes to write down everything they know about Jim Crow Laws on the post it.

After 3 minutes, say *"Okay, boys and girls. Let's put our post it notes up under the K section of our KWL chart."*

Read 3 or 4 of the best ones.

Pass out more post it notes, if possible, use a DIFFERENT color.

*NOW, I want you to think about any questions you have about Jim Crow Laws.*

Give student 3 minutes, instruct them to add post it notes to KWL chart.

Read 3 or 4 of the best ones.

6. Exit Ticket **PG 10**

Pass out individual ABC charts to students

Model how to add "law" to the "L" section of the ABC chart.

*"We are going to learn lots of new vocabulary words during this unit. To keep track of our new knowledge, each day, we will add to our ABC charts."*

Give students 3 minutes to add to their ABC charts.

**Ideas for Differentiation:**

- Accommodations

Allow students to draw pictures on their post it notes instead of using words

If post it notes are too small, give students pieces of paper or white boards to write responses on.

Prewrite some vocabulary in highlighter on ABC chart

Adjust time limits if needed

- Extension/Challenge Activities

Give students their OWN KWL chart to maintain throughout unit

What are the most important laws we have in our country? Why are they important?

Write a paragraph that includes details to support your answers to these questions.

**Assessments/Assessment Grading Criteria:**

- Assess students' grasp on material by reviewing their previous knowledge and questions on KWL post it notes.

- Review ABC charts

**Technology Needs:**

- projector

- computer with power point installed

**Materials:**

- post it notes (2 different colors if possible)

- writing utensils (pencils, colors, markers, pens)

- large piece of paper or poster board

- student copies of ABC charts

**Module 2 Title:** Let's Research!

**Subject Area:** ELA

**Time Requirement:** 60 min

**Essential Question:**

What was it like to live in a southern state in America under Jim Crow laws?

**Standards/Benchmarks:**

- **SS.2.A.1.1** Examine primary and secondary sources
- **SS.2.A.1.2** Utilize the media center, technology, or other informational sources to locate information that provides answers to questions about a historical topic.
- **LAFS.2.L.3.5.a.** Identify real-life connections between words and their use
- **LAFS.2.RL.3.7** Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot
- **LAFS.2.RL.1.3** Describe how characters in a story respond to major events and challenges.

### Key Terminology:

- segregation
- southern
- state
- America
- S.T.O.R.Y.
  - Setting
  - Talking characters
  - Oops! Problem
  - Resolve or fix
  - Yes! It's the end

### Activities:

- Teacher talk is in italics.
- Use the jim.crow.laws power point to guide the lesson. Page numbers are included next to each step.

#### 1. *What is the definition for 'segregation'?* **PG 12**

Students take out ABC chart and copy down word.

Using the image on the power point, describe how 'to segregate' means to SEPARATE people based on the color of their skin.

Keep ABC charts out during the lesson and student research so they can add to the chart when they come across 'on topic' vocabulary.

IMPT: model a NON-EXAMPLE for the ABC chart. For example, talk about how adding 'unicorn' next to "u" is inappropriate because it is off topic. These ABC charts should contain vocabulary words associated with Jim Crow Laws.

#### 2. Student Research **PG 13**

Break students up into 3 groups

Decide upon grouping BEFORE lesson

Each group will read a picture book about families living with Jim Crow laws.

- "Ruth and the Green Book" by Calvin Alexander Ramsey
- "The Case for Loving" by Selena Alko
- "New Shoes" by Susan Lynn Meyer

Groups can either watch the story read aloud on youtube OR read the story if teachers decide to check out or purchase the book.

Throughout each book, students keep track of the setting, characters and plot using the S.T.O.R.Y graphic organizers.

#### 3. Exit Ticket **PG 14**

*What happened to the characters in the story? Which event in the story left you feeling icky or sad?*

Students write answers down on a post it and bring it to your teacher.

## **Ideas for Differentiation:**

### **Accommodations**

If possible, design student groupings prior to the lesson based on ability level. Assign groups books based on students' reading levels. The Lexile Level for the books are as follows:

“Ruth and the Green Book” by Calvin Alexander Ramsey

- Lexile Level: 810

“The Case for Loving” by Selena Alko

- Lexile Level: 720

“New Shoes” by Susan Lynn Meyer

- Lexile Level: 490

Allow students to draw pictures on their post it notes & S.T.O.R.Y. graphic organizer instead of using words

If exit ticket post it notes are too small, give students pieces of paper or white boards to write responses on.

### **Extension/Challenge Activities**

Students can write a summary of their book.

Students can create a sequel to their book using a “blank” book format included in the appendix.

## **Assessments/Assessment Grading Criteria:**

- Assess students' S.T.O.R.Y. charts
- Review exit tickets

## **Technology Needs:**

- Projector
- computer with power point installed
- student computers with access to internet if students will watch the read alouds on youtube.

## **Materials:**

- S.T.O.R.Y. student papers
- Post it notes

**Module 3 Title:** Jigsaw Day 2

**Subject Area:** Social Studies

**Time Requirement:** 45 min

**Essential Question:** How and when did Jim Crow laws start?

**Standards/Benchmarks:**

- **SS.2.C.1.2** Explain the consequences of an absence of rules, and laws
- **SS.2.A.1.1** Examine primary and secondary sources
- **LAFS.2.L.3.5.a.** Identify real-life connections between words and their use
- **LAFS.2.SL.1.2** Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

**Key Terminology:**

- slavery
- entertainment
- minstrel
- 13<sup>th</sup> amendment
- Civil War
- Abraham Lincoln
- Reconstruction
- Supreme Court
- Civil Rights Act
- ancestor
- constitutional
- legal
- illegal

**Activities:**

- Teacher talk is in italics.
  - Use the jim.crow.laws power point to guide the lesson. Page numbers are included next to each step.
1. Pass out S.T.O.R.Y. charts from yesterday.
  2. *Think about the characters in your story yesterday. How were their lives affected by Jim Crow Laws? **PG 17***  
Students take out S.T.O.R.Y. charts  
Ask each group to share one thing they remember about how their characters lived under Jim Crow Laws.
  3. *Now it's my turn to share! **PG 18***  
Pass out student note taking tools: Jim Crow notes, highlighters, and pencils  
Modeling, with students, highlight the questions on the handout.  
Remember to look and listen for the answers to these questions while your teacher is talking.
  4. *What do you remember about slavery? **PG 19***  
Briefly review what students remember about slavery.  
Before the Civil War, there was no need for Jim Crow laws to keep blacks and whites separate because slavery existed.

5. *What did people do a long time ago to keep entertained? PG 20 - 21*  
 Discuss pictures on power point slide: Olaf, theatres, newspapers.  
 Minstrel shows were a popular form of entertainment. These shows had one purpose: to make fun of people from African descent. Any comedy, music and or dancing in a minstrel show was racist and rude.  
 In 1828, a white actor named Thomas Dartmouth Rice wore blackface, sang and danced in the popular minstrel show, "Jump Jim Crow."  
 This is where we get the name "Jim Crow" from the "Jim Crow Laws."
6. *The Civil War changed slavery forever. PG 22*  
 By 1861, there were TWO presidents ruling our land. Jefferson Davis was the president of the southern Confederate States of America, while Abraham Lincoln was our president for the United States of America.  
 The Civil War started officially in 1861 with the first shots fired at Fort Sumter.  
 During this bloody war, the bloodiest in our history, Abraham Lincoln passed the 13<sup>th</sup> amendment ending slavery.  
 The civil war officially ended in 1865 with the confederate states' surrender.
7. *After the Civil War, states created new rules and laws to help them govern and lead citizens. This time period was called reconstruction. It was during reconstruction that Jim Crow laws and handbooks emerged. American trains, parks, theatres, restaurants, schools and other areas were officially segregated PG 23 – 25*  
 Not everyone liked Jim Crow laws. People in Louisiana wanted to test if they were even LAWS. A man named Homer Plessy, who looked white but had a black ancestor, got on the "whites only" train car. When the conductor asked him for his ticket, Homer let him know that he had 1/8 black blood. The conductor told him to get on the "colored car." When Homer refused, police arrested him. Homer's friends and lawyers fought this case all the way to the Supreme Court. In 1896, the Supreme Court stated that "separate but equal" train cars were legal and that the police were just in arresting Homer Plessy. This ruling was HISTORIC in that southern states now knew that Jim Crow laws were considered "constitutional" by our country's most important legal leaders.  
 Life under Jim Crow laws became the new LEGAL normal for decades.
8. *No matter what the Supreme Court said, separate was most certainly NOT equal when it came to public facilities: especially schools. PG 26*  
 The Brown v. Board of Education case in 1954 was the beginning of the end for Jim Crow Laws. This time, when people fought segregation all the way to the Supreme Court, our legal system upheld what should have always been a colorblind constitution.
9. *The end of Jim Crow Laws PG 27*  
 In 1964, with the help of Dr. Martin Luther King, Jr. (see if you can spot him in the photo!), President Lyndon Johnson signed the Civil Rights Act making it ILLEGAL for public facilities to segregate and discriminate people based on the color of their skin.
10. *Exit Ticket PG 28*  
 Using their notes, students write as many words as they can into their ABC charts from today's lesson.

### Ideas for Differentiation:

#### Accommodations

If possible, split today's lesson up into two days.

Allow students to draw pictures on their notes handout  
Pre-write in highlighter important information on handouts for students that struggle with handwriting speed or accuracy.  
Allow students to orally give you new vocabulary instead of writing them on ABC chart.

### Extension/Challenge Activities

Write a paragraph about everything you learned today.  
How many years passed between the Civil War and the Civil Rights Act? Why do both of these terms have the word “civil” in them?  
What does the word “civil” mean? What is an example of a “civilian?”

### Assessments/Assessment Grading Criteria:

- Review student notes

### Technology Needs:

- Projector
- computer with power point installed

### Materials:

- student S.T.O.R.Y handouts from yesterday
- note taking handouts

**Module 4 Title: Compare & Contrast****Subject Area: Social Studies****Time Requirement: 30 min****Essential Question:**

How was life under Jim Crow similar and/or different to the life you live today?

**Standards/Benchmarks:**

- **SS.2.C.1.2** Explain the consequences of an absence of rules, and laws
- **SS.2.A.1.1** Examine primary and secondary sources
- **SS.2.A.3** Identify terms and designations of time sequence
- **LAFS.2.L.3.5.a.** Identify real-life connections between words and their use
- 

**Key Terminology:**

- compare
- contrast

**Activities:**

1. Bottoms up, heads up for what they remember from yesterday **PG 30**
2. Update KWL chart
3. Pass out Venn Diagram handout and complete with students using the categories: school, marriage, restaurants, travel **PG 32**
4. Exit Ticket **PG 33**

**Ideas for Differentiation:****Accommodations**

Allow for different groupings during completion of Venn Diagram. Some students might be able to work on this independently, while some could work in partners, and some in a small group with their teacher.

Allow students to draw pictures in their Venn Diagram to represent their knowledge

Pre-write in highlighter important information on handouts for students that struggle with handwriting speed or accuracy.

**Extension/Challenge Activities**

Pretend you were a student in 1963 and your elementary school is segregated. Write a diary or journal entry about what it was like to go to your school on a typical Friday. What does it look like in the cafeteria, on the playground, or in your classroom?

**Assessments/Assessment Grading Criteria:**

- Review Venn Diagrams

**Technology Needs:**

- Projector
- computer with power point installed

**Materials:**

- Venn diagram handout

**Module 5 Title: Creating Time Lines****Subject Area: Social Studies****Time Requirement: 45 min****Essential Question:**

How can I show what I know about the end of Jim Crow laws?

**Standards/Benchmarks:**

- **SS.2.A.3** Identify terms and designations of time sequence

**Key Terminology:**

- Timeline

**Activities:**

1. Show an example of a timeline for a branch. **PG 35**  
How is the first picture on the timeline different from the last?  
What text do you see on the timeline?  
Are their numbers?  
What do those numbers represent?
2. Model how to create a timeline plan using a long white piece of paper – folding it into 8 even sections.
3. Pass out student handouts from the unit so they can use that information to create their timelines.

**Ideas for Differentiation:****Accommodations**

Give students two days and flexibility in completing timelines – allow them to take them home if needed.  
Allow for different groupings for timeline completion. Some students might be able to work on this independently, while some could work in partners, and some in a small group with their teacher.  
Allow students to draw pictures on their timeline to represent their knowledge  
Pre-write in highlighter important information on timeline for students that struggle with handwriting speed or accuracy.

**Extension/Challenge Activities**

Read a book about Dr. Martin Luther King Jr. Create a timeline for important events in his life.

**Assessments/Assessment Grading Criteria:**

- Use Timeline Rubric to assess students' timelines

**Technology Needs:**

- Projector
- computer with power point installed

**Materials:**

- writing utensils (pencils, colors, markers, pens)
- large piece of papers for students to make time limes
- student copies of ABC charts, handouts and other notes they took during unit

# Alachua County Public Schools

## African and African American Studies

**Title:** Exploring Evidence of Nonviolence

**Writer:** Alexandra Walker

**Grade Level:** 2<sup>nd</sup>

### Unit Objectives:

The purpose of this unit is for students to be able to describe specific examples of how the Civil Rights Movement used nonviolence to achieve powerful change. This unit uses artifacts and other media to guide students through an enlightening educational journey starting with Gandhi's influence on Dr. Martin Luther King, Jr. and culminating in students creating their own representation of nonviolence in a collage.

#### - Module 1

Students will be able to...

- Give at least one example of an artifact.
- Describe the importance of photographs in the Civil Rights Movement.

Tasks

- Discuss how artifacts are created, found and used.
- Analyze a photograph of a sit-in through whole group discussion.
- Identify the similarities and differences between people in the photograph.

#### - Module 2

Students will be able to...

- State at least three facts about Mahatma Gandhi's life.
- Describe how Gandhi influenced Dr. Martin Luther King, Jr.

Tasks

- Create a class KWL chart to maintain questions, wonderings & knowledge acquisition.
- Watch a brainpop & youtube video about Gandhi and his influence on King's life.
- Identify vocabulary words specific to Mahatma Gandhi. Record and organize these words on ABC charts.

#### - Module 3

Students will be able to...

- Describe what happened during the Civil Rights Movement sit-ins.

Tasks

- Analyze photographs of Civil Rights sit-ins specifically looking for examples of non-violence.
- Reflect on whether they would participate in a sit-in.

#### - Module 4

Students will be able to

- Summarize what happened during the Birmingham Children's march.

Tasks

- Examine photographs, read books, watch videos and listen to stories from people who participated in marches during the Civil Rights Movement.

#### - Module 5

Students will be able to

- Research, evaluate and decide which artifacts or other images represent non-violence best.

Tasks

- Identify examples and non-examples of non-violence
- Create a 'nonviolent' collage.

\*Each module contains accommodations and extension activities.

**Standards & Benchmarks**

- **SS.2.A.1.1** Examine primary and secondary sources (...artifacts, photographs, newspapers, audio/video recordings, documents, maps, coins, stamps, textbooks, reference books).
- **SS.2.A.1.2** Utilize the media center, technology, or other informational sources to locate information that provides answers to questions about a historical topic.
- **LAFS.2.L.3.5.a.** Identify real-life connections between words and their use
- **LAFS.2.RL.3.7** Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot
- **LAFS.2.RL.1.3** Describe how characters in a story respond to major events and challenges.
- **LAFS.2.SL.1.2** Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

**Infusion Point**

- McGraw Hill Florida Social Studies Who We Are as Americans  
Unit 4 Lesson 3: " Citizens Create Change

Unit Focus Area		7 Elements of African/African American Studies	
<input type="checkbox"/>	Africa	<input type="checkbox"/>	Ancient Africa: Pre-Columbus
<input checked="" type="checkbox"/>	African Americans	<input type="checkbox"/>	African Exploration of the World
<input type="checkbox"/>	Africans in the Caribbean	<input type="checkbox"/>	Invasion & Weakening of Africa
<input type="checkbox"/>	Africans in South America	<input type="checkbox"/>	Slavery: IN the Americas
<input type="checkbox"/>	Combination	<input checked="" type="checkbox"/>	Neo-Slavery: Abolition, Civil Rights
<input type="checkbox"/>	Other (please specify)	<input type="checkbox"/>	Soul of African Descent People
<input type="checkbox"/>		<input type="checkbox"/>	Contributions to the World and USA

## Cultural Context/Background

When something is cluttering my kitchen counter, I put it in the junk drawer - usually after thinking something to the extent of, "out of sight, out of mind."

This common phrase can help us understand the way our country handled, and often still handles, racism. It was easy for politicians and other white officials to turn a blind eye to the racism in the south because they were in a sense, 'blind.' The reality of segregation, Jim Crow law, brutal beatings and lynching of innocent black American citizens were kept largely out of the public eye. No one wanted to ruffle any feathers or make people feel uncomfortable.

The Civil Rights Movement used media to help spread the gritty reality of racism. Many protestors, marchers and supporters joined the movement only after seeing photographs and video footage on the news of the brutal police response to nonviolent protests.

These photographs and videos are an excellent way to expose students to the true strength and meaning behind nonviolent protest. Nonviolence remains a powerful tool that many can still use today. Dr. Martin Luther King, Jr.'s inspiration for the use of nonviolence came from Mahatma Gandhi. So impacted, MLK traveled to India in 1959 for five weeks, meeting with officials and even getting to sleep in one of Gandhi's homes. Students and educators alike can clearly see Gandhi's influence through images of sit-ins, marches and crowds gathering by the thousands to hear MLK speak.

Examining these artifacts also can serve to help clear up common misconceptions about the Civil Rights Movement. In my experience teaching Civil Rights Movement units to fourth graders and second graders, it never fails to amaze me when someone exclaims, "Wait! But some of those people are white!" Each year without fail, multiple students are surprised to learn that some of the civil rights protesters were white. Most of them incorrectly assume that the Civil Rights Movement, and racism in general for that matter, is an 'us vs. them,' situation. Racism more often than not creates unfortunate teams - blacks vs. the whites. It's even more difficult for children of mixed ancestry - I witness the confusion each year in their faces.

While I guide my students through explorations of some of our nation's darkest moments in history, I always make sure to tell them, "Yes. Humans have different colored skin. We ALL look different on the outside. Some people used to think that meant we were different on the inside too - not different in what we like or dislike, but different in what we deserve. Those people were wrong.

We know now that everyone is important, everyone deserves to be safe and happy, and everyone should fight for what they believe in.”

The most powerful weapon to use in any fight is nonviolence. As Gandhi so beautifully articulated, “An eye for an eye leaves only makes the world blind.” I hope to open my students’ eyes to the beauty in our differences and the comforts that will always exist in our human similarities.

**Module 1 Title:** Learning with Artifacts

**Subject Area:** Social Studies

**Time Requirement:** 30 min

**Essential Question:**

What can we learn from artifacts?

**Standards/Benchmarks:**

- **SS.2.A.1.1** Examine primary and secondary sources (...artifacts, photographs, newspapers, audio/video recordings, documents, maps, coins, stamps, textbooks, reference books).

**Key Terminology:**

- artifact
- ancestors
- photograph
- history
- segregation
- racism
- Civil Rights Movement
- media

**Activities:**

- Teacher talk is in italics.
- Use the *nonviolent.civil.rights.artifacts* powerpoint to guide the lesson. Page numbers are included next to each step.

1. *How do we know that the first Thanksgiving was real?* **PG 2**

Pull the cameras out from the side.

Guide and prompt students into discussing:

- Photographs
- Pictures
- Stories passed down through ancestors
- Books
- Journals

2. *Why aren't there any photographs of the first Thanksgiving?* **PG 3**

3. *Artifacts* **PG 4**

*One way we learn about history is by examining artifacts. An artifact is any object or process resulting from human activity.*

4. *What do you see happening in this photograph? Is this photograph an artifact? WHY?* **PG 5**

SUGGESTION: allow students to come up to the projection board to actually point out and touch what they see.

This photograph IS an artifact.

The photograph is a picture of a "sit – in."

Lead students in identifying similarities and differences in the photograph

- Examples

1. All but one of the white men in the crowd are standing up. Only one is sitting down. He is sitting far away from the black man.
2. All of the people in the picture are male.
3. All of them are young.
4. All of the white males are looking the same way, directly at the black man. They look smug, while the black man looks down and has his hand over his head.

5. *Photographs showed the reality of the South's segregation and racism. **PG 6***

Ask students to identify what this picture shows. Answer: segregated water fountains.

Ask students to point out the differences between the two water fountains.

6. *By looking at photographs from the 1950s and 1960s, we can see how Dr. Martin Luther King Jr., the NAACP and other brave Americans fought peacefully and purposefully for civil rights. **PG 7***

Do a quick review of what civil rights are – living where you want to, shopping at the store that you want to, equal pay wages for the same jobs, going to school, etc.

7. *It's easier for some people to deal with things if they are out of sight, out of mind. That's why people protested in the Civil Rights Movement – they wanted to be SEEN so that politicians were forced to MIND what was going on. **PG 8 & 9***

Give examples of out of sight, out of mind.

- Clutter on the counter pushed into a drawer
- Dirty clothes on the floor.
- **PG 8** If the dirty clothes were all over the floor, people would probably want to pick them up and either wash them or put them away. Just like the messy room, the Civil Rights Movement was messy – so messy that people HAD to clean it up.

8. *EXIT TICKET: What are artifacts? Can you give one example of an artifact? **PG 10***

### **Ideas for Differentiation:**

- Accommodations

Print out the pictures in the powerpoint for smaller group instruction if necessary.

- Extension/Challenge Activities

Allow students to take notes during the presentation

Create a Venn diagram showing the similarities and differences in the photograph on PG 5.

- Assess students' grasp on material through informal observation and reflection of their observations of the two photographs.
- Review exit tickets

**Technology Needs:**

- projector
- computer with power point installed

**Materials:**

- exit ticket paper
- writing utensils (pencils, colors, markers, pens)

**Module 2 Title:** Gandhi's Influence**Subject Area:** Social Studies**Time Requirement:** 45 min**Essential Question:**

How did Mahatma Gandhi help Dr. Martin Luther King, Jr. change America?

**Standards/Benchmarks:**

- **SS.2.A.1.1** Examine primary and secondary sources (...artifacts, photographs, newspapers, audio/video recordings, documents, maps, coins, stamps, textbooks, reference books).
- **SS.2.A.1.2** Utilize the media center, technology, or other informational sources to locate information that provides answers to questions about a historical topic.

**Key Terminology:**

- Mahatma Gandhi
- Nonviolence
- law
- resistance

**Activities:**

- Teacher talk is in italics.
- Use the *nonviolent.civil.rights.artifacts* powerpoint to guide the lesson. Page numbers are included next to each step.

**1. Create a KWL chart with students *PG 12***

Use a giant piece of paper, or a white board, to display the KWL chart in the classroom. Keep it up for the duration of this unit.  
Pass out one post it note to each student

Give them 3 minutes to write down everything they know about Mahatma Gandhi on the post-it. Mention that it is OKAY if they know nothing about Gandhi and to just write a question mark if they don't.

After 3 minutes, say "Okay, boys and girls. Let's put our post-it notes up under the K section of our KWL chart."

Read 3 or 4 of the best ones.

Pass out more post it notes, if possible, use a DIFFERENT color.

- NOW, I want you to think about any questions you have about who Mahatma Gandhi was or is.
- Give students 3 minutes, instruct them to add post-it notes to the KWL chart.
- Read 3 or 4 of the best ones.

## 2. Who was Mahatma Gandhi? **PG 13**

Watch the brainpop on Mahatma Gandhi.

With students, take the quiz on the website at the end of the video.

## 3. How did Mahatma Gandhi help people? **PG 14**

Bottoms up, heads together, group discussions

- Walk around during discussion to help clarify or add suggestions.
- Things you should hear and/or offer:
  - Fought back against the government using non-violence
  - Marched to the sea to collect salt in protest of the government
  - Inspired his people by protesting unfair laws.
  - Never gave up

## 4. What does nonviolent mean? **PG 15**

Pull on milk carton to reveal answer

Can you see the milk's label? It says, 'non-fat.' NON means not. So, if someone is nonviolent, that means that they are NOT violent. They solve problems not with their fists and/or fighting, but in different and even stronger ways.

## 5. Why are we learning about Gandhi? **PG 16**

BEFORE THE VIDEO – ask students to be on the lookout for how to fill in the blanks, "I will not \_\_\_\_\_ a law that is wrong." Non-violent resistance means that you do \_\_\_\_\_ in a very \_\_\_\_\_ and determined way.

Show students the video linked in the powerpoint.

It discusses how Gandhi influenced MLK and inspired him to use non-violence in the Civil Rights Movement.

AFTER the video, discuss the answers to the fill in the blank questions.

- ANSWERS:
  - I will not **OBEY** a law that is wrong.
  - Nonviolent resistance means that you do **RESIST** in a very **STRONG** and determined manner.

## 6. Go back and give students 3 or 4 minutes to add what they learned to the KWL chart.

## 7. Exit Ticket **PG 18**

Pass out ABC charts and instruct students to write "Gandhi" next to the G letter.

IMPT: model a NON EXAMPLE for the ABC chart. For example, talk about how adding 'unicorn' next to "u" is inappropriate because it is off topic. These ABC charts should contain vocabulary words associated with Mahatma Gandhi.

Give students 3 minutes to write as many Gandhi words as they can on the chart.

### **Ideas for Differentiation:**

#### Accommodations

Allow students to draw pictures on their post it notes for the KWL chart instead of using words

If exit ticket post- it notes are too small, give students pieces of paper or white boards to write responses on.

#### Extension/Challenge Activities

PG 17 in the powerpoint has an additional link to a wonderful video summarizing MLK's son's visit to India to retrace his father's steps. There is a challenge question included on that slide.

Allow students to keep their own KWL charts during the unit to organize their new knowledge.

Continue to research Gandhi's life. Write a paragraph summarizing the new facts that you learned.

### **Assessments/Assessment Grading Criteria:**

- Check KWL post it notes
- Assess students' grasp on material through informal observation of the "bottoms up – heads together" discussions.
- Review ABC charts

### **Technology Needs:**

- Projector
- computer with powerpoint installed

### **Materials:**

- ABC charts
- Post it notes

**Module 3 Title:** Nonviolent Sit-Ins

**Subject Area:** Social Studies

**Time Requirement:** 45 min

**Essential Question:** Would you participate in a sit-in?

**Standards/Benchmarks:**

- **SS.2.C.1.2** Explain the consequences of an absence of rules, and laws
- **SS.2.A.1.1** Examine primary and secondary sources (...artifacts, photographs, newspapers, audio/video recordings, documents, maps, coins, stamps, textbooks, reference books).
- **LAFS.2.L.3.5.a.** Identify real-life connections between words and their use

**Key Terminology:**

- Sit-in
- Non-violence
- resist
- segregation
- racism
- artifact

**Activities:**

- Teacher talk is in italics.
- Use the *nonviolent.civil.rights.artifacts* powerpoint to guide the lesson. Page numbers are included next to each step.

1. *Remember this photograph? It is showing a sit in. **PG 20***
2. *Sit-ins were one way that the Civil Rights Movement showed non-violent resistance. **PG 21***

Describe to students what happened during sit – ins.

- People went to segregated restaurants and sat at lunch counters marked “white only.”
- This happened all over the country.
- This was a type of protest.
- People also went to theatres, restaurants and hotels.

Show the video linked in the powerpoint

Ask if there are any questions after the video.

3. Pass out sit-in handouts. As you show each sit-in photograph, students in the powerpoint, students record their observations on the handout.
4. *Show pictures #1, #2, & #3 **PG 22, 23, 24***  
After each picture, give students 3 minutes to write down what they notice about the picture on their handouts.  
To help you can prompt them with, what are three things that you see happening in the picture?

IMPORTANT: point out how each picture shows non-violent resistance.

Examples of possible explanations below:

- Picture #1: men aren't even looking at police officers, hands are kept on the counter. EVEN though one man's fists are clenched, he keeps them close to his body. PS: Check out the photographer in the picture – he's in the middle of making an artifact!
- Picture #2: even though the white man is spraying harmful chemicals in the air, people still continue to sit at the counter looking the other way. One woman is even smiling and clapping in the back.
- Picture #3: this is one of the most famous pictures of the sit-in movement. Despite the disgusting liquids and other substances poured on their heads, the civil rights activists just sit and stare at the counter. Point out that two of the protesters are white. It's a common misconception that all civil rights activists were black.

5. Exit Ticket **PG 26**

What would you do if you were in one of those photographs?

**Ideas for Differentiation:**

Accommodations

If possible, print out multiple copies of each photograph. Group students and allow them to work together, discussing each image, before recording their observations on the handouts.

Allow students to draw pictures on their handout.

Pre-write in highlighter important information on handouts for students that struggle with handwriting speed or accuracy.

Allow students to respond orally for their exit ticket.

Extension/Challenge Activities

Pretend you were a second grader in the 1960s during the Civil Rights Movement. You get a letter from your best friend asking you to sit-in with her at a nearby segregated McDonalds. Write a letter back to your friend saying either yes or no and explaining your reasoning.

There are two extension activities with questions included in the PowerPoint on PG 25: a website with multiple photographs of sit ins, and a video that tells the story behind picture #3 in the power point.

**Assessments/Assessment Grading Criteria:**

- Review student handouts

**Technology Needs:**

- Projector
- computer with powerpoint installed

**Materials:**

- note taking handouts

**Module 4 Title:** Nonviolent Marching

**Subject Area:** Social Studies

**Time Requirement:** 45 min

**Essential Question:** Is it ever okay to arrest a child?

**Standards/Benchmarks:**

- **SS.2.A.1.1** Examine primary and secondary sources (...artifacts, photographs, newspapers, audio/video recordings, documents, maps, coins, stamps, textbooks, reference books).
- **SS.2.A.3** Identify terms and designations of time sequence
- **LAFS.2.L.3.5.a.** Identify real-life connections between words and their use
- **LAFS.2.SL.1.2** Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
- 

**Key Terminology:**

- Marches
- Segregation
- racism
- S.T.O.R.Y.
  - Setting
  - Talking characters
  - Oops! Problem
  - Resolve or fix
  - Yes! It's the end
- 

**Activities:**

1. Update and add to KWL chart.
2. *Marches were one way the Civil Rights Movement used nonviolence to resist segregation and racism in America* **PG 28**  
Pass out STORY handouts. Review what each letter means with students.
  - i. Setting
  - ii. Talking characters
  - iii. Oops! Problem
  - iv. Resolve or fix
  - v. Yes! It's the end
3. Watch read aloud of Let the Children March by Monica Clark-Robinson. As students are watching the video, pause at appropriate points, giving them time to record the setting, important characters and plot. **PG 30**  
Review answers with students after the video  
*ASK: Why did the children in the book get arrested? Was it okay for the police officers to arrest them?*
4. *Show pictures #1, #2, #3* **PGS 31, 32, 33**

After each picture, give students 5 minutes to discuss what they notice about the picture in groups or partners.

To help you can prompt them with, what are three things that you see happening in the picture?

Examples of possible observations below:

- i. Signs that protesters are holding
- ii. People are dressed up in picture #3 showing they took pride and held value in marching. They planned this and wanted to look their best.

5. Exit Ticket **PG 34**

*What do all the Civil Rights Movement pictures of marches have in common? Possible answers: signs, a lot of people, nice outfits*

**Ideas for Differentiation:**

Accommodations

Allow students to draw pictures in their STORY to represent their knowledge

Pre-write in highlighter important information on handouts for students that struggle with handwriting speed or accuracy.

Extension/Challenge Activities

What are other ways that people could protest non-violently?

**Assessments/Assessment Grading Criteria:**

- Review STORY handouts and exit tickets.

**Technology Needs:**

- Projector
- computer with powerpoint installed

**Materials:**

- STORY handouts

**Module 5 Title:** Creating Collages**Subject Area:** Social Studies**Time Requirement:** 45 min**Essential Question:**

How can I show what I know about nonviolence?

**Standards/Benchmarks:**

- **SS.2.A.1.1** Examine primary and secondary sources (...artifacts, photographs, newspapers, audio/video recordings, documents, maps, coins, stamps, textbooks, reference books).

**Key Terminology:**

- collage

**Activities:**

1. *Does this artifact do a good job showing an example of nonviolence? Why or why not? PG 37*  
No, it does not. Everyone in the picture is using a form of violence to “work out” whatever problem they are dealing with.
2. *Does this artifact do a good job showing an example of nonviolence? Why or why not? PG 38*  
Yes, it does. The man, who is actually a WWII veteran, is standing peacefully, with his hands at his sides, even though the soldiers beside him are holding guns standing very closely to him.
3. *This is a collage PG 39*  
Describe how a collage is made: by taking a bunch of different materials like pictures, either drawn, cut out from magazines, or found online and printed out  
Students research, or use magazines, to print out pictures and glue them all together to represent nonviolence  
Maybe you will create an artifact that people will use to learn what you know about nonviolence.  
Students create collages

**Ideas for Differentiation:****Accommodations**

- Give students two days and flexibility in completing collages – allow them to take them home if needed.
- If students struggle to find nonviolent images, allow them to draw their own picture or even comic strip about what they learned.
- Allow for different groupings for collage completion. Some students might be able to work on this independently, while some could work in partners, and some in a small group with their teacher.

**Extension/Challenge Activities**

Read a book about Mahatma Gandhi. Create a timeline for important events in his life.

**Assessments/Assessment Grading Criteria:**

- Use Collage Rubric to assess students' collages

**Technology Needs:**

- Projector
- computer with powerpoint installed

**Materials:**

- writing utensils (pencils, colors, markers, pens)
- glue
- magazines
- newspapers
- computers
- a printer
- large piece of papers for students to make time limes
- student copies of ABC charts, handouts and other notes they took during unit

# **Title: Preserving African American History (National Parks and Historic Sites)**

**Grade Level: 3-5**

**Subject: ELA & Social Studies**

**Lesson Plan:**

Preserving African American History (National Parks and Historic Sites)

**Subject:**

American History

**Grade:**

3-5

**Description/**

**Abstract of Lesson**

The students will discover African American History at National Parks and Historic Sites.

**SS.3.A.1.3**

Student will be able to define terms related to the social sciences.

**LA.4.6.4.2**

Determine and use appropriate digital tools (e.g., word processing, multimedia authoring, web tools, or graphic organizers) for publishing and presenting a topic

**Objective(s):**

Students will be able to learn about enslaved peoples on American soil to where Martin Luther King, Jr. challenged us all to rise to his "Dream," by researching national parks.

**Materials:**

- Computer for researching sites

**Duration:**

- 2 class periods

**Lesson Lead In/ Opening:**

**Lesson Background Information**

Introduce lesson by showing <https://www.nps.gov/subjects/africanamericanheritage/index.htm>

Empowered by a legal loophole, thousands of enslaved Africans escaped and found refuge at a Union-held fort during the Civil War. Fortress Monroe in Virginia became the site of the first "contraband camp"; a spontaneous community of self-emancipated blacks where inhabitants often became recruits for military service.

**Activity 1:**

Students can use the following website to locate other national parks and historic sites dedicated to preserving African and African American history.

<http://www.nps.gov/history/aahistory/bhm-sites.htm>

**Activity 2:**

Ask students to visit Ten Important African American Sites You Might Not Know

<https://www.nps.gov/orgs/1207/02-06-2017-african-american-history-month.htm>

**Activity 3:**

Have students create a Did you know project and share out with the class on the following African American Sites:

- African American Burial Ground National Monument in New York
- Biscayne National Park in Florida
- Fort Davis National Historic Site in Texas
- Harpers Ferry National Historical Park in West Virginia
- Jefferson National Expansion Memorial in Missouri
- Klondike Gold Rush National Historical Park in Alaska

**Writing Activity**

- Have students write an essay on the question, "What contribution could you make to the national parks?"

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Suggested Books:

Deagan, Kathleen A. Fort Mose: Colonial America's Black Fortress of Freedom. Gainesville: University Press of Florida, 1995.

Federal Writers' Project. Florida Slave Narratives: A Folk History of Slavery in Florida from Interviews with Former Slaves. Bedford, MA: Applewood Books, 2006.

**Web Resources**

<https://redtri.com/black-history-month-resources-for-kids-of-all-ages/>

<https://www.education.com/activity/black-history-month/>

**African American's Contributions to the World & USA**  
**Alachua County Public Schools**  
**African and African American Studies**

<b>Title:</b> African American's Contributions to the World & USA	
<b>Writer:</b> Kenesma John	<b>Grade Level:</b> Third
<b>School:</b> Hidden Oak Elementary	<b>Subject Area(s):</b> Language Arts, Social Studies

**Unit Objectives:**

How did African Americans contribute to the World & USA through literature, music, politics, science and medicine?

**Standards/ Benchmarks:**

**LAFS.3.RI.2.5** Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.

**LAFS.3.SL.1.2** Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

**LAFS.3.RL.3.9** Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).

**LAFS.3.RI.1.3** Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

**LAFS.3.W.3.8** Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

**LAFS.3.W.3.7** Conduct short research projects that build knowledge about a topic.

**LAFS.3.W.4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**SS.3.G.4.4** Identify contributions from various ethnic groups to the United States.

**SS.3.A.1.1** Analyze primary and secondary sources.

**SS.3.A.1.2** Utilize technology resources to gather information from primary and secondary sources.

**SC.3.N.1.2** Compare the observations made by different groups using the same tools and seek reasons to explain the differences across groups.

**SC.3.N.1.4** Recognize the importance of communication among scientists.

**SC.3.N.1.5** Recognize that scientists question, discuss, and check each other's evidence and explanations.

**SC.3.N.1.6** Infer based on observation.

**Infusion Point:**

Throughout American history, many African-American's wrote books, created music, participated in politics & made scientific and medical discoveries that bettered not only American society but also the world. These people, some being the first in history as well as the first to break the color barrier, have inspired others to continue to make contributions to society today.

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
X	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination		Neo-Slavery: Abolition, Civil Rights
	Other (please specify)		Soul of African Descent People
		X	Contributions to the World and USA

**Cultural Context/ Background:**

“Before the breaking up of the social structure of the West African states such as Ghana and Song hay, and the internal strife that made the slave trade possible, many Africans, especially West Africans, lived in a society in which university life was fairly common and scholars were held in reverence. It is quite clear that there existed in Africa prior to the beginning of the slave trade a cultural way of life that in many ways was equal, if not superior, to many of the civilizations then existing in Europe. The slave trade destroyed these cultures and created a dilemma that the African has not been able to extract himself from to this day.” Pg. 62

“In the United States, an attempt was made to destroy every element of culture of the slaves. No other system did so much to deny the slave's personality or to ruthlessly sell family members away from each other. The American slave system operated almost like the American brokerage system. If a person bought twenty slaves at the beginning of the week and found himself short of cash at the end of the week, he might, if the price was right, sell

ten. These ten might be resolved within a few days. The family, the most meaningful entity in African life, was systematically destroyed. In spite of these drastic drawbacks, the Africans in the United States made a meaningful contribution to the preservation of the country in which they were slaves.” Pg. 63 & 64

### **Reference**

African-American Social Science Baseline Essay by John Henrik Clarke

### **Suggested Read/Supplemental Text:**

“Bedtime Inspirational Stories: 50 Amazing Black People Who Changed the World” by L.A. Amber

“HEART AND SOUL” by Kadir Nelson The Story of America and African Americans

“Come On, Rain! By Karen Hesse

“NO MORE” Stories and Songs of Slave Resistance by Doreen Rappaport

### **Timeline:**

**\*Years represents each individual's beginning time period of contributions\***

#### **Reconstruction/Industrial Revolution Era**

Dr. Rebecca Lee Crumpler (1860s)

Introduction of Classical Spirituals (1870s)- Represented by Marian Anderson in this Curriculum

Daniel Hale Williams (1890s)

#### **World War I Era**

Introduction of Jazz Music (1920s)- Represented by Louis Armstrong in this Curriculum

The Possibilities of the Peanut (1920s)- George Washington Carver

#### **Great Depression/World War II Era**

Richard Wright- Harlem Renaissance/Identity Concerns (1929-1939)

Thurgood Marshall- (1930s-1990s)

Introduction of R&B Music (1940s)- Represented by Stevie Wonder in this Curriculum

Dr. Jane C. Wright- (1940s)

#### **Post World War II Era/Modern Era**

Introduction of Soul Music (1950s)- Represented by Aretha Franklin in this Curriculum

Katherine Johnson (1950s-1980s)

Amiri Baraka- Civil Rights Movement (1960s-1970s)

Otis Boykin (1960s-1980s)

Shirely Chisolm (1960s-1983)

Colin Powell (1970s-2000s)

Octavia Butler- Relationships with the African American Community (1970s-Present)

Toni Morrison-Relationships with the African American Community (1970s-Present)

Dr. Marilyn Hughes Gaston (1980s- Present)

Mae Jemison (1980s- Present)

Barack Obama (1980s- Present)

Neil deGrasse Tyson (1990s-Present)

**Module 1- Literature**  
**Alachua County Public Schools**  
**African and African American Studies**

**Module 1 Title:** African American Literature Contributions to the World and USA

**Subject Area:**  
Language Arts  
Social Studies

**Time Requirement:**  
6 days/lessons of 45-60 minutes

**Module Objectives/ Essential Questions:**

I can compare and contrast themes from different stories.

I can write to examine a topic and present ideas clearly.

I can utilize technology resources to gather information from primary and secondary sources.

I can identify contributions from various ethnic groups to the United States.

How would you compare and contrast the theme of African American authors?

**Standards/ Benchmarks:**

**LAFS.3.RI.2.5** Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.

**LAFS.3.SL.1.2** Determine the main ideas and supporting details of a text read aloud for information presented in diverse media and formats, including visually, quantitatively, and orally.

**LAFS.3.RL.3.9** Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).

**LAFS.3.W.3.8** Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

**LAFS.3.W.3.7** Conduct short research projects that build knowledge about a topic.

**LAFS.3.W.4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**LAFS.3.W.1.1** Write opinion pieces on topics or texts, supporting a point of view with reasons.

**SS.3.G.4.4** Identify contributions from various ethnic groups to the United States.

**SS.3.A.1.1** Analyze primary and secondary sources.

**SS.3.A.1.2** Utilize technology resources to gather information from primary and secondary sources.

**Key Terminology:**

Octavia Butler- Relationships with the African American Community (1970s-Present)  
<https://www.biography.com/writer/octavia-e-butler>

Toni Morrison-Relationships with the African American Community (1970s-Present)  
<https://www.biography.com/writer/toni-morrison>

Richard Wright- Great Depression/Harlem Renaissance/Identity Concerns (1929-1939)  
<https://www.biography.com/writer/richard-wright>

Amiri Baraka- Civil Rights Movement (1960s-1970s)  
<https://www.biography.com/writer/amiri-baraka>

Theme  
Compare/Contrast

**Activities:**

**Day 1**

Read the story "[Look What Brown Can Do!](#)" by [T. Marie Harris](#) to introduce the topic Contributions to the World & USA. As a class, students fill out a KWL chart using anchor chart paper only filling out the K & the W portion of the chart. K=What do you know about African American's contribution to the World & USA? W= What would you like to know about African American's contribution the World & USA? Refer back to the K and W of the filled out chart as needed.

Students will research four African Americans who contributed to literature. The four African Americans include: Richard White, Amiri Baraka, Octavia Butler & Toni Morrison. Students will work in groups (2-4 students) in order to research these individuals. While researching, be sure to have the following information:

- Name
- When & Where was he/she born
- Why is he/she a famous African American
- Husband/Wife's Name if applicable
- Children's name if applicable
- Interesting facts/accomplishments (3-5)
- Books written (3-5)
- Theme of his/her literature
- Time period of his/her literature
- Date of death
- How are you and the person you researched alike or different?

**Day 2**

Students will continue to research their person in their groups and gather information regarding their person.

**Day 3**

Students will be removed from their original group and put into another group where each student in the group has researched one of the four African Americans, Richard White, Amiri Baraka, Octavia Butler & Toni Morrison (Jigsaw). Students will share the information they found about their person to each person in the group. Students will collect information about each of the four African Americans, Richard White, Amiri Baraka, Octavia Butler & Toni Morrison, and take notes on all four African Americans.

**Day 4**

Students will use two of the African Americans and compare and contrast their approaches to literature, based on the time period they wrote the literature, and what type of books the authors wrote. Students will use a T-chart or a venn diagram in order to compare and contrast. Be sure to discuss with students how to determine which piece of literature falls into each theme of writing.

The Broader Themes of Writing Include:

- Slave Narratives
- Post-Slavery Era
- Harlem Renaissance/Great Depression/Identity Concerns
- Civil Rights Movement Era
- Recent History/Relationships with the African American Community

Before releasing students to work on their own comparisons, ask students to rate how they understand the assignment using the scale below:

Scale:

1. I don't understand. I need help. (Re-teach as needed)
2. I think I got it. I need a little help. (Assist as needed)
3. Got it!
4. Got it! I can teach someone else.

**Day 5**

Students will continue to compare & contrast the two African Americans they have chosen. Teachers will work one on one with students or in small groups as needed.

**Day 6**

Complete the comparisons by the end of today.

**Higher Order Thinking Questions:**

Why did the author take his/her approach to literature based on his/her written theme?

How does the author's writing contribute to the world & USA?

**Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):**

The teacher will use a proficiency scale to grade the compare and contrast of literature pieces.

4	I have researched two African Americans and can list their literary pieces during the correct time period based on their written themes. I can use this list to compare and contrast the two African Americans' approaches to literature and can supply reasoning as to why he/she wrote his/her literature based on their written themes and details about their lives.
3	I have researched two African Americans and can list their literary pieces during the correct time period based on their written themes. I can use this list to compare and contrast the two African Americans' approaches to literature based on their written themes and details about their lives.
2	I have researched two African Americans and can list their literary pieces during the correct time period based on their written themes and details about their lives.
1	I have researched two African Americans and can list important details about their lives.

**Technology Needs:**

Device with Internet Connection for students  
Smartboard & Document for teacher to present examples

**Materials (please attach copies of any handouts to the end of the lesson):**

["Look What Brown Can Do!" by T. Marie Harris](#)

Paper or Journal  
Pencil  
Anchor Chart Paper  
Markers

**References:**

<https://www.pbs.org/black-culture/explore/10-black-authors-to-read/>

<https://www.biography.com/people/groups/black-writers>

<https://www.britannica.com/art/African-American-literature>

<https://www.encyclopedia.com/humanities/applied-and-social-sciences-magazines/african-american-literature-overview>

<https://hindscc.instructure.com/courses/214021/pages/characteristics-of-african-american-literature>

[https://www.newworldencyclopedia.org/entry/African\\_American\\_literature](https://www.newworldencyclopedia.org/entry/African_American_literature)

<https://www.biography.com/writer/octavia-e-butler>

<https://www.biography.com/writer/toni-morrison>

<https://www.biography.com/writer/richard-wright>

<https://www.biography.com/writer/amiri-baraka>

**Module 2-Music**  
**Alachua County Public Schools**  
**African and African American Studies**

<b>Module 2 Title:</b> African American Musicians' Contributions to the World and USA	
<b>Subject Area:</b> Language Arts Social Studies	<b>Time Requirement:</b> 6 days/lessons of 45-60 minutes

**Module Objectives/ Essential Questions:**

I can write to examine a topic and present ideas clearly.

I can write an opinion piece that introduces my topic, states my opinion, provides reasons to support my point of view, it has an organizational structure, links ideas, and has a conclusion.

I can utilize technology resources to gather information from primary and secondary sources.

I can identify contributions from various ethnic groups to the United States

How did notable performances and accomplishments of African American musicians contribute to society?

**Standards/ Benchmarks:**

**LAFS.3.RI.2.5** Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.

**LAFS.3.SL.1.2** Determine the main ideas and supporting details of a text read aloud for information presented in diverse media and formats, including visually, quantitatively, and orally.

**LAFS.3.W.3.8** Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

**LAFS.3.W.3.7** Conduct short research projects that build knowledge about a topic.

**LAFS.3.W.4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**LAFS.3.W.1.1** Write opinion pieces on topics or texts, supporting a point of view with reasons.

**SS.3.G.4.4** Identify contributions from various ethnic groups to the United States.

**SS.3.A.1.1** Analyze primary and secondary sources.

**SS.3.A.1.2** Utilize technology resources to gather information from primary and secondary sources.

### **Key Terminology:**

Marian Anderson-Spirituals, Classical

<https://kids.britannica.com/students/article/Marian-Anderson/272858>

[https://myhero.com/m\\_anderson](https://myhero.com/m_anderson)

<http://www.harcourtschool.com/activity/biographies/anderson/>

Louis Armstrong-Jazz

Jazz is a music genre originated in New Orleans.

<https://www.youtube.com/watch?v=AH6WtulPna0>

[https://www.makingmusicfun.net/html/f\\_mmf\\_music\\_library/hey-kids-meet-louis-armstrong.php](https://www.makingmusicfun.net/html/f_mmf_music_library/hey-kids-meet-louis-armstrong.php)

<https://www.brainpop.com/socialstudies/famoushistoricalfigures/louisarmstrong/>

Aretha Franklin- Soul, R&B, Hip Hop, Pop, Jazz, Gospel

Soul is a popular music genre that originated among the African American community within the United States in the 1950s. Soul combines the elements of African American gospel music with R&B and jazz.

<https://www.youtube.com/watch?v=3YWIhueVQjo>

<https://www.britannica.com/biography/Aretha-Franklin>

<https://www.biography.com/musician/aretha-franklin>

Stevie Wonder- R&B, Pop

<https://www.youtube.com/watch?v=cySnIQ13Asg>

<https://www.biography.com/musician/stevie-wonder>

<https://www.britannica.com/biography/Stevie-Wonder>

Notable

### **Activities:**

#### **Day 1**

The teacher will play 4 different songs. On a sheet of paper, have students order them by how modern they sound (1 is MOST modern, 4 is LEAST modern.) Explain WHY you think #1 is most modern.

Marian Anderson

[https://www.youtube.com/watch?v=2bytFrsL4\\_4](https://www.youtube.com/watch?v=2bytFrsL4_4)

Louis Armstrong

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

Aretha Franklin

<https://www.youtube.com/watch?v=6FOUqQt3Kg0>

Stevie Wonder

[https://www.youtube.com/watch?v=\\_zz1RzTDzoE&list=PLymM46aOVb8UwXZ9M47pT5toq7Dfa81Sa](https://www.youtube.com/watch?v=_zz1RzTDzoE&list=PLymM46aOVb8UwXZ9M47pT5toq7Dfa81Sa)

Inform students that the focus will be on four different genres represented by the four African Americans.

- Soul
- Jazz
- Classical Spirituals
- R&B

Students will research four African Americans who contributed to music. The four African Americans include: Marian Anderson, Louis Armstrong, Aretha Franklin & Stevie Wonder. Students will work in groups (2-4 students) in order to research these individuals. While researching, be sure to have the following information:

- Name
- When & Where was he/she born
- Why is he/she a famous African American
- Husband/Wife's Name if applicable
- Children's name if applicable
- Interesting fact/Accomplishments (3-5)
- Notable performances (3-5)
- Time period of his/her music
- Genre of his/her music
- Date of death
- How are you and the person you researched alike or different?

### **Day 2**

Students will continue to research their person in their groups and gather information regarding their person.

### **Day 3**

Students will be removed from their original group and put into another group where each student in the group has researched one of the four African Americans, Marian Anderson, Louis Armstrong, Aretha Franklin & Stevie Wonder (Jigsaw). Students will share the information they found about their person to each person in the group. Students will collect information about each of the four African Americans, Marian Anderson, Louis Armstrong, Aretha Franklin & Stevie Wonder, and take notes on all four African Americans.

**Day 4**

Students will use one of the African Americans and determine how his/her music contributed to the world & USA using notable performances and accomplishments. Could the musician still have made a significant contribution to society if he/she was born in a different time period? Be sure to note notable performances and accomplishments to support your reasoning.

Before releasing students to work on their own comparisons, ask students to rate how they understand the assignment using the scale below:

Scale:

5. I don't understand. I need help. (Re-teach as needed)
6. I think I got it. I need a little help. (Assist as needed)
7. Got it!
8. Got it! I can teach someone else.

**Day 5**

Students will continue to determine the African Americans musical contributions. Teachers will work one on one with students or in small groups as needed.

**Day 6**

Complete and present the opinion assignment by today.

**Higher Order Thinking Questions:**

Has the music today been affected by these people in history? How so?

What type of music would be his/her favorite genre today that is different from the type of genre he/she performed? Who would be his/her favorite artist?

In your opinion, what makes music genres (Soul, R&B, Jazz, etc.) different from each other?  
Sentence stem: From my perspective, what makes genres different is \_\_\_\_\_, for example \_\_\_\_\_.

Could the musician still have made a significant contribution to society if he/she was born in a different time period?

**Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):**

Music- Create a concert/playlist based on a chosen genre (Soul, Jazz, Classical Spirituals, or R&B). Choose one of the four African Americans, Marian Anderson, Louis Armstrong, Aretha Franklin & Stevie Wonder, as the featured artist. Who would be a special guest at their

concert? (At least 2 people during their own time period and one person from now)  
 The teacher will use a proficiency scale to grade the concert/playlist of featured musicians and their special guests.

4	I have created a playlist for a concert featuring one featured musician, Marian Anderson, Louis Armstrong, Aretha Franklin or Stevie Wonder, as well as 2 or more musicians who have similar musical contributions to society during the featured musicians time period. I have also included one or more persons from the current time period who would have similar contributions to society based on current times.
3	I have created a playlist for a concert featuring one featured musician, Marian Anderson, Louis Armstrong, Aretha Franklin or Stevie Wonder, as well as 2 or more musicians who have similar musical contributions to society during the featured musicians time period.
2	I have created a playlist for a concert featuring one featured musician, Marian Anderson, Louis Armstrong, Aretha Franklin or Stevie Wonder.
1	I can determine how musicians contributed to society during their time period.

**Technology Needs:**

Computer speakers  
 Device with Internet Connection for students  
 Smartboard & Document for teacher to present examples

**Materials (please attach copies of any handouts to the end of the lesson):**

Paper or Journal  
 Pencil  
 Anchor Chart Paper  
 Markers

**References:**

<https://theculturetrip.com/north-america/articles/12-black-musicians-who-changed-music-forever/>  
<https://www.rockitboy.com/blogs/10-musicians-to-celebrate-black-history-month/>  
<https://www.loc.gov/item/ihas.200197495/>

<https://kids.britannica.com/students/article/Marian-Anderson/272858>

[https://myhero.com/m\\_anderson](https://myhero.com/m_anderson)

<http://www.harcourtschool.com/activity/biographies/anderson/>

<https://www.youtube.com/watch?v=AH6WtulPna0>

[https://www.makingmusicfun.net/html/f\\_mmf\\_music\\_library/hey-kids-meet-louis-armstrong.php](https://www.makingmusicfun.net/html/f_mmf_music_library/hey-kids-meet-louis-armstrong.php)

<https://www.brainpop.com/socialstudies/famoushistoricalfigures/louisarmstrong/>

<https://www.youtube.com/watch?v=3YWIInueVQjo>

<https://www.britannica.com/biography/Aretha-Franklin>

<https://www.biography.com/musician/aretha-franklin>

<https://www.youtube.com/watch?v=cySnIQ13Asg>

<https://www.biography.com/musician/stevie-wonder>

<https://www.britannica.com/biography/Stevie-Wonder>

**Module 3-Politics**  
**Alachua County Public Schools**  
**African and African American Studies**

**Module 3 Title:** African American Politicians Who Contributed to the World & USA

**Subject Area:**  
Language Arts  
Social Studies

**Time Requirement:**  
10 days/lessons of 45-60 minutes

**Module Objectives/ Essential Questions:**

I can write an opinion piece that introduces my topic, states my opinion, provides reasons to support my point of view, has an organizational structure, links ideas, and has a conclusion.

I can utilize technology resources to gather information from primary and secondary sources.

I can identify contributions from various ethnic groups to the United States.

What character traits are demonstrated by these individuals who have had such a positive impact on others?

**Standards/ Benchmarks:**

**LAFS.3.RI.2.5** Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.

**LAFS.3.SL.1.2** Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

**LAFS.3.RI.1.3** Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

**LAFS.3.W.3.8** Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

**LAFS.3.W.3.7** Conduct short research projects that build knowledge about a topic.

**LAFS.3.W.4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**LAFS.3.W.1.1** Write opinion pieces on topics or texts, supporting a point of view with reasons.

**SS.3.G.4.4** Identify contributions from various ethnic groups to the United States.

**SS.3.A.1.1** Analyze primary and secondary sources.

**SS.3.A.1.2** Utilize technology resources to gather information from primary and secondary sources.

### **Key Terminology:**

Shirley Chisholm

<https://www.womenshistory.org/education-resources/biographies/shirley-chisholm>

<https://www.biography.com/political-figure/shirley-chisholm>

Colin Powell

<https://www.youtube.com/watch?v=Cy7hBruBF6s>

<https://kids.britannica.com/students/article/Colin-Powell/313047>

<http://teacher.scholastic.com/barrier/powellchat/transcript.htm>

<https://www.notablebiographies.com/Pe-Pu/Powell-Colin.html>

Thurgood Marshall

<https://www.youtube.com/watch?v=9UtxSIXr5yM>

<https://www.biography.com/activist/thurgood-marshall>

<https://www.history.com/topics/black-history/thurgood-marshall>

Barack Obama

<https://www.youtube.com/watch?v=Pw2Pf8cX-HE>

<https://www.biography.com/us-president/barack-obama>

<https://www.britannica.com/biography/Barack-Obama>

### **Activities:**

#### **Day 1**

Optional- Introduce this week's module by reading one of the stories from the supplemental book *Bedtime Inspirational Stories: 50 Amazing Black People Who Changed the World* by L.A. Amber.

What are character traits? Have students brainstorm and the teacher will list on an anchor

chart different character traits of people. Keep this chart visible for students throughout this module.

By the end of this module, students will be able to answer the question- “What character traits are demonstrated by these individuals who have had such a positive impact on others?”. Students will be researching one of four African Americans and writing a short report in the form of a character analysis. Students will choose one African American, Shirley Chisolm, Colin Powell, Thurgood Marshall or Barack Obama. Have students work in groups of 2-4 to research their person. Students will research facts and details about his or her life experiences or accomplishments. Be sure to answer the following questions or more about each person researched:

- Name
- When & Where was he/she born
- Why is he/she a famous African American
- Husband/Wife’s name if applicable
- Children’s name if applicable
- Interesting facts (3-5)
- Accomplishments (3-5)
- Date of death
- How did he/she make society a better place?
- How are you and the person you researched alike or different?

## **Day 2**

Students will continue to research their person with their group of 2-4 students. If time permits, have students start on selecting the person’s character traits based on the research found about the person. Have students think about the person’s accomplishments and how he/she made society a better place. Also remind students to keep in mind how themselves and the person may be alike or different in some ways. What traits would describe the person? Students will select three traits that are supported by their research.

Have students organize their ideas for writing. Using a three-part graphic organizer, have students write their 3 choose character traits on each of the 3 parts. Under each trait have students record the details that support their selections. Be sure to have students use details from their research.

Before releasing students to work on their own comparisons, ask students to rate how they understand the assignment using the scale below:

Scale:

1. I don’t understand. I need help. (Re-teach as needed)
2. I think I got it. I need a little help. (Assist as needed)
3. Got it!
4. Got it! I can teach someone else.

**Day 3**

Have students continue to work on selecting 3 character traits to write on a three part graphic organizer. Under each trait have students record the details that support their selections. If students are still researching their person, try to have the research completed by the end of today.

**Day 4**

Have students continue to organize their ideas for writing and begin writing their essay/short report. Tell students to start with an introduction followed by at least three paragraphs, one paragraph per character trait. Conclude with a brief paragraph that offers a personal connection or reflection on that person's accomplishment and/or impact on others' lives.

**Day 5**

Have students continue working on their short report/essay. Pair students up to revise/read through each other's writings. Be sure to teach students editing marks before pairing them up to edit each other's work.

**Day 6**

Be sure all students are finished writing their rough draft by the end of today, as well as have their writing peer edited. Students will work on revising their first draft to write their final copy.

**Day 7**

Have students complete their final copy.

**Day 8 & 9**

Have students read/present their final copy/short report to the class.

**Day 10**

Mini debate- (see assessment).

**Higher Order Thinking Questions:**

How did the politician's character traits affect their positive impact on society?  
Did your politician affect society positively or negatively? Justify your answer.

**Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):**

Did your politician affect society positively or negatively? Justify your answer.

Students will answer if their politician affected society positively or negatively. Be sure to have students include the politicians character traits to justify their answer. Students must have at least 3 reasons to support his/her answer.

Teacher will use a proficiency scale to grade the mini debate.

4	I can determine whether my chosen politician affected society positively or negatively based on character trait analysis as well as justify my reasoning with more than 3 reasons.
3	I can determine whether my chosen politician affected society positively or negatively based on character trait analysis as well as justify my reasoning with at least 3 reasons.
2	I can determine whether my chosen politician affected society positively or negatively based on character trait analysis.
1	I can determine whether my chosen politician affected society positively or negatively.

**Technology Needs:**

Device with Internet Connection for students  
Smartboard & Document for teacher to present examples

**Materials (please attach copies of any handouts to the end of the lesson):**

Paper or Journal  
Pencil  
Anchor Chart Paper  
Markers

**References:**

<https://www.womenshistory.org/education-resources/biographies/shirley-chisholm>

<https://www.biography.com/political-figure/shirley-chisholm>

<https://www.youtube.com/watch?v=Cy7hBruBF6s>

<https://kids.britannica.com/students/article/Colin-Powell/313047>

<http://teacher.scholastic.com/barrier/powellchat/transcript.htm>

<https://www.notablebiographies.com/Pe-Pu/Powell-Colin.html>

<https://www.youtube.com/watch?v=9UtxSIXr5yM>

<https://www.biography.com/activist/thurgood-marshall>

<https://www.history.com/topics/black-history/thurgood-marshall>

<https://www.youtube.com/watch?v=Pw2Pf8cX-HE>

<https://www.biography.com/us-president/barack-obama>

<https://www.britannica.com/biography/Barack-Obama>

**Module 4- Science**  
**Alachua County Public Schools**  
**African and African American Studies**

<b>Module 4 Title:</b> African-American Scientists Who Contributed to the World & USA	
<b>Subject Area:</b> Language Arts Social Studies Science	<b>Time Requirement:</b> 7 days/lessons of 45-60 minutes

<b>Module Objectives/ Essential Questions:</b>  I can use language that pertains to time, sequence, and cause/effect when talking about informational text.  I can utilize technology resources to gather information from primary and secondary sources.  I can identify contributions from various ethnic groups to the United States.  What accomplishments and inventions did African American scientists contribute to society?
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<b>Standards/ Benchmarks:</b>  <b>LAFS.3.RI.2.5</b> Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.  <b>LAFS.3.SL.1.2</b> Determine the main ideas and supporting details of a text read aloud for information presented in diverse media and formats, including visually, quantitatively, and orally.  <b>LAFS.3.RI.1.3</b> Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.  <b>LAFS.3.W.3.8</b> Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.  <b>LAFS.3.W.3.7</b> Conduct short research projects that build knowledge about a topic.  <b>LAFS.3.W.4.10:</b> Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
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**LAFS.3.W.1.2** Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

**SS.3.G.4.4** Identify contributions from various ethnic groups to the United States.

**SS.3.A.1.1** Analyze primary and secondary sources.

**SS.3.A.1.2** Utilize technology resources to gather information from primary and secondary sources.

**SC.3.N.1.2** Compare the observations made by different groups using the same tools and seek reasons to explain the differences across groups.

**SC.3.N.1.4** Recognize the importance of communication among scientists.

**SC.3.N.1.5** Recognize that scientists question, discuss, and check each other's evidence and explanations.

**SC.3.N.1.6** Infer based on observation.

### **Key Terminology:**

Mae Jemison

<https://www.youtube.com/watch?v=rvUfEQV7Xfl>

<https://www.biography.com/astronaut/mae-c-jemison>

<https://www.britannica.com/biography/Mae-Jemison>

[http://teacher.scholastic.com/space/mae\\_jemison/index.htm](http://teacher.scholastic.com/space/mae_jemison/index.htm)

Neil deGrasse Tyson

<https://www.biography.com/scientist/neil-degrasse-tyson>

<https://www.aps.org/careers/physicists/profiles/tyson.cfm>

<https://www.haydenplanetarium.org/tyson/>

Katherine Johnson

<https://www.nasa.gov/audience/forstudents/k-4/stories/nasa-knows/who-was-katherine-johnson-k4>

<https://www.britannica.com/biography/Katherine-Johnson-mathematician>

<https://www.biography.com/scientist/katherine-g-johnson>

George Washington Carver

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

<http://teacher.scholastic.com/activities/bhistory/inventors/carver.htm>

<http://www.socialstudiesforkids.com/articles/ushistory/gwcarver.htm>  
<https://www.enchantedlearning.com/inventors/page/c/carver.shtml>

## Activities:

### Day 1

Introduce the new module based on African American's scientific contributions by reading the book "What Color Is My World?: The Lost History of African-American Inventors" by Kareem Abdul-Jabbar and Raymond Obstfeld. After reading the book, as a table group (3-4 students), have students name 3 different African-American inventors and what each one invented. Try to have students use people they have not known before. Have table groups share with the class. Be sure to return to the KWL chart and continue filling out the L portion of the chart on the anchor chart paper. L= What have you learned about African American's contributions to the world and USA.

Students will learn about four African Americans who contributed to science. The four African Americans include: Mae Jemison, Neil deGrasse Tyson, Katherine Johnson, & George Washington Carver. While presenting each person, be sure to have students collect the following information:

- Name
- When & Where was he/she born
- Why is he/she a famous African American
- Husband/Wife's name if applicable
- Children's name if applicable
- Interesting fact/Accomplishments (3-5)
- His/Her contribution(s) to science
- Date of death

Today, we will start with Mae Jemison. After collecting information on Mae Jemison, have students do a hands-on activity.

Today's activity is "Experimenting with Drinking Water in Space"

1. Collect clean, small, bathroom-size drinking cups.
2. Pour the same amount of water in each cup to be used by students participating in the experiment. Students prepare in their science notebook a chart to collect the results.
3. In groups of 4, one at a time, each student will lie face down on a chair with their stomach on the seat and their head hanging down off the edge.
4. Students will try to drink all the water from the cup. (Lying this way changes the center of gravity, mimicking the absence of gravity as in space.) Have students record what happens.
5. Have students compare their results with other groups of students.

## **Day 2**

Today we will continue with Neil deGrasse Tyson. While presenting each person, be sure to have students collect the following information:

- Name
- When & Where was he/she born
- Why is he/she a famous African American
- Husband/Wife's Name if applicable
- Children's name if applicable
- Interesting fact/Accomplishments (3-5)
- His/Her contribution(s) to science
- Date of death

After collecting information on Neil deGrasse Tyson, have students collect information on Katherine Johnson. While presenting each person, be sure to have students collect the following information:

- Name
- When & Where was he/she born
- Why is he/she a famous African American
- Husband/Wife's Name if applicable
- Children's name if applicable
- Interesting fact/Accomplishments (3-5)
- His/Her contribution(s) to science
- Date of death

## **Day 3**

Yesterday we learned about Katherine Johnson & Neil deGrasse Tyson. Students will pick one of the two scientists and write a letter thanking him/her for the contributions to science that have affected our lives.

## **Day 4**

Today we will continue with George Washington Carver. While presenting each person, be sure to have students collect the following information:

- Name
- When & Where was he/she born
- Why is he/she a famous African American
- Husband/Wife's name if applicable
- Children's name if applicable
- Interesting fact/Accomplishments (3-5)
- His/Her contribution(s) to science
- Date of death

After collecting information on George Washington Carver, have students do a hands-on activity. After George Washington Carver created multiple inventions with peanuts, other inventor's put a twist on his work, for example, Reese's Peanut Butter Cup. Today's activity is

to invent a new peanut product. Create a model of your invention as well as a logo for your invention. Be prepared to present your invention to the class.

Before releasing students to work on their own comparisons, ask students to rate how they understand the assignment using the scale below:

Scale:

1. I don't understand. I need help. (Re-teach as needed)
2. I think I got it. I need a little help. (Assist as needed)
3. Got it!
4. Got it! I can teach someone else.

### Day 5 & 6

Students will continue to work on their inventions.

### Day 7

Students will present their models & logos of their inventions to the class.

### Higher Order Thinking Questions:

How does the results of each group drinking water in space differ from the rest of the groups? Why?

How does your spin-off invention make a significant contribution to society today?

### Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

The teacher will use a proficiency scale to grade the Peanut invention spin-off.

4	I can orally explain my Peanut invention spin-off, how I invented it and the purpose behind it. I can also explain my model that accurately displays my peanut invention spin-off as well as the logo that has an accurate visual representation of my product.
3	I can orally explain my Peanut invention spin-off, how I invented it and the purpose behind it. I can also explain my model that accurately displays my peanut invention spin-off.
2	I can orally explain my Peanut invention spin-off, how I invented it and the purpose behind it.
1	I can design a Peanut invention spin-off and explain how I invented it and the purpose behind it.

**Technology Needs:**

Device with Internet Connection for students  
Smartboard & Document for teacher to present examples

**Materials (please attach copies of any handouts to the end of the lesson):**

“What Color Is My World?: The Lost History of African-American Inventors” by Kareem Abdul-Jabbar and Raymond Obstfeld- book  
Paper or Journal  
Pencil  
Anchor Chart Paper  
Markers  
A box of small paper disposable bath cups  
Construction Paper  
Pipe Cleaners  
Glue  
Scissors  
Crayons/Markers/Colored Pencils  
String  
Styrofoam Cups  
Paper Plate

**References:**

<https://www.biography.com/people/groups/black-scientists>

<https://sciencing.com/outer-space-experiments-kids-8269584.html>

<https://www.youtube.com/watch?v=rvUfEQV7Xfl>

<https://www.biography.com/astronaut/mae-c-jemison>

<https://www.britannica.com/biography/Mae-Jemison>

[http://teacher.scholastic.com/space/mae\\_jemison/index.htm](http://teacher.scholastic.com/space/mae_jemison/index.htm)

<https://www.biography.com/scientist/neil-degrasse-tyson>

<https://www.aps.org/careers/physicists/profiles/tyson.cfm>

<https://www.haydenplanetarium.org/tyson/>

<https://www.nasa.gov/audience/forstudents/k-4/stories/nasa-knows/who-was-katherine-johnson-k4>

<https://www.britannica.com/biography/Katherine-Johnson-mathematician>

<https://www.biography.com/scientist/katherine-g-johnson>

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

<http://teacher.scholastic.com/activities/bhistory/inventors/carver.htm>

<http://www.socialstudiesforkids.com/articles/ushistory/gwcarver.htm>

<https://www.enchantedlearning.com/inventors/page/c/carver.shtml>

**Module 5- Medicine**  
**Alachua County Public Schools**  
**African and African American Studies**

**Module 5 Title:** African American Medicinal Contributions to the World and USA

**Subject Area:**  
Language Arts  
Social Studies

**Time Requirement:**  
8 days/lessons of 45-60 minutes

**Module Objectives/ Essential Questions:**

I can write an opinion piece that introduces my topic, states my opinion, provides reasons to support my point of view, has an organizational structure, links ideas, and has a conclusion.

I can utilize technology resources to gather information from primary and secondary sources.

I can identify contributions from various ethnic groups to the United States.

What accomplishments did African Americans in the medical field contribute to society?

**Standards/ Benchmarks:**

**LAFS.3.RI.2.5** Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.

**LAFS.3.SL.1.2** Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

**LAFS.3.RI.1.3** Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

**LAFS.3.W.3.8** Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

**LAFS.3.W.3.7** Conduct short research projects that build knowledge about a topic.

**LAFS.3.W.4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**LAFS.3.W.1.1** Write opinion pieces on topics or texts, supporting a point of view with reasons.

**LAFS.3.W.1.2** Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

**SS.3.G.4.4** Identify contributions from various ethnic groups to the United States.

**SS.3.A.1.1** Analyze primary and secondary sources.

**SS.3.A.1.2** Utilize technology resources to gather information from primary and secondary sources.

### **Key Terminology:**

Medicinal

Daniel Hale Williams

<https://www.biography.com/scientist/daniel-hale-williams>

<https://www.jsums.edu/gtec/dr-daniel-hale-williams/>

<https://www.britannica.com/biography/Daniel-Hale-Williams>

Otis Boykin

<https://www.biography.com/inventor/otis-boykin>

<https://www.britannica.com/biography/Daniel-Hale-Williams>

<https://www.medicaldesignandoutsourcing.com/black-history-month-this-inventor-laid-the-foundation-for-todays-pacemakers/>

<https://www.blackpast.org/african-american-history/boykin-otis-frank-1920-1982/>

<http://teacher.scholastic.com/activities/bhistory/inventors/boykin.htm>

Jane C. Wright

<https://www.encyclopedia.com/history/encyclopedias-almanacs-transcripts-and-maps/wright-jane-cooke>

<https://www.blackpast.org/african-american-history/wright-jane-cooke-1919/>

[https://cfmedicine.nlm.nih.gov/physicians/biography\\_336.html](https://cfmedicine.nlm.nih.gov/physicians/biography_336.html)

Marilyn Hughes Gaston

[https://cfmedicine.nlm.nih.gov/physicians/biography\\_124.html](https://cfmedicine.nlm.nih.gov/physicians/biography_124.html)

<https://msa.maryland.gov/msa/educ/exhibits/womenshall/html/gaston.html>

<https://www.encyclopedia.com/education/news-wires-white-papers-and-books/gaston-marilyn-hughes>

<https://www.gastonandporter.org/dr-marilyn-hughes-gaston>

Rebecca Lee Crumpler

[https://cfmedicine.nlm.nih.gov/physicians/biography\\_73.html](https://cfmedicine.nlm.nih.gov/physicians/biography_73.html)

<https://www.pbs.org/newshour/health/celebrating-rebecca-lee-crumpler-first-african-american-physician>

<https://www.nps.gov/people/dr-rebecca-lee-crumpler.htm>

<https://www.anb.org/view/10.1093/anb/9780198606697.001.0001/anb-9780198606697-e-1201058>

<https://www.thoughtco.com/rebecca-lee-crumpler-biography-45294>

## **Activities:**

### **Day 1**

Ask your students to state the issues that concern them. These could be school, community, or worldly issues. No problem is too big or too small. Make a list of these problems using anchor chart paper. Keep this chart posted in the room for the duration of the module.

(Examples: too much garbage on the street, some people do not have food, kids can have too much homework.) Explain that many times when people see a problem that exists, they work to do something about it. Dr. Bath was one of these individuals. She had opinions about the way things were and she worked to make a change. Ask students to pay attention to the issues that mattered to Dr. Bath. Read the book *The Doctor with an Eye for Eyes: The Story of Dr. Patricia Bath* by Julia Finley Mosca to the class.

After reading the book: Ask students what issues mattered to Dr. Bath. On anchor chart paper or reading journals, write down the issues through discussion, as a whole group, or in small groups. Discuss the list of problems that Dr. Bath encountered. Ask the students to discuss the actions that she took to support these issues. Complete through discussion, as a whole group, or in small groups.

### **Day 2**

Today, students will continue to learn about different issues African Americans had in the medical field and actions he/she took to resolve these issues. Students will learn about 5 different African Americans who made a contribution in the medical field by resolving issues: Daniel Hale Williams, Otis Boykin, Jane C. Wright, Marilyn Hughes Gaston, Rebecca Lee Crumpler. Students will work in groups (2-4 students) in order to research one of the five individuals. While researching, be sure to collect the following information:

- Name
- When & Where was he/she born
- Why is he/she a famous African American
- Husband/Wife's Name if applicable
- Children's name if applicable
- Interesting fact/Accomplishments (3-5)
- Obstacle(s) he/she overcame- issues & actions taken to resolve issues
- Date of death

**Day 3**

Students will continue to research their person in their groups and gather information regarding their person. Once completed, students will be removed from their original group and put into another group where each student in the group has researched one of the five Daniel Hale Williams, Otis Boykin, Jane C. Wright, Marilyn Hughes Gaston, Rebecca Lee Crumpler. (Jigsaw). Students will share the information they found about their person to each person in the group. Students will collect information about each of the five African Americans and take notes.

**Day 4**

Be sure students are finished collecting notes from each of the 5 researched African Americans. Each student will pick from the 5 individuals. Students will be creating an informational ad as to why patients should visit this person in the medical field over the others. Be sure to include accomplishments and obstacle(s) he/she overcame and the actions taken to resolve those issues. Be prepared to present. Optional- present to another class and have students vote on which person in the medical field students will choose. Be sure to include reasoning as to why students chose one individual over another.

Before releasing students to work on their own comparisons, ask students to answer how they understand the assignment using the scale below:

Scale:

1. I don't understand. I need help. (Re-teach as needed)
2. I think I got it. I need a little help. (Assist as needed)
3. Got it!
4. Got it! I can teach someone else.

**Day 5 & 6**

Students will continue to work on their informational ad.

**Day 7**

Students will present their informational ad.

**Day 8**

Once completed with all 5 modules, be sure to return to the KWL chart and finish filling out the L portion of the chart on the anchor chart paper. L= What have you learned about African American's contributions to the world and USA. Be sure to reflect back on the K and W portion of the chart with students to see if any questions were answered or any pre-knowledge was changed.

**Higher Order Thinking Questions:**

What would cause patients to choose your person in the medical field over the others?  
What were some of the things they all had in common?

**Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):**

The teacher will use a proficiency scale to grade the informational ad.

4	I can present my informational ad that informs my peers as to why patients should visit this person in the medical field over the others. I have included accomplishments and obstacle(s) he/she overcame and the actions he/she took to resolve those issues.
3	I can present my informational ad that informs my peers as to why patients should visit this person in the medical field over the others. I have included accomplishments he/she achieved.
2	I can present my informational ad that informs my peers as to why patients should visit this person in the medical field over the others.
1	I can verbally explain to my peers why patients should visit this person in the medical field.

**Technology Needs:**

Device with Internet Connection for students  
Smartboard & Document for teacher to present examples

**Materials (please attach copies of any handouts to the end of the lesson):**

The Doctor with an Eye for Eyes: The Story of Dr. Patricia Bath by Julia Finley Mosca-book  
Paper or Journal  
Pencil  
Anchor Chart Paper  
Markers  
Posters (enough for each student)  
Markers  
Crayons  
Colored Pencils

**References:**

<https://www.everydayhealth.com/healthy-living/african-american-pioneers-who-changed-health-care/>

<https://www.auamed.org/blog/african-american-doctors/>

<https://www.biography.com/scientist/daniel-hale-williams>

<https://www.jsums.edu/gtec/dr-daniel-hale-williams/>

<https://www.britannica.com/biography/Daniel-Hale-Williams>

<https://www.biography.com/inventor/otis-boykin>

<https://www.britannica.com/biography/Daniel-Hale-Williams>

<https://www.medicaldesignandoutsourcing.com/black-history-month-this-inventor-laid-the-foundation-for-todays-pacemakers/>

<https://www.blackpast.org/african-american-history/boykin-otis-frank-1920-1982/>

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[https://cfmedicine.nlm.nih.gov/physicians/biography\\_336.html](https://cfmedicine.nlm.nih.gov/physicians/biography_336.html)

[https://cfmedicine.nlm.nih.gov/physicians/biography\\_124.html](https://cfmedicine.nlm.nih.gov/physicians/biography_124.html)

<https://msa.maryland.gov/msa/educ/exhibits/womenshall/html/gaston.html>

<https://www.encyclopedia.com/education/news-wires-white-papers-and-books/gaston-marilyn-hughes>

<https://www.gastonandporter.org/dr-marilyn-hughes-gaston>

[https://cfmedicine.nlm.nih.gov/physicians/biography\\_73.html](https://cfmedicine.nlm.nih.gov/physicians/biography_73.html)

<https://www.pbs.org/newshour/health/celebrating-rebecca-lee-crumpler-first-african-american-physician>

<https://www.nps.gov/people/dr-rebecca-lee-crumpler.htm>

<https://www.anb.org/view/10.1093/anb/9780198606697.001.0001/anb-9780198606697-e-1201058>

<https://www.thoughtco.com/rebecca-lee-crumpler-biography-45294>

**Attachments:**

## Alachua County Public Schools African and African American Studies

Title: Cruising Through the Caribbean (in 8 Modules)	
Writer: Dr Patrick Coggins (Adapted for Alachua County)	Grade Level: 3
School: Stetson University	Subject Area(s): Social Studies

### Unit Objectives:

The purpose of this lesson is for students to identify cultures that have settled in the Caribbean as well as landmarks located in the Caribbean (see background information text). Through reading and role playing students will gain a better understanding of the influence that African culture has had on the Caribbean region.

- The purpose of this lesson is for students to identify cultures that have settled in the Caribbean as well as landmarks located in the Caribbean (SS.3.G.2.5, SS.3.G.4.2).
- Students will then use the information gathered to compare the cultural characteristics of diverse populations in one of the five regions of the United States with the Caribbean.
- Students will take a virtual cruise to seven locations in the Caribbean: Bahamas, Cuba, Jamaica, Haiti, Dominican Republic, Puerto Rico, St. Kitts.
- Students will read an overview passage upon reaching each destination that will include information about the location, culture, native people, and landmarks.
- Students will create a product or artifact that reflects the culture upon stopping at each destination.

### Standards/ Benchmarks:

[SS.3.G.2.5](#)-Identify natural and man-made landmarks in the United States, Canada, Mexico, and the Caribbean.

[SS.3.G.4.2](#)-Identify the cultures that have settled in the United States, Canada, Mexico, and the Caribbean.

[SS.3.G.4.3](#)-Compare the cultural characteristics of diverse populations in one of the five regions of the United States with Canada, Mexico, or the Caribbean.

Infusion Point:  
Geography

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
	African Americans		African Exploration of the World
x	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination		Neo-Slavery: Abolition, Civil Rights
	Other (please specify)	x	Soul of African Descent People
		x	Contributions to the World and USA

Cultural Context/ Background:

### **African Heritage and the Caribbean**

Africans have made significant contributions to the Caribbean. The information included in this text points out some of the contributions made. From plantation labor that thrived on agriculture to the building of roads and landmarks, the African people put in large amounts of time and hard work in the Caribbean.

Adapted from: Lecture: "African Heritage in the Caribbean" – given by Professor Maureen Warner-Lewis.

### **WORK**

Some believe that perhaps the main legacy contributed by Africans was the work that they performed. It was the main reason for the African presence, and it was because of their (perceived) capacity for labor Africans were brought to the Caribbean. Africans have contributed centuries of unpaid labor to the Americas, and even afterward they have been poorly paid for their labor contribution. Plantation labor/ agriculture were centered mainly on sugarcane, tobacco, coffee and coco. Clearing lands, building roads, bridges, forts, aqueducts, windmills, lighthouses, public buildings and so on were therefore all centered on agriculture and the profit to be had from it, and of course all these tasks were carried out by Africans. The reclamation of land was also done by Africans, areas such as Broadway in Port of Spain, Trinidad is an example of this.

Contributions to the food supply as well were significant – subsistence farming, agricultural trade, and Sunday market all have significant African backgrounds. The role of women in the Caribbean as market sellers is also a West African trait. Women selling certain kinds of crops is also West African because there would generally be a gender-based division of labor, for example, men specialized in certain kinds of crops such as yams while women grew and sold green leafy vegetables, creepers like pumpkin, and so on. Inter-island trade in ground provisions/ vegetable are still significant today. As farmers, traders and artisans, Africans contributed to the growth of a small black middle class – nurses, teachers and the like. The growth of a landed class (landowners) then led to an African middle class which then contributed to the growth of a black professional class, for example lawyers and doctors. So the upper and middle class black communities in the Caribbean today of course owe their positions to the African contribution of land ownership and agricultural practices.

### **FOOD**

The heritage of foods – yam, dasheen, eddoes, bananas, plantains and the ackee tree all have a

basis in African culture. The ackee, for example, which is extremely popular in Jamaica, was and is well liked by the peoples in and around the Dahomey area in West Africa. There the ackee is eaten with meat, in Jamaica it is likewise eaten with salt fish. Bene (sesame seeds) from which we make "bene balls" is another example of a common African food finding its place in Caribbean cuisine. The Africans of course didn't necessarily bring these foodstuffs to the Caribbean (at least not during the enslavement period), but they were fed them. The Guinea corn in Barbados is another example of a staple African food from which we have derived our affinity for cornmeal foods. Co-coo (cornmeal food) is cooked with ochre commonly in the Caribbean. Meals such as oil down (in Jamaica called run down) are also African based. Africans however, use much less coconut milk in their cooking and much more palm oil. The substitution is understandable of course, because of the widespread availability of coconuts on West Indian islands. Again, in West Africa, black eyed peas are popular, as well as pounded foods – yam for example, eaten with steamed vegetables. These meals are easily found anywhere in the Caribbean islands.

Foods such as the 'ubiquitous' ackra (fried salt fish and flour) are eaten on mornings as a breakfast food. This is an African inheritance. Another such delicacy is 'payme' a batter of cornmeal. Payme is the Caribbean version of the Ghanaian food called 'kenke'.

## **WORDS**

A number of words come from the West African heritage as well. "Day clean," is a reference to the light cleaning the face of the world. It means 'first light/dawn.' This is a West African metaphor. "Wari" is a game from the Gold Coast that is similar to draughts and is still played in Antigua today. "Susu" is a word based on the Yoruba word "esusu" meaning a rotation of funds to persons who have contributed to a central banker; a sharing of capital. This practice is done commonly throughout West Africa. A general misconception is that the word had its origins in the French word for "cent."

The Caribbean use of "Allyuh" and "you all" also bear traits of West African language. Standard English just has "you," which acts as the 2nd person singular AND the 2nd person plural. African languages make a distinction between the plural 'you' and the singular 'you' so therefore the "all" is inserted "allyuh", "you all" to mean more than one. The Bajan "wunna," which means "you all" is a version of the Ibo pronoun "unna" which has a similar meaning. "Moomoo" a word meaning stupid, or dumb, and "booboo" meaning coal in the eyes are also African based words. "Anansi" likewise is a chief character of folk tales in the Gold Coast. "Jumbi" is a word from Angola meaning a ghost, an entity that returns from the dead. "Locho" is a Congo word meaning "cheap; mean; stingy" that has found its way to the Caribbean. "Tabanka" or its variant (without the nasal consonants "n or m") "Tabaka," is a Congo word meaning sold out or bought out completely. So from this we have the Caribbean word "tabanka/tabaka" meaning completely lost in love. "Tooloom" comes from the word "toolumuka" which means to drag oneself or to pull out teeth. The Caribbean word "Lahe" which mean "wutless" or "good for nothing" is based in the Congo word "laha" which means the same. "Kongori" can be found in a series of languages in Africa from Gabon to the interior, and the meaning is the same - a millipede. "Kaiso" among the Niger Delta peoples is a term that means "well done!" and so at the end of a "kaiso" or "calypso" it is very suitable to hear such an acclamation. "Dwen/Douen" is also an African word which refers to the soul of a child that has died.

## **MUSICAL INSTRUMENTS**

Caribbean musical instruments are also significantly influenced by their African Heritage. The shapes and constructions of drums, the way they are made, are West African in nature. The drum making process in Surinam can be traced to Ghana. "Tambu" is a Congolese word for drum. And the bamboo, bottle and spoon and steel percussion from cowbells, iron wheels and steelpans produce tones that are very West African. The development of a steelpan orchestra: this concept is African. In

Africa there are entire orchestras that are made up of a single type of instrument - similar to the steelpan concept. With elephant horns, for example, an orchestra can be built, and the major difference, like with the steelpan, is one of tone. Drums can form an orchestra as well. The xylophone from the Savannah Belt in Africa is similar in tone to the tenor pan that was formed in Trinidad.

## **RELIGION**

The nearness of the spirit world and the importance attached to dreams – people believing that spirits talk to them is a Caribbean trait based in Africa. The concepts behind obeah and the use of charms/ amulets relates to the belief that some people can exercise greater spiritual, psychological and mental force over the person who does not have adequate energy to repel them. For example, if you believe someone can hurt or cure you, half the battle is already lost or won. So the concept is that it is a contest of energy fields, and the victim has to believe that such a sign will affect them, that weakens their energy and renders them fallible. Reconciliation with the dead ancestors for paths to be prosperous and for all to be well is an African concept translated into the Caribbean. In St. Lucia, unsalted foods are offered up to the dead, and remnants of this practice we can see in the Rastafarian community which believes that eating salted foods will weaken one's spiritual force.

## **MASQUERADE**

"Kambule" is Congo word meaning a parade/procession accompanied by call and response and percussion. The idea of spirits being hidden behind masquerades of shredded banana leaves or other materials, as well as having the body daubed with paint or mud is also African. The concept of dangerous spirits being restrained by chains is also African – the devil mas and dragon mas are examples. Moko jumbies trace their roots to Africa as well, and very many dance choreographies are almost unchanged coming from the continent to the islands.

[Link to Cultural Context in separate document with pictures](#)

## Alachua County Public Schools African and African American Studies

Module 1 Title: Embarkation	
Subject Area: Social Studies	Time Requirement: 30 minutes

Module Objectives/ Essential Questions:

Students will identify cultures that have settled in the Caribbean as well as landmarks located in the Caribbean.

Standards/ Benchmarks:

[SS.3.G.2.5](#)-Identify natural and man-made landmarks in the United States, Canada, Mexico, and the Caribbean.

[SS.3.G.4.2](#)-Identify the cultures that have settled in the United States, Canada, Mexico, and the Caribbean.

[SS.3.G.4.3](#)-Compare the cultural characteristics of diverse populations in one of the five regions of the United States with Canada, Mexico, or the Caribbean.

Key Terminology:

Cruise

Embarkation

Debarcation

Itinerary

Activities:

***\*Prior to lesson, arrange chairs in a way that simulates a cruise ship or find a space outside to serve as the "ship".\****

1. Display pictures of the Caribbean.
2. Have students examine the pictures (5-10 minutes).
3. Pose the question: If you could take a trip to the Caribbean, what one place would you most want to visit? Why? [Map of Caribbean](#) Allow students about 5 minutes to write their response in the space provided. Handout: [Caribbean Preview](#)
4. Take a survey of the number of students that have been on a cruise.
5. Allow about 2 minutes for students to share those experiences with the class.
6. Have students board the "ship". Display [image of the cruise ship](#) and pass out itineraries to students. Direct students to the itineraries and point out all of the islands that students will be cruising to (Bahamas, Cuba, Jamaica, Haiti, Dominican Republic, and Puerto Rico,).
7. Take a quick survey of hands asking students if they have family that live in these places. Say: "We will imagine that we are cruising on a ship. While taking our voyage to our destination we will read about the culture and history. When our ship stops at the port, we will get off the ship, examine the culture, and produce/discover an artifact to gain a deeper understanding of the region and its culture."
8. Have students identify the location of each of the nations on the itinerary on the map and draw a line to each port on the itinerary.

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

[Caribbean Preview](#) responses

Identification of nations/drawing itinerary on [Map of Caribbean](#)

Technology Needs:

Computer

Projector

Materials (please attach copies of any handouts to the end of the lesson):

Computer

Projector

[PowerPoint presentation on the Caribbean](#)

Pictures of the Caribbean

[Itineraries](#)

[Map of the Caribbean](#)

Pencils

## Alachua County Public Schools African and African American Studies

Module 2 Title: Port of Call: The Bahamas

Subject Area: Social Studies

Time Requirement: 45 minutes

Module Objectives/ Essential Questions:  
The students will learn about the Bahamas

Standards/ Benchmarks:

[SS.3.G.2.5](#)-Identify natural and man-made landmarks in the United States, Canada, Mexico, and the Caribbean.

[SS.3.G.4.2](#)-Identify the cultures that have settled in the United States, Canada, Mexico, and the Caribbean.

[SS.3.G.4.3](#)-Compare the cultural characteristics of diverse populations in one of the five regions of the United States with Canada, Mexico, or the Caribbean.

Key Terminology:

Junkanoo

Creole

Arawak

Activities:

1. Students first learn about the Bahamas by reading the [Bahamas Facts](#) text.
2. Students work in small groups to record important facts or notes on the [graphic organizers](#).
3. Students watch brief clip of Junkanoo ([PowerPoint slide 4](#)).
4. Students then create a mask that could be used as a part of the Junkanoo festival.
  - a. Also see attachment with masks ([mask template1](#)/ [mask template 2](#))

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Answers on [graphic organizers](#).

Student masks

Technology Needs:

Computer  
Projector

Materials (please attach copies of any handouts to the end of the lesson):

Computer  
Projector  
[PowerPoint presentation on the Caribbean](#)  
Copies of [graphic organizers](#) for each student  
Copies of [Bahamas facts](#) for each student  
[Map of the Caribbean](#)  
Colored Pencils/ Markers  
Pencils  
Copies of mask templates ([mask template 1](#)/ [mask template 2](#))

References:

## Alachua County Public Schools African and African American Studies

Module 3 Title: Port of Call: Cuba

Subject Area: Social Studies

Time Requirement: 45 minutes

Module Objectives/ Essential Questions:  
Students will learn about Cuba

Standards/ Benchmarks:

[SS.3.G.2.5](#)-Identify natural and man-made landmarks in the United States, Canada, Mexico, and the Caribbean.

[SS.3.G.4.2](#)-Identify the cultures that have settled in the United States, Canada, Mexico, and the Caribbean.

[SS.3.G.4.3](#)-Compare the cultural characteristics of diverse populations in one of the five regions of the United States with Canada, Mexico, or the Caribbean.

Key Terminology:

Santeria

Taino

Activities:

1. Students will learn about Cuba by reading the [Cuba Facts](#) text.
2. Students will work within small groups to record important facts or notes on [graphic organizers](#).
3. Students will then watch a short clip on Cuban music as well as African music and compare/contrast the similarities in sounds ([Slide 5 on PowerPoint](#)) and [Venn diagram](#) attachment).

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

[Venn Diagram Cuba/ Africa Musics](#)

Answers on [graphic organizers](#)

Technology Needs:

Computer

Projector

[PowerPoint presentation on the Caribbean](#)

Materials (please attach copies of any handouts to the end of the lesson):

Computer

Projector

[PowerPoint presentation on the Caribbean](#)

[Venn Diagram Cuba/ Africa Musics](#)

Itineraries

[Map of the Caribbean](#)

Copies of [Cuba Fact Text](#) for each student

Copies of [graphic organizers](#) for each student

Pencils

Colored Pencils/ Markers

References:

## Alachua County Public Schools African and African American Studies

Module 4 Title: Port of Call Jamaica

Subject Area: Social Studies

Time Requirement: 45 minutes

Module Objectives/ Essential Questions:  
Students will learn about Jamaica

Standards/ Benchmarks:

[SS.3.G.2.5](#)-Identify natural and man-made landmarks in the United States, Canada, Mexico, and the Caribbean.

[SS.3.G.4.2](#)-Identify the cultures that have settled in the United States, Canada, Mexico, and the Caribbean.

[SS.3.G.4.3](#)-Compare the cultural characteristics of diverse populations in one of the five regions of the United States with Canada, Mexico, or the Caribbean.

Key Terminology:

Rastafarian

Xaymaca

Zapatos

Nyam

Activities:

1. Students will then continue on the cruise, stopping in Jamaica ([Slide 6 on PowerPoint](#)).
2. Students will read the [Jamaica Fact text](#).
3. Students will work within small groups to record facts or notes on [graphic organizers](#).
4. Students will then create seashell art using clay and collected seashells. (See attachment for making a seashell art).

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Answers on [graphic organizers](#)

Technology Needs:

Computer  
Projector

Materials (please attach copies of any handouts to the end of the lesson):

Computer  
Projector  
[PowerPoint presentation on the Caribbean](#)  
Itineraries  
Copies of [Jamaica Fact text](#) for each student  
[Map of the Caribbean](#)  
Copies of [graphic organizers](#) for each student  
Pencils  
Colored Pencils/ Markers  
Salt  
Whole Wheat Flour  
Water  
Glitter  
Paint  
Seashells

References:

## Alachua County Public Schools African and African American Studies

Module 5 Title: Port of Call Haiti

Subject Area: Social Studies

Time Requirement: 45 minute

Module Objectives/ Essential Questions:  
Students will learn about Haiti.

Standards/ Benchmarks:

[SS.3.G.2.5](#)-Identify natural and man-made landmarks in the United States, Canada, Mexico, and the Caribbean.

[SS.3.G.4.2](#)-Identify the cultures that have settled in the United States, Canada, Mexico, and the Caribbean.

[SS.3.G.4.3](#)-Compare the cultural characteristics of diverse populations in one of the five regions of the United States with Canada, Mexico, or the Caribbean.

Key Terminology:

Konbit

Creole

Voodoo

Activities:

1. The next stop for students will be Haiti. ([PowerPoint slide 7](#))
2. Students will read the [Haiti Fact text](#).
3. Students will work within small groups to record facts or notes on [graphic organizers](#).
4. Student will then view a clip of a konbit in Haiti ([Slide 7 on PowerPoint](#)). Students then create a sketch of a konbit with labels to explain to someone what a konbit is and how they can be helpful for the communities in Haiti (see [konbit sketch](#) attachment).

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

[konbit sketch](#) answers  
Answers on [Graphic Organizers](#)

Technology Needs:

Computer  
Projector  
Speakers

Materials (please attach copies of any handouts to the end of the lesson):

Computer  
Projector  
[PowerPoint presentation on the Caribbean](#)  
Itineraries  
Copies of [Haiti Fact Text](#) for each student  
[Map of the Caribbean](#)  
Copies of [graphic organizers](#) for each student  
[Konbit Sketch](#) handouts  
Pencils  
Colored Pencils/ Markers

References:

## Alachua County Public Schools African and African American Studies

Module 6 Title: Port of Call: The Dominican Republic

Subject Area: Social Studies

Time Requirement: 45 minutes

Module Objectives/ Essential Questions:  
Students will learn about the Dominican Republic.

Standards/ Benchmarks:

[SS.3.G.2.5](#)-Identify natural and man-made landmarks in the United States, Canada, Mexico, and the Caribbean.

[SS.3.G.4.2](#)-Identify the cultures that have settled in the United States, Canada, Mexico, and the Caribbean.

[SS.3.G.4.3](#)-Compare the cultural characteristics of diverse populations in one of the five regions of the United States with Canada, Mexico, or the Caribbean.

Key Terminology:  
Hispaniola

Activities:

1. Students will then continue on the cruise, stopping in the Dominican Republic. ([PowerPoint slide 8](#))
2. Students will read the [Dominican Republic Fact Sheet](#).
3. Students will work within small groups to record facts or notes on [graphic organizers](#).
4. Students will then view a clip of merengue dancers ([PowerPoint slide 8](#)).
5. Students will then have the opportunity to practice the merengue.

Higher Order Thinking Questions:

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Answers to [graphic organizers](#).

Technology Needs:

Computer

Projector

Speakers

Materials (please attach copies of any handouts to the end of the lesson):

Computer

Projector

[PowerPoint presentation on the Caribbean](#)

Itineraries

Copies of [Dominican Republic Fact Text](#) for each student

[Map of the Caribbean](#)

Copies of [graphic organizers](#) for each student

Merengue Music

Pencils

Colored Pencils/ Markers

References:

## Alachua County Public Schools African and African American Studies

Module 7 Title: Port of Call Puerto Rico

Subject Area: Social Studies

Time Requirement: 45 minutes

Module Objectives/ Essential Questions:  
Students will learn about Puerto Rico.

Standards/ Benchmarks:

[SS.3.G.2.5](#)-Identify natural and man-made landmarks in the United States, Canada, Mexico, and the Caribbean.

[SS.3.G.4.2](#)-Identify the cultures that have settled in the United States, Canada, Mexico, and the Caribbean.

[SS.3.G.4.3](#)-Compare the cultural characteristics of diverse populations in one of the five regions of the United States with Canada, Mexico, or the Caribbean.

Key Terminology:

Bomba

Greater Antilles Islands

Activities:

1. Students will cruise to the final stop in Puerto Rico. ([PowerPoint slide 9](#))
2. Students will read the [Puerto Rico Fact Sheet](#).
3. Students will work within small groups to record facts or notes on [graphic organizers](#).
4. Students will then view clips of bomba ([PowerPoint slide 9](#)).
5. Model using the conga drum to create a rhythm similar to that of the video.
6. Students then have the opportunity to dance to the bomba music as seen in the clip. If a student is not comfortable dancing in front of the group, then give that child the option to be a drummer. Telling them to drum to the same beat of the music as the dancers dance.

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Answers to [graphic organizers](#)

Technology Needs:

Computer  
Projector  
Speakers

Materials (please attach copies of any handouts to the end of the lesson):

Computer  
Projector  
[PowerPoint presentation on the Caribbean](#)  
Itineraries  
Copies of [Puerto Rico Fact Text](#) for each student  
[Map of the Caribbean](#)  
Copies of [graphic organizers](#) for each student  
Bomba Music  
Conga Drums (borrow from music teacher)  
Pencils  
Colored Pencils/ Markers

References:

## Alachua County Public Schools African and African American Studies

Module 8 Title: Disembarkation

Subject Area: Social Studies

Time Requirement: 30 minutes

Module Objectives/ Essential Questions:

Standards/ Benchmarks:

[SS.3.G.2.5](#)-Identify natural and man-made landmarks in the United States, Canada, Mexico, and the Caribbean.

[SS.3.G.4.2](#)-Identify the cultures that have settled in the United States, Canada, Mexico, and the Caribbean.

[SS.3.G.4.3](#)-Compare the cultural characteristics of diverse populations in one of the five regions of the United States with Canada, Mexico, or the Caribbean.

Key Terminology:

Activities:

1. Review all of the regions visited on the cruise and quickly discuss the artifacts/experiences shared at each stop.
2. Allow students time to think about the place that they would like to visit the most out of all of the regions that were visited.
3. Ask students to create a [postcard](#) to send home from one of the six places. They must include information about the island, its history, and the influence of African on the region's culture. The information must be no less than two paragraphs. The post card must also include illustrations and labels.

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Student [Postcards](#)

Technology Needs:

Computer

Projector

Materials (please attach copies of any handouts to the end of the lesson):

Computer

Projector

[PowerPoint presentation on the Caribbean](#)

Itineraries

[Map of the Caribbean](#)

Students completed [Graphic organizers](#)

[Postcard](#) handouts

Pencils

Colored Pencils/ Markers

References:

Attachments:

# Title: The Civil Rights Movement

Grade Level: 3-5

Subject: ELA & Social Studies



Lesson Plan:	The Civil Rights Movement and Dr. Martin Luther King, Jr.
Subject:	American History
Grade:	3-5
Description/ Abstract of Lesson	Recognize the contributions of Dr. Martin Luther King, Jr. during the Civil Rights Movement.
SS.3.A.1.3	Student will be able to define terms related to the social sciences.
LAFS.3.W.3.7	Conduct short research projects that build knowledge about a topic.
Objective(s):	Students will: <ul style="list-style-type: none"> <li>● Recognize the contributions Dr. Martin Luther King, Jr. made to our country</li> <li>● Gain a deeper understanding of the Civil Rights movement</li> <li>● Create a profile of someone who inspires them</li> <li>● Students will learn what the civil rights movement was,</li> <li>● The different about the United States in the first part of the 20th Century.</li> </ul>
Materials:	<ul style="list-style-type: none"> <li>● Informational sheet on Dr. Martin Luther King Jr. (see activities)</li> <li>● Computer for online activities</li> </ul>
Duration:	<ul style="list-style-type: none"> <li>● 2 class periods</li> </ul>
Lesson Lead In/ Opening:	Introduce lesson by completing read aloud on the biography of Martin Luther King, Jr. at <a href="https://www.nps.gov/malu/upload/Martin%20Luther%20King,%20Jr.%20Bio.pdf">https://www.nps.gov/malu/upload/Martin%20Luther%20King,%20Jr.%20Bio.pdf</a>
Activity 1:	Read and discuss aloud the Dr. Martin Luther King, Jr. at <a href="https://www.nps.gov/malu/upload/Martin%20Luther%20King,%20Jr.%20Bio.pdf">https://www.nps.gov/malu/upload/Martin%20Luther%20King,%20Jr.%20Bio.pdf</a>
Activity 2:	Ask students watch Kid President, the story of Martin Luther King Jr. at <a href="https://www.youtube.com/watch?v=4xXZhXTFWnE">https://www.youtube.com/watch?v=4xXZhXTFWnE</a>
Activity 3:	Have students pair together and read the Civil Rights biography at <a href="https://nmcdn.io/e186d21f8c7946a19faed23c3da2f0da/0bf7a0b797d14a36a3769edb6640ba70/files/MLK-Biography-from-K12-Reader.pdf">https://nmcdn.io/e186d21f8c7946a19faed23c3da2f0da/0bf7a0b797d14a36a3769edb6640ba70/files/MLK-Biography-from-K12-Reader.pdf</a>
Activity 4:	Have students watch the video on brain pop: <a href="https://www.youtube.com/watch?v=q5cKwucJE9I">https://www.youtube.com/watch?v=q5cKwucJE9I</a> "I have a dream ..." You know the words, but what do you know about the man who said them? In this BrainPOP movie, Tim and Moby introduce you to the inspiring life of Dr. Martin Luther King, Jr.! Students will learn what the civil rights movement was, what was different about the United States in the first part of the 20th Century, and what segregation had to do with it. You'll learn about King's family background and how he helped begin the Montgomery bus boycott. You'll also discover who inspired King, and how his non-violent protests lead to Supreme Court decisions banning segregation. Plus, you'll find out some of the dangers King faced in his fight to end segregation — and how he met an untimely death. Extension activity: Have students to write about do you, who is a hero in their lives and why.
Summary Quiz:	<b>Have students complete the Biography quiz Martin Luther King, Jr. @</b> <a href="https://www.ducksters.com/biography/martin_luther_king_jr_questions.php">https://www.ducksters.com/biography/martin_luther_king_jr_questions.php</a>
Suggested Books:	<ul style="list-style-type: none"> <li>● I am Martin Luther King, Jr. by Brad Meltzer.</li> <li>● The Story of Martin Luther King Jr. by Johnny Ray Moore.</li> <li>● My Uncle Martin's Big Heart. by Angela Farris Watkins.</li> <li>● My First Biography: Martin Luther King, Jr. by Marion Dane Bauer.</li> </ul>
Web Resources	<a href="https://www.blackenterprise.com/the-best-online-resources-for-learning-about-mlk/www.ghanaembassy.or.jp/general/native.html">https://www.blackenterprise.com/the-best-online-resources-for-learning-about-mlk/www.ghanaembassy.or.jp/general/native.html</a>

## Alachua County Public Schools African and African American Studies

Title: John Henry	
Writer: Adapted from a unit provided by Dr. Patrick Coggins	Grade Level: 3
School:	Subject Area(s): ELA

### Unit Objectives:

- Careful examination of an African American tall tale/heroic myth based on the popular black folk ballad, John Henry.
- The students will gain an understanding of specific and figurative language an author uses to develop characters, particularly in the genre of African American tall tales.
- Students will identify the characteristics specific to tall tales
- Students will identify and incorporate the author's use of figurative language in their written responses.
- Students will understand how tall tales and heroic myths were developed and passed on.
- Students will understand the connection between African American and significant historical events.

### Standards/ Benchmarks:

[LAFS.3.RL.3.1](#) Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for the answers.

[LAFS.3.RL.3.2](#) Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in text.

[LAFS.3.RL.3.4](#) Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non-literal language.

[LAFS.3.RL.4.10](#) By the end of the year read and comprehend literature, including stories, dramas and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently.

[LAFS.3.SL.1.1](#) Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

[LAFS.3.SL.1.3](#) Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

[LAFS.3.W.1.2](#) Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

[LAFS.3.L.3.5](#) Demonstrate understanding of word relationships and nuances in word meanings. First Reading: Students read and mark entire text independently.

[SS.3.G.4.4](#) Identify contributions from various ethnic groups to the United States.

[SS.3.C.2.1](#) Identify actions of citizens that demonstrate civility, cooperation, volunteerism, and other civic virtues.

Infusion Point:  
Fiction or fables/ fantastic stories

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
x	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America	x	Slavery: In the Americas
	Combination		Neo-Slavery: Abolition, Civil Rights
	Other (please specify)	x	Soul of African Descent People
			Contributions to the World and USA

Cultural Context/ Background:

1870 – 1873: Construction of the Big Bend Tunnel on the Chesapeake and the Ohio Railroad. John Henry is a folktale about a man who is bigger and stronger than life. He outperforms teams of men and even a steam drill with just his hammers in the expansion of the railway system.

On August 28, 1830, the driver of a horse-drawn carriage challenged the Tom Thumb, the first American-built steam locomotive, to a race on the newly formed Baltimore and Ohio Railroad. The locomotive was winning the race until a mechanical malfunction caused it to slow, allowing the horse-drawn car to pull ahead. Despite this initial setback, steam locomotives quickly became popular with railroad companies, and for the next 40 years, thousands of miles of railroad track would be laid across the country. Like the carriage driver who challenged the Tom Thumb, the folk hero John Henry, an ex-slave African American steel driver, was said to have challenged a mechanical, steam-powered drill to a steel-driving race in order to protect his job. John Henry won the competition, only to die in victory.

The song celebrates a man who matched his prowess against that of a machine. Do we admire him for doing so? The song begins with John Henry's premonition, while still a baby, that "Hammer's gonna be the death of me." Yet as a grown man he clings to that hammer and squarely faces the death that doing so brings him.

Technological & Research Resources:

- The Ballad of John Henry, What So Proudly We Hail, 2013
  - <http://www.whatsoproudlywehail.org/curriculum/the-american-calendar/the-ballad-of-john-henry>
- Black history website with archives on multiple topics: John Henry, Black History Now!, June 9, 2011
  - <http://blackhistorynow.com/john-henry/>
- Website that includes history and lyrics and for 22 ballads: Classic African-American Folk Ballads, Smithsonian Folkways,
  - [http://media.smithsonianfolkways.org/liner\\_notes/smithsonian\\_folkways/SFW40191.pdf](http://media.smithsonianfolkways.org/liner_notes/smithsonian_folkways/SFW40191.pdf)

- History of Rail and Railroad Workers: History of Railroads and Rail Workers in the U.S. in the 1800s,
  - <https://sites.google.com/site/historyofrrunions/home/early-history-1800-1899>
- Includes photographs and historical information for railroad construction: John Henry and the Coming of the Railroad, National Park Service
  - <http://www.nps.gov/neri/learn/historyculture/john-henry-and-the-coming-of-the-railroad.htm>
- Includes photographs and historical information for Chesapeake and Ohio Railroad Company: Chesapeake and Ohio Historical Society,
  - <http://www.cohs.org/>
- Articles and essays and collection items including photographs of sheet music: Library of Congress Celebrates the Songs of American
  - <https://www.loc.gov/collections/songs-of-america/articles-and-essays/musical-styles/traditional-and-ethnic/traditional-ballads/>
- Video depicting a version of the story of John Henry/ballad (21 minutes): John Henry and the Railroad,
  - <https://www.youtube.com/watch?v=kt9NSMZR0dM>

## Alachua County Public Schools African and African American Studies

Module 1 Title: What is a tall tale?

Subject Area: ELA

Time Requirement: 1 hour

Module Objectives/ Essential Questions:

- Students will identify the characteristics specific to tall tales
- Students will identify and incorporate the author's use of figurative language in their written responses.
- Students will understand how tall tales and heroic myths were developed and passed on.
- Students will understand the connection between African American and significant historical events.

Standards/ Benchmarks:

[LAFS.3.RL.3.1](#) Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for the answers.

[LAFS.3.RL.3.2](#) Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in text.

[LAFS.3.RL.3.4](#) Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non-literal language.

[LAFS.3.RL.4.10](#) By the end of the year read and comprehend literature, including stories, dramas and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently.

[LAFS.3.SL.1.1](#) Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

[LAFS.3.SL.1.3](#) Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

[LAFS.3.W.1.2](#) Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

[LAFS.3.L.3.5](#) Demonstrate understanding of word relationships and nuances in word meanings. First Reading: Students read and mark entire text independently.

[SS.3.G.4.4](#) Identify contributions from various ethnic groups to the United States.

[SS.3.C.2.1](#) Identify actions of citizens that demonstrate civility, cooperation, volunteerism, and other civic virtues.

Key Terminology:

- Sledgehammers – a large heavy hammer swung with both hands

- Commotion – noisy confusion, uproar
- Pulverized – to crush or grind something into small bits
- Holler - to call out or shout something, yell
- Exaggeration- representation of something in an excessive manner.
- Onomatopoeia- the formation of a word from a sound associated with what is named.

Activities:

- 1) Think/ Pair/ Share- What is a tall tale?
- 2) Project the [definition of a tall tale](#) on the board. And read to students. Have students brainstorm any tales the students may know. Have students share, and/or give your own examples (Paul Bunyon, Pecos Bill, Johnny Appleseed, Davy Crocket, Calamity Jane).
- 3) Define for students: [exaggeration and Onomatopoeia](#)
- 4) Introduce John Henry as an African American Tall Tale based upon a real person.
- 5) Play song [John Henry](#)
- 6) Read the Ballad of [John Henry](#) (a little different order of verses than the song)
- 7) Text code “E” next to words or phrases that show exaggeration/ hyperbole and “O” next to words that show onomatopoeia.
- 8) Turn and talk, discussing and comparing coded text.

Higher Order Thinking Questions:

Can you explain why the first verse of the ballad is an exaggeration or hyperbole?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Text coding of story with exaggeration and onomatopoeia

Technology Needs:

Computer  
Projector  
Speakers

Materials (please attach copies of any handouts to the end of the lesson):

Copies of Ballad of [John Henry lyrics](#)  
[Tall Tales Figures of Speech Slide Show](#)

## Alachua County Public Schools African and African American Studies

Module 2 Title: John Henry the Story and Song

Subject Area: ELA

Time Requirement: 1 hour or 2 hours over 2 day if movie is included

Module Objectives/ Essential Questions:

- Students will identify the characteristics specific to tall tales
- Students will identify and incorporate the author's use of figurative language in their written responses.
- Students will understand how tall tales and heroic myths were developed and passed on.
- Students will understand the connection between African American and significant historical events.

Standards/ Benchmarks:

[LAFS.3.RL.3.1](#) Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for the answers.

[LAFS.3.RL.3.2](#) Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in text.

[LAFS.3.RL.3.4](#) Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non-literal language.

[LAFS.3.RL.4.10](#) By the end of the year read and comprehend literature, including stories, dramas and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently.

[LAFS.3.SL.1.1](#) Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

[LAFS.3.SL.1.3](#) Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

[LAFS.3.W.1.2](#) Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

[LAFS.3.L.3.5](#) Demonstrate understanding of word relationships and nuances in word meanings. First Reading: Students read and mark entire text independently.

[SS.3.G.4.4](#) Identify contributions from various ethnic groups to the United States.

[SS.3.C.2.1](#) Identify actions of citizens that demonstrate civility, cooperation, volunteerism, and other civic virtues.

Key Terminology:

- Sledgehammers – a large heavy hammer swung with both hands
- Commotion – noisy confusion, uproar
- Pulverized – to crush or grind something into small bits
- Holler - to call out or shout something, yell
- rhythm-a strong, regular, repeated pattern of movement or sound.
- Personification- the attribution of a personal nature or human characteristics to something nonhuman,

Activities:

- 1) Define Figures of speech: personification, alliteration
- 2) Second reading: Listen to the rhythm of the text and the author's use of figurative language.
  - a) Text Coding "P" next to words or phrases that show personification.
- 3) Select an example of personification from the text and explain how it supports the idea of John Henry being stronger/larger than life. Students should share their examples with the class
- 4) Text Coding "A" next to words or phrases that show alliteration/ repetition.
- 5) Have students turn and talk to share findings.
- 6) Class discussion
  - a) How does the use of repetition at the end of each verse emphasize the larger than life nature of John Henry?
- 7) Extension- students can watch Video depicting a version of the story of John Henry/ballad (21 minutes): [John Henry and the Railroad](#),
- 8) Compare the song to the video.

Higher Order Thinking Questions:

How does the use of repetition at the end of each verse emphasize the larger than life nature of John Henry?

How does personification from the text support the idea of John Henry being stronger/larger than life?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Text coding of story with personification and alliteration/ repetition

Technology Needs:

Computer  
Projector  
Speakers

Materials (please attach copies of any handouts to the end of the lesson):

Copies of Ballad of [John Henry lyrics](#)

[Tall Tales Figures of Speech Slide Show](#)

## Alachua County Public Schools African and African American Studies

Module 3 Title: Figurative Language and John Henry

Subject Area: ELA

Time Requirement: 2 hours (1 hour a day for 2 days)

Module Objectives/ Essential Questions:

- Students will identify the characteristics specific to tall tales
- Students will identify and incorporate the author's use of figurative language in their written responses.
- Students will understand how tall tales and heroic myths were developed and passed on.
- Students will understand the connection between African American and significant historical events.

Standards/ Benchmarks:

[LAFS.3.RL.3.1](#) Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for the answers.

[LAFS.3.RL.3.2](#) Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in text.

[LAFS.3.RL.3.4](#) Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non-literal language.

[LAFS.3.RL.4.10](#) By the end of the year read and comprehend literature, including stories, dramas and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently.

[LAFS.3.SL.1.1](#) Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

[LAFS.3.SL.1.3](#) Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

[LAFS.3.W.1.2](#) Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

[LAFS.3.L.3.5](#) Demonstrate understanding of word relationships and nuances in word meanings. First Reading: Students read and mark entire text independently.

[SS.3.G.4.4](#) Identify contributions from various ethnic groups to the United States.

[SS.3.C.2.1](#) Identify actions of citizens that demonstrate civility, cooperation, volunteerism, and other civic virtues.

Key Terminology:

- Sledgehammers – a large heavy hammer swung with both hands
- Commotion – noisy confusion, uproar
- Pulverized – to crush or grind something into small bits
- Holler - to call out or shout something, yell
- Shaker- person who holds the railroad spike for the drive

Activities:

Activity 1: Have students reread the story of John Henry.

Activity 2: Introduce the writing prompt: “How does the author use figurative language to portray the magnitude of John Henry’s strength? Justify your answer with evidence from the text.” Project on screen from [Tall Tales Figures of Speech Slide Show](#) final slide.

Activity 3: Brainstorming- break students into groups of 3-4 students. Students should brainstorm and discuss collaboratively their evidence for the essay and create an outline.

Activity 4: Essay writing (based upon your students either have students write on their own or help guide students through the writing process. Make sure to answer any questions students have before and during the writing.

For all activities students having their notes and text coding available to them will be very helpful in completing the performance task. Explain the rubric with the students prior to beginning the performance task so they are aware of what is expected to be considered proficient.

Higher Order Thinking Questions:

How does the author use figurative language to portray the magnitude of John Henry’s strength?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Student produces writing  
[Rubric for grading writing](#)

Technology Needs:

Computer  
Projector

Materials (please attach copies of any handouts to the end of the lesson):

Copies of Writing Assignment  
Copies of Rubric

# Tall Tale

a folktale with  
unbelievable  
exaggerations told as  
if it were true and  
meant to be humorous



Examples: Pecos Bill, Paul Bunyan, Johnny Appleseed

[imlovinlit.blogspot.com](http://imlovinlit.blogspot.com)

**Alachua County Public Schools**  
**African and African American Studies**

Title: Ruby Bridges: <i>An Honorable Walk</i>	
Writer: Destiny Collins	Grade Level: 3rd
School: District Office: (Professional Development) - Mentor Coach	Subject Area(s): English Language Arts/ Social Studies

Unit Objectives:

- Students will be able to identify and describe Ruby Bridges's contribution and influence to the Civil Rights Movement.
- Students will be able to describe the causes and effects based on information in a historical text.
- Students will be able to compare and contrast the key points of segregation in two texts.
- Students will be able to ask and answer questions to develop their own point of view on topics such as segregation, Civil Rights, and desegregation.
- Students will be able to describe the advantages and disadvantages of African Americans and Whites.
- Students will be able to write a journal entry from the first person point of view of Ruby Bridges.

Standards/ Benchmarks:

**Language Arts:**

[LAFS.3.RI.1.3](#) - Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

[LAFS.3.RL.2.6](#) - Distinguish their own point of view from that of the narrator or those of the characters.

[LAFS.3.RI.1.1](#) - Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

[LAFS.3.RL.1.3](#) - Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

[LAFS.3.RI.3.9](#) - Compare and contrast the most important points and key details presented in two texts on the same topic.

**Speaking and Listening:**

[LAFS.3.SL.1.1](#) - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 *topics and texts*, building on others' ideas and expressing their own clearly.

- a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
- b. Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- c. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
- d. Explain their own ideas and understanding in light of the discussion.

**Writing**

[LAFS.3.W.1.1](#) - Write opinion pieces on topics or texts, supporting a point of view with reasons.

- a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.
- b. Provide reasons that support the opinion.
- c. Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.
- d. Provide a concluding statement or section.

**Social Studies:**

[SS.3.A.1.1](#) - Analyze primary and secondary sources. \*Clarifications: Examples may include, but are not limited to, artifacts, photographs, paintings, maps, images, documents, audio and video recordings.\*

[SS.3.C.1.1](#) - Explain the purpose and need for government. \*Clarifications: Examples are safety, organization, services, protection of rights\*

Infusion Point:

Module 1: Describing Ruby Bridges

Module 2: Ask and Answer Questions Interview

Module 3: Causes and Effects of Segregation

Module 4: Comparing and Contrasting Two Texts

Module 5: Point of View (Ruby's, Mrs. Henry's, and My Own)

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
X	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination	X	Neo-Slavery: Abolition, Civil Rights
	Other (please specify)		Soul of African Descent People
		X	Contributions to the World and USA

#### Cultural Context/ Background:

At the tender age of six, Ruby Bridges advanced the cause of civil rights in November 1960 when she became the first African American student to integrate an elementary school in the South.

Born on September 8, 1954, Bridges was the oldest of five children for Lucille and Abon Bridges, farmers in Tylertown, Mississippi. When Ruby was two years old, her parents moved their family to New Orleans, Louisiana in search of better work opportunities. Ruby's birth year coincided with the US Supreme Court's landmark ruling in *Brown v. the Board of Education of Topeka Kansas*, which ended racial segregation in public schools.

Nonetheless, southern states continued to resist integration, and in 1959, Ruby attended a segregated New Orleans kindergarten. A year later, however, a federal court ordered Louisiana to desegregate. The school district created entrance exams for African American students to see whether they could compete academically at the all-white school. Ruby and five other students passed the exam.

Her parents were torn about whether to let her attend the all-white William Frantz Elementary School, a few blocks from their home. Her father resisted, fearing for his daughter's safety; her mother, however, wanted Ruby to have the educational opportunities that her parents had been denied. Meanwhile, the school district dragged its feet, delaying her admittance until November 14. Two of the other students decided not to leave their school at all; the other three were sent to the all-white McDonough Elementary School.

Ruby and her mother were escorted by four federal marshals to the school every day that year. She walked past crowds screaming vicious slurs at her. Undeterred, she later said she only became frightened when she saw a woman holding a black baby doll in a coffin. She spent her first day in the principal's office due to the chaos created as angry white parents pulled their children from school. Ardent segregationists withdrew their children permanently. Barbara Henry, a white Boston native, was the only teacher willing to accept Ruby, and all year, she was a class of one. Ruby ate lunch alone and sometimes played with her teacher at recess, but she never missed a day of school that year.

While some families supported her bravery—and some northerners sent money to aid her family—others protested throughout the city. The Bridges family suffered for their courage: Abon lost his job, and grocery stores refused to sell to Lucille. Her share-cropping grandparents were evicted from the farm where they had lived for a quarter-century. Over time, other African American students enrolled; many years later, Ruby's four nieces would also attend. In 1964, artist Norman Rockwell celebrated her courage with a painting of that first day entitled, "The Problem We All Live With." Ruby graduated from a desegregated high school, became a travel agent, married and had four

sons. She was reunited with her first teacher, Henry, in the mid 1990s, and for a time the pair did speaking engagements together. Ruby later wrote about her early experiences in two books and received the Carter G. Woodson Book Award.

A lifelong activist for racial equality, in 1999, Ruby established The Ruby Bridges Foundation to promote tolerance and create change through education. In 2000, she was made an honorary deputy marshal in a ceremony in Washington, DC.

Source Citation(s):

MLA - Michals, Debra. "Ruby Bridges." National Women's History Museum. National Women's History Museum, 2015. Date accessed.

Chicago - Michals, Debra. "Ruby Bridges." National Women's History Museum." 2015.

[www.womenshistory.org/education-resources/biographies/ruby-bridges](http://www.womenshistory.org/education-resources/biographies/ruby-bridges).

Timeline:

1954 - Ruby is born:

Ruby was born in Mississippi, on a farm where her parents worked.

1958 - Ruby's family moves:

Ruby's parents moved the family to New Orleans. It was their hope that they would receive a better life in the city.

1960 - Ruby takes a special test:

The board of education put out a special test for black children, to measure whether or not they could attend an all-white school. Ruby was one of only six kids in New Orleans to pass the test.

1960 - Ruby goes to a new school:

That fall, when school started, Ruby was the first black child in the south to attend an all-white school. She was escorted to the doors by federal marshals.

1964 - She is featured by Norman Rockwell:

Norman Rockwell was a famous artist in the 60's. He was inspired by Ruby's story, and so he painted "The Problem We All Must Live With" in her honor.

1965 - Life goes on:

Ruby's second year of school went more smoothly than the first, but there was still racism towards her. One child refused to be her friend because Ruby was black.

1984 - Ruby gets married:

Ruby went on to finish school and get married. She lived a happy life, not sure why she had experienced the things she had.

1993 - A children's book in her honor:

Ruby had seen a child psychologist while attending the all-white school. Years later he published a children's book about her.

1995 - Ruby is reunited with her past teacher:

While on the Oprah Winfrey Show, Ruby was reunited with a former teacher from the all-white school.

Mrs. Henry was the only teacher that would work with Ruby that first year.

1995 - A biography is published:

A biography of Ruby's life was put out. It was titled The Story of Ruby Bridges.

1998 - A film about her:

Disney produced a movie about Ruby and her courageous story. It aired for the first time in 1998 as Ruby Bridges.

1999 - She forms a foundation:

Ruby established the Ruby Bridges foundation. It promotes the values of tolerance and acceptance for everyone.

2000 - Ruby is made an honorary deputy:

Ruby was honored by the U.S. Marshals and made an honorary deputy for her bravery as a child.

2007 - An exhibit in her honor:

The Children's Museum of Indianapolis unveiled a new exhibit, with Ruby Bridges as one of the centerpieces. Along with Ruby, Anne Frank, and Ryan White were featured.

2012 - Ruby is honored:

Ruby has received many honors during her lifetime, including meeting the president and having other paintings in her honor. In 2012 she was given an honorary degree from Tulane University. Her work for the acceptance of all people goes on today, and she will forever be remembered for her bravery.

Source: [http://www.softschools.com/timelines/ruby\\_bridges\\_timeline/49/](http://www.softschools.com/timelines/ruby_bridges_timeline/49/)

## Alachua County Public Schools African and African American Studies

Module 1 Title: **Describing Ruby Bridges**

Subject Area: Language Arts, Social Studies

Time Requirement: 60 minutes - 90 minutes

Module Objectives/ Essential Questions:

- How can I identify Ruby Bridges character traits, motivations, and feelings while being integrated into William Frantz Elementary School?
- How does Ruby Bridges actions contribute to the events in history during this time/now?
  
- ❖ Students will engage in text and collaborative discussions to identify Ruby Bridges's character traits, motivations, and actions that contribute to the Civil Rights Movement during the 1960s.

Standards/ Benchmarks:

- [LAFS.3.RL.1.3](#) - Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.
- [SS.3.A.1.1](#) - Analyze primary and secondary sources. \*Clarifications: Examples may include, but are not limited to, artifacts, photographs, paintings, maps, images, documents, audio and video recordings.
- [SS.3.C.1.1](#) - Explain the purpose and need for government. \*Clarifications: Examples are safety, organization, services, protection of rights\*

Key Terminology:

[Ruby Bridges](#)

[Barbara Henry](#) (primary source)

[William Frantz Elementary](#)

Trait

Motivation

Character

Sequence of Events

Contribute

Activities:

1. Introduce key vocabulary to students (segregation, Civil Rights, trait, character, motivation, contribute, sequence, event)
2. Students should write vocabulary journal notes for reference throughout the unit
3. Engage students in character development focus on Ruby Bridges through the use of

video (Brainpopjr or Flocabulary).

4. Create collaborative groups for students to read text [Walking Tall](#) (ReadWorks.org) and cite text evidence that answer the essential questions posted. Have students annotate the text while reading (asterisk - important event, question mark - question you may have, letter C - connection with the text, circle - unfamiliar/hot words).
5. Utilize [PPT](#) to develop student's understanding of Ruby's character and contribution to the Civil Rights Movement. In addition, students will analyze primary and secondary sources through an interview with Ruby Bridges and Barbara Henry.

Higher Order Thinking Questions:

- Select the sentences in the text that show Ruby's courage and bravery.
- How does Ruby's actions affect the Civil Rights Movement?
- If you had to encounter what young Ruby did, how do you think you would have felt? Why?
- How did Ruby's actions contribute to the rights and beliefs of today's society?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- [Walking Tall Text Annotations](#)
- [Flocabulary\\_Ruby Bridges Handouts](#)

Technology Needs:

- Computer access (Flocabulary, Brainpopjr, Discovery Education, ReadWorks.org, PPT)
- Access to print text and handouts

Materials (please attach copies of any handouts to the end of the lesson):

[PPT](#)  
[Walking Tall](#)  
[Flocabulary\\_Ruby Bridges](#)  
[Flocabulary\\_Ruby Bridges Handouts](#)

References:

MLA - Michals, Debra. "Ruby Bridges." National Women's History Museum. National Women's History Museum, 2015. Date accessed.

Chicago - Michals, Debra. "Ruby Bridges." National Women's History Museum." 2015. [www.womenshistory.org/education-resources/biographies/ruby-bridges](http://www.womenshistory.org/education-resources/biographies/ruby-bridges).

[http://www.softschools.com/timelines/ruby\\_bridges\\_timeline/49/](http://www.softschools.com/timelines/ruby_bridges_timeline/49/)

## Alachua County Public Schools African and African American Studies

Module 2 Title: **Ask and Answer Questions Interview**

Subject Area: Language Arts, Social Studies

Time Requirement: 45-60 minutes

Module Objectives/ Essential Questions:

- How can I use informational text to answer a variety of questions related to historical events?
- How can I utilize primary sources to answer historically related questions?
- How can I ask a variety of questions to increase my understanding of Ruby Bridges's historical influence?
  
- ❖ Students will answer and create questions that increase their understanding of Ruby Bridges's historical contribution to African American history through primary and secondary sources.

Standards/ Benchmarks:

- [LAFS.3.RI.1.1](#) - Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
- [LAFS.3.SL.1.1](#) - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 *topics and texts*, building on others' ideas and expressing their own clearly.
- [SS.3.A.1.1](#) - Analyze primary and secondary sources. \*Clarifications: Examples may include, but are not limited to, artifacts, photographs, paintings, maps, images, documents, audio and video recordings.
- [SS.3.C.1.1](#) - Explain the purpose and need for government. \*Clarifications: Examples are safety, organization, services, protection of rights\*

Key Terminology:

Activist  
Discrimination  
Inequality  
Civil Rights  
Marshal  
Protest  
Racism  
Segregation  
Interview

Activities:

1. Students will add the new key terms to their vocabulary journal notes.
2. Next, have questions below pre-written on [FCRR Stop and Ask Graphic Organizer](#)
  - a. How did the protests at Williams Frantz Elementary affect Ruby's school experience?
  - b. How did the Civil Rights Act of 1964 influence the lives of African Americans?
  - c. What were some dissimilarities between you and Ruby's school experience that she encountered at Williams Frantz Elementary?
  - d. Describe the relationship between Ruby Bridges and her former teacher Barbara Henry.
  - e. What obligation did the United States Federal Court Marshals have when escorting Ruby Bridges to and from school?
  - f. Is the *WR News Interview* a primary or secondary source? Explain. Write down a question that you would ask Ruby Bridges if you had the opportunity.
  - g. What did Ruby Bridges have in common with the Little Rock Nine students?
  - h. What is the best lesson that can be learned after understanding Ruby Bridges experience with discrimination?
3. Create collaborative groups for students to read text [Walking Tall Extended Text](#) (ReadWorks.org) and answer the questions pre-written on the FCRR Stop and Ask Graphic Organizer [FCRR Stop and Ask Graphic Organizer](#). Have students annotate the text while reading (asterisk - important event, question mark - question you may have, letter C - connection with the text, circle - unfamiliar/hot words).
4. Lastly, if time is permitted have students watch the [Hero History: Ruby Bridges Hall interview](#) and develops their own interview questions for Ruby Bridges. \*An extended activity could be that students interview a faculty member, relative, community member, or individual who can provide more information about segregation, desegregation, or Civil Rights. The student would then need to explain whether the information they've collected is a primary or secondary source.\*

Higher Order Thinking Questions:

- Compare and Contrast Little Rock Nine and Ruby Bridges's encounter with racism and discrimination.
- How did Ruby's family respond to her encountering mobs of angry individuals? Do you think their support contributed to Ruby's brave acts? Explain.

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- [Walking Tall Text Extended](#) Annotations
- [FCRR Stop and Ask Questions Graphic Organizer](#)

Technology Needs:

- Computer access (ReadWorks.org, Discovery Education)
- Access to print text and handouts

Materials (please attach copies of any handouts to the end of the lesson):

[Walking Tall \*Extended Text\*](#)

[Ask and Answer Questions\\_FCRR Graphic Organizer](#)

References:

<https://www.readworks.org/article/Walking-Tall/5ebc4284-b0de-4dc3-ab9e-f48bc06e7ac0#!articleTab:content/>

<https://app.discoveryeducation.com/learn/videos/53a25854-6d90-4ea8-a739-d21baf31ac05/?hasLocalHost=True>

[https://www.fcrr.org/studentactivities/c\\_038c.pdf](https://www.fcrr.org/studentactivities/c_038c.pdf)

## Alachua County Public Schools African and African American Studies

Module 3 Title: **Relationships Between Historical Events**

Subject Area: Language Arts, Social Studies

Time Requirement: 60 minutes

Module Objectives/ Essential Questions:

- How can I use informational text to determine the causes and effects related to historical events?
- How can a timeline help me understand the relationship between historical events?
- ❖ Students will describe the relationship between historical events by identifying the causes and effects and timeline of events.

Standards/ Benchmarks:

[LAFS.3.RI.1.3](#) - Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

Key Terminology:

[Dr. Martin Luther King Jr.](#)

Sequence

Cause

Effect

Relationship

Boycott

Dream

nonviolence

Minister

Assassinated

Civil Rights

Activities:

1. Students will watch the Flocabulary video [Martin Luther King Jr. & Leadership](#) to build background knowledge of character and leadership in the Civil Rights Movement.
2. Next, they will add the new key terms to their journal vocabulary notes for reference throughout this unit.
3. Then, they will read a paired text [Walking Tall, Honoring King](#) on Ruby Bridges and Dr. Martin Luther King Jr. Students are to find at least 3-4 [causes and effects](#) in each text.

In addition, they are to combine sequence of events on the [FCRR Sequence Timeline Graphic Organizer](#) to better understand the relationship of the Civil Rights Movement.  
*\*See Timeline Answer Key\**

4. Lastly if time permits, students can answer paired text-dependent questions along with the ReadWorks Texts - [Walking Tall & Honoring King](#).

Higher Order Thinking Questions:

- What is the relationship between Ruby Bridges's integration and Dr. Martin Luther King's response to unjust laws?
- How does the sequence of events between both historical leaders (Bridges and King) influence the Civil Rights Movement?
- How does Ruby Bridges's integration build on the events of Dr. King's efforts to end injustice and create equality?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

[Walking Tall & Honoring King](#)  
[FCRR Cause and Effect Graphic Organizer](#)  
[FCRR Sequence Timeline Graphic Organizer](#)  
[Sequence Timeline Answer Key](#)

Technology Needs:

- Computer access (ReadWorks.org, Flocabulary)
- Projector (handouts)
- Access to print text and handouts

Materials (please attach copies of any handouts to the end of the lesson):

[Walking Tall & Honoring King](#)  
[FCRR Cause and Effect Graphic Organizer](#)  
[FCRR Sequence Timeline Graphic Organizer](#)

References:

<https://www.flocabulary.com/unit/martin-luther-king-jr/video/>  
<https://www.readworks.org/article/Important-People-in-the-Civil-Rights-Movement/acb9ea5a-628a-4dd2-bb37-5abcec78aa4a#!articleTab:content/contentSection:88e3bc0d-d620-4be2-931f-3601b1863914/>  
[https://www.fcrr.org/studentactivities/c\\_038c.pdf](https://www.fcrr.org/studentactivities/c_038c.pdf)  
<https://drive.google.com/file/d/1EDJWele4qvUMyAFFN0ytFIA7HaOv-i3o/view>

## Alachua County Public Schools African and African American Studies

Module 4 Title: **Comparing and Contrasting Two Texts**

Subject Area: Language Arts, Social Studies

Time Requirement: 60 minutes

Module Objectives/ Essential Questions:

- How can I combine information from both texts, *Walking Tall* and *Honoring King* to formulate my own idea of segregation and its impact?
- How can I use the integrated information from both texts to write or speak about the topic of segregation?
  
- ❖ Students will be able to compare and contrast the key points of segregation in two texts.
- ❖ Students will be able to describe the advantages and disadvantages of African Americans and Whites during segregation.

Standards/ Benchmarks:

[LAFS.3.RI.3.9](#) - Compare and contrast the most important points and key details presented in two texts on the same topic.

[LAFS.3.SL.1.1](#) - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 *topics and texts*, building on others' ideas and expressing their own clearly.

- a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
- b. Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- c. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
- d. Explain their own ideas and understanding in light of the discussion.

Key Terminology:

[Dr.Martin Luther King Jr.](#)

Compare

Contrast

Advantages

Disadvantages

Activities:

1. Students will add the new key terms to their journal vocabulary notes for reference throughout this unit.
2. Students will independently read both texts Walking Tall and Honoring again but with the task of looking for similarities and differences on the topic of segregation. Prior to students organizing their findings in the graphic organizer, have students collaboratively discuss both articles (African American characters, problems, solutions, and overall impact in fighting segregation).
3. Next, have students use the [FCRR Compare and Contrast Graphic Organizer](#). There are three available options to choose from. If you opt to select the last graphic organizer, you can change Topic #1 and Topic #2 to the actual text names. There is a sample provided. On the selected graphic organizer, students should use it to organize the combined information.
4. The performance task is to have students write to the extended response question: Did Ruby Bridges and Dr. King have an influence on ending segregation? Use 3-5 key details from both text to support your answer. Use the rubric to determine if students have successfully completed task.

Points	Focus	Evidence	Organization
2	The response provides clear understanding of response question and text.	The response provides 3-5 key details that support and elaborate on the idea presented.	The ideas have a clear, effective organizational structure.
1	The response provides some to little understanding of response question and text	The response provides minimal key details that limit support and elaboration of the idea presented.	Some ideas are out of order and have little to no organizational structure.
0	The response provides no understanding of response question and text.	The response provides no key details that support and elaborate on the idea presented.	Ideas are out of order and have no organizational structure

Higher Order Thinking Questions:

- How is Ruby Bridges from Walking Tall different than Dr. Martin Luther King Jr. in Honoring King?
- If Ruby Bridges and Dr. King could talk to one another, what do you think the conversation would be like? What would they talk about? How would they embrace one another?
- What were some advantages and disadvantages that both Dr. King and Ruby Bridges encountered? What were some advantages and disadvantages that both African Americans and White have?
- How has combining information from both texts, Walking Tall and Honoring King helped you better understand the challenges and outcomes/results of segregation?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- [FCRR Compare Contrast Graphic Organizer](#)
- [Walking Tall & Honoring King](#)
- [Module 4\\_Performance Task & Rubric](#)

Technology Needs:

- Computer access (ReadWorks.org)
- Access to print text and handouts

Materials (please attach copies of any handouts to the end of the lesson):

- [FCRR Compare Contrast Graphic Organizer](#)
- [Walking Tall & Honoring King](#)
- [Module 4\\_Performance Task & Rubric](#)

References:

[http://www.fcrr.org/studentactivities/c\\_021b.pdf](http://www.fcrr.org/studentactivities/c_021b.pdf)

## Alachua County Public Schools African and African American Studies

Module 5 Title: **Point of View (Ruby’s, Mrs. Henry’s, and My Own)**

Subject Area: Language Arts, Social Studies

Time Requirement: 60 minutes

Module Objectives/ Essential Questions:

- How can I distinguish my own point of view from that of the narrator or those of the characters?
- How can I determine Ruby and Mrs. Henry’s point of view?
- How can I form an opinion from what I’ve read or learned about Ruby’s experience?
  
- ❖ Students will determine the point of view of a narrator or character in a story.
- ❖ Students will be able to differentiate between personal views and views expressed in a text.
- ❖ Students will be able to write a journal entry from the first person point of view of Ruby Bridges.

Standards/ Benchmarks:

[LAFS.3.RL.2.6](#) - Distinguish their own point of view from that of the narrator or those of the characters.

[LAFS.3.W.1.1](#) - Write opinion pieces on topics or texts, supporting a point of view with reasons.

- a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.
- b. Provide reasons that support the opinion.
- c. Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.
- d. Provide a concluding statement or section.

Key Terminology:

Point of view

Activities:

1. Students will watch the [Flocabulary video on Ruby Bridges](#) as they did in the opening on this unit. However, now that they’ve learned more about her they will explore writing through Ruby’s experience.
2. Following the video, students will take the [Flocabulary Ruby Bridges Video Quiz](#)
3. Use the [PPT](#) to refer back to the interview [Hero History: Ruby Bridges](#) that included

Ruby Bridges, Barbara Henry, and Charles Burks.

4. As a final task, students will complete the [double bubble graphic organizers and opinion writing task](#). Use the rubric to determine if students have successfully completed task.

Points	Focus	Evidence	Organization
2	The response provides clear understanding of response question and text.	The response provides 3-5 key details that support and elaborate on the idea presented.	The ideas have a clear, effective organizational structure.
1	The response provides some to little understanding of response question and text	The response provides minimal key details that limit support and elaboration of the idea presented.	Some ideas are out of order and have little to no organizational structure.
0	The response provides no understanding of response question and text.	The response provides no key details that support and elaborate on the idea presented.	Ideas are out of order and have no organizational structure

5. Students can use the vocabulary notes taken in their journals, text based resources utilized throughout the unit, and other resources to support their writing.

Higher Order Thinking Questions:

- How is Ruby's point of view different from Mrs. Henry's? How is Ruby's point of view different from U.S. Marshal Charles Burks?
- If you were in Ruby's shoes, how would you respond to the crowd's reaction to entering Williams Frantz Elementary?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- [Flocabulary Ruby Bridges Video Quiz](#)
- [double bubble graphic organizers and opinion writing task](#)
- [Module 4\\_Performance Task & Rubric](#)

Technology Needs:

- Computer access (Flocabulary, Discovery Education)
- Access to print text and handouts

Materials (please attach copies of any handouts to the end of the lesson):

- [Flocabulary video on Ruby Bridges](#)
- [Flocabulary Ruby Bridges Video Quiz](#)
- [PPT](#)
- [double bubble graphic organizers and opinion writing task](#)

- [Module 4\\_Performance Task & Rubric](#)

References:

<https://www.flocabulary.com/lesson/ruby-bridges/>

Attachments:

Module 1:

[PPT](#)

[Walking Tall](#)

[Flocabulary\\_Ruby Bridges](#)

[Flocabulary\\_Ruby Bridges Handouts](#)

Module 2:

[Walking Tall \*Extended Text\*](#)

[Ask and Answer Questions\\_FCRR Graphic Organizer](#)

Module 3:

[Walking Tall & Honoring King](#)

[FCRR Cause and Effect Graphic Organizer](#)

[FCRR Sequence Timeline Graphic Organizer](#)

[Sequence Timeline Answer Key](#)

Module 4:

[FCRR Compare Contrast Graphic Organizer](#)

[Walking Tall & Honoring King](#)

[Module 4\\_Performance Task & Rubric](#)

Module 5:

[Flocabulary video on Ruby Bridges](#)

[Flocabulary Ruby Bridges Video Quiz](#)

[PPT](#)

[double bubble graphic organizers and opinion writing task](#)

[Module 4\\_Performance Task & Rubric](#)

## Alachua County Public Schools African and African American Studies

Title: Scott Joplin	
Writer: Marco Thomas	Grade Level: 3rd Grade
School: Williams	Subject Area(s): Music
Time Requirement: 4 weeks	

<p>Unit Objectives:</p> <p>EQ: Can you name 3 facts about Scott Joplin?</p> <p>OBJ: name information about Scott Joplin, identify musical symbols,</p>
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<p>Standards/ Benchmarks:</p> <p><a href="#">MU.3.H.1.2</a></p> <p><a href="#">MU.3.H.2.1</a></p>
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<p>Infusion Point:</p>
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Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
X	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination	X	Neo-Slavery: Abolition, Civil Rights
	Other (please specify)	X	Soul of African Descent People
		X	Contributions to the World and USA

<p>Timeline:</p> <p>Post Civil War</p> <p>Early 20th Century</p>
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Key Terminology:

Banjo-four stringed or five stringed instrument that is played by picking. It is descended from the kora a multi-stringed instrument from Western Africa

Violin-aka fiddle-Four stringed instrument that is played with a bow. In classical music it is a violin. In bluegrass or country music it is referred to as the fiddle.

Composition-learning how to write music

Composer-someone who writes music

Ragtime-style of music between 1895-1918 characterized by its use of syncopated rhythms

Cakewalk – a pre-ragtime dance form popular until about 1904. The music is intended to be representative of an African-American dance contest in which the prize is a cake. Many early rags are cakewalks.

Activities:

**Scott Joplin**

Discuss Scott Joplin. Have students read pg. 14-15 in old third grade music book(Music Connection)

Students listen to Maple Leaf Rag. Discuss what they hear. Also, have students go back to paragraph and begin to pick out facts for Scott Joplin.

Name 3 facts about Scott Joplin

Write down 3 facts for Scott Joplin

Write down Scott Joplin Vocabulary

Compare and contrast the rags of Scott Joplin with the music of Vince Guaraldi

Higher Order Thinking Questions:

HOQ: How did Scott Joplin's music influence jazz?*(ragtime used syncopated rhythms which can be found in jazz)*

During what time period did Scott Joplin live?*(Early 20th Century)*

Was he a slave?*(No, he would have lived during the Reconstruction Era after the Civil War. His parents were former slaves,)*

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

[Scott Joplin Quiz 2020.pdf](#)

Technology Needs:

Access to PowerPoint

Access to YouTube

CD Player

Materials (please attach copies of any handouts to the end of the lesson):

3rd Grade Music Connection Book

PowerPoint Lesson

[music appreciation.pptx](#)

References:

3rd Grade Music Connection pg 14-15



## **Title: The Real Harriet Tubman**

### **Subject: ELA & Social Studies**

#### **Lesson Plan:**

The Real Harriet Tubman

#### **Subject:**

American History

#### **Grade:**

3-5

#### **Description/**

#### **Abstract of Lesson**

The students will discover information about Harriet Tubman's extraordinary courage in the face of enormous risks.

#### **SS.3.A.1.2**

Utilize technology resources to gather information from primary and secondary sources.

#### **LA.4.6.4.2**

Determine and use appropriate digital tools (e.g., word processing, multimedia authoring, web tools, or graphic organizers) for publishing and presenting a topic

#### **Objective(s):**

Students will be able to learn about students will learn about Harriet Tubman's extraordinary courage in the face of enormous risks.

#### **Materials:**

- Computer for researching sites
- Paper
- Pencil

#### **Duration:**

- 2 class periods

#### **Lesson Lead In/ Opening:**

#### **Lesson Background Information**

Introduce lesson by showing a video of Harriet Tubman click here [HARRIETTUBMAN](#)

Harriet Tubman was born into slavery in Dorchester County, Maryland, sometime between 1820 and 1825. Her original name was Araminta Harriet Ross. Of her eight brothers and sisters, three were sold to another plantation.

An enslaved person's life was often brutal and Harriet was physically abused many times. Once, in her teens, she refused to help an angry overseer subdue a fellow slave. The overseer threw a two-pound weight, hitting Harriet in the head. She never fully recovered from the blow, which resulted in lifelong episodes of losing consciousness.

In her mid-twenties, Harriet married a free black man named John Tubman. Afraid of being sold, she resolved to run away with her two brothers in 1849, but her husband refused to go. After a failed attempt, she escaped alone and used stars in the night sky to navigate, following the North Star to Pennsylvania, a free state.

#### **Activity 1:**

Provide students with a picture of Harriet Tubman, ask students to complete the primary source activity click [PRIMARY SOURCE ACTIVITY](#)

#### **Activity 2:**

Harriet Tubman took many huge risks before and during the Civil War; she also helped large numbers of people. Create a Venn Diagram, poster, or graphic organizer comparing Harriet Tubman to a contemporary woman who has taken risks and helped many people.

#### **Writing Activity**

Students will read and analyze a letter written to Harriet Tubman by Frederick Douglass in 1868, shortly before the publication of *Scenes in the Life of Harriet Tubman*, based on interviews with Tubman and written by author Sarah H. Bradford. Tubman, who had met Douglass through common abolitionist friends, requested a written endorsement from him before the publication of the second volume of her biography. In 1886, Bradford's *Harriet, The Moses of Her People* was published. Douglass's letter, along with testimonials from other prominent people, appears in the second book's appendix. ?"

Have students complete [Harriettubmanvideoactivity](#)

#### **Suggested Books:**

Aunt Harriet's Underground Railroad in the Sky (Paperback)

by Faith Ringgold **She Came to Slay: The Life and Times of Harriet Tubman (Hardcover)** by Kate McMullan

#### **Web Resources**

<https://guides.loc.gov/harriet-tubman>

<https://guides.loc.gov/harriet-tubman/digital-resources>

## Alachua County Public Schools African and African American Studies

Title: Think Like a Mathematician	
Writer: Destiny Collins/ LaTorria Mosely based upon a unit developed for Hillsborough County	Grade Level: 3-5
Time Requirement: 2- 3 days	Subject Area(s): Mathematics

**Unit Objectives:**

The students will gain an understanding of the engineering process as it pertains to solving problems in mathematics, as well as discover the history behind a famous African American mathematician. Explain how Katherine Johnson persevered through problems in both her professional and her social life.

Students will identify the series of steps known as the engineering or design process

Students will identify and incorporate steps of the engineering process in solving a mathematics problem

Students will understand the connection between the steps of the engineering process and the similar thinking used by Katherine Johnson to overcome obstacles in her life and career.

**Standards/ Benchmarks:**

MAFS.K12.MP.1.1 – Make sense of problems and persevere in solving them.

MAFS.K12.MP.2.1 – Reason abstractly and quantitatively.

MAFS.K12.MP.3.1 – Construct viable arguments and critique the reasoning of others.

MAFS.K12.MP.4.1 – Model with mathematics.

MAFS.K12.MP.5.1 – Use appropriate tools strategically.

MAFS.K12.MP.6.1 – Attend to precision.

MAFS.K12.MP.7.1 – Look for and make use of structure.

MAFS.K12.MP.8.1 – Look for and express regularity in repeated reasoning.

**Infusion Point:**  
Lessons that include multi step problems.

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
x	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination		Neo-Slavery: Abolition, Civil Rights

	Other (please specify)		Soul of African Descent People
		x	Contributions to the World and USA

**Cultural Context/ Background:**

Katherine G. Johnson was born in 1918 in White Sulphur Springs, West Virginia. For a very young age she held an affinity towards math, counting anything possible from steps to silverware. Her talent for mathematics was on display quickly as she entered high school from the early age of 10. By 15 she had graduated and enrolled in college. At West Virginia State College she became immersed in mathematics, and with the help of a professor she took every single mathematics course in the college's class registry.

Upon graduating, she taught mathematics before being told about an opening at National Advisory Committee for Aeronautics, the precursor to NASA. She served in an all female team of "human computers", checking problems and solutions for other engineers. Soon she began to ask questions about the computations she was performing, and her curiosity opened new doors for her career.

Johnson would go on to work on computations about trajectories and flight paths of nearly every single NASA flight mission from Apollo through the Shuttle, including calculations about the first moon landing in 1969. Johnson would go on to receive many awards, including the NASA Lunar Orbiter Award, NASA Special Achievement Awards, the 1997 NTA Mathematician of the Year Award and was awarded the Presidential Medal of Freedom from President Obama.

Source Citation: Katherine Johnson: A Lifetime of STEM

<http://www.nasa.gov/audience/foreducators/a-lifetime-of-stem.html>

**Key Terminology:**

Identify – to discover or point out

Prediction – to make a reasoning about the future

Persevere – to be persistent, to not give up, hang in there

Brainstorm – a group or single person tries to solve a problem by sharing many possible ideas

**Activities:**

Use the [PowerPoint](#) as an example to guide instruction of the lesson:

Slide 1: Intro slide to the lesson.

Slide 2: Possible essential questions for the lesson. Students may preview these to provide learning goals for the lesson.

Slide 3: Read the slide to students. You may wish to ask students to share what they know about problem solving.

Slide 4: The video of Katherine Johnson from the Makers website is included. You may also access this from the website. The website also includes shorter clips of Johnson talking about different aspects from her life and career. You may also wish to use readings instead of the video. (See

resources below)

Slide 5: Use the sample questions on this slide, and/or your own, to lead students in a discussion about perseverance of Katherine Johnson as well as students' experiences in solving math problems. Ask students if they have heard of the phrase "Failure is not an option." NASA made this phrase famous during the Apollo 13 mission. Many new engineers now use the acronym F.A.I.L. to mean First Attempt in Learning. Ask students what they think of this change in thinking?

Slide 6: Reveal one example of the engineering process. There are many different examples, but this is an easy connection to how students may also solve problems in mathematics. Click to reveal the conversation bubble asking students to connect their experience solving problems to the steps in the process. Have students discuss at least a few of the steps and how they may have experienced these in solving math problems.

Slide 7: This slide can contain a grade-level appropriate problem or task for students to work on. Use one of the sample problems, or add one of your own. The intention is for students to experience part of the steps in the engineering process. Use this slide as the "I DO" of the gradual release process. A [worksheet](#) has been provided for students to complete.

Slide 8: Is the "We Do." Be sure to use "think aloud" and other scaffolding strategies to gradually transition thinking through the engineering process over to the students.

Slide 9: Students will break up into groups to create an "anchor chart" while they work through the engineering process. Three sample problems have been provided. If you have more than three groups, the problems may be repeated for other groups. The problems increase in difficulty from A to C so that you may differentiate for your students. Give students some autonomy on how they can present the information but they must show every step of the "engineering process."

Slide 10: Students will begin class with a gallery walk. One student from the original group will stay with their "anchor chart" to present while the remaining members of the group rotate through the gallery walk. The back side of the worksheet includes a space for students to work out the gallery walk problems as they rotate through the gallery walk.

Slide 11: This slide contains more specific questions about Katherine relating to persevering and the use of the engineering process in solving problems in her career.

Slide 12: The final slide asks students to reflect on perseverance and the engineering process. You may wish to have students answer the sample question in their notebooks or discuss as a class.

Slides 13-14: Includes Third Grade MultiStep problems to use for a Third Grade Lesson.

Slides 15-16: Includes Fourth Grade MultiStep problems to use for a Fourth Grade Lesson.

Slides 17-18: Includes Fifth Grade MultiStep problems to use for a Fifth Grade Lesson.

Higher Order Thinking Questions:

How do mathematicians and engineers solve problems?

What did Katherine Johnson overcome to reach her goals?

What parts of the engineering process will you focus on in Math?

When were there times Katherine could have given up, but she didn't?

What challenges did Katherine face without quitting?  
Did you ever feel like quitting or that you might not be able to solve your problem?  
When did Katherine encounter adversity in her life?  
How did Katherine demonstrate perseverance?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Student performance on grade appropriate problems  
Gallery walk products

Technology Needs:

Computer  
Projector  
Speakers

Materials (please attach copies of any handouts to the end of the lesson):

[Think Like a Mathematician PPT](#)  
[Grade level Multi step problems and worksheets](#)  
Large paper for anchor charts  
Markers/ crayons for anchor charts

References:

## LESSON 4

**Museum Connection:** Art and Intellect

**Lesson Title:** The Portraits of Joshua Johnston

**Purpose:** In this lesson students will become acquainted with the artwork and painting style of Joshua Johnston, a portrait painter from Baltimore, Maryland. Students will examine the time period and culture in which this African American artist painted, and they will create a family portrait modeled after Johnston's style.

*Note to the teacher: Please be sensitive to the fact that not all students come from home situations where they are willing or able to create a family portrait. In such situations, consider having students create a portrait of people who are important to them. Explain that "family" can mean with whomever the student lives.*

*Note to the teacher: Joshua Johnston is also sometimes called Joshua Johnson.*

**Grade Level and Content Area:** Elementary, Art

**Time Frame:** 3-5 class periods

**Visual Arts Essential Learner Outcomes:**

II.B.2 Inspired by the art of people from different times and cultures, create a work of art that reflects aspects of his or her daily life.

**Visual Arts State Curriculum:**

2.3.b (Grade 4) Categorize attributes of theme, style, and form that convey meaning in artworks.

2.3.b (Grade 5) Use selected attributes of theme, style, and form to convey meaning in visual compositions.

**Correlation to State Reading and English Language Arts Maryland College and Career Ready Standards:**

1.E.3 (Grades 4 and 5) Use strategies to make meaning from text (during reading).

1.E.3.h Visualize what was read for deeper understanding.

1.E.3.i Use a graphic organizer or another note taking technique to record important ideas or information.

1.E.3.j Explain personal connections to the ideas or information in the text.

**Objective:**

- Students will demonstrate their knowledge of Joshua Johnston's artistic style by creating a family portrait using his techniques and by comparing what they create to one of Johnston's portraits.

**Vocabulary and Concepts:**

**Abolition** – Abolition is the act of putting an end to a condition or cause, as in the abolition of slavery.

**Commission** – A fee paid to an agent or employee for transacting a piece of business or performing a service is called a commission.

**Freedmen** – People who had been freed from enslavement were known as freedmen.

**Limner** – A painter or drawer of portraits is sometimes called a limner.

**Manumission** – The formal release of a slave from slavery was called manumission and could be performed by an individual or by state law.

**Portrait** – A portrait is a drawing, painting, or sculpture of a person.

**Pose** – A pose is an assumed posture or attitude, usually for artistic purposes.

**Props** – Anything used to create or enhance a desired effect is called a prop.

**Materials****For the teacher:**

Teacher Resource Sheet 1 – *Mrs. Thomas Everette and Her Children*

**For the student:**

Student Resource Sheet 1 – Joshua Johnston

Student Resource Sheet 1b—Joshua Johnston: Biography Questions

Student Resource Sheet 2 – Build a Portrait Web

Student Resource Sheet 3 – Sketch Your Family

Student Resource Sheet 4 – Painting Label

**Resources****Books:**

Rugoff, Milton, ed. et al. *The Britannica Encyclopedia of American Art*. Chicago: Encyclopaedia Britannica Educational Corporation, 1976.

Weekley, Carolyn J., et al. *Joshua Johnston: Freeman and Early American Portrait Painter*. Baltimore: Maryland Historical Society, 1987.

**Artwork:**

Print of *Mrs. Everette and Her Children* (Maryland Historical Society brochure cover)

Two advertisements by Joshua Johnston (Maryland Historical Society)

**Web sites:**

AskART.com  
www.askart.com

Joshua Johnston: Freeman and Early American Portrait Painter  
Maryland Historical Society

<http://www.mdhs.org/digitalimage/joshua-johnson-manumission-record-july-15-1792>

(The Maryland Historical Society has Joshua's Johnston's original manumission papers.)

The Metropolitan Museum of Art, New York  
www.metmuseum.org

National Gallery of Art, Washington, D.C.  
www.nga.gov

**Teacher Background**

**Baltimore:**

During the late 18th and early 19th centuries, Baltimore, Maryland, was a growing and industrious city. Ships carrying wheat sailed from the city's harbor to all parts of the globe, and many shipbuilders, sailors, laborers, warehousemen, and merchants made their homes in the city. In 1800, one-fifth of the city's population was African American, and census takers reported that half of them were free. Although there were many legally free African Americans living in Baltimore, the kidnapping and sale of African Americans was common. This made it necessary for the freedmen in Baltimore to carry freedom papers at all times.

Enslaved African Americans in Baltimore were used as house servants, unskilled laborers, and skilled laborers in trades such as shipbuilding. Most of those who were free were unskilled laborers. According to C. J. Weekley, "women worked as domestics, laundresses, and cooks, and men were carters, draymen, laborers, stevedores, sawyers, water men, and waiters. Only a small percentage worked in skilled occupations—barbers, blacksmiths, boot and shoe makers, gardeners, tanners, coopers, as well as the already mentioned caulkers, ship carpenters, riggers, and brickmakers." (Weekley, 26)

In 1789, 90 citizens from all across the city of Baltimore formed the Abolition Society. Comprised primarily of wealthy merchants and professional men, the Abolition Society used its collective wealth and power to fight against the institution of slavery and to protect the status of free African Americans. These sympathetic men and their families were the neighbors and clients of portrait-artist Joshua Johnston.

**Joshua Johnston**

Joshua Johnston was born a slave in Baltimore, Maryland, around 1763. His father's name was George Johnston, and his mother was an unknown African American slave.

Johnston's father purchased his son's freedom in 1764. He would not be free, however, until he completed an apprenticeship with a blacksmith or until he turned 21, whichever came first. Johnston was freed in 1782, and that same year he began his career as a portrait painter, also known as a limner.

The camera had not been invented yet, and business was good for Johnston. Baltimore was growing rapidly at this time, and he was able to make his living painting the portraits of his wealthy white neighbors, as well as their friends, and families. In fact, during his lifetime, Johnston painted more than 80 portraits of local merchants, traders, and sea captains. Of all the limners in Maryland, he was the one who produced the most portraits of children and their parents.

Johnston spent his entire life in Baltimore, where many people supported the abolition of slavery. Some of the same people also supported Johnston's work as a painter. One of his first paintings was commissioned by Mr. John Moale, a white man who recognized the legitimacy of Johnston's status as a freedman. Like John Moale, Johnston's neighbors also stood up for his rights as a free black man. His name and word of his talent were spread around Baltimore, and many local wealthy families commissioned portraits from him. As a result, Johnston had a very successful career.

At one time during his life, Joshua lived only one block away from the first museum of art in the United States: the Peale Museum in Baltimore. The museum was founded by the Peales, who were a family of painters, and some people think that they may have influenced Johnston's work because the style of his paintings was similar to theirs. Even if this is true, Johnston had no formal training as a painter, and he always described himself as "a self-taught genius."

Joshua Johnston overcame many obstacles to become the first professional African American portrait artist. Johnston was also the first portrait artist in Baltimore who worked continually from around 1795 until 1825. With confidence and perseverance he made his dream come true.

### **Lesson Development:**

1. **Motivation:** Ask students to think about their families. Have them brainstorm a list of things that are unique to the members of their families. Individual students can share their ideas with the class.
2. Tell students they will be learning about Joshua Johnston, a black portrait artist who was from Baltimore and who worked there until his death in 1825.
3. Distribute Student Resource Sheet 1a, Joshua Johnston, and Student Resource Sheet 1b, Joshua Johnston: Biography Questions. Have students read the selection and answer the accompanying questions. Discuss their responses.
4. Tell students that they will be examining the artistic style of Joshua Johnston in order to create a family portrait using his techniques.

5. Display Teacher Resource Sheet 1, *Mrs. Thomas Everett and Her Children*. Have students observe this portrait for several minutes, then participate in a class discussion using these questions:

- What do you see? *(Mrs. Everett is seated and holding a baby girl with her older daughter standing to her right. The older daughter is placing her arm on her mother's arm. There are also three boys: two are standing and one is seated. The boy in the center of the painting appears to be a toddler wearing a festive red jumpsuit.)*
- What is happening? *(They look like they are dressed formally and waiting to go somewhere special.)*
- What did you see first? *(The faces of the people are what I saw first.)*
- Describe the people and their clothing. *(The people are dressed in good clothes, their faces are fresh, and their hair is combed neatly. Mrs. Everett is wearing a fancy white hat that matches her white lacy ruffled collar. With the exception of the baby and the toddler, everyone is wearing a dark outfit with a white collar. The two daughters are wearing long dresses; the baby's dress is a sheer white.)*
- Describe the furniture. *(There is a very dark, long black couch on little wheels with brass tacks outlining the seat. The look is very formal.)*
- What else do you see? *(All the people have a pleasant or mild expression on their faces. There are no large smiles with teeth showing, and there are no frowns. Their lips look tightly closed, their eyes have heavy lids, and all are facing with a three-quarter view.)*
- Are there any props? *(There are books, a pen, strawberries, and roses in the hands of the children.)*
- What is the relationship of the people? *(It appears to be a loving, close family with the bodies in close proximity and with everyone dressed in coordinated outfits.)*
- Is anyone missing? *(Perhaps the father is missing.)*
- What does it tell us about their relationship? *(The mother is holding the wealthy family together and wants a memory created of her well-behaved, loving, successful, and educated family. She is proud of her position and family and wants others to see her accomplishments and children.)*
- Has the artist used contrast to make the people and objects stand out? *(Yes! The foreground, mid-ground, and background are all dark. Most of the clothing is dark, which emphasizes the pale faces of the people.)*
- What kind of music would be playing in this work of art? *(Classical music would be playing.)*
- What type of mood does this picture portray? *(Somber)*
- Is there a relationship between this work of art and your experiences?
- How is this like or different from your own world?
- How could you change this work of art to be more like your world?
- What would the artwork look like?
- What does the artist want you to think about in this work of art?

- Is the painting successful because it is realistic?
6. Display Student Resource Sheet 2, Build a Portrait Web. Tell students that they will be completing it using their family members. Work through the following questions with them:
    - My family includes: (fill in all your family members)
    - Will you include pets?
    - What type of clothing best describes your family?
    - How will they be posed?
    - What props can you use?
    - Will their whole bodies show?
    - Is there furniture?
    - What kind of values will be used in the background?
    - What is the mood?
  7. Next, display Student Resource Sheet 4, Sketch Your Family. Begin by sketching the furniture first, very lightly. Explain each step as you go. For example: "I'm sketching the furniture very lightly because the bodies will be in front of the furniture." Next add the family members in seated or standing positions. Remember to have the arms drawn so they can hold props or pets. Sketch the clothing and other details of each person. Add props or pets. Next color in the background and foreground, then the furniture. Color the people and their clothing.
  8. Ask students to sketch a different family grouping and explain why their pose may be different from that of their own families, e.g., a family that loves camping and hiking. Help students decide on ideas for establishing the family members, pets, clothing, pose, props, furniture, background, and mood.
  9. Let students take turns coming up to the overhead projector to draw examples of furniture (very lightly), family members in various positions, clothing, props, pets, etc. As each student draws, he or she should explain why he or she is adding the elements.
  10. Have students complete Student Resource Sheet 2, Build a Portrait Web, and then draw their family portrait on Student Resource Sheet 3, Sketch Your Family.
  11. **Assessment:** Have students complete Student Resource Sheet 4, Painting Label. They should use this as an organizer with which to write a paragraph that explains how their portrait used the techniques of Joshua Johnston. They will compare the similarities and differences in their portrait to one of Johnston's portraits.
  12. **Closure:** Ask: What is unusual about Joshua Johnston choosing to be a portrait painter in the late 1700s? What made it possible for him to follow his dream? Who supported him throughout his career? Why was he able to paint for 30 years in the

Baltimore area? Name five characteristics of a Joshua Johnston painting.

**Thoughtful Application:**

How could you become a better portrait artist? Are there careers in portrait painting today? How could you advertise yourself as an artist? What is another way you could capture someone's portrait? Are there any other careers associated with old paintings? Is there a way you can offer support to friends who are trying something new?

**Lesson Extensions:**

- Visit the Reginald F. Lewis Museum of Maryland African American History and Culture.
- Plan a visit to the Maryland Historical Society to see some of Joshua Johnston's paintings, including *Mrs. Everette and Her Children*. Also on display are Johnston's original manumission papers, as well as the newspaper ads that he placed in local newspapers.
- Visit the National Gallery of Art in Washington, D.C., which has five of Joshua Johnston's paintings. *The Westwood Children* includes the Westwood's pet dog in the portrait. See if you can find something missing in this portrait. (Hint: Look at their heads.)
- Visit the Baltimore Museum of Art, which also owns some paintings by Joshua Johnston and is the home of a group called the "Joshua Johnston Council."
- Compare Joshua Johnston's portrait paintings to contemporary works by Charles Wilson Peale, Charles Peale Polk, Rembrandt Peale, and Raphaelle Peale. Can you find similarities between their paintings and those of Johnston? Differences?
- Use the "Sketch Your Family" worksheet as a plan for a real portrait painting. Try to use the technique of dark background and illuminated faces in your portrait. Tape your label to the back of the painting so art historians will be able to identify it as your portrait.
- Use online museum and web resources for virtual field trips.
- Create student narratives of family portraits.
- Investigate the earliest known fine artwork by African American Scipio Moorehead, which was a copper engraving of Phillis (*sic*) Wheatley and later nineteenth century African American landscape painters Robert Duncanson, Edward Bannister, and portrait painter Henry Ossawa Tanner. Discuss the developing contributions of African Americans in the fine arts.

Teacher Resource Sheet 1  
***Mrs. Thomas Everett and Her Children***



*Mrs. Thomas Everett (Rebecca Myring) and Her Children*, 1818, by Joshua Johnson, Oil on Canvas.

The Maryland Historical Society, Baltimore, Maryland.

## Joshua Johnston

Joshua Johnston was born a slave in Baltimore, Maryland, around 1763. His father's name was George Johnston, and his mother was an unknown African American slave. Joshua's father purchased his son's freedom in 1764. He would not be free, however, until he completed an apprenticeship with a blacksmith or until he turned 21, whichever one came first. Joshua was freed in 1782, and that same year he began his career as a portrait painter, also known as a limner.

The camera had not been invented yet, and business was good for Joshua. Baltimore was growing rapidly at this time, and he was able to make his living painting the portraits of his wealthy white neighbors, as well as their friends and families. In fact, during his lifetime, Joshua painted more than 80 portraits of local merchants, traders, and sea captains. Of all the limners in Maryland, he was the one who produced the most portraits of children and their parents.

Joshua spent his entire life in Baltimore, where many people supported the abolition of slavery. Some of the same people also supported Joshua's work as a painter. One of his first paintings was commissioned by Mr. John Moale, a white man who recognized the legitimacy of Joshua's status as a freedman. Like John Moale, Joshua's neighbors also stood up for his rights as a free black man. Joshua's name and word of his talent were spread around Baltimore, and many local wealthy families commissioned paintings from him.

At one time during his life, Joshua lived only one block away from the first museum of art in the United States: the Peale Museum in Baltimore. The museum was founded by the Peales, who were a family of painters, and some people think that they may have influenced Joshua because the style of his paintings was similar to theirs. Even if this is true, Joshua had no formal training as a painter, and he always described himself as "a self-taught genius."

Joshua Johnston had a very successful career as a painter, and he overcame many obstacles to become the first professional African American portrait artist. He was also the first portrait artist in Baltimore to work continually from around 1795 until 1825. With confidence and perseverance Joshua was able to make his dream come true.

### Joshua Johnston: Biography Questions

1. List at least 3 of Joshua Johnston's struggles and 3 of his accomplishments.

Struggles	Accomplishments

2. Why is Joshua Johnston's work important?



**Portrait**

My family includes

Type of clothing

What is the story?

Background colors



What is mood?

What Pose?

Furniture

Foreground Colors

Props

Pets



## Sketch Your Family





## Painting Label

Title:

By:

Date:

Medium:

Names of people in your portrait:

What is the relationship of the people?

What is happening in your portrait?

What props did you use?

What is the mood of your portrait?

What do the props tell us about your people?

How is this portrait like a Joshua Johnston portrait?

How is this portrait different from a Joshua Johnston portrait?

## LESSON #11

**Museum Connection:** Art and Intellect

**Lesson Title:** Stories in Fabric: Quilting in the African American Community

**Purpose:** The purpose of this lesson is to introduce the art of telling stories through quilts by examining the work of Harriet Powers. Students will learn about the quilting technique known as appliqué and why Harriet Powers chose quilting as a way to express her thoughts and feelings.

**Grade Level/Content Area:** Intermediate Elementary, Art

**Time Frame:** 3-5 class periods

### Visual Art Essential Learner Outcomes

#### Outcome II- Historical, Cultural, and Social Context

The student will demonstrate understanding of the visual arts as a basic aspect of history and human experience.

**Expectation A-** The student will determine ways in which works of art express ideas about one's self, other people, places, and events.

**Indicators of Learning- 2 Creative Expression:** Inspired by selected art works from different times and places, the student will create images and forms that express ideas about one's self, other people, places, and events.

#### Objectives:

- Students will describe how artist Harriet Powers used quilts to tell stories.
- Students will create a quilt block that tells a story about themselves.

#### Visual Art Standards

2.2.a. (Grade 4) Identify technologies, processes, and materials from different times and places used to create visual art.

2.2.b (Grade 5) Describe the origins of selected forms of expression and stylistic innovations used in the visual arts.

3.1.a. (Grade 4) Experiment in media, processes, and techniques to express thoughts and feelings that have personal meaning.

3.1.b. (Grade 5) Manipulate art media, materials, and tools safely.

4.1.c. (Grade 5) Use criteria recognized in exemplary models to support responses to personal artworks and the artworks of others.

## Reading State Standards

1.4.h. (Grade 4) Connect the text to prior knowledge or personal experience.

2.2.b. (Grade 4) Use graphic aids: photographs, drawings, sketches.

## Vocabulary

**Appliqué** – A quilting method in which cloth cutouts are sewn or fastened to a larger piece of material

**Muslin** – An undyed woven cotton fabric frequently used as the underlayer of a quilt.

**Quilt** – (n.) A bed coverlet of two or more layers of cloth filled with padding (such as down or batting) held in place by ties or stitched designs

**Quilt** – (v.) To stitch in patterns through the three layers that make up a quilt.

**Quilting bee** – A gathering of people for the specific purpose of producing or sewing a quilt

**Story quilts** – These quilts incorporate symbols and figures to tell a story

**Utilitarian** – An item that is created primarily for everyday use rather than for beauty

## Materials:

### For the teacher:

Teacher Resource Sheet 1 “They Sold Aunt Nettie Down South” Quilt by Barbara Pietila

Teacher Resource Sheet 2, “Bible Quilt, 1886” by Harriet Powers

### For the student:

Student Resource Sheet 1 Quilting and Harriet Powers

Student Resource Sheet 2 My Story in Fabric

Student Resource Sheet 3 Story Quilt Block

colored pencils

## Resources

### Publications

Dobard, Raymond G. "Signs and Symbols." *Footsteps*. Jan./Feb. 2003: 27-31.

Flournoy, Valerie. *The Patchwork Quilt*. New York: Dial Books, 1985.

Freeman, Roland L. *A Communion of the Spirits: African American Quilters, Preservers, and Their Stories*. Nashville: Rutledge Hill Press, 1996.

Freeman, Roland. *Southern Roads/City Pavements: Photographs of Black Americans*. New York International Center of Photography, 1981.

Fry, Gladys-Marie. *Stitched From the Soul: Slave Quilts from the Antebellum South*. New York: Dutton Studio Books, 1990.

Kordak, Mary. "The Quiet Legacy." *Footsteps*. May/June 2003: 6-10.

Lyons, Mary. *Stitching Stars, The Story Quilts of Harriet Powers*. New York: Aladdin Paperbacks, 1993.

Ringgold, Faith, Linda Freeman, and Nancy Roucher. *Talking to Faith Ringgold*. New York: Crown Publishers, Inc., 1996.

Ringgold, Faith. *Tar Beach*. New York: Crown Publishers, Inc., 1991.

Sanders, Nancy. *A Kid's Guide to African American History*. Chicago: Chicago Review Press, 2000.

### **Web sites**

African American Quilters of Baltimore. <http://www.aaqb.org>

Brenneman, Judy Anne Johnson. "Quilts and Quilters ~ Yesterday and Today." *Women Folk*. <http://www.womenfolk.com>

National Museum of American History, Smithsonian Institution. "Pictorial Quilts. 2003." 1 June 2003 <<http://www.americanhistory.si.edu/collections/quilts/pictoria.htm>>

QuiltEthnic.com. African-American Quilting: Historical  
[.http://www.quiltethnic.com/historical.html](http://www.quiltethnic.com/historical.html)

### **Teacher Background:**

Quilting is the process of sewing together in continuous stitches (or tying with yarn knots) three layers of material-- a patterned top, an inner batting, and a backing often made of muslin—to create a bed covering known as a quilt.

In Colonial America, quilting and other needlework provided some of life's necessities. Responsibility for the spinning, weaving, and sewing of fabric into quilts and clothing fell to the women. Quilts provided warmth and were used by the slaves and free African Americans who made them. They were used on beds, floors, wagon seats, and any place extra warmth was needed. Enslaved women who worked the fields tied their babies to fence posts in old quilts to keep them safe while they worked. Special quilts called healing quilts were used to cover the sick and nurture them back to health. Quilts were used during religious ceremonies such as baptisms and burials. By adding sun patterns, crosses, and coffin shapes to a quilt, a memorial could be created for someone who had died.

Quilting was one of the few ways African Americans could record their past history and present life. Fabric scraps were cut into shapes and pieced together to preserve memories of their African heritage. The color choices, stitching patterns, and even tears recorded their desperate situation. An old scrap from someone's jacket could tell a story about that person by sparking a memory.

"These textiles clearly demonstrate the influence of the African American experience in America and throughout the Diaspora. They also remind us that the human mind, spirit, and talent can transcend the cruelest form of human

degradation – slavery. Although slavery denied these women their physical freedom, it did not diminish their creative talent and artistic genius." (Fry 83)

Quilting met another need: the need to socialize. Quilting parties moved among the slave cabins on a rotating basis. The women helped each other finish quilts. Men, women, and children took part in the quilting parties, for which permission from the master was required. Children heard stories and gossip while they sat on the floor under the quilting frame threading needles for the women. The men also socialized but traditionally they did not quilt. Held at different times of the year such as Christmas or end of harvest, special quilting parties included singing, dancing, games, and even a little courtship.

"Quiltin's wuz a heap of fun. Sometimes two or three families had a quiltin' together. Folkses would quilt some un' den dey passed 'round de toddy. Some would be cookin' while de others wuz a quiltin' an' den when supper wuz ready dey all stopped to eat. Dem colla'd greens wi'd cornpone an' plenty of ginger cakes an' fruit puffs an' big old pots of coffee wuz mighty fine eatin' to us den." (Fry 77)

Today, in Maryland, African American quilters continue the tradition, meeting to quilt together and socialize as their ancestors did. The African American Quilters of Baltimore host a Web site where their history reads:

The African American Quilters of Baltimore was founded in 1989 by three African American quilters seeking the community of other African American quilters. Their primary goal was to offer support and information for African American quilters in an environment of acceptance and welcome. Since that time, we have grown steadily and now include quilters of all skill levels, from beginners to professionals.

In addition, our members participate in projects in schools and libraries in keeping with our "Each One, Teach One" philosophy. Our biannual quilt show has become a popular event that also serves to enlighten the public as to the diversity of African American quilters and to express our pride in our work and our traditions. [www.aaqb.org](http://www.aaqb.org)

### **The Quilting Tradition**

In 19<sup>th</sup>-century America, many women engaged in some form of needlework. African American women sewed and quilted out of necessity to keep their families clothed and warm. Enslaved women and girls spent hours sewing and mending clothing and making quilts for the members of the master's household under the watchful eyes of the mistress of the plantation. They returned home at night and made quilts for their families, using worn clothes, sacks, old quilts, raw cotton, newspapers, and scraps from the mistress. Many enslaved people were issued a blanket every three years and slept on a dirt floor or a plank bed. The warm quilts offered some relief from these harsh conditions. Quilts had to be sturdy to endure years of hard use.

At night when they had returned home, enslaved women might gather to work on a quilt; these get-togethers were called quilting bees. A quilt would be stretched over a large frame and the women stitched and talked the night away. This was one of the few times African Americans were allowed to gather together for pleasure. Quilting was also a way for them to connect and express some of their talents. Slave quilts from this period were not recognized as works of art, and, indeed, few have survived for us to admire and value.

One quilting technique used by southern, enslaved women was appliqué: Small pieces of fabric were cut into shapes or designs and sewn to a larger piece of fabric. This technique is common in Benin, a West African country that was the source of many slaves. It is interesting to note that in Benin, men (not women) are the experts in appliqué. The subject matter may be animals, shapes, people, and other things in their environment. The products ranged from clothing to flags. Stories and traditions from Benin are evident in the quilts created by an enslaved woman named Harriet Powers.

### **Harriet Powers**

Harriet Powers was born into slavery in 1837 in Georgia and raised on a plantation in Georgia. She was never taught to read or write but learned about the Bible during church services and from stories passed down orally. She probably learned how to sew from her mother or the planter's wife and most likely earned extra money as a seamstress throughout her life. She married Armstead Powers with whom she had nine children. The quilts that Harriet made while raising her family on a small farm, were utilitarian--everyone needed to keep warm on cold winter nights.

Later in life Powers focused on artistic expression in her quilts. She was 49 years old when she expressed her spiritual life in her first story quilt. A deeply religious person, she wanted to record stories from the Bible that would tell her spiritual journey. Her second story quilt included stories she had heard growing up as an enslaved child. Nature, shooting stars, meteors, snow, and eclipses were common subjects.

"How did Harriet learn to make these figures? She was an African American with African ancestors. She might have seen her mother, an aunt, or a grandfather making similar designs in the slave cabins when she was growing up. It's possible that she knew someone who had been born in Africa, then captured and brought directly to Georgia as a slave." (Lyons 33)

In 1886 Harriet entered her precious Bible Quilt in the Athens, Georgia, Cotton Fair--a fair similar to our present-day county fairs held in Maryland during the summer months. In the exhibition tent, amidst jars of preserves and pickles and other needlework, local art teacher Jennie Smith saw Harriet's story quilt. Impressed by the quilt's color and beauty, she offered to buy the quilt on the spot, but Harriet couldn't bear to part with her creation. Four years later, when Harriet needed money, she sold the beautiful quilt to Jennie for five dollars.

In 1895 Jennie entered the prized quilt in The Cotton States International Exposition in Atlanta. It was here in the "Negro" Building, constructed for ten thousand dollars raised by the African American community," (Fry 86) that the world was introduced to the artistic genius of Harriet Powers. Today, the Bible Quilt made by Harriet Powers is in the collection of the Smithsonian Institution's National Museum of American History.

### Lesson Development

1. **Motivation:** Display Teacher Resource Sheet 1, "They Sold Aunt Nettie Down South" Quilt. Tell students that this is a quilt by Baltimore artist Barbara Pietila.

Ask students: What story do you see in the design of this quilt?

2. Explain to students that they will be examining the life and work of another famous quilter, Harriet Powers. Display Teacher Resource Sheet 2, Bible Quilt. Read aloud or have students read Student Resource Sheet 1, Quilting and Harriet Powers.

Ask students to ponder the thoughts of Harriet Powers as she:

- Reminisced about Bible stories from her childhood
- Chose feelings to express from her spiritual life
- Searched and scrounged for fabric
- Worked out the composition and style of each block, figure, and shape
- Cut out hundreds of small pieces
- Stitched the quilt top with thousands of stitches
- Sandwiched the quilt top, batting, and quilt backing
- Quilted the Bible Quilt together with thousands of stitches
- Sold this adored work of art for five dollars

Tell students that creating a quilt was a labor of love for Harriet Powers. Being a religious person, Harriet used Bible stories as the theme for one of her quilts. Ask: "If you could not read or write but wanted to tell a story about yourself, what would you choose to illustrate in fabric?"

3. Display Teacher Resource Sheets 1 & 2 again. Lead a discussion that allows students to share their interpretation of the quilts. Then, discuss the characteristics of Harriet Powers' quilts, and her interpretation of them. Be sure to touch on the broken vertical strips, simple shapes, contrasting colors, and use of patterned fabric, symbols, and subject matter.
4. Distribute Student Resource Sheet 2, My Story In Fabric. Students should use this worksheet to brainstorm the elements in their lives that they would want to include in their personal story quilt. Teachers should model this activity. A possible example: "In the Accomplishments block you could draw a graduation cap." Complete a sample drawing for the students.
5. Using colored pencils, students should draw their own ideas and feelings in each block. Students can take turns telling the class how they expressed their ideas in

some of the blocks. They may use their own ideas to fill in the blocks if the supplied ones do not apply.

6. Students should take their ideas from Student Resource Sheet 2, My Story in Fabric, and design a quilt block on Student Resource Sheet 3, Story Quilt Block. The finished drawing should capture a memory or tell about a meaningful event or feelings.
7. **Assessment:** Students should create a display card that explains their quilt block. They should include answers to the following questions:
  - What events, beliefs, aspirations, or people did you capture in your story quilt block and what did you preserve?
  - What does your quilt block show the world about you?
  - How is your work similar to that of Harriet Powers?
8. **Closure:** Have a class discussion about the following: How did Harriet Powers, a woman who could neither read nor write, record history? Why was it important to her? What does her artwork tell us of her spirit and talent?

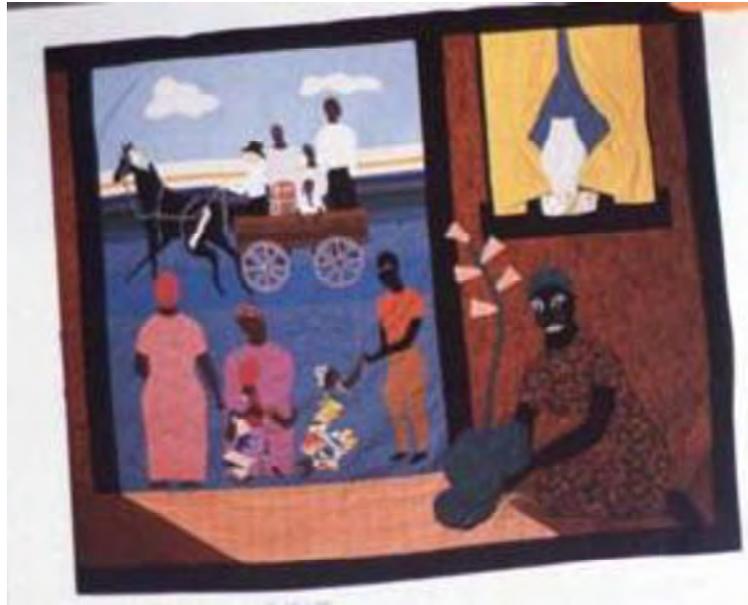
### Thoughtful Application

Have you ever created some type of art that captured a memory? What was the memory and what did you make? (Photo, painting, drawing, sculpture, banner, jewelry, scrapbook, collage, etc.) Could you create a work of art to honor someone who has done something great and not been recognized? What would it be? Where could you display it for many people to see?

### Lesson Extensions

- Visit the Reginald F. Lewis Museum of Maryland African American History and Culture.
- Read the book, *Stitching Stars: The Story Quilts of Harriet Powers*. Find out how a young white artist named Jennie Smith preserved the legacy of Harriet Powers' Bible Quilt, which eventually was given to the people of the United States.
- Read about Faith Ringgold and her story quilts in *Talking to Faith Ringgold*, or watch her videos, "The Last Story Quilt" and "Faith Ringgold Paints Crown Heights."
- Read *The Patchwork Quilt* by Valerie Flournoy. Discuss the importance of the fabrics in the quilt and the finished quilt in the story.
- Go to the Smithsonian Institution's National Museum of American History in Washington, D.C., to see Harriet Powers's Bible Quilt.
- Create a real story quilt block on muslin. Use the lesson, Creating a Story in Fabric.

**They Sold Aunt Nettie Down South**  
by Barbara Pietila



© Barbara Pietila, Baltimore, MD

Teacher Resource Sheet 2

**Bible Quilt, 1886  
by Harriet Powers**

For resource,  
Open hyperlink(s) below

National Museum of American History, Kenneth E. Behring Center  
Treasures of American History online exhibition

[http://americanhistory.si.edu/collections/search/object/nmah\\_556462](http://americanhistory.si.edu/collections/search/object/nmah_556462)

## Quilting and Harriet Powers

In 19<sup>th</sup>-century America, many women engaged in some form of needlework. African American women sewed and quilted out of necessity to keep their families clothed and warm. Enslaved women and girls spent hours sewing and mending clothing and making quilts for the members of the master's household under the watchful eyes of the mistress of the plantation. They returned home at night and made quilts for their families, using worn clothes, sacks, old quilts, raw cotton, newspapers, and scraps from the mistress. Many enslaved people were issued a blanket every three years and slept on a dirt floor or a plank bed. The warm quilts offered some relief from these harsh conditions. Quilts had to be sturdy to endure years of hard use.

At night when they had returned home, enslaved women might gather to work on a quilt; these get-togethers were called quilting bees. A quilt would be stretched over a large frame and the women stitched and talked the night away. This was one of the few times African Americans were allowed to gather together for pleasure. Quilting was also a way for them to connect and express some of their talents. Slave quilts from this period were not recognized as works of art, and, indeed, few have survived for us to admire and value.

One quilting technique used by southern, enslaved women was appliqué: small pieces of fabric were cut into shapes or designs and sewn to a larger piece of fabric. This technique is common in Benin, a West African country that was the source of many slaves. It is interesting to note that in Benin, men (not women) are the experts in appliqué. The subject matter may be animals, shapes, people, and other things in their environment. The products ranged from clothing to flags. Stories and traditions from Benin are evident in the quilts created by an enslaved woman named Harriet Powers.

### Harriet Powers

Harriet Powers was born into slavery in 1837 and raised on a plantation in Georgia. She was never taught to read or write but learned about the Bible during church services and from stories passed down orally. She probably learned how to sew from her mother or the planter's wife and most likely earned extra money as a seamstress throughout her life. She married Armstead Powers with whom she had nine children. The quilts that Harriet made while raising her family on a small farm, were utilitarian-- everyone needed to keep warm on cold winter nights.

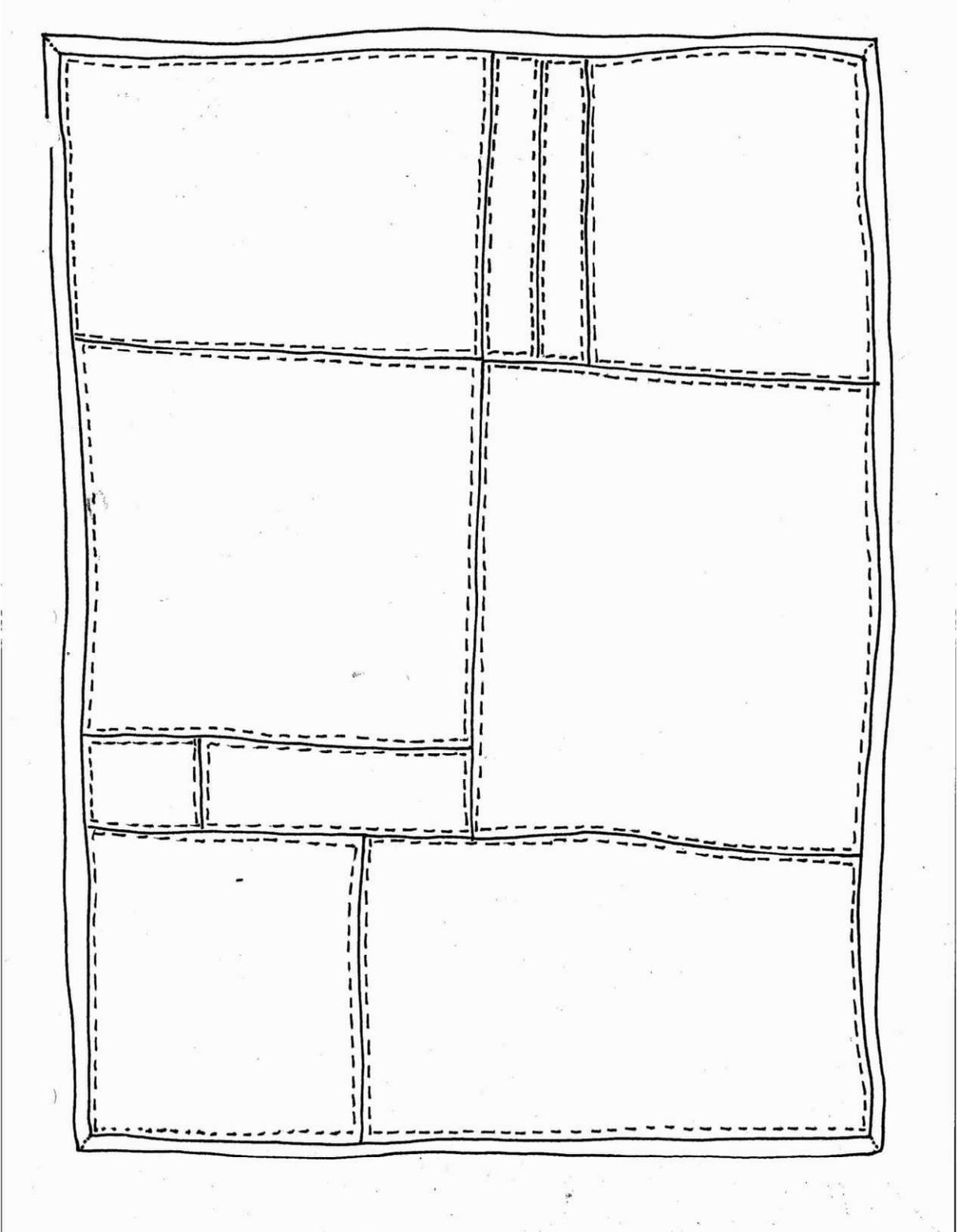
Later in life Powers focused on artistic expression in her quilts. She was 49 years old when she expressed her spiritual life in her first story quilt. A deeply religious person, she wanted to record stories from the Bible that would tell her spiritual journey. Her second story quilt included stories she had heard growing up as an enslaved child. Nature, shooting stars, meteors, snow, and eclipses were common subjects.

"How did Harriet learn to make these figures? She was an African American with African ancestors. She might have seen her mother, an aunt, or a grandfather making similar designs in the slave cabins when she was growing up. It's possible that she knew someone who had been born in Africa, then captured and brought directly to Georgia as a slave." (Lyons 33)

In 1886 Harriet entered her precious Bible Quilt in the Athens, Georgia, Cotton Fair--a fair similar to the present-day county fairs held in Maryland during the summer months. In the exhibition tent, amidst jars of preserves and pickles and other needlework, local art teacher Jennie Smith saw Harriet's story quilt. Impressed by the quilt's color and beauty, she offered to buy the quilt on the spot, but Harriet couldn't bear to part with her creation. Four years later, Harriet and Armstead fell on hard times and they sold the beautiful quilt to Jennie for five dollars.

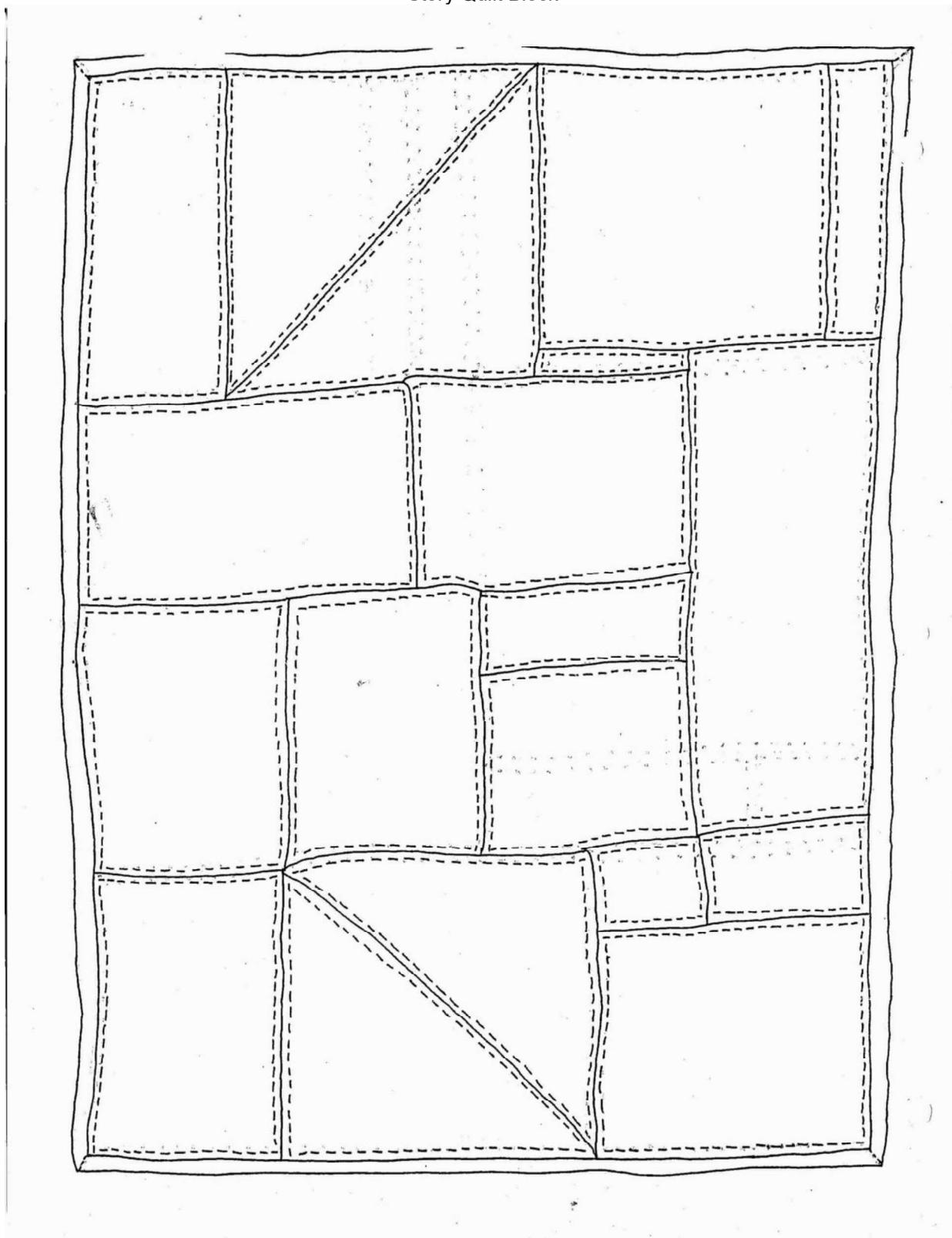
In 1895 Jennie entered the prized quilt in The Cotton States International Exposition in Atlanta. It was here in the "Negro" Building, constructed for ten thousand dollars raised by the African American community," (Fry 86) that the world was introduced to the artistic genius of Harriet Powers.

Student Resource Sheet 2  
**My Story on Fabric**





Student Resource Sheet 3  
Story Quilt Block



## LESSON 16

**Museum Connection:** Labor and the Black Experience

**Lesson Title:** Harriet Tubman: A Journey to Freedom

**Grade Level and Content Area:** Elementary, Social Studies

**Time Frame:** 2 class periods

**Purpose:** In this lesson students will examine how the geographic characteristics of the regions where Harriet Tubman lived influenced her life. Working independently, students will use a map and photographs in order to create a book that describes Tubman's journey to freedom. They will also make a poster that explains how geographic characteristics influenced her life.

### **Correlation to Social Studies Standards:**

USH 2.3.5.5 Examine the gradual institutionalization of slavery into America, including various responses to slavery, and how slavery shaped the lives of colonists and Africans in the Americas

GEO 4.1.5.3 Identify and locate physical and human characteristics of places and explain how those characteristics have affected people living there

GEO 4.3.5.3 Describe causes and consequences of migration to and within Maryland and the United States

### **Social Studies:**

3.A.1 (Grades 4 and 5)

### **Maryland College and Career Ready Standards**

Locate places and describe the human and physical characteristics of those places using geographic tools

3.C.1.b (Grade 4)

Identify reasons for the movement of people to, from and within Maryland

5.A.1.c (Grade 4)

Describe the establishment of slavery and how it shaped life in Maryland

5.B.2.c (Grade 5)

Describe the different roles and viewpoints of individuals and groups, such as: women, men, free and enslaved Africans, and Native Americans during the Revolutionary period

6.F.1 (Grades 4 and 5)

Interpret information from primary and secondary sources

**Objective:**

Students will identify the geographic characteristics (both physical and human) of the regions in which Harriet Tubman lived and how those characteristics affected her life.

**Vocabulary and Concepts:**

**Abolitionist** – An abolitionist advocated or participating in the movement to end slavery.

**Geographic characteristics** – Divided into physical characteristics and human characteristics, geographic characteristics distinguish one place from another. Physical and human characteristics are explained in the Teacher Background.

**Overseer** – A slave owner would hire an overseer to tend to the daily control of the slaves.

**Station** – A “safe house” or stopping point along the Underground Railroad was called a station.

**Underground Railroad** – In the years before the Civil War, many slaves used the Underground Railroad—a secret network of “safe houses” and trails—in order to escape to freedom.

**Materials****For the teacher:**

Teacher Resource Sheet 1 – Maryland Map  
Teacher Resource Sheet 2 – Geographic Characteristics  
Wall map that shows Maryland and surrounding states

**For the student:**

Student Resource Sheet 1 – Harriet Tubman: A Journey to Freedom Photographs  
Student Resource Sheet 2 a, b, c, d– Harriet Tubman: A Journey to Freedom  
Student Resource Sheet 3 – Harriet Tubman: A Journey to Freedom Assessment

**Resources****Books:**

Bentley, Judith. *Harriet Tubman*. New York: Franklin Watts, 1990

Chapelle, Suzanne E. and Glenn O. Phillips. *African American Leaders of Maryland, A Portrait Gallery*. Baltimore: Maryland Historical Society, 2004.

Christian, Charles M. *Black Saga: The African American Experience*. New York: Houghton Mifflin, 1995.

Clinton, Catherine. *Harriet Tubman: The Road to Freedom*. New York: Little, Brown and Company, 2004.

Fields, Barbara Jeanne. *From Slavery to Freedom on the Middle Ground*. New Haven: Yale University Press, 1986.

Humez, Jean. *Harriet Tubman: The Life and the Life Stories*. Madison: University of Wisconsin Press, 2003.

Koestler-Grack, Rachel A. *The Story of Harriet Tubman*. Philadelphia: Chelsea Club House, 2004.

Larson, Kate Clifford. *Bound for the Promised Land: Harriet Tubman, Portrait of an American Hero*. New York: Ballantine Books, 2004.

Petry, Ann. *Harriet Tubman: Conductor on the Underground Railroad*. New York: HarperCollins Publishers, 1955. Reprint, New York: HarperTrophy, 1996.

Schroeder, Alan. *Minty: A Story of Young Harriet Tubman*. New York: Dial Books, 1996.

Sterling, Dorothy. *Freedom Train: The Story of Harriet Tubman*. Garden City, New York: Doubleday & Company, Inc., 1954. Reprint, New York: Scholastic Inc., 1987.

**Note to Teacher:** Petry, Schroeder, and Sterling's accounts are partially fictionalized. Bentley's book is better and more closely factual. Koestler-Grack's book is the most up-to-date children's book about Tubman and uses the latest research findings and places Tubman's life within the context of slavery: how it functioned, the abolition movement, the Underground Railroad, the Fugitive Slave Act, the Civil War, and Reconstruction. It is written for 4th through 8th graders.

**Web sites:**

*Scenes in the Life of Harriet Tubman* by Sarah Bradford

<http://docsouth.unc.edu/neh/bradford/bradford.html>

This is the first book-length biography of Harriet Tubman. Published in 1869, it covers Tubman's life through the Civil War and was written in order to help Tubman pay her mortgage and support her large household of dependents. Bradford wrote this biography in less than three months, and in her haste she made many mistakes recording Tubman's story. Nevertheless, it is a good primary published source for the first half of Tubman's remarkable life.

*Harriet: The Moses of Her People* by Sarah Bradford

<http://docsouth.unc.edu/neh/bradford/bradford.html>

Originally published in 1886, this book is the second biography about Harriet Tubman written by Sarah Bradford. It contains many of the same stories revealed in the first biography, *Scenes in the Life of Harriet Tubman*, but some of them have been significantly altered or altogether removed from the text. This book is also more overtly

racist and uses derogatory terms when referring to African Americans. Bradford quotes Tubman with a “thicker” plantation dialect than in the original edition of the biography.

Both of these books, among others, can be viewed and downloaded for free online at the University of North Carolina’s “Documenting the American South” Web site: <http://docsouth.unc.edu/>. This site has hundreds of slave narratives, fugitive slave narratives, and other examples of African-American literature from the 18th and 19th centuries.

Harriet Tubman Biography

[www.harriettubmanbiography.com](http://www.harriettubmanbiography.com)

This site is filled with the latest research, photographs, a brief narrative, a timeline, and information about Tubman’s work along the Underground Railroad among other activities.

The Life of Harriet Tubman

<http://www.graceproducts.com/tubman/life.html>

Harriet Tubman, The Library of Congress

<http://www.americaslibrary.gov/cgi-bin/page.cgi/aa/tubman>

### **Teacher Background:**

Harriet Tubman was born a slave in Dorchester County on the Eastern Shore of Maryland around 1822. Her real name was Araminta Ross, and she was the fifth of nine children of slaves Harriet and Ben Ross. Although she used her mother’s name, Harriet, when she got older, as a child she was simply called “Minty.”

When Harriet was young, her master (Edward Brodess) often hired her out to other plantation owners, who were cruel and who forced her to live under very harsh conditions. As a young teen, Harriet once refused to help an overseer punish a fellow slave, and the overseer seriously injured her by hitting Harriet in the head with a heavy object. As a result, Harriet suffered from headaches, seizures, and sleeping spells for the rest of her life. In 1844, 22-year old Harriet married John Tubman, a free African American. Five years later, she escaped because she was afraid that she would be sold South. Since her husband John was already free, however, he did not want to follow her North.

On her path to freedom, a white neighbor helped Harriet to the first “safe” house, a place where abolitionists would protect her. After receiving assistance from many black and white abolitionists, she settled in Philadelphia, Pennsylvania, where she met William Still, Philadelphia’s most famous African American “Stationmaster” on the Underground Railroad. With help from Still and other members of the Philadelphia Anti-Slavery Society, Harriet learned how the Underground Railroad operated. Having operated successfully for decades, the Underground Railroad included in its network both African American and white agents throughout Maryland, Delaware, Pennsylvania, New Jersey and New York.

In 1851, Harriet began relocating members of her family to St. Catharines, Ontario, Canada. In order to finance her activities as a conductor on the Underground Railroad, she worked as a cook and domestic worker in private homes and hotels in Philadelphia. Harriet returned to Maryland approximately thirteen times to rescue sixty or seventy friends and members of her family. She also passed along valuable information about the Underground Railroad to many more family and friends on the Eastern Shore of Maryland so that they could find their way to freedom on their own.

Family and community—for whom she frequently risked her life—remained the focal point of Harriet’s long life. Three of Harriet’s sisters, Linah, Soph, and Mariah Ritty, had been sold into the Deep South before she ran away, but she successfully rescued her four brothers, Robert, Ben, Henry, and Moses. Her remaining sister, Rachel, died before Harriet could rescue her. Harriet herself would be called Moses for her remarkable efforts to save her family and friends from slavery.

During the Civil War, Harriet served in the Union Army in South Carolina, Georgia, and Florida as a soldier, spy, and nurse. She also served as a nurse at Fortress Monroe, Virginia, at the end of the war. After the war she returned to her home in Auburn, New York, where she helped settle her parents and other family and friends. There she also married veteran Nelson Davis, and together they operated a brickmaking business and a small farm. Later she purchased an adjoining property and opened a convalescent home for aged and sick African Americans. These buildings still stand in Auburn.

Harriet Tubman died in 1913 and was buried with military honors in Fort Hill Cemetery in Auburn, New York. Since her death, she has received many posthumous honors, including the naming of the World War II Liberty ship *Harriet Tubman*.

## **Geography**

Students must understand the meaning of “geographic characteristics”—distinctive characteristics that distinguish one place from another—in order to complete the activities in this lesson. This lesson contains information about the geographic characteristics of places in Maryland that slaves might have used to help them in their flight to freedom. Geographic characteristics are divided into two categories: physical characteristics and human characteristics.

*Physical characteristics* describe the natural environment of the place. They include:

- physical features – land forms and bodies of waters
- weather and climate – the short-term conditions of the atmosphere determined by variables such as temperature, wind, moisture, and pressure
- climate – the average temperature and rainfall for a place over hundreds of years
- soil – the thin layer of material on the earth’s surface; sand, silt, and clay are the basic types
- minerals – naturally occurring, non-living solids with a characteristic crystal, structure, and chemical makeup

- vegetation – four types: forest, grassland, tundra, and desert. Climate affects the vegetation that grows in a place.
- animal life – all the large and small animals that live in a place

*Human characteristics* describe the people of the place (past and present) and their languages, religions, economic activities, political systems, population distribution, and modifications of the environment. Human characteristics include:

- human-made features – modifications people have made to land (e.g., buildings, bridges, tunnels, railroad tracks, dams, monuments, piers, cultivated land)
- language – a way of communication with words, symbols, signs, or gestures that are used and understood by a group of people
- religion – a set of beliefs and practices relating to a god or gods and generally agreed upon by a number of people
- political system – structures of power, authority, and government
- economic activities – how people make a living in a place
- population distribution – the pattern of the number of people who live in a place

### **Lesson Development:**

1. **Motivation:** Display Teacher Resource Sheet 1, Maryland Map. Tell students that Harriet Tubman was born enslaved on the Eastern Shore of Maryland in 1822 and later escaped to freedom. Have students use the map to:
  - describe the relative location of the Eastern Shore (*in Maryland, east of the Chesapeake Bay, between the Chesapeake Bay and Delaware, etc.*)
  - name the states that border Maryland (*Pennsylvania, Delaware, West Virginia, Virginia*) *Note to teacher: You may need to show students a wall map so that they can identify Virginia since it is not labeled on Resource Sheet 1.*
  - find the Choptank River, near the Brodess where Harriet was raised, and describe the river's location (the Choptank River is between Delaware and the Chesapeake Bay on the Eastern Shore of Maryland). The Big Black Water River is also near where Harriet was born and raised, and it is now a National Wildlife Refuge.
2. Tell students that they will use pictures and text boxes of information to learn about Harriet Tubman, who lived in Maryland in the 1800s. Ask students what they know about her.
3. Tell students that the geographic characteristics of a place affect the people who live there. On the board write "Geographic Characteristics" and under this the words "physical characteristics" and "human characteristics." Review these concepts with the students. Next, display Teacher Resource Sheet 2, "Geographic Characteristics."
4. Tell students to look at each photograph and decide in which category each one fits. (*Top photo shows mostly physical characteristics. The bottom photo shows mostly*

*human characteristics.*) Tell students that these two photographs were taken in places where Harriet Tubman lived.

5. Next, have students look at the photographs and identify specific geographic characteristics in each one. (*Top photograph - physical characteristics: physical feature - coastal plain; weather & climate - cloudy; soil - sandy; vegetation - crops; animal life - geese; human characteristics: human-made feature - cultivated land. Bottom photograph - physical characteristic: vegetation - tree, grass, bushes, flowers; human characteristics: human-made features - grave markers, political system - flags; religion - cemetery; language - English*) Explain to students that each photograph contains both kinds of geographic characteristics, but one shows more physical characteristics and the other shows more human characteristics.
6. Tell students that the top photograph was taken on the Eastern Shore and shows fields near where Harriet Tubman was raised. The bottom picture shows her gravesite in Auburn, New York.
7. Tell students they will be making a book about Harriet Tubman that shows how geographic characteristics influenced her life and her journey from slavery to freedom.
8. Give each student a set of Student Resource Sheet 1, "Harriet Tubman: A Journey to Freedom Photographs," to cut out.
9. Next, tell students to sort all the photographs into categories of either "physical" or "human" characteristics. (*physical characteristics: c - e - g - h - l - n; human characteristics: a - b - d - f - i - j - k - m - o - p*)
10. Distribute Student Resource Sheet 2 a-d, "Harriet Tubman: A Journey to Freedom." Tell students to read the information about her on each page and match it to a photograph. Students should not glue the photographs onto the *pages* until all are discussed.
11. When students have completed this task, discuss the information and photographs with them. Tell them to correct any incorrect matches and then glue the photographs onto the pages.

Answer Key for pages of the book: *Page 1: b, e; Page 2: f, g; Page 3: a, d; Page 4: c, l; Page 5: h, n; Page 6: j, p; Page 7: m, i; Page 8: k, o.*
12. **Assessment:** Have students complete the "Physical Characteristics and Human Characteristics" page of the Harriet Tubman book using information in the boxes and the photographs.

*Possible Answers:*

*Physical Characteristics*

  - *physical features: marsh, river, swamp, Atlantic Coastal Plain*
  - *weather & climate: cloudy, foggy, sunny, cold-icy*

- *soil: sandy*
- *vegetation: corn, wheat, other grains, fruit, tobacco, forest, moss*
- *animal life: muskrat, birds*

#### *Human Characteristics*

- *human-made features: building (houses, cabin, church, store, court house), signs, marker, cultivated land, pier*
- *religion: Bazzel Church, Quaker Meeting House*
- *political system: Dorchester County Court House*
- *language: English*
- *economic activities: farming, maritime industries (shipping, shipbuilding, travel), services*

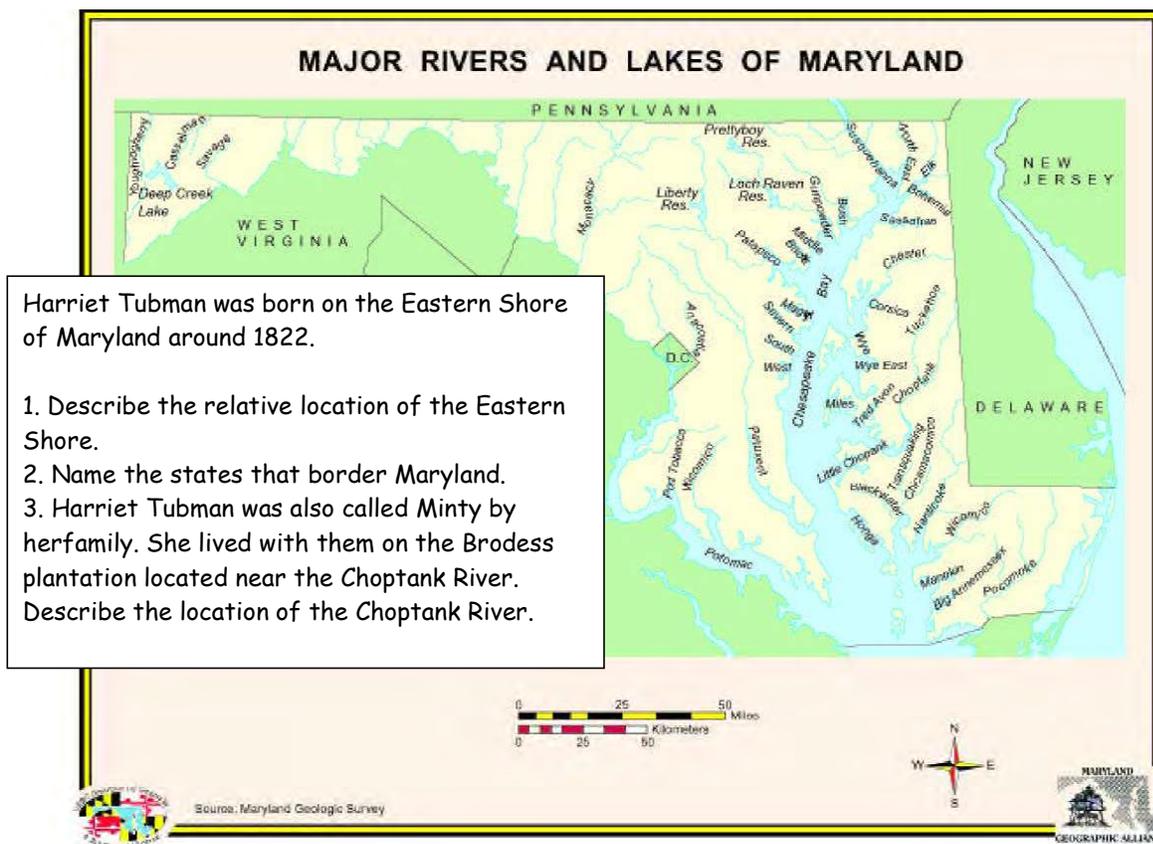
Then have students complete Student Resource Sheet 3, Harriet Tubman: A Journey to Freedom Assessment.

13. **Closure:** Tell students that Harriet Tubman is perhaps the best known conductor of the Underground Railroad. Tell students that the Harriet Tubman Museum is in Dorchester County, Maryland. Instruct them to design a poster for display in the Tubman Museum and in the Reginald F. Lewis Museum that shows the geographic characteristics that influenced Tubman's life.

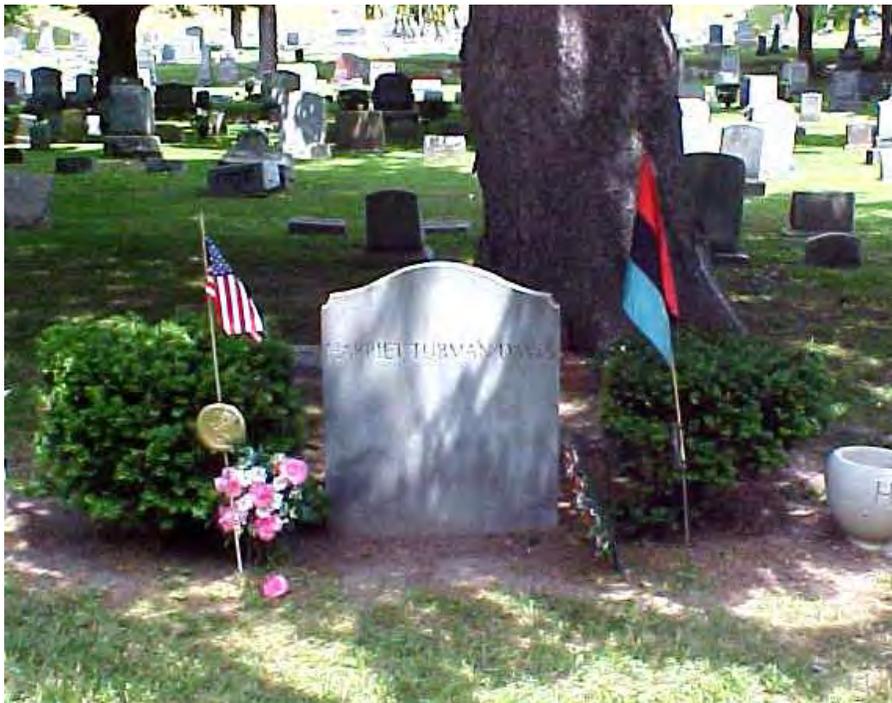
#### **Lesson Extensions:**

- Visit the Reginald F. Lewis Museum of Maryland African American History and Culture.
  - Visit the Postal Service Web site  
<https://about.usps.com/publications/pub354.pdf>  
 in order to see stamps created in Harriet Tubman's honor in order to see the stamps created in Harriet Tubman's honor.

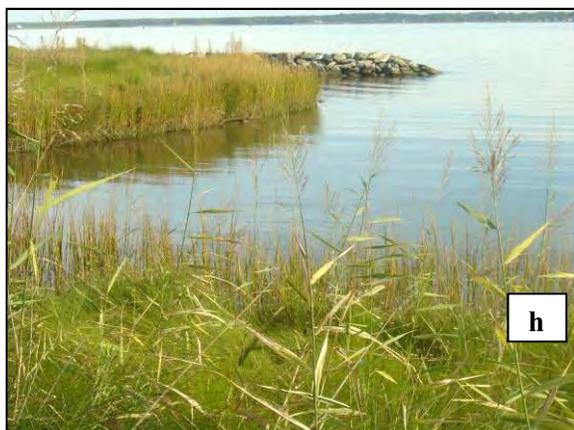
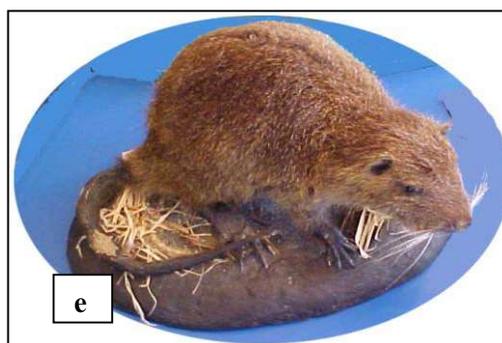
## Maryland Map



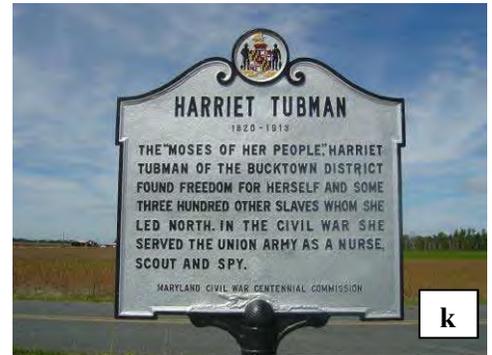
## Geographic Characteristics



# Harriet Tubman: A Journey to Freedom Photographs



# Harriet Tubman: A Journey to Freedom Photographs





Library of Congress, Prints and Photographs Division [LC-USZ62-7816]

**Harriet Tubman:  
A Journey to Freedom**

**Physical Characteristics**

physical features:

\_\_\_\_\_  
\_\_\_\_\_

weather & climate:

\_\_\_\_\_

soil: \_\_\_\_\_

vegetation: \_\_\_\_\_

animal life: \_\_\_\_\_

**Human Characteristics**

human-made features:

\_\_\_\_\_  
\_\_\_\_\_

religion: \_\_\_\_\_

political system: \_\_\_\_\_

economic activities: \_\_\_\_\_

Page 1 Textboxes

Harriet Tubman was born Araminta Ross in Maryland in 1822. Her parents were both slaves owned by different masters. Harriet's grandmother Modesty had been brought in chains to the United States from Africa. Harriet, her mother, her brothers, and sisters, were owned by Edward Brodess, and they worked on his plantation. Harriet had eight brothers and sisters. Find the photograph of the road that led to her birthplace.

When Harriet was six years old, Mr. Brodess rented her to Mr. & Mrs. Cook. One of her jobs was to watch the muskrat traps. Wading into the icy river looking for the animals made Harriet very ill. Mr. Cook sent her back to the Brodess Plantation. Find the photograph of the muskrat.

Page 2 Textboxes

On the Brodess plantation, Harriet's family lived in a small cabin that had a fireplace and a dirt floor. They had few possessions, and did not have beds to sleep on. Enslaved people were not sent to school because their owners did not want them to learn to read and write. Find the photograph of a cabin where enslaved people lived.

One of her jobs on the plantation was to pick bugs off the tobacco plants. Tobacco was called a "cash crop" because it was grown to be sold and not used by the growers. Find the photograph of a tobacco field.

Page 3 Textboxes

When the Bucktown Methodist Church [Scotts Chapel] was no longer used, the enslaved people asked to use it for their services. Before they had the church, enslaved people worshiped in their cabins, or in the churches of their masters. In 1876, Bazzel Church was later given to the African American community in Bucktown, near where Harriet had lived when she was a slave. Find the photograph of this church.

Harriet often thought of running away. When she was a teenager she refused to help catch a runaway. She was hit in the head by a heavy object thrown at the escaping enslaved person. This event may have happened at the Bucktown Village Store. Find the photograph of the store.

Page 4 Textboxes

Harriet knew that some day she would run away to find freedom. Her father taught her how to find food in the forest. He also told her that she would have to travel north to find a place where she would be free. He taught her that moss grew on the north side of trees, and he told her about the North Star. Find the photograph of the tree with moss.

She also learned to use marshes as an escape route. Traveling through water made it harder to be caught because dogs of the slave catchers would lose the scent of the escaping slave. Find the photograph that shows a marsh.

Page 5 Textboxes

When she was 22 years old, Harriet married John Tubman, a free African American. She told him of her plan to escape, but he was already free and did not want to go with her. When Harriet finally escaped she may have followed the Choptank River. Runaways often traveled late at night following the North Star. Sometimes foggy or cloudy weather made it difficult to see the North Star. Harriet knew that the water in the Choptank River flowed North, so she knew to follow it. Find the photograph that shows foggy weather.

As she traveled on her journey north, Harriet often traveled through swamps. Harriet had to be careful not to disturb birds resting and nesting in tall marsh grasses and trees for they could betray her hiding places. Find the photograph of a swamp.

Page 6 Textboxes

The Underground Railroad was not an actual railroad but a group of people and places organized to help runaways reach freedom in the North. The term “underground” was used because runaways were hidden in secret places. Find the photograph that shows a mode of transportation enslaved people could hide in as they were transported to safe places.

As part of the Missouri Compromise, slavery was made illegal in Pennsylvania. Once Harriet reached Pennsylvania she was free, so she wanted to help others do the same. She met William Still who was the secretary of the Philadelphia Anti-Slavery Society. She went to meetings with him. Find the “Welcome to Pennsylvania” sign.

Page 7 Textboxes

Thomas Garrett was a conductor on the Underground Railroad. He was a hardware merchant in Wilmington, Delaware. In his store and home he often hid runaways until it was safe for them to leave. After his death, he was carried by Black Wilmingtonians to the Quaker Cemetery. Find the photograph of his grave marker.

After finding her freedom, Harriet returned to Maryland and helped some of her relatives escape from the Dorchester County Court House, where they were being sold. Find the photograph of the Court House.

Page 8 Textboxes

When the Civil War broke out, Harriet joined the fight by becoming a spy, a scout, and a nurse for the North. Find the photograph that tells you this information.

Harriet later lived in Auburn, New York, where she took care of her parents after helping them escape. She had made about thirteen trips south and brought more than 60 people to freedom, and gave instructions to another 60 or 70 who made their way along the Underground Railroad to freedom themselves.. She died at the age of 91, surrounded by family and friends. Find the photograph of her grave site in Auburn, New York.

## Harriet Tubman: A Journey to Freedom Assessment

Based on what you have learned, choose two physical characteristics that were mentioned in the book you made and place them in these boxes.

Explain how these physical characteristics influenced Harriet Tubman's life.

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Now select two human characteristics that were mentioned in the book you made and place them in these boxes.

Explain how these human characteristics influenced Harriet Tubman's life.

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## Lesson 26

History of the Harlem Renaissance

**Museum Connection:** Art and Intellect

**Purpose:** In this lesson students will be introduced to the Harlem Renaissance. They will read about this historical period, use text features as they read, and write a brief constructed response identifying the Harlem Renaissance and the factors that contributed to its development.

**Grade Level and Content Area:** Elementary, Reading

**Time:** 1-2 class periods

### **Correlation to Social Studies Standards:**

GEO 4.1.5.3	Identify and locate physical and human characteristics of places and explain how those characteristics have affected people living there.
PNW 7.1.5.2	Describe how cultures have developed and changed.
PNW 7.2.5.2	Describe how individuals and groups have contributed to the development of cultures.
PNW 7.2.5.3	Describe the interactions, contributions, and results of the migration of various peoples and cultures.

### **Social Studies:**

3.A.1 (Grade 4)	<b>Maryland College and Career Ready Standards</b> Locate places and describe human and physical characteristics of those places using geographic tools.
3.A.1 (Grade 5)	Locate places and describe human and physical characteristics of those places using geographic tools.
2.B.2 (Grade 4)	Describe and compare cultural characteristics of various groups of people in the American experience.

### **Correlation to Reading and English Language Arts Standards:**

2.A.1 (Grade 4)	Develop comprehension skills by reading a variety of self-selected and assigned print and electronic information texts.
2.A.2 (Grade 4)	Identify and use text features to facilitate understanding of informational texts.

2.A.4 (Grade 4)	Determine important ideas and messages in informational texts.
1.E.1 (Grade 5)	Develop and apply comprehension skills through exposure through a variety of texts including traditional print and electronic texts.
2.A.1 (Grade 5)	Develop and apply comprehension skills by reading a variety of self-selected and assigned print and electronic information texts.
2.A.2 (Grade 5)	Identify and use text features to facilitate understanding of informational texts.
2.A.4 (Grade 5)	Determine and analyze important ideas and messages in informational texts.

### **Objectives:**

- Students will read to be informed about the Harlem Renaissance.
- Students will identify and use text features to comprehend expository text.
- Students will describe the factors that contributed to the emergence of the Harlem Renaissance in New York City.

### **Vocabulary and Concepts**

**Culture** – Culture is the learned behavior of people, which includes their belief systems and languages, their social relationships, their institutions and organizations, and their material goods—food, clothing, buildings, tools, and machines.

**Migrate** – To migrate is to move from one place to another.

**Renaissance** – Renaissance means, literally, a rebirth. The Italian Renaissance is that period from the 14th to the 16th century when the arts and humanities flourished in Italian city-states. The term also refers to the abundant art forms and literature found in Harlem during the 1920s and 1930s.

**Patron** – A patron is a person who supports, protects, or champions someone or something such as an institution, event, or cause.

**Legacy** – A legacy is something handed down from the past.

**Stock market** – The stock market is a place where stocks, bonds, or other securities are bought or sold.

### **Materials**

#### **For the Teacher:**

Schaefer, Adam. *The Harlem Renaissance*. Chicago: Heinemann Library, 2003.

**For the Student:**

Schaefer, Adam. *The Harlem Renaissance*. Chicago: Heinemann Library, 2003.

Student Resource Sheet 1 Backpack

Student Resource Sheet 2 Feature Strips for Backpack

Student Resource Sheet 3 Brief Constructed Response

Scissors

Glue

**Resources**

Hudson, Cheryl Willis. *The Harlem Renaissance: Profiles in Creativity*. New York: Newbridge Educational Publishers, 2002.

“Langston Hughes and the Harlem Renaissance.” *Footsteps* March/April, 2004.

Schaefer, Adam. *The Harlem Renaissance*. Chicago: Heinemann Library, 2003.

*The Great Migration: African Americans Journey North*. New Jersey: Globe Fearon, 1998.

“The Harlem Renaissance.” *Cobblestone*. February. 1991.

**Teacher Background**

The period during and after World War I was a time of change and mobility for the United States. Dissatisfied with the severe limitations of “Jim Crow” laws and the poor, often isolated, living conditions in the Deep South, many African Americans moved to large northern cities, such as Baltimore, Chicago, Detroit, New York, and Washington, D.C., hoping for better job opportunities and schools. As African American populations grew, talented artists, musicians, writers, actors, and dancers came together to develop vibrant new art forms. The resulting “New Negro Movement” was influenced by strong African traditions, the spiritual values and gospel music of the churches, and European culture in America. The artists’ work examined the society in which they lived and expressed hopes for civil liberties. From these beginnings, churches, cultural centers, and the National Association for the Advancement of Colored People (NAACP) grew to become strong forces in social reform within the civil rights movement.

New York’s Harlem offered the largest concentration of African American artists. Photographers such as James Van Der Zee captured the glamorous lives of Harlem’s entertainers, the richly evolving art forms, and the luxurious lifestyles. But some who came to New York found neither satisfying jobs nor good living conditions. Artists such as Romare Bearden, William Johnson, and Jacob Lawrence depicted scenes of the city that captured this side of life. Musicians, such as Bessie Smith, literally “sang the blues.”

## Lesson Development

1. **Motivation:** Tell the students, “Raise your hand if you have been on a camping trip.” Discuss with the students the materials that you pack to take on a camping trip (i.e. tent, sleeping bag, and food). Ask the students, “What would happen if you left your backpack with all your materials at home? Describe your experience on your camping trip without these materials.”
2. Tell the students that reading is a journey and you need to be prepared for your journey just as you would for a camping trip.
3. Give students, Student Resource Sheet 1, Backpack, and Student Resource Sheet 2, Feature Strips for Backpack.
4. Instruct students to cut Text Feature Strips and put them on their backpacks for their expository reading journey. Note: Some strips are left blank for students to add their own ideas. Not all features on strips will be evident on pages 4-5.
5. Distribute student copies of Schaefer, Adam. *The Harlem Renaissance*. Chicago: Heinemann Library, 2003. Using the text features and backpack as a model, the teacher will guide students to “unpack” the article (pgs 4-5) to gain background information about the Harlem Renaissance.
6. With a partner, students will read to be informed about the Harlem Renaissance and to answer, “What was the Harlem Renaissance?”
7. Have students discuss their response in small groups and then debrief as a class.
8. **Assessment:** Individual students should respond in writing to the following prompt.

Given what you know about the Harlem Renaissance, do you agree or disagree with this statement:

The Harlem Renaissance was a time of a cultural awakening for African American artists. Give reasons for your position.

Make sure that you address the following questions:

- What was the Harlem Renaissance?
- Why did Harlem in New York City become the center of an African American artistic, political, and social movement called the Harlem Renaissance?

9. **Closure:** Have students present their murals to the class. Ask: Why was the Harlem Renaissance important to them?

## Thoughtful Application

- Have students create a mural or write a poem depicting what they think the Harlem Renaissance looks or sounds like to them.

### **Lesson Extensions**

- The New Negro Movement and Baltimore's version of the Harlem Renaissance are expressions of social currents that formed the outlines of today's African American consciousness. Explore examples of the era's musical and cultural legacy in the "Pennsylvania Avenue" exhibit in the "Strength of the Mind" gallery of the permanent exhibition of the Reginald F. Lewis Museum. Why do you think the creativity played such an important role in the lives of African Americans? In what ways do contemporary artists build on this legacy?

# Student Resource Sheet 1

## Backpack



**Student Resource Sheet 2**  
**Feature Strips for Backpack**

Read the title	Read the subtitles	Read the captions
Look at the pictures	Look at the graphs	Look at the maps
Large Bold Print	Italics	Read the “Big Idea Statement”
Colored Print	Quotation Marks	Underlining
Time lines	Illustrations	



## Lesson 27

**Museum Connection:** Art and Intellect

**Lesson Title:** Harlem: All That Jazz *and* Blues

**Purpose:** In this lesson students will identify some of the leading African American blues and jazz musicians of the Harlem Renaissance. They will create their own blues lyrics and perform the song for or with the class.

**Grade Level and Content Area:** Elementary, Fine Arts

**Time Frame:** 3 class periods

### **Fine Arts Music Essential Learner Outcomes:**

- II.D.1 Perform songs representing a variety of historical periods, genres, and cultures
- II.D.3 Identify and compare music from various historical periods and cultures and works written by exemplary composers.

### **Fine Arts Music State Curriculum:**

- 2.2.b (Grades 4 and 5) Perform songs and dances from a variety of historical periods and world cultures, including some connected to general classroom studies
- 2.2.c (Grades 4) Listen to and describe musical examples that represent styles and traditions from various historical periods and world cultures
- 2.2.c (Grade 5) Listen to and compare musical examples that represent styles and traditions from various historical periods and world cultures
- 3.2 (Grades 4 and 5) Develop readiness for composing and arranging by experimenting with sound

### **Correlation to Reading and English Language Arts Maryland College and Career Ready Standards:**

- 3.A.4 (Grade 4) Use elements of poetry to facilitate understanding
- 3.A.4 (Grade 5) Analyze elements of poetry to facilitate understanding and interpretation
- 4.A.2 (Grades 4 and 5) Compose oral, written, and visual presentations that express personal ideas, inform, and persuade

**Objective:**

Students will write lyrics to a song that expresses the “blues” found in music of the Harlem Renaissance. They will then sing their lyrics using an existing blues melody.

**Vocabulary and Concepts:**

**Blues** – The blues is music based on simple chords and melodies, the deep emotion of spirituals, and the laments of call-and-response songs of African Americans before the turn of the 20th century. Although the blues are frequently melancholy, as a musical form they may cover a wide range of topics from standing in the rain to true love. W. C. Handy from Memphis, Tennessee, is considered the “Father of the Blues.”

**Dixieland** – Dixieland jazz music began in New Orleans, where street parades led by musicians are still in evidence today. It consists of a small brass band playing marching music and using elaborate improvisation. Several instruments may improvise simultaneously in Dixieland bands.

**Improvisation** – Improvisation is music in which the performer independently embellishes the melody or introduces new melodic material. Improvisation appears in many forms, both in Europe and in Africa, but it is African improvisation that directly parallels jazz improvisation.

**Jazz** – Jazz is a mixture of several musical styles: blues, ragtime, and Dixieland. Syncopation and improvisation, added to the variety of styles that jazz represents, gives the music its own definitive style.

**Mood** – The mood is the emotion an author, composer, or performer intends to convey in a song, lyric, or presentation.

**Ragtime** – Ragtime music began as improvisational piano in the honkytonks, cafes, and gambling houses along the Mississippi River. Often piano players added crude lyrics to blues melodies. Ragtime incorporates a syncopated beat and flamboyant melody. From such rugged beginnings, ragtime became highly popular music during the 1890s and remained popular through the 1920s. The ragtime piano player was a strong influence on the music of the Harlem Renaissance. Eubie Blake, from Baltimore, is considered a superb ragtime performer and composer.

**Renaissance** – Renaissance means, literally, a rebirth. The Italian Renaissance is the period from the 14th to the 16th century when the arts and humanities flourished in Italian city-states. The term also refers to the abundant art forms and literature found in Harlem during the 1920s and 1930s.

**Rhyme scheme** – The arrangement of rhymes in a stanza or poem.

**Stride piano** – The stride style of piano playing derives from ragtime and is achieved by alternating low bass notes with chords in the left hand while improvising active and frequently syncopated melodies in the right hand.

**Syncopation** – Syncopation is music in which the accent is placed on a normally unaccented beat. First heard in the United States in early banjo music and ragtime, syncopation developed from African American rhythm patterns.

## **Materials**

### **For the teacher:**

Recording of “The Entertainer,” by Scott Joplin

- Joplin, Scott. *The Entertainer*. Biograph Series. Shout! Factory, 2003.

Recording of “Oh When the Saints,” an African American folk song, in the ragtime style

- *Spotlight on Music*. Grade 5. New York: McGraw-Hill, 2004.
- *Share the Music*. Grade 5. New York: McGraw-Hill, 2000.
- *Music and You*. Grade 5. New York: Macmillan, 1988.
- *Makin’ Music*. Grade 2. Morristown, New Jersey: Silver Burdett Ginn, 2002.
- *Music Connection*. Grade 1. Morristown, New Jersey: Silver Burdett Ginn, 1995.
- *World of Music*. Grades 1 and 5. Morristown, New Jersey: Silver Burdett and Ginn, 1991.

Recording of “Joe Turner Blues,” an African American blues song

- *Share the Music*. Grade 5. New York: McGraw-Hill, 2000.
- *Makin’ Music*. Grade 4. Morristown, New Jersey: Silver Burdett Ginn, 2002.
- *Music Connection*. Grade 4. Morristown, New Jersey: Silver Burdett Ginn, 1995.
- *World of Music*. Grade . Morristown, New Jersey: Silver Burdett and Ginn, 1991.

Recording of “Poor Man’s Blues” by Bessie Smith

- Smith, Bessie. *Queen of the Blues*. The Gold Collection. Fine Tune Records, 2002.

Teacher Resource Sheet 1: Joe Turner Blues lyrics and notation

Teacher Resource Sheet 2: Poor Man’s Blues lyrics and notation

### **Student:**

Student Resource Sheet 1: Create Your Own Blues Lyrics

Student Resource Sheet 2: Create Your Own Blues Song—Sample

Student Resource Sheet 3: Create Your Own Blues Song

## **Resources**

### **Books:**

Anderson, Jervis. *This Was Harlem: A Cultural Portrait, 1900-1950*. New York: Farrar Straus Giroux, 1982.

Baker, Josephine, and Jo Bouillon. *Josephine*. Translated by Mariana Fitzpatrick. New York: Harper & Row, 1977.

Driskell, David, David Levering Lewis, and Deborah Willis Ryan. *Harlem Renaissance: Art of Black America*. New York: The Studio Museum in Harlem, Harry N. Abrams, Inc., 1987.

Huggins, Nathan Irvin. *Harlem Renaissance*. New York: Oxford University Press, 1971.

Hughes, Langston. *Not Without Laughter*. New York: Alfred A. Knopf, 1930.

Hughes, Langston. *The Weary Blues*. New York: Alfred A. Knopf, 1926.

Powell, Richard J. "The Blues Aesthetic: Black Culture and Modernism." Paper presented in conjunction with the exhibit at Washington Project for the Arts, Washington, D.C., 1989.

Rummel, Jack. *Langston Hughes*. New York: Chelsea House Publishers, 1988.

Schoener, Allon, ed. *Harlem on My Mind: Cultural Capital of Black America, 1900-1968*. New York: Random House, 1968.

Siskind, Aaron. *Harlem Photographs, 1932-1940*. Washington, D.C.: National Museum of American Art, Smithsonian Institution Press, 1990.

Surge, Frank. *Singers of the Blues*. Minneapolis: Lerner Publications Co., 1969.

### **Recordings:**

Blake, Eubie. *Memories of You*. Biograph Series. Shout! Factory, 2003.

Smith, Bessie. *Sings the Blues*. Sony Special Product, 1996.

Smith, Bessie. *St. Louis Blues: Original 1924-1925 Recordings*. Naxos, 2003.

### **Teacher Background:**

The United States experienced a period of change and mobility during and after World War I. Dissatisfied with the severe limitations of "Jim Crow" laws and the poor, often isolated, living conditions in the Deep South, many African Americans moved to large northern cities hoping for better job opportunities and good schools. As their populations swelled, urban communities in New York, Detroit, and Chicago teemed with talented African Americans. Artists, musicians, writers, actors, and dancers came together and developed vibrant new art forms that derived from African heritage, the spiritual values and gospel music of churches, and the dominant European culture. This rebirth of arts and culture—known at the time as the "New Negro Movement"—was

most pronounced in Harlem, New York, which pulsated with the excitement of achievement in the 1920s. The photographs of James VanDerZee document this excitement, as well as the glamorous lives of the period's entertainers in the city's ballrooms and theaters.

Other migrants to the cities, however, did not find satisfying jobs or good living conditions. Churches moved uptown to Harlem in order to serve their needs, and cultural centers were established. At the same time many people involved in the Harlem Renaissance, as this movement is now known, also began to express their hopes for civil liberties and true equality; out of this environment came the NAACP and the modern civil rights movement. Artists too began to take a new look at the benefits and constraints of urban life and use their work in order to examine the society in which they lived. Artists such as Romare Bearden, William Johnson, and Jacob Lawrence created visual images of the harsher aspects of life in the city, while musicians like Bessie Smith used the "blues" to express the sorrows and trials of the period.

Jazz—the music of the Harlem Renaissance—had its roots in the syncopated rhythms of Africa and the sounds of the Dixieland and ragtime bands of New Orleans. The earliest form of jazz was known as the blues, and it stemmed from the work songs and spirituals created by slaves. Combining African beats and call-and-response style with the minor melodies and chord progressions of Western European music, the blues originally involved sparse instrumental accompaniment, such as the banjo or guitar. Soon blues artists added classical instruments, like the piano, string bass, trumpet, and saxophone, in order to add texture and complexity to the compositions.

Blues lyrics have had just as strong an influence on the world of music as the blues sound. Folk songs of the 19th century were sentimental and nostalgic, but the blues introduced a heavily personal tone. In fact, most blues artists injected their songs with the sound of heartbreak and hardship that characterized the period of the Harlem Renaissance for so many people. Many early blues singers, such as "Ma" Rainey and Bessie Smith, were women with a background in gospel music and spirituals. Noted for her rousing voice and vigorous style, Smith recorded many songs that featured intimate account of her personal woes.

Some poets of the Harlem Renaissance also adopted the tone of sorrow and longing expressed by the blues. Born in Joplin, Missouri, and raised in Lawrence, Kansas, Langston Hughes attended Columbia University in New York. As a columnist for the African American newspaper the *Chicago Defender*, Hughes chronicled the daily hopes and despairs of his people. An award-winning poet, Hughes named his first book of poetry, *Weary Blues*, after a poem that describes the plight of African Americans, who migrated from the South to cities like Detroit, Chicago, Washington, Baltimore, and New York.

### **Lesson Development:**

1. **Motivation:** Play the ragtime recording, "The Entertainer," by Scott Joplin. Have students use movement in order to express the mood, rhythms, tempo, and

dynamics of the piece. Ask students of their experiences with this type of music, and explore their prior knowledge. Begin to address musical elements (e.g., instrumentation, tempo, dynamics, and style). Collect the ideas as a class for later use.

2. Explain that the style of the piece is ragtime, defining the term and discussing the musical elements. Note that both ragtime and Dixieland music were early forms of jazz, and follow up by playing the Dixieland recording, "Oh When the Saints." Again have the students move freely to the music, or lead a parade around the room. Discuss the elements of Dixieland, and compare these with those of ragtime.
3. Have students express their ideas of the music's origins. Lead into a class discussion about the Harlem Renaissance, its art, and its artists. Stress the following concepts:
  - African Americans migrated to Harlem, New York (as well as other large cities such as New Orleans, Kansas City, Detroit, and Chicago) in order to seek a better life. They created art forms involving their African roots with themes developed from life in the American South.
  - Writers, musicians, and artists of this period (such as Blake, Ellington, Armstrong, Rainey, Smith, Bearden, Johnson, and Lawrence) led the way in developing art forms that expressed individual, communal, and cultural ideas and concerns.
  - The city of Baltimore also served as a cultural center. Artists Eubie Blake, Cab Calloway, Billie Holliday, and Chick Webb all had their roots in Baltimore. Like the Cotton Club and Savoy of Harlem, the Royal Theater in Baltimore featured novel performances.
  - Blues music, the beginnings of jazz, stemmed from work songs and spirituals that were created during the period of slavery by Africans and African Americans. By combining their African musical roots in syncopated (off-beat) rhythms and call-and-response forms with minor melodies and Western European chord progressions, African Americans created their own distinct styles of music. Blues originally involved sparse instrumental accompaniment, such as the banjo or guitar, but soon added classical instruments (e.g., the piano, string bass, trumpet, and saxophone) for more texture and complexity.
  - Blues songs channel personal feelings of struggle, sorrow, and angst in music just as the poetry of Langston Hughes does in literature.
4. Introduce the topic of the blues as personal expression. Play a blues recording by Bessie Smith ("Poor Man's Blues"). Ask the students to move again to the music, and note the differences in sound between the blues piece and the ragtime and Dixieland pieces.
5. Read a few titles of blues songs (e.g., "Down Hearted Blues," "I Ain't Got Nobody," and "The St. Louis Blues," etc.), and ask students to reflect on the topics and themes of most blues songs.

6. Present the song “Joe Turner Blues” (Teacher Resource Sheet 1), and have the students sing and identify the overall mood. (You may wish to explore the blues scale or chord progression at this time.)
7. Display Teacher Resource Sheet 2, “Poor Man’s Blues.” Replay the recording, and again have students identify the overall mood through the music and text. Ask students which lines or phrases rhyme.
8. Suggest a blues theme, such as rain, that would appeal to students. Present a verse of lyrics such as:

Can’t go out and play today ‘cause we got rain  
Can’t go out and play today ‘cause we got rain  
Lovin’ sports and livin’ here is just one pain

Note that the first line is repeated twice and the last line usually rhymes with the other two. (Sometimes words do not rhyme precisely, and often slang is used or created to allow for rhyming). The lyric form for the typical 12-bar blues involves stanzas with three phrases arranged as an opening statement that declares the blues topic, a repetition of the first line, and a final line that relates to the previous idea.

9. Ask students to create as a class a blues verse. Have students suggest themes they would use (such as homework, a sibling, or chores), and then note their lyrics on the board.
10. Distribute **Student Resource Sheet 1, Create Your Own Blues Lyrics**. Have students compose original lyrics, working independently to elicit more creative work. Follow up by asking students to share their work with a partner.
11. Using **Student Resource Sheets 2 and 3**, have students compose lyrics with a partner using the suggested rhythms for a guide. Discuss how each note of the rhythmic line needs a syllable of text, and practice syllable counting with students. Utilize the sample provided.
12. At the end of the session, ask each pair to present their work, or have the class sing (using the melody from “Joe Turner’s Blues” previously performed) or chant (using the notated rhythm) each song. (Emphasize the need to be a good audience and accept everyone’s efforts.)
13. **Assessment:** Have individual students develop a three-line lyric using the format from **Student Resource Sheet 1**.

**Modified Assessment:** Have students develop their own blues lyrics using **Student Resource Sheets 2 and 3**.

14. **Closure:** Have students identify the theme(s) of the lyrics. Pose questions such as:

- How does the music reflect the lyrics of the song, or vice versa?
- What words or sounds help to identify the blues?
- How does the music reflect the period and culture in which it is produced?

### **Thoughtful Application:**

Determine how the blues music of the Harlem Renaissance has influenced contemporary music. Cite examples.

### **Lesson Extensions:**

- Pennsylvania Avenue was the place to experience the music and ambiance of Baltimore's "NEW Negro" renaissance. Now you know the music of Eubie Blake, Chick Webb, Billie Holiday, Ruby Glover, Ethel Ennis and Blanche Calloway, take a walk along "the Avenue" installed in the Reginald F. Lewis Museum's third floor exhibitions "Messages in Music " and "Pennsylvania Avenue." The exhibits capture the Jazz scene in lively detail. How does Ruby Clover's story enhance your knowledge of the work and life experience of African American musicians during the 20<sup>th</sup> Century.
- Using the blues scale, develop a melody for your blues lyrics and perform the song for your class.
- Discuss the chord progression of the blues and how to build and play a chord on a melodic instrument. Perform the chords as accompaniment to a blues instrumental melody or song.
- Improvise blues melodies using melodic instruments. (For instance, using a barred instrument, only leave the pitches of the blues scale to play. Have the chord progression performed as accompaniment.)
- Arrange or perform an existing blues piece with an instrumental ensemble. A small vocal ensemble could perform the melody with the instrumentalists.
- Identify the instruments that accompany the singer in order to reinforce blues songs. Listen to instrumental recordings of the period in order to hear the lament without words. Identify the dances of the 1920s to connect them to the style of the music.
- Connect original blues to contemporary blues by creating a project or research paper, or compare blues to other genres and styles of music (noting influences, similarities, and historical and cultural contexts).
- Connect the lyric writing more directly to poetry, such as that of Langston Hughes. Discuss theme, mood, and expression, as well as rhythm, syllabic structure, and rhyme scheme.

# Teacher Resource Sheet 1

## Joe Turner Blues

W.C. Handy, 1915

They tell me Joe Tur-ner's come and gone ————— They tell me Joe Tur-ner's come and

gone Oh - Lor - dy. Got my man and gone.

2. He came here, with forty links of chain.  
He came here, with forty links of chain.  
He left me here to sing this song.

## Teacher Resource Sheet 2

Teacher Resource Sheet #1

### Poor Man's Blues

Bessie Smith

arr. A. K. Olsen

Soprano

Swing

1. Mis ter rich man, — rich man, — o pen up your heart — and mind.

Mis ter rich man, — rich man, — o pen up your heart and mind.

Give the poor man a chance, help stop — these hard, — hard times.

2. While you're livin' in your mansion, you don't know what hard times means.  
While you're livin' in your mansion, you don't know what hard times means.  
Poor working man's wife is starvin', your wife is livin' like a queen.
3. Please, listen to my pleading, 'cause I can't stand these hard times long.  
Oh, listen to my pleading, 'cause I can't stand these hard times long.  
They'll make an honest mand do things that you know is wrong.
4. Poor man fought all the battles, poor man would fight again today.  
Poor man fought all the battles, poor man would fight again today.  
He would do anything you ask him in the name of the USA.
5. Now the war is over, poor man must live the same as you.  
Now the war is over, poor man must live the same as you.  
If it wasn't for the poor man, mister rich man what would you do?

# Student Resource Sheet 1

## Create Your Own Blues Lyrics

Directions: Following the three-line blues rhyme scheme, create your own blues lyrics. An example of the form is given below:

It's rainin' homework and I got no umbrella  
It's rainin' homework and I got no umbrella  
Gotta wish I were some other fella

Notice that all the lines rhyme. You may extend it to a second verse:

Why do they expect me to do this stuff?  
Why do they expect me to do this stuff?  
A third-grader's\* life is really rough.

\*substitute appropriate grade level

Begin your own blues lyric. Underline your rhyming words.

Title of Song: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Student Resource Sheet 2

Student Resource Sheet #2

### Create Your Own Blues Lyrics-Sample

- Directions:
- Count the total number of phrases. How many are there?
  - Add up the number of beats in each measure. What is the meter or time signature?
  - Look again at the lyrics. How many syllables do you see for each note?
    - Which two phrases are the same?
    - Which words between the phrases rhyme?
- Using the melody of "Joe Turner Blues," sing through these lyrics.

Percussion

Swing

This home work, it real ly is a pain. This home work it

real ly is a pain. If I don't fin ish I will go in sane!





## **Lesson #43**

**Lesson Title:** Tom Miller: Artist and Creator of Art Furniture

**Museum Connection:** Art and Intellect

**Purpose:** In this lesson, students will learn about the life and art of Tom Miller, whose upbeat outlook on life is reflected in his art furniture. Students will learn the characteristics of Miller's art and create a design for their own piece of art furniture.

**Grade Level/Content Area:** Intermediate Elementary/Art

**Time Frame:** 3-5 class periods

### **Visual Arts Essential Learner Outcomes:**

#### **Outcome – III Creative Expression and Production**

The student will demonstrate the ability to organize knowledge and ideas for expression in the production of art.

**Expectation – IIIC** The student will discover a variety of ways that artists organize the elements of art in responding to what they see.

**Indicators of Learning – IIIC Creative Expression:** The student will create a personal object made special, using art elements and principles of design.

### **Visual Arts VSC Standards:**

2.2.a (Grade 4) Identify technologies, processes, and materials from different times and places used to create visual art.

3.2.b (Grade 4/5) Identify and describe color, line, shape, texture, form, space and selected principles of design such as pattern, repetition, contrast, balance, and variety in artworks.

4.1.c (Grade 5) Use established criteria to justify personal responses to works of art.

### **Reading/ Language Arts VSC:**

2.A.1.a (Grade 4) Read, use, and identify the characteristics of non-fiction materials to gain information and content knowledge.

### **Objectives:**

- Students will analyze the art furniture of Tom Miller, a famous African American artist who spent his entire life in Baltimore.
- Students will create a piece of furniture inspired by the style of Tom Miller.

## **Vocabulary and Concepts:**

**Afro Deco-** A term used by Tom Miller to describe his art furniture adorned with African American themes and characters and reminiscent of the Art Deco style of the 1920s and 1930s.

**Art furniture** – furniture that has been painted or reconfigured to make a statement.

## **Materials**

### **For the teacher:**

Overhead Transparencies of artwork by Tom Miller:

a screen entitled *Swannee River*

a chair entitled *And the Livin' is Easy*

a chest known as *Jungle Chest*

a cabinet known as *Curious Cabinet*

### **For the student:**

Student Resource Sheet 1 - Idea Web

Student Resource Sheet 2a - Chest Worksheet

Student Resource Sheet 2b - Chest Worksheet Responses

## **Resources**

### **Publications:**

Murphy, Camay Calloway. *Can a Coal Scuttle Fly?* Illustrated by Tom Patton Miller. Baltimore: Maryland Historical Society, 1996

Murphy, Eileen. "Tom Miller." 28 June – 4 July 2000. *Baltimore City Paper* Online, 16 July 2003 <[http://www.citypaper.com/2000-06-28/pf/mobs2\\_pf.html](http://www.citypaper.com/2000-06-28/pf/mobs2_pf.html)>

### **Materials:**

Baltimore Museum of Art Slide Kit

<http://www.artbma.org/education/BMAteacherPackets.pdf>

Maryland Historical Society Slide Kit

### **Web sites:**

[http://www.galwest.com/fine\\_art/other\\_artists/miller.htm](http://www.galwest.com/fine_art/other_artists/miller.htm)

<http://www.carlclark.net/tom.html>

[http://www.stevenscottgallery.com/artists\\_miller.html](http://www.stevenscottgallery.com/artists_miller.html)

<http://www.furnituresociety.org/cs/nov2002/baltimor.html>

[http://www.artbma.org/collection/cone/cone\\_html.html](http://www.artbma.org/collection/cone/cone_html.html)

## **Teacher Background**

Thomas Patton Miller (1945-2000) was born in Baltimore, Maryland. The eldest of six children, he grew up in the Sandtown-Winchester area and attended Carver Vocational Technical High School, where he studied to become a commercial artist. Miller won a scholarship to Maryland Institute College of Art (MICA) and graduated in 1967 with a bachelor's degree in fine arts. For the next 20 years, he was an art resource teacher in the Baltimore City Public Schools. When he received a Ford Foundation grant for further study, Miller returned to MICA, and in 1987, he was awarded a Master of Fine Arts

degree. From this point forward, Miller concentrated on his art.

In interviews, Miller revealed that as a child, he was fascinated by and collected discarded objects. He had seen his grandparents repaint household furniture to make it seem “new” and after he had achieved success with his art furniture, he spoke of these early experiences. Moreover, just as his ancestors had gathered scraps for quilts and reclaimed old furniture for their use, Miller collected and combined objects and furniture to create humorous, witty, "Afro Deco" furniture pieces.

Leslie King-Hammond, a longtime friend of the artist and MICA’s dean of graduate studies, says Miller began painting furniture at the suggestion of a friend. "He used a plentiful resource in this country and especially Baltimore City: found furniture. He reconfigured the parts to make enormously clever statements about the people around him, about his environment."

In addition to art furniture, Tom Miller’s artwork includes murals, screens, prints, and paintings. Images of pink flamingos, people, fruits, birds, palm trees, animals, Aunt Jemimas, and watermelons adorn his art furniture. He painted the people and places he knew, and they were mostly from and in Baltimore. His colorful work was in such high demand that people waited years to acquire a work of art from Miller.

Miller’s bright colors and wonderfully animated images appear in all of his art. He often drew on images, such as watermelons and big lips, that have been used to stereotype African Americans. His friend, Carl Clark, said that Miller had suggested that racists “missed something when they made fun of our big lips. Look how big and shiny your smile is!”

In 1995, Miller became one of the first local African American artists to be honored with a solo exhibition at the Baltimore Museum of Art. Miller’s *Jungle Chest* is in the museum’s permanent collection. A year later, the Maryland Historical Society published *Can A Coal Scuttle Fly?*—a children’s book written by Camay Calloway Murphy (the daughter of renowned bandleader Cab Calloway) about Miller’s life as a boy and illustrated by Miller. His art has been widely exhibited, including at the Smithsonian Institution’s Renwick Gallery and the Studio Museum in Harlem, and is found in museum and private collections.

On June 23, 2000, Miller died of complications from AIDS. One of the memorial tributes read:

Thomas Patton Miller truly lived life! And we are better for it. As a citizen, a loved one, and a friend, Tom Miller’s loving grace and dignity was rivaled only by the brilliance of his pallet. This special soul, and internationally renowned artist has left a profoundly beautiful mark on the world.

### Lesson Development:

1. **Motivation:** Ask the students if they have ever heard of an artist named Tom Miller. Have they seen his art? Where? In what form was the art? (painting, furniture?) Hold up the book, *Can a Coal Scuttle Fly?* Examine the cover to discover the bright colors, border pattern, simple shapes, and people. What is a coal scuttle? What animal do you see? Next, read the inside front cover flap.
2. Before you read the book aloud to students, tell them to look at each page or pages as a painting. The students should be observing Miller's colors and shapes, and thinking about his mood and history, as they listen to you read.
3. Read the book with feeling, pausing so the students can interpret the visual impact and meaning of each page.
4. After reading the book, go back and flip through the pages giving the students time to answer a few questions orally. Ask: What did you learn about Tom Miller's life? How would you describe him? What are some of the themes of his work?
5. Display transparencies one at a time, discussing the characteristics of each one. Ask the students, "What do you see?" (*bright colors, patterns, lines, shapes, animals, people, texture*) Is the art telling a story? What is the story? Stop at the "Swanee River" transparency. Ask, "What else is suggested in this piece of art furniture?" (*movement, visual rhythm*) Bugs are flying, wind is swirling, fish are jumping, swans are swimming, trees are swaying, clouds are floating, the sun is setting, waves are peaking, and plants are growing! Each panel is outlined and bordered in a pebble-like pattern with coral growth in each corner. There are strong horizontal and vertical lines that break up the space into smaller areas. Each brush stroke is deliberate, perfectly applied, and evenly spaced.
6. Distribute Student Resource Sheet 1, Idea Web. Use a transparency to brainstorm with the class about happy memories or events from students' lives for a possible theme. Call on students to offer suggestions: holidays, celebrations, reunions, hobbies, births, trips, school events, places of religious worship, vacations, and personal victories. Students may list their own theme ideas during the discussion. Students will choose their favorite theme to redesign the chest. For example: Tom Miller might have chosen as his memory rummaging through his neighbor's garage.
7. Ask students to suggest subjects that could illustrate that idea. Some ideas, in keeping with the garage theme, could be a trashcan, tools, books, tires, bike, furniture, hula hoop, empty frames and car parts. Draw simple shapes in the small boxes.
8. Display Student Resource Sheets 2a-b. Transfer class ideas to the chest still using simple shapes. Next, fill in the colors. Explain your color choices to the students. What other elements can be used to enhance the design? (*line, texture, pattern, shapes, movement, rhythm*). Tom Miller often modified his art furniture by adding

objects or shapes. Draw something at each foot and something attached to the top. Ask students for suggestions such as a coffee can, tennis ball, clock, tool, vase, or toy. Finally, complete the sentences on Student Resource Sheet 2b.

9. Have a student suggest the theme for another chest. Call on different students to add elements to the small boxes on a new Idea Web transparency. Ask a student to volunteer to draw the ideas onto a new Chest Worksheet transparency. Discuss the colors that would go with the theme. What other elements will be included? Discuss what could be added to the feet and top of the chest to complete the look of the chest. Complete the sentences on Student Resource Sheet 2b with students giving the answers.
10. Students will choose a theme from the list on the Idea Web. Next, they will make small sketches in the boxes. Have them first use pencil to embellish their own chests with illustrations from their Idea Web, then they will color in the shapes with markers. At this point other elements may be added: line, texture, pattern, shapes, movement and rhythm. Next, the students will add something to each foot and something to the top of the chest. Students are welcome to add objects to any part of the chest if they choose. Finally, the students will complete the sentences on Chest Worksheet 2b. Student responses should explain the new meaning of their chests and the elements used to achieve that meaning.
11. **Assessment:** Have students use the final drawing of the chest as a plan to build a chest using found objects. The body of the chest could be a shoebox with the legs made of cardboard tubes cut to the proper length. After applying one layer of papier mache to make the seams disappear, the chest would be ready to paint. Final embellishments could be painted and glued onto the chest.
12. **Closure:** Have students take turns showing their chests to the class and explaining how their designs are based on the style of Tom Miller. Ask: In what ways is your chest like Tom Miller's art?

### **Thoughtful Application:**

Will you ever look at discarded objects the same way? What do you have at home that you could create a new meaning for? Does it have to be furniture? What collections could you gather together for this art form and how would you sort them? Do you know of other people who have the confidence to express themselves? Who are they and how do they show their confidence?

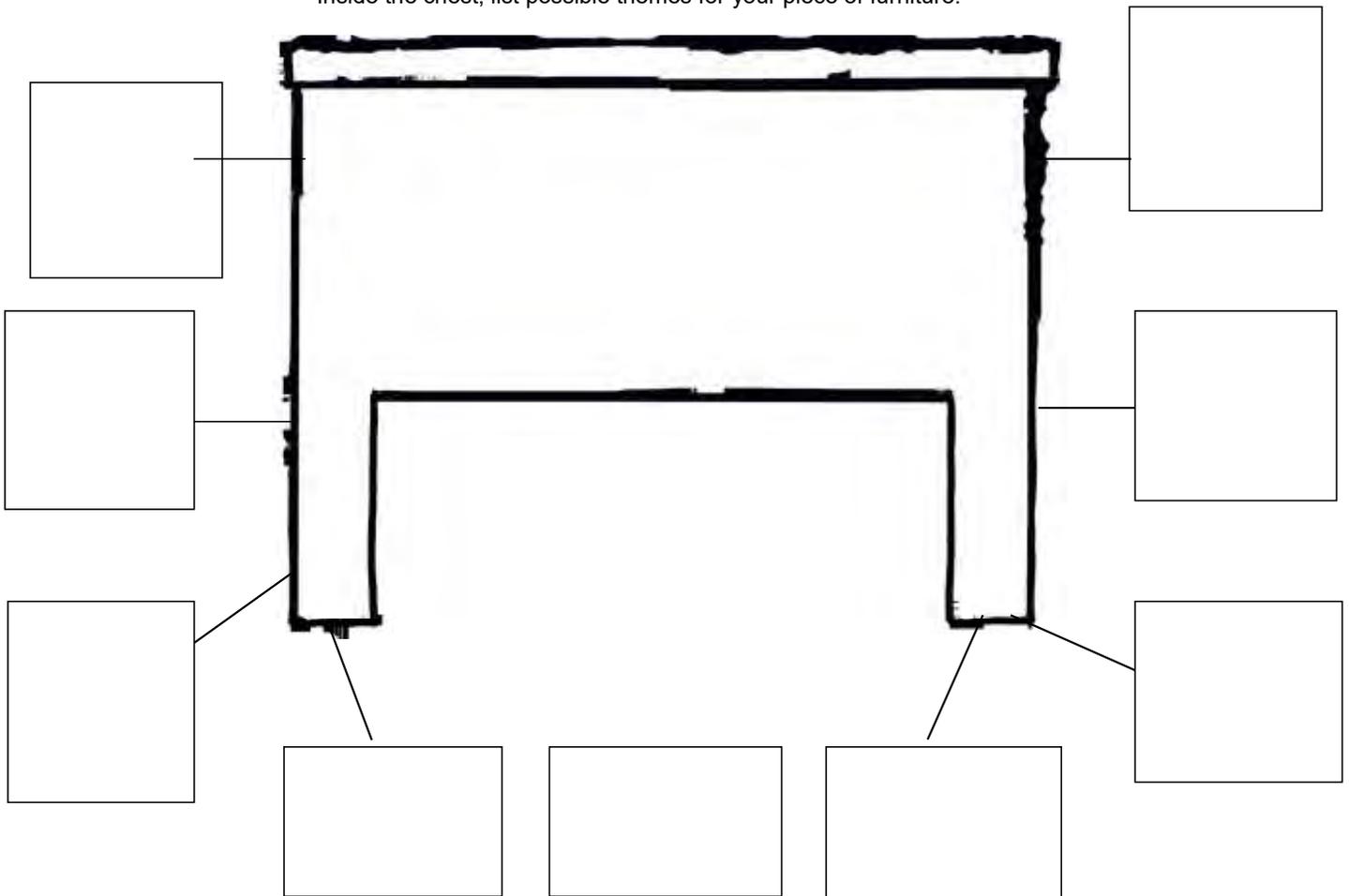
### **Lesson Extensions:**

- Visit the Reginald F. Lewis Museum of Maryland African American History and Culture. Ask students to compare and contrast the works of Tom Miller with the work of another artist displayed in the "Strength of the Mind" gallery.
- Compare Henri Matisse's painting, *Purple Robe and Anemones*, to Tom Miller's screen, *Swannee River*. Use a Venn diagram to compare and contrast the two pieces. Discuss how Matisse's art may have influenced Tom Miller's art.

- Visit the Baltimore Museum of Art to see Tom Miller's *Jungle Chest* and Henri Matisse's *Purple Robe and Anemones*. The Baltimore Museum of Art has pieces of painted furniture from the Colonial period. Compare that furniture to Tom Miller's art furniture.
- Take a field trip to the Maryland Historical Society. Visit the third floor furniture collection that includes original works by Tom Miller.

### Idea Web

Inside the chest, list possible themes for your piece of furniture.

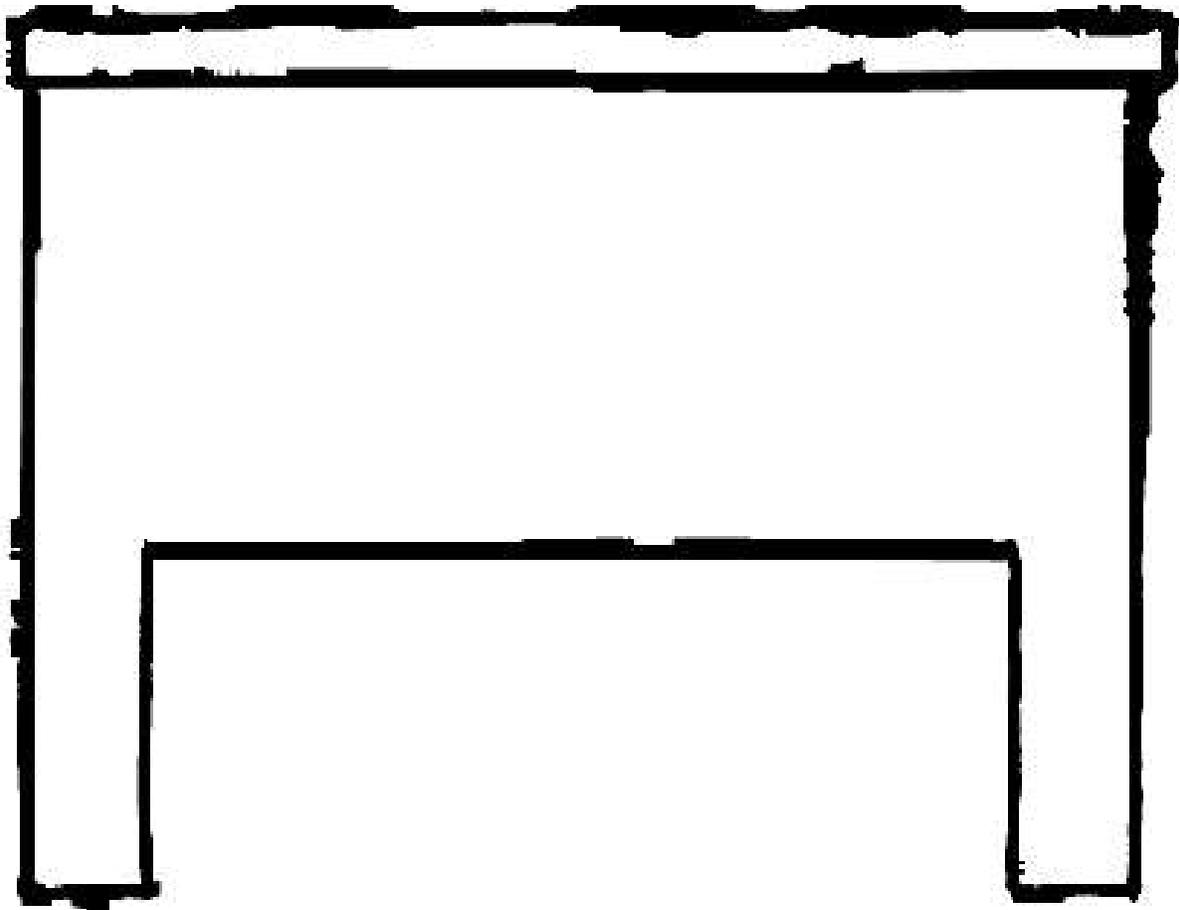




Name \_\_\_\_\_ Date \_\_\_\_\_

## Chest Worksheet

Sketch your design inside the chest. Use your ideas from the Idea Web. Add something to the feet and top of the chest. (You may add shapes to other areas as well to give new meaning to your chest.)



Name \_\_\_\_\_ Date \_\_\_\_\_

## Chest Worksheet Responses

1. The name of my chest is:
2. The theme or new meaning for my chest is:
3. The different elements I used to achieve a mood are:
4. Other elements I added to the chest:
5. My chest and Tom Miller's art are alike in these ways:



**Title: African American Inventors**

**Subject: ELA & Social Studies**

<b>Lesson Plan:</b>	<b>African American Inventors</b>
<b>Subject:</b>	American History
<b>Grade:</b>	4
<b>Description/ Abstract of Lesson</b>	Students will identify African-Americans that are responsible for many ideas and inventions that are still used in today's society. Students will learn about African-American inventors and the objects they created. Throughout American history, many African-American inventors created inventions that bettered American society
<b>SS.4.A.1.1</b>	Analyze primary and secondary resources to identify significant individuals and events throughout Florida history.
<b>LA.4.6.4.1</b>	Use appropriate available technologies to enhance communication and achieve a purpose (e.g., video, presentations)
<b>Objective(s):</b>	Students will learn about inventions created by African Americans.
<b>Materials:</b>	<ul style="list-style-type: none"> <li>● Computer for researching sites</li> <li>● Paper</li> <li>● Pencil</li> </ul>
<b>Duration:</b>	● 2 class periods
<b>Lesson Lead In/ Opening: Lesson Background Information</b>	<p>Have students Learn about 8 Black Inventors Who Made Daily Life Easier have them to visit the following site, click here: <a href="http://8blackinventors">8blackinventors</a></p> <p>Have students watch the video: 15 inventions created by Black Americans <a href="http://15inventionscreatedbyblackamericans">15inventionscreatedbyblackamericans</a></p> <p>Historical Background for the Teachers:          During slavery, most black slaves were denied formal education and in fact many laws were passed in the South prohibiting slave literacy in the aftermath of various slave rebellions. Even free blacks in the century before and after the Civil War were limited in their access to mainstream, quality education and vocational training. This limited education and training meant for the most part, blacks were shut out of professional occupations and confined to working in industries deemed acceptable for them, such as domestic services, some manual trades, and agriculture. Nevertheless, a small number of exceptionally talented blacks were able to obtain an education and, through their life's work, make significant contributions to American life.</p> <p>For example, share about the life of Sarah Boone, improved Ironing Board, Invented by Sarah Boone in 1892          The ironing board is a product that's used possibly just as much as it's overlooked. In the late 19th century, it was improved upon by Sarah Boone, an African-American woman who was born a slave. One of the first black women in U.S. history to receive a patent, she expanded upon the original ironing board, which was essentially a horizontal wooden block originally patented in 1858. With Boone's 1892 additions, the board featured a narrower and curved design, making it easier to iron garments, particularly women's clothing. Boone's design would morph into the modern ironing.</p>
<b>Activity 1:</b>	<p>Ask students to research African American inventions/inventors , ask students to answer the following questions below:</p> <ol style="list-style-type: none"> <li>1. How might life be different if without all the inventions around?</li> <li>2. What invention(s) might they find it hard to live without?</li> <li>3. How are inventions patented and how are inventors recognized?</li> </ol>
<b>Activity 2: Project based learning</b>	<p>Ask students to identify items used daily in their homes and or classroom, place a picture of those items on a poster board and ask students to label them by the people who invented them.</p> <ol style="list-style-type: none"> <li>1. Students will read or listen to information about specific inventors and relate these items to their daily uses.</li> <li>2. Students will use the computer/magazines to print to research one African-American inventor and create a report and or poster on him/her.</li> <li>3. Students will create a timeline showing inventions by African-Americans and their relationship to political events.</li> <li>4. Will identify obstacles that often hindered African-American inventors.</li> </ol>
<b>Activity 3: Create flash cards</b>	Have students place a picture of the invention on the front of the card, have students write a blurb about the invention and the inventor.
<b>Web Resources</b>	<a href="https://www.black-inventor.com/">https://www.black-inventor.com/</a>

## Alachua County Public Schools African and African American Studies

Title: Josiah T.Walls: Florida Statesman	
Writer: Jon Rehm	Grade Level: 4
Time Requirement:2-3 (50-minute) class periods	Subject Area(s): Social Studies

<p>Unit Objectives:</p> <ul style="list-style-type: none"> <li>- Students will understand that Josiah T. Walls was politician from Gainesville who was the first African American to represent the state of Florida in the US Congress</li> <li>- Students will explore the political career of Josiah T. Walls</li> <li>- Students will analyze the racism Josiah T. Walls faced during his political career.</li> </ul>
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<p>Standards/ Benchmarks:</p> <p><a href="#">SS.4.A.5.2</a> Summarize challenges Floridians faced during Reconstruction.</p> <p><a href="#">SS.4.A.6.3</a> Describe the contributions of significant individuals to Florida.</p>
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<p>Infusion Point:</p> <p>This lesson is designed to be taught in conjunction with the reconstruction/ post reconstruction era of Florida History when you address the Florida government during that time frame.</p>
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Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
x	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination	x	Neo-Slavery: Abolition, Civil Rights
	Other (please specify)		Soul of African Descent People
			Contributions to the World and USA

<p>Cultural Context/ Background:</p> <p>Overcoming deep political divisions in the Florida Republican Party, Josiah Walls became the first African American to serve his state in Congress. The only black Representative from Florida until the early 1990s, Walls was unseated twice on the recommendation of the House Committee on Elections. When he was not fiercely defending his seat in Congress, Walls fought for internal improvements for Florida. He also advocated compulsory education and economic opportunity for all</p>
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racers: "We demand that our lives, our liberties, and our property shall be protected by the strong arm of our government, that it gives us the same citizenship that it gives to those who it seems would ... sink our every hope for peace, prosperity, and happiness into the great sea of oblivion."<sup>1</sup>

Josiah Thomas Walls was born into slavery in Winchester, Virginia, on December 30, 1842.<sup>2</sup> He was suspected to be the son of his master, Dr. John Walls, and maintained contact with him throughout his life.<sup>3</sup> When the Civil War broke out, Walls was forced to be the private servant of a Confederate artilleryman until he was captured by Union soldiers in May 1862. Emancipated by his Union captors, Walls briefly attended the county normal school in Harrisburg, Pennsylvania. By July 1863, Josiah Walls was serving in the Union Army as part of the 3rd Infantry Regiment of United States Colored Troops (USCT) based in Philadelphia. His regiment moved to Union-occupied northern Florida in February 1864. The following June, he transferred to the 35th Regiment USCT, where he served as the first sergeant and artillery instructor. While living in Picolota, Florida, Walls met and married Helen Fergusson, with whom he had one daughter, Nellie. He was discharged in October 1865 but decided to stay in Florida, working at a saw mill on the Suwannee River and, later, as a teacher with the Freedmen's Bureau in Gainesville. By 1868, Walls had saved enough money to buy a 60-acre farm outside the city.

One of the few educated black men in Reconstruction-Era Florida, Walls was drawn to political opportunities available after the war. He began his career by representing north-central Florida's Alachua County in the 1868 Florida constitutional convention. That same year, Walls ran a successful campaign for state assemblyman. The following fall, he was elected to the state senate and took his seat as one of five freedmen in the 24-man chamber in January 1869. Josiah Walls attended the Southern States Convention of Colored Men in 1871 in Columbia, South Carolina.

After gaining traction in 1867, the Florida Republican Party disintegrated into factions controlled by scalawags and carpetbaggers—each group fighting for the loyalty of a large constituency of freedmen. The disorganized GOP faced another grim situation when their nominating convention met in August 1870. The three previous years would be remembered as the apex of anti-black violence in the state, orchestrated by the well-organized Jacksonville branches of the Ku Klux Klan.<sup>4</sup> In the face of such unrestrained intimidation, Florida freedmen were widely expected to avoid the polls on Election Day. Fearing conservative Democrats would capture the election in the absence of the black vote, state GOP party leaders—a group made up entirely of white men from the scalawag and carpetbagger factions—agreed that nominating a black man to the state's lone At-Large seat in the U.S. House of Representatives would renew black voters' courage and faith in the Republican Party. Passing over the incumbent, former Union soldier Representative Charles Hamilton, the state convention delegates advanced the names of their favorite black candidates. Fierce competition between the nominees led to a ruly debate as well as attempts to cast fraudulent votes, and almost resulted in rioting. Walls's reputation as an independent politician who would not fall under the control of a single faction gave him the edge, and the convention selected him for the party's nomination on the 11th ballot. The narrow victory was not encouraging for Walls. In the general election, he would confront not only Democratic opposition but also the doubts of his own party.<sup>5</sup>

Walls faced former slave owner and Confederate veteran Silas L. Niblack in the general election. Niblack immediately attacked Walls's capabilities, arguing that a former slave was not educated enough to serve in Congress. Walls countered these charges by challenging his opponent to a debate and speaking at political rallies throughout northern Florida (the most populous section of the state). The campaign was violent; a would-be assassin's bullet missed Walls by inches at a Gainesville rally, and Election Day was tumultuous. As one Clay County observer noted, Florida had

been “turned upside down with politics and the election.”<sup>6</sup> Walls emerged victorious, taking just 627 more votes than Niblack out of the more than 24,000 cast.<sup>7</sup> After presenting his credentials on March 4, 1871, he was immediately sworn in to the 42nd Congress (1871–1873) and given a seat on the Committee on the Militia.

Niblack quickly contested the election. He provided solid evidence that the canvassers who rejected Democratic ballots in at least eight counties throughout the state were not legally allowed to do so; their job had been limited to counting votes. Walls claimed that he had lost more votes due to voter intimidation by the Ku Klux Klan in several northeastern counties, but he had little tangible evidence to support this claim.<sup>8</sup> Walls was in office for nearly two years before the House Committee on Elections ruled on his case. The Republican majority declared Niblack the winner on January 29, 1873—a rare case in which the committee decided with the candidate from the minority party.<sup>9</sup> Despite his loss, Walls’s congressional career was not over. In November 1872, he had won one of the two Florida At–Large seats in the 43rd Congress (1873–1875).<sup>10</sup> In the four–way race, the top–two vote getters won a seat. Walls was just 34 votes shy of carpetbagger Republican William Purman. Niblack, running as a Conservative, was third.<sup>11</sup> Walls returned to Congress when it convened in December 1873, receiving an additional assignment: to the Committee on Expenditures in the Navy Department.

Walls spent much of the 42nd and 43rd Congresses advancing the political and economic interests of his Florida constituents. Even Jacksonville’s Democratic Florida Union praised Walls’s efforts on behalf of the state, declaring, “Mr. Walls adds his mite to what has gone before and does it well.”<sup>12</sup> He affectionately referred to Florida as “my own sunny state,” in an attempt to promote the potential of his new home for tourism and farming.<sup>13</sup> Walls presented resolutions for statewide internal improvements including the construction of telegraph lines, customhouses, courthouses, and post offices. He sought funding to improve Florida’s harbors and rivers and to create a land–grant state agricultural college. In an 1872 tariff bill, Walls also fought to protect Florida’s orchards from foreign competition. Most of Walls’s measures failed to make it out of committee, but he had more success passing private bills (those submitted for the benefit of an individual). He managed to gain pensions for Seminole War veterans who fought several battles against Native Americans in Florida throughout the early 19th century.

Walls feared the cause of public education would languish if it were left to the states. During the 43rd Congress, he enthusiastically supported a measure to establish a national education fund financed by the sale of public land. Walls addressed this issue in his first major floor speech on February 3, 1872: “I believe that the national Government is the guardian of the liberties of all its subjects,” Walls said. “Can [African Americans] protect their liberties without education; and can they be educated under the present condition of society in the States where they were when freed? Can this be done without the aid, assistance, and supervision of the General Government? No, sir, it cannot.”<sup>14</sup> The bill passed with amendments protecting a state’s right to segregated education and granting states greater control over the distribution of federal funds, but the money was never appropriated.<sup>15</sup> Walls’s support for education was further frustrated when the Civil Rights Bill—a battered piece of legislation seeking to eliminate discrimination in public accommodations, first introduced in 1870—came to a vote in February 1875. Opponents managed to excise a clause calling for equal educational opportunities just before the measure came to a vote. Walls was so displeased, he abstained from voting on the final bill on February 5, 1875.<sup>16</sup> Submitting a speech to the Congressional Record Appendix just one month after the civil rights vote, Walls assessed the future of the South as Reconstruction began to deteriorate: “I reluctantly confess, after so many years of concessions that unless partisan and sectional feeling shall lose more of its rancor in the future than

has been experienced in the past, fundamental law will be disregarded, overthrown, and trampled under foot, and a complete reign of terror and anarchy will rule supreme.”<sup>17</sup>

For the 1874 campaign, Florida was split into two congressional districts, and Walls ran in a district covering the eastern half of the peninsula. Nearly the entire population of the new district, which was more than half black, lived between Walls’s home in north–central Florida and Jacksonville, on the Atlantic Coast.<sup>18</sup> The state Republican Party remained fractured, and an economic depression further endangered its grip on the state government. Walls returned to Florida after the 43rd Congress to maximize his personal wealth and to muster local political strength for the coming election. He succeeded in both goals. Using his congressional salary, Walls purchased a cotton plantation formerly owned by Confederates. That same year, he was admitted to the Florida bar (legal training was not required in some rural states) and bought the Gainesville *New Era* newspaper. Walls used the *New Era* to campaign for his renomination. In his first editorial, Walls promised to focus on internal improvements and to address the “wants and interests of the people of color,” loosely defined as education, thrift, and industry.<sup>19</sup> His local popularity soared, and district Republicans nominated him on the first ballot in August 1874.

In the general election, Walls faced Conservative candidate Jesse J. Finley, a Tennessee native and pre–Civil War member of the Whig Party. Voters divided almost entirely along racial lines; Walls topped Finley by a slim margin of 371 votes out of nearly 17,000 cast, taking 51 percent.<sup>20</sup> He was sworn in to the 44th Congress and assigned to the Committee on Mileage.

Once again Walls was confronted by a challenge to his seat. Finley contested the election, claiming that ballots from several precincts where Walls resided in Alachua County had been miscounted. Finley supporters also claimed that other Alachua County votes were illegal because the eligibility oath was executed improperly (Florida law required this oath from voters whose names did not appear on the precinct’s list). Finley also accused Walls’s black political ally W. U. Saunders of impersonating a federal marshal at one of the polling places to protect and encourage black voters. Furthermore, Finley supporters suspected Walls’s votes in one Columbia County precinct had been tampered with by GOP state senate candidate E. G. Johnson.<sup>21</sup> With Democrats now in power in the House, the Committee on Elections reported 8 to 3 against Walls. As the debate moved to the House Floor, Democratic Speaker Michael Kerr of Indiana allocated time to Members during the two–day discussion. Not one of Walls’s six black colleagues was allowed to speak, although Walls briefly took the floor in his own defense. On April 19, 1876, the House adopted the committee report, 135 to 84, with 71 abstentions (including Representatives Robert Smalls of South Carolina and Charles Nash of Louisiana). Walls returned to Florida a week later and, in August 1876, Republican Horatio Bisbee defeated his attempt at renomination.

In November 1876, Walls won a seat in the Florida state senate, where he championed his cause of compulsory public education. Ultimately frustrated by the futility of Republican politics after the collapse of Reconstruction, he took a permanent leave of absence in February 1879. The opportunity to face his old foe Bisbee for the Republican nomination to a Florida U.S. House seat lured him back into politics in 1884. He lost and then ran unsuccessfully in the general election as an Independent candidate.<sup>22</sup> In 1890, Walls lost another bid for the state senate. In 1885, his wife, Helen Ferguson Walls, died and Josiah Walls married her young cousin, Ella Angeline Gass. His successful farm was destroyed when his crops froze in February 1895. Walls subsequently took charge of the farm at Florida Normal College (now Florida A&M University), until his death in Tallahassee on May 15, 1905. Josiah Walls had fallen into such obscurity, no Florida newspaper published his obituary.<sup>23</sup>

## Footnotes

1Congressional Record, House, 43rd Cong., 2nd sess.(2 March 1875): A166–169.

2Most evidence indicates Walls was born a slave. Although at one point he claimed his parents were freed in 1842, he also commented that he had never been free until he enlisted in 1863. See Peter D. Klingman, “Race and Faction in the Public Career of Florida’s Josiah T. Walls,” in Howard Rabinowitz, ed., *Southern Black Leaders of the Reconstruction Era* (Urbana: University of Illinois Press, 1982): 60.

3There is no information available about Walls’s mother or about the existence of any siblings.

4From 1868 to 1871, the Florida secretary of state estimated that there were 235 Klan–instigated murders in the eight northern Florida counties. See Joe M. Richardson, *The Negro in the Reconstruction of Florida, 1865–1877* (Tallahassee: Florida State University Press, 1965): 172.

5Peter D. Klingman, *Josiah Walls: Florida’s Black Congressman of Reconstruction* (Gainesville: University of Florida Press, 1976): 12–13, 30–37.

6Quoted in Klingman, *Josiah Walls*: 38.

7Michael J. Dubin et al., *U.S. Congressional Elections, 1788–1997* (Jefferson, NC: McFarland & Company, Inc., Publishers, 1998): 217.

8Klingman, *Josiah Walls*: 46–47.

9Chester H. Rowell, *A Historical and Legal Digest of All the Contested Election Cases* (Washington, DC: Government Printing Office, 1901): 282–283.

10The second seat was added as a result of apportionment after the 1870 Census.

11Dubin et al., *U.S. Congressional Elections, 1788–1997*: 223.

12Klingman, “Race and Faction”: 72 (originally quoted in the *Florida Union*, 5 February 1874).

13Quoted in Maurine Christopher, *Black Americans in Congress* (New York: Thomas Y. Crowell Company, 1976): 82.

14Congressional Globe, House, 42nd Cong., 2nd sess. (23 February 1872): 809.

15Klingman, *Josiah Walls*: 78.

16Christopher, *Black Americans in Congress*: 84.

17Congressional Record, Appendix, 43rd Cong., 2nd sess.(2 March 1875): A166–169.

18See Stanley B. Parsons et al., *United States Congressional Districts, 1843–1883* (New York: Greenwood Press, 1986): 156.

19Klingman, *Josiah Walls*: 54.

20Dubin et al., U.S. Congressional Elections, 1788–1997: 230.

21Suspiciously, Johnson was murdered in August 1875, and the questionable Columbia County ballots were destroyed in a fire at the county Clerk's Office. See Klingman, Josiah Walls: 64–69.

22Dubin et al., U.S. Congressional Elections, 1788–1997: 265.

23Klingman, "Race and Faction": 75.

From: <https://history.house.gov/People/Detail/23324>

Timeline:

1842- Born in Winchester, Virginia on December 30

1862- Captured at Yorktown, Virginia by Union troops

1863- Enters the Third Infantry Regiment, United States Colored Troops of Philadelphia

1864- Moves with regiment to Florida

1865- Discharged; works at a sawmill on Suwannee

1868- Delegate to the Florida State constitutional convention

1868- Elected to the state senate from the Thirteenth District

1870- Nominated for the state's lone seat in the House of Representatives

1870- Moved to Gainesville, FL

1871–73- Presents credentials as a member-elect to the Forty-second Congress

1875–76- Reelected and presents credentials as a member-elect to the Forty-fourth Congress

1876- Elected to the state senate

1879- Takes indefinite leave from the state senate

1884- Beaten by Horatio Bisbee for the Republican nomination to the House

1890- Defeated in another bid for the state senate

1895- Slips into ill health and loses his fortune due to weather conditions

1905- Dies in Tallahassee, Florida on May 15

From:

<https://www.encyclopedia.com/african-american-focus/news-wires-white-papers-and-books/walls-josiah>

Before the legislative reapportionment that was based on the census of 1870, Walls, who was under the age of thirty, became the first African American from Florida to be elected to the United States Congress where he appeared to win a narrow victory. This was Florida's only seat in Congress at that time. He took his seat, as a Republican member of the House of Representatives (March 4, 1871), accepting assignments on the Militia, the Committee on Mileage, and the Committee on Expenditures in the Navy Department. However, he was unseated following a protest by his defeated opponent, Silas L. Niblack, of Lake City. Niblack disputed the election five days after Walls won, charging that officials had unfairly rejected some of his votes while accepting Walls' illegal ballots. Though it was Walls who protested that voters were intimidated at the polls, the House Committee on Elections unseated Walls by declaring Niblack the winner on January 29, 1873. Still Walls had the last laugh because Niblack held office for less than two months before it was time for the next election. Walls had served almost twenty-three months in the 42nd Congress before being ousted.

When the state was divided into two districts in 1872, Walls ran for Congress and again won election, but this time to a full term. This election posed Walls against Niblack, and Walls beat him by a majority of seventeen hundred votes. So Niblack replaced Walls and served for two months before Walls was once again back in office.

Walls was a strong proponent of a national public education system that could be funded by the sales of public lands as well as mandatory schooling for all children and put forth bills that supported a federal education system for all children. He realized that education was the key for resolving many of the social problems, injustices, and oppressions that existed in the United States. He also introduced bills for relief of private pensioners and Seminole War veterans. One of his most significant bills was aimed at granting military support to the Cubans in their revolt against the colonial oppression of Spain. Spain had brought African slaves to Cuba to work the sugar and tobacco plantations and had wiped out the Indian inhabitants by treating them inhumanely. None of his bills was successful; however, Walls lived to see his dream realized when Cuba became independent in 1898, and the United States obtained a protectorate over Cuba in 1902.

The fifty-one bills Walls introduced during his five years in Congress covered such issues as private pensions, internal improvements of waterways and harbors, establishing mail routes, relief for men who had served in the Seminole Wars and for Florida citizens who had lost property during the Civil War, and general amnesty. He abstained from the final vote on the Civil Rights Bill (February 5, 1875) because it omitted reference to public schools.

Walls was re-elected in 1874, but the results were challenged by his opponent—former Confederate general Jesse Johnson Finley of Jacksonville, Florida. Walls served from March 4, 1875 to April 19, 1876. The subsequent recount gave the election to Finley. A majority of six Democrats and one Independent Republican of the Committee on Elections reported that Walls' votes in one Columbia county precinct had been tampered with by the Republican state senate candidate who had been mysteriously murdered in August 1875 and should be deleted from Walls' total, thereby making Finley the winner. The committee's three Republicans maintained that the disputed ballots, which had been burned in a suspicious courthouse fire, were not cast illegally and that Walls was entitled to his seat. The Democratic controlled House adopted the majority report, and Walls' congressional career ended.

In August 1876 Walls, without party support, was defeated by Horatio Bisbee for re-nomination to the House. In November, he was elected to the state senate, where he became a champion of mandatory public education.

Frustrated by his political isolation and overwhelmed with feelings of futility, Walls took an indefinite leave of absence in February 1879 and left the state senate. Upon his return to Alachua County, Walls owned and operated a successful tomato and lettuce farm, sawmill, and orange grove. He also remained interested in political developments. In 1884, after again being beaten by Bisbee for the Republican nomination to the House, he ran as an independent candidate but was unsuccessful. In the fall of 1890 he was defeated in another bid for the state senate.

In addition to his federal and state service, Walls was also mayor of Gainesville and a member of the Alachua County commission. His passion, and later his livelihood, was farming. He earned enough from his large farm, in what later became Paynes Prairie, to establish a newspaper, titled .

During the last years of his life, Walls faced personal tragedy, financial misfortune, and illness. On New Year's Day in 1885, Helen Ferguson Walls died, after nineteen years of marriage. Then he married Ella Angeline Gass, the first cousin of his deceased wife, on July 5, 1885, who was only fourteen, in Gainesville, Florida.

He slipped into ill health, and a hard freeze killed his orange grove and wiped him out financially in 1895. He moved his family to Tallahassee where he was director of the farm at the state's agricultural college that later became Florida Agricultural and Mechanical (A&M) University. Walls did not mention his past political career after moving to Tallahassee. He did not become involved with the political or social climate in Tallahassee. He spent most of his leisure time at home with his second wife and daughter. His home was a small white house that he purchased from J. F. Montgomery in 1900 for \$350.

In 1900, Walls' daughter Nettie succumbed to a behavior problem and became a recluse, shutting herself in the house for long periods of time. Eventually Nettie killed a little girl, Maggie Gibbs, the daughter of a minister. The child was found stabbed and shot and stuffed in a closet at the Walls' home.

Apparently Nettie was involved with the minister who was a widower. They had broken off the relationship, and she sought revenge. Because of her mental condition she was sent to the state psychiatric institution at Chattahoochee, where she died after some months. Walls never recovered from these events.

Walls died in Tallahassee on May 15, 1905 and was buried in a black cemetery in Tallahassee, Florida. To commemorate his life, in Gainesville a plaque was placed on the site of his home on the northeast corner of West University Avenue and Northwest First Street.

## REFERENCES

### Books

Christopher, Maurine. . New York: Thomas Y. Crowell Company, 1976.

Clay, William L. . New York: Amistad Press, 1992.

Klingman, Peter D. . Gainesville: University of Florida Press, 1976.

Lindenmeyer, Otto J. "Josiah T. Walls: U.S. Congressman." In . Vol. 1. Ed. Walter Christmas. New York: Educational Heritage, Inc., 1966.

Ragsdale, Bruce A., and Joel D. Treese. . Washington, D.C.: U.S. Government Printing Office, 1990.

"Walls, Josiah T." In . Vol. 9. North Miami, Fla.: Educational Book Publishers, Inc., 1974.

Key Terminology:

Activities:

1. Bellringer: Ask students to
2. Close Reading:
  - a. Read with the students [A Forgotten Obituary: The Life of Josiah T. Walls](#)
  - b. Students will complete a second reading where they will highlight/ underline important information about Josiah T. Walls. Students will pair with a partner and share what they underlined/highlighted.
  - c. Students will complete a 3rd reading to answer the [Josiah T. Walls Close Reading Questions](#) (students can work on questions individually, in pairs or small groups).
3. Project on the board or have students at a computer access the website for the [Josiah T. Walls Bar Association](#). Explore the website with students. Ask the following questions:
  - What is a Bar Association?
  - Why do you think that the local Bar Association is named after Congressman Walls?
4. Students will write a paragraph on the following topic: Should a school be named after Josiah T. Walls? Explain Why or Why not. Use evidence from the article and website to support your answer.

Higher Order Thinking Questions:

Why do you think that the local Bar Association is named after Congressman Walls?

5. Should a school be named after Josiah T. Walls? Explain Why or Why not.

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Students will be assessed upon their answers to the [Josiah T. Walls Close Reading Questions](#) and the paragraph question (using [FSA writing rubric](#) for grading)

Technology Needs:

Computer and Professional

Materials (please attach copies of any handouts to the end of the lesson):

Copies of [A Forgotten Obituary: The Life of Josiah T. Walls](#)

Highlighters

References:

[Josiah T. Walls Close Reading Questions](#)

<https://history.house.gov/People/Detail/23324>

[https://en.wikipedia.org/wiki/Josiah\\_T.\\_Walls](https://en.wikipedia.org/wiki/Josiah_T._Walls)

## Alachua County Public Schools African and African American Studies

Title: The Boy Who Harnessed the Wind	
Writer: Adapted from a unit provided by Dr. Patrick Coggins	Grade Level: 4
School:	Subject Area(s): Science/ ELA

### Unit Objectives:

Students will learn what life was like in Malawi.

Students will use their engineering skills and their scientific knowledge to create a device to harness the wind and turn it into a usable energy.

Students will gain an understanding life in another country and how wind energy can be used to produce other forms of energy.

### Standards/ Benchmarks:

[SC.4.P.10.4](#) Describe how moving water and air are sources of energy and can be used to move things.

[SC.4.N.1.1](#) Raise questions about the natural world, use appropriate reference materials that support understanding to obtain information (identifying the source), conduct both individual and team investigations through free exploration and systematic investigations, and generate appropriate explanations based on those explorations.

[SC.4.N.1.3](#) Explain that science does not always follow a rigidly defined method ("the scientific method") but that science does involve the use of observations and empirical evidence.

[SC.4.N.1.4](#) Attempt reasonable answers to scientific questions and cite evidence in support.

[SC.4.N.1.5](#) Compare the methods and results of investigations done by other classmates.

[SC.4.N.1.8](#) Recognize that science involves creativity in designing experiments.

[LAFS.4.RI.4.10](#) By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

[LAFS.4.SL.1.1](#) Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade , building on others' ideas and expressing their own clearly.

[LAFS.4.RF.4.4](#) Read with sufficient accuracy and fluency to support comprehension. Read on-level text with purpose and understanding.

[LAFS.4.RI.1.2](#) Determine the main idea of a text and explain how it is supported by key details; summarize the text.

### Infusion Point:

This unit works when teaching ways for the creation of energy as well as during the teaching of scientific experimentation.

Unit Focus Area		7 Elements of African/ African American Studies	
x	Africa		Ancient Africa: Pre- Columbus
	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination		Neo-Slavery: Abolition, Civil Rights
	Other (please specify)		Soul of African Descent People
		z	Contributions to the World and USA

**Cultural Context/ Background:**

William Kamkwamba, from Malawi, is a born inventor. When he was 14, he built an electricity-producing windmill from spare parts and scrap, working from rough plans he found in a library book called Using Energy and modifying them to fit his needs. The windmill he built powers four lights and two radios in his family home. After reading about Kamkwamba on Mike McKay's blog Hactivate (which picked up the story from a local Malawi newspaper), TEDGlobal Conference Director Emeka Okafor spent several weeks tracking him down at his home in Masitala Village, Wimbe, and invited him to attend TEDGlobal on a fellowship. Onstage, Kamkwamba talked about his invention and shared his dreams: to build a larger windmill to help with irrigation for his entire village, and to go back to school. Following Kamkwamba's moving talk, there was an outpouring of support for him and his promising work. Members of the TED community got together to help him improve his power system (by incorporating solar energy), and further his education through school and mentorships. Subsequent projects have included clean water, malaria prevention, solar power and lighting for the six homes in his family compound; a deep-water well with a solar-powered pump for clean water; and a drip irrigation system. Kamkwamba himself returned to school, and is now attending the African Leadership Academy, a new pan-African prep school outside Johannesburg, South Africa.

Source Citation: [https://www.ted.com/speakers/william\\_kamkwamba](https://www.ted.com/speakers/william_kamkwamba)

<http://williamkamkwamba.typepad.com/> William Kamkwamba's updated blog

[https://www.ted.com/speakers/william\\_kamkwamba](https://www.ted.com/speakers/william_kamkwamba) William's TED Talk and Biographical Information

<https://www.myon.com/library/search.html> Reading connections: Wind Energy, Renewable

Resources, Windmills <https://Youtube> [Black engineer created a free energy device](#)

## Alachua County Public Schools African and African American Studies

Module 1 Title: Wind and Energy

Subject Area: Science/ ELA

Time Requirement: 1 class

Module Objectives/ Essential Questions:

Students will understand the relationship between wind, movement and energy.

Students will be able to describe how movement translates into energy.

Standards/ Benchmarks:

[SC.4.P.10.4](#) Describe how moving water and air are sources of energy and can be used to move things.

[SC.4.N.1.1](#) Raise questions about the natural world, use appropriate reference materials that support understanding to obtain information (identifying the source), conduct both individual and team investigations through free exploration and systematic investigations, and generate appropriate explanations based on those explorations.

[SC.4.N.1.4](#) Attempt reasonable answers to scientific questions and cite evidence in support.

[LAFS.4.SL.1.1](#) Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade , building on others' ideas and expressing their own clearly.

Key Terminology:

Wind

Turbine

Energy

Movement

Activities:

1. Have students record the essential question in their science notebooks: "How can wind create energy and cause motion or change?" Discuss with students what they know about energy and motion.
2. Tell students they are going to gather observational data about the wind. Either using wind socks, kites or have students create a pinwheel. Creating a pinwheel: Use poster board or other heavy stock paper to create pinwheel ([pinwheel instructional video](#))
3. Have students go outside with one of the wind items. Let them investigate what happens to the different items in the wind. Have them jot in their notebooks what observations they have.
4. Bring students back inside, refer to the essential question, How can wind create energy and cause motion or change? Have students DLE (Draw, label and explain) how and when their pinwheel moved. What does the pinwheel tell you about the wind?

Higher Order Thinking Questions:  
How can wind create energy and cause motion or change?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):  
Student products of their DLE

Technology Needs:  
Computer  
Projector

Materials (please attach copies of any handouts to the end of the lesson):  
Poster Board or heavy stock paper  
Glue  
Sticks/ pencils  
pushpins

References:  
[https://florida.pbslearningmedia.org/resource/phy03.sci.engin.design.lp\\_windmill/windmills-putting-wind-energy-to-work/](https://florida.pbslearningmedia.org/resource/phy03.sci.engin.design.lp_windmill/windmills-putting-wind-energy-to-work/)

## Alachua County Public Schools African and African American Studies

Module 2 Title: The Boy Who Harnessed Wind

Subject Area: ELA

Time Requirement: 1-2 classes

Module Objectives/ Essential Questions:

Students will learn what life was like in Malawi.

Students will gain an understanding life in another country and how wind energy can be used to produce other forms of energy.

Standards/ Benchmarks:

[SC.4.P.10.4](#) Describe how moving water and air are sources of energy and can be used to move things.

[SC.4.N.1.3](#) Explain that science does not always follow a rigidly defined method ("the scientific method") but that science does involve the use of observations and empirical evidence.

[LAFS.4.RI.4.10](#) By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

[LAFS.4.SL.1.1](#) Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade , building on others' ideas and expressing their own clearly.

[LAFS.4.RF.4.4](#) Read with sufficient accuracy and fluency to support comprehension. Read on-level text with purpose and understanding.

[LAFS.4.RI.1.2](#) Determine the main idea of a text and explain how it is supported by key details; summarize the text.

Key Terminology:

Rural

poverty

Activities:

1. Watch the video of a Read aloud the story, [The Boy Who Harnessed the Wind by Kamkwamba](#)
2. Have students answer the following questions. This can be done as: whole group class discussion, small group with sharing out, or individual with sharing out.
  - a. What does it mean to live like William?
  - b. What resources did the villagers of Africa have?
3. Watch the TED talk, [Moving Windmills](#) about William (5:55 min.). Students will learn that William is a real person, a real inventor, saving the village. (You may also want to

show [William's original TED experience](#) that he references in the talk (6 min.)

4. Show students the video clip, A Day in the Life of a Girl in Rural Malawi. Discuss with students what life is like in Malawi. How does that compare to their lives?
5. Becoming an engineer. Discuss with students that William is an inventor. Share with them William's Blog: <http://williamkamkwamba.typepad.com/> Explain to students that through William's informal education and the need for water and food in Malawi he is an engineer. Allow students to explore the blog. There is a link to write to William, as well as explore how his family is living.
6. Have students read through the website [www.movingwindmills.org](http://www.movingwindmills.org) this is William's work continuing to improve the lives of the Malawi villagers.

Higher Order Thinking Questions:

What is life like in Malawi and how is it different from life in the US?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Informal student responses to:

- a. What does it mean to live like William?
- b. What resources did the villagers of Africa have?
- c. Comparing life in Malawi to life in the US

Technology Needs:

Computer and projector  
speakers  
Computers for students

Materials (please attach copies of any handouts to the end of the lesson):

None

References:

<http://williamkamkwamba.typepad.com/> William Kamkwamba's updated blog  
[https://www.ted.com/speakers/william\\_kamkwamba](https://www.ted.com/speakers/william_kamkwamba) William's TED Talk and Biographical  
<https://Youtube> [Black engineer created a free energy device](#)

## Alachua County Public Schools African and African American Studies

Module 3 Title: Designing and Building a Windmill

Subject Area: Science

Time Requirement: 5-7 classes

Module Objectives/ Essential Questions:

Students will use their engineering skills and their scientific knowledge to create a device to harness the wind and turn it into a usable energy.

Standards/ Benchmarks:

[SC.4.P.10.4](#) Describe how moving water and air are sources of energy and can be used to move things.

[SC.4.N.1.1](#) Raise questions about the natural world, use appropriate reference materials that support understanding to obtain information (identifying the source), conduct both individual and team investigations through free exploration and systematic investigations, and generate appropriate explanations based on those explorations.

[SC.4.N.1.3](#) Explain that science does not always follow a rigidly defined method ("the scientific method") but that science does involve the use of observations and empirical evidence.

[SC.4.N.1.4](#) Attempt reasonable answers to scientific questions and cite evidence in support.

[SC.4.N.1.5](#) Compare the methods and results of investigations done by other classmates.

[SC.4.N.1.8](#) Recognize that science involves creativity in designing experiments.

[LAFS.4.RI.4.10](#) By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

[LAFS.4.SL.1.1](#) Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade , building on others' ideas and expressing their own clearly.

Key Terminology:

Engineering

Design

Activities:

1. Tell students that they will use the engineering design process to explore windmills. Lead a discussion about windmills to find out what students already know. Ask:
  - a. Have you ever seen a windmill?
  - b. What did it look like?
  - c. What do you think it was used for?
  - d. How do you think windmills work?

2. Ask students to describe how windmills do work. (They convert wind energy to mechanical energy.) Brainstorm together to come up with a good description (e.g., converting wind energy into work to help people).
3. Lead a conversation about the engineering design process to find out what students already know.
4. Show the video [What Is the Design Process?](#) and review the description that the class came up with in steps 2 and 3. Ask: What part of the design process did you complete when you came up with the description?
5. Pass out to each student a copy of the [Windmill Worksheet](#), the two different-sized patterns featured in the [Windmill Template](#), and the materials needed to construct their own windmill. Let students choose the pattern size they want to use. Encourage the class to use a variety of sizes.
6. After the windmills are complete, have students test them to see if they accomplish the work of lifting the cup. After several minutes, ask: What did you notice about the size of the windmill blades and how fast or slow the cup was lifted?
7. Team up the students and challenge them to design and build their own windmill to harness energy. Allow students to start brainstorming their ideas and what materials they may want to use.
8. Allow students to build and test working windmills with their engineering partners (this should take 1-2 classes).
9. Have student engineers write their justification as to why their windmill would be the best for William and the Wimbe Primary School.
10. Let teams of student engineers do a gallery walk through the other designs. Give them sticky notes so that students can leave feedback or questions at the different designs.

Higher Order Thinking Questions:  
How does a windmill move a bucket?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):  
Informal answers about windmill questions  
Written Justification for Windmill design

Technology Needs:  
Computer and projector  
Speakers  
Computers for students

Materials (please attach copies of any handouts to the end of the lesson):  
[Windmill Worksheet](#)  
[Windmill Template](#)  
Rubber bands

Scissors  
Straws  
String  
Small paper cups  
Hole punch

References:

[https://florida.pbslearningmedia.org/resource/phy03.sci.engin.design.lp\\_windmill/windmills-putting-wind-energy-to-work/](https://florida.pbslearningmedia.org/resource/phy03.sci.engin.design.lp_windmill/windmills-putting-wind-energy-to-work/)

**Alachua County Public Schools**  
**African and African American Studies**

Title: Thomas A. Dorsey	
Writer: Marco Thomas	Grade Level: 4th Grade
School: Williams Elementary	Subject Area(s): Music

Unit Objectives:  
 Identify Thomas A. Dorsey  
 Gospel Music Style  
 Sing a song in the gospel style

[MU.4.H.1.1](#)  
[MU.4.H.3.1](#)  
[MU.4.H.1.2](#)

Infusion Point:

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
X	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination	X	Neo-Slavery: Abolition, Civil Rights
	Other (please specify)	X	Soul of African Descent People

Cultural Context/ Background:

Timeline:

1920's-present day  
Jim Crow era  
Early Jazz and Blues



## Alachua County Public Schools African and African American Studies

Module 1 Title: Thomas A. Dorsey

Subject Area: Music

Time Requirement: 5 weeks

Module Objectives/ Essential Questions:

EQ: Who is Thomas A. Dorsey?

OBJ: Name 3 facts about Thomas A. Dorsey, sing a gospel style song

HOQ: Why is gospel music important to the civil rights movement?

Standards/ Benchmarks:

[MU.4.H.1.1](#)

[MU.4.H.3.1](#)

[MU.4.H.1.2](#)

Key Terminology:

Quartet-group of four singers or instrumentalists

Soloist-person that sings or plays by themselves

A cappella-singing with no instruments in the background

Call and Response-Lead person sings or says something, audience or band members either say it back or answers in a different way

Composition-learning how to write music

Composer-someone who writes music

Choir-a group of ten or more singers

Two instruments important to the gospel style are piano and organ

Activities:

### **Discuss**

Read Pages from 4th Grade Music Connection Book :

Thomas A. Dorsey-father of gospel music, wrote over 400 songs, Precious Lord most famous song, etc.

Listen to examples of gospel music. Describe what instruments you hear. Is it a choir or quartet or something else entirely?

Watch YouTube of Thomas A Dorsey's performance.

- Listen to when he was still playing jazz
- Listen to Precious Lord

Come to board and write three facts about Thomas A. Dorsey

Students will take notes for Thomas A. Dorsey

- Write down three facts on your own paper
- Write down vocabulary for gospel and Dorsey

Take quiz

More examples of Gospel sounds, found in Spotlight on Music Curriculum

### **G1S4U3L6**

Listen to Sweet Honey in the Rock

Explain to children that this song is performed by a group of African American women.

Have children listen to this performance and tell how it is similar to the gospel music they have heard so far.

Sweet Honey in the Rock This Grammy Award-winning ensemble was founded in 1973 by Dr. Bernice Johnson Reagon. The all-female septet sings a cappella, playing along on hand percussion instruments on most songs. The musicians draw from the music of the African American church, namely spirituals, hymns, and gospel, as well as jazz and blues. Performances are simultaneously interpreted in American Sign Language. After 30 years of leading and performing with the ensemble, Dr. Reagon retired in 2004.

Expansion: Watch videos of contemporary gospel music. Have students compare and contrast.

What instruments do you hear? How many people are singing? Is the content of the songs the same as the old style of gospel or is it different?

### **Sing a Gospel style song- G4S1U2L7**

Introduce Oh Won't You Sit Down?

Go over pitches

Students sing along with recording

Distribute copies of song for take home practice.

Have students read about call and response form and the genre of songs called spirituals.

Have students:

- Listen to "Oh, Won't You Sit Down?" and notice how the call and response is performed differently in the refrain and the verse. (*In the refrain, groups sing the call and the response; in the verse, one person sings the call and the group responds.*)

Compare and Contrast

- Divide into two groups, with one group singing the calls and the other group singing the responses. (Use the recorded accompaniment or Piano Accompaniments p. 209 as appropriate.)

Higher Order Thinking Questions:

What does gospel music have to do with the civil rights movement? *(During the civil rights movement, the church was the chief organizer of protests. Many of the leaders were also ministers such as Dr. Martin Luther King. The songs gave people encouragement and strength to carry on the mission of achieving equality)*

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

[https://drive.google.com/file/d/1MI9VxZq3Dn5kv08y4EbWZBSnE7yYnG\\_w/view?usp=sharing](https://drive.google.com/file/d/1MI9VxZq3Dn5kv08y4EbWZBSnE7yYnG_w/view?usp=sharing)

Technology Needs:

Access to YouTube

Computer

CD or Mp3 Player

Access to county music curriculum

Materials (please attach copies of any handouts to the end of the lesson):

[music appreciation.pptx](#)

References:

Grade 4 Spotlight on Music

Grade 4 Music Connection

**Achua County Public Schools**  
**African and African American Studies**

Module 2 Title:	
Subject Area:	Time Requirement:

Module Objectives/ Essential Questions:
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Standards/ Benchmarks:
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Key Terminology:
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Activities:
-------------

Higher Order Thinking Questions:

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Technology Needs:

Materials (please attach copies of any handouts to the end of the lesson):

References:

**Achua County Public Schools  
African and African American Studies**

Module 3 Title:	
Subject Area:	Time Requirement:

Module Objectives/ Essential Questions:
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Standards/ Benchmarks:
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Key Terminology:
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Activities:
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Higher Order Thinking Questions:

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Technology Needs:

Materials (please attach copies of any handouts to the end of the lesson):

References:

**Achua County Public Schools  
African and African American Studies**

Module 4 Title:	
Subject Area:	Time Requirement:

Module Objectives/ Essential Questions:

Standards/ Benchmarks:

Key Terminology:

Activities:

Higher Order Thinking Questions:

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Technology Needs:

Materials (please attach copies of any handouts to the end of the lesson):

References:

**Achua County Public Schools  
African and African American Studies**

Module 5 Title:	
Subject Area:	Time Requirement:

Module Objectives/ Essential Questions:

Standards/ Benchmarks:

Key Terminology:

Activities:

Higher Order Thinking Questions:

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Technology Needs:

Materials (please attach copies of any handouts to the end of the lesson):

References:

Attachments:

# Title: African American Historic Sites in Florida

Grade Level: 4

Subject: ELA & Social Studies



<b>Lesson Plan:</b>	African American Sites in Florida
<b>Subject:</b>	American History
<b>Grade:</b>	3-5
<b>Description/ Abstract of Lesson</b>	The students will study the history of the Kente cloth, the students will create their own Kente patterns.
<b>SS.4.A.6.2</b>	Summarize contributions of significant individuals to Florida
<b>LA.4.2.1.5</b>	Respond to, discuss, and reflect on various literary selections, connecting text to self (personal connection), text to world (social connection), and text to text (comparison among multiple texts).
<b>Objective(s):</b>	Students will be able to identify African American significant individuals and their contributions to Florida
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• Computer</li> <li>• Card Stock to create brochures</li> <li>• Markers/colored pencils</li> </ul>
<b>Duration:</b>	<ul style="list-style-type: none"> <li>• 2 class periods</li> </ul>
<b>Lesson Lead In/ Opening:</b>	Introduce lesson by showing the video, African Americans in Southwest Florida 1800 -1960 <a href="https://www.youtube.com/watch?v=9nXS4U4HD_A">https://www.youtube.com/watch?v=9nXS4U4HD_A</a> Make sure to give a purpose for watching. State it clearly: “As you watch, pay attention to....” “You are looking for ...” or “After watching you will....”
<b>Activity 1:</b>	Ask students to go to <a href="https://www.visitflorida.com/en-us/things-to-do/arts-history/explore-5-places-floridas-black-heritage-video.html">https://www.visitflorida.com/en-us/things-to-do/arts-history/explore-5-places-floridas-black-heritage-video.html</a> and create a brochure on 5 great places to explore Florida’s Black Heritage trail.
<b>Activity 2:</b>	Have students go to the following site click <a href="#">HERE</a> and discuss Historic Overtown in Miami Florida.
<b>Activity 3:</b>	While students are watching videos have students complete the video/audio response sheet located here: <a href="http://chase-march.com/teaching/AV_Response_Sheet.pdf">http://chase-march.com/teaching/AV_Response_Sheet.pdf</a>
<b>Higher Order Thinking Questions:</b>	<ul style="list-style-type: none"> <li>• After viewing: Have students participate in a “Turn and Talk.” Students can discuss key points in partnerships, using their guided notes as a way to explain the content to each other.</li> </ul>
<b>Suggested Books:</b>	Baptist, Edward E. Creating an Old South: Middle Florida’s Plantation Frontier before the Civil War. Chapel Hill: University of North Carolina Press, 2002. Bartley, Abel A. Keeping the Faith: Race, Politics, and Social Development in Jacksonville, Florida, 1940-1970. Westport, CT: Greenwood Press, 2000.
<b>Web Resources</b>	<a href="https://dos.myflorida.com/library-archives/research/explore-our-resources/florida-history-culture-and-heritage/african-american-history/">https://dos.myflorida.com/library-archives/research/explore-our-resources/florida-history-culture-and-heritage/african-american-history/</a>



**Title: Florida Black History Trail**

**Subject: ELA & Social Studies**

<b>Lesson Plan:</b>	<b>Florida Black History Trail</b>
<b>Subject:</b>	American History
<b>Grade:</b>	4
<b>Description/ Abstract of Lesson</b>	Students will identify where they live in the state and identify important landmarks in their area. Students will learn geographical terms as they explore Florida and its many historic sites. Students will learn several historical sites and the experiences and accomplishments of many the African American that call Florida home.
<b>SS.4.A.6.2</b>	Summarize contributions of significant individuals to Florida
<b>LA.4.6.4.1</b>	Use appropriate available technologies to enhance communication and achieve a purpose (e.g., video, presentations)
<b>Objective(s):</b>	Students will learn about the history of Juneteenth and community celebrations and their importance of being tools to share information.
<b>Materials:</b>	<ul style="list-style-type: none"> <li>● Computer for researching sites</li> <li>● Paper</li> <li>● Pencil</li> </ul>
<b>Duration:</b>	● 2 class periods
<b>Lesson Lead In/ Opening: Lesson Background Information</b>	<p>Have students Learn about Fort Mose in St. Augustine, Daniel “Chappie” James in Pensacola, the Institute of Black Culture in Gainesville and more as you blend Florida travel with Florida’s black history by reading the following article click here <a href="https://www.palmbeachpost.com/zz/lifestyle/20200129/black-history-month-8-stops-on-floridas-quos-black-heritage-trail">https://www.palmbeachpost.com/zz/lifestyle/20200129/black-history-month-8-stops-on-floridas-quos-black-heritage-trail</a>  <a href="https://dos.myflorida.com/media/32347/blackheritagetrail.pdf">https://dos.myflorida.com/media/32347/blackheritagetrail.pdf</a></p> <p>The first recorded African in Florida was called Estevanico the Black, who came with Panfilo de Narvaez in 1528 and was one of the few survivors of that expedition. Later blacks began to moving into the territory as slaves on the vast plantations of northern Florida, and some as runaway slaves who lived with the Seminoles, who had also come from other southern states into Florida. After the Civil War free blacks came to try to make a living on the Florida frontier. Prejudice and segregation meant that life was hard for African Americans. In the 1950’s and 60’s important events in the battle for civil rights occurred in Florida. In modern times, blacks have made significant contributions to nearly every walk of life. Much of history is embodied in sites throughout the country. Unfortunately much of the rich history has disappeared since many buildings have been torn down and sites have not been properly maintained.</p>
<b>Activity 1:</b>	<p>Provide students with a copy of the map of Florida, students can locate a map by clicking here, Have students complete the following questions:</p> <ol style="list-style-type: none"> <li>1. Where do you live?</li> <li>2. Where do you live in relation to other historical sites noted on the map?</li> <li>3. What is the difference between a globe and a map?</li> <li>4. Why is it important to locate and describe the historical sites around the state?</li> <li>5. Where do you live in relation to key historical sites on the Florida African American (Black) Heritage trail?</li> <li>6. What are some of the key accomplishments of African American Floridians?</li> </ol>
<b>Activity 2: Writing Activity</b>	<ol style="list-style-type: none"> <li>1. Teacher will provide and outline map of Florida. The map may include counties and or cities.</li> <li>2. The teacher may introduce the lesson by having the students identify where they live on the map.</li> <li>3. How many students were able to identify their hometown, county or city?</li> <li>4. Teacher may also provide a large scale map or a large outline map of Florida and have the students to work together as a class to place a star by where they are located.</li> <li>5. Teacher will need to introduce a legend. For instance, the star on the map will indicate their current location in the state.</li> <li>6. The teacher will need to preview the Florida <a href="#">Black Heritage Trail Website</a> to identify four to five specific places he/she would like the students to locate.</li> <li>7. The students may work within groups or individually with a Florida base map to draw arrows to specified sites.</li> </ol>
<b>Activity 3: Create flash cards</b>	<p>Have students place a picture of a Historic Site on the front of the card, have students write a blurb about the historic site on the back, ask students to use the Florida Black Heritage Trail Guide <a href="https://dos.myflorida.com/media/32347/blackheritagetrail.pdf">https://dos.myflorida.com/media/32347/blackheritagetrail.pdf</a></p>
<b>Web Resources</b>	Florida <a href="#">Black Heritage Trail Website</a>

# A Beacon of Light

## MUSEUM CONNECTION: ART and INTELLECT

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**Purpose:** In this lesson students will be introduced to the writings of Frances Ellen Watkins Harper, a free black woman born in Baltimore, Maryland, in 1825. They will examine the social issues of the time as reflected in several of her poems. Students will analyze language choices that she used to convey meaning and feeling, and they will explain how her writing is a reflection of the exemplary person that she was. A true “beacon of light,” Frances Ellen Watkins Harper made the world a better place for the African Americans of her time and continues to influence people of all races today.

**Grade Level and Content Area:** **E** Elementary, Social Studies

**Time Frame:** 2 class periods

### Social Studies Standards:

USH 2.3.5.5 Examine the gradual institutionalization of slavery into America, including various responses to slavery, and how slavery shaped the lives of colonists and Africans in the Americas

PNW 7.2.5.2 Describe how individuals and groups have contributed to the development of cultures

### Social Studies VSC:

5.A.1.c (Grade 4) Describe the establishment of slavery and how it shaped life in Maryland

5.B.2.c (Grade 5) Describe the different roles and viewpoints of individuals and groups, such as women, men, free and enslaved Africans, and Native Americans during the Revolutionary period

### Reading and English Language Arts VSC:

3.A.1.b (Grades 4 and 5) Listen to critically, read, and discuss a variety of literary forms and genres

3.A.4 (Grade 4) Use elements of poetry to facilitate understanding

3.A.4 (Grade 5) Analyze elements of poetry to facilitate understanding and interpretation

### Objective:

Students will examine Frances Ellen Watkins Harper as a free black woman and will evaluate her contributions to improving the conditions of African Americans during her time and today.

## VOCABULARY AND CONCEPTS

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**Abolition** – Abolition is putting an end to a condition, as in the abolition of slavery.

**Feminist** – A feminist is a person who believes in promoting equal rights and activities for women.

**Morals** – Morals are virtuous standards of right and wrong. Moral also refers to someone who is good in character or conduct.

**Protest** – To protest is to speak or act against unjust policies or conditions.

**Racism** – Racism is a belief that a particular race is superior and that discrimination against people of other races is appropriate behavior.

**“Beacon of Light”** – This is a term used to identify someone or something that is a source of hope or inspiration. (Frances Ellen Watkins Harper was a “beacon of light” for her readers.)

## MATERIALS

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### FOR THE TEACHER:

- Teacher Resource Sheet 1** – Acrostic Poem on Slavery
- Teacher Resource Sheet 2** – Mrs. Frances E. W. Harper
- Teacher Resource Sheet 3** – Title Page from *The Sparrow’s Fall*
- Teacher Resource Sheet 4** – Slave Auction, Richmond, Virginia
- Teacher Resource Sheet 5** – Cultivating Tobacco, Virginia, 1798

### FOR THE STUDENT:

- Student Resource Sheet 1** – “Bury Me in a Free Land”
- Student Resource Sheet 2** – Note-Taking Guide
- Student Resource Sheet 3** – “The Change”
- Student Resource Sheet 4** – Brief Constructed Response
- Student Resource Sheet 5** – “An Appeal to the American People”
- Student Resource Sheet 6** – “The Fugitive’s Wife”
- Student Resource Sheet 7** – “The Slave Mother”
- Student Resource Sheet 8** – “The Dying Bondman”

## RESOURCES

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Foster, Frances Smith, ed. *A Brighter Coming Day: A Frances Ellen Watkins Harper Reader*. New York: The Feminist Press, 1990.

Foster, Frances Smith, and Darlene Clark Hine, eds. *Encyclopedia of Black Women in America: Literature*. Facts On File, 1997.

McCutcheon, Marc. *Everyday Life in the 1800s*. Cincinnati: Writer's Digest Books, 1993.

Thomas, Velma Maia. *Freedom's Children: The Passage from Emancipation to the Great Migration*. New York: Crown Publishers, 2000.

Wisdom, Emma J., ed. *Poems by Frances Allen Watkins Harper*. Nashville: Post Oak Publications, 1998.

Yacovone, Donald. "Bury Me in a Free Land." *Anti-Slavery Bugle* (Nov. 20, 1858).

## TEACHER BACKGROUND

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Frances Ellen Watkins Harper, an abolitionist, orator, journalist, novelist, essayist, feminist, Christian writer, and poet, used her many talents to fight racial injustice throughout her lifetime. Her unwavering moral character was the strong motivation behind her battles surrounding the social issues of her time including slavery, temperance, and women's rights. Because of her activism and leadership during the time of Reconstruction, some consider her to be one of the most important women in American history. Known as "The Bronze Muse," she was among the most popular African American writers of the 19th century.

Born in 1825 to a respected free black family in Baltimore, Maryland, Frances Watkins was orphaned at the age of three and was raised by her uncle, Reverend William Watkins, director of Baltimore's prestigious Academy for Negro Youth. In comparison with the overwhelming majority of black Americans of that time, Frances Ellen Watkins lived a privileged life. She attended her uncle's school where she studied the Bible, Greek, and Latin. Watkins was noted for her industry and intelligence. By the age of 14, she had acquired an education superior to that of most 19th century women of any color or class in the United States. As a teenager, she began writing poetry and, in 1845, published *Forest Leaves*, a collection of poetry. She quickly gained a reputation locally as a writer.

Although Frances Ellen Watkins had received a better education than most Blacks and Whites, when she left the Watkins Academy and began looking for employment, she felt the repressive powers of racial discrimination. She had to accept seamstress and baby-sitter jobs. She became acutely aware of the destructive nature of racial inequality and other social issues of her time.

In 1852 she accepted a teaching position at Union Seminary in Ohio and later in Pennsylvania. In 1853 she was moved to become a devout abolitionist when Maryland, her home state, passed a new law prohibiting free blacks from entering its borders. The following year, Watkins moved to Philadelphia and became active in the anti-slavery movement. During the next few years, she noted the activities and needs of fleeing slaves. This experience fueled her activism and guided her writing, and it led her to become one of the most forceful speakers on the anti-slavery lecture circuit. Her messages were so powerful that several anti-slavery societies sent her to lecture throughout New England and other states and even into Canada.

In 1854, Watkins published her second volume of poetry, *Poems on Miscellaneous Subjects*, which

sold about 10,000 copies. During the next several years, she published several more volumes of poetry and existing volumes were reprinted many times. By 1858, Watkins was undoubtedly one of the most famous black poets of her time. Although she was never a slave, she dedicated her life to writing poetry, books, essays, and speeches for the anti-slavery movement.

Her background in social service and leadership gave her great courage and strength to write about her feelings and to stand up for truth and what she believed to be right. She gained additional strength in her beliefs from lecturing. In her writing and speeches she chose persuasion over confrontation, and she appealed to the integrity, morality, and ethics of her listeners and readers.

In 1860 she married Fenton Harper and later gave birth to a daughter, Mary. Her husband died four years later, and Frances Harper returned to lecturing to make a living. It was at this time that Frances Ellen Watkins Harper concentrated her lectures in the South. When the Civil War ended and so many newly freed African Americans needed support, Harper shifted her focus to the social issues affecting their well-being. One of the primary issues included in her lectures was a focus on the problems affecting newly freed African American women. She strongly encouraged African American women to aim for high and lofty goals by getting an education and fighting for suffrage. She continued her writing and did not hesitate to present her opinions about rebuilding the nation (during Reconstruction) with racial unity and peace. In her later writings she gave tribute to Frederick Douglass, Abraham Lincoln, Harriet Beecher Stowe, William Lloyd Garrison, and others.

In her determination to make a difference in the world, Frances Ellen Watkins Harper worked in the Equal Rights Association with white activists Elizabeth Cady Stanton and Susan B. Anthony. She was also a founder of the American Woman Suffrage Association, a member of the national board of the Women's Christian Temperance Union, and one of the founding members of the National Association of Colored Women. Her role in the Temperance Movement was particularly focused on the African American community. In addition to directing the "colored" branches of the Philadelphia and Pennsylvania Women's Christian Temperance Union, she became a leader of the temperance work among African Americans. Her commitment to the particular needs of African American women was never understated. In her 1892 novel, *Iola Leroy*, she tells the story of an African American woman who believes she is white because of her light skin; when she realizes she is black, she devotes her life to improving the conditions for African Americans. The book captures three major themes: personal integrity, Christian service, and social equality, the same three themes that apparently guided Harper's life. Indeed, they are present in one of her last "activist" roles—the 1893 criticism of the World's Congress of Representative Women for "ignoring black women."

This free African American, born into a family of opportunities and privileges, chose to dedicate her talents to improve the lives of others. Her influence and impact are still felt today.

## LESSON DEVELOPMENT

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- 1. Motivation:** Discuss a social issue of today such as homelessness. Explain that slaves who escaped or those who were suddenly freed also faced this situation. Discuss the social issues surrounding the time of slavery in the 1800s. Discuss the terrible emotional and physical conditions for the enslaved African Americans. Have students assist you in creating an acrostic poem about slavery (see **Teacher Resource Sheet 1**, Acrostic Poem on Slavery).
2. Review or pre-teach elements of poetry such as mood.
3. Review vocabulary, especially the term “Beacon of Light.”
4. Write “Frances Ellen Watkins Harper” in large letters on the chalkboard. Tell students that she was a woman who wanted her message heard. Tell the children that she is a good example of a “Beacon of Light.” Refer back again to the vocabulary term, “Beacon of Light.” Display **Teacher Resource Sheet 2**, Mrs. Francis E. W. Harper, and **Teacher Resource Sheet 3**, Title Page from *The Sparrow’s Fall*. Point out that Frances Ellen Watkins Harper was born in 1825, almost two centuries ago.
5. Discuss an important social issue of Harper’s time, such as the abolition of slavery (**Teacher Resource Sheets 4 and 5**).
6. Discuss Harper’s life as a writer and public speaker and her passion for civil rights. She lived the life she preached: Christian, moral, compassionate, and loving. Remind the students that this poem was written in 1858, just three years before the Civil War began.
7. Give each student a copy of **Student Resource Sheet 1**, “Bury Me in a Free Land.” Set the purpose for reading by asking students: What does her work say about the social conditions of her time? What are some words and phrases that evoke meaning and feeling? What does her work say about her?
8. Display and read aloud **Student Resource Sheet 1**, “Bury Me in a Free Land.” (Display **Teacher Resource Sheets 4 and 5**.) Read the poem slowly with feeling.
9. Read the poem aloud again while students read along. After reading, summarize the poem; make connections to the terms “abolition” and “racism.” Reread the images of fearful gloom, wild despair, human prey, and his galling chain. Have students highlight all the negative words in the poem. Help the students connect the mood of the poem, which is the utter sadness of the times. Have students take notes in the first and second columns of **Student Resource Sheet 2**, Note-Taking Guide. (Save column 3 for step 13.)
10. Distribute a copy of **Student Resource Sheet 3**, “The Change,” to each student, or select a poem from **Student Resource Sheets 5-8**. As you read the selected poem to the class ask students to think about elements of poetry that they know. After reading the poem, have the class discuss in order the elements of poetry (i.e., rhyming couplet, stanzas, personifi-

cation, etc.).

11. Instruct the students to work in cooperative groups to complete the bottom half of **Student Resource Sheet 2** for the selected poem.
12. After all the groups have finished, each group should share their interpretation with the class.
13. Have students decide what this work says about Frances Ellen Watkins Harper as a person. Have them write notes to express their ideas in the third column of **Student Resource Sheet 2**. Remind the students to that Frances Ellen Watkins Harper can be considered a “Beacon of Light.” Ask individuals to share their ideas when everyone is finished.
14. **Assessment:** Distribute **Student Resource Sheet 4**, Brief Constructed Response. Students should respond individually to the following prompt:  
Frances Ellen Watkins Harper can be described as “A Beacon of Light.” Write a paragraph to explain why this description is true.
  - Include details from her poetry about the social conditions of her time.
  - Explain what her poetry says about her.
15. **Closure:** Have a class discussion about the following:
  - What talents (writing skills, leadership skills, oratory skills, protest skills, interpersonal skills, etc.) did Frances Ellen Watkins Harper use to get her message across to the public?
  - How did she use her talents on behalf of others?

## THOUGHTFUL APPLICATIONS

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- Today we see people who choose to make a difference with their lives. For example, prominent African Americans today feel the need to reach back into the community. What are some examples of this that you see today?
- One person can make a huge difference by improving the quality of life for an entire nation, as in the case of Frances Ellen Watkins Harper. Ask students: How can you use your talents to make your community a better place to live? How can you encourage others to join you?

## LESSON EXTENSIONS

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- Frances Ellen Watkins Harper has a prominent place in the “Freedom Writers” exhibit of the Reginald F. Lewis Museum’s “The Strength of the Mind” gallery. Short biographies of other women poets and examples of their poetry can be explored here. This experience may inspire students to compose their own biography or poem by stepping into the shoes of an African American child and back into a chosen period of

the nation's history. The students should be sure to explore exhibits in the museum's "The Strength of the Mind" gallery.

- Investigate another author who tried to improve the conditions of the time, such as Harriet Beecher Stowe.
- Read other poems, essays, letters, speeches, and fiction in the book, *A Brighter Coming Day*. Learn how Frances Ellen Watkins Harper not only helped elevate and inspire African Americans, but also how she changed the way we live today.
- Use a poem as the subject matter for a calligraphy project in art class. Each of the title letters would be illuminated.
- Use the Internet to research Frances Ellen Watkins Harper's life and accomplishments. Have students read portions of her life on the morning announcements at your school. November would be a good month to remind people of Frances Ellen Watkins Harper's fight for women's right to vote.
- Plan a public display of the finished poems at a library, church, bank, or business.

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### Acrostic Poem on Slavery

Frances Ellen Watkins Harper used her talents as a prolific writer to fight injustice throughout her lifetime. Create an acrostic poem that expresses your feelings and thoughts about the evils of slavery.

S  
L  
A  
V  
E  
R  
Y

**S**old for Gold

**L**abor for Free

**A**lways Hopeful

**V**ictorious in Spirit

**E**qual to Property

**R**ights Taken Away

**Y**earning for Freedom

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**Mrs. Frances E. W. Harper**



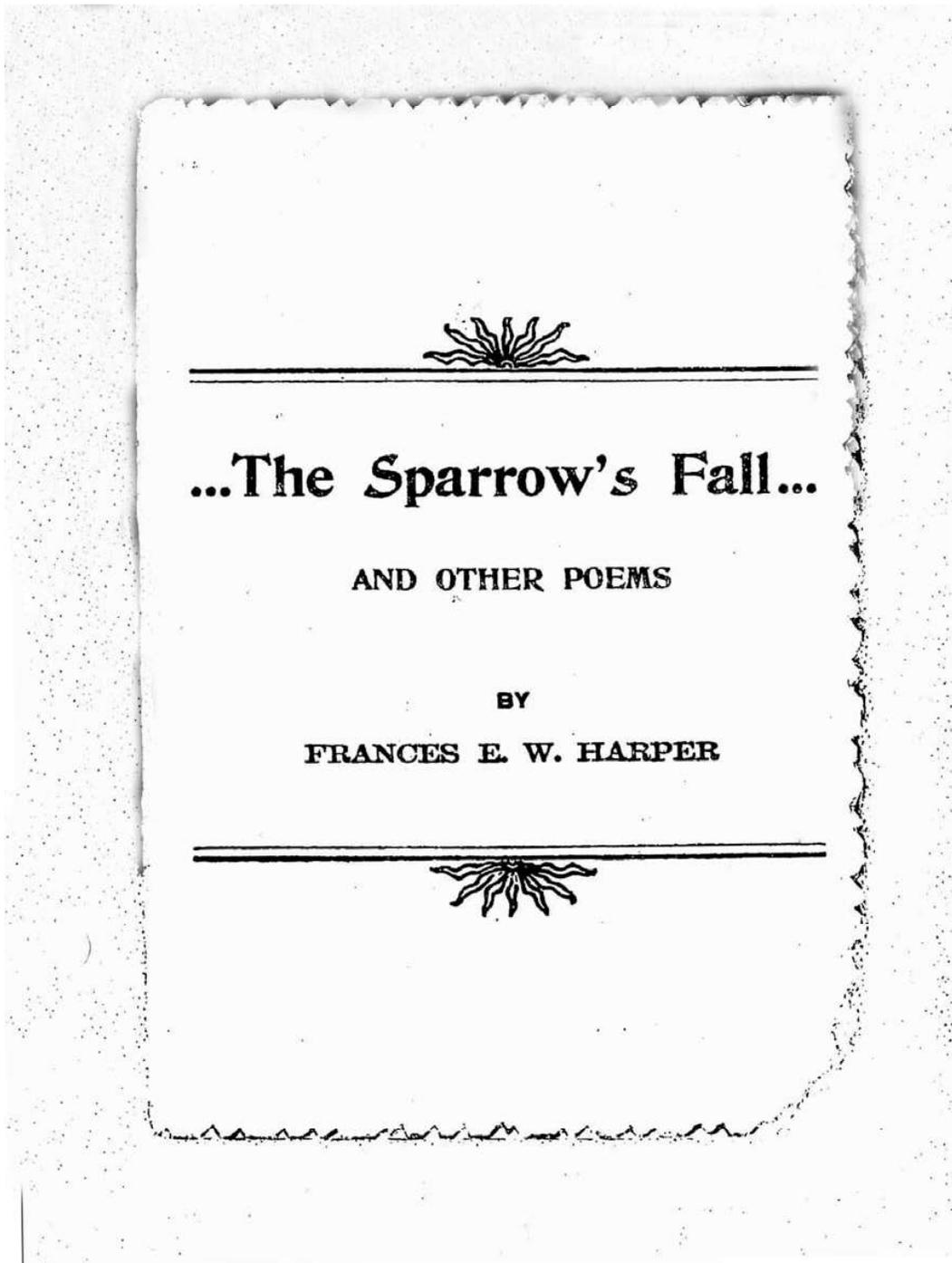
*Copyright, 1927, The Associated Publishers, Inc.*

FRANCES ELLEN WATKINS HARPER  
Poet and Impressive Lecturer

Courtesy of Library of Congress, Prints and Photographs Division [LC-USZ62-75978].

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Title Page from *The Sparrow's Fall*



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## Slave Auction, Richmond, Virginia

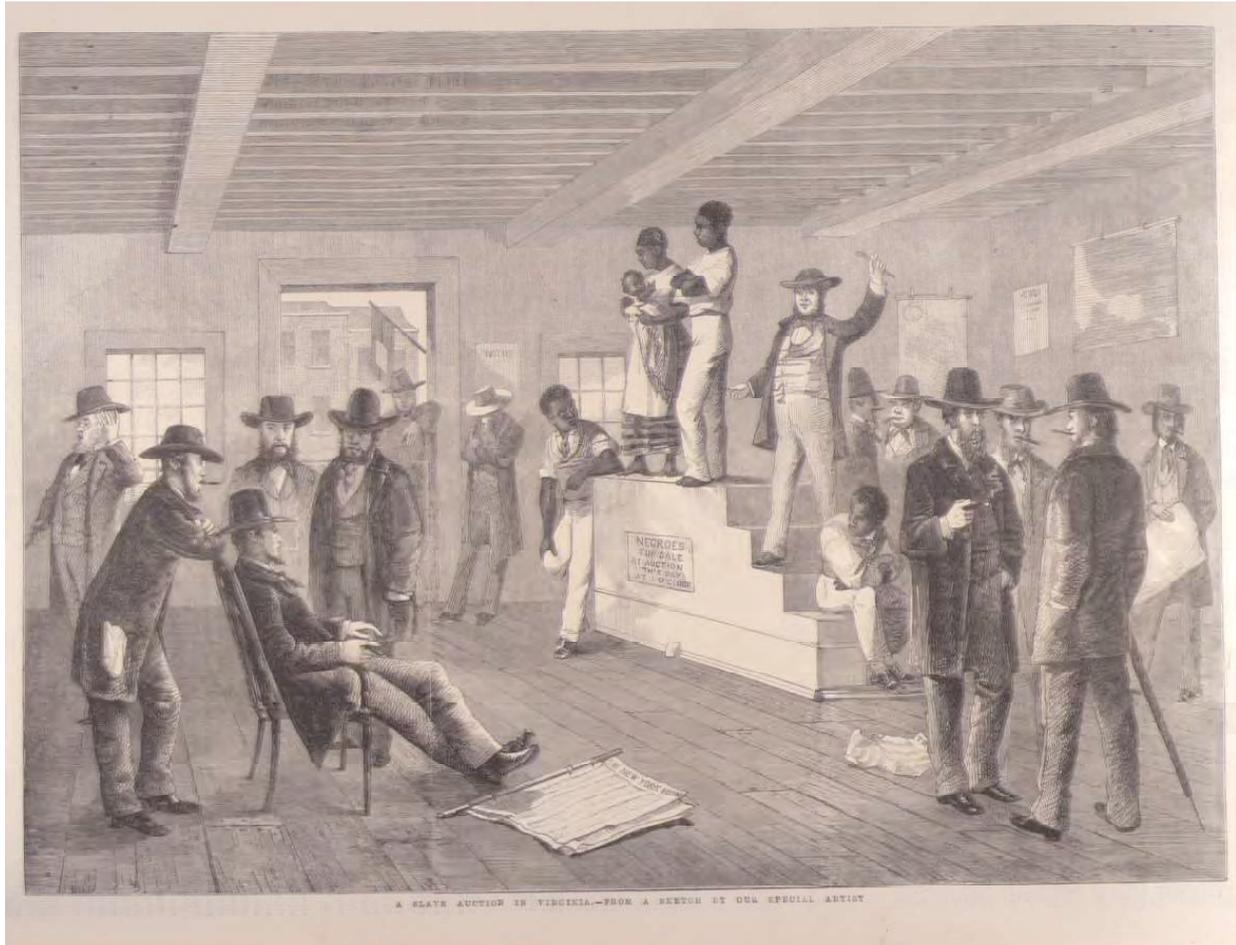


Illustration from *The Illustrated London News*, Vol. 38 (February 16, 1861), p. 139.

From "The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record," by Jerome S. Handler and Michael L. Tuite Jr., an online exhibition <http://hitchcock.itc.virginia.edu/Slavery/>.

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## Cultivating Tobacco, Virginia, 1798



*An Overseer Doing his Duty.* Drawing by Benjamin Henry Latrobe  
(Sketchbook, Ill. 33, Maryland Historical Society, Baltimore, Maryland).

From "The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record," by Jerome S. Handler and Michael L. Tuite Jr., an online exhibition available at <http://hitchcock.itc.virginia.edu/Slavery/>.

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## “Bury Me in a Free Land”

*By Frances Ellen Watkins Harper*

Make me a grave where'er you will,  
In a lowly plain or a lofty hill;  
Make it among earth's humblest graves,  
But not in a land where men are slaves.

I could not rest, if around my grave  
I heard the steps of a trembling slave;  
His shadow above my silent tomb  
Would make it a place of fearful gloom.

I could not sleep, if I heard the tread  
Of a coffin-gang to the shambles led,  
And the mother's shriek of wild despair  
Rise, like a curse, on the trembling air.

I could not rest if I saw the lash  
Drinking her blood at each fearful gash;  
And I saw her babes torn from her breast,  
Like trembling doves from their parent nest.

I'd shudder and start, if I heard the bay  
Of a bloodhound seizing his human prey;  
And I heard the captive plead in vain,  
As they bound, afresh, his galling chain.

If I saw young girls from their mother's arms  
Bartered and sold for their youthful charms,  
My eye would flash with a mournful flame,  
My death-pale cheek grow red with shame.

I would sleep, dear friends, where bloated Might  
Can rob no man of his dearest right;  
My rest shall be calm in any grave  
Where none calls his brother a slave.

I ask no monument, proud and high,  
To arrest the gaze of the passers by;  
All that my yearning spirit craves  
Is — *Bury me not in the land of slaves!*

From *A Brighter Coming Day: A Frances Ellen Watkins Harper Reader*, edited by Frances Smith Foster (New York: The Feminist Press, 1990), p. 177-178.

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### Note-Taking Guide

Title of Poem: **“Bury Me in a Free Land”**

Social Issues	Words and Phrases	Francis E. W. Harper

Title of Poem: “ \_\_\_\_\_ ”

Social Issues	Words and Phrases	Francis E. W. Harper

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## “The Change”

*By Frances Ellen Watkins Harper*

The blue sky arching overhead,  
The green turf 'neath my daily tread,  
All glorified by freedom's light,  
Grow fair and lovely to my sight.

The very winds that sweep along  
Seemed burdened with a lovely song,  
Nor shrieks nor groans of grief or fear,  
Float on their wings and pain my ear.

No more with dull and aching breast,  
Roused by the horn—I rise from rest  
Content and cheerful with my lot,  
I greet the sun and leave my cot.

For darling child and loving wife  
I toil with newly waken'd life;  
The light that lingers round her smile  
The shadows from my soul beguile.

The prattle of my darling boy  
Fills my old heart with untold joy;  
Before his laughter, mirth and song  
Fade out long scores of grief and wrong.

Oh, never did the world appear  
So lovely to my eye and ear,  
'Till Freedom came, with Joy and Peace,  
And bade my hateful bondage cease!

From *A Brighter Coming Day: A Frances Ellen Watkins Harper Reader*, edited by Frances Smith Foster (New York: The Feminist Press, 1990), p. 183-184.

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**“An Appeal to the American People”**  
*by Frances Ellen Watkins Harper*

When a dark and fearful strife  
Raged around the nation’s life,  
And the traitor plunged his steel  
Where your quivering hearts could feel,  
When your cause did need a friend,  
We were faithful to the end.

When we stood with bated breath,  
Facing fiery storms of death,  
And the war-cloud, red with wrath,  
Fiercely swept around our path,  
Did our hearts with terror quail?  
Or our courage ever fail?

When the captive, wanting bread,  
Sought our poor and lowly shed,  
And the blood-hounds missed his way,  
Did we e’er his path betray?  
Filled we not his heart with trust  
As we shared with him our crust?

With your soldiers, side by side,  
Helped we turn the battle’s tide,  
Till o’er ocean, stream and shore,  
Waved the rebel flag no more,  
And above the rescued sod  
Praises rose to freedom’s God.

But to-day the traitor stands  
With the crimson on his hands,  
Scowling ‘neath his brow of hate,  
On our weak and desolate,  
With the blood-rust on the knife  
Aimed at the nation’s life.

Asking you to weakly yield,  
All we won upon the field,  
To ignore, on land and flood,  
All the offerings of our blood,  
And to write above our slain  
“They have fought and died in vain.”

To your manhood we appeal,  
Lest the traitor’s iron heel  
Grind and trample in the dust  
All our new-born hope and trust,  
And the name of freedom be  
Linked with bitter mockery.

From *A Brighter Coming Day: A Frances Ellen Watkins Harper Reader*, edited by Frances Smith Foster (New York: The Feminist Press, 1990), p. 167-168.

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**“The Fugitive’s Wife”**  
*by Frances Ellen Watkins Harper*

It was my sad and weary lot  
To toil in slavery;  
But one thing cheered my lowly cot—  
My husband was with me.

One evening, as our children played  
Around our cabin door,  
I noticed on his brow a shade  
I’d never seen before;

And in his eyes a gloomy night  
Of anguish and despair;—  
I gazed upon their troubled light,  
To read the meaning there.

He strained me to his heaving heart—  
My own beat wild with fear;  
I knew not, but I sadly felt  
There must be evil near.

He vainly strove to cast aside  
The tears that fell like rain;—  
Too frail, indeed, is manly pride,  
To strive with grief and pain.

Again he clasped me to his breast,  
And said that we must part:  
I tried to speak—but, oh! it seemed  
An arrow reached my heart.

“Bear not,” I cried, “unto your grave,  
The yoke you’ve born from birth;  
No longer live a helpless slave,  
The meanest thing on earth!”

From *A Brighter Coming Day: A Frances Ellen Watkins Harper Reader*, edited by Frances Smith Foster (New York: The Feminist Press, 1990), p. 72-73.

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**“The Slave Mother”**  
*by Frances Ellen Watkins Harper*

Heard you that shriek? It rose  
So wildly on the air,  
It seemed as if a burden'd heart  
Was breaking in despair.

Saw you those hands so sadly clasped—  
The bowed and feeble head—  
The shuddering of that fragile form—  
That look of grief and dread?

Saw you the sad, imploring eye?  
Its every glance was pain,  
As if a storm of agony  
Were sweeping through the brain.

She is a mother, pale with fear,  
Her boy clings to her side,  
And in her kirtle vainly tries  
His trembling form to hide.

He is not hers, although she bore  
For him a mother's pains;  
He is not hers, although her blood  
Is coursing through his veins!

He is not hers, for cruel hands  
May rudely tear apart  
The only wreath of household love  
That binds her breaking heart.

His love has been a joyous light  
That o'er her pathway smiled,  
A fountain gushing ever new,  
Amid life's desert wild.

His lightest word has been a tone  
Of music round her heart,  
Their lives a streamlet blent in one—  
Oh, Father! must they part?

They tear him from her circling arms,  
Her last and fond embrace.  
Oh! never more may her sad eyes  
Gaze on his mournful face.

No marvel, then, these bitter shrieks  
Disturb the listening air:  
She is a mother, and her heart  
Is breaking in despair.

From *A Brighter Coming Day: A Frances Ellen Watkins Harper Reader*, edited by Frances Smith Foster (New York: The Feminist Press, 1990), p. 58-59.

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**“The Dying Bondman”**  
*by Frances Ellen Watkins Harper*

Life was trembling, faintly trembling  
On the bondman’s latest breath,  
And he felt the chilling pressure  
Of the cold, hard hand of Death.

He had been an Afric chieftain,  
Worn his manhood as a crown;  
But upon the field of battle  
Had been fiercely stricken down.

He had longed to gain his freedom,  
Waited, watched and hoped in vain,  
Till his life was slowly ebbing—  
Almost broken was his chain.

By his bedside stood the master,  
Gazing on the dying one,  
Knowing by the dull grey shadows  
That life’s sands were almost run.

“Master,” said the dying bondman,  
“Home and friends I soon shall see;

But before I reach my country,  
Master write that I am free;

“For the spirits of my fathers  
Would shrink back from me in pride,  
If I told them at our greeting  
I a slave had lived and died;—

Give to me the precious token,  
That my kindred dead may see—  
Master! write it, write it quickly!  
Master! write that I am free!”

At his earnest plea the master  
Wrote for him the glad release,  
O’er his wan and wasted features  
Flitted one sweet smile of peace.

Eagerly he grasped the writing;  
“I am free!” at last he said.  
Backward fell upon the pillow  
He was free among the dead.

From *A Brighter Coming Day: A Frances Ellen Watkins Reader*, edited by Frances Smith Foster (New York: The Feminist Press, 1990), p. 348-349.

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## Lesson 1

**Lesson Title:** Molly Bannaky

**Museum Connection:** Labor and the Black Experience

**Purpose:** In this lesson students will use the picture book *Molly Bannaky* by Alice McGill to learn about the life of indentured servants in colonial Maryland. They will also examine tobacco production in the colony and the importance of that crop to its economic growth.

**Grade Level and Content Area:** Elementary, Social Studies

**Time Frame:** 1 class period

### **Correlation to State Social Studies Standards:**

USH 2.3.5.1 Analyze the social and religious composition of early settlers, their motives for migration, and the difficulties they encountered, with particular attention to the early settlements of Maryland

### **Social Studies: Maryland College and Career Ready Standards**

5.A.1.a (Grade 4) Explain how and why the Maryland colony was established, including political and economic motives for coming to the new world

5.B.2.a (Grade 5) Describe the religious, political, and economic motives of individuals who migrated to North America and the difficulties they encountered

### **Correlation to State Reading and English Language Arts Maryland College and Career Ready Standards:**

1.E.1.a (Grades 4 and 5) Listen to critically, read, and discuss texts representing diversity in content, culture, authorship, and perspective, including areas such as race, gender, disability, religion, and socio-economic background

1.E.2.c (Grades 4 and 5) Make predictions and ask questions about the text

1.E.3 (Grades 4 and 5) Use strategies to make meaning from text (during reading)

### **Objective:**

- Students will analyze the motives for migration to Maryland and the difficulties early settlers encountered in Maryland by describing the life of Molly Bannaky.

## **Vocabulary and Concepts:**

**Dairymaid** – A dairymaid is a woman employed in a dairy.

**Indenture** – An indenture—a type of written contract—binds one person to work for another for a given length of time.

**Indentured servant** – In order to settle debts or other obligations, or in return for free passage (in this case to the colony), an indentured servant signed an indenture, a written contract that binds one person to work for another person for free for a specified period of time.

**Production** – Production is the act of creating goods and services by combining economic resources.

**Slavery** – Slavery is a system in which people are owned by other people and can be sold at the will of their owners.

## **Materials**

### **For the teacher:**

McGill, Alice. *Molly Bannaky*. Boston: Houghton Mifflin, 1999.

Teacher Resource Sheet 1 – Information Cards

Teacher Resource Sheet 2 – Tobacco Plant

Teacher Resource Sheet 3 – “Benjamin Banneker: Astronomer–City Planner”

Teacher Resource Sheet 4 – “The forme of binding a servant”

### **For the student:**

Student Resource Sheet 1 – Transcription of “The forme of binding a servant”

Student Resource Sheet 2 – Journal Entry Outline for Assessment

## **Resources**

### **Book:**

Christian, Charles Melvin. *Black Saga: The African American Experience*. Boston: Houghton Mifflin, 1995.

### **Web site:**

Benjamin Banneker (1731-1806)

<http://inventors.about.com/library/inventors/blbanneker.htm>

## **Teacher Background:**

The first colonial settlements in North America needed labor in order to stabilize their growth and development. Indentured servants, who were obligated to provide five to seven years of free labor in order to repay the costs of their passage to the colonies, began arriving in the Jamestown colony in 1609. According to the agreement (called an indenture), these servants would receive 100 acres of land and their “freedom dues”—clothing and tools—when they completed the terms of their service.

During the 1620s, tobacco became the Chesapeake region's staple export crop, but it was a crop that required much labor. Early colonial planters had hoped that Native Americans would work the fields, but the Native Americans either resisted, died from the hard work, or ran away. As a result, since the early 1600s planters had used their profits from tobacco to bring more laborers to work in the tobacco fields. Most of these workers came from the poorer classes in England and were usually unskilled young men in their late teens or early twenties. Some of these indentured servants were African. In fact, the first 20 Africans to arrive in the Virginia colony in 1619 were indentured servants, and fifteen of them served their redemption time as laborers for the governor of Virginia.

Between 1630 and 1680 about 75,000 Whites immigrated to the Chesapeake region, with 50 to 75 percent of them arriving as indentured servants. Many hoped they would be able to fulfill their obligations, work as wage laborers, and earn enough to buy land, acquire their own servants, and become wealthy. Most did not succeed. There were laws that protected the rights of indentured servants, but many of these laws did not apply to Africans, who experienced worse working conditions and generally had to serve longer periods of service than Whites. Some Africans, however, did gain their freedom and were able to buy land and own servants.

Planters worked their servants harshly in order to maximize their labor before their contract was up and to take advantage of high tobacco prices. As a result, indentured servants were often treated as slaves. Planters could forbid them to marry, punish them by whipping, and even sell them to others during their terms of servitude. Hard work and disease (malaria, influenza, measles, smallpox, and typhoid) killed many of the colonies' early laborers, especially those who had arrived before 1640.

When tobacco prices fell, a growing number of young men free of their indentures could not find work or afford their own land. They were poor and disruptive, and they frequently moved from place to place. They also resented the landed gentry and were considered a threat to authorities. The landowners tried to prevent the growth of this group, usually by lengthening the terms of service, but by the end of the 1670s planters recognized that slavery afforded them better and longer control of labor.

The switch to slave labor occurred slowly in the Chesapeake region. Between 1650 and 1690, most planters were not very wealthy and could afford only a few slaves. Africans were often kept as bondservants for a few years and then freed, much like indentured servants. As long as there was a supply of indentured servants, there was little reason to go to the expense and bother of importing large numbers of Africans. The cost of buying enslaved Africans was also high for British landowners until 1667 because the Dutch and Portuguese controlled the African slave trade.

As the supply of servants decreased, the supply of enslaved Africans increased. Better working conditions in England (higher wages and more jobs) and a decrease in the birth rate led to fewer indentured servants. When tobacco prices were low, few potentially

indentured servants wanted to come to the colonies because opportunities for wealth had dwindled. England also began to control the African slave trade, especially with the establishment of the Royal African Company in 1672. As a result, the ratio of slave prices to servant prices fell.

Both Maryland and Virginia shifted from servant labor to slave labor during the 1680s. In 1660, approximately 1,700 Blacks lived in Maryland and Virginia; by 1680, the number had increased to about 4,600. Twenty years later, 13,000 Blacks lived in the two colonies, nearly all of them slaves. Free Whites still made up the majority of tobacco laborers in 1700, but enslaved Blacks would eventually become the source of labor preferred by planters. They were as productive as Whites. They were also workers for life, and their children could be enslaved as well.

The largest planters, who were concentrated in tobacco-growing areas along the Chesapeake Bay and its tributaries, enslaved the majority of African Americans held on bondage. They hired overseers who disciplined the slaves and maximized their productivity. These overseers often came from the group of young, landless white men, some of whom had been indentured servants themselves. In Maryland, however, the largest group of landowners owned no servants or slaves; they were farmers with small plots of land that they worked by themselves with their families.

Colonial society controlled the lives of indentured servants and slaves. Legislatures passed laws that governed the relationships between masters, servants, and slaves. These laws clearly protected the masters' investments and worked to maximize the owners' use of the labor. They also protected White indentured servants from the worst physical abuse. For example, if the planter violated the custom of the country or the terms of the contract, he or she could be sued by the servant. Except in the earliest period, Africans had no such rights.

For more information on Molly Bannaky, see the Historical Note at the back of *Molly Bannaky*.

### **Lesson Development:**

*Note to the teacher: Prior to the lesson, cut Teacher Resource Sheet 1, "Information Cards," into separate pieces.*

- 1. Motivation:** Distribute the information cards from Teacher Resource Sheet 1, "Information Cards," to selected students and have them read their cards to the class. The cards may be read in random order. After all the cards have been read, ask the students to predict something about the story. Students may suggest that the story is about someone being in jail or going to court, coming to America as an indentured servant, or raising tobacco.
- 2.** Show students the cover to the book *Molly Bannaky* by Alice McGill. Introduce them to Molly Walsh. Molly Walsh was a white indentured servant from England. She

married an African slave named Bannaky, who had been brought to the Colonies by a slave trader. Tell them that these information cards are about the life of Molly Bannaky. Display Teacher Resource Sheet 2, "Tobacco Plant," and Teacher Resource Sheet 3, "Benjamin Banneker: Astronomer–City Planner." Tell students that Molly Bannaky was Benjamin Banneker's grandmother and that she had raised tobacco on Maryland's Eastern Shore. Explain to students that today they are going to find out how tobacco farming helped Molly Bannaky's family, as well as many other families, become prosperous in Maryland.

3. Have students locate England and Maryland on a world map. Ask students to identify how someone would get from England to Maryland in the 1600s, and recall some of the dangers that these early travelers faced. If needed, ask students to recall sailing ships like the *Mayflower* that journeyed across the Atlantic Ocean.
4. Ask students to name some reasons why people would face these dangerous conditions to travel to the new land of America. (Students may recall reasons such as religious persecution, political problems and persecution, or imprisonment for debts.)
5. Read the first four pages of text up to the page where Molly says goodbye to England and boards a ship. After the reading, ask students to recall why Molly had to leave England. Then ask the students to recall her age and what the sentence for her "crime" was.
6. Write the term "indentured servant" on the board. Ask students what a servant is. Then ask students what an indentured servant might be. Explain to students that "indentured" means that the person had signed a contract to serve someone for a specific number of years without pay but that the master had to provide shelter, food, and clothing for the servant. At the end of the bondage or contract term, the servant was then free and could do whatever he or she wanted. Display Teacher Resource Sheet 4, "The forme of binding a servant." Give the students Student Resource Sheet 1, a transcription of the form, and have them examine the contract that Molly was forced to sign.
7. Read the next page about her servitude in Maryland. Ask students to name some jobs that indentured servants like Molly did in the colonies. Responses might include working in the fields, growing tobacco, cooking, sewing, or taking care of the animals. Then ask how these indentured workers helped the economy of the Maryland colony. (*Workers produced the tobacco, which was then traded for other goods, or the tobacco was sold for gold that was then used to buy more seeds, land, tools, workers, etc.*) Explain to students that as the amount of products that were traded increased, the economy of the Maryland colony grew, and thus the colony became more prosperous.

8. Ask students why Molly's master, the planter, was growing tobacco instead of other crops. Students may recall that tobacco was in demand in Europe, and many planters in Virginia and Maryland tried to grow tobacco in order to get rich.
9. Read the next page about Molly's day of freedom. Have students recall what goods Molly received at the end of her seven years of bondage as an indentured servant. Ask students to predict what Molly will do with these goods. Then finish reading the book.
10. Ask students to explain why Molly and many other colonists decided to grow tobacco. *(There was a demand for tobacco in Europe; other colonists were getting richer by growing tobacco; the climate in Maryland was good for growing crops like tobacco; the soil was good for growing crops; and the bay and the rivers provided transportation to ship tobacco to Europe.)*
11. Ask students to recall how Molly established the tobacco farm. Then have students name some of the important farming skills that Bannaky had learned in Africa and taught to Molly. Tell students that Bannaky had some specialized skills because he knew how to irrigate during a drought, and he also knew about crop rotation that helped to replenish nutrients in the soil. Ask students how these specialized skills allowed Molly and Bannaky to be successful growing tobacco. *(When other planters lost their crops from the drought or when their soil didn't grow very good tobacco because the soil was poor, Molly and Bannaky were able to grow good tobacco and sell it.)*
12. Have students reread the page with the text, "Years passed. Molly and Bannaky . . . hundred acres of land." Ask students what that section tells the reader about the family. *(They were becoming richer and more prosperous.)* Then ask students to explain how Molly and Bannaky were now able to own a large house, many outbuildings, and more land. *(They were making "money" growing tobacco. As they grew more tobacco, they were then able to buy and trade more goods and services. When farmers and planters were able to increase production and trading of tobacco, they helped the economy in the Maryland colony prosper.)*
13. **Assessment:** Have students use Student Resource Sheet 2 to write a journal entry about one of the points in Molly Bannaky's life. When finished, students may illustrate the event they chose. Use the information cards from Teacher Resource Sheet 1 as a list of events in her life.
14. **Closure:** Molly Walsh, who became Molly Bannaky, was Benjamin Banneker's grandmother. With the help of her husband Molly established a successful tobacco farm. Although Benjamin Banneker enjoyed an elementary school education, he too spent most of his life as a farmer. Imagine you are Molly Bannaky. Knowing that your grandson is very bright and industrious, write a journal entry about your hopes and dreams for Benjamin.

**Thoughtful Application:**

Research the differences in the treatment of indentured servants and slaves.

**Lesson Extensions:**

- Visit the Reginald F. Lewis Museum of Maryland African American History and Culture.
- Invite Alice McGill, author of *Molly Bannaky*, to speak to students at your school.
- Read about John Halfhead, Plantation Master, who lived in St. Mary's City in the 1600s. Go to <http://www.stmaryscity.org> and click on "Education" in order to access the lesson.
- Research the accomplishments of Benjamin Banneker, Molly Bannaky's grandson.
- Use journal entries to create a timeline of Molly Bannaky's life.

**Information Cards**

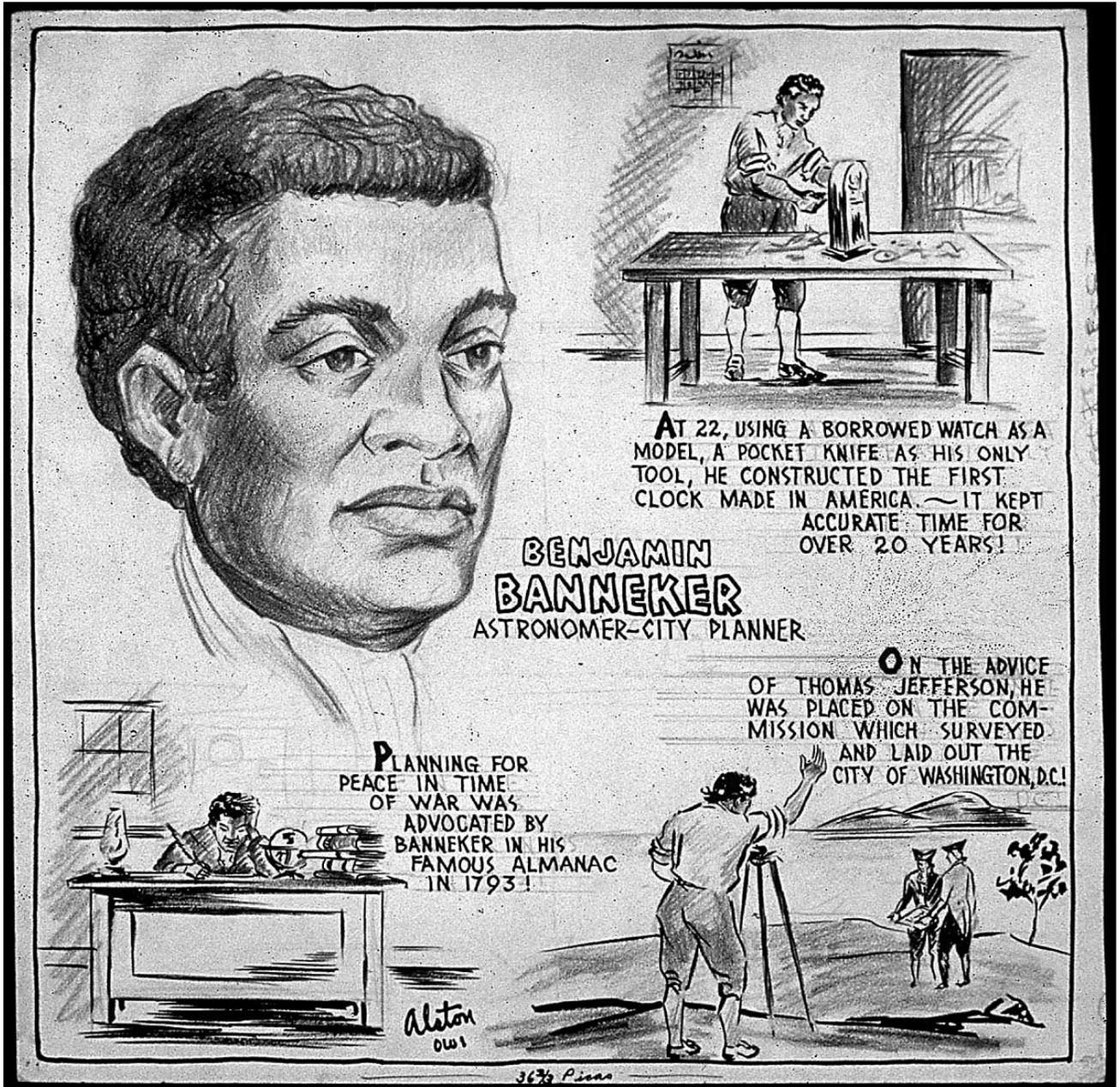
<p>Molly Walsh was a dairymaid for the lord of the manor in England. She had to get up at five o'clock every morning to milk a very obstinate, difficult cow.</p>	<p>The cow had kicked over her pail of milk last week. The cook said that Molly had stolen his lordship's milk when the cow spilled the milk. It was the law.</p>
<p>While milking the cow, Molly sneezed. The cow jumped and tipped over the pail of milk, and the milk seeped into the ground. The cook said Molly had stolen his lordship's milk again.</p>	<p>The usual penalty for stealing was death, but the law said no one could be executed if they could read the Bible. Molly could read the Bible, so she was sentenced to indentured servitude in America for seven years.</p>
<p>At the age of 17, she said goodbye to England and boarded a ship for America. After surviving the journey to the new land, Molly went to work for a planter on the eastern shore of Maryland.</p>	<p>Cannons fired at daybreak to call the servants to work. Molly planted tiny brown tobacco seeds in hills of dirt and picked worms from the flowering stalks.</p>
<p>After seven years of working for the planter, Molly earned her freedom and received everything that was due to her according to the law.</p>	<p>Molly traveled down the road for a distance, and then left the road and went four miles into the wilderness to stake a claim on her fifty acres of land.</p>
<p>Years passed and there was a large house and many outbuildings on the hundred acres.</p>	<p>Molly taught her grandson Benjamin Banneker to read and write.</p>

**Tobacco Plant**



Photograph of a tobacco plant by Sheldon Dick, August 1938. From the Library of Congress.

## Benjamin Banneker



"Benjamin Banneker: Astronomer-City Planner" by Charles Alston. From *Artworks and Mockups for Cartoons Promoting the War Effort and Original Sketches by Charles Alston, ca.1942-ca.1945*, a collection at The National Archives in College Park, Maryland.

### The forme of binding a servant

This indenture made the        day of        in the        yeere of our  
Soveraigne Lord King Charles, etc. betweene        of the  
one party, and        on the other party, Witnesseth,  
that the said        doth hereby covenant promise, and grant, to  
and with the said        his Executors and Assignes, to serve him  
from the day of the date hereof, untill his first and next arrivall in Maryland;  
and after for and during the tearme of        yeeres, in such service and  
impoyment, as the said        or his assignes shall there  
impoy him, according to the custome of the Countrey in the like kind. In  
consideration whereof, the said        doth promise and grant, to and  
with the said        to pay for his passing, and to find him with  
Meat, Drinke, Apparell and Lodging, with other necessaries during the said  
terme; and at the end of the said terme, to give him one whole yeeres provision  
of Corne, and fifty acres of Land, according to the order of the countrey. In  
witness whereof, the said        hath hereunto put his hand and seale,  
the day and yeere above written.

Sealed and delivered in the presence of

From "Meet John Halfhead," part of a series of lessons and activities prepared by Historic St. Mary's City for use in the study of Maryland's colonial beginnings.

Student Resource Sheet 1

The forme of binding a servant

This indenture made the        day of        in the        yeere of our  
Soveraigne Lord King Charles, etc. betweene        of the  
one party, and        on the other party, Witnesseth,  
that the said        doth hereby covenant promise, and grant, to  
and with the said        his Executors and Assignes, to serve him  
from the day of the date hereof, until his first and next arrival in Maryland;  
and after for and during the tearme of        yeeres, in such service and  
impleyment, as the said        or his assignes shall there  
employ him, according to the custome of the Countrey in the like kind. In  
consideration whereof, the said        doth promise and grant, to and  
with the said        to pay for his passing, and to find him with  
Meat, Drinke, Apparell and Lodging, with other necessaries during the said  
terme; and at the end of the said terme, to give him one whole yeeres provision  
of Corne, and fifty acres of Land, according to the order of the countrey. In  
witness whereof, the said        hath hereunto put his hand and seale,  
the day and yeere above written.

Sealed and delivered in the presence of

Transcription of a form for an indentured servant. From "Meet John Halfhead," part of a series of lessons and activities prepared by Historic St. Mary's City for use in the study of Maryland's colonial beginnings.

Student Resource Sheet 2

Dear Journal,

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## Lesson 2

**Lesson Title:** Triangular Trade and the Middle Passage

**Museum Connection:** Labor and the Black Experience

**Purpose:** In this lesson students will locate and label the Triangular Trade on a map of the Atlantic Ocean. Following this activity they will divide into three groups. Each group will read for information about a different leg of the trade route and the benefits of that leg to those involved. Once they share their findings with the class, students will then return to their groups in order to analyze primary sources about the costs of the slave trade to enslaved Africans. As an individual assessment, students will write and deliver a speech by a United States senator who wished to abolish the slave trade.

**Grade Level and Content Area:** Elementary, Social Studies

**Time Frame:** 2-3 Class Periods

### **Correlation to State Social Studies Standards:**

USH 2.3.5.4 Examine the gradual institutionalization of slavery into America, including the various responses to slavery, and how slavery shaped the lives of colonists and Africans in the Americas

ECON 5.7.5.1 Conclude that people trade voluntarily because all parties expect to benefit

### **Social Studies: Maryland College and Career Ready Standards**

4.A.4.a (Grade 4) Explain how available resources have influenced specialization in Maryland in the past and present

4.A.4.c (Grade 5) Explain specialization and interdependence using the triangular trade routes

5.A.1.c (Grade 4) Describe the establishment of slavery and how it shaped life in Maryland

5.B.2.c (Grade 5) Describe the different roles and viewpoints of individuals and groups, such as women, men, free and enslaved Africans, and Native Americans during the Revolutionary period

### **Correlation to State Reading and English Language Arts Maryland College and Career Ready Standards:**

1.E.1.a (Grades 4 and 5) Listen to critically, read, and discuss texts representing diversity in content, culture, authorship, and perspective, including areas such as race, gender, disability, religion, and socio-economic background

1.E.3 (Grades 4 and 5) Use strategies to make meaning from text (during reading)

**Objectives:**

- Students will locate and identify the Triangular Trade.
- Students will describe the benefits of the Triangular Trade to the regions involved.
- Students will describe the costs (consequences) of the Triangular Trade to the enslaved Africans who were forced to participate in it.

**Vocabulary and Concepts:**

**Barracoon** – An enclosure or barracks used for the temporary confinement of slaves was called a barracoon.

**Goods** – Tangible objects known as goods can be used to satisfy economic wants. Goods include but are not limited to food, shoes, cars, houses, books, and furniture.

**Middle Passage** – The term *Middle Passage* describes the forced transatlantic voyage of slaves from Africa to the Americas.

**Senate** – The upper house of the United States Congress is called the Senate. Each state elects two people as representatives in the Senate.

**Senator** – A senator is elected by popular vote to represent his or her state in the Senate. Each senator serves a 6-year term.

**Slave Coffle** – A train of slaves fastened together was called a slave coffle.

**Slavery** – Slavery is the institution of owning slaves or holding individuals in a condition of servitude.

**Triangular Trade** – Triangular Trade refers to the shipping routes that connected Africa, the West Indies, and North America in the transatlantic commerce of slaves and manufactured goods.

**Voluntary** – The term voluntary implies that a person has the power of free choice.

**Materials**

**For the teacher:**

Teacher Resource Sheet 1 – Sample Letter to Parents and Guardians

Student Resource Sheet 2 – Middle Passage (transparency)

**For the student:**

Atlases

Student Resource Sheet 1a – Map of the World

Student Resource Sheet 1b – Triangular Trade

Student Resource Sheet 2 – Middle Passage

## Student Resource Sheet 16 – Writing A Speech

### Document Set 1:

- Student Resource Sheet 3 – Slave Coffle, Central Africa
- Student Resource Sheet 4 – Wooden Yokes Used in Slave Coffles, Senegal
- Student Resource Sheet 5 – Slave Barracoon, Congo
- Student Resource Sheet 6 – Captured!

### Document Set 2:

- Student Resource Sheet 7 – Plan of the British Slave Ship *Brookes*
- Student Resource Sheet 8 – Africans Forced to Dance on Deck of Slave Ship
- Student Resource Sheet 9 – The Slave Deck on the Bark *Wildfire*
- Student Resource Sheet 10 – The Voyage
- Student Resource Sheet 11 – Africans Thrown Overboard from a Slave Ship, Brazil

### Document Set 3:

- Student Resource Sheet 12 – Slave Auction, Richmond, Virginia
- Student Resource Sheet 13 – Advertisement for Slave Sale, Charleston, South Carolina
- Student Resource Sheet 14 – Sold!
- Student Resource Sheet 15 – Slave Sale, Richmond, Virginia

## Resources

### Books:

- Christian, Charles Melvin. *Black Saga: The African American Experience*. Boston: Houghton Mifflin, 1995.
- Emert, Phyllis Raybin, ed. *Colonial Triangular Trade: An Economy Based on Human Misery*. Carlisle, Massachusetts: Discovery Enterprises, Ltd., 1995.
- Equiano, Olaudah. *The Interesting Narrative of the Life of Olaudah Equiano or Gustavus Vassa, The African, Written by Himself*. Contained in Norton Anthology of African American Literature 1997.
- Haskins, James, and Kathleen Benson. *Bound for America: The Forced Migration of Africans to the New World*. New York: Lothrop, Lee & Shepard Books, 1999.
- Mannix, Daniel Pratt, and Malcolm Cowley. *Black Cargoes: A History of the Atlantic Slave Trade, 1518-1865*. New York: The Viking Press, 1969.
- Reynolds, Edward. *Stand the Storm: A History of the Atlantic Slave Trade*. London: W. H. Allen & Co., 1989.
- Wright, Donald R. *African Americans in the Colonial Era: From African Origins Through the American Revolution*. Arlington Heights, Illinois: Harlan Davidson, Inc., 1990.

**Teacher Background:**

The economies of colonial Maryland and Virginia depended on tobacco, and both used tobacco as a medium of exchange. In fact, King Charles I once said that Virginia was “wholly built on smoke.” The cultivation of tobacco, however, required considerably more manpower than was available in either colony. In 1619, John Rolfe, secretary and recorder of Virginia reported that “about the last of August there came to Virginia a Dutch man of warre that sold us twenty negers”(Johnson 36). The Africans on the ship were indentured servants, and they were treated as such. Yet both Maryland and Virginia were in need of a more permanent source of labor: slaves. Although Massachusetts was the first colony to recognize slavery, Maryland and Virginia soon followed, with both colonies legalizing slavery during the 1660s. By 1770, every colony except North Carolina and Georgia had legalized slavery, and thereafter the slave trade quickly grew into “the most profitable business” in the colonies.

The growing demand for slaves in the colonies fueled increasingly violent conflict among African tribes. Since some African chiefs or kings could increase their wealth by working closely with slave traders, one tribe might capture the warriors of another tribe and then sell their prisoners of war into slavery. Raiding parties might also kidnap Africans from their villages and sell them as slaves. African slaves were viewed as chattel, and because they had no government to protect them or place to hide in the British colonies, the slave trade flourished.

Triangular Trade receives its name from the shipping routes that connected Europe, Africa, the West Indies, and North America in the transatlantic commerce of slaves and manufactured goods. These routes began in England, where goods were shipped to Africa. In Africa, the goods were then traded for slaves bound for the Americas. Known as the Middle Passage, the forced voyage from the freedom of Africa to the auction blocks of the Americas was a physical and psychological nightmare that lasted several weeks or months. Having unloaded their cargoes in the colonies, the ships returned to England laden with tobacco, sugar, cotton, rum, and other slave-produced items. This trade pattern continued with some modifications into the early nineteenth century.

In order to maximize profits and offset any losses, most captains packed as many Africans as possible into the holds of their ships. During the late 1600s and throughout the 1700s, most English ships that sailed directly from Africa to the colonies carried about 200 enslaved Africans. Later slave ships could carry as many as 400 slaves with a crew of 47. Slaves were chained in pairs (the right arm and leg of one chained to the left leg and arm of another), and men and women were separated from each other. All of them were forced to lie naked on wooden planks below deck in extremely hot quarters. At times, small groups of slaves were allowed to come on deck for exercise; some of them were forced to dance. Women and children could occasionally roam the deck, but men were allowed on deck for only a short while.

Heat, limited sanitary facilities (sometimes buckets for human waste were not emptied for long periods of time), and epidemics from diseases such as smallpox and dysentery together produced an unbearable stench onboard. An outbreak of disease could devastate an entire cargo of enslaved Africans, and an estimated 15 to 20 percent of

slaves probably died en route to the colonies, primarily from diseases resulting from overcrowding, spoiled food, and contaminated water. Many also died of starvation and thirst. Yet captains most feared slave mutinies, 250 of which scholars estimate took place. As a result, those slaves who were disruptive or likely to cause a mutiny were thrown overboard or shot to death. Nevertheless, although some enslaved Africans did resist, they had little means either to protect themselves or to escape. Such hopeless misery led many slaves to commit suicide by jumping overboard or by refusing to eat. Because of the stench and disease, many slave ships had to be abandoned after about five years. Eventually ships were built especially for human cargo, with shackling irons, nets, and ropes as standard equipment.

The autobiography of Olaudah Equiano, a former slave who became an antislavery activist, paints a vivid portrait of the horrors of the Middle Passage (from "The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself," in *The Norton Anthology of African American Literature*, edited by Henry Louis Gates Jr. and Nellie Y. McKay (New York: W. W. Norton & Company, 1997), 158, 159-160):

When I . . . saw . . . a multitude of black people of every description chained together, every one of these countenances expressing dejection and sorrow, I no longer doubted of my fate; and, quite overpowered with horror and anguish, I fell motionless on the deck and fainted. . . .

The shrieks of the women, and the groans of the dying rendered the whole a scene of horror almost inconceivable. . . . One day, when we had a smooth sea and moderate wind, two of my wearied countrymen who were chained together (I was near them at the time), preferring death to such a life of misery, somehow made [it] through the nettings and jumped into the sea: immediately another quite dejected fellow, who, on account of his illness, was suffered to be out of irons, also followed their example; and I believe many more would very soon have done the same if they had not been prevented by the ship's crew, who were instantly alarmed. Those of us that were the most active were in a moment put down under the deck, and there was such a noise and confusion amongst the people of the ship as I never heard before, to stop her, and get the boat out to go after the slaves. However two of the wretches were drowned, but they got the other, and afterwards flogged him unmercifully for thus attempting to prefer death to slavery. In this manner we continued to undergo more hardships than I can now relate, hardships which are inseparable from this accursed trade. Many a time we were near suffocation from the want of fresh air, which we were often without for whole days together. This, and the stench of the necessary tubs [which served as toilets], carried off many.

For some enslaved Africans, the Middle Passage was temporarily interrupted in the West Indies, where they would undergo a process called "seasoning" or "breaking in." During this process, slaves were frequently and harshly flogged, sometimes with a paddle but more often with a whip that had a lead ball sewn on its end. They were also forced to learn how to speak a new language, eat new foods, and obey white masters.

In addition, slaves learned what to expect in the colonies. Brutal and intense, the seasoning process could last as long as four years, after which enslaved Africans were shipped to mainland British colonies in order to be sold.

While the slave trade resulted in the economic stagnation and destruction of many African tribes, it greatly benefited both England and the colonies. Since slavery created thousands of jobs (in shipbuilding, shipping, etc.), helped to spur the growth of cities (such as London, Liverpool, New York, and Boston), and created profits for investment, some tried to justify its abuses. For example, James H. Hammond, a slave owner who later became governor of South Carolina, once said that slavery was “the greatest of all the great blessings which a kind providence has bestowed.” Many others like Hammond ignored or refused to respond to the horrors associated with the Middle Passage. Slavery, Hammond claimed, “allowed Whites to tame the southern wilderness and turn it into an agricultural wonderland” and gave a slave owner the “leisure to cultivate his mind and create a society notable for its culture and gentility.”

Between 1690 and 1770, as many as 100,000 Africans were brought into the Chesapeake (Maryland and Virginia) region. The cotton they harvested supplied English and French companies with both the product and the profits necessary for initiating the industrial revolution. The invention of the cotton gin in 1793 would make cotton the most profitable crop in the country, and the growing demand for labor required direct importation of slaves into the South. At the same time, the slave trade expanded to include its own brisk internal slave-trading business. Both businesses were abusive, but each brought in large sums of money for the owners of slave pens and the captains of slave ships. A solidly built slave ship that carried 300 to 400 slaves and that had cost the owner about \$35,000, for instance, could make between \$30,000 and \$100,000 per trip.

By the late-17th century, southern colonists, including Marylanders, had become dependent on slave labor, and by 1800, almost one million slaves lived mainly in the cotton belt of the southern states. In 1808, a federal law went into effect that prohibited the importation of new slaves into the United States. Although this law was poorly enforced for several years, it became increasingly evident that both slave trading and the horrors of the Middle Passage were coming to an end.

### **Lesson Development:**

*Note to the teacher: Due to the sensitive nature of this subject, you may wish to inform parents and guardians prior to this lesson. A sample letter is available on Teacher Resource Sheet 1.*

1. **Motivation:** Distribute Student Resource Sheet 1a-b. Have students use atlases in order to locate and label or circle the following on their resource sheets:
  - North America
  - South America
  - Europe
  - Africa

- Caribbean Islands (West Indies)
- Atlantic Ocean
- Caribbean Sea

After all students have completed labeling their maps, have them use one color and draw a line connecting the following:

- Europe to Africa
- Africa to the Caribbean Islands (West Indies)
- Caribbean Islands (West Indies) to Europe

Using a different color, students should draw a line connecting the following:

- Europe to Africa
- Africa to North America
- North America to Europe

Ask: What shape is made?

Explain to students that this shape represents the movement of people and goods that was the slave trade. Because of its shape, it was known as Triangular Trade. Tell them that they will be examining this exchange of goods in order to illustrate the fact that people trade because they expect to benefit.

2. Divide the class into three groups. Each group will be responsible for one of the three legs of the Triangular Trade. Distribute Student Resource Sheet 1b, Triangular Trade. Students should read the section of the reading that is about their leg of the journey. Using their map from the first activity, they should write the items that were traded between the regions.
3. Create a triangle that represents the trade routes on your classroom floor. After each group has completed the previous activity, reconvene the class. Students will report out by having one person from each group move from their port to the next explaining what they are bringing and speculating about how these exports benefit that region. As the student is explaining what he or she is trading, the rest of the class should write those items down on the appropriate line on their maps. Using information from the teacher background, explain to students how each region benefited from its exports.
4. Explain to students that enslaved Africans were traded as property or goods, just like the guns, sugar, tobacco, and other products that were traded. While Triangular Trade was beneficial to those doing the trade, it was not at all beneficial to the Africans who were enslaved and who had unwillingly become a part of the trade. Explain to students that they will be examining the Middle Passage to learn about the horrible conditions that enslaved Africans faced on their leg of the Triangular Trade.

5. Have students return to their work groups. Distribute Student Resource Sheet 2, Middle Passage, to all students. Distribute Document Set 1 to Group 1, Document Set 2 to Group 2, and Document Set 3 to Group 3. Each of the groups will be responsible for analyzing their own document set. Have each group list three facts about the conditions enslaved Africans faced during their assigned part of the journey and then complete the corresponding section of their Student Resource Sheet 2, Middle Passage.
6. After all groups have completed their section of the graphic organizer, bring the class together as a group. Display a transparency of Student Resource Sheet 2, Middle Passage. Have groups report their findings to the class and record it on the transparency. Have students also record the information on their organizers. Lead a discussion about the Middle Passage and the information they found.
7. Explain to students that the horrific conditions of the Middle Passage and the institution of slavery that followed caused many people to doubt the benefits of the slave trade. One of the ways that they chose to express their concerns was through politics. In that arena they advocated for the passage of laws that would abolish the slave trade.
8. **Assessment:** Distribute Students Resource Sheet 16, Writing a Speech, and have students prepare their speeches.
9. **Closure:** Have students present their speeches to the class. After all of the speeches have been presented, tell students that the United States Congress passed a law to eliminate the slave trade that went into effect in 1808. Have students hypothesize the results of this law on the institution of slavery in the United States. Share with students that the law was widely ignored for several years.

#### **Thoughtful Application:**

- Research the impact of the slave trade on the economies of the regions involved.
- Research the ways enslaved Africans reacted to their enslavement during the Middle Passage.

#### **Lesson Extensions:**

- Visit the Reginald F. Lewis Museum of Maryland African American History and Culture.
- Research the effects of the abolition of the slave trade on the economy of the regions involved in the slave trade.
- Have students research individuals or groups that tried to abolish the slave laws, such as Frederick Douglass and Henry Highland Garnett.
- Have students create posters or placards to abolish the slave trade.

**Sample Letter to Parents and Guardians**

Dear Parent(s)/Guardian(s),

We will be learning about the Triangular Trade and the Middle Passage during the upcoming week of school. This topic deals with the sensitive subject of slavery, and we solicit your help in preparing the mindset of your child during the next week. If you have anything to lend to the successful teaching of this topic, please feel free to share. Thanks in advance for your help.

Sincerely,

## Student Resource Sheet 1a

For resource, open the link below

<http://www.nationalgeographic.com/xpeditions/atlas/world/world-dw.gif>

## Triangular Trade

European governments, like that of Great Britain, liked the economic benefits of owning colonies in North and South America and having open access to the raw materials that the colonies possessed. They soon found that slave labor was useful for the exploitation of raw materials.

A trade route, shaped much like a triangle, emerged between Europe, Africa, and the colonies of North and South America. On the first leg of the trade route, European goods such as alcohol, firearms, and textiles were shipped to West Africa. In West Africa, those goods were exchanged for enslaved Africans, who were then shipped to the Caribbean, South America, or North America in what became known as the “Middle Passage.” Those Africans who survived the voyage were traded for sugar, tobacco, rice, cotton, and rum. These products were loaded onto ships that sailed to Europe. Once back in Europe, the trade began all over again.

## Middle Passage

### Enslavement in Africa

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- \*
- \*

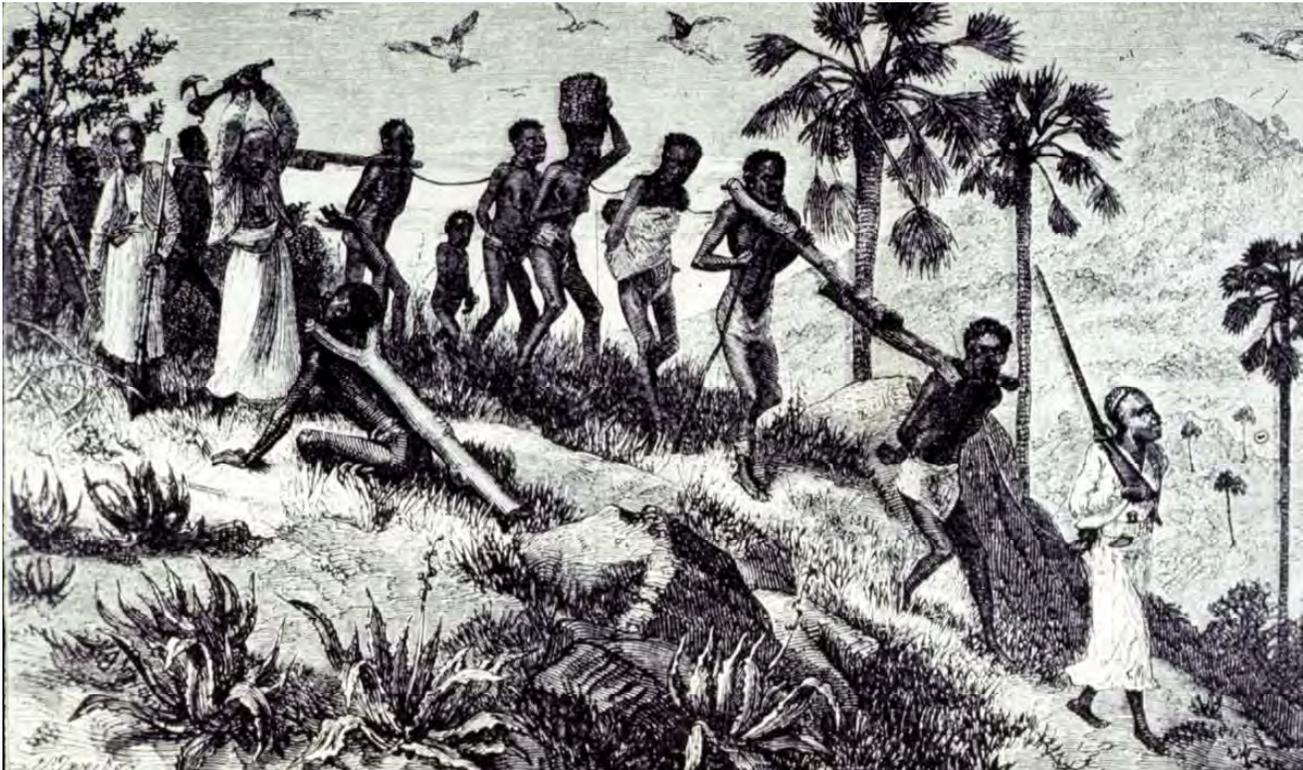
### Voyage Across the Atlantic

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- \*
- \*

### Arrival in the Americas

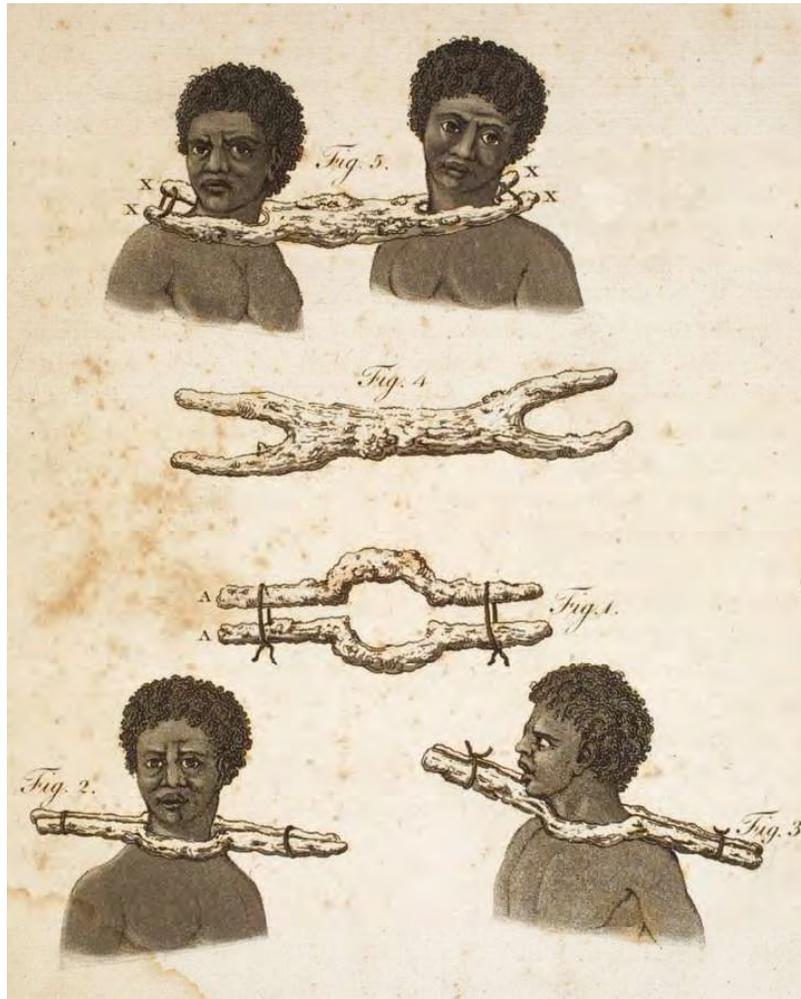
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**Slave Coffle, Central Africa**



Library of Congress, Prints and Photographs Division [LC-USZ62-366323]

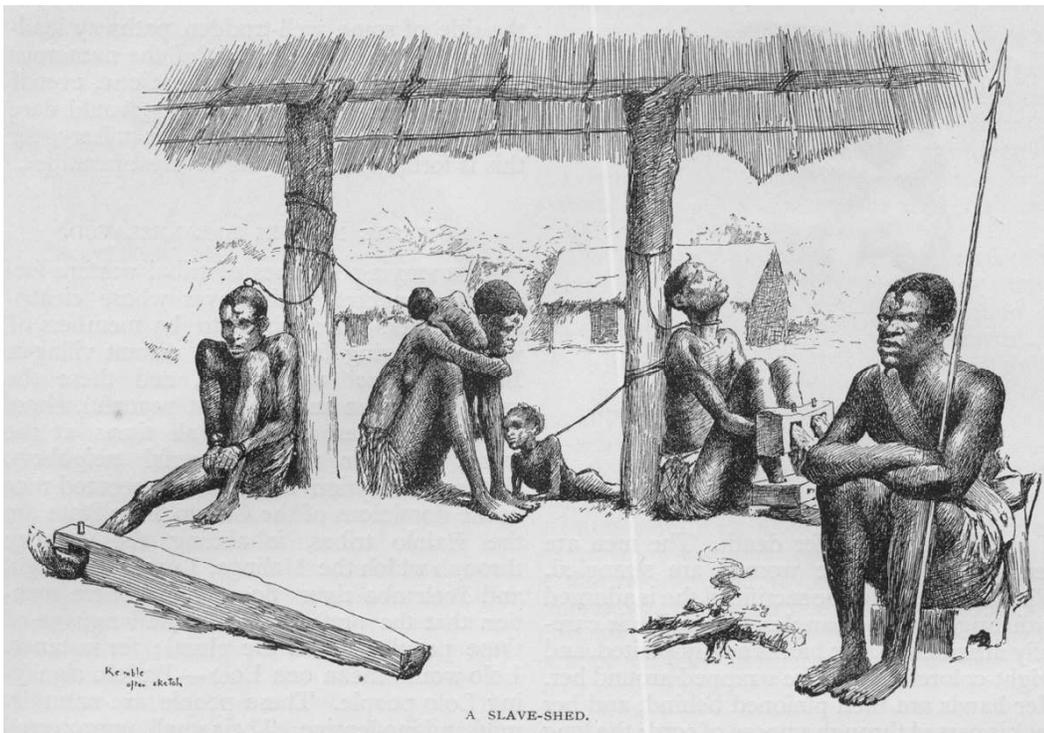
### Wooden Yokes Used in Slave Coffles, Senegal



From "The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record," by Jerome S. Handler and Michael L. Tuite Jr., an online exhibition available at <http://hitchcock.its.virginia.edu/Slavery/>

Student Resource Sheet 5

**Slave Barracoon, Congo**



From "The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record," by Jerome S. Handler and Michael L. Tuite Jr., an online exhibition available at <http://hitchcock.itc.virginia.edu/Slavery/>

**Captured!**  
**(From “The Interesting Narrative of the Life of Olaudah Equiano . . .”)**

. . . I was born, in the year 1745, in a charming fruitful vale, named Essaka. . . .\*

My father was one of [the] elders or chiefs . . .

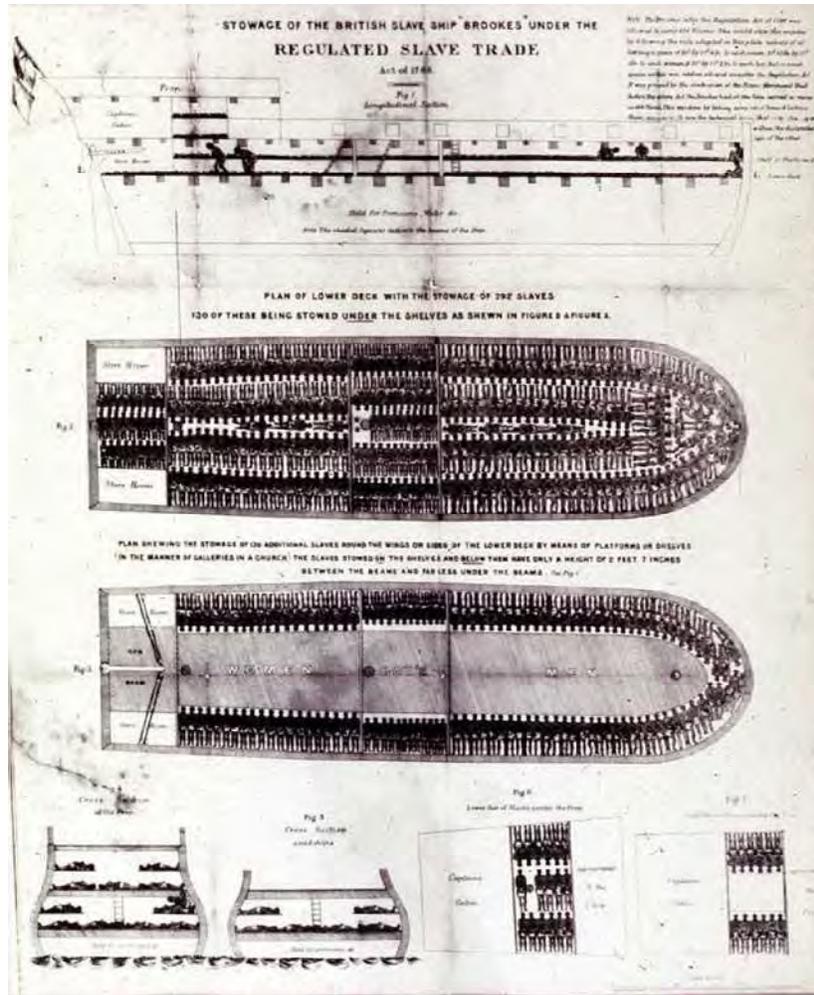
As I was the youngest of the sons, I became, of course, the greatest favourite with my mother, and was always with her; and she used to take particular pains to form my mind. . . . In this way I grew up till I was turned the age of eleven, when an end was put to my happiness in the following manner . . .

One day, when all our people were gone out to their works as usual, and only I and my dear sister were left to mind the house, two men and a woman got over our walls, and in a moment seized us both, and, without giving us time to cry out, or make resistance, they stopped our mouths, and ran off with us into the nearest wood. Here they tied our hands, and continued to carry us as far as they could, till night came on, when we reached a small house, where the robbers halted for refreshment, and spent the night. We were then unbound, but were unable to take any food . . . The next morning we left the house, and continued traveling all the day. For a long time we had kept the woods, but at last we came into a road which I believed I knew. I had now some hopes of being delivered; for we had advanced but a little way before I discovered some people at a distance, on which I began to cry out for their assistance: but my cries had no other effect than to make them tie me faster and stop my mouth, and then they put me into a large sack.

\* Essaka was a village in the ancient Benin Kingdom, a powerful African kingdom located in present-day Nigeria.

From “The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself,” in *The Norton Anthology of African American Literature*, edited by Henry Louis Gates Jr. and Nellie Y. McKay (New York: W. W. Norton & Company, 1997), 141, 142, 151-152.

### Plan of the British Slave Ship *Brookes*



Library of Congress, Prints and Photographs Division [LC-USZ62-44000].

## Africans Forced to Dance on Deck of Slave Ship



Illustration from *La France Maritime*, edited by Amédée Grehan, vol. 3, facing p. 179.

From "The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record," by Jerome S. Handler and Michael L. Tuite Jr., an online exhibition available at <http://hitchcock.itc.virginia.edu/Slavery/> Student Resource Sheet 9

Student Resource Sheet 9

**The Slave Deck on the Bark *Wildfire***



Library of Congress, Prints and Photographs Division [LC-USZ62-41678]

Student Resource Sheet 10

**The Voyage**  
(From “The Interesting Narrative of the Life of Olaudah Equiano . . .”)

The first object which saluted my eyes when I arrived on the coast was the sea, and a slave ship, which was . . . waiting for its cargo. These filled me with astonishment, which was soon converted into terror when I was carried on board. I was immediately handled and tossed up . . . When I looked round the ship too and saw a large furnace of copper boiling, and a multitude of black people of every description chained together, every one of their countenances expressing dejection and sorrow, I no longer doubted of my fate; and quite overpowered with horror and anguish, I fell motionless to the deck and fainted. . . .

I was not long suffered to indulge my grief; I was soon put down under the decks, and there I received such a salutation in my nostrils as I had never experienced in my life: so that with the loathsomeness of the stench, and crying together, I became so sick and low that I was not able to eat, nor had I the least desire to taste any thing. I now wished for the last friend, death, to relieve me; but soon, to my grief, two of the white men offered me eatables; and on my refusing to eat, one of them held me fast by the hands . . . and tied my feet, while the other flogged me severely. . . .

The stench of the hold . . . was so intolerably loathsome, that it was dangerous to remain there for any time, and some of us had been permitted to stay on the deck for the fresh air; but now that the whole ship’s cargo were confined together, it became absolutely pestilential. The closeness of the place, and the heat of the climate, added to the number in the ship, which was so crowded that each had scarcely room to turn himself, almost suffocated us. This produced copious perspirations, so that the air soon became unfit for respiration, from a variety of loathsome smells, and brought on a sickness among the slaves, of which many died . . . This wretched situation was again aggravated by the galling of the chains . . . and the filth of the necessary tubs, into which the children often fell, and were almost suffocated. . . .

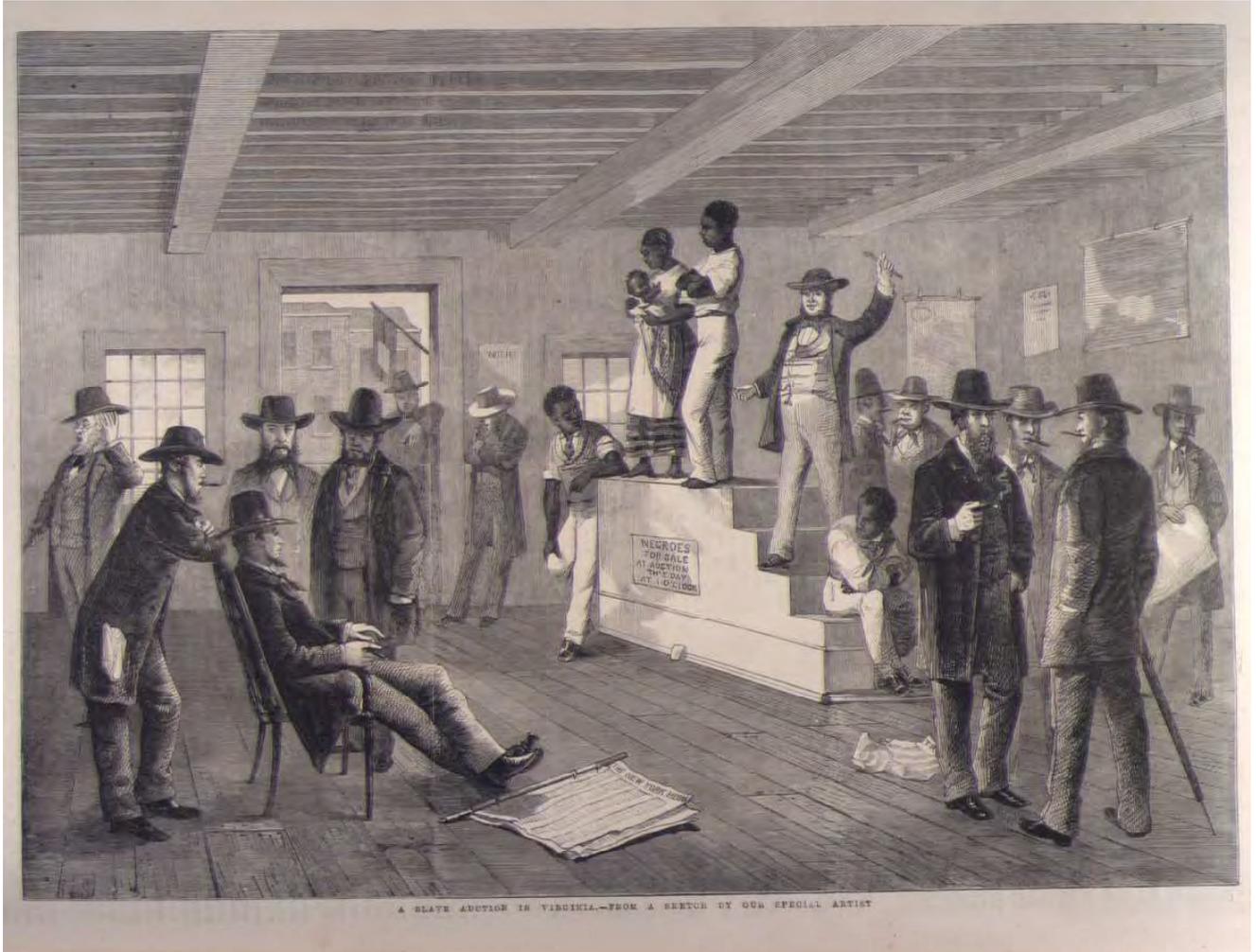
From “The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself,” in *The Norton Anthology of African American Literature*, edited by Henry Louis Gates Jr. and Nellie Y. McKay (New York: W. W. Norton & Company, 1997), p. 157, 159.

**Africans Thrown Overboard from a Slave Ship, Brazil**



Library of Congress, Prints and Photographs Division [LC-USZ62-30833].

## Slave Auction, Richmond, Virginia

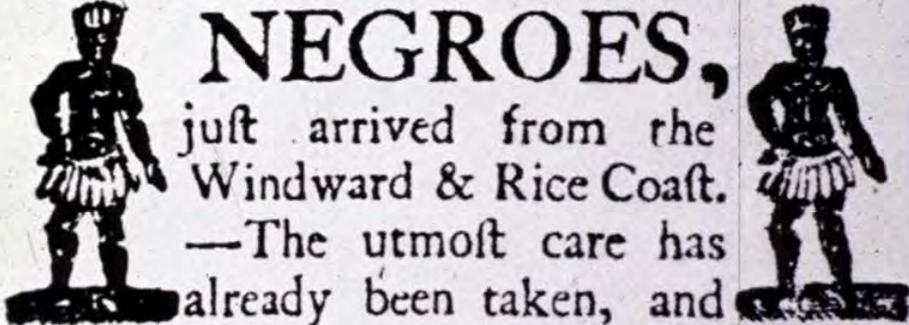


From "The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record," by Jerome S. Handler and Michael L. Tuite Jr., an online exhibition available at <http://hitchcock.itc.virginia.edu/Slavery/> Student Resource Sheet 13

Advertisement for Slave Sale, Charleston, South Carolina

**TO BE SOLD**, on board the  
Ship *Bance-Yland*, on tuesday the 6th  
of *May* next, at *Ashley-Ferry*; a choice  
cargo of about 250 fine healthy

**NEGROES,**



just arrived from the  
Windward & Rice Coast.  
—The utmost care has  
already been taken, and  
shall be continued, to keep them free from  
the least danger of being infected with the  
**SMALL-POX**, no boat having been on  
board, and all other communication with  
people from *Charles-Town* prevented.

*Austin, Laurens, & Appleby.*

**N. B.** Full one Half of the above Negroes have had the  
**SMALL-POX** in their own Country..

Library of Congress, Prints and Photographs Division [LC-USZ62-10293].

**Sold!**  
**(From “The Interesting Narrative of the Life of Olaudah Equiano . . .”)**

We were conducted immediately to the merchant’s yard, where we were all pent up together like so many sheep in a fold, without regard to sex or age. . . .

We were not many days in the merchant’s custody before we were sold after their usual manner, which is this:---On a signal given, (as the beat of a drum) the buyers rush at once into the yard where the slaves are confined, and make choice of that parcel they like best. The noise and clamour with which this is attended, and the eagerness visible in the countenances of the buyers, serve not a little to increase the apprehensions of the terrified Africans . . . In this manner, without scruple, are relations and friends separated, most of them never to see each other again.

From “The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself,” in *The Norton Anthology of African American Literature*, edited by Henry Louis Gates Jr. and Nellie Y. McKay (New York: W. W. Norton & Company, 1997), p. 160-161.

## Slave Sale, Richmond, Virginia

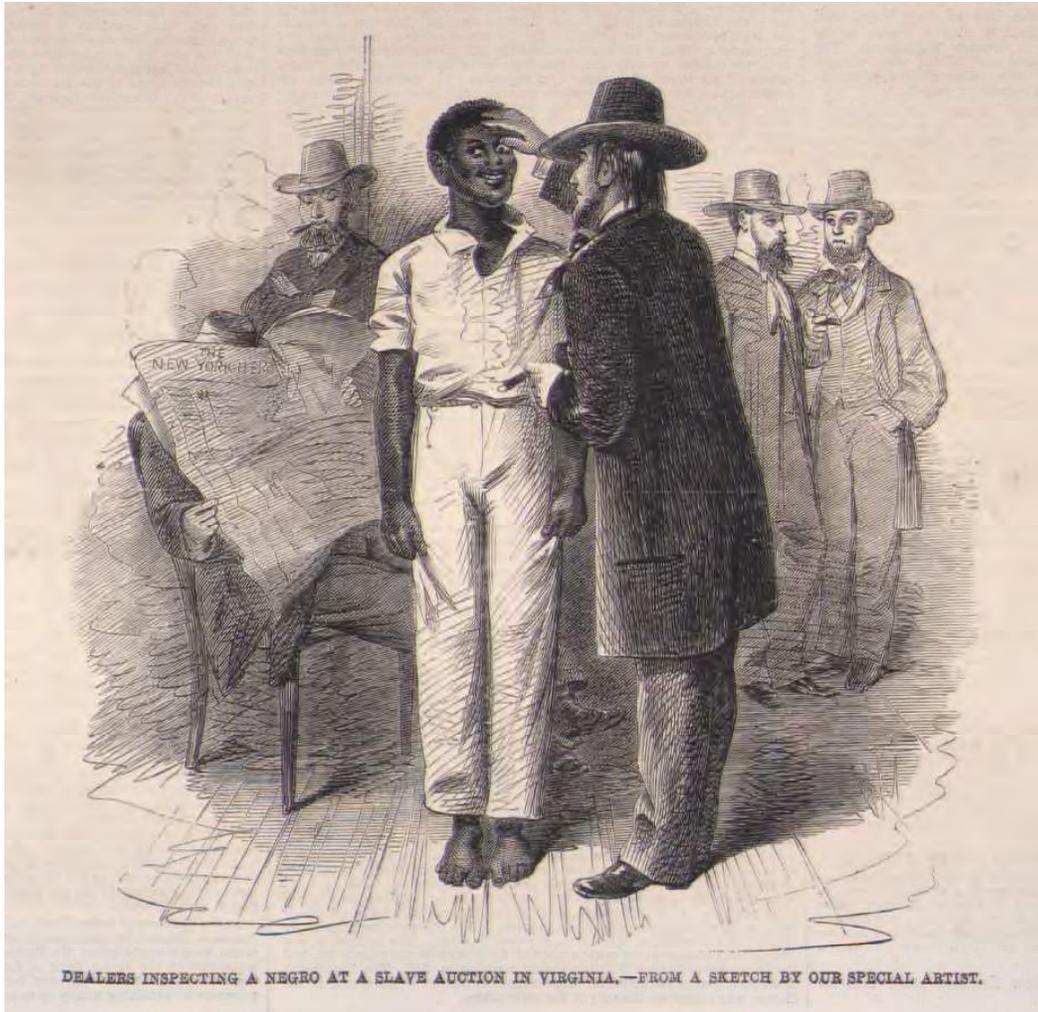


Illustration from *The Illustrated London News*, vol. 38 (Feb. 16, 1861), p. 138.

From "The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record," by Jerome S. Handler and Michael L. Tuite Jr., an online exhibition available at <http://hitchcock.itc.virginia.edu/Slavery/>

### Writing A Speech

It is 1806. You are a United States Senator who is trying to pass a bill that will abolish the slave trade. Write a 2 to 3 minute speech that will convince your fellow senators to vote for the act abolishing the importation of slaves. Be sure to include the following:

- the benefits of the trade to all traders
- the consequences of trading people and the horrors of the Middle Passage
- the benefits of outlawing the trade

Plan your speech on the organizer below.

Reason 1 \_\_\_\_\_

Supporting details:

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Reason 2 \_\_\_\_\_

Supporting details:

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Reason 3 \_\_\_\_\_

Supporting details:

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## LESSON 5

**Museum Connection:** Labor and the Black Experience

**Lesson Title:** Benjamin Banneker: Trailblazer

**Purpose:** In this lesson students will examine the accomplishments of Benjamin Banneker and put them in perspective. They will become aware of how remarkable Banneker's accomplishments were for a free African American living during the colonial period. They will examine how Banneker was received during his lifetime, and they will connect the importance of his accomplishments with today's society. Students will reflect on what he accomplished despite adversity and consider how he can be a role model for people today.

**Grade Level and Content Area:** Elementary, Social Studies

**Time Frame:** 2 class periods

### **Correlation to Social Studies State Standards:**

- USH 2.3.5.1 Analyze the social and religious composition of early settlers, their motives for migration, and the difficulties they encountered, with particular attention to the early settlements of Maryland.
- PNW 7.1.5.1 Describe and compare cultural characteristics of different groups of people.
- SSS 1.1.6.1 Construct various timelines of key events, people, and periods of the historic eras studied and explain how major events are related to each other.

### **Social Studies: Maryland College and Career Ready Standards**

- 2.B.1.b (Grade 4) Describe the contribution of individuals and groups such as Francis Scott Key, Benjamin Banneker, Mary Pickersgill, Clara Barton and Freedman's Bureau.
- 5.B.2.c (Grade 5) Describe the different roles and viewpoints of individuals and groups, such as: women, men, free and enslaved Africans, and Native Americans during the Revolutionary period.

### **Reading and English Language Arts Maryland College and CareerReady Standards:**

- 1.E.1.a (Grades 4 and 5) Listen to critically, read, and discuss texts representing diversity in content, culture, authorship, and perspective including areas such as race, gender, disability, religion, and socio-economic background.

1.E.3 (Grades 4 and 5) Use strategies to make meaning from text (during reading).

**Writing VSC:**

4.A.2.c (Grades 4 and 5) Compose to inform using relevant support and a variety of appropriate organizational structures and signal words within a paragraph.

4.A.7.b (Grades 4 and 5) Use various information retrieval sources (traditional and/or electronic) to obtain information on a self-selected and/or given topic.

**Objective:**

Students will describe the accomplishments and contributions of Benjamin Banneker.

**Vocabulary and Concepts:**

**Almanac** – An almanac is a calendar of days, weeks, and months with astronomical data, weather forecasts, etc., that is published every year.

**Astronomy** – Astronomy refers to the study of the composition, size, movement, and other characteristics of the planets, stars, and other objects in space.

**Chronological order** – To arrange things in chronological order means to arrange them in the order of occurrence.

**Eclipse** – When the moon comes between the sun and the earth and obscures the sun (either partially or totally), it is called an eclipse.

**Ephemeris** – An ephemeris is a table that gives the computed positions of a heavenly body for every day of a given period.

**Surveyor** – A surveyor collects data about a piece of a land in order to determine its location, forms, or boundaries.

**Telescope** – An optical instrument known as a telescope makes distant objects, such as the stars and planets, appear nearer and larger.

**Timeline** – A timeline arranges historical events in chronological order.

**Materials**

**For the teacher:**

Teacher Resource Sheet 1 – “Benjamin Banneker: Astronomer-City Planner”

**For the student:**

Student Resource Sheet 1a – Appraising Benjamin Banneker’s Accomplishment

Student Resource Sheet 1b – Benjamin Banneker

## Resources

### Books:

Bedini, Silvio A. *The Life of Benjamin Banneker: The First African-American Man of Science*. Baltimore: The Maryland Historical Society, 1999.

Chapelle, Suzanne E., and Glenn Phillips. *African American Leaders of Maryland. A Portrait Gallery*. Baltimore: Maryland Historical Society, 2004.

Christian, Charles M. *Black Saga: The African American Experience*. New York: Houghton Mifflin Company, 1995.

Ferris, Jeri. *What Are You Figuring Now?* Minneapolis: Carolrhoda Books, Inc., 1998.

Pinkney, Andrea D. *Dear Benjamin Banneker*. New York: Harcourt Brace & Company, 1994.

### Web sites:

Benjamin Banneker: An Important Black American (could be used by students)  
<http://www.socialstudiesforkids.com/articles/ushistory/benjaminbanneker1.htm>

Who Was Benjamin Banneker? (brief history)  
<http://www.progress.org/banneker/bb.html>

### Teacher Background:

Benjamin Banneker was born a freeman on November 9, 1731, to Mary and Robert Bannaky in an area of Baltimore County, Maryland, between Oella and Ellicott City. Banneker's white grandmother, Molly Walsh, had been sent to America from England as an indentured servant, and she had worked on a farm for seven years before she was given her freedom. Molly Walsh worked very hard and saved her money so that she could buy her own farm. She hired two black slaves to help her on the farm. Later, after she had set both men free, she married one of them, Bannaka, who later changed his name to Bannaky. Molly and Bannaky had three children, the oldest of whom was Mary. Mary married a free black man named Robert, who took Mary's last name of Bannaky. Mary and Robert had three daughters and a son named Benjamin.

Much of Benjamin's early life was greatly influenced by the strength and determination of his grandmother. Molly Walsh taught Benjamin how to read from the only book available, the Bible. When he became a proficient reader, Benjamin was sent to a Quaker school, where he was introduced to arithmetic and learned how to write. Reportedly it was his Quaker schoolmaster who changed Benjamin's last name from Bannaky to Banneker.

Benjamin Banneker enjoyed the outdoors. He also enjoyed playing the flute and violin when not working on his parents' farm. With his strong mathematical skills and interest in learning, Banneker grew up to be an excellent farmer. When he took his goods to sell at the local store, he also enjoyed meeting and speaking with travelers. One day at

the store, Banneker met a man who showed him a pocket watch. He was so consumed by the concept of time that he borrowed the watch, took it apart very carefully, and made notes as he studied each piece. Using a pocketknife, he carved each gear out of wood and put the wooden gears together, creating the first striking clock made completely out of wood. Banneker was only 22 years old at the time and was admired by many.

When Banneker was 28 years old his father died, which left him responsible for looking after the family farm, his mother, and his sisters until they married. Thirteen years later, a new family moved into the area adjoining his farm. The Ellicott family, originally from Bucks County, Pennsylvania, moved to the Patapsco River area in order to build a flour mill. George Ellicott soon became a major influence in Banneker's life and loaned Banneker the books and instruments he used to learn about astronomy.

One of George Ellicott's cousins, Andrew Ellicott, was commissioned as a surveyor to help construct the boundaries of what is now Washington, D.C. He was charged with the responsibility of hiring competent assistants. His cousin George was unavailable and suggested that he ask Benjamin Banneker to assist him. Banneker was 60 years old at the time, but he was excited by the opportunity and agreed to help. The winter of 1791 was cold and harsh, but Banneker worked into the early hours of the morning making all the necessary calculations. The task was finally completed in April, and Banneker returned to his farm, where he finished the astronomical predictions for his 1792 almanac.

During the colonial period, an almanac was very important, and most families owned one. It provided information about when the sun and moon would rise and set and also about the weather during different seasons. Banneker spent several months making the calculations for his first almanac. Using his keen mathematical sense, Banneker predicted eclipses and computed detailed information about the rising and setting of the sun. Yet he had difficulty getting his almanac published, so he wrote a letter to Thomas Jefferson, who was then the Secretary of State. Within ten days Jefferson had replied to Banneker and in his letter complimented Banneker on his work. Banneker's almanac, which would be the first of six, was printed soon after this recognition.

Benjamin Banneker died on his farm on October 9, 1806, and he was buried in the family burial plot two days later. Tragically Banneker's log house, along with all of his papers, books, notes, and wooden clock, burned to the ground during the funeral service.

### **Lesson Development:**

1. **Motivation:** Ask students to recall a time when they were curious about something (how something works, what something is made of, etc.). Ask students to explain to what they do when they are curious about something.
2. Explain to the students that they will be learning about a free black man who proved to be exceptionally intelligent and inventive. Tell them that they will read about

Benjamin Banneker and identify how he demonstrated his natural curiosity and intelligence.

3. Distribute Student Resource Sheet 1a, Appraising Benjamin Banneker's Accomplishments, and Student Resource Sheet 1b, Benjamin Banneker. Model for the students how to read the selection, and complete one section of the graphic organizer with the class.
4. Students will read the next two sections with a partner and take notes on the graphic organizer. Check for accuracy.
5. Students will complete the reading and the rest of the graphic organizer on their own.
6. After all students have finished, have them meet with their partners again and discuss their findings.
7. Have students reflect on the benefit of Banneker's accomplishments to people living both during the colonial period and now. Ask: What can we learn from the life of Benjamin Banneker?
8. **Assessment:** Students should write a short report expressing how advanced Benjamin Banneker was, both scientifically and mathematically, for his time. This report will be read to the class. Students should be sure to:
  - describe some of Banneker's inventions or accomplishments (*wooden striking clock, astronomical observations, predictions for his almanac such as weather and tide tables, city planning for Washington, D.C., tobacco process, scholar, avid reader, etc.*)
  - identify someone living during the colonial period who would have benefited from these accomplishments (*farmers, sailors, people who worked in Washington, D.C., neighbors who asked for calculations and ideas, etc.*)
  - discuss the effects of Banneker's accomplishments on today's society.
9. **Closure:** Have a class discussion about how difficult Banneker's accomplishments must have been with the level of technology available during his time (*no electric light bulbs, telephones, calculators, computers, cameras, etc.*). Discuss the fact that other African Americans were enslaved and not allowed to learn to read and write during the colonial period.

### **Thoughtful Application:**

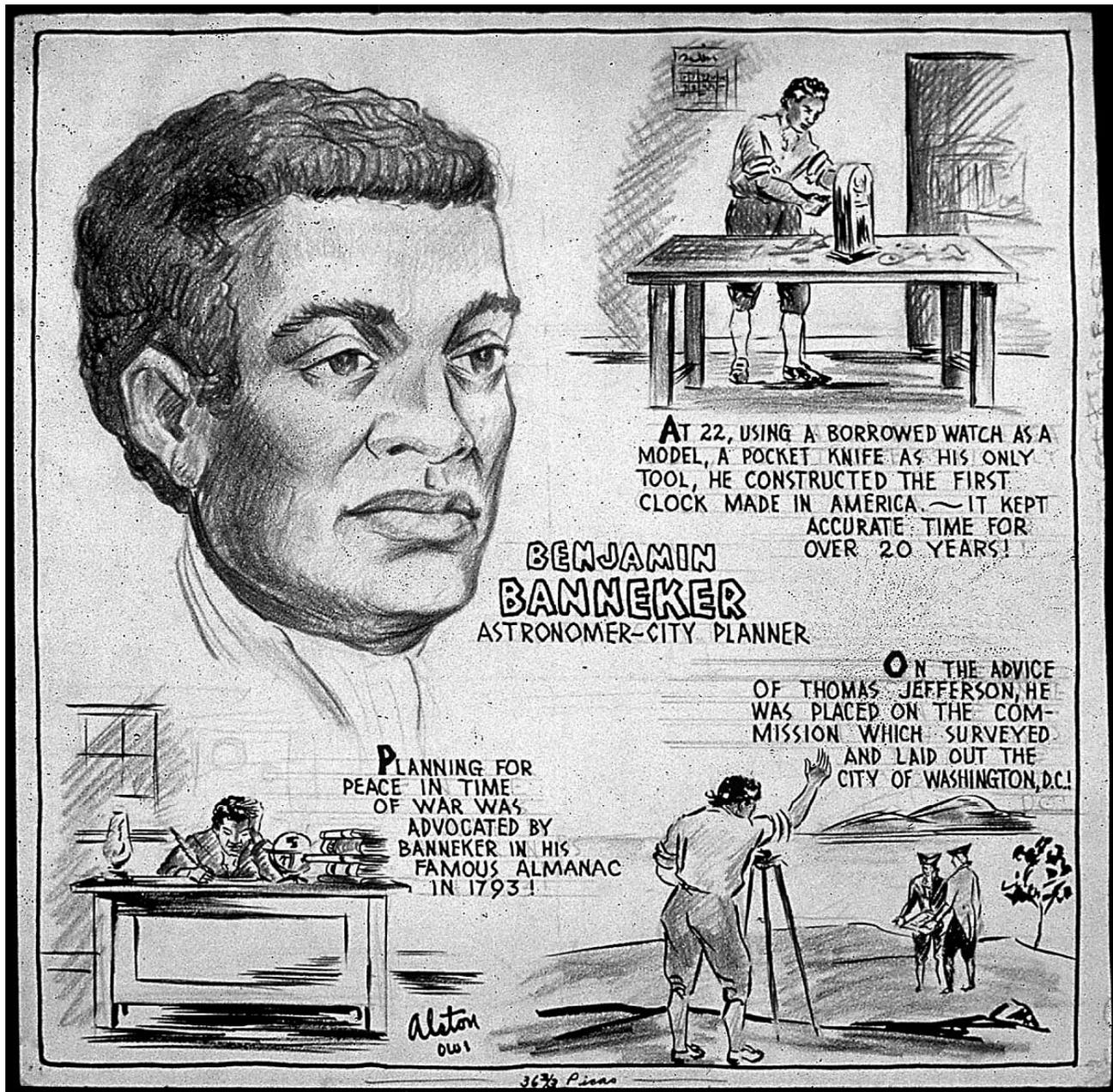
Benjamin Banneker published his first almanac in 1792, but he had some difficulty getting it published because of racial discrimination. Many historical figures are recognized today for their accomplishments in both science and math. Nevertheless, although Banneker's work demonstrates that he was brilliant, few Americans know about his life or his accomplishments. Why do you think this has happened? What could have been changed? What can you do to make people more aware of the

accomplishments of Benjamin Banneker? How can you find out more about African American scientists in today's world? What qualities did Benjamin Banneker possess that make him such a good role model (*brilliant, creative, curious, etc.*)? Who today has these same qualities? How could this person be a role model?

### **Lesson Extensions:**

- Visit the Reginald F. Lewis Museum of Maryland African American History and Culture.
- Visit the Benjamin Banneker Historical Park & Museum in Catonsville, Maryland.
- Research the architectural plans of some cities. Ask an architect to visit your class and explain the complexity in creating a city such as Washington, D.C., and the skills that are necessary to do so. Inquire about the education and training needed to be a surveyor. (Keep in mind that Benjamin Banneker was self-taught.)
- Divide students into groups based on the topic headings found in almanacs. Ask them to work in groups in order to create articles that can be compiled into a classroom "farmer's" almanac. They should be encouraged to use accurate information and to use the Internet as well as print sources.
- Visit "The Story of Benjamin Banneker"  
<http://www.biography.com/people/benjamin-banneker-9198038#early-years>  
[https://en.wikipedia.org/wiki/Mythology\\_and\\_legacy\\_of\\_Benjamin\\_Banneker](https://en.wikipedia.org/wiki/Mythology_and_legacy_of_Benjamin_Banneker)  
The site enables students to create a timeline of Banneker's life, review the topic of economic resources, and create their own almanac page.

Teacher Resource Sheet 1  
**Benjamin Banneker**



“Benjamin Banneker: Astronomer-City Planner” by Charles Alston. From *Artworks and Mockups for Cartoons Promoting the War Effort and Original Sketches by Charles Alston, ca.1942-ca.1945*, a collection at The National Archives in College Park, Maryland.

**Appraising Benjamin Banneker's Accomplishments**

<b>Accomplishment or Invention</b>	<b>Evaluate Contribution to Society</b>

## **Benjamin Banneker**

By the time Thomas Jefferson drafted the Declaration of Independence in 1776, Benjamin Banneker was 45 years old. Benjamin was born in 1731 to free black parents in Baltimore County, Maryland, but he lived during a time when the majority of Blacks in America were enslaved. Being free enabled him to obtain an education. His early education took place at home where his grandmother, a former indentured servant from England, taught him to read the Bible. Later Benjamin attended a private Quaker school for both Blacks and Whites. Most of his knowledge, however, came from independent reading and investigation.

Benjamin's greatest interests were science and math. When he was a young man, he became fascinated with a pocket watch that he had seen at the local store. One day he borrowed the watch, took it apart, and made careful notes on each and every piece. After carefully studying all the pieces, Benjamin carved each one of them from wood and then put them together. His clock became the first striking clock made completely from wood.

Benjamin spent most of his day cultivating tobacco on the farm that he had inherited from his father. While he was farming the land, he was able to observe the weather closely. The observations he made allowed him to predict the weather, and even solar eclipses, accurately. This success led him to create his first almanac in 1792.

Because he was a black man, Benjamin had a difficult time finding someone to print his almanac. Remembering that the Declaration of Independence stated that all men were created equal, he wrote a letter to Thomas Jefferson, who was the Secretary of State then, and asked him for help in getting his almanac published. Jefferson responded to the letter within ten days, and he told Benjamin that he had sent his almanac to the Secretary of the Academy of Sciences in Paris. Not long after receiving Jefferson's letter, Benjamin was able to find a publisher for his almanac. He published five more during his lifetime.

In addition to publishing six almanacs, Benjamin was appointed by President George Washington to serve on a three-man team that would survey the future District of Columbia. According to a newspaper article from March 1791, Benjamin was a man "whose abilities as surveyor and astronomer already prove that Mr. [Thomas] Jefferson's concluding that the race of men were void of mental endowment was without foundation."

Despite the fact that Benjamin Banneker did not live long enough to see the enslaved peoples of America freed, his almanacs, his work as a surveyor of the District of Columbia, and his correspondence with Thomas Jefferson all proved that black people were indeed created equal.

## LESSON 6

**Museum Connection:** Art and Intellect

**Lesson Title:** Banneker, Jefferson, and the Declaration of Independence

**Purpose:** In this lesson students will read letters written by Benjamin Banneker, a black freeman, and Thomas Jefferson, Secretary of State at the time and a slave owner, on the issue of slavery. From the correspondence, students will learn that the reality of freedom was different for the two races.

**Grade Level and Content Area:** Elementary, Social Studies

**Time Frame:** 2 class periods

**Correlation to State Social Studies Standards:**

USH 2.3.5.4 Examine the gradual institutionalization of slavery in America, including the various responses to slavery and how slavery shaped the lives of colonists and Africans in the Americas.

**Social Studies: Maryland College and Career Ready Standards**

2.B.1.b (Grade 4) Describe the contribution of individuals and groups such as Francis Scott Key, Benjamin Banneker, Mary Pickersgill, Clara Barton and Freedmen's Bureau.

5.B.2.c (Grade 5) Describe the different roles and viewpoints of individuals and groups, such as women, men, free and enslaved Africans, and Native Americans during the Revolutionary period.

5.C.4 (Grade 4) Explain how the institution of slavery impacted individuals and groups in Maryland.

**Correlation to State Reading and English Language Arts Maryland College and Career Ready Standards:**

1.E.1.a (Grades 4 and 5) Listen to critically, read, and discuss texts representing diversity in content, culture, authorship, and perspective, including areas such as race, gender, disability, religion, and socio-economic background.

**Objective:**

Students will identify and compare the views of slavery held by a black freeman and a white slave owner.

**Vocabulary and Concepts:**

**Declaration of Independence** – On July 4, 1776, the thirteen colonies issued the Declaration of Independence, the formal statement or announcement by the thirteen of their freedom from the obligations and prohibitions of British rule.

**Emancipation** – Emancipation means freedom from slavery or oppression by law or proclamation.

**Equality** – To have equality is to have the same rights and responsibilities as others.

**Free Blacks** – African Americans who had been freed or emancipated from slavery were known as free Blacks. Free Blacks could also be those African Americans who had completed their indentures and those born free because of the free status of their parents.

**Inalienable rights** – Rights are inalienable if they are unquestionable and cannot be given or taken away.

**Indenture** – An indenture—a type of written contract—binds one person to work for another for a given length of time.

**Manumission** – The formal release of a slave from slavery—called manumission—could be performed by an individual or officially by state law.

**Rights** – Rights are privileges and opportunities bestowed by law or custom.

**Slavery** – Slavery is a system in which people are owned by other people and can be sold at the will of their owners.

**Materials****For the teacher:**

Pre-made “K-W-L” chart on board, transparency, or chart paper

Teacher Resource Sheet 1 – Answer Key

Pinkney, Andrea. *Dear Benjamin Banneker*. New York: Voyager Books, 1994.

**For the student:**

Student Resource Sheet 1 – Benjamin Banneker

Student Resource Sheet 2 – Letters between Banneker and Jefferson

Student Resource Sheet 3 – Two Views of Slavery

Student Resource Sheet 4 – Letter to Banneker template

## Resources

### Books:

Bedini, Silvio A. *The Life of Benjamin Banneker: The First African-American Man of Science*. Baltimore: The Maryland Historical Society, 1999.

Christian, Charles M. *Black Saga: The African American Experience*. New York: Houghton Mifflin Company, 1995.

Ferris, Jeri. *What Are You Figuring Now? A Story About Benjamin Banneker*. Minneapolis: Carolrhoda Books, Inc., 1998.

Pinkney, Andrea D. *Dear Benjamin Banneker*. New York: Harcourt Brace & Company, 1994.

### Web sites:

Understanding Primary Sources: Benjamin Banneker's Letter to Thomas Jefferson  
<http://www.pbs.org/wgbh/aia/part2/2h71t.html>

Banneker Historical Park & Museum, Catonsville, Maryland  
<https://benjaminbanneker.wordpress.com/>

## Teacher Background

### Free Blacks:

Freedom did not come easily for slaves in North America. Manumission, the formal release of a slave, was the most common route to emancipation. Those former slaves who had been manumitted either privately by an individual or officially by a state law were known as free Blacks. Not all free Blacks, however, were formally manumitted. Some free Blacks had the means to purchase their freedom. Thousands of others gained their freedom only after running away from their owners. Thousands more failed to gain their freedom at all. They were captured by white bounty hunters and either returned to their owners or executed.

Free Blacks were first documented in Northampton County, Virginia, in 1662. By 1776, 60,000 African Americans—approximately eight percent of the new nation's black population—were free. In the decades that followed, the number of free Blacks rose steadily, which intimidated those Whites who favored slavery. Between 1800 and 1810, the free Black population increased from 108,395 to 186,446. By 1810 four percent of all African Americans in the Deep South (South Carolina, Florida, Georgia, Alabama, Mississippi, and Louisiana), ten percent in the Upper South (Virginia, Maryland, North Carolina, Tennessee, and Kentucky), and 75 percent in the North (Pennsylvania, New York, New Jersey, and the states of New England) were free.

The status and treatment of free Blacks before the Civil War varied from region to region. Those in the North were excluded from most public schools, prohibited from interstate travel, barred from voting in many states, and often harassed by hostile white

mobs. Finding a decent job was extremely difficult, and the few jobs that were open to free Blacks were limited to domestic service and subsistence farming. Few free Blacks in the North could make a living as skilled artisans.

A significant proportion of free Blacks in the Deep South were wealthy and light-skinned, and they were commonly referred to as Creoles or mulattoes. Some Creoles looked down on dark-skinned free Blacks, and many despised the stigma that was associated with being black. Whites in the Deep South employed the few free Blacks primarily as day laborers and domestic servants. Other free Blacks worked as carpenters, masons, mechanics, and tailors.

Free Blacks in the cities of the Upper South, such as Baltimore and Washington, D.C., tended to be poorer and less educated than free Blacks in other regions. Nevertheless, they had less trouble finding employment than those in the North. Most free Blacks in the Upper South worked alongside slaves as farmhands, casual laborers, dockworkers, and factory hands. Thousands more found work as blacksmiths, barbers, and shoemakers. Because they worked closely with slaves, free Blacks working in the Upper South felt a psychological and geographic connection with them. As a result, in 1800 free Blacks in the Upper South supported a planned slave rebellion organized by Gabriel Prosser, a black slave in Virginia.

### **Benjamin Banneker**

Benjamin Banneker was born a freeman on November 9, 1731, to Mary and Robert Bannaky in an area of Baltimore County, Maryland, between Oella and Ellicott City. Banneker's white grandmother, Molly Walsh, had been sent to America from England as an indentured servant, and she had worked on a farm for seven years before she was given her freedom. Molly Walsh worked very hard and saved her money so that she could buy her own farm. She hired two black slaves to help her on the farm. Later, after she had set both men free, she married one of them, Bannaka, who later changed his name to Bannaky. Molly and Bannaky had three children, the oldest of whom was Mary. Mary married a free black man named Robert, who took Mary's last name of Bannaky. Mary and Robert had three daughters and a son named Benjamin.

Much of Benjamin's early life was greatly influenced by the strength and determination of his grandmother. Molly Walsh taught Benjamin how to read from the only book available, the Bible. When he became a proficient reader, Benjamin was sent to a Quaker school, where he was introduced to arithmetic and learned how to write. Reportedly it was his Quaker schoolmaster who changed Benjamin's last name from Bannaky to Banneker.

Benjamin Banneker enjoyed the outdoors. He also enjoyed playing the flute and violin when not working on his parents' farm. With his strong mathematical skills and interest in learning, Banneker grew up to be an excellent farmer. When he took his goods to sell at the local store, he also enjoyed meeting and speaking with travelers. One day at the store, Banneker met a man who showed him a pocket watch. He was so consumed by the concept of time that he borrowed the watch, took it apart very carefully, and

made notes as he studied each piece. Using a pocketknife, he carved each gear out of wood and put the wooden gears together, creating the first striking clock made completely out of wood. Banneker was only 22 years old at the time and was admired by many.

When Banneker was 28 years old his father died, which left him responsible for looking after the family farm, his mother, and his sisters until they married. Thirteen years later, a new family moved into the area adjoining his farm. The Ellicott family, originally from Bucks County, Pennsylvania, moved to the Patapsco River area in order to build a flour mill. George Ellicott soon became a major influence in Banneker's life and loaned Banneker the books and instruments he used to learn about astronomy.

One of George Ellicott's cousins, Andrew Ellicott, was commissioned as a surveyor to help construct the boundaries of what is now Washington, D.C. He was charged with the responsibility of hiring competent assistants. His cousin George was unavailable and suggested that he ask Benjamin Banneker to assist him. Banneker was 60 years old at the time, but he was excited by the opportunity and agreed to help. The winter of 1791 was cold and harsh, but Banneker worked into the early hours of the morning making all the necessary calculations. The task was finally completed in April, and Banneker returned to his farm, where he finished the astronomical predictions for his 1792 almanac.

During the colonial period, an almanac was very important, and most families owned one. It provided information about when the sun and moon would rise and set and also about the weather during different seasons. Banneker spent several months making the calculations for his first almanac. Using his keen mathematical sense, Banneker predicted eclipses and computed detailed information about the rising and setting of the sun. Yet he had difficulty getting his almanac published.

After reading Thomas Jefferson's *Notes on the State of Virginia*, Banneker wrote a letter to Jefferson (who was then Secretary of State) contesting the author's views on the inferiority of Negroes. Along with the letter Banneker sent a draft of his almanac. Within 10 days, Jefferson had replied to Banneker and in his letter complimented Banneker on his work. Banneker's almanac, which would be the first of six, was printed soon after this recognition.

Benjamin Banneker died on his farm on October 9, 1806, and he was buried in the family burial plot two days later. Tragically Banneker's log house, along with all of his papers, books, notes, and wooden clock, burned to the ground during the funeral service.

### **Lesson Development:**

1. **Motivation:** Distribute Student Resource Sheet 1, Benjamin Banneker K-W-L chart, to assigned pairs of students. Have students brainstorm with partners to complete columns K and W of the K-W-L chart with information that they know and/or want to

know about Benjamin Banneker. Record their responses on the board or pre-made K-W-L chart.

2. Read the book *Dear Benjamin Banneker* to the class. Have students record new information that they learned about Banneker in the L column of the K-W-L chart. Discuss the new information, and record it on the class K-W-L chart. (Note: Make sure that the students list the fact that Banneker was a free Black, and discuss how this status differed from that of blacks who were enslaved.)
3. Distribute Student Resource Sheet 3, Two Views of Slavery. Have students read the three phrases from the Declaration of Independence in the middle column. Discuss the Declaration of Independence phrases.
4. Distribute Student Resource Sheet 2, Letters from Banneker and Jefferson, and tell students that they will identify Benjamin Banneker's attitudes as a free Black toward the three phrases of the Declaration of Independence.
5. Have students compare Thomas Jefferson's beliefs as a slave owner with Banneker's. Model completion of the first phrase for the students. Have students continue to work as a class in a teacher-guided discussion to complete columns 1 and 3. Refer to *Dear Benjamin Banneker* in order to help students understand the language of the time period used in the letters.
6. **Assessment:** Have students write an essay comparing Benjamin Banneker's views and beliefs on slavery with Thomas Jefferson's. Remind students to include details from the letters.
7. **Closure:** Revisit the K-W-L chart to summarize these points:
  - Not all Blacks were enslaved during this period of United States history. Those not enslaved were known as free Blacks.
  - Benjamin Banneker was a free Black who challenged Thomas Jefferson's position on slavery.
  - Benjamin Banneker was a prosperous free Black who published an almanac during a time when few Blacks were allowed to learn how to read or write.

### **Thoughtful Application:**

How has the status of African Americans changed since the time of Benjamin Banneker and Thomas Jefferson? Are all groups considered "equal"? Why or why not?

### **Lesson Extensions:**

- Visit the Reginald F. Lewis Museum of Maryland African American History and Culture.
- Visit the Banneker Historical Park & Museum in Catonsville, Maryland.
- Identify other free Blacks from this period in history. Compare the life of one of these Blacks to that of Benjamin Banneker. Prepare a report that highlights the similarities and differences in their lives.

**Answer Key**

<b>Reread the letters written by Banneker and Jefferson. Insert the parts of the letter that explain how each author felt about slavery as it relates to the <i>Declaration of Independence</i>.</b>		
<b>Two Views of Slavery</b>		
<b>Benjamin Banneker</b>	<b>Declaration of Independence</b>	<b>Thomas Jefferson</b>
I am fully sensible of the greatness of that freedom which I take with you on the present occasion...	We hold these truths to be self-evident that all men are created equal...	No body wishes more than I do to see such proofs as you exhibit, that nature has given to our black brethren, talents equal to those of the other colors of men
Sir how pitiable is it to reflect, that although you were so fully convinced of the benevolence of the Father of mankind, and of his equal and impartial distribution of those rights...	...that they are endowed by their Creator with certain unalienable Rights...	Not stated
...in detaining by fraud and violence so numerous a part of my brethren under groaning captivity and cruel oppression...	...that among these are Life, Liberty and the pursuit of Happiness.	I can add with truth, that no body wishes more ardently to see a good system commenced for raising the condition both of their body & mind to what it ought to be

Student Resource Sheet 1

<b>Benjamin Banneker</b>		
<b>K</b> <b>(What I Know)</b>	<b>W</b> <b>(What I Want to Know)</b>	<b>L</b> <b>(What I Learned)</b>

Student Resource Sheet 2

Letter From Benjamin Banneker	Reply From Thomas Jefferson
<p>Maryland, Baltimore County, Near Ellicott's Lower Mills August 19th, 1791</p> <p>Thomas Jefferson Secretary of State,</p> <p>Sir, I am fully sensible of the greatness of that freedom, which I take with you on the present occasion; a liberty which seemed to me scarcely allowable, when I reflected on the distinguished and dignified station in which you stand, and the almost general prejudice and prepossession, which is so prevalent in the world against those of my complexion....</p> <p>...Sir, how pitiable is it to reflect, that although you were so fully convinced of the benevolence of the Father of Mankind, and of his equal and impartial distribution of these rights and privileges, which he hath conferred upon them, that you should at the same time counteract his mercies, in detaining by fraud and violence so numerous a part of my brethren, under groaning captivity and cruel oppression, that you should at the same time be found guilty of that most criminal act, which you professedly detested in others, with respect to yourselves....</p> <p>And now, Sir, I shall conclude, and subscribe myself, with the most profound respect, Your most humble servant,</p> <p>Benjamin Banneker.</p>	<p>Philadelphia, August 30.1791.</p> <p>Sir, I Thank you, sincerely, for your letter of the 19th instant, and for the Almanac it contained. No body wishes more than I do, to see such proofs as you exhibit, that nature has given to our black brethren talents equal to those of the other colors of men; and that the appearance of a want of them is owing merely to the dreaded condition of their existence, both in Africa and America. I can add with truth, that no body wishes more ardently to see a good system commenced, for raising the condition, both of their body &amp; mind to what it ought to be, as far as the imbecility of their present existence, and other circumstances, which cannot be neglected, will admit....</p> <p>I am with great esteem, Sir, Your most obedient Humble Servant,</p> <p>Thomas Jefferson.</p>

Courtesy of University of Virginia

Student Resource Sheet 3

Reread the letters written by Banneker and Jefferson. Insert the parts of the letter that explain how each author felt about slavery as it relates to the <i>Declaration of Independence</i> .		
Two Views of Slavery		
Benjamin Banneker	Declaration of Independence	Thomas Jefferson
	<p>We hold these truths to be self-evident that all men are created equal...</p> <p>...that they are endowed by their Creator with certain unalienable Rights...</p> <p>...that among these are Life, Liberty and the pursuit of Happiness.</p>	

Student Resource Sheet 4

Dear Benjamin Banneker,

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Sincerely,

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## LESSON 17

**MUSEUM CONNECTION:** Family and Community

**Lesson Title:** Josiah Henson: From Slavery to Freedom

**Purpose:** In this lesson students will examine the life of the slave Josiah Henson and his quest for freedom. They will examine the hardships of slavery and the determination of the people who lived through it to gain their freedom. Students will discuss their attitudes and views by reading primary source documents to analyze Josiah Henson's thoughts and feelings.

**Grade Level and Content Area:** Intermediate Elementary/Social Studies

**Time Frame:** 1-2 class periods

**Correlation to Social Studies Standard:**

USH 2.3.5.4 Examine the gradual institutionalization of slavery into America, including various responses to slavery, and how slavery shaped the lives of the colonists and Africans in America

**Social Studies:**

**Maryland College and Career Ready Standards**

- 3.A.1 (Grades 4 and 5) Locate places and describe the human and physical characteristics of those places using geographic tools
- 3.C.1.b (Grade 4) Identify reasons for the movement of people to, from and within Maryland
- 5.A.1.c (Grade 4) Describe the establishment of slavery and how it shaped life in Maryland
- 5.B.2.c (Grade 5) Describe the different roles and viewpoints of individuals and groups, such as: women, men, free and enslaved Africans, and Native Americans during the Revolutionary period
- 6.F.1 (Grades 4 and 5) Interpret information from primary and secondary sources

**Correlation to State Reading and English Language Arts Maryland College and Career Ready Standards:**

- 1.E.1.a (Grades 4 and 5) Listen to critically, read, and discuss texts representing diversity in content, culture, authorship, and perspective, including areas such as race, gender, disability, religion, and socio-economic background
- 1.E.3 (Grades 4 and 5) Use strategies to make meaning from text (during reading)

**Objective:**

Students will analyze the life of Josiah Henson and the impact of slavery on his life and quest for freedom.

## **VOCABULARY AND CONCEPTS:**

**Abolitionist** – An abolitionist advocated for or participated in the movement to end slavery.

**Anti-slavery** – Anti-slavery individuals and groups opposed the institution of slavery.

**Auction** – An auction is a public sale of goods or property in which articles are sold to the person who offers the most money.

**Fugitive** – A person who runs away or tries to escape captivity is called a fugitive.

**Hardship** – A hardship is something that causes suffering.

**Settler** – A person who makes a home in a new land is called a settler.

**Underground Railroad** – The secret network of safe houses and trails by which many slaves escaped to freedom was called the Underground Railroad.

## **MATERIALS**

### **FOR THE TEACHER:**

Recording of dramatic reading of **Student Resource Sheet 5**, “Father Henson’s story of His Own Life”

### **FOR THE STUDENT:**

**Student Resource Sheet 1** – Slavery K-W-L Chart

**Student Resource Sheet 2** – Note-Taking Guide

**Student Resource Sheet 3** – From Slavery to Freedom

**Student Resource Sheet 4** – Josiah Henson’s Life

**Student Resource Sheet 5** – Father Henson’s Story of His Own Life

### **RESOURCES:**

*African Americans: Voices of Triumph*. Alexandria, Virginia: Time-Life Books, 1994.

Blassingame, John, ed. *Slave Testimony: Two Centuries of Letters, Speeches, Interviews, and Autobiographies*. Baton Rouge: Louisiana State University Press, 1977.

Chapelle, Suzanne, and Glenn Phillips. *African American Leaders of Maryland: A Portrait Gallery*. Baltimore: Maryland Historical Society, 2004.

Christian, Charles M. *Black Saga: The African American Experience*. New York: Basic Civitas, 1999.

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### **WEB SITES:**

*The Life of Josiah Henson, Formerly a Slave, Now an Inhabitant of Canada. A Narrative by Himself*, by Josiah Henson

<http://www.iath.virginia.edu/utc/abolitn/henson49hp.html>

*Truth Stranger Than Fiction: Father Henson's Story of His Own Life* by Josiah Henson  
<http://docsouth.unc.edu/neh/henson58/henson58.html>

*Uncle Tom's Story of His Life: An Autobiography of the Rev. Josiah Henson.* Josiah Henson  
<http://docsouth.unc.edu/neh/henson/henson.html>

National Underground Railroad Freedom Center  
<http://www.undergroundrailroad.org>

Pathways to Freedom: Maryland and the Underground Railroad, Josiah Henson  
<http://pathways.thinkport.org/eyewitness/hensonintro.cfm>

Testimony of the Canadian Fugitives  
<http://memory.loc.gov/ammem/snhtml/snrelated.html>

*Uncle Tom's Cabin* and American Culture.  
<http://www.iath.virginia.edu/utc/sitemap.htm> 1

## TEACHER BACKGROUND

### Slavery

Although the focus of this lesson is on Josiah Henson, there are some aspects of slavery that allow us to better understand Henson and to put his life in context. For example, Marie Schwartz, a noted historian, identifies separate stages of slave life from childhood to adulthood. She notes that infancy ends with the weaning of the child and early childhood ends when children are able to work and receive training in job responsibilities, which includes an awareness of punishment for poor performance. Another stage includes the assumption of adult work, somewhere between 10 and 12 years of age. Although the narrative of Harriet Jacobs (*Incidents in the Life of a Slave Girl*) documents the abusive exploitation of slave girls, it also describes life in the slave community that includes adults courting, marrying, having children, and being responsible mothers and fathers.

As enslaved children became aware of their status, sometimes they were lashed by the owner and overseer for disciplinary reasons. On other occasions, children were made to witness their parents being punished by the owner. Frederick Douglass witnessed his aunt being whipped and said that the memory was seared in his brain. Splitting family members by sales could be traumatic experiences for enslaved children, but this is where the enslaved family served, as historian John Blassingame says, "as a survival mechanism." In essence, there seemed to be two educational processes contending on plantations. One process was implemented by owners as they attempted to mold subservient and loyal slaves who would learn their inferior status and be restricted by slave codes (for example, slaves could not be taught to read or to write and could not leave the plantation without a pass). The other process inhered in teachings by the enslaved family and the slave community. Young children were taught self-esteem, proper etiquette in front of Whites in order to avoid punishment, and the importance of education (reading and writing), freedom, friendship, and cooperation with other slaves. These two teaching processes frequently collided. Most slaves never abandoned their desire for freedom, despite the fact that enslaved individuals and families displayed loyalty to owners and "got along" to benefit from their acquiescence; some owners were so consistently abusive that enslaved individuals and families succumbed to the owner's indoctrination.

Enslaved people developed cultural values, such as respect for the extended family, promoting their mutual support and survival. Blacks created their own religion by integrating their history and values with nineteenth-century Christianity. For many, Jesus became their friend, comforter, and protector. Religion became a way for many enslaved Africans to cope with everyday problems, and it provided hope for a  
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better future in which no restrictions would be placed on their lives. Another aspect of slave culture involved status among their peers. Within the community, for example, elders on the plantation had a certain prominence in relation to other slaves. Slaves who could read or write were highly regarded. Slaves who were skilled in a trade, trapped game, or tended gardens to supplement the community's rations of food and provisions were also respected. Other means of recognition and positions of status depended on the size of the farm or plantation and the diversity of work required.

Within the slave culture, some values were very important. Enslaved Africans valued friendship, education, and most importantly freedom. They tried to gain their freedom in all kinds of ways including purchasing themselves (if the owner allowed this arrangement), running away, or through rebellions. Because so many slaves ran away to find freedom, the Underground Railroad emerged as a network to help them escape. In most places, the Underground Railroad was comprised of individuals, families, and organizations that formed a loosely connected network of Blacks and Whites who helped runaways get to the free states. Some slaves ran away by themselves while others ran away in groups; some forged passes and used various disguises to escape to freedom; and some even mailed themselves to safe houses to make their escape.

### **The Life of Josiah Henson**

Josiah Henson was born in Charles County, Maryland, on June 15, 1789. He was the youngest of six children, all of whom were born into slavery. When Josiah was a young child, his father was whipped 100 times, and his ear was cut off. This event is one of Josiah's clearest memories of his father and it was one that he never forgot. As was frequently done during the time of slavery, Josiah's father was "sold south," leaving his mother alone with six children.

Josiah's mother found solace in her faith and often recited the Lord's Prayer and other scriptural verses. Her faith sustained her and she would often teach these verses to her children. Day to day she lived with the fear that her children would be sold away from her. Soon her nightmare became a reality when all of her children were sold to different owners.

Josiah's mother tried desperately to beg for Josiah to stay with her since he was the last child to be auctioned. The auctioneer was cruel, and he sold Josiah while she cried and wept uncontrollably. Mrs. Henson was sold to Isaac Riley. Soon after this, Josiah became very ill and was not able to work as hard as his new owner had planned, so he was sold to Mr. Riley for a cheap price.

Mrs. Henson was overjoyed! She was able to nurse her son back to health. Like most slave children, Josiah's early jobs consisted of bringing food and water to the field slaves. A typical food for the slaves consisted of corn mush. As he grew older and became stronger he took on more difficult jobs. Sometimes Josiah would kill a pig or a hen in order to add variety to the slaves' meals. He would do this secretly as it was a crime for which he would be punished.

Josiah soon became a strong and trustworthy slave. His owner trusted him so much that he was often allowed to go to town to buy and sell goods for his owner. One day Josiah's owner got into a fight, and, when Josiah came to Riley's aid, the other man fell and blamed Josiah. It was against the law for a black man to hit a white man. Josiah was severely beaten for this crime.

Josiah continued in his trustworthy ways and was soon allowed to take 21 slaves to Kentucky. The slaves had to walk the entire journey. The trip took the slaves by the Ohio River. Ohio was a free state, and many slaves knew that once they were there they would be free; however, out of a sense of loyalty, Josiah and the other slaves did not cross the Ohio River.

Josiah then worked for Amos Riley, his owner's brother. It was during this time that the other slaves on the plantation were sold, everyone except for Josiah and his family. At this point he began to think seriously about his freedom. Josiah remembered the early teachings of his mother and decided to begin preaching. He was able to travel around to preach and as people gave him donations for his preaching he saved his money. He was allowed to preach because he was trusted to return to his master; while traveling, Josiah carried a special pass stating his destination and identifying his owner.

Josiah began asking about the price for his freedom. During this time, many slave owners would allow slaves to purchase their freedom. Josiah's price was \$450, a substantial amount of money for a slave to obtain. Josiah saved his money and offered it to his master, who then raised the price. Josiah was very hurt by this trickery.

Soon Josiah learned that he would be sold away from his family. He was so angry that he took an axe and was going to kill his owner, but fate intervened and Josiah chose not to do this. He then decided to run away and take his family with him because he could not bear the thought of their being apart. Henson had to convince his wife, Charlotte, that running away was the only way to give their children a future. Josiah told only one other person, another slave, of his plan. Josiah, Charlotte, and their children left late at night. The trusted friend rowed them across the Ohio River from Kentucky to Ohio. They were going to Canada, the only place Josiah felt they would be safe.

The journey was long and difficult. His wife had made a knapsack large enough to carry his two youngest children, and Josiah carried them on his back while his two other children walked. Along the way they were befriended by some Native Americans who gave them food and shelter. The family also utilized the Underground Railroad. Josiah and his family arrived in Canada on October 28, 1830. He was 42 years old.

During his time in Canada, Josiah started the Dawn Settlement, a refuge and a new beginning for former slaves. Fugitive slaves were taught to read, write, and learn a trade. Josiah also became a leader with the Underground Railroad. He never forgot how the Underground Railroad helped him and his family, and he helped more than 200 slaves escape to Canada.

Josiah Henson is believed to be the model for Uncle Tom in Harriet Beecher Stowe's novel, *Uncle Tom's Cabin*. Ms. Stowe was so impressed with Josiah Henson's life story that she based her main character on him. She was an avid abolitionist who spoke frequently against slavery, and her book affected many people who became outraged by the horrors of slavery.

Josiah Henson endured the horrors of slavery. Throughout his life, he showed himself to be a man of high ideals. Josiah is to be admired because he bravely made a better life for himself and his family and because he helped many other slaves escape to freedom.

## LESSON DEVELOPMENT

1. **Motivation:** Access prior knowledge about slavery using **Student Resource Sheet 1**, Slavery K-W-L Chart. Have students independently fill in the "know" section of the chart. As a class, discuss what students "know" and complete the "want to know" section of the chart.
2. Pre-teach vocabulary words.
3. Set the purpose for reading about Josiah Henson by posing the following questions.
  - What were the hardships he endured?
  - What were some of his accomplishments?
  - How were his beliefs and inspirational acts recognized by others?

4. Distribute **Student Resource Sheet 2**, Note-Taking Guide, and **Student Resource Sheet 3**, From Slavery to Freedom. Read **Student Resource Sheet 3** aloud with the class.
5. Show students how to underline information that should be placed on **Student Resource Sheet 2**. Model writing this information on a transparency of the resource sheet. Have students record this information on their own resource sheets.
6. Distribute **Student Resource Sheet 4**, Josiah Henson’s Life. Have students work in pairs to read this text and record information from the document on their resource sheet. When all pairs have completed this task, debrief as an entire class.
7. Distribute **Student Resource Sheet 5**, Father Henson’s Story of His Own Life. Have students listen to a recording of the selection or independently read the information. Have students add new information to their resource sheet. Discuss as a class.
8. **Assessment:** Have students answer the following question: What was the impact of slavery on the life of Josiah Henson? Be sure to have students include details from their Note-Taking Guide. Students may be given the option to present their responses by writing an essay, creating a poster, or presenting a speech.
9. **Closure:** Complete the “What I Learned” section of **Student Resource Sheet 1**, Slavery K-W-L Chart. Have students discuss the impact of slavery on the life of Josiah Henson and his quest for freedom.

#### **THOUGHTFUL APPLICATIONS:**

- What are some situations or hardships that students have to tolerate today? Can Josiah Henson be an inspiration and a role model today?
- What adjectives would you use to describe Josiah Henson? Select a contemporary person. Does that person share any of Henson’s characteristics? Would you consider that person to be a hero?

#### **Lesson Extensions:**

Visit the Reginald F. Lewis Museum of Maryland African American History and Culture.

Student Resource Sheet 1

**SLAVERY  
K-W-L CHART**

<b>WHAT I KNOW</b>	<b>WHAT I WANT TO KNOW</b>	<b>WHAT I LEARNED</b>

Student Resource Sheet 2

**Note-Taking Guide**

<p><b>Hardships</b></p>	
<p><b>Accomplishments</b></p>	
<p><b>Beliefs &amp; Feelings</b></p>	
<p><b>Quotes</b></p>	

### **From Slavery to Freedom**

Josiah Henson was born on June 15, 1789, in Charles County, Maryland. He was the youngest of six children, all of whom were born into slavery. When Josiah was a young child, his father was whipped 100 times, and his ear was cut off. This event is one of Josiah's clearest memories of his father, and it was one he never forgot. As was frequently done during the time of slavery, Josiah's father was "sold south," leaving his mother alone with six children.

Josiah's mother found solace in her faith and often recited the Lord's Prayer and other scriptural verses. She would often teach these verses to her children. Her faith sustained her, as was the usual case for slave mothers. Day to day she lived with the fear that her children would be sold away from her. Soon her nightmare became a reality when all of her children were sold to different owners.

Josiah's mother begged desperately for Josiah to be allowed to remain with her, since he was the last child to be auctioned. The auctioneer was cruel, and he sold Josiah while his mother cried and wept uncontrollably. Mrs. Henson was sold to Isaac Riley. Soon after this, Josiah became very ill and was not able to work as hard as his new owner had planned, so he was sold to Mr. Riley for a cheap price.

Mrs. Henson was overjoyed! She was able to nurse her son back to health. Like most slave children, Josiah's early jobs consisted of bringing food and water to the field slaves. The typical food for the slaves consisted of corn mush. As he grew older and became stronger he took on more difficult jobs. Sometimes Josiah would kill a pig or a hen in order to add variety to the slaves' meals. He would do this secretly as this was a crime for which he could be punished.

Josiah soon became a strong and trustworthy slave. His owner trusted him so much that he was often allowed to go to town to buy and sell goods for his owner. One day Josiah's owner got into a fight with another man. When Josiah came to help, the other man fell and blamed Josiah. It was against the law for a black man to hit a white man. Josiah was severely beaten for this crime.

Josiah continued in his trustworthy ways and was soon allowed to take 21 slaves to Kentucky. The slaves had to walk the entire journey. The trip took the slaves past the Ohio River. Ohio was a free state, and many slaves knew that once they were in Ohio they would be free; however, out of a sense of loyalty, Josiah and the other slaves did not cross the Ohio River.

Josiah then worked for Amos Riley, his owner's brother. It was during this time that the other slaves on the plantation were sold, everyone except for Josiah and his family. At this point he began to think seriously about his freedom. Josiah remembered the early teachings of his mother and decided to begin preaching. He was able to travel around to preach and as people gave him donations for his preaching he saved his money.

### Student Resource Sheet 3b

He was allowed to preach because he was so trusted to return to his master; while traveling, Josiah needed to carry a special pass stating his destination and identifying his owner.

Josiah began asking about the price for his freedom. During this time, many slave owners would allow slaves to purchase their freedom. Josiah's price was \$450, a substantial amount of money for a slave to obtain. Josiah saved his money and offered it to his master, who then raised the price. Josiah was very hurt by this trickery.

Soon Josiah learned that he would be sold away from his family. He was so angry that he took an axe and was going to kill his owner, but fate intervened and Josiah chose not to do this. He then decided to run away and take his family with him because he could not bear the thought of their being apart. He had to convince his wife, Charlotte, that running away was the only way to give their children a future. Josiah told only one other slave of his plan. He and his wife left late at night. The trusted friend rowed them across the Ohio River from Kentucky to Ohio. They were going to Canada, the only place Josiah felt they would be safe.

The journey was long and difficult. His wife had made a knapsack large enough to carry his two youngest children, and Josiah carried them on his back while his two other children walked. Along the way they were befriended by some Native Americans who gave them food and shelter. The family was also assisted by workers on the Underground Railroad. Josiah and his family arrived in Canada on October 28, 1830. He was 42 years old.

During his time in Canada, Josiah started the Dawn Settlement, a refuge and a new beginning for former slaves. Fugitive slaves were taught to read, write, and learn a trade. Josiah also became a leader with the Underground Railroad. He never forgot how the Underground Railroad helped him and his family, and he helped more than 200 slaves escape to Canada.

Josiah is believed to be the model for Uncle Tom in Harriet Beecher Stowe's novel, *Uncle Tom's Cabin*. Ms. Stowe was so impressed with Josiah Henson's life story that she based her main character on him. She was an avid abolitionist who spoke frequently against slavery, and her book affected many people who became outraged by the horrors of slavery.

Josiah Henson endured the horrors of slavery, yet always showed himself to be a man of high ideals. Josiah is to be admired because he bravely made a better life for himself, his family, and many other slaves escaping to freedom.

**Summaries of Excerpts from**

**The Life of Josiah Henson, Formerly a Slave, Now an Inhabitant of Canada. Narrated by Himself**

Now living in Kentucky and working for Amos Riley, Henson meets a white Methodist preacher, who encourages him to buy his own freedom and helps him devise a means to do so. Henson travels back to Maryland to meet with Isaac Riley, preaching to white Methodist congregations and raising money on the way. He arranges with Riley to buy his freedom for \$450, but upon returning to Kentucky finds that his master has deceived him, tricking him out of \$350 and leaving him a slave. "I consoled myself as well as I could...resolved to trust in God, and never despair" (27-37).

Henson is on the verge of being sold in New Orleans when Amos Riley, Jr., falls seriously ill and depends on Henson to carry him back to Kentucky. There Henson decides to escape to freedom, although it takes some time to convince his wife to accompany him along with their four children. The family is rowed across the Ohio by a fellow slave, helped in the Ohio wilderness by American Indians, and carried from Sandusky to Canada by the captain of a freight boat. Arriving in Canada on October 28, 1830, he finds work almost immediately as a day laborer (44-60).

After several years pioneering on new land, while making periodic trips back into Maryland and Kentucky to bring other slaves back to Canada with him, Henson finds white sponsors for the idea of his black community at Dawn. He buys land and founds the manual labor school (68-76).

From *The Life of Josiah Henson, Formerly a Slave, Now an Inhabitant of Canada. Narrated by Himself* by Josiah Henson (Boston: Arthur D. Phelps, 1849). Available online at <http://www.iath.virginia.edu/utc/abolitn/abaujha1t.html>

**Excerpts from**  
*Father Henson's Story of His Own Life*

“Our term of happy union as one family was now, alas! at an end. Mournful as was the Doctor's death to his friends, it was a far greater calamity to us. The estate and the slaves must be sold and the proceeds divided among the heirs. We were but property – not a mother and the children God had given her.

Common as are slave-auctions in the southern states, and naturally as a slave may look forward to the time when he will be put up on the block, still the full misery of the event – of the scenes which precede and succeed it – is never understood till the actual experience comes. The first sad announcement that the sale is to be; the knowledge that all ties of the past are to be sundered; the frantic terror at the idea of being sent "down south;" the almost certainty that one member of a family will be torn from another; the anxious scanning of purchasers' faces; the agony at parting, often forever, with husband, wife, child – these must be seen and felt to be fully understood. Young as I was then, the iron entered into my soul. The remembrance of the breaking up of McPherson's estate is photographed in its minutest features in my mind. The crowd collected round the stand, the huddling group of negroes, the examination of muscle, teeth, the exhibition of agility, the look of the auctioneer, the agony of my mother – I can shut my eyes and see them all.

My brothers and sisters were bid off first, and one by one, while my mother, paralyzed by grief, held me by the hand. Her turn came, and she was bought by Isaac Riley of Montgomery County. Then I was offered to the assembled purchasers. My mother, half distracted with the thought of parting forever from all her children, pushed through the crowd, while the bidding for me was going on, to the spot where Riley was standing. She fell at his feet, and clung to his knees, entreating him in tones that a mother only could command, to buy her baby as well as herself, and spare to her one, at least, of her little ones. Will it, can it be believed that this man, thus appealed to, was capable not merely of turning a deaf ear to her supplication, but of disengaging himself from her with such violent blows and kicks, as to reduce her to the necessity of creeping out of his reach, and mingling the groan of bodily suffering with the sob of a breaking heart? As she crawled away from the brutal man I heard her sob out, "Oh, Lord Jesus, how long, how long shall I suffer this way!" I must have been then between five and six years old. I seem to see and hear my poor weeping mother now. This was one of my earliest observations of men; an experience which I only shared with thousands of my race, the bitterness of which to any individual who suffers it cannot be diminished by the frequency of its recurrence, while it is dark enough to overshadow the whole after-life with something blacker than a funeral pall. ... “ (10-13).

From *Truth Stranger Than Fiction. Father Henson's Story of His Own Life* by Josiah Henson (Boston: John P. Jewett and Company, 1858). Available online at <http://docsouth.unc.edu/neh/henson58/henson58.html>.

## Alachua County Public Schools African and African American Studies

Title: African and African American Visual Cultural Influence	
Writer: Chase Machado	Grade Level: 5th
School: Hidden Oak Elementary	Subject Area(s): Visual Arts

### Unit Objectives:

- Students will learn and apply various art processes to create their own work in the style of introduced artists.
- Students will create personal works of Art influenced by prominent African and Black American artists.
- Students will discuss the importance of Artists from the Harlem Renaissance and more contemporary time periods.
- Students will perform teacher led ekphrasis of various artworks to better identify the goals of creating their own works.
- Students will be introduced to cultural backgrounds of each artist and the influence that the cultural context had on their art creation.

### Standards/ Benchmarks:

VA.5.S.1.3 Create artworks to depict personal, cultural, and/or historical themes.,  
VA.5.O.2.1 Analyze works of art that document people and events from a variety of places and times to synthesize ideas for creating artwork.,  
VA.5.S.3.1 Use materials, tools, techniques, and processes to achieve expected results in two- and/or three-dimensional artworks.,  
VA.5.S.1.1 Use various art tools, media, and techniques to discover how different choices change the effect on the meaning of an artwork.,  
VA.5.C.1.1 Develop a range of interests in the art-making process to influence personal decision-making.,  
VA.5.C.1.3 examine and discuss exemplary works of art to distinguish which qualities may be used to evaluate personal works.,  
VA.5.S.1.2 Use media, technology, and other resources to inspire personal art-making decisions.,  
VA.5.S.2.2 Identify sequential procedures to engage in art production.,  
VA.5.C.3.2 Use art-criticism processes to form a hypothesis about an artist's or designer's intent when creating artworks and/or utilitarian objects.,  
VA.5.S.2.3 Visualize the end product to justify artistic choices of tools, techniques, and processes.,  
VA.5.S.2.1 Organize the structural elements of art to support planning, strengthen focus, and implement artistic vision.,  
VA.5.C.3.1 Use the structural elements of art and organizational principles of design when engaged in art criticism.

Infusion Point: This unit is designed to introduce students to the various contributions that African and

Black Americans have given to the arts and the cultural understanding of why these artists created the art that they did. In addition, this unit is designed to introduce students to different techniques in painting, drawing, and collage to create their works after these artists. These lessons can be used throughout the school year after proper instructor demonstration and direction of expectations and goals.

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
x	African Americans		African Exploration of the World
x	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination		Neo-Slavery: Abolition, Civil Rights
	Other (please specify)	x	Soul of African Descent People
		x	Contributions to the World and USA

**Cultural Context/ Background:**

Visual art has always been a way to represent oneself and used as a form of documentation in its various forms. The combination of these two principles (representation and documentation) are paramount to the early 20th century artists who were creating artwork pertaining to their life, culture, and world views. The main difference is how these artists choose to express these principles through visual means. All of the artists included in this unit and its modules create works in dramatically different ways but all depict representations of themselves and/or their culture.

This unit was developed with the goal of exposure to various art styles, mediums, movements, and artists of the 20th/21st century. The five different artists included in this unit are all from a minority background of America. These artists deal with their own representation as well as the race relations between themselves, their culture, and sometimes hostile art world towards minority artists. How the artists used their position and media is where the students will begin to engage with the previously mentioned art styles, mediums, movements, and lastly techniques to creating art in the modern and contemporary zeitgeist these artists are included in.

**Timeline:**

<p><b>Norman Lewis</b></p> <p><b>1909-</b> Lewis was born in New York, NY from Bermudian parents.</p>	<p><b>Jacob Lawrence</b></p> <p><b>1917-</b> Lawrence was born in Atlantic City, NJ Lawrence was a painter,</p>	<p><b>Faith Ringgold</b></p> <p><b>1930-</b> Faith Ringgold born youngest of three children in Harlem, NY from Parents born</p>	<p><b>Jean-Michel Basquiat</b></p> <p><b>1960-</b> Jean_michel Basquiat was the second of four children born in</p>	<p><b>Kehinde Wiley</b></p> <p><b>1977-</b> Kehinde Wiley born in California from a Nigerian father of the Yoruba tribe and African</p>
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<p><b>1930-</b> Lewis' career started creating more representational work and slowly developed into a cubist style.</p> <p><b>1940s-1959</b> Around these two decades Lewis became engrossed with abstract expression after his time in WWII. Lewis dabbled between both political work and his love of music. Creating works that dealt with both the personal struggle he saw as being a black man in a conflicted time in American History and his love of music and trying to convey the feelings of its sounds.</p> <p>During this time his painting <i>Migrating Birds (1954)</i> won the popular prize award at the 1955 Carnegie International exhibition.</p> <p><b>1963 -</b> One of the founding members of the Spiral group. This group gathered</p>	<p>storyteller, interpreter, and educatory. He himself called his work "dynamic cubism". Claiming that he wasn't as influenced by the French cubist movement but more of his home in Harlem.</p> <p><b>1918-</b> The Harlem Renaissance starts. The quintessential art movement of Black, and African American artists, poets, musicians etc. in American History.</p> <p><b>1930-</b> Lawrence moves to Harlem, NY.</p> <p>Harlem Ren. ends mid 30s</p> <p><b>1940-</b> Lawrence received a grant that allowed him to create the migration series of 60 paintings of the mass migrations to southern Blacks and African American moving North to three major places. (New York, St. Louis, and</p>	<p>during the "Great Migration".</p> <p>Ringgold;s childhood was inhibited by her severe asthma which lead her to explore visual art influenced by music, family, and growing up during the depression</p> <p><b>1950-</b> Began her career as a painter.</p> <p>Pressured by her family Ringgold enrolled in City College of New York majoring in Art Education prohibited by the college to enroll in the general Art major.</p> <p>During that time she studied with artists Robert Gwathmey, Yasuo Kuniyoshi, and later was introduced to Robert Blackburn who she later collaborated with 30 years later.</p> <p><b>1955-</b> Ringgold graduated from City college with her Bachelor and</p>	<p>Brooklyn, NY to a Haitian father and Puerto Rican mother. Basquiat was encouraged to create art by his Mother Matilde.</p> <p><b>1967-</b> Basquiat was enrolled into St. Ann's private school that focused predominantly on art.</p> <p><b>1968-</b> Basquiat was hit by a car while playing and suffered severe internal injuries. During his time in the hospital and after receiving surgery for his injuries, his mother brought him a copy of <i>Grey's Anatomy</i>. This book influenced much of Basquiat's later work .</p> <p><b>1973-</b> Basquiat's parents separated and due to his mother's mental health issues.</p> <p><b>1974-</b> Basquiat and his family moved to San Juan, Puerto Rico.</p> <p><b>1976-</b> Basquiat and his family moved back to</p>	<p>American mother.</p> <p><b>1988-</b> Wiley's mother supported his interest in the arts enrolling him in after school art classes.</p> <p><b>1989-</b> Wiley continued developing as an artist, he spent a brief period in ST. Petersburg Russia attending art school.</p> <p>Upon returning home shortly after, we will return to various other art schools in the USA.</p> <p><b>1999-</b> Wiley graduates with his BFA from Sanfrancisco Art Institute.</p> <p><b>2001-</b> Graduates with his MFA from Yale.</p> <p><b>2008-</b> Wiley's work was exhibited at the National Portrait Gallery.</p> <p><b>2011-</b> Was awarded from the Artist of the Year of the award from the New York City Art Teachers</p>
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<p>“to discuss the potential of Black artists to engage with issues of racial equality and struggle in the 1960s through their work.”</p> <p><b>1979</b> - Lewis past away in 1979</p>	<p>Detroit)</p> <p><b>1941-</b> Lawrence debuts his <i>Migration of the Negro series</i> in New York.</p> <p><b>1970-</b> The “Great Migration” ends.</p> <p><b>1971-</b> Lawrence is hired as a professor at the university of Washington and works there for 16 years.</p> <p><b>2000</b> - Lawrence passes away in Seattle Washington.</p>	<p>later taught in the NY public school system.</p> <p><b>1959-</b> Ringgold graduated with her Master’s degree from City College leaving to travel with her family in Europe for the first time visiting multiple museums in France, Italy, and Spain.</p> <p>These trips influenced her later work creating story quilts.</p> <p><b>1960-</b> During this time her work consisted of various styles of African art, Impressionism, and cubism.</p> <p>Many of her works during this period were politically based and focused on the racism of the time. These paintings would develop later into the Civil Rights on Movement.</p> <p><b>1963-</b> Painted her first collection of political work entitled the</p>	<p>NY.</p> <p>Began graffitng under the name Samo©.</p> <p><b>1977-</b> Basquiat dropped out of school and began attending City-as-School in Manhattan, NY.</p> <p>During this time, Basquiat’s father disowned him for dropping out of traditional school. Basquiat lived moving from friends house to friends house.</p> <p><b>1980-</b> Basquiat began selling works upwards of \$25,000.00.</p> <p>Basquiat was included in <i>The time Square Show</i> with a number of other prominent artists of the time.</p> <p><b>1981-</b> Italian gallery owner Emilio Mazzoli who gave Basquiat his first solo shown in Italy.</p> <p><b>1986-</b> Continued showing his work throughout this time and becoming one of the figure heads of the new contemporary art</p>	<p>Association and from <i>Canteen Magazine</i>.</p> <p><b>2016</b><i>Kehinde Wiley: A New Republic</i> was a retrospective in the Virginia Museum of Fine Art of nearly 60 paintings.</p> <p><b>2017-</b> Was picked by President Obama to paint his official portrait that would later be displayed in the National Portrait gallery.</p> <p><b>2018-</b> President Obama’s portrait unveiled.</p> <p><b>2019-</b> Displayed <i>Rumors of War</i> a satirical equestrian statue commenting on the similar statues of confederate leaders around the USA.</p>
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		<p><i>American People Series</i> depicting the lives and relations of living during the Civil Rights Movement.</p> <p><b>1972-</b> Painted the mural sponsored by the Creative Artists Public Service Program entitled <i>For the Women's House</i>.</p> <p><b>1973-</b> Began experimenting with sculpture.</p> <p><b>1976-1977</b> Ringgold traveled to West Africa which inspired her to create masks, dolls, and sculptures.</p> <p><b>1987-1996</b> Co-founded Coast-to-Coast National Women Artists of Color Project.</p> <p><b>1995-</b> Published her autobiography.</p>	<p>movement of the 80's.</p> <p><b>1988-</b> Basquiat passed from a drug overdose in his gallery on August 12, 1988.</p>	
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## Alachua County Public Schools African and African American Studies

Module 1 Title: Jacob Lawrence

Subject Area: Visual Arts

Time Requirement: 2-3 classes

Module Objectives/ Essential Questions:

- What is the contribution of Jacob Lawrence and the Harlem Renaissance to American Modern Art?
- How can we use cut paper to mimic modernist painting to create an image of overcoming adversity?

Standards/ Benchmarks:

VA.5.S.1.3

VA.5.O.2.1

VA.5.S.3.1

Key Terminology:

Modernism / Modern Art

Harlem Renaissance

Picture Plane (Foreground, midground, background)

Color Palette (limited color palette, complimentary, analogous, warm, cool)

Activities:

Students will use cut paper to create an image in the style of Jacob Lawrence that depicts the concept of overcoming adversity.

1. Students will be given an introduction to Jacob Lawrence and his contribution to the Harlem Renaissance. Students will be shown [select works from Lawrence's "Migration" series of paintings](#).
2. Teacher will ask students to visually break down the paintings. I.e. the messages, the color, the composition, depth of field, etc. The teacher will encourage students to engage in a verbal description of the works. Students may work in groups to further identify the components and elements of Lawrence's work.
3. Students will be introduced to the objective of creating a work from cut paper working in the style of Jacob Lawrence. Provided an example, the teacher will explain the goals and objectives of the project as well as the step by step procedure for its creation and completion.
4. During the first class period, students will have a "gallery walk" where they have a short time to walk around the room and see what the other students are working on.

Higher Order Thinking Questions:

- Why did we spend time describing Lawrence's artwork?
- How can we see the relation of using paper to create these works of art?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Understanding and choosing a color palette that is unified. (10pts)
- Craftsmanship. (10 pts)
- Understanding and applying the concept of flattening the depth of field for modernist art. Overlapping to create the appearance of depth. (50pts.)
- Being able to visually read the message of overcoming adversity. (20pts)
- Signing work writing their name. (10pts)

Technology Needs:

- Computer and projector

Materials (please attach copies of any handouts to the end of the lesson):

- Various colors of colored paper
- Scissors
- Gluesticks
- pencils

References:

<https://lawrencemigration.phillipscollection.org/artist/about-jacob-lawrence>  
<https://americanart.si.edu/artist/jacob-lawrence-2828>  
<https://www.theartstory.org/artist/lawrence-jacob/>  
<https://www.moma.org/artists/3418>

## Alachua County Public Schools African and African American Studies

Module 2 Title: Jean-Michel Basquiat

Subject Area: Visual Arts

Time Requirement: 2-3 classes

Module Objectives/ Essential Questions:

- Why was Jean-Michel Basquiat's work so innovative for its time?
- How can we use mixed media to replicate Jean-Michel Basquiat's style?

Standards/ Benchmarks:

VA.5.S.1.1

VA.5.S.1.3

VA.5.C.1.1

Key Terminology:

Neo-expressionism

Mixed Media

Primitivism

Contemporary art

Activities:

Students will use at least three different types of media to create a representation of themselves and their interests. Students will use both visual and textual elements to create their images

- Students will be introduced to Jean-Michel Basquiat work by the poem written by Maya Angelou's poem [\*Life Doesn't frighten me\*](#) and given a history and background of Jean-Michel's life and upbringing.
- Students will be asked to work as groups to discuss the poems meaning in relation to Basquiat's work and his artistic life.
- Students will be introduced to the objective of creating a work by using mixed media techniques that Basquiat used. Students will use a combination of both visual and textual elements to develop the meaning of their work.
- During the first class period, students will have a "gallery walk" where they have a short time to walk around the room and see what the other students are working on.

Higher Order Thinking Questions:

- Why do you think Jean-Michel used multiple media to create his work and both text

and visual components?

- How can we describe the connections of Maya Angelou's poem and Jean Michel's artwork?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Using at least three different materials for creation of the students work.(10pts)
- Craftsmanship and composition. (20 pts)
- Applying the concept of self expression through their work using both text and visual elements. (50pts.)
- Inclusion of both text and visual elements. (10pts)
- Signing work writing their name. (10pts)

Technology Needs:

Computer with speakers

Projector

Materials (please attach copies of any handouts to the end of the lesson):

Mixed media paper

Oil pastels

Colored pencils

Pencils

Crayons

Watercolor paints

Acrylic paints

Paintbrushes

Water

References:

<https://www.artsy.net/artist/jean-michel-basquiat>

<https://www.theguardian.com/artanddesign/2017/sep/03/jean-michel-basquiat-retrospective-barbican>

<https://www.thebroad.org/art/jean-michel-basquiat>

<https://www.sothebys.com/en/articles/21-facts-about-jean-michel-basquiat>

## Alachua County Public Schools African and African American Studies

Module 3 Title: Kehinde Wiley

Subject Area: Visual Arts

Time Requirement: 3 classes

Module Objectives/ Essential Questions:

- What are the components of Kehinde Wiley's paintings?
- What techniques and mediums can we use to recreate our own work like Kehinde Wiley?

Standards/ Benchmarks:

VA.5.C.1.3

VA.5.S.1.2

VA.5.S.2.2

Key Terminology:

Contemporary art

Portraiture

Self-Portraiture

Textile

Printmaking

Digital photography

Activities:

Students will use a combination of digital photography and printmaking to create their own portrait or self portraits.

- Students will be introduced to Kehinde Wiley and his work and its importance to African, African American, and Black American culture and representation in Fine Art.
- Students will perform a visual analysis of one of Wiley's works chosen by the teacher. The goal is for students to correctly identify the various visual elements that compose Wiley's work.
- Students will be introduced to the objective of creating a work by using a digital camera (either provided by the teacher or using their own from home or their cell phone) to take a photo of themselves or another person either in an outfit that represents that person to simulate Wiley's realistic style of painting. Students will either print out their photo at home or email the photo to the teacher from them to print out.

- After the discussion of how to create the portrait or self portrait, they will be introduced to printmaking via stamps and other simple techniques to create the “textile” (paper) background of their work. Stamps can be supplied by the teacher or be made from erasers, cardboard or other simple materials.

Higher Order Thinking Questions:

- How do we break down the creative steps to correctly achieve the style of Kehinde Wiley?
- How does Wiley represent his culture?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Taking and submitting or printing out a photo of themselves or another person.(10pts)
- Craftsmanship and composition. (20 pts)
- Combining both printmaking techniques for the textile background and cohesively incorporating the photo into their work.(50pts.)
- Using multiple stamps and materials to create a repeating pattern for their “textile” print.(10pts)
- Signing work writing their name. (10pts)

Technology Needs:

Computer and projector

Materials (please attach copies of any handouts to the end of the lesson):

- Digital camera
- Printer/Email
- Paper
- Stamps/various materials to make stamps (erasers, cardboard, etc)
- Ink stamp pads

References:

<https://www.theartstory.org/artist/wiley-kehinde/>

<https://www.artsy.net/artist/kehinde-wiley>

<http://www.artnet.com/artists/kehinde-wiley/biography>

<https://www.nytimes.com/2015/02/01/arts/design/kehinde-wiley-puts-a-classical-spin-on-his-contemporary-subjects.html>

<https://www.vmfamuseum/learn-archive/activities/artist-talk-kehinde-wiley/>

## Alachua County Public Schools African and African American Studies

Module 4 Title: Faith Ringgold

Subject Area: Visual Arts

Time Requirement: 3-4 classes

Module Objectives/ Essential Questions:

- What is a story quilt and how can we make one?
- Who is Faith Ringgold?

Standards/ Benchmarks:

VA.5.C.3.2

VA.5.S.2.3

VA.5.S.3.1

Key Terminology:

Folk art

Textile

Story Quilt

Visual Storytelling

Activities:

Students will work collaboratively to create mini story quilts and combine (by glueing) them with their table mates.

- Students will be introduced to Folk Art and the story quilts of Faith Ringgold.
- Students will be introduced to the objective of creating a story quilt and working collaboratively with their table mates.
- Students will work together to create a cohesive theme or story that each student will create 4 different images connected to the theme of the tables quilt, along with a story that helps further connect the image to the story of the table's work.

Higher Order Thinking Questions:

- What are the characteristics of Folk Art pieces?
- How does Ringgold use these Folk Art elements in her work and why?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Working cooperatively with other students in a productive manner.(10pts)
- Craftsmanship and composition. (20 pts)
- Completion of four quilt square pieces and accompanying story panels.(50pts.)
- Properly connecting works together to form a unified story quilt.(10pts)
- Signing work writing their name. (10pts)

Technology Needs:

Computer and projector

Materials (please attach copies of any handouts to the end of the lesson):

- Paper
- Acrylic paint
- Paint brushes
- Water

References:

<https://www.faithringgold.com/>

<https://www.theartstory.org/artist/ringgold-faith/life-and-legacy/>

<https://www.artsy.net/artist/faith-ringgold>

<https://www.theguardian.com/artanddesign/2019/jun/04/faith-ringgold-new-york-artist-serpentine-gallery-london>

## Alachua County Public Schools African and African American Studies

Module 5 Title: Norman Lewis

Subject Area: Visual Art

Time Requirement: 2-3 classes

Module Objectives/ Essential Questions:

- How does Norman Lewis create a work of abstract expressionism?
- How is color used in Lewis' abstract expressionist work?

Standards/ Benchmarks:

VA.5.S.2.1

VA.5.S.1.1

VA.5.C.3.1

Key Terminology:

Abstract Expressionism

Color theory

Gesture

Abstract Art

Activities:

Students will be shown various works of Abstract Expressionism and explained the movement and will create their own abstract expressionist work.

- Students will be asked to understand color theory and gesture and movement of their mark making to create their own Abstract Expressionist work.
- Students will be given a basic assignment to have them better understand how colors and variety in mark making and gesture evoke feelings and emotions in abstract expressionism
- After student complete assignment about gesture and color they will be asked to create a work of art in the style of Abstract Expressionism using either oil pastels, acrylic paints, or a combination of both using colors that are cohesive and varied gestural painting and/or mark making with oil pastels.

Higher Order Thinking Questions:

- How do different gestures evoke specific emotions?

- How can colors help or hinder your mark making?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Create a work of art that is nonrepresentational.(20pts)
- Craftsmanship and composition. (20 pts)
- Use of multiple techniques of gesture, mark making, and color choices.(50pts.)
- Signing work writing their name. (10pts)

Technology Needs:  
Computer and projector

Materials (please attach copies of any handouts to the end of the lesson):

Paper  
Acrylic paint  
Paint brushes  
Water  
Oil pastels

References:

<https://www.theartstory.org/artist/lewis-norman/>  
<https://www.michaelrosenfeldart.com/artists/norman-lewis-1909-1979>  
<https://www.artsy.net/artist/norman-w-lewis>  
<https://americanart.si.edu/artist/norman-lewis-2921>

**Alachua County Public Schools**  
**African and African American Studies**

Title: African-American Inventors	
Writer: Rhogeana Fleming	Grade Level: 5
School: Wiles Elementary	Subject Area(s): Language Arts, Science, Social Studies

Unit Objectives:

Students will identify African-American inventors and their inventions.

Students will recognize that despite their hardships and disadvantages, African Americans, whether slave or free, were able to make significant contributions to science.

Students will read about a different inventor each day and list three key ideas in a Book of Knowledge.

Students will examine poetic devices in poetry and generate meaning.

Students will explain why many African-American inventors and their inventions have not been recognized.

Students will explain the importance of context, time period, the thinking of the time and place, when explaining the conditions in which an invention was designed.

Students will explain the importance of a patent, the process one must follow to patent an invention, and the need for a trademark.

Students will explain the process for applying for a patent as well as what happens to submissions for patents.

Students will use the diagram of a patent to make the patent and modify the invention.

Students will choose an African-American inventor, research his work, and prepare a living biography of that person.

Students will present their living biography in the museum or the Inventors' Hall of Fame.

Students will write an informational essay explaining how American society benefited by the inventions of African Americans.

Standards/ Benchmarks:

Science:

- SC.5.N.1.2 Recognize and explain the need for repeated trials.
- SC.5.N.2.1 Recognize and explain that science is grounded in empirical observations that are testable; explanation must always be linked with evidence.
- SC.5.N.2.2 Recognize and explain that when scientific investigations are carried out, the evidence produced by those investigations should be replicable by others.

Social Studies:

- SS.5.A.5.3 Explain the significance of an historical document including key political concepts, origins of these concepts, and their role in American independence.
- SS.5.A.4.4 Demonstrate an understanding of political, economic, and social aspects of daily life in the colonies.
- SS.5.A.1.1 Use primary and secondary sources to understand history.
- SS.5.A.1.2 Utilize timelines to identify and discuss American History periods.
- SS.5.A.4.6 Describe the introduction, impact, and role of slavery in the colonies.

Language Arts:

- LAFS.5.RL.1.1 Quote accurately from a text when explaining what the text says explicitly and when drawing from the text.
- LAFS.5.RL.1.2 Summarize the text.
- LAFS.5.RL.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative language such as similes and metaphors.
- LAFS.5.RL.3.7 Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text.
- LAFS.5.RI.1.3 Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.
- LAFS.5. RI.3.9 Integrate information from several texts on the same topic in order to write or speak about the topic knowledgeably.

Infusion Point: The Nature of Science and/or Engineering, Study of Slavery, Reconstruction, or Jim Crow

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
X	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America	X	Slavery: In the Americas
	Combination	X	Neo-Slavery: Abolition, Civil Rights

	Other (please specify)		Soul of African Descent People
		X	Contributions to the World and USA

#### Cultural Context/ Background:

America has long been the land of innovation. More than 13,000 years ago, the Clovis people created what many call the “[first American invention](#)” – a stone tool used primarily to [hunt large game](#). This spirit of American creativity has persisted through the millennia, through the [first American patent granted](#) in 1641 and on to [today](#).

One group of prolific innovators, however, has been largely ignored by history: black inventors born or forced into American slavery. Though U.S. patent law was created with color-blind language to foster innovation, the patent system consistently excluded these inventors from recognition.

## Slaves’ inventions exploited by owners

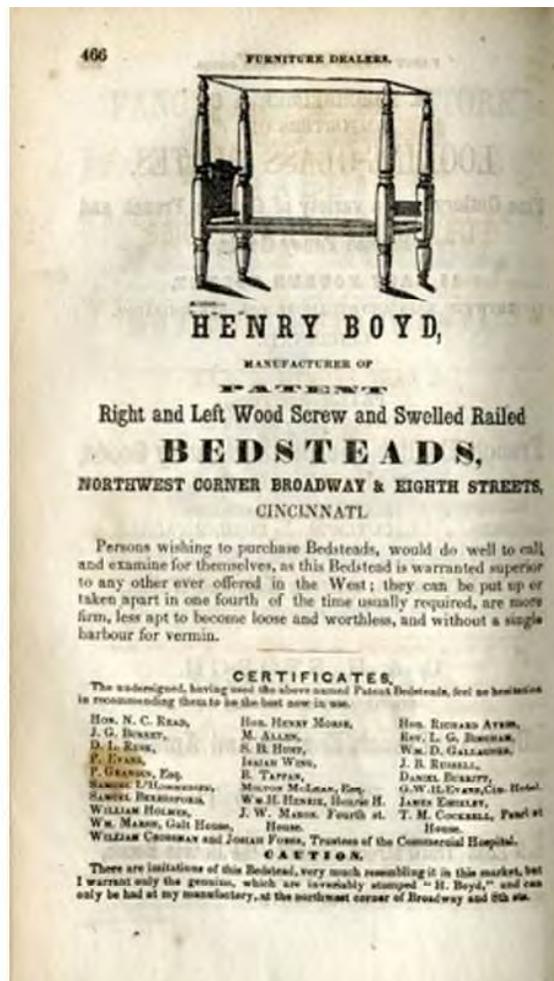
During the 17th and 18th centuries, America [was experiencing rapid economic growth](#). Black inventors were major contributors during this era – even though most [did not obtain any of the benefits associated with their inventions](#) since they could not receive patent protection.

Slave owners often took credit for their slaves’ inventions. In one well-documented case, a [black inventor named Ned](#) invented an effective, innovative cotton scraper. His slave master, Oscar Stewart, attempted to patent the invention. Because Stewart was not the actual inventor, and because the actual inventor was born into slavery, [the application was rejected](#).

Stewart ultimately began selling the cotton scraper without the benefit of patent protection and made [a significant amount of money](#) doing so. In his advertisements, he openly touted that the product was “the invention of a Negro slave – thus giving the lie to the abolition cry that slavery dwarfs the mind of the Negro. When did a free Negro ever invent anything?”

## Reaping benefits of own inventions

The answer to this question is that black people – both free and enslaved – [invented many things](#) during that time period.



### The “Boyd Bedstead” (The Conversation)

One such innovator was [Henry Boyd](#), who was born into slavery in Kentucky in 1802. After [purchasing his own freedom](#) in 1826, Boyd invented a corded bed created with wooden rails connected to the headboard and footboard.

The “Boyd Bedstead” was so popular that historian Carter G. Woodson [profiled his success](#) in the iconic book “The Mis-education of the Negro,” noting that Boyd’s business ultimately employed 25 white and black employees.

Though Boyd had recently purchased his freedom and should have been allowed a patent for his invention, the racist realities of the time apparently led him to believe that he wouldn’t be able to patent his invention. He ultimately decided to [partner with a white craftsman](#), allowing his partner to apply for and receive a patent for the bed.

Some black inventors achieved financial success but no patent protection, direct or indirect. Benjamin Montgomery, who was born into slavery in 1819, [invented a steamboat propeller designed for shallow waters](#) in the 1850s. This invention was of particular value because, during that time, steamboats delivered food and other necessities through often-shallow waterways connecting settlements. If the boats got stuck, life-sustaining supplies would be

delayed for days or weeks.

Montgomery [tried to apply for a patent](#). The application was rejected due to his status as a slave. Montgomery's owners tried to take credit for the propeller invention and patent it themselves, but the patent office also rejected their application because they were not the true inventors.

Even without patent protection, Montgomery amassed significant wealth and become one of the [wealthiest planters](#) in Mississippi after the Civil War ended. Eventually his son, Isaiah, was able to purchase more than 800 acres of land and found the town of Mound Bayou, Mississippi after his father's death.

## A legacy of black innovators

The patent system was ostensibly open to free black people. From Thomas Jennings, the first black patent holder, who [invented dry cleaning](#) in 1821, to Norbert Rillieux, a free man who invented a revolutionary [sugar-refining process](#) in the 1840s, to Elijah McCoy, who obtained [57 patents](#) over his lifetime, those with access to the patent system invented items that still touch the lives of people today.

"With Patents or Without, Black Inventors Reshaped American Industry"

<https://www.smithsonianmag.com/innovation/with-patents-or-without-black-inventors-reshaped-american-industry-180962201/> (for background information)

Timeline: Black Inventions/Inventors

1753 - Baneker invented a clock out of wood that kept time to seconds.

1790 - The first United States Patent Act is enacted.

1821 - Jennings, the first African-American to receive a patent, invented a way to dry clean clothes.

1834 - Henry Blair creates a cotton planting machine.

1843 - Norbert Rilleux developed a method for refining sugar.

1850 - James Forten develops a control for ship sails and refuses to install it on any slave ships.

1872 - Elijah McCoy invented and patented a lubricator for steam engines.  
57 patents

1874 - Lewis Howard Lattimer patents a bathroom compartment for trains called "train water closet."

1881, 1882 - Louis Latimer invented an electric lamp and a carbon filament for light bulbs.

1884 - Granville Woods receives patent for a telephone transmitter.

1887 - Granville Woods invented a telegraph that allowed moving trains to communicate with other trains and train stations.

1905 - Madame C.J. Walker developed a hair care system and other beauty products.

1914 - Garrett Morgan invented a gas mask(patented in 1914).

1923 - Garrett Morgan received a patent for a traffic signal.

1935 - Frederick McKinley Jones invented a self-starting engine and a series of devices for movie Projectors. He invented the first automatic refrigeration system for long-haul trucks(1835). 40 patents in the field of refrigeration.

1930s - David Crosthwait designed the heating system for Radio City Hall in New York City.

1986 - Patricia Bath is known for her invention of the Laserphaco Probe for the treatment of cataracts.

1984 - Mark Dean led team of scientists that developed ISA bus, a device that enabled computer components to communicate with each other. He also helped with creating the first one-gigahertz computer processor chip.

1989 - Philip Ermeagwali invented supercomputing software that creates the fastest mathematical computation in the world.

## Alachua County Public Schools African and African American Studies

Module 1 Title: "The Rose that Grew in Concrete"

Subject Area: Language Arts, Social Studies

Time Requirement: 60 minutes

Module Objectives/ Essential Questions:

### **How do African Americans living with seeming insurmountable challenges succeed?**

Students will delineate some of the concrete or challenges faced by many African Americans (societal, health, economic, learning, and emotional)..

Students will study poetic devices found in "The Rose that Grew in Concrete"(Tupac).

Students will design a picture that captures the rose and concrete in today's life.

Standards/ Benchmarks:

LAFS.5.RL.1.2 Determine the theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

LAFS.5.RL.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

LAFS.5.RL.2.5 Explain how a series of scenes or stanzas create the structure of a play or poem; draw meaning from the structure of a play or poem

SS.A.5.4.6 Describe the introduction, role and impact of slavery in the colonies.

Key Terminology:

Extended metaphor, symbolism, theme, personification

Activities:

**"The Rose that Grew in Concrete"**: Look at the title of the poem. Predict what you think the poet will discuss. Play youtube.com video, Tupac Amaru Shakur: "*The Rose that Grew in*

*Concrete.* (Start at 37 seconds into video to avoid the use of inappropriate language.)

What is the subject of the poem? The rose is a metaphor/symbol. What does the rose represent in the poem?

Metaphor to Extended Metaphor –

Rose is an individual.

The concrete concrete represents the challenges in life. It, too is a symbol. Why is the concrete significant?

Four types of concrete: personal(emotional, intellectual, sense of efficacy,) socio-economic, physical (Health, physical limitations, geographical) Students will do a round on different types of concrete. Teacher will circulate listening to their responses. When finished, students and teacher will share responses.

Cracks are opportunities to escape or get past the barriers.

(When no one cared) How important is it to adults and children that someone cares about them? Are you able to move on to something else when no one seems to care about you?

Personification- gives inanimate things human characteristics. Where is the personification in this poem

Flocabulary Video: "Harriet Tubman and Courage"

1) Who is the rose? What is her concrete? How does she get past the concrete? Is she a rose just because she made it through the concrete? Based on the video and the poem, what can you conclude is necessary to become a rose? Sometimes an opportunity presents itself to get past the concrete; other times, you have to make your opportunity. What makes Tubman a rose?

2) The poem says it proves nature's laws wrong? Why is it important we understand that we sometimes have to prove nature and society's laws wrong? What does it mean it learned to walk, without having feet? To what are they referring?

3) The poem says, "But by keeping its dreams, it learned to breathe fresh air?" What does the author mean? What evidence does poet offer to support this?

4) How does the video extend the idea of the rose that grew in concrete?

5) How does the poet view the rose? What evidence/line can you provide to support your assertion?

6) Based on the elements of the poem, what is the theme? In the context of the poem, how should we forge an identity?

Have students design and draw a picture of the rose and the poet's descriptions using real life situations (concrete).

Students should answer the comprehension question that come with the poem for a grade.

Higher Order Thinking Questions:

1) Who is the rose? What is her concrete? How does she get past the concrete? Is she a rose just because she made it through the concrete (cracks)? Based on the video and the poem, what can you conclude is necessary to become a rose? Sometimes an opportunity presents itself to get past the concrete; other times, you have to make your opportunity. What makes Tubman a rose?

2) The poem says it proves nature's laws wrong. Why is it important that we understand we sometimes have to prove nature and society's laws wrong? What does it mean it learned to walk, without having feet? To what are they referring?

3) The poem says, "But by keeping its dreams, it learned to breathe fresh air?" What does the author mean? What evidence does poet offer to support this?

4) How does the video extend the idea of the rose that grew in concrete?

4) How does the poet view the rose? What evidence/line can you provide to support your assertion?

6) Based on the elements of the poem, what is the theme?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end): Comprehension questions that accompany the poem.

Technology Needs:

Computer, whiteboard, projector, Flocabulary online subscription

Materials (please attach copies of any handouts to the end of the lesson):

A copy of the poem and its comprehension questions for each student. The answer key is on commonlit.org.

Paper for the picture drawn, colored pencils

References:

"The Rose that Grew in Concrete" - [commonlit.org](http://commonlit.org)

"Harriet Tubman and Courage" - [Flocabulary.com](http://Flocabulary.com)

**Alachua County Public Schools**  
**African and African American Studies**

Module 2 Title: “ The Inventors’ Hall of Fame”	
Subject Area: Social Studies, Language Arts, Science	Time Requirement: 2 weeks

Module Objectives/ Essential Questions:

**How have the inventions of African-Americans impacted history?**

Students will research a African-American inventor and take notes in their graphic organizer.  
Students will write a living biography of their inventor.  
Students will design props and a three-paneled board to enhance their presentation.  
Students will perform a living biography of their inventor.

Standards/ Benchmarks:

Language Arts:

LAFS.5.RI.3.9 Integrate information from several texts on the same topic in order to write or speak about the topic knowledgeably.

LAFS.5.W.3.9A Apply grade 5 Reading standards to literature, drawing on specific details in the text.

Social Studies:

SS.5.A.1.1 Use primary and secondary sources to understand history.

Key Terminology:

Living biography, relevant,

Activities:

The goal of this module’s activities is to prepare students to do living biographies in either an Inventors’ Museum or the African-American Inventors’ Hall of Fame. Students will choose an

inventor, research his life and accomplishments, take notes on a graphic organizer, and write a living biography. They will not read their written living biography for the presentation. This will be turned in for a grade. They will use note cards for their presentations.

Day 1: Explain to the students that they will research an inventor, write a living biography, and perform it for the fifth grade about an African American inventor. In the computer lab, set up three stations where students can circulate through and watch all the videos. Students will watch all the videos (about 20 minutes per station) then choose an inventor. Students will check the internet to see how much information is available on their inventor before signing up on the posted chart paper.

Day 2 Distribute the graphic organizer that students will use to collect information on their inventor. Explain the importance of filling in as much information as possible. Allow each student time to visit the library to gather books or materials they will need for their project. At this time you will also send home a letter to parents informing them of the project their child will be working on for the next two and a half weeks and what they will need to do at home.

Day 3: Students will start collecting information from books, articles and the internet. They should document what resources they used. If the school has a laptop cart, have it available for student use. However, I recommend they do books and articles first.

Day 4: Students will continue collecting information. The teacher should start circulating among students to see what progress is being made and encourage the students to be thorough in their research.

Day 5: Before students start working, remind them that their focus should be on the time spent inventing and the challenges the inventor confronted. Address concerns you have (i. Not enough information) or notes that are illegible.

Day 6: Talk about the structure and parts of the living biography. It must be written in first person. What does the hearer need to know? What types of props, demonstrations or pictures might students find helpful in your presentation? Teacher model expectations. Students begin their first draft.

Day 7: Students continue writing their living biography. Have students write questions they have about how or what to do with their living biography when they get stuck and put them in a bottle or bag. Pull students who have the same questions and work with them. In addition, work with those who are struggling.

Day 8: Students will collect pictures of their inventor, their patents, and their inventions. Save to disk and print for students later either on a color printer or on a black and white printer. If students have printers at home, let them print the pictures. They will need more than one.

Day 9: Students will continue working at home on their projects, preparing the three-paneled poster board, gathering props, and finding a costume. Recommended time for completion: 2 ½ weeks. Students may use class time to practice their presentation. Students should write key words or points on a card to keep them focused in their delivery. Remind them parents

and students are attracted to prepared presentations that are well- organized and thought out.

For our culminating project, a huge space like the cafeteria or centrum might be ideal. Students will need space for their posters and any props they find or make that are related to their invention. Six to eight foot rectangular tables are recommended. Students will need to be separated far enough from another so their presentations do not distract another student's listeners.

Higher Order Thinking Questions:

Questions students should consider answering when preparing their presentation:

Who is my audience? What is the most relevant and significant information my listeners will need to know?

Did I include enough props, images, and information to keep my listeners attention?

Did I remember to write and deliver my presentation in first-person?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Notes about the inventor, a written living biography, props and poster board, and oral presentation will be graded.

Technology Needs:

Students: Computer lab or a classroom cart of laptop computers, flash drive  
Computer, whiteboard, and projector, printer and flash drive

Materials (please attach copies of any handouts to the end of the lesson):

Copy of Black Scientist & Inventors (Infoplease) for each student  
Copy of inventor organizer for each student  
Notebook paper

Chart paper  
Printers  
5x8 index cards  
String  
Coloring utensils (pencils or markers)

References:

Books:

Inspiring African-American Inventors, Jeff C. Young. Enslow Publishers, Inc. 2009  
MyReportLinks.com

What Color is My World, Kareem Abdul-Jabbar and Raymond Obstfeld. 2012

Videos

Black History Month - Black Scientists and Inventors (animated) 10 min, 48 seconds  
<https://youtu.be/gIZpu0xMSuM>

Awesome Inventions by African Americans - 3 minutes, 40 seconds  
seconds <https://youtu.be/56AwEjXzh-U>

Black Inventors of the 20th and 21st Century - 18 minutes, 35  
seconds <https://youtu.be/56AwEjXzh-U>

Masters of Invention - 23 minutes, 28 seconds  
<https://youtu.be/pEPT9lwpEjw>

Articles

“A-Z List of Black Inventors” - [www.interestingengineering.com](http://www.interestingengineering.com)

“Three Notable African-American Inventors of the 18th Century” - [Newsela.com](http://Newsela.com)

“Black Scientists and Inventors -

<https://www.infoplease.com/black-scientists-inventors>

**Alachua County Public Schools**  
**African and African American Studies**

Module 4 Title: "The Innovators"

Subject Area: Social Studies, Science

Time Requirement:

Module Objectives/ Essential Questions:

**What is a patent and why is it important?**

Students will be able to explain what a patent is, why it's important, and the process of obtaining one.

Students will explain that innovation is often the response to the need to complete work more efficiently, thoroughly, and safely.

Students will make an expired patent from the United States Patent and Trademark Office using the patent template.

Students will make Water Bottle Rockets and note what science principles are involved in making them. They will modify their rockets to make them more steady and predictable.

Students will understand that although anyone can innovate or design an invention; at one time in history, Blacks were not able to obtain a patent because they were considered property.

Standards/ Benchmarks:

SC.5.N.2.2 Recognize and explain that when scientific investigations are carried out, the evidence produced by the investigation should be replicable by others.

SC.5.N.1.3 Recognize and explain the need for repeated trials.

SC.5.N.2.1 Recognize and explain that science is grounded in empirical observations that are testable. Explanations must always be linked with evidence.

Key Terminology:

Innovate, innovation, submission, patent, trademark, specification, template, draftsman

Activities:

Discuss vocabulary.

Watch video, "The Science of Innovation"

<https://www.uspto.gov/kids/activities.html>

Question: What is a patent? Why is it important to have one? How long do patents last? What is the process for obtaining a patent? What is a trademark? What is the significance of a trademark?

Who can have a patent?

Read article: "Three Notable African-American Inventors off the 18th Century." Pay attention to why African Americans were unable to get a patent.

Patents were not always available to African Americans, even if they submitted all they needed for the patent. Slaves were not considered citizens of the United States but property;; therefore, they did not meet the requirements for obtaining one. Be ready to answer the four comprehension questions that go along with this article.

Day 2: Students will read the page, "Inventor and Pioneer." Ask students if anyone is a girl scout. Tell them about Juliette Low and her patent for a liquid container. Students will use the specification(the write up of the invention) to help understand the drawing. Provide each student with the US Patent No. 1,124,925, the invention template, scissors, tape and yarn.

Review what a trademark. Have students create an alternate trademark for the liquid container.

Day 3: Students will build a water rocket using directions provided. There are two types of rockets, one provided by USPTO and the other by NASA. Choose the rocket more appropriate for your grade level. You may need a separate day for launching the rockets.

Higher Order Thinking Questions:

Why must an inventor include a detailed drawing as well as give a detailed explanation of how the invention works and what it does? Why is there a time limit on each patent?

Why might slaves have had more inventions than is reported? Why do you think slaves were able to make notable contributions even though they were enslaved?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

For this activity, going through the process is as important as the product.

Did the student complete the task? To help those who struggle with “making things,” the teacher could pull them and provide assistance or the students may work in small groups.

The teacher may require assistance in the water bottle rocket activity.

Technology Needs:

Computer, whiteboard, projector, bicycle pump, compressor, and bottle launcher

Materials (please attach copies of any handouts to the end of the lesson):

Handout for Juliette Lowe container patent template 1,124,925, scissors, tape, yarn  
Water Rocket directions

Materials - 2-liter soft drink bottles (1 per team)

Styrofoam food trays, poster board, cardboard, masking tape, low-temperature glue guns and glue, 1 to 2-inch piece of ½' PVC pipe, 4x4x1-inch board (per team) and small screw and washer, four ounces of clay, eye protection, plastic grocery sacks or thin fabric scraps, string, sandpaper or emery boards, art supplies, water rocket launcher, bicycle pump or small compressor

References:

“With Patents or Without, Black Inventors Reshaped American Industry”

<https://www.smithsonianmag.com/innovation/with-patents-or-without-black-inventors-reshape-d-american-industry-180962201/> (for background information)

“Three Notable African-American Inventors of the 18th Century” - newsela.com

“The Science of Innovation” and Juliette Low’s Patent Activity

<https://www.uspto.gov/kids/activities.html>

Activity #1 Water Bottle Rockets

[www.nasa.gov](http://www.nasa.gov)

**Alachua County Public Schools**  
**African and African American Studies**

Module 5 Title: "The Book of Knowledge"	
Subject Area: Reading, Social Studies	Time Requirement: 10 minutes per day/2hours

Module Objectives/ Essential Questions:

**How have the inventions of African Americans impacted our daily living?**

Students will read an article a day about an African American inventor for eight to ten days.

Students will determine three key ideas in these short articles and write them in their Book of Knowledge.

Students will write an informational article on how American have benefitted from the inventions of African Americans..

Students will use text evidence from the three articles provided to support their essay.

Standards/ Benchmarks:

Language Arts:

LAFS.5.RI.3.9 Integrate information from several texts on the same topic in order to write or speak about the text knowledgeably.

LAFS.5.RI.1.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

LAFS,5,3.9a Apply grade 5 Reading standards to literature..drawing on specific details in the text.

(Teacher may determine what particular grammar and editing skills the lesson should cover.

Social Studies:

SS.5.A.1.2 Use timelines to identify and discuss American History time periods.

SS.5.A.4.6 Describe the introduction, impact, and role of slavery in the colonies.

SS.5.A.5.3 Explain the significance of an historical document including key political concepts, origins of these concepts, and their role in independence.

Key Terminology:

Time Periods: Slavery, Reconstruction, and Jim Crow

Activities:

To provide students with practice in writing informational papers with a historical context, teachers will assign this prompt. Each student will receive a packet that includes the writing prompt, three articles on African-American inventors, and the lined sheets students will need to write their essay. The teacher may use three of the six articles in the Article-A-Day packet for student texts. The goal is for students to write a five paragraph essay explaining how Americans have benefited from the inventions of African Americans.

Day 1 - Students will read the prompt and articles. Next, students will plan their essay. For students who struggle with writing and reading, the teacher may need to pull below-level readers and provide support in understanding the articles and organizing their information. Allow 30 minutes for this activity.

Day 2 -Students will integrate the knowledge they have gained from the articles to write an informative essay on three inventors. They must have an introduction, three body paragraphs, and a conclusion. Students must also provide evidence from the articles that support their writing premise. Allow 90 minutes for this activity.

Higher Order Thinking Questions:

Why is it important to provide evidence? How does a writer determine if they have provided enough information?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Opinion paper writing rubric

**Technology Needs:**

If the teacher likes to post the prompt on the board, he will need a computer, projector, and whiteboard.

None

**Materials (please attach copies of any handouts to the end of the lesson):**

A writing prompt that includes the following:

Three articles about inventors who lived in different time periods under different conditions.

A planning sheet

Three pages of lined paper on which students are to write their informational paper.

**References:**

Article a Day

<https://www.readworks.org/find-content#!q:black%20inventors/g:/t:/f:0/pt:/features:/>

Granville T. Woods

<https://www.newsela.com>

Benjamin Banneker

<https://www.biography.com/scientist/benjamin-banneker>

## Alachua County Public Schools African and African American Studies

Module 3 Title: Classroom Timeline of Famous African American Inventors

Subject Area: Social Studies

Time Requirement: 45-60 minutes each day  
for 4 days

Module Objectives/ Essential Questions:

**What was the climate for African Americans during each of the following time periods: slavery, reconstruction, and Jim Crow?**

Students will learn about three periods of African-American History, the laws enacted and the social and societal changes occurring during them.

Students will compare and contrast two of them, drawing on what they have learned.

Students will create a card of their African-American inventor that will be used on the classroom timeline for African-American Inventors. The card will include a picture of the inventor, his invention, societal attitudes that impacted inventions, and the date.

Students will describe the context (place, time, and attitudes) of the era in which the invention was made.

Students will recognize that many African-americans were unable to get a patent for their invention but their owners took credit for it.

Students will recognize that being at a disadvantage because one was a slave did not prevent one from inventing.

Students will discuss the different time periods and compare and contrast the challenges African Americans confronted during the time period of their chosen inventor.

Standards/ Benchmarks:

SS.5.A.1.1 - Use primary and secondary sources to understand history.

SS.5.A.1.2 - Utilize timelines to identify and discuss American History periods.

SS.5.A.4.4 - Demonstrate an understanding of political, economic, and social aspects of daily life in the colonies.

SS.5.A.4.6 - Describe the introduction, impact, and role of slavery in the colonies.

**Key Terminology:**

Time periods: Slavery, Reconstruction, and Jim Crow

Context: The Fugitive Act, Dred Scott Decision, Black Codes, Plessy vs. Ferguson, Thirteenth Amendment, Fourteenth Amendment

**Activities:**

I. Students will learn about the period of Slavery, Reconstruction, and Jim Crow periods. The teacher will discuss one of the three different periods each session, showing videos as needed. The teacher will list the key points on chart paper for each period. Each will be placed in the appropriate area near the time period under discussion. Students will record relevant facts in the student chart provided, and answer questions about the impact of laws during each time period on African Americans and the white plantation owners. The teacher will guide the discussion and help students understand the underlying problems. Students will write a comparison contrast paper after all three time periods have been discussed.

Before the students begin the next activity, the teacher should prepare a bulletin board or wall for the timeline. The teacher will want to separate the timeline by periods in history: Slavery, Reconstruction, and Jim Crow (or the Civil Rights Movement).

Students will create either a baseball card or Facebook page for the inventor they researched. They may draw a picture of the inventor, have a small collage of pictures of the inventor, or print a picture from the internet. On the front side of the card with the image of the inventor, they will write the author's name at the top and the year of the invention or its patent date on the bottom. On the back of the card, they will write about the inventor's innovation, the time period the inventor lived in, who were some of his contemporaries, and the challenges he/she faced.

If they do a Facebook page, they should have the name and picture of the inventor with his invention as well as a date on their Facebook page. They will need to add additional posts below the page to elaborate on the problems they encountered and what the time period was like and some of their contemporaries. These, too, can be put on the timeline.

**Higher Order Thinking Questions:**

How did the laws impact the plantation owners? Slaves? Freed Blackmen?

What was the purpose of the Black Codes? Who did they benefit?

How was the Reconstruction period similar to slavery but also different?

How long ago was the Jim Crow period? What was it? How did it differ from Reconstruction? Which of your family members was an adult during this time? Which was a child? How was life different for a child your age during Jim Crow?

What treatment did African Americans experience during Jim Crow?

During which time period do you think African-Americans were most productive in innovation? Why?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Comparison/Contrast paper- should cover social changes, laws, upheaval  
Students should have 3 similarities and 3-5 differences.  
Inventors' Card or Facebook page can be used for assessment.

Technology Needs:

Teacher will need a computer, projector, and whiteboard.

Students may need access to a computer and printer.

Materials (please attach copies of any handouts to the end of the lesson):

"Taking the Temperature of our Country" ( 3 copies for each student)  
Index cards, art supplies for drawing and coloring, scissors, glue,  
Chart paper, marker

References:

"Life of a Slave on a Southern Plantation" commonlit.org

"Learning to Read" commonlit.org

["Why Reconstruction Matters"](#)

"Reconstruction" commonlit.org

"From Slaves to Sharecroppers" commonlit.org

["Black Codes"](#)

A Tale of Segregation: Fetching Water readworks.org

Videos:

[Plessy vs. Ferguson \(animated\)](#)

[African American Scientists and Inventors](#)

[Elijah McCoy Biography](#)  
[Norbert Rillieux - Biography](#)  
[Benjamin Bradley](#)  
[Fredrick McKinley Jones](#)  
[Notable African-American inventors of the 18th century](#)  
[Mark Dean](#)  
<https://www.biography.com/inventor/mark-dean>  
[Alexander Miles](#)  
[James West](#)  
[Madame C.J. Walker](#)  
[Benjamin Banneker](#)  
[Granville T. Woods](#)  
[Thomas Jennings](#)

Books:

[Inspiring African American Inventors](#). Young, Jeff C. Enslow Publishers, Inc. 2009.

**Alachua County Public Schools**  
**African and African American Studies**

Title: The Abolitionists' Crusade Against Slavery	
Writer: Rhogeana Fleming	Grade Level: 5 -8
School: Wiles Elementary School	Subject Area(s): Language Arts and Social Studies

**Unit Objectives:**

Students will explain what the Anti-Slavery Movement was and how its perspectives and methods for abolishing slavery changed over its more than 100-year existence.

Students will identify important abolitionists (Harriet Tubman, Fredrick Douglass, William Lloyd Garrison, Harriet Beecher Stowe, and John Brown) and the actions each took to abolish and disrupt the practice of slavery. Students will understand that not all abolitionists agreed on how they should work to abolish slavery.

Students will explain the importance of literature and other primary and secondary sources in helping the reader understand the slave's experience.

Students will practice identifying poetic devices such as metaphors, alliteration, repetition, personification, and allusions in poetry and explain how they added to the piece of literature.

Students will write a five-paragraph opinion essay determining which abolitionist did the most to help slaves: Harriet Tubman, Harriet Beecher Stowe, or John Brown. They will provide text evidence from the articles to support their assertions.

Students will study and analyze the primary sources that freed slaves, specifically the Emancipation Proclamation and the Thirteenth Amendment.

Students will learn famous quotes and poetry from and about several of the abolitionists, explain their significance, and perform them in an original Interpreters' Theater.

**Standards/ Benchmarks:**

**Social Studies Standards**

SS.5.A.1.1 Use primary and secondary sources to understand history.

SS.5.A.1.2 Utilize timelines to identify and discuss American History time periods.

- SS.5.A.4.2 Compare the characteristics of New England, Middle, and Southern colonies.
- SS.5.A.4.6 Describe the introduction, impact, and role of slavery in the colonies.
- SS.5.A.5.3 Explain the significance of an historical document including key political concepts, origins of these concepts, and their role in American independence.
- SS.5.G.1.4 Construct maps, charts, and graphs to display geographical information.
- SS.5.G.1.5 Identify and locate the thirteen original colonies on a map of North America.

### **Language Arts Standards**

- LAFS.5.RL.1.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- LAFS.5.RL.1.2 Determine how the speaker reflects upon a topic; summarize the text.
- LAFS.5.RL.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative language such as similes and metaphors.
- LAFS.5.RL.2.5 Describe how a narrator’s or speaker’s point of view influences how events are described.
- LAFS.5.RL.3.7 Analyze how visual and multimedia elements contribute to the meaning, tone or beauty of a text.
- LAFS.5.RI.1.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- LAFS.5.RI.1.2 Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.
- LAFS.5.RI.1.3 Explain the relationships or interactions between two or more individuals, events, ideas or concepts in a historical, scientific or technical text based on specific information in the text.
- LAFS.5.RI.2.4 Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic.
- LAFS.5.RI.3.8 Explain how an author uses reason and evidence to support particular points in a text, identifying which reasons and evidence support which point.
- LAFS.5.RI.3.9 Integrate information from several texts on the same topic in order to write or speak about the topic knowledgeably.
- LAFS.5.W.3.9a Apply grade 5 Reading standards to literature, drawing on specific details in the text.

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**Infusion Point: Slavery**

McGraw Hill Florida Social Studies United States History  
 Unit 4 Lesson 6: “Slavery and the Triangular Trade”

USA Studies Weekly Week 17: Slavery in the Colonies

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
X	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America	X	Slavery: In the Americas
	Combination	X	Neo-Slavery: Abolition, Civil Rights
	Other (please specify)		Soul of African Descent People
			Contributions to the World and USA

Cultural Context/ Background:

## The Crusade Against Slavery

The largest and most emotionally charged reform movement of the 1800s was the abolitionist movement. This was the movement to end to slavery in the United States.

Many Americans were coming to believe that slavery was wrong. “All men are created equal,” says the Declaration of Independence. All have the unalienable rights to life and to liberty. All of the early U.S. presidents—Washington, Adams, Jefferson, Madison, Monroe—felt that slavery was wrong and believed it would end in time. But saying that slavery is wrong was one thing. Actually doing something to abolish it was another. In fact, all of those early presidents, except John Adams, owned slaves themselves. Several northern states passed laws to end slavery. But no Southern state did, and that is where most enslaved people lived.

Some slave owners in the South freed their enslaved workers. One slave owner in North Carolina gave these four reasons for doing so:

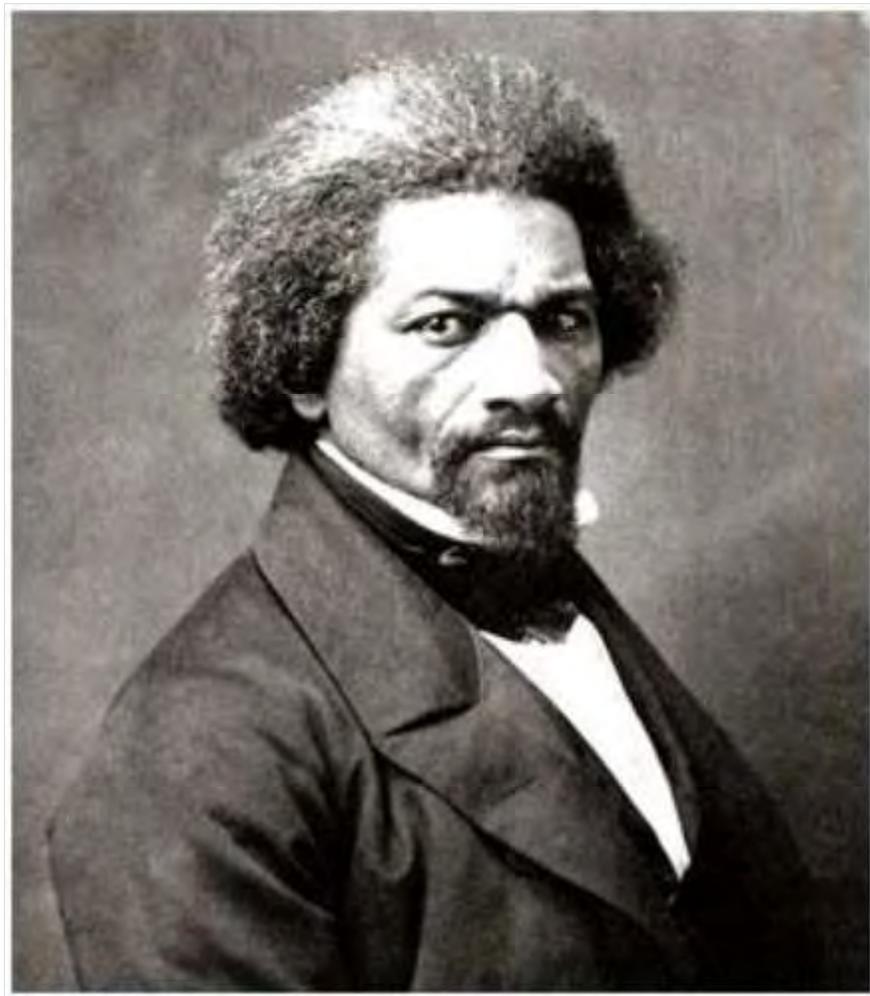
1. Reason the first: every human being . . . is entitled to freedom.
2. Reason the second: my conscience condemns me for keeping them in slavery.
3. Reason the third: the golden rule directs us to do unto every human creature, as we would wish to be done unto.
4. Reason the fourth and last: I wish to die with a clear conscience that I may not be ashamed to appear before my master in a future world.

But these were all individual deeds. These owners were only a small minority of all slave owners. The flame of antislavery feeling never burned strongly in the South, and eventually died out.

Abolitionists wanted to light that flame again. Most abolitionists were religious people. They believed that slavery was not just wrong but a great sin in the eyes of God. They thought the way to end slavery was to appeal to the conscience of slave owners. They thought that once masters understood how sinful it was for one person to own another, they would give up their enslaved workers, just the way that



William Lloyd Garrison was one of the leading abolitionists. Garrison published an abolitionist newspaper called *The Liberator*. He also started the American Anti-Slavery Society, which was the main organization of abolitionist reformers. Frederick Douglass was another important abolitionist. Douglass had escaped from slavery. When he spoke about slavery, his listeners knew that he spoke from experience. Douglass later wrote a book about his life as an enslaved person and his escape. His book is called *Narrative of the Life of Frederick Douglass, an American Slave*. He, too, published an abolitionist newspaper.



*Despite the testimony of formerly enslaved people, such as Frederick Douglass (pictured), abolitionists struggled to*

*win support for their goal.*

At first, there were just a few abolitionists. Only a few thousand people in the whole country bought *The Liberator*. Even in the North, where most people did not like slavery, abolitionists were not popular. That is because abolitionists were not just saying they did not like slavery. They were saying that the country should do something about it—abolish it, not at some time in the future but now.

Abolitionists believed deeply in their cause. They kept working to achieve freedom for enslaved people. In public meetings, they described the cruel treatment of enslaved workers, which included beatings and whippings. They spoke of husbands being separated from wives and of children being sold and separated from their parents. In time, a growing number of people came to understand the true horrors of slavery. Some came over to the abolitionists' side and supported their arguments. And even those who did not come all the way over believed more strongly than ever that slavery was evil and must not be allowed to spread.

Still, it was not until the end of the Civil War in 1865, when Constitutional amendments were passed, that the abolitionists saw their goal become a reality.

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## **Timeline: The Abolitionist Movement**

1828 New York State abolishes slavery

1831 William Lloyd Garrison publishes *The Liberator*  
Nat Turner Slave Rebellion

1833 American Anti-slavery Society formed

1838 Fredrick Douglass escapes slavery and becomes active in the abolitionist cause.

1847 Fredrick Douglass begins publication of the *North Star*

1849 Abolitionist Harriet Tubman escapes from slavery to Philadelphia.

1850 Compromise of 1850  
Passage of the Fugitive Slave Act

1852 Abolitionist Harriet Beecher Stowe published *Uncle Tom's Cabin*.

1859 Abolitionist John Brown's raid at the federal arsenal at Harper's Ferry, Virginia

1860 Presidential election of Republican Party candidate, Abraham Lincoln, and the start of the southern secession.

1861 The beginning of the Civil War

1863 Abraham Lincoln's Emancipation.

1865 The Thirteenth Amendment is added to the Constitution, which abolishes slavery.

**Alachua County Public Schools**  
**African and African American Studies**

Module 1 Title: The Anti-slavery Movement

Subject Area: Social Studies/Reading

Time Requirement: 50 minutes

Module Objectives/ Essential Questions:

**What was the Anti-slavery Movement and how did it change over its 100 years?**

Students will describe what an abolitionist is and what his or her role was during slavery.

Students will identify early abolitionists and later abolitionists.

Students will create a timeline of the Anti-slavery Movement.

Students will compare and contrast the different perspectives and methods early and later abolitionists held and used in their fight against slavery.

Standards/ Benchmarks:

SS.5.A.4.2 Compare the characteristics of New England, Middle, and Southern colonies.

SS.5.A.4.6 Describe the introduction, impact, and role of slavery in the colonies.

LAFS.5.RI.1.3 Explain the relationships or interactions between two or more individuals, events, ideas or concepts in a historical, scientific or technical text based on specific information in the text.

Key Terminology:

Movement, Anti-slavery Movement, the Quakers, insurrection, radical, reformers, enslaved, crusade, revolution

Activities:

KWL Chart.

Discuss slavery in the North and the growing sentiment that slavery was wrong. Abolitionists were generally religious people. The first group to come out against slavery were the Quakers. Students can take notes and place them in their Social Studies Notebook.

Students will create a timeline of abolitionist events that occurred.

Students will read and take notes on the article, “The Crusade Against Slavery.”  
Students will compare and contrast the attitudes and methods of the early abolitionists and the later abolitionists.  
More information on the evolution of the abolitionists’ attitudes and methods included in the notes in references.

Higher Order Thinking Questions:

Why were Northerners more willing to abolish slavery than those in the South?  
Most Northerners agreed slavery should be abolished, but they were not willing to fight for the rights of the slaves. Why?  
What does the phrase “By any means necessary” mean? What does it suggest about the lengths abolitionists would take to abrogate slavery?  
At what point did the abolitionists change to a more radical perspective? What made them more aggressive in their words and actions?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Students will write a short essay comparing and contrasting the different perspectives and methods the early and later abolitionists employed.

Criteria for short essay

Early - Moderate. Quakers urged those owning slave to stop. They said God loved all individuals equally. They wrote letters and pamphlets primarily. Abolitionists around 1830 and later were more radical. They started Anti-Slavery Societies. People like Garrison and Frederick Douglass published abolitionist newspapers. Harriet Tubman led slaves through the Underground Railroad. Douglass was also an orator who traveled around sharing the horrors of slavery and why it needed to be stopped. Their perspective was slaves should be freed by any means necessary. Others like John Brown and Turner resorted to violence.

Technology Needs:

Student technology is not needed unless he/she misses the lesson, then they will need access to a computer or ipad to review the materials.

Teacher will need computer, projector, and white board for lesson.

Materials (please attach copies of any handouts to the end of the lesson):

“The Crusade Against Slavery” (Readworks.org)

Also used as the Background/Cultural Context

Chart of dates for the Anti-slavery Movement (Students will need the dates to make timeline in their notebooks.)

Social Studies notebooks for timeline and notes.

References:

“Slavery in the New England Colonies,” <https://newsela.com> (available in 5 reading levels)

<https://youtu.be/5IPnxnjcvLc> Notes on Anti-slavery Movement

<https://youtu.be/uZfNAIUybsA> Notes on later Anti-slavery Movement

<https://youtu.be/LW3XPR4t-g4> An Overview

“The Crusade Against Slavery” Readworks.org

**Alachua County Public Schools**  
**African and African American Studies**

Module 2 Title: The Conductor

Subject Area: Social Studies, Language Arts

Time Requirement: 45 minutes

Module Objectives/ Essential Questions:

**What character traits did Harriet Tubman have that helped her achieve freedom and the freedom of others?**

Students will be able to talk about Harriet Tubman’s childhood and its impact on her later life.  
Students will identify character traits Harriet Tubman had that made her a successful conductor.  
Students will describe Tubman’s role in helping slaves escape to the North or to Canada.  
Students will describe the importance of the North Star in helping slaves escape.

Standards/ Benchmarks:

SS.5.A.4.6 Describe the introduction, impact, and role of slavery in the colonies.

LAFS.5.RI.1.3 Explain the relationships or interactions between two or more individuals, events, ideas or concepts in a historical, scientific or technical text based on specific information in the text.

LAFS.5.RI.2.4 Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic.

LAFS.5.RI.3.8 Explain how an author uses reason and evidence to support particular points in a text, identifying which reasons and evidence support which point.

Key Terminology: Abolitionist, conductor, Underground Railroad, courageous, North Star, plantation, overseer, traits, disadvantages

Activities:

Introductory Activity: Students with their shoulder partner will complete the statements “Harriet Tubman is \_\_\_\_\_,” or “Harriet Tubman did \_\_\_\_\_” with as many examples as they remember. (Checking for prior knowledge)

Students will learn the vocabulary and play the vocabulary game on Flocabulary.

Students will watch the video, looking for cause/effect relationships. Students will share those they heard.

Teacher and class will have a discussion on what character traits Tubman possessed. What were some of the hindrances or disadvantages Tubman faced? What character traits helped her succeed when society would say she should not have been able to accomplish what she did? Students should share the evidence from the video that supports their conclusion.

Which character trait do you think you need to be successful? Why?

Students will complete the “Read and Respond” for this video(assessment).

Homework: Students should read “The Underground Railroad” and answer the comprehension questions. The information in this article is important to Module 3

Higher Order Thinking Questions:

What skills did Harriet Tubman need to be a good conductor on the Underground Railroad?

What character traits did she have?

Describe a situation where someone your age might need this trait? How would it present itself in that person?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

“Read and Respond” handout for this video.

Technology Needs:

Teacher will need computer, projector, whiteboard or Smartboard.

Materials (please attach copies of any handouts to the end of the lesson):

“Read and Respond” handout and “Harriet Tubman & Courage quiz (2nd day).

References:

Flocabulary.com online rap program ( Will have vocabulary, vocabulary game, and handouts and Tubman rap)

<https://www.flocabulary.com/unit/harriet-tubman/teacher-resources/overview/>

<https://youtu.be/XmsNGrkbHm4> biography

“The Underground Railroad” - commonlit.org

**Alachua County Public Schools**  
**African and African American Studies**

Module 3 Title: The Conductor (in poetry and music)

Subject Area: Social Studies, Language Arts,  
Music

Time Requirement:  
60 - 120 minutes (two sessions?)

Module Objectives/Essential Questions:

**How do poetry and song about the plight of a people help us better understand the difficulties the slaves faced as well as the strength they needed to overcome?**

Students will analyze poetry to see the story in poetry and how we can better understand the slaves' experience in escaping slavery.

Students will identify different poetic devices to learn how they enhance poetry.

Students will observe how the use of multimedia increases our understanding of a historic event.

Students will compare and contrast Harriet Tubman's experience with freeing the slaves to Mose's experience in leading Israel to freedom.

Standards/ Benchmarks:

SS.5.A.1.1 Use primary and secondary sources

SS.5.A.1.2 Utilize timelines...

LAFS.5.RL.1.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text

LAFS.5.RL.1.2 Determine how the speaker reflects upon a topic; summarize the text.

LAFS.5.RL.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative language such as similes and metaphors.

LAFS.5.RL.2.5 Describe how a narrator's or speaker's point of view influences how events are described.

LAFS.5.RL.3.7 Analyze how visual and multimedia elements contribute to the meaning, tone or

beauty of a text.

**Key Terminology:**

Language Arts: metaphor, alliteration, repetition, allusion, imagery

Social Studies: runaway, mythic, alias, mulatto, whip-scarred, auction block, subscriber, notify

**Activities:**

Hook: Students will listen to the song, "Let My People Go."

Brief discussion as to how it ties into today's lesson.

Teacher or class will read "Runagate, Runagate," a poem written by Robert Hayden. The link below is for a film that features important parts of the poem with music and pictures or scenes that add another dimension to the poem. After students hear the poem, they should summarize the events in the poem.

What is taking place as the poem begins? How do you know? What are a few clues?

How does the structure and punctuation help you determine what the main character is doing?

How does Hayden create the mood in Part 1 of the poem? What imagery does the poet use to create the mood?

What were the dangers slaves confronted when running away from their masters? Which parts of the slave's experience was surprising to you?

Hayden used many voices in this poem? Why do you think he did this?

What is your favorite part of the poem? What draws you to this part?

Why do you think people were willing to risk their lives to work on the Underground Railroad? Do they deserve to be called heroes? Why or why not?

"The Underground Railroad" article begins by stating: "Any cause needs speakers and organizers."

How were the conductors of the Underground Railroad able to organize a safe route for slaves to escape? What issues facing society today do you think people need to organize a solution to? What would be a good solution for that issue?

**Small Group Activity:**

Students in small groups will find examples of literary devices that are in the poem: metaphors, alliteration, repetition, imagery, allusion. Teacher should post the each literary device on the board and have each group submit one example from the poem on a post it of each poetic device and explain what it means. Share examples with the class if time permits.

**Higher Order Thinking Questions:**

Which literary device(s) does the author use to create the mood of the poem?

What does the poet, Hayden, think and feel about Harriet Tubman? Provide evidence?

Why do you think Tubman would not allow slaves to turn back once they had left with her?

Why do you think people were willing to risk their lives to work on the Underground Railroad? Do they deserve to be called heroes? Why or why not?

The Underground Railroad article begins by stating: “Any cause needs speakers and organizers.” How were the conductors of the Underground Railroad able to organize a safe route for slaves to escape? What issues facing society today do you think people need to organize a solution to? What would be a good solution for that issue?

Hayden used many voices in this poem (“Oh Mythic North!” “No more auction block for me,” If you see my Pompei”). Why did he do this? How did it impact the poem?

Sing “Let My People Go” again. Provide specific details about Moses’s charge and his work with Israel and compare and contrast it with the work of Harriet Tubman.

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Small Group Activity finding examples of select poetic devices and determining their meaning

Harriet Tubman Quiz from Flocabulary.com

Technology Needs:

Teacher: Computer, projector, whiteboard or Smartboard.

Student: none

Materials (please attach copies of any handouts to the end of the lesson):

Harriet Tubman Quiz from Flocabulary.com

Post its and chart paper.

References:

“The Underground Railroad” - <https://www.commonlit.org>

“Let My People Go” <https://youtu.be/8JNCS27rtQ8>

Harriet Tubman’s Bio <https://youtu.be/XmsNGrkbHm4>

Poetry Foundation Copy of “Runagate, Runagate” poem

<https://www.poetryfoundation.org/poems/52947/runagate-runagate>

[https://youtu.be/F\\_iHUHDFHSE](https://youtu.be/F_iHUHDFHSE) Artistic film featuring excerpts from “Runagate, Runagate.”

**Alachua County Public Schools**  
**African and African American Studies**

Module 4 Title: The Writer

Subject Area: Social Studies, Language Arts

Time Requirement: 45-60 minutes

Module Objectives/ Essential Questions:

**How important are words in driving a movement or revolution?**

Students will learn of the work of William Lloyd Garrison and its impact on the Anti-slavery Movement.

Students will be able to explain and give examples of Garrison's determined and relentless crusade against slavery and his insistence that it had to be accomplished "by any means necessary."

Students will analyze some of Garrison's more famous quotes and see how they reflect a man on a mission to abolish slavery.

Standards/ Benchmarks:

SS.5.A.1.1 Use primary and secondary sources

SS.5.A.1.2 Utilize timelines

SS.5.A.4.6 Compare the characteristic of New England...

LAFS.5.RL.2.4 Determine the meanings of words and phrases

LAFS.5.RL.3.7 Analyze how visualized multimedia elements contribute

LAFS.5.RL.1.1 Quote accurately from a text

LAFS.5.RL.1.2 Determine how the speaker reflects upon a topic

Key Terminology:

The Liberator, journalist, printing press, equivocate

Activities:

Students will watch video of William Lloyd Garrison. He was one of the most outspoken and relentless abolitionists. He started the abolitionist newspaper called The Liberator.

Setting Purpose: Have students watch video to determine what or who might have influenced William Lloyd Harrison. Students should record facts about Garrison and some of his famous quotations in

their notebooks.

Students will read the biography of William Lloyd Garrison and annotate the article. (optional)

What new information was added that was not in the video?

Who were some other abolitionists Garrison with whom Garrison had contact?

Provide a list of Garrison's quotes. Students will pick three quotes to discuss.

Students will create a chart with the quote, an area to tell what it means, and what does it say about Garrison. Students should work in small groups discussing what the quotes mean. After discussions, students will write their own interpretation of what Garrison meant and what his words told us about him. Each student must choose and interpret three of his quotations.

Higher Order Thinking Questions:

Why was Garrison considered a radical abolitionist?

Which of his quotations gave you a sense of who the man, William Lloyd Garrison, was?

What do his words tell you about his character?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Exit Ticket: Student chooses one of Garrison's quotations that reflects how he or she feels about a situation:

1) Write the quote. 2) Tell what it means. 3) Explain its significance to you

Technology Needs:

Computer, projector, whiteboard

Materials (please attach copies of any handouts to the end of the lesson):

Chart paper, biography of William Lloyd Garrison, Social Studies notebook

References:

<https://www.biography.com/writer/william-lloyd-garrison>

[https://youtu.be/RmlwrH\\_QuI](https://youtu.be/RmlwrH_QuI) William Lloyd Garrison(bio)

<https://youtu.be/LW3XPR4t-g4> More about Garrison

<https://youtu.be/BJdAYNa-il8> Several of Garrison's famous quotes

**Alachua County Public Schools**  
**African and African American Studies**

Module 6 Title: **Who Was the Most Influential in Fighting Against Slavery?**

Subject Area: Language Arts

Time Requirement: 120 minutes

Module Objectives/ Essential Questions:

**How do we determine who contributed the most to the abolishment of slavery?**  
**How do we properly connect ideas and close out paragraphs?**

Students will examine the letter written by Frederick Douglass to Harriet Tubman to see what measure Douglass used to determine whether he or Tubman had contributed the most. Students will discuss other criteria and use that in their essays.

Students will write a 5-paragraph essay expounding on who was most influential in fighting against slavery: John Henry, Harriet Tubman, or Harriet Beecher Stowe.

Students will read two informational articles, integrate the information, and decide who did the most.

Students will provide text evidence from the informational articles to support their opinion.

Students will use transitional and connecting words effectively.

Students will include a closing sentence for each paragraph.

Standards/ Benchmarks:

LAFS.5.RI.1.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

LAFS.5.RI.3.9 Integrate information from several texts on the same topic in order to write or speak about the topic knowledgeably.

LAFS.5.W.3.9a Apply grade 5 Reading standards to literature... drawing on specific details in the text.

LAFS.5..L.1.2d Use underlining, quotation marks, or italics to indicate titles of works.

Key Terminology:

Transition and connecting words, coding, closing sentences for opinion paragraphs

Activities:

Teacher will teach transitions and connecting words as well as closing sentences to paragraphs for this writing prior to this assignment.

Day 1: The teacher will introduce the essential question. Teacher will ask students which method used by the abolitionists was most effective. As the teacher reads Frederick Douglass's letter to Harriet Tubman, have students determine why he believes she should get the greater credit. Discussion questions are provided. The activity is optional. If you choose not to use it, give students the prompt and have them begin planning their writing coding and organizing as needed.

Day 2: Students will write an opinion essay using text evidence provided in the articles.

Students will write transition words and phrases as well as connecting words to make smooth transitions from one idea to the next.

Day 3: Students will do peer reads in small groups and take suggestions from classmates.

Day 4: Students will revise and edit their essays.

Day 5: Students will turn in their essays.

Higher Order Thinking Questions:

How do you determine who had the most influence on eliminating slavery when they used different methods?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Rubric provided. Check for transitions and closing sentences in each paragraph.

Technology Needs:

Computer, projector, and white board

Materials (please attach copies of any handouts to the end of the lesson):

Copies of the informational articles, rubric, and planning paper.

References:

“Letter from Frederick Douglass to Harriet Tubman” by Frederick Douglass 1868 -  
Commonlit.org

“John Brown’s Antislavery Raid” - Readworks.org

“Two Harriets, Heroines of Abolition” - Readworks.org

## Alachua County Public Schools African and African American Studies

Module 5 Title: The Writer and Orator

Subject Area: Social Studies

Time Requirement: 60 minutes

Module Objectives/ Essential Questions:

### **Why was Frederick Douglass a successful threat to the cause of slavery?**

Students will describe Frederick Douglass's life as a slave.

Students will explain how Frederick Douglass's ability to write and speak were effective in positioning him to fight against slavery.

Standards/ Benchmarks:

SS.5.A.1.1 Use primary and secondary sources to understand history.

SS.5.A.4.6 Describe the introduction, impact and role of slavery in the colonies.

SS.5.A.5.3 Explain the significance of historical documents including key political concepts, origins of these concepts, and their role in American independence.

LAFS.5.RL.1.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

LAFS.5.RL.1.2 Determine how the speaker reflects upon a topic; summarize the text.

LAFS.5.RL.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative language such as similes and metaphors.

LAFS.5.RL.2.5 Describe how a narrator's or speaker's point of view influences how events are described.

Key Terminology:

Orator, writer, statesman, ambassador, The North Star, stereotype

Activities:

Video: “From Slave to Statesman” <https://youtu.be/FATFaZ7VOIc>

Talk about Douglass’s life as a slave. How did it impact his perspective on slavery?

What other abolitionist played an important role in Douglass’s life once he escaped from slavery?

Why did they part ways?

How did Douglass feel about the constitution? How did it differ from William Lloyd Garrison’s? Do you agree with Douglass?

Make a list of some of Douglass’s accomplishments in his fight against slavery?

What were they?

What did he do as a writer?

What did he accomplish as an orator?

What job did he have as a statesman?

What was his relationship with Lincoln?

After listening to Douglass speak, many could not believe he had been a slave. How did the man, Frederick Douglass, challenge white men’s stereotype of slaves?

One important core idea Douglass had was that the slave or Black man had to fight or work for his freedom. What did he do during the Civil war for the Union cause because of this belief?

Have students list some of Douglass’s quotes in their Social Studies notebook.

Higher Order Thinking Questions:

What character traits helped Douglass in his journey toward freedom for all men?

How did being a slave as a child and youth impact Douglass’s later life?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Students will write a summary of the key events in Douglass's life, listing them as they slowly moved Douglass to a place of prominence as a freed slave running for the office of Vice-president of the United States.

Technology Needs:

Computer, projector, whiteboard or SmartBoard

Materials (please attach copies of any handouts to the end of the lesson):

Social Studies notebooks

References:

“From Slave to Statesman” <https://youtu.be/FATFaZ7VOIc>

“Biography of Frederick Douglass for Kids: American Civil Rights  
<https://youtu.be/eBdpS2WWAdk>

Frederick Douglass biography -  
[http://digitalhistory.uh.edu/disp\\_textbook.cfm?smtID=5&biod=6](http://digitalhistory.uh.edu/disp_textbook.cfm?smtID=5&biod=6) - background information.

## Alachua County Public Schools African and African American Studies

Module 7 Title: Words Have Power to Inspire Change

Subject Area: Social Studies/Language Arts

Time Requirement: 60 minutes +

Module Objectives/ Essential Questions:

### **Why is the ability to read, write, and speak so essential to all citizens?**

Students will read and interpret several of Douglass's quotes.

Students will explain how there was a shift in the narrative Southerners propagated to maintain slaves. Students will explain the harsh effect this had on slave life.

Students will read, summarize and discuss the theme and extended metaphor in "We Wear the Mask."

Standards/ Benchmarks:

SS.5.A.1.1 Use primary and secondary sources to understand history.

SS.5.A.4.6 Describe the introduction, impact and role of slavery in the colonies.

LAFS.5.RL.1.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

LAFS.5.RL.1.2 Determine how the speaker reflects upon a topic; summarize the text.

LAFS.5.RL.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative language such as similes and metaphors.

Key Terminology:

tortured, vile, debt, myriad, facade

Activities:

Listening: Students will listen to excerpts from [The Narrative of the Life of Frederick](#)

Douglass.

Why did Douglass have to leave the country when he wrote Narrative of the Life of Frederick Douglass?

Read Aloud: The Narrative of the Life of Frederick Douglass or use the articles with excerpts from his autobiography. The comprehension questions may be assigned if desired. (These excerpts have a few descriptions that may not be appropriate for elementary students. Read them before the lesson and pick the parts appropriate for your students.)

Discuss the horrors of slavery that Douglass experienced. What did Douglass mean when he said slavery made him a man? How did the atrocities change him and make him a man?

As the contentions increased between slave owners and abolitionists, the Southerners changed the narrative, how so? What claims did they make? How did the Southerners change their actions? (Forced the slaves to have free time, drink, and act unruly).

Listen and read the poem, “We Wear the Mask.” It is a powerful poem by Paul Laurence Dunbar. Dunbar was an African American poet, and he spoke about the facade that many slaves wore to hide their inner pain and struggle. The **mask** in the poem refers to people hiding their true feelings behind a false expression. They had to or face some serious consequences.

The chief poetic device used is the extended metaphor. Specifically, he is referring to the cheerful face that so many blacks were forced to **wear** in front of their masters and overseers. Show students how the poet continues the metaphor throughout the poem.

How does this negate the words of the slave owners who say slavery is good for all? Why did slaves have to put on a mask or hide who they were?

Small Group Activity:

In this activity, students will analyze some of Douglass’s quotes for meaning and importance.

Choose three or more students to be reporters who will rotate around the class to the same number of groups. Each student will have one of Douglass’s quotes to share with each group. He will read the quote and ask the students to share what it means. If the students have a hard time beginning, he may share one of the comments from another group or his own thoughts. Each group will discuss their opinion, tell what it means and why it’s important. The reporter will record their responses on the sheet so he can share with the class later. The reporter does much of the movement, guides discussions, and records the results on chart paper or large paper. Give each group about 10-15 minutes. Students can write their opinions in their notebooks. The reporter moves on to the next group until he finishes.

Some famous quotes from the Narrative of the Life of Frederick Douglass:

22 Frederick Douglass quotes

<https://www.goalcast.com/2018/01/01/frederick-douglass-quotes/>

Higher Order Thinking Questions:

Someone once said, “The strength of your thoughts give you victory.” How did Douglass’s thoughts impact his success as a speaker, writer, and most importantly as an abolitionist?

Which character traits do you share with Frederick Douglass? How do they help you?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Teacher takes anecdotal notes as he or she circulates among the groups and share with the class as the reporters share their notes from each group.

Technology Needs:

Computer, projector, and whiteboard to project poem and famous quotes.

Materials (please attach copies of any handouts to the end of the lesson):

3-4 sheets of chart paper, copies of the poem, “We Wear the Mask,” by Paul Laurence Dunbar. Markers.

References:

“We Wear the Mask” -<https://www.poetryfoundation.org/poems/44203/we-wear-the-mask>

22 Frederick Douglass quotes

<https://www.goalcast.com/2018/01/01/frederick-douglass-quotes/>

The Narrative of the Life of Frederick Douglass by Frederick Douglass

## Alachua County Public Schools African and African American Studies

Module 8 Title: Frederick Douglass and President Abraham Lincoln

Subject Area: Social Studies/ English

Time Requirement: 40 minutes

Module Objectives/ Essential Questions:

### **How do Douglass and Lincoln unite to abolish slavery?**

Students will analyze the motivations, words, and actions of Douglass and Lincoln to determine their perspective on the fight against slavery.

Students will explain how their purposes met and the results they yielded.

Students will discuss the Emancipation Proclamation and compare its results to that of the Thirteenth Amendment.

Standards/ Benchmarks:

SS.5.A.4.6 Describe the introduction, impact, and role of slavery in the colonies.

SS.5.A.5.3 Explain the significance of an historical document including key political concepts, origins of these concepts, and their role in American independence.

Key Terminology:

perspective,

amendment,

Emancipation Proclamation,

The Thirteenth Amendment

Activities:

Teacher will provide background from the article, The American Civil War, and discuss how Douglass lobbied President Lincoln to make the freedom of slaves a goal of the war.

Second, Douglass enlisted 2000 slaves and freed slaves to fight in the Civil War for the Union Cause. These men distinguished themselves for their contributions and bravery. This supports his assertions that a man must fight for what he deems important.

Finally, Lincoln gave his famous speech about a house divided against itself cannot stand. He essentially says that we must abolish slavery totally or all must have slaves.

Video: “Frederick and Abe” (Flocabulary.com)

Students will read the article, “Lincoln and the Thirteenth Amendment” This article will explain why Lincoln took the step he did in freeing slaves through a constitutional amendment and what the amendment basically says and means. You may assign the accompanying questions for students to answer.

Stress the Emancipation Proclamation did not set the slaves free legally. Lincoln had to take further steps to make this non-negotiable and unavoidable.

How did Lincoln make freedom a binding legal right for all citizens, both blacks and white? There are two more articles included for the higher grades that describe the acrimonious beginning of the relationship between Douglass and Lincoln and how they later worked together to free the slaves. The reading level is high school.

Higher Order Thinking Questions:

Compare and contrast the two documents: the Emancipation Proclamation and the Thirteenth Amendment.

What citizen rights did the Thirteenth Amendment not provide for the freed slaves?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Students should read and answer the comprehension questions for:  
“The American Civil War” and “Lincoln and the Thirteenth Amendment”

Technology Needs:

Computer, projector, and whiteboard or Smartboard.

Materials (please attach copies of any handouts to the end of the lesson):

“The American Civil War”

“Lincoln and the Thirteenth Amendment”

References:

“Frederick and Abraham” video, vocabulary, and notes - [Flocabulary.com](https://www.flocabulary.com)

American Civil War (paired text):

“The American Civil War” and “Lincoln and the 13th Amendment to End Slavery” -  
[Readworks.org](https://www.readworks.org)

Online Programs and Subscriptions:

[Flocabulary.com](https://www.flocabulary.com) - subscription

[Readworks.org](https://www.readworks.org) - no cost to access the articles in this unit.

[Commonlit.org](https://www.commonlit.org) - no cost to access the articles in this unit.

[Newsela.com](https://www.newsela.com) - no cost to access the articles in this unit.

Digital History - on Schools' Portal

***“Journey From Can’t to Can”***

A Choral Theater

Frederick Douglass said, “Without a struggle, there can be no progress.”

This was the plight of our people, the way we journeyed from can’t to can.

*Slave comes running or moving out from left quickly to just left of center stage saying: “Sh! Sh! Listen!”*

*Second slave runs out from the right to just right of center stage saying the same, “ Sh! Sh! Listen!” Both quickly move to position to listen to slave singing and pass along the message that there was a meeting and they were running away soon.*

*Slave sits singing: “Steal away, steal away, steal away. I ain’t got long to stay here. My God he calls me; he calls me by the thunder. The trumpet sounds within a my soul. I ain’t got long to stay here.”*

*Scene shifts. A band of slaves led by Harriet Tubman are running away to freedom.*

Runs falls rises stumbles on from darkness into darkness  
And the darkness thicketed with shapes of terror  
And the hunters

*All: pursuing*

Runaway slave: And the hounds

*All on left: pursuing*

RS: And the night

*All on right: cold*

RS: And the night

*Any behind the slave: long*

RS: And the river

To cross and the jack-muh-lanterns

*All:* beckoning beckoning

RS: And blackness ahead and when shall I reach that somewhere

Morning

and keep on going and never turn back

and keep on going

*All participants face forward saying simultaneously:*

Runagate

Runagate

Runagate

*Douglass:* My master's wife started teaching me how to read. When the master found out, he demanded she stop. Do you want to know why? " Knowledge makes a man unfit for slavery."

*Slave # \_\_\_\_;* No more auction block for me. No more driver's lash for me.

And before I'll be a slave. I'll be buried in my grave

*Slave owners(SO) speak in this section:*

*Slave owner 1:* If you see my Pompei, 30 yrs of age,

New breeches, plain stockings, negro shoes

*Slave owner 2:* If you see my Anna likely young mulatto

Branded E on the right cheek, and R on the left,

*Slave owner 3:* Catch them if you can, and notify subscriber.

Catch them if you can, but it won't be easy.

*SO2*: They'll dart underground when you try to catch them,

*SO3*: Plunge into quicksand, whirlpools, mazes,

*SO1*: Turn into scorpions

*All three (SOs) decelerating in speaking speed*: when you try to catch them.

*Speaker*: We wear the mask that grins and lies,

It hides our cheeks and shades our eyes.

*Speaker*: This debt we pay to human guile

with torn and bleeding hearts we smile

and mouth with myriad subtleties.

*Speaker*: Why should the world be otherwise

in counting all our tears and sighs?

Nay, let them only see us while

*All speakers*: We wear the mask.

*Speaker*: We smile, but Oh Great Christ

Our cries to thee from tortured souls arise.

*Speaker*: We sing but oh the clay is vile beneath our feet

And long the mile.

*Speaker*: But the world dream otherwise

*All speakers*: We wear the mask.

Narrator: The Charge

*One strong male voice sings:* Go down Moses,

Way down in Egypt's land,

Tell ole Pharoah

Let my people go.

Slaves: When Israel was in Egypt's land,

Male voice: Let my people go.

Slaves: Oppressed so hard they could not stand,

Male: Let my people go.

Narrator: Go down Moses, go down---Rescue my people.

*Male Speaker:* "Be faithful, be vigilant, be untiring in your efforts to break every yoke, and let the oppressed go free." (William Lloyd Garrison)

Narrator: Rises from their anguish and their power,

Speaker: Harriet Tubman  
Woman of earth  
Whipscarred  
A summoning  
A shining  
Mean to be free

*Narrator:* This was the way of it, brethren brethren  
Way we journeyed from can't to can

*The poem begins to describe the setting. The readers will provide the sound hoot or ooo by a few, some others sing "Wade in the Water," others are voices and dogs barking. The chorus of sounds will gradually increase.*

Narrator: Moon so bright and no place to hide  
And the cry up and the patterollers riding  
Hound dogs belling in bladed air.  
And fear starts a murbling

*Group:* Never make it. We'll never make it.

*(quietly sung in background)* "Wade in the water. Wade in the water children. Wade in the water. God's gonna trouble the water." *Quietly crescendo as if trying to convey a message to the slaves.*

*Tubman:* Hush that now *(all music and sound stops abruptly)*

*Narrator:* And she's turned upon us, levelled pistol  
Glinting in the moonlight

*Tubman:* Dead folks can't jay-bird talk,

*Narrator:* she says;

*Tubman:* You keep on going now or die,

*Narrator:* she says.

*Speaker:* Wanted Harriet Tubman alias The General  
Alias Moses, Stealer of slaves  
Armed and known to be dangerous

*Tubman:* Come ride-a my train

Mean mean mean to be free.

*Speaker:* When it is finally ours, this freedom, this liberty, this beautiful

And terrible thing,

*Speaker:* needful to man as air,

Usable as earth;

*Speaker:* when it belongs at last to all

*Speaker:* When it is truly instinct, brain mater, diastole, systole,

Reflex action;

*All speakers:* when it is finally won...

*Male Speaker:* “There must be no compromise with slavery--none whatever. Nothing is gained, everything is lost by subordinating principle to expedience.” (William Lloyd Garrison)

*Song:* 1863! Jubilee! Jubilee! This is the year of Jubilee. Jubilee.

*Speaker:* We just heard that President Lincoln said we would be free beginning January 1, 1863. He signed something called the Emancipation Proclamation. Now I don't know if it's true. Let's gather at the church to wait for midnight on what was later called Freedmen's Eve waiting to see if our dream of freedom had at last arrived. Alas! This work of Lincoln was not enough.

*Speaker:* Heard Douglass and President Lincoln got together. Something's in the pot.. Those two are movers and shakers.

*Narrator:* Then, two years later in 1865, a new amendment was added to the Constitution: It said, *Speaker:* “Section 1. Neither slavery nor involuntary servitude, except as a punishment for crime whereof the party shall have been duly convicted, shall exist within the United States, or any place subject to their jurisdiction.

Section 2. Congress shall have power to enforce this article by appropriate legislation.”

*Speaker:* Great Day in the Morning! Free at last. Free at last. Thank God almighty I'm free at last!

This was the way of it brethren brethren, way we journeyed from can't to can.

The End



## Alachua County Public Schools African and African American Studies

Title: Kings of Blues	
Writer: Marco Thomas/Sam Polatsek(intern)	Grade Level: 5th
School: Williams Elementary	Subject Area(s): Music
Time Requirement: 5 weeks	

<p>Unit Objectives:</p> <p>EQ: Who were the "Kings" of Blues?</p> <p>OBJ:.</p> <p>Student will be able to play G blues progression: G, C, D chords, singing technique</p> <p>Student will be able to sing Everyday I Have the Blues</p> <p>Student will be able to identify Freddie King, B.B. King, and Albert King</p> <p>Student will understand the relationship between musicians and the civil rights movement</p> <p>Student will be able to play a blues song on guitar.</p>
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<p>Standards/ Benchmarks:</p> <p><a href="#">MU.5.H.1.1</a></p> <p><a href="#">MU.5.H.1.3</a></p> <p><a href="#">MU.5.H.2.1</a></p>
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<p>Infusion Point:</p>
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Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
x	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination		Neo-Slavery: Abolition, Civil Rights
	Other (please specify)	X	Soul of African Descent People
		X	Contributions to the World and USA

Key Terminology:

12 bar blues  
Civil rights  
Copyright infringement  
Race music

Activities:

- Teach Chords: G major, C major, D7
- Teach students strum pattern
- Demonstrate how to move fingers
- Help students with finger placement on fret and how to hold a pick.

4 Kings of Blues

Take notes that discuss MLK and how he relates to music.

Take notes that discuss Freddie King, Albert King, and B.B. King

Watch videos on each of the figures

Discuss three facts about each player. Be able to name when they were born and died, most famous song, and a fact of your choosing.

Kings of Blues Powerpoint

<https://1drv.ms/p/s!AidqB9p2hW8uiy7uUokkBj3fStwQ?e=y0dL9D>

Higher Order Thinking Questions:

Who was Dr. King? (3 facts)

What is Civil Rights?

What was the Montgomery Bus Boycott/who started it/why was it so important?

Who can name the 3 Kings of the Blues?

Why is the work of Dr. King important to the lives of musicians?

What was life like for African-American musicians before Dr. King and the civil rights movement? (life was hard; no venues; no rights to music)

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

<https://drive.google.com/open?id=1W00SfAaX7DpD9RXIzPVo0jc1cOnxBnJC>

Technology Needs:

Access to YouTube

Edmodo or Google Classroom

Access to PowerPoint

Access to OneNote

Materials (please attach copies of any handouts to the end of the lesson):

Guitars

Computer

One Note File: Ev'ry Day I Have the Blues ([Web view](#))

References:

<http://www.bbking.com/>

[www.wikipedia.com](http://www.wikipedia.com)

<https://www.allmusic.com/>

<https://www.aclib.us/>

**Achua County Public Schools**  
**African and African American Studies**

Module 2 Title:	
Subject Area:	Time Requirement:

Module Objectives/ Essential Questions:

Standards/ Benchmarks:

Key Terminology:

Activities:

Higher Order Thinking Questions:

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Technology Needs:

Materials (please attach copies of any handouts to the end of the lesson):

References:

**Achua County Public Schools**  
**African and African American Studies**

Module 3 Title:	
Subject Area:	Time Requirement:

Module Objectives/ Essential Questions:
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Standards/ Benchmarks:
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Key Terminology:
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Activities:
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Higher Order Thinking Questions:

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Technology Needs:

Materials (please attach copies of any handouts to the end of the lesson):

References:

**Achua County Public Schools  
African and African American Studies**

Module 4 Title:	
Subject Area:	Time Requirement:

Module Objectives/ Essential Questions:
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Standards/ Benchmarks:
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Key Terminology:
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Activities:
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Higher Order Thinking Questions:

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Technology Needs:

Materials (please attach copies of any handouts to the end of the lesson):

References:

**Achua County Public Schools  
African and African American Studies**

Module 5 Title:	
Subject Area:	Time Requirement:

Module Objectives/ Essential Questions:

Standards/ Benchmarks:

Key Terminology:

Activities:

Higher Order Thinking Questions:

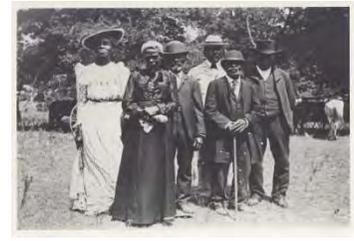
Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Technology Needs:

Materials (please attach copies of any handouts to the end of the lesson):

References:

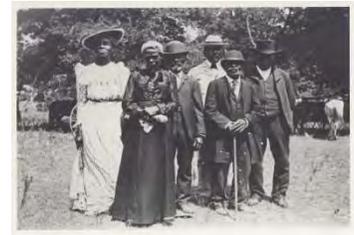
Attachments:



**Title: The history of Juneteenth and Community Celebrations**

**Subject: ELA & Social Studies**

<b>Lesson Plan:</b>	<b>The history of Juneteenth and Community Celebrations</b>
<b>Subject:</b>	American History
<b>Grade:</b>	5
<b>Description/ Abstract of Lesson</b>	The students will learn about Juneteenth and create a community celebration based on African American history.
<b>SS.5.A.2</b>	Utilize timelines to identify and discuss American History time periods
<b>LA.4.6.4.2</b>	Determine and use appropriate digital tools (e.g., word processing, multimedia authoring, web tools, or graphic organizers) for publishing and presenting a topic.
<b>Objective(s):</b>	Students will learn about the history of Juneteenth and community celebrations and their importance of being tools to share information.
<b>Materials:</b>	<ul style="list-style-type: none"> <li>● Computer for researching sites</li> <li>● Paper</li> <li>● Pencil</li> </ul>
<b>Duration:</b>	● 2 class periods
<b>Lesson Lead In/ Opening: Lesson Background Information</b>	<p>Have students watch the video Juneteenth Celebration <a href="#">Juneteenthcelebration</a></p> <p>A video on the History of Juneteenth <a href="#">thehistoryofjuneteenth</a></p> <p>Juneteenth (short for “June Nineteenth”) marks the day when federal troops arrived in Galveston, Texas in 1865 to take control of the state and ensure that all enslaved people be freed. The troops’ arrival came a full two and a half years after the signing of the Emancipation Proclamation. Juneteenth honors the end to slavery in the United States and is considered the longest-running African American holiday. Confederate General Robert E. Lee had surrendered at Appomattox Court House two months earlier in Virginia, but slavery had remained relatively unaffected in Texas—until U.S. General Gordon Granger stood on Texas soil and read General Orders No. 3: “The people of Texas are informed that, in accordance with a proclamation from the Executive of the United States, all slaves are free.”</p> <p>The Emancipation Proclamation- The Emancipation Proclamation issued by President Abraham Lincoln on January 1, 1863, had established that all enslaved people in Confederate states in rebellion against the Union “shall be then, thenceforward, and forever free.”</p> <p>But in reality, the Emancipation Proclamation didn’t instantly free any enslaved people. The proclamation only applied to places under Confederate control and not to slave-holding border states or rebel areas already under Union control. However, as Northern troops advanced into the Confederate South, many enslaved people fled behind Union lines.</p>
<b>Activity 1:</b>	Create a timeline leading up to emancipation, putting the proclamation and Juneteenth into the historical context of the Civil War.
<b>Activity 2: Writing Activity</b>	<p>Distribute and read aloud the article A Look Back At The 150-Year History Of Juneteenth In Texas click here <a href="#">JUNETEENTHINTEXASARTICLE</a></p> <p>Ask students to write a plan on how they would celebrate Juneteenth today. What would be on their program of celebration? Ask them to design a community celebration of how they would celebrate in their community and how they would get the word out to the people in their neighborhoods.</p>
<b>Activity 3: Create a Community day celebration Suggested Community Video:</b>	<p>Have students watch a community forum on the History of Juneteenth Presented by Dr. Shennette Garrett- at the Allen Public Library. Her program traces the history of Juneteenth events from the late nineteenth century freedmen colony’s” and settlements’ celebrations to the present community events. Click here <a href="#">CommunitypresentationofJuneteenth</a> ask students to think of a little known African American History fact and discuss why they would want to make it a holiday or why it should get more recognition, for example, St. Augustine, the oldest city in the USA, Zephaniah Kingsley Plantation in Jacksonville, should there be recognition of slave sites? A day of recognition.</p> <p>Click here to access a community plan sample and how to do it <a href="#">communitydayplansample</a></p> <ul style="list-style-type: none"> <li>• Give it a name.</li> <li>• Decide on a date and time to hold it.</li> <li>• Estimate the expected number of guests.</li> <li>• Project your costs so you can create a budget and determine if you will need to charge guests.</li> <li>• Come up with a communication strategy using multiple channels, such as your community newsletter and website, emails, flyers, signage, social media and word of mouth.</li> </ul>
<b>Web Resources</b>	<a href="https://www.juneteenth.com/">https://www.juneteenth.com/</a>



**Title:** The Tuskegee Airmen  
**Subject:** ELA & Social Studies

<b>Lesson Plan:</b>	<b>The history of the Tuskegee Airmen</b>
<b>Subject:</b>	American History
<b>Grade:</b>	5
<b>Description/ Abstract of Lesson</b>	The students will learn about the Tuskegee Airmen and the significant role they played in US military history.
<b>SS.5.A.2</b>	Utilize timelines to identify and discuss American History time periods
<b>LAFS.5.W.3.9</b>	Draw evidence from literary or informational texts to support analysis, reflection, and research.
<b>Objective(s):</b>	Students will learn about the history of Juneteenth and community celebrations and their importance of being tools to share information.
<b>Materials:</b>	<ul style="list-style-type: none"> <li>● Computer for researching sites</li> <li>● Paper</li> <li>● Pencil</li> </ul>
<b>Duration:</b>	● 2 class periods
<b>Lesson Lead In/ Opening: Lesson Background Information</b>	<p>Have students watch the video Honoring the first African American combat pilots in U.S. military history, marking the 75th anniversary of their first deployment into World War II. Narration by Robin Roberts, proud daughter of a Tuskegee Airman <a href="#">thetuskegeeairmen</a></p> <p>Tuskegee Airmen History click here <a href="#">TUSKEGEEAIRMEN</a></p> <p>In spite of adversity and limited opportunities, African Americans have played a significant role in U.S. military history over the past 300 years. They were denied military leadership roles and skilled training because many believed they lacked qualifications for combat duty. Before 1940, African-Americans were barred from flying for the U.S. military. Civil rights organizations and the black press exerted pressure that resulted in the formation of an all African-American pursuit squadron based in Tuskegee, Alabama, in 1941. They became known as the Tuskegee Airmen.</p> <p>“Tuskegee Airmen” refers to all who were involved in the so-called “Tuskegee Experience,” the Army Air Corps program to train African-Americans to fly and maintain combat aircraft. The Tuskegee Airmen included pilots, navigators, bombardiers, maintenance and support staff, instructors, and all the personnel who kept the planes and pilots in the air.</p>
<b>Activity 1:</b>	Create a timeline of the Tuskegee Airmen Red Tails Designation and victories, click here to access the Tuskegee Airmen victories, place students in groups of 4 to 5, distribute the document and ask students to review the document, have them document and discuss the victories, ask them to share out of the victories that took place <a href="http://tuskegeeairmen.org/wp-content/uploads/112-Victories.pdf">http://tuskegeeairmen.org/wp-content/uploads/112-Victories.pdf</a>
<b>Activity 2: Writing Activity</b>	Distribute and read aloud the Torch Bearer click here to access: <a href="#">theTORCHBEARER</a> Ask students to research other Tuskegee Airmen and create a one pager highlighting the accomplishments of that particular Tuskegee Airmen.
<b>Activity 3:</b> Create flash cards using Did you know the history of the Tuskegee Airmen	Have students review the questions and answers and create flash cards to create a game of did you know or just for sharing information, to access questions, click here <a href="#">Q&amp;Atuskegeeairmen</a>
<b>Web Resources</b>	<a href="http://tuskegeeairmen.org/explore-tai/a-brief-history/">http://tuskegeeairmen.org/explore-tai/a-brief-history/</a>



# Title: Who is Phillis Wheatley

## Subject: ELA & Social Studies

<b>Lesson Plan:</b>	Who is Phillis Wheatley
<b>Subject:</b>	American History
<b>Grade:</b>	5
<b>Description/ Abstract of Lesson</b>	The students will read and analyze a Poem written by Phyllis Wheatley to General Washington.
<b>SS.3.A.1.2</b>	Utilize technology resources to gather information from primary and secondary sources.
<b>LA.4.6.4.2</b>	Determine and use appropriate digital tools (e.g., word processing, multimedia authoring, web tools, or graphic organizers) for publishing and presenting a topic.
<b>Objective(s):</b>	Students will be able to learn about Phillis Wheatley by creating poems and writing activities.
<b>Materials:</b>	<ul style="list-style-type: none"> <li>● Computer for researching sites</li> <li>● Paper</li> <li>● Pencil</li> </ul>
<b>Duration:</b>	● 2 class periods
<b>Lesson Lead In/ Opening: Lesson Background Information</b>	<p>Have students watch the video Phillis Wheatley-The legacy <a href="#">VIDEOONPHILLISWHEATLEYLIFE</a> Read aloud the life of Phillis Wheatley, click here <a href="#">Phillis Wheatley</a> In 1773, Phillis Wheatley accomplished something that no other woman of her status had done. When her book of poetry, Poems on Various Subjects, Religious and Moral, appeared, she became the first American slave, the first person of African descent, and only the third colonial American woman to have her work published.</p> <p>Born in Africa about 1753 and sold as a slave in Boston in 1761, Phillis was a small, sick child who caught the attention of John and Susanna Wheatley. Purchased as a domestic servant for Susanna, the small girl was named after the ship that brought her to Boston, the Phillis, and her master, Wheatley. Susanna soon discovered that Phillis had an extraordinary capacity to learn. She relieved the child of most domestic duties and educated her, with assistance from her own daughter, Mary, in reading, writing, religion, language, literature, and history.</p> <p>Phillis began publishing her poems around the age of twelve, and soon afterward her fame spread across the Atlantic. With Susanna's support, Phillis began posting advertisements for subscribers for her first book of poems. However, as Sondra O'Neale, a scholar of Phillis's work, notes, "when the colonists were apparently unwilling to support literature by an African, she and the Wheatleys turned in frustration to London for a publisher."</p>
<b>Activity 1:</b>	Have students create a rap song about Phyllis Wheatley have them to listen here as an example <a href="#">PHYLLISWHEATLEYRAP</a>
<b>Activity 2: Writing Activity</b>	Ask students to read aloud the letter from George Washington to Phillis Wheatley <a href="#">GeorgeWashingtonletter</a> discuss the letter, then Have students write a write a Rap Opera after listening to this Have students listen to <a href="#">PHYLLISWEATLEYWRITESTOGEORGEWASHINGTON</a>
<b>Activity 3: Writing Activity</b>	Provide students with a copy of the poem written by Phyllis Wheatley to General Washington, click here <a href="#">HISEXCELLENCY</a> Students will read and analyze a letter written to General Washington.
<b>Suggested Books:</b>	A Voice of Her Own: The Story of Phillis Wheatley, Slave Poet by Kathryn Lasky
<b>Web Resources</b>	<a href="https://www.womenshistory.org/education-resources/biographies/phillis-wheatley">https://www.womenshistory.org/education-resources/biographies/phillis-wheatley</a>



## LESSON 10

**Museum Connection:** Family and Community

**Lesson Title:** Teaching Values through Fables

**Purpose:** In this lesson students will analyze two fables—one African, the other African American—in order to explain how fables are used to impart cultural values from one generation to the next. Applying what they have learned about the interaction of narrative elements in a fable, students will create a modern fable of their own.

**Grade Level and Content Area:** Middle, Language Arts and Social Studies

**Time Frame:** 3-5 class periods

**Correlation to State Social Studies Standards:**

PNW 7.2 Students understand how individuals, groups, and institutions sustain and influence cultures.

**Social Studies: Maryland College and Career Ready Standards**

2.A.1.a (Grade 7) Apply understandings of the elements of culture to the studies of modern world regions, such as art, music, religion, government, social structure, education, values, beliefs and customs.

2.B.1.a (Grade 8) Describe the effects of cultural exchange and interactions among Europeans, Africans and Native Americans on the development of the United States.

**Correlation to State Reading and English Language Arts Maryland College and Career Ready Standards:**

3.A.3.b (Grades 6 and 7) Analyze the conflict and the events of the plot.

3.A.3.b (Grade 8) Analyze the conflict and its role in advancing the plot.

3.A.3.e (Grades 6, 7, and 8) Analyze relationships between and among characters, setting, and events.

1.E.1.a (Grades 6, 7, and 8) Listen to critically, read, and discuss texts representing diversity in content, culture, authorship, and perspective, including areas such as race, gender, disability, religion, and socio-economic background.

**Objectives:**

- Students will analyze the three narrative elements of a fable (plot, setting, and characters) in order to identify aspects of culture reflected in the tale.
- Students will explain how narrative elements work to convey the theme (moral) of a fable.

- Students will explain how fables are used as a teaching tool to impart cultural values from one generation to the next.

**Vocabulary and Concepts:**

**Character** – A person or animal represented in or acting in a story, poem, or drama is a character.

**Chief** – Often the leader or spokesperson of a group, a chief is a person of highest rank or authority.

**Culture** – Culture refers to the learned behavior of people and includes their belief systems, languages, social relationships, institutions and organizations, and material goods (such as food, clothing, buildings, tools, and machines).

**Fable** – A fable, which is a story meant to teach a useful lesson, often has animals that speak and act like humans.

**Folktale** – A folktale is a traditional story with a moral or lesson that is handed down by a group of people from one generation to the next

**Griot** – Traditionally from western Africa, a griot is a musician-entertainer whose performances include tribal histories and genealogies.

**Guinea fowl** – The guinea fowl, a pheasant-like bird, has black feathers with white spots.

**Millet** – Farmers grow a type of grass called millet for its edible white seeds.

**Moral** – The lesson to be learned from a story or fable is known as the moral and usually involves principles of right and wrong.

**Okra** – Okra is a tall plant whose edible green pods are used as ingredients in stews and soups.

**Personification** – A form of metaphor, personification occurs when animals, ideas, and things are represented with human qualities. “The drums were weeping today” is a good example of personification.

**Plot** – The action or sequence of events in a story is called its plot.

**Setting** – Setting refers to the physical background, time, and location in which the plot of a story takes place.

**Value** – A value is a standard or principle that is regarded as desirable or worthwhile.

## Materials

### For the teacher:

“Guinea Fowl and Rabbit Get Justice.” In *The Cow-tail Switch and Other West African Stories*, by Harold Courlander and George Herzog. New York: Henry Holt and Company, 1947.

“Why Brother Alligator Has a Rough Back.” In *African-American Folktales for Young Readers*, edited by Judy Dockrey Young and Richard Alan Young. Little Rock, Arkansas: August House, Inc. 1993.

### For the student:

Student Resource Sheet 1 – “Guinea Fowl and Rabbit Get Justice”  
Student Resource Sheet 2 – “Why Brother Alligator Has a Rough Back”  
Student Resource Sheet 3 – Fable Writing  
Student Resource Sheet 4 – Original Fable (if using modified assessment)

## Resources

### Books:

Blassingame, John W. *The Slave Community: Plantation Life in the Antebellum South*. Second Edition, Revised and Enlarged. New York: Oxford University Press, 1979.

Levine, Lawrence W. *Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom*. New York: Oxford University Press, 1977.

Schwartz, Marie Jenkins. *Born in Bondage: Growing Up Enslaved in the Antebellum South*. Cambridge, Massachusetts: Harvard University Press, 2000.

### Teacher Background:

Many cultures use folktales, such as fables and childhood stories, in order to impart their values and teach valuable lessons to their children. According to historian J. W. Blassingame, folktales were “[o]ne of the most important cultural forms in West Africa” (23). Enslaved Africans carried these folktales to America, where they became popular within the slave population. Blassingame argues that:

[o]ne of the African forms most resistant to European culture was the folk tale. An overwhelming majority of the tales of Southern slaves retained the structure and motif of their African prototypes. Anthropologists, Africanists, and folklorists have found so many parallels and identical tales among Africans and Southern slaves that there can be no doubt that many Southern black folk tales were African in origin. In fact, African scholars have traced many of the slave’s *[sic]* folk tales directly to Ghana, Senegal, and Mauritius, and the lore of such African peoples as the Ewe, Wolof, Hausa, Temne, Ashanti, and Ibo. (31-32)

Historian L. W. Levine believes something similar about African folktales, arguing that they:

served the dual purpose of not only preserving communal values and solidarity but also providing occasions for the individual to transcend, at least symbolically, the inevitable restrictions of his environment and his society by permitting him to express deeply held feelings which ordinarily could not be verbalized. (7-8)

Levine also adds that African folktales were modified when African culture met European culture and where similarities in African and European folklore occurred.

Blassingame, Levine, and M. J. Schwartz explain how folktales were used to teach slave children. Folktales, for instance, taught children to avoid mischief. They also reinforced good behavior and taught survival skills. From them children learned not to lie or steal, to restrict their egos, not to be greedy, and other lessons. Furthermore, folktales had real psychological benefits for slaves, who used them not only to escape the harshness of daily existence but also to express their own hopes and dreams. Through folktales, slaves could show anger toward their owners, as well as poke fun at, and even outsmart, Whites. The use of animals as main characters—particularly as trickster figures—was characteristic of African folktales. Usually a spider, rabbit, tortoise, or other weak animal, the trickster figure had the ability to outwit stronger and more powerful animals. Because enslaved Blacks certainly dreamed of turning the tables on their owners, they could readily identify with the trickster.

The two fables featured in this lesson, “Guinea Fowl and Rabbit Get Justice” and “Why Brother Alligator Has a Rough Back,” both use animal characters with human attributes in order to teach a valuable lesson. “Guinea Fowl and Rabbit Get Justice,” an African fable, emphasizes the importance of hard work and honesty. Rabbit is lazy and dishonest and tries to trick Guinea Fowl out of his crop. In the end, Guinea Fowl gets his crop back, and Rabbit realizes that it is much easier to do his work. The African American fable, “Why Brother Alligator Has a Rough Back,” teaches children not to go looking for trouble or they will find it. Brother Alligator brags to Brother Rabbit that he is not bothered by trouble, so Brother Rabbit tricks him into looking for trouble. When Brother Alligator goes to a field in order to look for trouble, Brother Rabbit sets the field on fire. Brother Alligator makes it back to the water, but the flames permanently scar his back.

Both fables are examples of how African culture migrated with enslaved Africans and of how that culture was adapted for the new culture that had developed among slaves in America. These folktales and others like them demonstrate that the institution of slavery did not eliminate the creative energy of those who had been enslaved. Through folktales a slave “could view himself as an object, hold on to fantasies about his status, engender hope and patience, and at least use rebellious language when contemplating his lot in life” (Blassingame 129). Thus folktales helped prevent the crippling psychological damage created by slavery and allowed slaves to educate their children and cope with the harsh conditions of their daily lives.

### Lesson Development:

1. **Motivation:** Discuss the following with students:
  - What is your favorite story and why?
  - Have students focus their discussion on the narrative elements (characters, plot, and setting).
  - Does the story have a lesson or moral?
2. Lead students in a discussion of the definition of a moral. Tell them that they will be examining two fables.
3. Pre-teach vocabulary as necessary.
4. Introduce the fable “Guinea Fowl and Rabbit Get Justice” by asking the following question:
  - How do the three elements of narration work together to create the theme (moral) of a fable?
5. Model the fable analysis by completing **Student Resource Sheet 1**, “Guinea Fowl and Rabbit Get Justice.” Sample responses have been included on the chart. Have students identify the theme (moral) of the story. Record their responses on the chart.
6. As guided practice, have students independently read “Why Brother Alligator Has a Rough Back” and complete **Student Resource Sheet 2**, “Why Brother Alligator Has a Rough Back,” with a partner or in a small group.
7. Have students refer to the information on both charts to discuss the following question:
  - What characteristics of culture are common to both fables?
  - What are the differences between the two fables?
8. Conduct a guided class discussion on the elements of a fable.
  - What three elements of narration work together to create a moral or theme in a fable? (*characters, setting, plot*)
  - Have the students examine the characters, and record their responses on a transparency, chart, or board:
    - What types of characters do fables have? (*animals*)
    - What are the traits of the characters?
    - If you were to write a fable, what type of characters could you create?
  - Have the students examine the setting, and record their responses on a transparency, chart, or board.
    - What time period is used?
    - Describe the geography of the location.
    - What kind of setting could you use if you wrote a fable?

- Have the students examine the plot, and record their responses on a transparency, chart, or board.
    - What was the problem in each of the fables you read?
    - How did the characters overcome their problems?
    - What type of problem or conflict could you use in a fable?
  - Have students examine the moral, and record their response on a transparency, chart, or board.
    - What was the moral of each fable you read?
    - What are some moral lessons that could be written into a fable?
9. **Assessment:** Using **Student Resource Sheet 3**, “Fable Writing,” have students apply what they have learned about the interaction of narrative elements in a fable to create a modern fable that reflects their own culture.

**Modified Assessment:** Teachers may wish to use **Student Resource Sheet 4**, “Original Fable,” instead of **Student Resource Sheet 3**.

**Thoughtful Application:**

Read and discuss fables from other cultures. Discuss how narrative elements are used to present aspects of culture. (Use the same analysis chart to guide students’ reading.)

**Lesson Extensions:**

- Visit the Reginald F. Lewis Museum of Maryland African American History and Culture.
- After students have created their own fables, have them share their fables with younger students.
- Examine the role that griots have played in preserving African and African American culture.
- Invite a local griot to perform for the class. The National Association of Black Storytellers (<http://www.nathanielturner.com/natlassocblstorytellers.htm>) may be a resource for finding a local griot.

Student Resource Sheet 1

**“Guinea Fowl and Rabbit Get Justice”**

How do the three elements of narration—character, plot, and setting—work together to create the theme (moral) of a fable?

<b>Character</b>		<b>Plot</b>		<b>Setting</b>	
<b>Example</b>	<b>Character Traits</b>	<b>Example</b>	<b>Characteristics of Culture</b>	<b>Example</b>	<b>Characteristics of Culture</b>
Guinea Fowl	Hard-working	Carried vegetables to market	Barter society	Guinea Fowl's farm	Farmed for a living
<b>Theme (Moral)</b>					

**“Why Brother Alligator Has a Rough Back”**

How do the three elements of narration—character, plot, and setting—work together to create the theme (moral) of a fable?

<b>Character</b>		<b>Plot</b>		<b>Setting</b>	
<b>Example</b>	<b>Character Traits</b>	<b>Example</b>	<b>Characteristics of Culture</b>	<b>Example</b>	<b>Characteristics of Culture</b>
<b>Theme (Moral)</b>					

**Fable Writing**

**TITLE** \_\_\_\_\_

**SETTING**

--

**Characteristics of Character**

**CHARACTERS** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**PROBLEM**

--

Event 1	
Event 2	
Event 3	
Event 4	
Event 5	

**MORAL**

--

Student Resource Sheet 4

**Original Fable**

Title: \_\_\_\_\_

<b>Character</b>		<b>Plot</b>		<b>Setting</b>	
<b>Example</b>	<b>Character Traits</b>	<b>Example</b>	<b>Characteristics of Culture</b>	<b>Example</b>	<b>Characteristics of Culture</b>
<b>Theme (Moral)</b>					

## Alachua County Public Schools African and African American Studies

Title: Informative Writing	
Writer: Stephanie Scott	Grade Level: 6th-8th
School: Mebane Middle School	Subject Area(s): ELA

### Unit Objectives:

- Determine meaning of words in text
- Read grade level texts
- Analyze and elaborate on text
- Write an informative essay

### Standards/ Benchmarks:

**LAFS.6.W.1.2** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

- a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
- c. Use appropriate transitions to clarify the relationships among ideas and concepts.
- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- e. Establish and maintain a formal style. f. Provide a concluding statement or section that follows from the information or explanation presented.

**LAFS.6.W.2.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

**LAFS.6.W.2.5** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3)

**LAFS.6.RI.1.1** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**LAFS.6.RI.2.4-** Determine meaning of words and phrases as they are used in a text, including figurative and connotative meanings, analyze the impact of a specific word choice on meaning and tone.

**LAFS.6.RI.3.7** Integrate information presented in different media or formats (e.g., visually, quantitatively)

**LAFS.6.RI.4.10** By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Infusion Point: Civil rights

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
X	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination	X	Neo-Slavery: Abolition, Civil Rights
	Other (please specify)		Soul of African Descent People
			Contributions to the World and USA

Cultural Context/ Background:

In August 1955, a 14-year-old black boy whistled at a white woman in a grocery store in Money, Mississippi. Emmett Till, a teen from Chicago, didn't understand that he had broken the unwritten laws of the Jim Crow South until three days later, when two white men dragged him from his bed in the dead of night, beat him brutally and then shot him in the head. Although his killers were arrested and charged with murder, they were both acquitted quickly by an all-white, all-male jury. Shortly afterwards, the defendants sold their story, including a detailed account of how they murdered Till, to a journalist. The murder and the trial horrified the nation and the world. Till's death was a spark that helped mobilize the Civil Rights movement. Three months after his body was pulled from the Tallahatchie River, the Montgomery bus boycott began.

From: The American Experience: The Murder of Emmett Till

<https://www.pbs.org/wgbh/americanexperience/films/till/>

Timeline:

July 25, 1941

Emmett Louis "Bobo" Till is born in Chicago's Cook County Hospital to Louis and Mamie Till.

Also this year, sociologist Gunnar Myrdal publishes a landmark study on whites' preoccupation with miscegenation, *An American Dilemma*. Myrdal and his researchers ask white southerners to choose what they believe blacks most want from integration. The number one item on their list: "intermarriage and sexual intercourse with whites." This category ranks last for blacks.

1942

Louis and Mamie Till separate. The following year, in 1943, Louis Till is drafted by the Army to serve in World War II.

1945

Mamie Till learns that Private Louis Till has died while in Europe. She is not given a full report of her ex-husband's death. One of his few possessions received by Mamie is a signet ring inscribed with his

initials, L.T.

1948

A reactionary wing of Mississippi's Democratic Party splits off from the national party and forms the "Dixiecrats," a pro-Southern movement that joins the States' Rights Party. The Party opposes, among other things, African American empowerment and integration, and claims Democratic presidential nominee Harry Truman is too liberal. The States' Rights Party elects its own presidential candidate, South Carolina Governor Strom Thurmond. Thurmond carries four states and 39 electoral votes; Truman wins the presidency.

May 17, 1954

The Supreme Court orders public schools desegregated in *Brown v. Board of Education*. The watershed case overturns the separate-but-equal doctrine, which dated back to the 1896 decision in *Plessy v. Ferguson*. Southern segregationists vow to oppose the ruling, and label this day Black Monday. Mississippi Circuit Court Judge Tom P. Brady becomes the intellectual godfather of the Mississippi Citizens' Council, a white supremacist organization that will be replicated throughout the South. Its first meeting will be held in Indianola, Mississippi on July 11.

May 7, 1955

The Reverend George Lee, a grocery owner and NAACP field worker in Belzoni, Mississippi, is shot and killed at point blank range while driving in his car after trying to vote. A few weeks later in Brookhaven, Mississippi, Lamar Smith, another black man, is shot and killed in front of the county courthouse, in broad daylight and before witnesses, after casting his ballot. Both victims had been active in voter registration drives. No one will be arrested in connection with either murder.

August 20, 1955

Mamie Till rushes her son Emmett to the 63rd Street station in Chicago to catch the southbound train to Money, Mississippi where he will visit with family. The previous day, Mamie had given Emmett the ring once owned by his father, Louis Till. It is inscribed with the initials L.T.

August 21, 1955

Emmett Till arrives in Money, Mississippi, and goes to stay at the home of his great uncle Moses Wright.

August 24, 1955

Emmett joins a group of teenagers, seven boys and one girl, to go to Bryant's Grocery and Meat Market for refreshments to cool off after a long day of picking cotton in the hot sun. Bryant's Grocery, owned by a white couple, Roy and Carolyn Bryant, sells supplies and candy to a primarily black clientele of sharecroppers and their children. Emmett goes into the store to buy bubble gum. Some of the kids outside the store will later say they heard Emmett whistle at Carolyn Bryant.

August 28, 1955

About 2:30 a.m., Roy Bryant, Carolyn's husband, and his half brother J. W. Milam, kidnap Emmett Till from Moses Wright's home. They will later describe brutally beating him, taking him to the edge of the Tallahatchie River, shooting him in the head, fastening a large metal fan used for ginning cotton to his neck with barbed wire, and pushing the body into the river.

August 29, 1955

J. W. Milam and Roy Bryant are arrested on kidnapping charges in LeFlore County in connection with

Till's disappearance. They are jailed in Greenwood, Mississippi and held without bond.

August 31, 1955

Three days later, Emmett Till's decomposed corpse is pulled from Mississippi's Tallahatchie River. Moses Wright identifies the body from a ring with the initials L.T.

September 1, 1955

Mississippi Governor Hugh White orders local officials to "fully prosecute" Milam and Bryant in the Till case.

September 2, 1955

In Chicago, Mamie Till arrives at the Illinois Central Terminal to receive Emmett's casket. She is surrounded by family and photographers who snap her photo collapsing in grief at the sight of the casket. The body is taken to the A. A. Rayner & Sons Funeral Home.

The Jackson [Mississippi] Daily News decries the "brutal, senseless crime" but complains that the NAACP is working "to arouse hatred and fear" by calling Till's murder a lynching.

In Belgium, the newspaper Le Drapeau Rouge (the Red Flag), publishes a brief article entitled: "Racism in the USA: A young black is lynched in Mississippi."

September 3, 1955

Emmett Till's body is taken to Chicago's Roberts Temple Church of God for viewing and funeral services. Emmett's mother decides to have an open casket funeral. Thousands of Chicagoans wait in line to see Emmett's brutally beaten body.

September 6, 1955

Emmett Till is buried at Burr Oak Cemetery.

In Mississippi, a grand jury indicts Milam and Bryant for the kidnapping and murder of Emmett Till. They both plead innocent. They will be held in jail until the start of the trial.

September 15, 1955

Jet magazine, the nationwide black magazine owned by Chicago-based Johnson Publications, publishes photographs of Till's mutilated corpse, shocking and outraging African Americans from coast to coast.

September 17, 1955

The black newspaper The Chicago Defender publishes photographs of Till's corpse.

September 19, 1955

The kidnapping and murder trial of J. W. Milam and Roy Bryant opens in Sumner, Mississippi, the county seat of Tallahatchie County. Jury selection begins and, with blacks and white women banned from serving, an all-white, 12-man jury made up of nine farmers, two carpenters and one insurance agent is selected.

Mamie Till Bradley departs from Chicago's Midway Airport to attend the trial.

September 20, 1955

Judge Curtis Swango recesses the court to allow more witnesses to be found. It is the first time in Mississippi history that local law enforcement, local NAACP leaders and black and white reporters team up to locate sharecroppers who saw Milam's truck and overheard Emmett being beaten.

The French daily newspaper Le Monde runs an article reporting that the American public is following the Till case "with passionate attention."

September 21, 1955

Moses Wright, Emmett Till's great uncle, does the unthinkable -- he accuses two white men in open court. While on the witness stand, he stands up and points his finger at Milam and Bryant, and accuses them of coming to his house and kidnapping Emmett.

September 23, 1955

Milam and Bryant are acquitted of murdering Emmett Till after the jury deliberates only 67 minutes. One juror tells a reporter that they wouldn't have taken so long if they hadn't stopped to drink pop. Roy Bryant and J. W. Milam stand before photographers, light up cigars and kiss their wives in celebration of the not guilty verdict.

Moses Wright and another poor black Mississippian who testified, Willie Reed, leave Mississippi and are smuggled to Chicago. Once there, Reed collapses and suffers a nervous breakdown.

September 26, 1955

In Belgium, two left-wing newspapers publish articles on the acquittal. Le Peuple, the daily Belgian Socialist newspaper, calls the acquittal "a judicial scandal in the United States." Le Drapeau Rouge (the Red Flag) publishes: "Killing a black person isn't a crime in the home of the Yankees: The white killers of young Emmett Till are acquitted!"

In France, L'Aurore newspaper publishes: "The Scandalous Acquittal in Sumner" and the daily newspaper Le Figaro adds: "The Shame of the Sumner Jury."

September 27, 1955

The French daily newspaper Le Monde runs an article: "The Sumner Trial Marks, Perhaps, an Opening of Consciousness."

September 28, 1955

In Germany, the newspaper Freies Volk publishes: "The Life of a Negro Isn't Worth a Whistle."

In France, the French Communist Party newspaper L'Humanité writes: "After the Mockery of Justice in Mississippi: Emotion in Paris."

September 30, 1955

Milam and Bryant are released on bond. Kidnapping charges are pending.

October 15, 1955

The Memphis Commercial Appeal publishes an article reporting that Louis Till was executed by the U.S. Army in Italy in 1945 for raping two Italian women and killing a third. Mississippi Senator James O. Eastland has leaked the information to the press.

October 22, 1955

The American Jewish Committee in New York releases a report urging Congress to bolster Federal Civil Rights legislation in light of the Till case. Their report includes quotes from newspapers in six European countries expressing shock and outrage after the Till verdict.

November 9, 1955

Returning to Mississippi one last time, Moses Wright and Willie Reed testify before a LeFlore County grand jury in Greenwood, Mississippi. The grand jury refuses to indict Milam or Bryant for kidnapping. The two white men go free.

From American Experience: The Murder of Emmett Till

<https://www.pbs.org/wgbh/americanexperience/features/till-timeline/>

## Alachua County Public Schools African and African American Studies

Module 1 Title: Brief History of African American History and Civil Rights

Subject Area: ELA

Time Requirement: 1-2 Class Periods

Module Objectives/ Essential Questions:

To give background on the hardships African Americans had to live through during the Jim Crow Era

Standards/ Benchmarks:

**LAFS.6.RI.1.1** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**LAFS.6.RI.2.4-** Determine meaning of words and phrases as they are used in a text, including figurative and connotative meanings, analyze the impact of a specific word choice on meaning and tone.

Key Terminology:

- Discrimination
- Racism

Activities:

1. Teacher will introduce the timeline to students and have them take 2 column notes that they can refer to throughout the lesson.
  - a. [Black History Timeline](#)
  - b. [Black History Timeline Notes](#)
2. Discussion and Questions should be allowed throughout the lesson

Higher Order Thinking Questions:

- How did events in history shape African Americans lives?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Notes can be checked for a classwork (participation) grade

Technology Needs:

- Projector attached to computer for slides

- Copies of notes or computers so students can type notes

Materials (please attach copies of any handouts to the end of the lesson):

[Black History Timeline](#)

[Black History Timeline Notes](#)

References:

## Alachua County Public Schools African and African American Studies

Module 2 Title: Jim Crow Laws

Subject Area: ELA

Time Requirement: 1-2 Days

Module Objectives/ Essential Questions:

To give background on the hardships African Americans had to live through during the Jim Crow Era

Standards/ Benchmarks:

**LAFS.6.RI.1.1** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**LAFS.6.RI.2.4-** Determine meaning of words and phrases as they are used in a text, including figurative and connotative meanings, analyze the impact of a specific word choice on meaning and tone.

**LAFS.6.RI.3.7** Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

Key Terminology:

- Racism
- Discrimination
- Unjust trials
- No protection from laws
- Lynching

Activities:

1. Watch the video [Jim Crow Laws](#) to give students context.
2. Students will take notes on video categorizing some of the law as racist, discrimination, and unjust trials
3. Discuss with the class things they seen in the video and how that made them feel
4. Website gives more info on [Jim Crow Laws and examples of Jim Crow Laws](#)

Higher Order Thinking Questions:

What were some hardships that AA had to go through during the Jim Crow Era?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Notes checked for completion and accuracy

Technology Needs:

- Projector
- Computer/internet
- Students could use laptops for notes and searches on jim Crow Laws

Materials (please attach copies of any handouts to the end of the lesson):

[ET Notes](#)

References:

<https://www.history.com/topics/early-20th-century-us/jim-crow-laws>

## Alachua County Public Schools African and African American Studies

Module 3 Title: “Refusing to bow...willingly” and “Freedom School”

Subject Area: ELA

Time Requirement: 4-5 days

**Essential Question:** Explain the major hardships faced by African Americans during Jim Crow and during the Civil Rights Movement. Make sure to include evidence from the documentary, the “Freedom School”, “refusing to ‘bow....willingly”, articles, and you can also use the “Jim Crow Laws.”

Standards/ Benchmarks:

**LAFS.6.W.1.2** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

- a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
- c. Use appropriate transitions to clarify the relationships among ideas and concepts.
- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- e. Establish and maintain a formal style.
- f. Provide a concluding statement or section that follows from the information or explanation presented.

**LAFS.6.W.2.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

**LAFS.6.RI.1.1** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**LAFS.6.RI.2.4-** Determine meaning of words and phrases as they are used in a text, including figurative and connotative meanings, analyze the impact of a specific word choice on meaning and tone.

**LAFS.6.RI.4.10** By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Key Terminology:

- Racism
- Discrimination

- Lynching
- Unjust Trials
- No protection from laws

Activities:

1. Teacher lead 1st Article
  - a. Read the article "[Refusing to bow...willingly](#)"
  - b. Have students highlight sections that can be classified as hardships
  - c. Have students label the sections highlighting with the correct label
  - d. Have students add examples to the [ET Notes](#)
2. Partner or small group second article
  - a. Read the article "[Freedom School](#)"
  - b. Have students highlight sections that can be classified as hardships
  - c. Have students label the sections highlighting with the correct label
  - d. Have students add examples to the [ET Notes](#)

Higher Order Thinking Questions:

Explain the major hardships faced by African Americans during Jim Crow and during the Civil Rights Movement.

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Check article for picking best quotes and labeling them correctly
- Check ET notes for adding quotes

Technology Needs:

Laptops could be used

Materials (please attach copies of any handouts to the end of the lesson):

Article: [Refusing to bow willingly](#)

Article: [Freedom School](#)

[ET Notes](#)

References:

## Alachua County Public Schools African and African American Studies

Module 4 Title: Emmett Till Documentary

Subject Area: ELA

Time Requirement: 2-3 days

Module Objectives/ Essential Questions:

Explain the major hardships faced by African Americans during Jim Crow and during the Civil Rights Movement.

Standards/ Benchmarks:

**LAFS.6.W.1.2** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

- a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
- c. Use appropriate transitions to clarify the relationships among ideas and concepts.
- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- e. Establish and maintain a formal style. f. Provide a concluding statement or section that follows from the information or explanation presented.

**LAFS.6.W.2.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

**LAFS.6.RI.1.1** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**LAFS.6.RI.2.4-** Determine meaning of words and phrases as they are used in a text, including figurative and connotative meanings, analyze the impact of a specific word choice on meaning and tone.

**LAFS.6.RI.3.7** Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

**LAFS.6.RI.4.10** By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Key Terminology:

- Racism
- Discrimination

- Lynching
- Unjust Trials
- No protection from laws

Activities:

1. Watch documentary stopping giving yourself 10 minutes at the end of each class period for class discussion and time for students to add to notes and collaborate on notes
  - a. [Emmett Till](#)
  - b. [Doc ET Notes](#)

Higher Order Thinking Questions:

What were the hardships faced by AA in the documentary?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Check notes for correctness and completion

Technology Needs:

- computer/internet
- Projector
- speakers

Materials (please attach copies of any handouts to the end of the lesson):

Documentary: [Emmett Till](#)

[Doc ET Notes](#)

References:

## Alachua County Public Schools African and African American Studies

Module 5 Title: Informative Essay Outline and Essay

Subject Area: ELA

Time Requirement: 7-10 days

Module Objectives/ Essential Questions:

Explain the major hardships faced by African Americans during Jim Crow and during the Civil Rights Movement. Make sure to include evidence from the documentary, the “Freedom School”, “refusing to ‘bow...willingly”, articles, and you can also use the “Jim Crow Laws.”

Standards/ Benchmarks:

**LAFS.6.W.1.2** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

- a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
- c. Use appropriate transitions to clarify the relationships among ideas and concepts.
- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- e. Establish and maintain a formal style. f. Provide a concluding statement or section that follows from the information or explanation presented.

**LAFS.6.W.2.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

**LAFS.6.W.2.5** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3

Key Terminology:

- Racism
- Discrimination
- Lynching
- Unjust Trials
- No protection from laws

- Evidence
- Elaboration
- Analyze

Activities:

1. Outline/rough draft for essay (use notes already completed to assist in the process)
  - a. [ET Essay Outline](#)
2. Switch outlines with partners for editing and proofreading
3. Final draft for essay

Higher Order Thinking Questions:

- Explain the major hardships faced by African Americans during Jim Crow and during the Civil Rights Movement.

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- [FSA Informative Essay Rubric \(6th-11th\)](#)

Technology Needs:

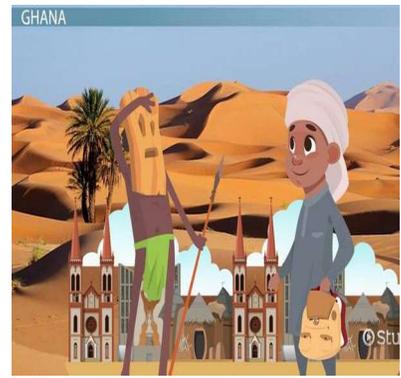
- Over 6th grade computers should be used so typing can be practiced

Materials (please attach copies of any handouts to the end of the lesson):

[ET Essay Outline](#)

- [FSA Informative Essay Rubric \(6th-11th\)](#)

References:



**Title: The Kingdom of Ghana**

**Grade Level: 5**

**Subject: ELA & Social Studies**

**Keywords: Ghana, West African Kingdoms**

<b>Lesson Plan:</b>	The History of the West African Kingdom Ghana
<b>Subject:</b>	American History
<b>Grade:</b>	5
<b>Description/ Abstract of Lesson</b>	The students will study the history of the First Three West African Kingdoms.
<b>SS.3.A.1.3</b>	Student will be able to define terms related to the social sciences.
<b>LAFS.3.W.3.7</b>	Conduct short research projects that build knowledge about a topic.
<b>Objective(s):</b>	Students will be able to identify and discuss the History and Kingdome of Ghana.
<b>Materials:</b>	<ul style="list-style-type: none"> <li>● Informational Sheets that are available in the lesson</li> <li>● Computer for technology assistance</li> </ul>
<b>Duration:</b>	<ul style="list-style-type: none"> <li>● 1 class period</li> </ul>
<b>Lesson Lead In/ Opening:</b>	Introduce lesson by showing pictures of Ghana and complete Where in the World is Ghana Access the reading of Where in the World is Ghana, click <a href="#">Here</a> Have students watch the video Ancient West African Kingdoms click <a href="#">Here</a>
<b>Activity 1:</b>	Have students to view the video The Aksum Kingdom: Trade and Ancient Africa; Africans Great Civilizations. Click <a href="#">Here</a> to access the video. Have students to discuss the findings of the video.
<b>Activity 2:</b>	As a lesson opener, have students watch this video, “the History of Ethiopia and Axum kingdoms,” Click <a href="#">Here</a> . Have students create a timeline including important factors that led to the rise of the Kush and Axum Empire. Click <a href="#">Here</a> to access office timeline developer.
<b>Higher Order Thinking Questions and Quiz</b>	<ul style="list-style-type: none"> <li>• What is the precious metal that contributed to the wealth of Ghana?</li> <li>• Ghana gained much of its wealth from?</li> <li>• Students are to complete the online quiz as a group activity. To access the quiz, click <a href="#">Here</a></li> <li>•</li> </ul>
<b>Suggested Books:</b>	The Royal Kingdoms of Ghana, Mali, and Songhay: Life in Medieval Africa
<b>Web Resources</b>	<a href="http://www.ghanaembassy.or.jp/general/native.html">www.ghanaembassy.or.jp/general/native.html</a>

# The Poetry of African American Women

## MUSEUM CONNECTION: ART and INTELLECT

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**Purpose:** In this lesson students will analyze the work of Frances Ellen Watkins Harper, Georgia Johnson, and Lucille Clifton to understand how words and images contribute to the mood, author’s message, and tone.

**Grade Level and Content Area:** **M** Middle, Language Arts

**Time Frame:** 1 class period

### Reading and English Language Arts VSC:

- 1.E.1.a (Grade 8) Listen to critically, read, and discuss texts representing diversity in content, culture, authorship, and perspective, including areas such as race, gender, disability, religion, and socio-economic background
- 3.A.4.d (Grade 8) Analyze other poetic elements such as setting, mood, tone, etc. that contribute to meaning

### Social Studies VSC:

- 2.B.1 (Grade 8) Analyze how America continued to evolve into a society consisting of diverse cultures, customs, and traditions

### Objective:

Students will analyze the poetry of three African American women to explain how the poet’s choice of words and images are used to convey mood, author’s message, and tone.

## VOCABULARY AND CONCEPTS

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**Abolitionist** – An abolitionist is a person advocating for or participating in the movement to end slavery.

**Mood** – The mood is the emotional feeling that a reader or listener gets from a writer’s words.

**Tone** – The tone is a writer’s attitude as it is portrayed in the work. It is the motivator for the mood.

## MATERIALS

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### FOR THE STUDENT:

- Student Resource Sheet 1** – Excerpt from “An Appeal to My Country Women” by Frances Ellen Watkins Harper
- Student Resource Sheet 2** – Image, Mood, Message, and Tone: “The Heart of a Woman”
- Student Resource Sheet 3** – “Miss Rosie” by Lucille Clifton
- Student Resource Sheet 4** – Image, Mood, Message, and Tone: “Miss Rosie”
- Student Resource Sheet 5** – Image, Mood, Message, and Tone: “Eliza Harris” Excerpts

## RESOURCES

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### PUBLICATIONS:

Appiah, Kwame, and Henry Louis Gates, Jr., eds. *Africana: The Encyclopedia of the African and African American Experience*. New York: Basic Civitas Books, 1999.

Blassingame, John, ed. *Slave Testimony: Two Centuries of Letters, Speeches, Interviews, and Autobiographies*. Baton Rouge: Louisiana State University Press, 1977.

Chapelle, Suzanne, and Glenn Phillips. *African American Leaders of Maryland: A Portrait Gallery*. Baltimore: Maryland Historical Society, 2004.

Clifton, Lucille. *Good Times*. New York: Random House, 1970.

Foster, Frances Smith, ed. *A Brighter Coming Day: A Frances Ellen Watkins Harper Reader*. New York: The Feminist Press, 1990.

“Hear Me Roar: Women Writers Raise Their Voices.” *Footsteps*. March/April 2005.

Johnson, Georgia Douglas. *The Heart of a Woman and Other Poems*. Boston: Cornhill, 1918. Reprint, New York: Books for Libraries Press, 1971.

Kelley, Robin D. G., and Earl Lewis. *To Make Our World Anew: A History of African Americans*. New York: Oxford University Press, 2000.

Loewenberg, Bert James, and Ruth Bogin, eds. *Black Women in Nineteenth-Century American Life: Their Words, Their Thoughts, Their Feelings*. University Park: The Pennsylvania State University Press, 1976.

Owens, Leslie. *This Species of Property*. New York: Oxford University Press, 1976.

Stetson, Erlene. *Black Sister...Poetry by Black American Women, 1746-1980*. Bloomington: Indiana University Press, 1981.

**WEB SITE:**

Academy of American Poets  
<http://www.poets.org/viewmedia.php/prmMID/15600>

**TEACHER BACKGROUND:**

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During the mid-19th century, protest against slavery could be found almost everywhere—in slave narratives, in newspapers, through anti-slavery societies, and in literature. William Lloyd Garrison co-organized the American Anti-Slavery Society in the 1830s and also published the newspaper, *The Liberator*. Frederick Douglass traveled the anti-slavery lecture circuit telling his story. Douglass wrote of his slave experience in his narrative, and he published his views in several newspapers, including his own, the *North Star*. Frances Ellen Watkins Harper published works in abolitionist periodicals. Harriet Beecher Stowe protested slavery through her novel, *Uncle Tom's Cabin*. Another novel of protest, *The Condition, Elevation, Emigration and Destiny of the Colored People of the United States*, was written by Martin Delany, and Samuel Cornish and John B. Russwurm published the first black newspaper, *Freedom's Journal*, in 1827. David Walker's *Appeal to the Colored Race* was one of the most militant protests against slavery.

These works help in the study and understanding of the pernicious nature of slavery. Slaves, who were taught that they were inferior to whites, were viewed as property and could be deeded, awarded, bought, and sold. Owners trained slaves to exhibit certain behaviors, such as being humble, obedient, and loyal. Slave codes were designed to codify such behavior and included prohibitions against independence. In fact, slaves were prohibited from leaving the plantation without a pass signed by the owner. Punishment of slaves included whipping, mutilation, and denial of a pass.

A most fearful time for slaves was at the auction. Here families could be separated—and not just husband and wife. Children could be sold to faraway plantations or farms. At auctions, female slaves were frequently disrobed for more thorough examinations. Slaves also feared being sold to a cruel owner, who might provide less food, use the lash more frequently, and not allow much personal free time on the weekend to do gardening and other essential chores.

Slavery undermined a person's drive, motivation, and ambition since slaves could not reap the benefits from their labor. In addition, self-initiative was diminished and slavery undermined personal liberty. There were psychological effects, too, such as slaves committing suicide or undertaking self-mutilation as a result of the trauma from the institution of slavery.

Protests against slavery could also be found in poetry. The three women featured in this lesson are known for the strength of their literary voices as well as their social and political

voices. These women explore their quest for identity in society. Their literary forms and techniques are different and, for the purpose of these lessons, should be analyzed as a means of defining the tone, mood, and author's message.

### **Frances Ellen Watkins Harper (1825–1911)**

Perhaps the most forceful yet elegant protest came from Francis Ellen Watkins Harper. Born free in Baltimore, Maryland, in September 1825 and orphaned at the age of three, she spent most of her early childhood living with her uncle, Reverend William Watkins, an educator and political figure in the civil rights movement of the period. In 1839, she published her first major works in abolitionist periodicals. In 1845, she became the first woman to teach at Union Seminary in Wilberforce, Ohio. During the early 1850s, she traveled throughout Canada and the northern United States speaking out on issues of racism, feminism, and class oppression. Many of her writings and speeches were published in the *Provincial Freeman* and other abolitionist newspapers. In the late 1850s, Harper published *Poems on Miscellaneous Subjects*, which sold more than 10,000 copies in the first five years of print. She contributed a portion of the proceeds from the book to abolitionist efforts.

After the Civil War, Harper formed alliances with members of the feminist movement, and in 1866 she spoke at the National Women's Rights Convention. In 1888, she addressed the International Council of Women in Washington. It is believed that some of her most comprehensive and persuasive remarks were made at the National Council of Women in February 1891. Her topic was "Duty to Dependent Races." Several years later in 1893, Harper spoke at the World's Congress of Representative Women. At this forum, she set the "agenda for middle-class women's activism for years ahead." In 1897, she was elected vice-president of the National Association of Colored Women (NACW), an organization established in the 1890s that urged an end to discrimination. It also engaged in efforts to improve home life through educating women and advocating for better treatment of children. Harper continued to be an activist until her death in 1911.

### **Georgia Douglas Johnson (1886–1966)**

Johnson was born in Atlanta, Georgia, and attended Howard University in Washington, D.C. Her Washington home was the meeting place for writers such as Langston Hughes, Countee Cullen, and Alain Locke. Johnson's poems reflect issues of identity in general for African American women and specifically of mulatto women.

### **Lucille Clifton (1936–)**

Although Baltimore, Maryland, has been her home for many years with Baltimoreans claiming her as their own, Clifton was born in Depew, New York. Clifton's poetry celebrates the various voices of women. She has served as Poet Laureate of Maryland.

## LESSON DEVELOPMENT

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1. **Motivation:** Do a dramatic reading of Francis Ellen Watkins Harper’s poem on **Student Resource Sheet 1**, Excerpt from “An Appeal to My Country Women.” Tell students Harper lived from 1825–1911 and published her first major works in 1839. Discuss with students what was happening in the United States during this time frame, with emphasis on how African Americans and women were treated.
2. To activate prior knowledge, as a class create a definition of mood, author’s message, and tone. Record the definitions on the board or on a transparency.
3. Distribute **Student Resource Sheet 1**, Excerpt from “An Appeal to My Country Women.” Discuss the questions in the graphic organizer. Have students decide which questions represent mood, which represent author’s message, and which represent tone. Brainstorm a list of words that could describe mood or tone.
4. Read the stanza aloud again. Students should pay careful attention to the way you read the stanza. Refer back to the list of brainstormed words. As a class respond to the First Reading column on **Student Resource Sheet 1**.
5. Read the stanza aloud again, employing a different interpretation. Alternatively, you could choose to have a student read the stanza aloud. Students should pay careful attention to the way that tone, message, and mood are influenced by the reader. Have students complete the Second Reading column on **Student Resource Sheet 1**.
6. Read the stanza aloud a third time, employing yet another interpretation. Alternatively, you could choose to have another student read the stanza aloud. Have students complete the Third Reading column on **Student Resource Sheet 1**.
7. Have students work in pairs to answer the two questions at the bottom of **Student Resource Sheet 1**. Allow time for pairs to share and discuss their answers. Discuss with students the specific images in the poem that reflect the time period in which Harper was writing.
8. Distribute **Student Resource Sheet 2**, Image, Mood, Message and Tone: “The Heart of A Woman.” Do a dramatic reading of the poem. Tell students Johnson lived from 1886–1966. Discuss with students what was happening in the United States during this time frame, with emphasis on how African Americans and women were treated at this time. Have students read the poem silently and complete the chart. Allow time for students to share and discuss their responses. Discuss with students the specific images in the poem that reflect the events of the time period in which Johnson was writing.
9. Distribute **Student Resource Sheet 3**, “Miss Rosie.” Do a dramatic reading of the poem. Tell students Clifton was born in 1936 and is still alive. Discuss with students how the United States changed during this time frame, particularly the way in which African Americans and women are treated. Have students read the poem silently and complete **Student Resource Sheet 4**, Image, Mood, Message, and Tone: “Miss Rosie.” Allow time for students to share

and discuss their responses. Discuss with students the specific images in the poem that reflect the events of the time period in which Clifton was writing.

10. **Assessment:** Students will demonstrate their understanding of mood, author’s message, and tone in selections of African American women’s poetry, as well as the way that events of the time period are reflected in poetry by reading the poem on **Student Resource Sheet 5**, Image, Mood, Message, and Tone: “Eliza Harris” excerpts and completing the chart.
11. **Closure:** Ask students: What similarities in mood, tone, and message are evident in all four poems discussed today? Have students hypothesize about the reasons for similarities and differences.

## THOUGHTFUL APPLICATIONS

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- Have students write a poem about an issue that is important to them following the style of one of the poets studied. Have students explain the tone and the words and images they chose to create that tone. Collect the poems written by the students, and put them in booklet form so they will have a document chronicling their views and ideas in a literary form.
- Have students examine the works of other female African American writers and analyze their use of language to establish mood, author’s message, and tone.
- Research Lucile Clifton and her latest works about African American family life.
- Discuss the connection between poetry and song lyrics. Have students research the lyrics of several female artists and discuss their use of imagery, mood, tone, and message.

## LESSON EXTENSION

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Short biographies of Frances Ellen Watkins Harper and other women poets and examples of their poetry can be explored in the “Freedom Writers” exhibit of the Reginald F. Lewis Museum’s “The Strength of the Mind” gallery. At other times in our history, women’s voices have been raised in protest of inequality and injustice. Instruct students to select a period of protest or unrest in the nation’s history and discover women’s poetic or literary voices that spoke for the people, e.g., Emma Lazarus, Billie Holiday, or Maya Angelou.

**Excerpt from "An Appeal to My Countrywomen"**

Oh, people sin-laden and guilty,  
So lusty and proud in your prime,  
The sharp sickles of God's retribution  
Will gather your harvest of crime.

Weep not, oh my well-sheltered sisters,  
Weep not for the Negro alone,  
But weep for your sons who must gather  
The crops which their fathers have sown.

—FRANCES ELLEN WATKINS HARPER  
From *A Brighter Coming Day: A Frances Ellen Watkins Harper Reader* edited by Frances Smith Foster, (New York: The Feminist Press, 1990), p. 385-386.

Question	First Reading	Second Reading	Third Reading
How does this make me feel?			
What is the author saying?			
How does the author feel?			

Identify words and images in the stanza that support your responses?  
How does the way that the reader interpreted the stanza affect the listener's reaction?

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**Image, Mood, Message, and Tone: "The Heart of a Woman"**

The heart of a woman goes forth with the dawn,  
As a lone bird, soft winging, so restlessly on,  
Afar o'er life's turrets and vales does it roam  
In the wake of those echoes the heart calls home.

The heart of a woman falls back with the night,  
And enters some alien cage in its plight,  
And tries to forget it has dreamed of the stars,  
While it breaks, breaks, breaks on the sheltering bars.

— *Georgia Douglas Johnson*

From *The Book of American Negro Poetry*, edited by  
James Weldon Johnson (New York: Harcourt, Brace and  
Company, 1922), p. 181-182

Words and Images	Mood	Author's Message	Tone

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**Miss Rosie**

*by Lucille Clifton*

when I watch you  
wrapped up like garbage  
sitting, surrounded by the smell  
of too old potato peels

or

when I watch you  
in your old man's shoes  
with the little toe cut out  
sitting, waiting for your mind  
like next week's grocery

I say

when I watch you  
you wet brown bag of a woman  
who used to be the best looking gal in Georgia  
used to be called the Georgia Rose

I stand up  
through your destruction

I stand up

Copyright ©1987 by Lucille Clifton. Reprinted from *Good Woman: Poems and a Memoir 1969-1980* with the permission of BOA Editions, Ltd., 260 East Ave., Rochester, NY 14604.

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**Image, Mood, Message, and Tone: "Miss Rosie"**

Words and Images	Mood	Author's Message	Tone

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**Image, Mood, Message, and Tone: "Eliza Harris" Excerpts**

...How say that by lawless we may torture and chase  
 A woman whose crime is the hue of her face?  
 With her step on the ice, and her arm on the child,  
 The danger was fearful, the pathway was wild....  
 But she's free—yes, free from the land where the slave  
 From the hand of oppression must rest in the grave;  
 Where bondage and torture, where scourges and chains,  
 Have plac'd on our banner indelible stains....

—*Frances Ellen Watkins Harper\**

Words and Images	Mood	Author's Message	Tone

How do the images in this poem reflect the events in the United States during the time period in which Harper was writing?  
 \*From *A Brighter Day Coming: A Frances Ellen Watkins Harper Reader*, edited by Frances Smith Foster (New York: The Feminist Press, 1990), p. 60-62.

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## Alachua County Public Schools African and African American Studies

Title: Informative Writing	
Writer: Stephanie Scott	Grade Level: 6th-8th
School: Mebane Middle School	Subject Area(s): ELA

### Unit Objectives:

Students will be able to determine the meaning of words in text.

Students will be able to read grade level texts.

Students will be able to analyze and elaborate on text.

Students will be able to write an informative essay.

### Standards/ Benchmarks:

**LAFS.6.W.1.2** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

- a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
- c. Use appropriate transitions to clarify the relationships among ideas and concepts.
- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- e. Establish and maintain a formal style.
- f. Provide a concluding statement or section that follows from the information or explanation presented.

**LAFS.6.W.2.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

**LAFS.6.W.2.5** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

**LAFS.6.RI.1.1** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**LAFS.6.RI.1.2** Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

**LAFS.6.RI.1.3** Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text(e.g., through examples or anecdotes).

**LAFS.6.RI.2.4-** Determine meaning of words and phrases as they are used in a text, including figurative and connotative meanings, analyze the impact of a specific word choice on meaning and tone.

**LAFS.6.RI.4.10** By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Infusion Point:

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
X	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America	X	Slavery: In the Americas
	Combination		Neo-Slavery: Abolition, Civil Rights
	Other (please specify)		Soul of African Descent People
			Contributions to the World and USA

Cultural Context/ Background:

Videos will help students understand some background before starting the unit

[Underground Railroad Overview](#)

[Harriet Tubman](#)

Have a class discussion after videos on student takeaways

## Alachua County Public Schools African and African American Studies

Module 1 Title: "All Aboard the Underground Railroad"

Subject Area: ELA

Time Requirement: 2 days

Module Objectives/ Essential Questions:

Students will be able to describe the Underground Railroad and discuss its importance

Standards/ Benchmarks:

**LAFS.6..RI.1.1** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**LAFS.6.RI.2.4-** Determine meaning of words and phrases as they are used in a text, including figurative and connotative meanings, analyze the impact of a specific word choice on meaning and tone.

**LAFS.6.RI.1.3** Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text

Key Terminology:

- Risks for freedom
- Working for justice
- Taking a stand

Activities:

1. Read "[All Aboard the Underground Railroad](#)" (Can be done whole group/partners)
2. Mark Text (Highlight important information that can be used for the essay)
3. Label the highlights with big ideas that can be used for reasons in the final essay
4. Circle words that the meaning is unsure of, so they can be defined (ex. Servitude, perseverance)

Higher Order Thinking Questions:

What is the relationship between safety, secrecy, and success? Are there other places besides the Underground Railroad where this relationship exists?

What might happen to conductors on the Underground Railroad if they were caught?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Notes should be checked for a classwork (participation) grade
- Articles should be checked for highlighting and labeling

Technology Needs:

- Copies of notes or computers so students can type notes

Materials (please attach copies of any handouts to the end of the lesson):

[All Aboard the Underground Railroad](#)

[Slaves/Freedom Notes](#) (use notes for all 3 articles)

References:

## Alachua County Public Schools African and African American Studies

Module 2 Title: "Harriet Tubman"

Subject Area: ELA

Time Requirement: 2-3 days

Module Objectives/ Essential Questions:

Students will be able to discuss the contributions of Harriet Tubman to the United States?

Standards/ Benchmarks:

**LAFS.6.RI.1.1** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**LAFS.6.RI.2.4-** Determine meaning of words and phrases as they are used in a text, including figurative and connotative meanings, analyze the impact of a specific word choice on meaning and tone.

**LAFS.6.RI.1.3** Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text

Key Terminology:

- Risks for freedom
- Working for justice
- Taking a stand

Activities:

1. Read "[Harriet Tubman](#)" (if 1st article, All Aboard the Underground Railroad, was done whole group move to partners)
2. Mark Text (Highlight important information that can be used for the essay)
3. Label the highlights with big ideas that can be used for reasons in the final essay
4. Circle words that the meaning is unsure of, so they can be defined
5. Quiz after article is completed (the quiz and answers are attached to the PDF of the [Harriet Tubman](#) Article)

Higher Order Thinking Questions:

Why would Harriet Tubman be nicknamed "Moses?"

What were Harriet Tubman's contributions to the US?

Should Harriet Tubman be on the \$20 bill

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Check notes for accuracy and article for marking and labeling in article  
Comprehension quiz for article

Technology Needs:

- Students could use laptops for notes and for reading the articles

Materials (please attach copies of any handouts to the end of the lesson):

[Harriet Tubman Article and Quiz/Answers](#)

Notes from 1st Article

References:

## Alachua County Public Schools African and African American Studies

Module 3 Title: "The Freedom to Learn"

Subject Area: ELA

Time Requirement: 2 days

Module Objectives/ Essential Questions:

Standards/ Benchmarks:

**LAFS.6.RI.1.1** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**LAFS.6.RI.2.4-** Determine meaning of words and phrases as they are used in a text, including figurative and connotative meanings, analyze the impact of a specific word choice on meaning and tone.

**LAFS.6.RI.1.3** Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text

Key Terminology:

- Risks for freedom
- Working for justice
- Taking a stand
- Fight for education
- Difficult journey

Activities:

1. Read "[The Freedom to Learn](#)" (partners)
2. Mark Text (Highlight important information that can be used for the essay)
3. Label the highlights with big ideas that can be used for reasons in the final essay
4. Circle words that the meaning is unsure of, so they can be defined

Higher Order Thinking Questions:

Why is receiving an education so important?

Could education ever be considered contraband?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):  
Notes and Articles checked for completeness and correctness

Technology Needs:

- Laptops could be used

Materials (please attach copies of any handouts to the end of the lesson):

["The Freedom to Learn" Article and Map](#)

Notes from 1st and 2nd article

References:

## Alachua County Public Schools African and African American Studies

Module 4 Title: 3 column chart

Subject Area: ELA

Time Requirement: 2-3 days

Module Objectives/ Essential Questions:

Students will be able to synthesize information about slavery and freedom into a 3 column chart.

Standards/ Benchmarks:

**LAFS.6.W.1.2** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

- a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
- c. Use appropriate transitions to clarify the relationships among ideas and concepts.
- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- e. Establish and maintain a formal style.
- f. Provide a concluding statement or section that follows from the information or explanation presented.

**LAFS.6.RI.1.3** Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text

Key Terminology:

- Analyze
- Elaboration
- Risks for freedom
- Working for justice
- Taking a stand
- Fight for education
- Difficult journey

Activities:

1. Students will take a piece of paper and create a 3 column chart
  - a. Topic
  - b. Evidence
  - c. Elaboration
2. The students must pick 2 quotes from each passage title them with the correct topic and then practice their analyze and elaboration on each quote
3. This can then be used for their rough draft.

Higher Order Thinking Questions:

What did slaves do to achieve a better life?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Check 3 column notes

Technology Needs:

Laptops can be used

Materials (please attach copies of any handouts to the end of the lesson):

Piece of paper

Students will need access to the articles and notes

References:

## Alachua County Public Schools African and African American Studies

Module 5 Title: Informative Essay Outline and Essay

Subject Area: ELA

Time Requirement: 7-10 days

Module Objectives/ Essential Questions:

Students will be able to synthesize information about slavery and freedom into an essay.

Standards/ Benchmarks:

**LAFS.6.W.1.2** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

- a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
- c. Use appropriate transitions to clarify the relationships among ideas and concepts.
- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- e. Establish and maintain a formal style.
- f. Provide a concluding statement or section that follows from the information or explanation presented.

**LAFS.6.W.2.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

**LAFS.6.W.2.5** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3

Key Terminology:

- Evidence
- Elaboration
- Analyze
- Essay structure
- Risks for freedom
- Working for justice
- Taking a stand

- Fight for education
- Difficult journey

Activities:

1. After reading “All Aboard the Underground Railroad”, “The Freedom to Learn”, and “Harriet Tubman”. Write a multi paragraph explanatory essay in which you explain what slaves did in order to achieve a better life. Support your response using evidence from both texts.
  - a. **Prompt: What did slaves do to achieve a better life? After reading “All Aboard the Underground Railroad”, “Harriet Tubman” and “The Freedom to Learn”, Write a multi paragraph explanatory essay in which you explain what slaves did in order to achieve a better life. Support your response using evidence from all three texts.**
2. Outline/rough draft for essay (use notes already completed to assist in the process)
3. Switch outlines with partners for editing and proofreading
4. Final draft for essay

Higher Order Thinking Questions:

What did slaves do to achieve a better life?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- [FSA Informative Essay Rubric \(6th-11th\)](#)

Technology Needs:

- Over 6th grade, computers should be used so typing can be practiced

Materials (please attach copies of any handouts to the end of the lesson):

[Slave/Freedom Essay Outline](#)

References:

# Title: African Diaspora and Travel Brochure

Grade Level: 6-8

Subject: Social Studies

Keywords: Diaspora, culture, middle passage

<b>Lesson Plan:</b>	African Diaspora and Travel Brochure
<b>Subject:</b>	Social Studies: African American History/Geography
<b>Grade(s):</b>	6-8
<b>Description/ Abstract of Lesson</b>	In this lesson, students will differentiate between continents, regions, countries, and cities in order to understand the complexities of regions created by civilizations. Students will also use technology, including the Internet, to (1) produce and publish writing; (2) link to and cite sources; and (3) interact and collaborate with others, including linking to and citing sources.
<b>SS.6.G.2 SS.7.G.2 SS.8.G.2</b>	Understand physical and cultural characteristics of places (Same standard Grades 6-8)
<b>SS.6.G.1 SS.7.G.1</b>	Understand how to use maps and other geographic representations, tools and technology to report information (Same standards Grades 6 & 7)
<b>SS.8.G.1</b>	Use maps to explain physical and cultural attributes of major regions throughout American history
<b>LAFS.68.RH.1</b>	Key Ideas and Details
<b>LAFS.68.WHST.2</b>	Production and Distribution of Writing
<b>Objective(s):</b>	Students will be able to: <ul style="list-style-type: none"><li>● understand the different cultures in Africa, past and present</li><li>● understand The Middle Passage and the African Slave Trade.</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● Laptop</li><li>● Map of African Diaspora</li><li>● Copy paper</li><li>● Color ink or color pencils</li><li>● <a href="#">KWL chart (K: what you know; W: what you want to know; L: what you learned)</a></li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 1-2 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>
<b>Lesson Lead In/ Opening:</b>	<ol style="list-style-type: none"><li>1. Warm-Up: Distribute a KWL chart, which has a column for each of the following: (K: what you know; W: what you want to know; L: what you learned). Ask for volunteers to share what they know (K) and what they want to know (W) about Africa and The Slave Trade, including The Middle Passage. Reinforce that Africans were enslaved, not slaves. Tell students that today they will be learning about the African Diaspora.</li><li>2. Write the word <i>Diaspora</i> in large letters on the board.</li><li>3. Ask the students to pronounce the word <i>Diaspora</i>. Ask if anyone knows the definition of the word, and ask any volunteers to provide the definition in their own words.</li><li>4. Tell students that according to Merriam-Webster Dictionary, <i>Diaspora</i> is a Greek word meaning "the movement, migration, or scattering of a people away from an established or ancestral homeland."</li><li>5. Inform the students that today they will be learning about the African Diaspora.</li></ol>

<b>Activity 1:</b>	Teach the African Diaspora by projecting <a href="#">a physical map</a> . Inform students Africans were taken away from their homes in many countries in Africa and taken to South America, Caribbean, Spain, Italy and the United States, losing their native languages and native culture. Share one story of Africans' arrival in one of their new countries (from Dr. Henry Louis Gates Jr.'s " <a href="#">The African Americans: Many Rivers to Cross</a> ") or Dr. Gates' <a href="#">Queen Latifah in Finding Your Roots - Presented by Ancestry®   Ancestry</a> .
<b>Activity 2:</b>	Distribute a <a href="#">blank world map</a> to each student. Students may work in pairs to complete their individual copies of the blank map by labeling countries that were involved in The African Slave Trade (see chart of countries at the end of the lesson). Students may use a textbook or provide them with the physical map of African Diaspora from the projector. When students are finished, debrief on findings as a class to check student comprehension.
<b>Activity 3:</b>	To learn about the countries today, students will create travel brochures about an assigned country. See chart of countries at the end of the lesson plan. Discuss the purpose of a travel brochure. Pass out sample travel brochures and allow students to examine the pictures and text. Ask students what, if any, element(s) about the brochure make them want to visit the destination it advertises and what element(s) may not appeal to them.
<b>Activity 4:</b>	Explain to students that when making their travel brochure, they need to function as tour guides for their assigned country. Choose some items for students to include in the travel brochure; you can find these options at the end of the lesson plan.
<b>Activity 5:</b>	Students can present their brochures (1) in small groups or (2) to the class using the document camera. Post student brochures on the bulletin board.
<b>Activity 6:</b>	Ticket Out: Ask students, what did you learn about The Slave Trade and the African Diaspora? Students complete their L (what you learned) for the KWL Chart. Once completed, ask volunteers to share what they learned.
<b>Higher Order Thinking Questions:</b>	<ul style="list-style-type: none"> <li>● What are the effects of forced separation on the African Diaspora?</li> <li>● What effects does forced separation of a people have on global society?</li> </ul>
<b>Suggested Book:</b>	<i>From Slavery to Freedom: A History of African Americans. Ninth Edition.</i> John Hope Franklin and Evelyn Brooks Higginbotham. (2011). McGraw Hill Publishers.
<b>Web Resources</b>	<a href="#">Exploring Africa: Introduction to Module Eight - Culture &amp; Society in Africa. African Studies Center at Michigan State University</a>  <a href="#">Afro-Mexicans: Dancing Their Way Back to Their Roots</a>

Countries today that were involved in The Middle Passage during the African Slave Trade	
Angola	Haiti
Benin	Ivory Coast
Brazil	Jamaica
Cameroon	Mali
Cuba	Mexico City
Democratic Republic of Congo	Nigeria
Dominican Republic	Puerto Rico
Gabon	Sierra Leone
Gambia	
Ghana	
Guinea-Bissau	

## Travel Brochure Ideas

- Make a map for geography of major cities
- Cultural and linguistic diversity, including people of African descent
- Wonders of the world
- History of the area
- Type of government
- Historic sites and landmarks
- Tours, recreation activities and parks
- Places to eat
- Places to stay
- Entertainment
- Weather conditions
- Transportation options
- Landmarks to visit
- Language and local dialect
- Food of the country
- Economic currency
- Pictures, graphs
- Additional information

# Title: The History of South Africa and Apartheid

Grade Level: 6-8

Subject: English Language Arts and Social Studies

Keywords: Apartheid, guerrilla warfare, exiled, concentration camps, compromises, petitions, Acts, political parties, segregation, Parliament

<b>Lesson Plan:</b>	The History of South Africa and Apartheid
<b>Subject(s):</b>	English Language Arts and Social Studies
<b>Grade(s):</b>	6-8
<b>Description/ Abstract of Lesson</b>	Use latitude and longitude coordinates to understand the relationship between people and places on the Earth  Use a map to identify major bodies of water of the world, and explain ways they have impacted the development of civilizations.
<b>LAFS.7.RI.1.3</b>  <b>LAFS.7.RI.1</b>	Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).  Key Ideas and Details
<b>SS.6.G.1</b>	Understand how to use maps and other geographic representations, tools and technology to report information.  Use timelines to identify chronological order of historical events  Understand how to apply geography to interpret the past and present and plan for the future.
<b>LAFS.7.W.1.2</b>	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
<b>Objective(s):</b>	Students will be able to: <ul style="list-style-type: none"><li>● identify Africa as a continent and locate its geographical location</li><li>● explain Apartheid and its history in Africa</li><li>● understand the geography and history of South Africa, and social, political and economic activities in context with visual representations.</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● <a href="#">Exploring Africa, Michigan State University</a></li><li>● <a href="#">South Africa Map and Satellite Image</a></li><li>● <a href="#">The Color of Friendship - Kaffir</a></li><li>● Nelson Mandela Biography: <a href="#">Nelson Mandela - Quotes, Facts &amp; Death</a></li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 2-3 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>

<b>Lesson Lead In/ Opening:</b>	<ol style="list-style-type: none"> <li>1. Before class post the pictures of South Africa around the classroom as if in a museum display. The students will be taking a trip to South Africa.</li> <li>2. Warm-up: In their writing journals, students write the following quote in their own words: "If you want to make peace with your enemy, you have to work with your enemy. Then he becomes your partner." ~Nelson Mandela</li> <li>3. After reviewing the warm-up, ask the students: Where is South Africa located?</li> <li>4. Using a globe or political map, show the students the location of the Continent of Africa and the country South Africa. Explain to students the Continent of Africa is made up of 54 countries with their own unique physical characteristics. South Africa is the focus for this lesson.</li> </ol>
<b>Activity 1:</b>	<p>With their writing journals, students walk around the room, looking at the posted pictures of South Africa that accompany this lesson plan. Students write a one-sentence caption for each picture. Provide enough time for students to observe and write down their captions for the pictures.</p> <p>Students share their captions with at least one partner. Then the class debriefs with volunteers sharing selected captions. Explain the pictures to the students. Emphasize that South Africa is its own country with its own flag and economic system.</p> <p>Timeline History of South Africa that were the cause, course and consequences of Apartheid – give every student the two-page story handout at the end of this lesson. Using the information, the select 10 events and create a visual timeline. Post their drawings around the room or on bulletin boards for all classes to view.</p>
<b>Activity 2:</b>	<p>Ask students: Does where you live or/and grow up define who you will become? Discuss student responses. Write the word <i>Apartheid</i> on the board. Tell students the definition of the word. Show the youtube clip from "The Color of Friendship" (<a href="#">The Color of Friendship - Kaffir</a>). Teachers need to preview the clip and explain that sensitive language may be used.</p> <p>After viewing the clip, ask students to explain what happens in the clip, and discuss denotation vs. connotation in relation to language and race.</p>
<b>Activity 3:</b>	<p>Tell students they will learn about Nelson Mandela, who fought against racial separation in South Africa, determining his own destiny. Read the <a href="#">brief biography</a> with students.</p> <p>Ticket Out: Use textual evidence to explain how Nelson Mandela did not allow where he grew up to end his destiny infighting against Apartheid.</p>
<b>Activity 4:</b>	<p>Some possible extended learning opportunities are as follows:</p> <ul style="list-style-type: none"> <li>● read and discuss Newsela articles on Apartheid</li> <li>● study literature and the arts from Apartheid</li> <li>● study how global media covered Apartheid</li> <li>● study generational effects of Apartheid on families and communities.</li> </ul>
<b>Higher Order Thinking Questions:</b>	<ul style="list-style-type: none"> <li>● What legacies of colonialism and apartheid does South Africa face today? How are they dealing with them?</li> <li>● How has the physical geography of South Africa influenced the country's settlement patterns, economic activities, and international relations?</li> </ul>
<b>Suggested Print</b>	<i>National Geographic Kids</i> : "Mandela: The Hero Who Led His Nation to Freedom"

<b>Resources:</b>	<a href="#"><i>The Children's Madiba: The Life Story of Nelson Mandela</i></a>
<b>Web Resources</b>	<a href="#">The Harsh Reality of Life Under Apartheid in South Africa</a>

Pictures mentioned in the lesson and explanations for them are included under separate cover.

The lesson handout appears below.

# History of South Africa That Led Up to Apartheid

In the 1860s, Indians from India migrated to the Natal region to become indentured servants on European farms and sugar plantations. Six thousand Indians from different Indian social groups went to South Africa between 1860 and 1866. The Indian population and community grew so that by the end of the 19<sup>th</sup> century, the Indians outnumbered whites in Natal.

Because of the discovery of the minerals, the British decided they wanted to have greater control over the whole region of South Africa. They eventually defeated the Zulu in 1879, and by 1889, Zululand was no longer independent. The British had won.

The other groups of people who stood in the way of British having full control of South Africa were the Afrikaner people. From 1899-1902, the British fought the Afrikaners in what became known as the South African War. It was a war of the British colonial power against the Free Republics (most of the Afrikaners). The Afrikaners fought much of the war with **guerrilla warfare** and were successful with these tactics. The British responded by burning the land and resources of the people. They **exiled** Afrikaner leaders, and even set up **concentration camps** for Afrikaner prisoners.

Other people from Europe and Asia made their way to South Africa. British settlers included people from Wales, Scotland, and Ireland. The mines attracted people from all over Europe and from parts of Asia. When Africans resisted labor control by white mine owners, the colonial government imported Chinese workers. By 1907, 63,000 Chinese workers had gone to South Africa to work in the mines.

The British continued to unite their power after the end of the war, and after many meetings and **compromises**, they declared the Union of South Africa in 1910. In 1911, new laws or Acts were used to increase segregation, for example, The Mines and Works Act, restricting black workers from management and higher-paying skilled jobs.

In 1923 the government passed the Natives (**Urban** Areas) Act, which restricted Africans from coming into urban areas.

In 1937, the government passed the Native Laws Amendment Act which required Africans who lived in white cities and towns to provide proof of registered employment. During this time, Africans protested segregation policies through **petitions** and legal means, believing that the British system of justice would eventually allow them to gain the rights and protection it provided for other citizens in South Africa.

## **The Introduction of Apartheid**

In 1948, an election year, the popular political party was The Nationalist Party, and their platform centered around the word **apartheid**, which means apart-ness. Their plan was for more segregation in education, and in economic, social, and political policies. The Nationalist Political party won the election by winning the majority of seats in parliament. Further, and most importantly, all of the African, Colored, and Indian populations could not vote at this time.

The legislation that the Apartheid government passed in order to separate the people of South Africa and keep non-white or non-European groups of people inferior can be classified into two types: (1) petty apartheid and (2) grand apartheid laws/policies. The grand scheme of apartheid,

was to secure economic (and thus, land) resources into the hands of white South Africans and create separate but equal, just like in United States History. This included land and residential segregation policies. In 1950, the government passed the Group Areas Act, which designated certain residential areas for certain racial groups. People could not choose where they wanted to live. Whites had to live in designated White areas; Colored people in Colored areas; Indians in Indian areas; and Africans in African areas. The term, **petty apartheid** refers to laws concerning small aspects of daily life. Petty apartheid laws included segregation of public facilities, similar to the Jim Crow segregation laws of the American South. Public restrooms, drinking fountains, entrances, and even benches were designated for Whites or non-white people. People of different races could not use the same post office or the same beaches. These stipulations were enforced in 1953.

### **Resistance to Apartheid**

There were many major anti-apartheid organizations formed in the 1950s and 1960s. The people formed charters, protests, and riots to motivate the government to change their segregated rules. Instead, the government arrested the leaders of the organizations. One of the leaders was Nelson Mandela. At Rivonia Trial, Mandela, Walter Sisulu, and Govan Mbeki among others were sentenced to life imprisonment in 1964. This started what many refer to as the silent decade, where organized opposition to apartheid was virtually quiet.

### **The 1980s and the end of Apartheid**

International pressure increased with economic sanctions against South Africa by the United States in 1987, and the fall of the Berlin Wall in 1989, signifying the downfall of the communist end of the Cold War.

The National Party selected a new party leader, F.W. de Klerk, who became the president of South Africa after elections at the end of 1989. De Klerk was a more moderate member of the National Party, yet he surprised many in 1990 when he announced at the opening of parliament on February 2, 1990, that the bans on the anti-apartheid organizations were lifted. He also announced the release of political prisoners, such as Nelson Mandela. This began the official negotiations leading to democratic elections in 1994.

Adapted from Exploring Africa and History.com

**Alachua County Public Schools**  
**African and African American Studies**

Title: African Americans in Basketball	
Writer: Adapted from a unit Provided by Dr. Patrick Coggins	Grade Level:6-8
School:	Subject Area(s): Physical Education

Unit Objectives:  
 Students will be able to value the contributions African Americans have made to break the color barrier in basketball in the USA and World.

Standards/ Benchmarks:  
[PE.8.M.1.7](#) Apply skill-related components of balance, reaction time, agility, coordination, power and speed to enhance performance levels.  
[PE.8.R.5.4](#) Maintain appropriate personal, social and ethical behavior while participating in a variety of physical activities.  
[PE.8.M.1.4](#) Apply principles of biomechanics necessary for a safe and successful performance  
[PE.7.C.2.6](#) Provide feedback on skill patterns of self and partner by detecting and correcting mechanical errors  
[PE.7.M.1.9](#) Demonstrate principles of biomechanics necessary for safe and successful performance.  
[PE.8.R.5.4](#) Maintain appropriate personal, social, and ethical behavioral while participating in a variety of physical activities.  
[PE.8.M.1.6](#) Demonstrate offensive, defensive, and transition strategies and tactics  
[PE.8.R.5.4](#) Maintain appropriate personal, social, and ethical behavioral while participating in a variety of physical activities.  
[PE.7.C.2.1](#) Demonstrate an understanding of the basic rules of team sports.  
[PE.8.R.5.5](#) Demonstrate appropriate etiquette, care of equipment, respect for facilities, and safe behaviors while participating in a variety of physical activities.

Infusion Point:  
 Civil Rights

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
x	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination	x	Neo-Slavery: Abolition, Civil Rights
	Other (please specify)	x	Soul of African Descent People

### Cultural Context/ Background:

Lesson 1: Under the direction of Coach Haskins Texas Western University basketball team was the first NCAA sports team to play an all black starting lineup in a championship game, which was unheard of during that time. Texas Western basketball team upset Number 1 seeded Kentucky who was coached by the legendary Adolph Rupp to win the 1966 NCAA Basketball Championship.

Lesson 2: The Harlem Globetrotters- In 1926, in Chicago, a 24-year-old businessman named Abe Saperstein formed a small basketball team called the Savoy Big Five. He was just trying to promote a nightclub called the Savoy Ballroom, but in just a few years the team had played over 1000 games around the country and become the Harlem Globetrotters. In 1941, the Globetrotters signed Reece "Goose" Tatum, an all-time great who developed amazing comedy moves and changed the direction of the team.

Twenty years after their inception, the Globetrotters had played 3,000 games and were featured on the cover of Life magazine. Those were remarkable achievements at a time when America was deeply segregated by race.

The team toured the world, breaking cultural and social barriers along with basketball records. They were the first team to play basketball in Europe. In 1950, Globetrotter Nathaniel "Sweetwater" Clifton became the first African-American player to sign an NBA contract.

In 1959, during the Cold War, the Globetrotters went on a sold-out tour of the Soviet Union. They also had an audience with Pope John XXIII and posted their first undefeated season, with an astonishing 441 wins.

Throughout their history, the Original Harlem Globetrotters have showcased their iconic talents in 120 countries and territories on six continents, often breaking down cultural and societal barriers while providing fans with their first-ever basketball experience. Proud inductees of the Naismith Memorial Basketball Hall of Fame, the Globetrotters have entertained hundreds of millions of fans—among them popes, kings, queens, and presidents.

The line-up has included some of the greatest players ever, including Wilt Chamberlain, Marques Haynes, Curly Neal, and Connie Hawkins, just to name a few, and they have appeared in their own movies and TV shows.

The Harlem Globetrotters continue a world famous tradition of ball handling wizardry, basketball artistry, and one-of-a-kind family entertainment that continues to thrill fans of all ages.

<http://www.harlemglobetrotters.com/our-story>

Lesson 3: Lisa Deshaun Leslie is an American former professional women's basketball player who played in the WNBA. She is a three-time WNBA MVP and a four-time Olympic gold medal winner. The number seven pick in the 1997 inaugural WNBA draft, she followed a superb career at the University of Southern California with eight WNBA All-Star selections and two WNBA championships over the course of eleven seasons with the Los Angeles Sparks, before retiring in 2009. Leslie, a 6'5" center, is the first player to dunk in a WNBA game. She was considered a pioneer and cornerstone of the league during her WNBA career. In 2011, she was voted in by fans as one of the Top 15 players in WNBA history. In 2015, she was elected to the Naismith Memorial Basketball Hall of Fame.

Lesson 4: William Felton "Bill" Russell was born February 12th, 1934 in Monroe, Louisiana during his 13 season NBA career he has achieved 11 championships, 12 All-Star appearances, 5 NBA Most Valuable Player awards, and is widely regarded as the best winner in NBA history but to some this is nothing compared to his impact on the Civil Rights Movement. "He was the first African American to coach a major league sports team of any sort", said Obama. "More than any athlete of his time, he is defined as a winner. When asked if he was a basketball player, he'd reply, "That's what I do not who I

am. I am a man who plays basketball.” He endured insults and vandalism as a professional black basketball player and coach. However through it all he focused on making his teammates better players. Bill Russell marched with Dr. Martin Luther King, Jr., and has been a consistent advocate of equality. As a highly visible public figure in the years when the country was emerging from a century of legally sanctioned discrimination, Russell threw his prestige behind the emergent Civil Rights Movement, participating with Dr Martin Luther King, Jr. In the historic 1963 March on Washington and sitting in the front row of the 1963 “I have a dream” speech. He was a prominent voice among athletes during the civil rights movement; he may have not had as big an impact to the Civil Rights Movement as Martin Luther King, Rosa Parks, or Malcolm X but to him he paved the way for many black athletes to play without fear or discrimination. Now hundreds of black NBA players are playing and coaching in the NBA because of what Bill Russell did and how he stood up for African American equality. On February 15th, 2010 Russell received the presidential Medal of Freedom for all he had done for African

Americans. <http://hoops-nation.com/community/topic/30918-bill-russell-impact-on-the-civil-rights-movement/>

Lesson 5: By 1924-25 the Harlem Renaissance basketball team, known as the “Rens” had won the first of many Colored Basketball World Championships and thereafter proceeded to dominate not just black basketball, but all of basketball for the next 25 years.

During that period, the Harlem Rens routinely beat white national champion basketball teams like the Original Celtics, the Philadelphia SPHAS, the Oshkosh All Stars, and the Indianapolis Kautskys. The irony is that the leagues in which these teams played did not allow African American players or teams to join.

<http://www.blackfives.org/new-york-rents/>

**Alachua County Public Schools**  
**African and African American Studies**

Module 1 Title: Texas Western Basketball 1966 NCAA Basketball Team "Are you ready to Play Ball?" - Skill Related Components of Fitness

Subject Area: Physical Education

Time Requirement: 2 class periods

Module Objectives/ Essential Questions:

- Students will be able to apply Skill Related Components of Fitness to properly condition themselves while engaged in various exercises and activities to increase their basketball performance and skills.
- Students will be able to demonstrate Responsible Behaviors while engaged in physical activities and exercises to promote teamwork and respect while engaged in activities with others.

Standards/ Benchmarks:

[PE.8.M.1.7](#) Apply skill-related components of balance, reaction time, agility, coordination, power and speed to enhance performance levels.

[PE.8.R.5.4](#) Maintain appropriate personal, social and ethical behavior while participating in a variety of physical activities.

Key Terminology:

Suicide Runs

Stamina

Athleticism

Cardiovascular Fitness

Muscular Strength and Endurance

Flexibility

Body Composition

Agility

Balance

Power

Speed

Coordination

Reaction Time

Activities:

Warm up: Suicide Run across the gym floor or field

Activity 1: [Skill Related Fitness Component Stations and Closure Questions](#)

Activity 2: [Stamina Drill](#)

Activity 3: [Dot Drill](#)- When the topic of basketball conditioning comes up, most players imagine Suicides, 17s, Ladders and other sprinting drills. However, don't overlook Dot Drills. They can improve both your conditioning and other important aspects of your basketball athleticism.

Activity 4: Analyze the [Staying Fit and Healthy](#) infographics and list how each health component can be utilized during basketball fitness.

Activity 5: After reading the [Texas Western 1966 Basketball](#) article on

Newswise answer the Question: How did the athleticism of the African Americans Athletes change the face of basketball and perception of Non African Americans during the Civil Rights Era?

Under the direction of Coach Haskins, Texas Western University basketball team was the first NCAA sports team to play an all black starting lineup in a championship game, which was unheard of during that time. Texas Western basketball team upset Number 1 seeded Kentucky who was coached by the legendary Adolph Rupp to win the 1966 NCAA Basketball Championship.

Activity 6: Go to [UTEP: Glory Road](#) read the biography of the players.

Higher Order Thinking Questions:

- Explain how the suicide run is a great warm up for basketball.
- How did the athleticism of the African Americans Athletes change the face of basketball and perception of Non African Americans during the Civil Rights Era?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Answer to Question: How did the athleticism of the African Americans Athletes change the face of basketball and perception of Non African Americans during the Civil Rights Era?
- Student participation in stamina and dot drills

Rubric for skills Practice:

4 points- Got it I am a Pro and completed all skill related activities and demonstrate responsible behaviors.

3 points- I am almost there; I completed most of the skills activities and demonstrate responsible behaviors.

2 points- I am a Rookie and completed 50 % of the skills activities and demonstrate responsible behaviors.

1 point- I need help; I only completed 25% of the skills activities, but demonstrated responsible behaviors.

- Answers to Health and Skills Related Fitness- Activity 4

Technology Needs:

Projector for [Staying Fit and Healthy](#) infographic

Projector or computer lab to view [UTEP: Glory Road](#) biographies

Materials (please attach copies of any handouts to the end of the lesson):

Dots for dot drill

[Staying Fit and Healthy](#) infographic

Class set of reading the [Texas Western 1966 Basketball](#)

References:

[In 1966, Texas Western Changed the Face of College Athletics](#)

<http://gloryroad.utep.edu/team/default.aspx>

[Components of Skill-Related Fitness](#)

[Basketball Conditioning - Ultimate Basketball Stamina Drill](#)

[www.thephysicaleducator.com](http://www.thephysicaleducator.com)

[Think Your Drink](#)

[Youth & Schools](#)

[Athlete's Plate](#)

<https://www.supertracker.usda.gov>.

**Alachua County Public Schools**  
**African and African American Studies**

Module 2 Title: Harlem Globetrotter “Where are your Handles?”- Ball Handling and Dribbling Skills

Subject Area: Physical Education

Time Requirement: 2 class period

Module Objectives/ Essential Questions:

- Students will be able to value African American contributions that help break the color barriers in sports in the USA and World.
- Students will be able to demonstrate the proper techniques and cues to properly dribble and handle the basketball.
- Students will be able to assess the dribbling skills of a partner or self check their own skills while using the proper techniques to dribble the basketball.

Standards/ Benchmarks:

[PE.8.M.1.4](#) Apply principles of biomechanics necessary for a safe and successful performance

[PE.7.C.2.6](#) Provide feedback on skill patterns of self and partner by detecting and correcting mechanical errors

Key Terminology:

Dribble

Activities:

Activity 1: Have students listen to the podcast [Globetrotter Basketball](#) and take Cornell Notes for Harlem Globetrotter and Early Professional background information.(15 minutes)

Activity 2: Classroom Discussion: Have an interactive discussion where your student's comments are anonymous to everyone, as their answers are being posted on the overhead screen. <http://www.nearpod.com/> Nearpod is a classroom tool for teachers to engage students with interactive lessons & assessments that students can access on any device.

Activity 3: Knock Out- All Students receive a basketball and must stay in the boundaries of the cones. While using the proper dribbling techniques you must knock your opponent's basketball away while still keeping and dribbling your ball. Remember to keep your eyes up and dribble with the pads of your finger while bounding the ball not higher than your waist. Players who are knocked out can reenter the activity after completing 10 jumping jacks.

Activity 4: Ball Handling Skills and Drills- Set up Ball handling stations for each skill and have a ball for every student.

### Things to Remember

An adept ball handler and dribbler can make things happen on the court. Mastering these skills can help create open shots, obtain better passing angles, and lead to fewer turnovers. A great offensive player must be able to handle the ball!

### Ball Handling and Dribbling Teaching Points:

- Dribble with fingers, not palms – similar to typing on a keyboard
- Proper body position, with knees bent and body flexed at the waist
- Keep head up – see the court
- Protect the basketball – use arm bar
- Work both hands – be able to go right and left
- When picking up a dribble, end with a jump stop landing in triple threat position

### Basic Dribbling Skills

#### Control Dribble (Use against defensive pressure)

- With body turned to the side, dribble basketball near the back knee
- Keep the dribble low and compact, below the knees
- Non-dribbling arm should be held out in front of the body to protect the ball from defenders – arm bar

#### Speed Dribble (Use to push the ball up the court and on fast break situations)

- Dribble is pushed out in front of the body but controlled
- Dribble is higher and softer

#### Retreat Dribble (Use to avoid defensive pressure and to keep dribble alive)

- Dribble backwards (hop back) to avoid pressure
- Dribble requires a change in speed and change in direction
- Dribble teaches players not to habitually pick up their dribble when heavy, defensive pressure is applied

#### Crossover Dribble (Use to break down a defender; good penetration move)

Dribble must be kept low when crossing over from one hand to another, keeping it away from the defender

- Use head and shoulder fakes to help “sell” the move
- Goal is to get the defender on his or her heels
- Explode to the basket with speed dribble after the crossover

#### Whirl Pivot Dribble (Use to avoid defensive pressure and to dribble by defender)

- Pull the basketball through low during the pivot
- Keep the basketball in the same hand until completing the pivot
- Pivot should be low and quick with head up
- Explode to the basket with speed dribble after the whirl pivot

#### Behind the Back Dribble (Use to break down a defender; good penetration move)

- Use head and shoulder fakes to help “sell” the move
- Pull the basketball hard both around and through the body

- Slap opposite back thigh during the exchange

NOTE: Hand quickness, keeping the head up, and ball control should be emphasized during all ball handling drills.

### Basics Drills

#### Triple Threat Dribbling

The triple threat stance allows the player to immediately either pass, dribble, or shoot. The feet should be shoulder width apart with the knees bent. The elbow of the shooting hand should be tucked in and the shooting hand should be on the ball in a position to shoot. The other hand should be across the body holding the ball and the back should be straight. Now have them practice switching the ball in to a dribble and then do it again across the body. The feet should not move and it should be a low hard dribble while keeping the eyes and head up.

#### Dribbling

The player should move from a triple threat stance into dribbling with one hand. The first skill is dribbling with the hand moving from in front of your body to the back of your body, almost like a crossover with one hand but pulling the ball to the front and back of your body instead of across. Practice this with both hands. Then practice a crossover with one hand moving the ball from side to side but only controlling the ball with one hand. It will look like a fake crossover. Do this with both hands. Next move on to dribbling back and forth between the legs keeping the feet planted. Switch which the back leg to the front and continue, with the feet remaining planted. The final drill will be the behind the back crossover. Keep the knees bent and back straight and cross the ball behind the back from one hand to another.

#### Ball Handling

This drill allows the player to get a good feel for the ball. The player starts by rolling the ball around their right foot using the pads of their fingers. They then switch to the left. Next, they make a figure eight rolling the ball around their right and left legs. In part 2 of this drill they no longer roll the ball in these exercises they just move the ball without it touching ground. Finally, in part 3 they continue to do the exercises but they are dribbling instead of rolling or holding the ball.

#### Protecting the Basketball

In this drill, there is an offensive player and a defensive player in confined circle. The offensive player has the ball with his back turned toward the defender. He protects the ball while maintaining a dribble until the defensive player knocks it out of the circle. Once this happens, the two players switch roles. Another variation of this states that the offensive player cannot turn his back on the defender which forces the offensive player to use crossovers and fakes.

#### Low Pound Dribble

This dribble remains below the knees at all times while remembering to use the pads of the fingers. Ask the players to do 20 low pound dribbles with their right hand and their left hand. Then ask them to do 20 crossover low pound dribbles. This might be a great warm up tool.

#### Two Ball Dribbling Drills (Advanced)

Using two balls dribble them at the same time in rhythm with each other. Next, dribble the two opposite each other in rhythm so that one is hitting the floor as the other is touching your hand (machine gun dribbling). Next, one dribble you want to keep as low as you can and the other you want to be as high a dribble as you can. Switch hands and do the same. Next, you want to start up high dribbling and kill the dribble by quickly bringing the dribble to a low dribble. Work your way back up to a high dribble with both balls and quickly kill the dribble again by bringing it low again. Next, as you are dribbling have one ball follow the other and make the two balls go in a circle by switching hand when necessary. You can have them go in a circle around your body, around one leg, or even in a figure eight around two legs.

#### Dribbling Efficiency Drill (Advanced)

Walk forward and backwards while crossing the ball between your legs. Begin by walking forward, moving the ball between your legs with each step and dribble. The dribbles should be powerful driven dribbles and as you get better, it is important to lower the dribbles as well. Next, walk backwards and do this.

#### Crossover Dribbling

Start in the triple threat stance. Begin dribbling with one hand and turn your body towards the dribble. Tell the player when to cross and the player should do a crossover and turn their body again towards the dribble to kind of shield the ball. The crossover can be in front of the body, behind the body, or between the legs. Hold up fingers and have the players call out what number you are holding up to make sure their eyes are on you and not the ball.

#### 5 Dribbling Maneuvers

Hesitation: Start with right hand dribbling on the move. The player should then fake as though they are stopping and then continue to explode in the direction they were already going. Switch to the left.

-Crossover: Have two players with balls run at each other and just before they meet in the middle, they should do a crossover in front of their body from right to left. Next do it from left to right.

Inside/out: Have two players again dribble towards each other using only their right hand. Just before they meet in the middle, they fake with their body to the left and then go right. They fake like they are going inside and then they go outside. Next switch hands.

Trap Dribble: This is a useful skill in the case of two players trapping one offensive player who has the ball. In the case of this drill, you want two players with balls to run at each other and just before they meet in the middle they should quickly back dribble to where they started and then explode to the other side.

Trap Dribble with Crossover: This is a standard trap dribble except when the player has backed up to where they started the dribble they are going to crossover in front of their body and explode forward. Make sure that when the player back dribbles they are turned to where they are dribbling the ball and are sliding back in that stance. This will make the crossover, once they reach where they started, more effective.

#### BALL SLAMS DRILL

Ball Requirements: one basketball per player or divide your team into two groups

Description: With feet shoulder-width apart, have players slap the basketball with fingers spread wide.

Encourage them to try and knock the air out of the basketball. Players should “slam” the ball by rotating their right and left hands.

NOTE: Hand quickness, keeping the head up, and ball control should be emphasized during all ball handling drills.

#### FINGERTIP DRILL

Ball Requirements: one basketball per player or divide your team into two groups

Description: With feet shoulder-width apart, players pass the basketball from hand to hand in front of the body using only the fingertips. Move ball from ankles, to knees, to waist, to chest, to head, and to above head using the fingertips. Encourage players to keep their arms straight.

NOTE: Hand quickness, keeping the head up, and ball control should be emphasized during all ball handling drills.

#### AROUND THE WORLD DRILL

Ball Requirements: one basketball per player or divide your team into two groups

Description:

With feet together, players pass the basketball around their body. Start with the ankles, to knees, to waist, to head.

NOTE: Hand quickness, keeping the head up, and ball control should be emphasized during all ball handling drills.

#### LEG WRAPS DRILL

Ball Requirements: one basketball per player or divide your team into two groups

Description:

With feet shoulder-width apart and one foot slightly in front of the other, players pass the basketball around their front knee or ankle.

NOTE: Hand quickness, keeping the head up, and ball control should be emphasized during all ball handling drills.

#### FIGURE EIGHT LEG WRAPS DRILL

Ball Requirements: one basketball per player or divide your team into two groups

Description:

With feet slightly wider than shoulder-width apart, players pass the basketball behind their left leg with the right hand. The left hand then takes the basketball and passes it behind the right leg. Variation: This drill can also be performed with a dribble.

NOTE: Hand quickness, keeping the head up, and ball control should be emphasized during all ball handling drills.

#### FIGURE EIGHT QUICK DROPS DRILL

Ball Requirements: one basketball per player or divide your team into two groups

Description:

With feet slightly wider than shoulder-width apart, players should hold the basketball between their legs with one hand in front of their bodies and the other hand behind their bodies.

Players should drop the ball while switching hands from front to back. Encourage players to catch the ball before it hits the floor.

NOTE: Hand quickness, keeping the head up, and ball control should be emphasized during all ball handling drills.

### FRONT-TO-BACK QUICK DROPS DRILL

Ball Requirements: one basketball per player or divide your team into two groups

Description:

With feet slightly wider than shoulder-width apart, players should hold the basketball between their legs with both hands behind their bodies. Players should drop the ball while switching both hands from back to front. Encourage players to catch the ball before it hits the floor.

NOTE: Hand quickness, keeping the head up, and ball control should be emphasized during all ball handling drills.

### DRIBBLING LINE DRILLS

Ball Requirements: three to five basketballs required

During all dribbling line drills, you should stand in front of the players to teach, encourage, and evaluate each player's performance.

- Players form lines on baseline/sideline (two players deep) - one basketball per line
- Use cones/chairs to represent stopping/starting points or change-of-dribble spots
- Players will begin the drills in triple threat position
- Players will start/stop/change dribble on voice command or whistle
- Pause between stops/starts to check for balance, arm bar, and if head is up
- At the turnaround point, require jump stops with pivots
- Work opposite hand on return dribble
- Players should end drills with a jump stop, giving basketball to next player in line

NOTE: Encourage your players to keep their heads up during all dribbling drills. You should hold fingers high in the air showing different numbers and have your team shout the number of fingers shown. This will help players to keep their heads up and not look at the basketball.

#### Speed Dribble

Dribble full speed from one end to other (remember to have players jump stop & pivot at turn around point). Right hand down and left hand back.

#### Speed Dribble/Control Dribble

Speed dribble followed by an on command, stationary control dribble followed by speed dribble (repeat).

#### Speed Dribble/Retreat Dribble

Speed dribble followed by an on command, two to three dribbles backwards against imaginary defender followed by speed dribble (repeat).

#### Speed Dribble/Crossover Dribble

Form lines opposite one another on both sides of the practice area. On command, players speed dribble toward each other and do a crossover dribble upon meeting teammates.

After crossover, players explode up the court with speed dribble.

#### Speed Dribble/Control Dribble/Whirl Pivot Dribble

Begin with speed dribble. On command, players come to control dribble. On command, players perform whirl pivot followed by speed dribble (repeat).

#### Two Ball Dribble (emphasize keeping the dribble low)

Two balls/player. Dribble both balls simultaneously (one with each hand).

Walk --- Speed dribble --- Speed dribble with alternating dribble

#### GO-STOP-CHANGE-GO

On GO command or whistle, speed dribble right-hand

On STOP command or whistle, control dribble with right hand  
On CHANGE command or whistle, change control dribble to left hand  
On GO command or whistle, speed dribble left hand  
Sit Dribble  
Players sit on the floor with their legs spread and practice dribbling using their fingertips.  
Players should work both hands. Players should dribble 30 seconds b

<https://www.breakthroughbasketball.com/drills/dribbling-drills.html>

Higher Order Thinking Questions:  
How did the Harlem Globetrotter Basketball Team distinguish themselves as worldwide ambassadors and cross the color barrier during the Civil Rights Era?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Cornell Notes Harlem Globetrotters/ Nearpod participation
- Student participation in drills

4 points- Got it! I am a Pro and completed all ball handling skills related while receiving feedback from peers.

3 points- I am almost there, I completed most of the ball handling skills activities while receiving feedback from peers.

2 points- I am a Rookie and completed 50 % of the ball handling skills activities while receiving feedback from their peers.

1 point- I need help, I only completed 25% of the ball handling skills activities while receiving feedback from peers.

Technology Needs:  
Computer/ audio player for podcast [Globetrotter Basketball](#)  
Computer/ electronic devices for all students for nearpod

Materials (please attach copies of any handouts to the end of the lesson):  
Handouts: [Cornell Notes](#)  
Basketballs for each student

References:  
[Legends](#)  
<http://amhistory.si.edu/thinkfinity/podcast/globetrotters.mp3>  
[Nearpod: Student Engagement Platform](#)  
[Our History](#)

[EXAMPLE: BASKETBALL SKILLS ASSESSMENT, GRADES 6–8](https://youtu.be/riyD0z7BZo8)  
<https://youtu.be/riyD0z7BZo8> Corey Rich ball handling skills

**Alachua County Public Schools**  
**African and African American Studies**

Module 3 Title: Are you good enough to play Lisa Leslie "Nothing but Net"- Shooting Skills

Subject Area: Physical Education

Time Requirement: 2-3 class periods

Module Objectives/ Essential Questions:

- Students will be able to demonstrate the proper techniques when shooting and passing the basketball.
- Students will be able to demonstrate Responsible Behaviors while engaged in physical activities and exercises to promote teamwork and respect while engaged in activities with others.

Standards/ Benchmarks:

[PE.7.M.1.9](#) Demonstrate principles of biomechanics necessary for safe and successful performance.

[PE.8.R.5.4](#) Maintain appropriate personal, social, and ethical behavioral while participating in a variety of physical activities.

Key Terminology:

Horse

[Glossary of Basketball terms](#)

[Setshot](#)

[Chest pass](#)

[Bounce pass](#)

Activities:

Warm up: Horse 3 point shootout

Activity 1: [Shooting Stations](#)- Students will be split into 6 groups to rotate between shooting stations. If your gym does not have 6 hoops, you can tape spots on the wall to shoot at or sub stations for passing/dribbling/fitness stations. Make up fun names for the stations involving teachers/mascots/aspects of your school.

Station 1: Scatter poly spots around a basketball hoop. Students can pick a spot that they want to try and shoot from. If they make the shot, they remove that spot to a bucket. If you have colored spots or different shapes, make the ones farther out worth more points for a challenge. See if the group can remove all of the spots as a group.

Station 2: Stack mats up on their ends scattered in front of a hoop. Students take their first shot from a spot behind the mats. If the ball does not go in, they must shoot from wherever their ball lands which can make for challenging shots with the mats.

Station 3: Cones are staggered leading away from the hoop. Students start at the back of the cones and dribble between the cones and then shoot a lay up. Get your rebound and give the ball to the next student in line.

Station 4: Lay down 5 long jump ropes parallel with the free throw line starting close to the hoop spaced out a few feet each. Students take a shot behind the first rope. If you make it, you move to the next rope back. If you miss, you try again from the same rope. Try to get all the way to the back rope.

Station 5: Stagger poly spots in a zig zag formation leading away from the hoop. Each student stands on a spot. The student on the far spot passed the basketball to the student down the line, they pass it to the next person and so on until it gets to the last student on the spot. They take a shot at the hoop. The student who shot then starts at the back spot and the other students move to the spot that they had just passed to.

Station 6: First student shoots from behind the free throw line. If they make it, the next student shoots. If they miss it, they run to get the rebound and stop where they grab the ball. The other students line up behind that student in a row towards the basket. They pass the ball over their heads to the next person until the ball gets to the last student and that student shoots at the hoop.

<https://www.pecentral.org/lessonideas/ViewLesson.asp?ID=10513#.XoTf9flKiM8>

#### 8 Station team Challenge

Activity 2: Video: Lisa Leslie interview video about her life

<https://www.youtube.com/watch?v=drt6g0Lyb1c>

Activity 3: Read: [Morningside's Leslie Scores 101 in One Half](#)

Activity 4: Answer the following questions:

How was Lisa able to transition from basketball player to NWBA owner for the LA Sparks?  
Do you think she was at a disadvantage as an African American woman based on her video "Maker Lisa Leslie?"

Higher Order Thinking Questions:

- What part of your body does the power come from when shooting the basketball?
- How was Lisa able to transition from basketball player to NWBA owner for the LA Sparks?
- Do you think she was at a disadvantage as an African American woman based on her video "Maker Lisa Leslie?"

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Answer to Questions:
  - How was Lisa able to transition from basketball player to NWBA owner for the LA Sparks?
  - Do you think she was at a disadvantage as an African American woman based on her video interview?

- Student participation in drills

4 points- Got it! I am a Pro and completed all ball handling skills related while receiving feedback from peers.

3 points- I am almost there, I completed most of the ball handling skills activities while receiving feedback from peers.

2 points- I am a Rookie and completed 50 % of the ball handling skills activities while receiving feedback from their peers.

1 point- I need help, I only completed 25% of the ball handling skills activities while receiving feedback from peers.

Technology Needs:

Projector/ computer with speakers to play [www.makers.com/lisa-leslie](http://www.makers.com/lisa-leslie)

Materials (please attach copies of any handouts to the end of the lesson):

Poly spots

Matts

Cones

Jump ropes

Basketballs

Copies of reading [Morningside's Leslie Scores 101 in One Half](#)

References:

<https://www.youtube.com/watch?v=drt6g0Lyb1c>

[http://www.basketballwa.asn.au/fileadmin/user\\_upload/\\_temp\\_/March\\_2011\\_Shooting.pdf](http://www.basketballwa.asn.au/fileadmin/user_upload/_temp_/March_2011_Shooting.pdf)

[http://articles.latimes.com/print/1990-02-08/sports/sp-572\\_1\\_scoring-record](http://articles.latimes.com/print/1990-02-08/sports/sp-572_1_scoring-record)

<http://www.gettyimages.com/detail/news-photo/lisa-leslie-of-the-los-angeles-sparks-attempts-a-layup-news-photo/73861226>

[Grit Student Worksheet: Setting SMART Goals From "A Bit of Grit" by Am](#)

[Vocabulary Games For Middle School - Wikispaces](#)

<http://ThePhysicalEducator.com>

[Physical Education Rubric \(Middle School\)](#)

**Alachua County Public Schools**  
**African and African American Studies**

Module 4 Title: Bill Russell "Right to Play" Sportsmanship and Offensive and Defensive Strategies

Subject Area: Physical Education

Time Requirement: 2-3 class period

Module Objectives/ Essential Questions:

- Students will be able to demonstrate the proper offensive and defensive strategies to engage in a game of basketball.
- Students will be able to demonstrate Responsible Behaviors while engaged in physical activities and exercises to promote teamwork and respect while engaged in activities with others.

Standards/ Benchmarks:

[PE.8.M.1.6](#) Demonstrate offensive, defensive, and transition strategies and tactics

[PE.8.R.5.4](#) Maintain appropriate personal, social, and ethical behavioral while participating in a variety of physical activities.

Key Terminology:

Perseverance

Resistance

Denial

Racism

Bias

Antisemitism

Activities:

Warm up: Taps Drill

Double your rebounds per game by practicing the taps drill.

Drill Purpose: This drill improves ball control and rebounding around the hoop. You also improve your jumping.

Instructions

- Throw the ball up against the backboard.
- As the ball comes off the backboard, jump and tip the ball with a designated hand. Continuously do this for a set amount of taps (let's say 10). On the final tap, try to score the ball.
- Switch to the opposite hand and do it again.
- Use both hands at the same time to do the drill.

Activity 1: Read the article and watch the videos on the website [Legends Profile: Bill Russell](#) then answer the question: How do you think Bill Russell characterizes and exemplifies the trait "Perseverance?"

Activity 2: Perseverance [lesson plans](#)- see attached PDF

Activity 3: Read and go over [sportsmanship guidelines](#) with students

Activity 4: Break students into groups and practice [basketball drills](#)-

Activity 5: Students will read [Basics Man to Man Defense](#) and will create a quiz on the information from the article.

Higher Order Thinking Questions:

How do you think Bill Russell's character exemplifies the trait "Perseverance?"

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Answer to Questions: How do you think Bill Russell characterizes and exemplifies the trait "Perseverance?"
- Student participation in drills

4 points- Got it! I am a Pro and completed all ball handling skills related while receiving feedback from peers.

3 points- I am almost there, I completed most of the ball handling skills activities while receiving feedback from peers.

2 points- I am a Rookie and completed 50 % of the ball handling skills activities while receiving feedback from their peers.

1 point- I need help, I only completed 25% of the ball handling skills activities while receiving feedback from peers.

Technology Needs:

Projector and Computer with sound for [Legends Profile: Bill Russell](#)

Materials (please attach copies of any handouts to the end of the lesson):

Basketballs

Copies of [lesson plans](#)

Copies of [sportsmanship guidelines](#)

Copies of [Basics Man to Man Defense](#)

References:

<http://hoops-nation.com/community/topic/30918-bill-russell-impact-on-the-civil-rights-movement/>

[http://www.nba.com/history/players/russell\\_bio.html](http://www.nba.com/history/players/russell_bio.html)

<http://www.monticelloutah.org/Portals/0/Recreation%20Pictures/Basketball%20Practice%20Plans.pdf>

[10 FREE BASKETBALL DRILLS](#)

[vert challen\\_Layout 1](#)

**Alachua County Public Schools**  
**African and African American Studies**

Module 5 Title: Renaissance "Black Five" Professional Black Basketball Team  
Putting it all Together - Scrimmage Game

Subject Area: Physical Education

Time Requirement: approximately 1 week  
(depends upon game length and size of  
tournament)

**Module Objectives/ Essential Questions:**

Students will be able to engage in a 5 on 5 basketball tournament utilizing the proper rules to win the game by scoring the most points.

Students will be able to demonstrate Responsible Behaviors while engaged in physical activities and exercises to promote teamwork and respect while engaged in activities with others.

**Standards/ Benchmarks:**

[PE.7.C.2.1](#) Demonstrate an understanding of the basic rules of team sports.

[PE.8.R.5.5](#) Demonstrate appropriate etiquette, care of equipment, respect for facilities, and safe behaviors while participating in a variety of physical activities.

**Key Terminology:**

Weave

Validation

bracket

**Activities:**

Warm up: Three Man Weave and Horse

Activity 1: Students will read the article [Remembering the Rens](#) and watch the video [The Black Fives](#) and answer the following question: How did the Black Fives Africa American Basketball teams receive validation?

Activity 2: Tournament- Choose the type of bracket for the amount of teams participating in the tournament and then print it out. ([6 team](#) / [8 team](#) bracket) Explain to students the [basic rules](#), [scoring/ score sheet](#) and [refereeing/ hand signals](#) of a basketball game. Then students will play in the tournament.

Activity 3: Students will complete the [Basketball Challenge Quiz](#).

Higher Order Thinking Questions:  
How is collaboration executed in the Team Sports Model?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Student answers on [Basketball Challenge Quiz](#) (Answers: 1. B, 2. D, 3. B, 4. C, 5. A, 6. D, 7. A, 8. A, 9. B, 10. C)
- Student participation in tournament

4 points- Got it! I am a Pro and completed all ball handling skills related while receiving feedback from peers.

3 points- I am almost there, I completed most of the ball handling skills activities while receiving feedback from peers.

2 points- I am a Rookie and completed 50 % of the ball handling skills activities while receiving feedback from their peers.

1 point- I need help, I only completed 25% of the ball handling skills activities while receiving feedback from peers.

Technology Needs:  
None

Materials (please attach copies of any handouts to the end of the lesson):

Basketballs at least 2  
Referee at least 2  
Scorekeepers at least 2  
Gym or outdoor court  
Copy of bracket  
Copies of [basic rules](#)  
Copies of [score sheet](#)  
Copies of [Basketball Challenge Quiz](#)

References:

[http://archive.nba.com/history/encyclopedia\\_rens\\_001214.html](http://archive.nba.com/history/encyclopedia_rens_001214.html)  
[http://kidshealth.org/teen/sports\\_center/index.html?tracking=81347\\_D#cat2084500/concussions](http://kidshealth.org/teen/sports_center/index.html?tracking=81347_D#cat2084500/concussions)  
[http://teenshealth.org/teen/food\\_fitness/sports/sports\\_injuries.html?tracking=T\\_RelatedArticle](http://teenshealth.org/teen/food_fitness/sports/sports_injuries.html?tracking=T_RelatedArticle)  
<http://classroom.kidshealth.org/6to8/body/parts/bones.pdf>  
<http://homeschooling.about.com/od/freeprintables/ss/basketball.htm#step4>



Attachments:

**Alachua County Public Schools**  
**African and African American Studies**

Title: Civil Rights – Freedom Summer	
Writer: Taylor Provencher	Grade Level: 7
School: Lincoln Middle School	Subject Area(s): ELA

**Unit Objectives:**

The students will understand not only the legal progression of civil rights for African Americans, but also just a sampling of some of the individuals who worked under dangerous circumstances to fight for equality.

1. Students will understand the legal progression of civil rights for African Americans and relate those events to contemporary society.
2. Students will decode unfamiliar vocabulary and figurative language to analyze a story written from the perspective of James Chaney during Freedom Summer.
3. Students will interact with an oral history from Gwendolyn Simmons to determine some of the fundamental beliefs behind the Civil Rights Movement.
4. Using the internet, students will explain the relevance of various primary source documents related to Fannie Lou Hamer and the Mississippi Democratic Freedom Party.
5. Students will demonstrate through annotations an understanding of how to locate textual evidence to support inferences using a letter from Freedom School educator Pam Parker.

**Standards/ Benchmarks:**

[LAFS.7.W.3.9](#) - Draw evidence from literary or informational texts to support analysis, reflection, and research.

[LAFS.7.W.4.10](#) - Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

[LAFS.7.L.3.4](#) - Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.

[LAFS.7.L.3.5](#) - Demonstrate an understanding of figurative language, word relationships, and nuances in word meanings.

[LAFS.7.SL.1.2](#) - Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

[LAFS.7.W.3.7](#) - Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

[LAFS.7.W.1.2](#) - Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

[LAFS.7.SL.2.5](#) - Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.  
[LAFS.7.RI.1.1](#) - Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Infusion Point:  
 This unit can be integrated when active reading and analysis of primary source documents is required.

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
x	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination	x	Neo-Slavery: Abolition, Civil Rights
	Other (please specify)		Soul of African Descent People
			Contributions to the World and USA

Cultural Context/ Background:

attempted to exercise their constitutional rights, and to develop a grassroots freedom movement that could be sustained after student activists left Mississippi.

When SNCC activist Robert Moses launched a voter registration drive in Mississippi in 1961, he confronted a system that regularly used segregation laws and fear tactics to disenfranchise black citizens. In 1962, he became director of the Council of Federated Organizations, a coalition of organizations led by SNCC that coordinated the efforts of civil rights groups within the state. Capitalizing on the successful use of white student volunteers in Mississippi during a 1963 mock election called the "Freedom Vote," Moses proposed that northern white student volunteers take part in a large number Civil Rights - When most Americans think of the Civil Rights Movement, they have in mind a span of time beginning with the 1954 Supreme Court's decision in *Brown v. Board of Education*, which outlawed segregated education, or the Montgomery Bus Boycott and culminated in the late 1960s or early 1970s. The movement encompassed both ad hoc local groups and established organizations like the National Association for the Advancement of Colored People (NAACP), the Congress of Racial Equality (CORE), the Southern Christian Leadership Conference (SCLC), and the Student Nonviolent Coordinating Committee (SNCC). Despite the fact that they were not always united around strategy and tactics and drew members from different classes and backgrounds, the movement nevertheless cohered around the aim of eliminating the system of Jim Crow segregation and the reform of some of the worst aspects of racism in American institutions and life. ([National Humanities Center](#))

Freedom Summer - Although the Student Nonviolent Coordinating Committee (SNCC) had labored for civil rights in rural Mississippi since 1961, the organization found that intense and often violent resistance by segregationists in rural areas of Mississippi would not allow for the kind of direct action campaigns that had been successful in urban areas such as Montgomery and Birmingham. The 1964 Freedom Summer project was designed to draw the nation's attention to the violent oppression experienced by Mississippi blacks who of simultaneous local campaigns in Mississippi during the summer of 1964.

Letters to prospective volunteers alerted them to conditions in Mississippi, explaining the likelihood of arrest, the need for bond money and subsistence funds, and the requirement that drivers obtain Mississippi licenses for themselves and their cars. Volunteers were also asked to prepare for the experience by reading several books, including King's memoir of the Montgomery bus boycott, *Stride Toward Freedom*, and Lillian Smith's novel *Killers of the Dream*.

On 14 June 1964 the first group of summer volunteers began training at Western College for Women in Oxford, Ohio. Of the approximately 1,000 volunteers, the majority were white northern college students from middle- and upper-class backgrounds. The training sessions were intended to prepare volunteers to register black voters, teach literacy and civics at Freedom Schools, and promote the Mississippi Freedom Democratic Party's (MFDP) challenge to the all-white Democratic delegation at that summer's Democratic National Convention in Atlantic City, New Jersey.

Just one week after the first group of volunteers arrived in Oxford, three civil rights workers were reported missing in Mississippi. James Chaney, a black Mississippian, and two white northerners, Michael Schwerner and Andrew Goodman, disappeared while visiting Philadelphia, Mississippi, to investigate the burning of a church. The abduction of the three civil rights workers intensified the new activists' fears, but Freedom Summer staff and volunteers moved ahead with the campaign.

Voter registration was the cornerstone of the summer project. Although approximately 17,000 black residents of Mississippi attempted to register to vote in the summer of 1964, only 1,600 of the completed applications were accepted by local registrars. Highlighting the need for federal voting rights legislation, these efforts created political momentum for the Voting Rights Act of 1965.

In an effort to address Mississippi's separate and unequal public education system, the summer project established 41 Freedom Schools attended by more than 3,000 young black students throughout the state. In addition to math, reading, and other traditional courses, students were also taught black history, the philosophy of the civil rights movement, and leadership skills that provided them with the intellectual and practical tools to carry on the struggle after the summer volunteers departed.

At Moses' invitation King visited Greenwood, Mississippi, to show the support of the Southern Christian Leadership Conference for the summer project and to encourage black Mississippians to vote despite acts of violence and intimidation. Less than three weeks after King's visit, the murdered bodies of Chaney, Goodman, and Schwerner were found. King characterized their brutal deaths as "an attack on the human brotherhood taught by all the great religions of mankind" (King, 4 August 1964).

Freedom Summer activists also worked to make the MFDP a viable alternative to Mississippi's "Jim Crow" Democratic convention delegation. King publicly supported the MFDP, telling the 1964 convention's credentials committee, "If you value your party, if you value your nation, if you value

democratic government you have no alternative but to recognize, with full voice and vote, the Mississippi Freedom Democratic Party” (King, 22 August 1964). While the MFDP was initially unsuccessful, some of its members were seated at the 1968 convention.

Freedom Summer marked one of the last major interracial civil rights efforts of the 1960s, as the movement entered a period of divisive conflict that would draw even sharper lines between the goals of King and those of the younger, more militant faction of the black freedom struggle. ([Stanford MLK Research and Education Institute](#))

SNCC - Young activists and organizers with the Student Nonviolent Coordinating Committee, or SNCC (pronounced “SNICK”), represented a radical, new unanticipated force whose work continues to have great relevance today. For the first time, young people decisively entered the ranks of civil rights movement leadership. They committed themselves to full-time organizing from the bottom-up, and with this approach empowered older efforts at change and facilitated the emergence of powerful new grassroots voices. Before SNCC, with only a few exceptions, notably the Southern Negro Youth Congress (SNYC) during the 1930s and '40s, civil rights leadership always meant grownups.

The Congress of Racial Equality (CORE) founded in 1942, grew during the 1960s because of a significant influx of young leadership into its ranks; but in that decade, there were more SNCC field secretaries working full time in southern communities than any civil rights organization before or since. Speaking on February 16, 1960 at the White Rock Baptist Church in Durham, North Carolina, Rev. Martin Luther King, Jr. acknowledged the emerging importance of young people: “What is new in your fight is the fact that it was initiated, fed, and sustained by students.” ([SNCC](#))

Fannie Lou Hamer - When Fannie Lou Hamer testified before the credentials committee of the 1964 Democratic National Convention, she told the world about the torture and abuse she experienced in her attempt to register to vote. Martin Luther King wrote that her “testimony educated a nation and brought the political powers to their knees in repentance, for the convention voted never again to seat a delegation that was racially segregated” (King, “Something Happening in Mississippi”).

Born to sharecroppers in Montgomery County, Mississippi, in 1917, Fannie Lou was the youngest of 20 children. She grew up on a Sunflower County plantation and in the mid-1940s she married Perry Hamer, a tractor driver on a nearby plantation. For the next 18 years, she worked as a sharecropper and a timekeeper for the plantation owner.

In 1962 Robert Moses and other members of the Student Nonviolent Coordinating Committee (SNCC) came to Sunflower County to register black voters. Inspired by what she learned from SNCC workers; Hamer attempted to register to vote. When her landlord and employer learned of her attempt, he fired Hamer and forced her to leave her home. For her determination to register, Hamer suffered repeated threats. In 1963, on her way to Septima Clark’s citizenship school in Charleston, South Carolina, Hamer was so severely beaten in the Winona, Mississippi, jail that she suffered kidney damage and was made partially blind. That year, Hamer, then in her forties, became the oldest SNCC employee and worked as a field secretary for the organization. By the time she cast her first vote in 1964, she was already very active in politics. “I cast my first vote for myself, because I was running for Congress,” she recalled (Hamer, “An Oral History”).

In 1964, Hamer helped organize the Mississippi Freedom Democratic Party (MFDP), an alternative to the state’s white-controlled Democratic Party. When the MFDP challenged the all-white Mississippi delegation at the 1964 Democratic National Convention in Atlantic City, New Jersey, Hamer gave an

impassioned account of the violence she and other civil rights activists had suffered while attempting to register. Although news networks started a live broadcast of her testimony, President Lyndon B. Johnson scheduled a live address at the same time, forcing networks to break away from her speech. Hamer closed her testimony, which was later broadcast in full on the evening news, by stating: "If the Freedom Democratic Party is not seated now, I question America" (Lee, 89). Speaking after Hamer and the other MFDP delegates, King told the committee, you "cannot imagine the anguish and suffering they have undergone to get to this point," and urged the committee to recognize the MFDP (King, 22 August 1964).

Both King and Hamer participated in negotiations with vice presidential nominee Hubert Humphrey in the days following Hamer's testimony. In a compromise backed by Johnson, the MFDP delegates were offered two at-large seats and a promise that the 1968 conventions would bar any state delegation that discriminated against blacks. While King supported the committee's compromise, Hamer was adamant that her entire delegation should be seated, telling the group: "We didn't come all this way for no two seats!" (Carson, 126). Although MFDP failed to unseat the regular Mississippi delegation and only won two at-large seats, their efforts had a lasting impact on the democratic process.

Hamer, like King, was motivated by faith. Although she was only semi-literate, she had committed countless verses of the Bible to memory. Reflecting on the Nobel Peace Prize he was awarded a few months after the MFDP challenge, King thanked the "great people," like the "Fannie Lou Hamers" whose "discipline, wise restraint, and majestic courage has led them down a nonviolent course in seeking to establish a reign of justice and a rule of love across this nation of ours" (King, "A Mighty Army of Love").

Hamer continued her career in political organizing and civil rights work as a delegate to the 1968 Democratic National Convention, where she berated authorities for failing to provide justice for King's assassination. In 1969, Hamer helped found the Freedom Farms Corporation, a nonprofit farming cooperative organized to alleviate hunger among poor blacks and whites in Mississippi. She remained active in civic affairs in Mississippi throughout her life and continued to speak and give interviews about the civil rights movement until her death in 1977. ([Stanford MLK Research and Education Institute](#))

#### Timeline:

- 1911 Bailey v. State of Alabama
- 1915 Guinn v. United States
- 1917 Buchanan v. Warley
- 1927 Nixon v. Herndon
- 1932 Powell v. Alabama
- 1948 Shelley v. Kraemer
- 1954 Brown v. Board of Education of Topeka
- 1964 Heart of Atlanta Motel, Inc. v. United States

1964 Freedom Summer in Mississippi  
1964 Organization of the Mississippi Democratic Freedom Party  
1965 Voting Rights Act of 1965  
1967 Loving v. Virginia

DEFINITION OF KEY TERMS:

**Supreme Court** - the highest federal court in the US, consisting of nine justices and taking judicial precedence over all other courts in the nation

**Overturn** – to abolish, invalidate, or reverse a previous decision in court

**Indentured Servitude** - a person who signs and is bound by indentures to work for another for a specified time especially in return for payment of travel expenses and maintenance

**Constitutional (Unconstitutional)** - regulated by or ruling according to the constitution (not in line with the constitution)

**Constitutional Amendments** - an amendment to the Constitution of the United States is a change to the Constitution

**Grandfather Clause** - a clause creating an exemption based on circumstances previously existing circumstances; especially a provision in several southern state constitutions designed to enfranchise poor whites and disenfranchise blacks by waiving high voting requirements for descendants of men voting before 1867

**Literacy Test** - an examination to determine whether a person meets the literacy requirements for voting, serving in the armed forces, etc.; a test of one's ability to read and write

Segregation - the institutional separation of an ethnic, racial, religious, or other minority group from the dominant majority.

**Primary Elections** - an election used either to narrow the field of candidates for a given elective office or to determine the nominees for political parties in advance of a general election

**Acquit** - free (someone) from a criminal charge by a verdict of not guilty

**Accommodation** - a room, group of rooms, or building in which someone may live or stay

**Interstate Commerce** - commerce, traffic, transportation, and exchange between states of the U.S.

**Discrimination** - the unjust or prejudicial treatment of different categories of people or things, especially on the grounds of race, age, or sex

**Interracial** - existing between or involving different races

**Ku Klux Klan** - U.S. hate organization that employed terror in pursuit of their white supremacist agenda

**Last Rites** - (in the Christian Church) rites administered to a person who is about to die

**Gaunt** - excessively thin and angular

**Forlorn** - sad and lonely because of isolation or desertion

**Freedom Summer** - a nonviolent effort by civil rights activists to integrate Mississippi's segregated political system during 1964

**Student Non-Violent Coordinating Committee** - American political organization that played a central role in the civil rights movement in the 1960s. Begun as an interracial group advocating nonviolence

**Tenuous** - having little substance or strength

**Adamant** - unshakable or insistent especially in maintaining a position or opinion

**Asunder** - tearing and breaking into pieces

**Freedom Schools** - The Freedom Schools of the 1960s were part of a long line of efforts to liberate people from oppression using the tool of popular education

**Freedom Riders** - a person who challenged racial laws in the American South in the 1960s, originally by refusing to abide by the laws designating that seating in buses be segregated by race

**Curriculum** - the courses offered by an educational institution

**Literacy** - the ability to read and write

## Alachua County Public Schools African and African American Studies

Module 1 Title: Events Leading to Freedom	
Subject Area: English Language Arts	Time Requirement: 1 ~ 2 class periods

### Module Objectives/ Essential Questions:

Students will track the progression of important Supreme Court cases that helped to establish the rights of African Americans in the United States. Students will then apply their knowledge of these cases to what they see in their own communities and write about the long-term effects of these legal decisions.

### Standards/ Benchmarks:

[LAFS.7.W.3.9](#) Draw evidence from literary or informational texts to support analysis, reflection, and research.

[LAFS.7.W.4.10](#) Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

### Key Terminology:

- Supreme Court
- Overturn
- Indentured Servitude
- Constitutional (Unconstitutional)
- Constitutional Amendments
- Grandfather Clause
- Literacy Test
- Segregation
- Primary Elections
- Acquit
- Accommodation
- Interstate Commerce
- Discrimination
- Interracial

Activities:

**Before the Lesson:** Students will answer questions to review the purpose and powers of the Supreme Court and the roles that laws play in US society.

**Lesson:** If needed, students may view this review [video](#) found on YouTube. This video further emphasizes the role and power of the United States Supreme Court. Instructor will then intro with what the Civil Rights Movement was — this lesson serves as a basic overview intended to be mostly for review. Students will use a graphic organizer ([Civil Rights Timeline Graphic Organizer](#)) to take notes on nine important Supreme Court cases that paved the way for the legal rights of African Americans (using [Civil Rights Overview Supreme Court Presentation](#)). \*Optional Additional Assessment Strategy: students can be tasked with creating their own assessment quiz in the form of a Kahoot or similar game show quiz structure to review these important court cases.

**Post Lesson:** As a writing extension students will be tasked with picking one of the nine court cases highlighted in the presentation. They will assess what legal impact the case had for African Americans both the year of the ruling and in their community present day. Students can volunteer to present their writing to the class the following day or compare with a peer.

Higher Order Thinking Questions:

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

**Assessment:** Students should turn in their graphic organizers to assess basic understanding of the legal progression of the Civil Rights movement. Additionally, students can create a quiz game to further assess understanding. The written reflection for the post lesson activity will serve to assess deeper understanding of the long-term repercussions of varying legal cases for African Americans and communities at large. Student writing should show a well written reflection based off of information learned about each court case and should be for an extended amount of time during class.

**ESOL Strategies:** Vocabulary handouts can be given to students before introduction of the lesson and printouts with more information on each case can help facilitate an oral presentation of the written reflection.

**ESE Strategies:** Graphic organizer will help with note taking for the presentation. Sentence starters and visual representations offer differentiation and additional opportunities for displaying learning.

Technology Needs:  
Computer/Video Display Equipment

Materials (please attach copies of any handouts to the end of the lesson):

[Civil Rights Timeline Graphic Organizer](#)

Writing Utensils

[Civil Rights Supreme Court Presentation](#)

Paper/Notebooks

References:

[Civil Rights Info](#)

[Court Cases](#)

## Alachua County Public Schools African and African American Studies

Module 2 Title: Freedom Summer

Subject Area: English Language Arts

Time Requirement: 1 class period

Module Objectives/ Essential Questions:

Students will decode unfamiliar vocabulary and figurative language within a poem to discern the perspective of a Civil Rights activist during the Freedom Summer in Mississippi.

Standards/ Benchmarks:

[LAFS.7.L.3.4](#) Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.

[LAFS.7.L.3.5](#) Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Key Terminology:

Ku Klux Klan

Last Rites

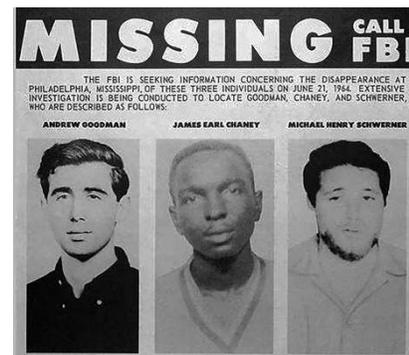
Gaunt

Forlorn

Freedom Summer

Activities:

**Prelesson:** "My husband, Michael Schwerner, did not die in vain. If he and Andrew Goodman had been [black], the world would have taken little notice of their deaths." [BBC](#). These men pictured here died fighting for civil rights in Mississippi during a campaign to register black citizens to vote. Why is bravery in the face of adversity necessary for change to occur? Use examples from your prior knowledge or your own experiences.



**Lesson:** Students will watch a [YouTube](#) video as a background for the Freedom Summer initiative and who Andrew Goodman, James Chaney, and Michael Schwerner were. Students will then read a poem by J. Patrick Lewis found on [Common Lit](#) and complete the accompanying text [questions](#). Discussion questions can be completed individually but recommended in small groups with peers with a follow up class discussion.

**Post Lesson:** On an exit ticket, students will reflect on the relationship of what Freedom Summer was to the Civil Rights Movement as a whole. Students should show thought with connecting motivations, themes, and similar missions between those fighting for voting rights and equality in Mississippi and those across the country.

Higher Order Thinking Questions:

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

**Assessment:** Formative Assessment – students can grade through peer review for the text questions. Instructor can clear up confusions through whole group instruction. During small group discussions the instructor can formatively assess student understanding of key concepts conveyed through the figurative language of the poem. Exit ticket will serve as the final assessment for connecting historical ideals in the poem to society at large in 1964.

**ESOL Strategies:** New vocabulary and concepts included in the poem are defined before reading. Text can be read aloud as a class and phrases broken down for further clarification.

**ESE Strategies:** Small group pairings will help differentiate assessment and facilitate peer assistance. Information about Freedom Summer is presented in varying formats to include class discussion, video, and written form. Students can display learning both through discussion and written answers.

Technology Needs:  
Computer/Video Display Equipment

Materials (please attach copies of any handouts to the end of the lesson):  
Freedom Summer Poem  
Common Lit

References:  
[Common Lit](#)  
[BBC](#)  
[YouTube](#)

## Alachua County Public Schools African and African American Studies

Module 3 Title: An Oral History of Gwen Simmons

Subject Area: English Language Arts

Time Requirement: 1 class period

Module Objectives/ Essential Questions:

Students will use details and main idea from a primary source document to explain the ideals behind the Civil Rights movement.

Standards/ Benchmarks:

[LAFS.7.SL.1.2](#) Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

Key Terminology:

Student Non-Violent Coordinating Committee  
Tenuous  
Adamant  
Asunder  
Freedom School  
Freedom Riders

Activities:

**Prelesson:** Students will answer the following questions — What is history? How do we know what has happened in the past? What sources do you usually utilize when you want to know something?

Direct instruction will then be given on what oral history is as a primary source. “Oral history is the systematic collection of living people’s testimony about their own experiences. Oral history is not folklore, gossip, hearsay, or rumor. Oral historians attempt to verify their findings, analyze them, and place them in an accurate historical context. Oral historians are also concerned with storage of their findings for use by later scholars.” ([ParkCityHistory](#)).

**Lesson:** Students will watch an [oral history interview with Gwendolyn Zoharah Simmons](#). Simmons was a volunteer for the Student Nonviolent Coordinating Committee (SNCC) during the Freedom Summer in Mississippi during 1964. She was an Assistant Professor of Religion at the University of Florida until 2019. Students

should watch roughly the first thirty minutes of the interview (instructors can play more of the video, but it does go on to mention instances of sexual assault and brutality faced by Simmons during her time with SNCC). While listening students should create four to five questions to ask Mrs. Simmons either as follow-up questions or clarifying questions. Students can use the [interview question sheet](#).

**Post Lesson:** To wrap up the lesson, students should explain (either in small groups or whole group discussion) why they want to ask the particular questions they came up with. Additionally, students should discuss what parts of Simmons' story exemplify the themes that characterized the Civil Rights Movement.

Higher Order Thinking Questions:

What is history?

How do we know what has happened in the past?

What sources do you usually utilize when you want to know something?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

**Assessment:** Students can be assessed informally during small group or whole group discussion for understanding. Furthermore, the interview question sheet can be used to assess student engagement and ability of students to use both details and the main idea of Simmons story in connection with the Civil Rights Movement.

**ESOL Strategies:** Acronyms should be broken down for students (like SNCC). Also, printed transcripts of the interview with Simmons can be given to students to follow along and take notes with.

**ESE Strategies:** Students should be given the printed transcript to annotate. Additionally, students should be placed in small groups for discussion components. A list of example words can be given to exemplify Civil Rights ideals.

Technology Needs:

Computer/Video Display Equipment

[Gwendolyn Zoharah Simmons Oral Interview](#)

Materials (please attach copies of any handouts to the end of the lesson):

[Interview Question Sheet](#)

Writing Utensils

[Gwendolyn Zohara Simmons Video Transcript](#) \*if needed

References:

[Library of Congress](#)

[SNCC](#)

## Alachua County Public Schools African and African American Studies

Module 4 Title: Fannie Lou Hamer – Primary Sources

Subject Area: English Language Arts

Time Requirement: 2 ~ 3 class periods

Module Objectives/ Essential Questions:

Students will conduct a short research project about Fannie Lou Hamer and the Civil Rights movement in Mississippi using primary source documents as the base. Furthermore, students will create a visual and written presentation to explain one specific primary source and its background.

Standards/ Benchmarks:

[LAFS.7.W.3.7](#) Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

[LAFS.7.W.1.2](#) Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

[LAFS.7.SL.2.5](#) Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.

Key Terminology:

Activities:

**Prelesson:** Have students watch a short YouTube video about Fannie Lou Hamer and her testimony about violations towards African Americans in Mississippi. Students should then review basic information about Fannie Lou Hamer through this [presentation](#) and discuss what sharecroppers were.

**Lesson:** Using the [Digital Public Library of America](#), students will conduct a short research project and create presentations about a primary source document related to Fannie Lou Hamer. Research should include information about the location in the article/image/file,

significant events or persons mentioned/shown in the document, and how the document relates to civil rights for African Americans. Students will first be tasked with writing a short informational essay about the document (general five paragraph essay should be attainable given the research guidelines).

**Post Lesson:** Students should also create a visual presentation in the form of a multimedia presentation or visual poster. Presentations should include a picture of the primary source document used and any related images to the subject or topic. Presentations should also include general overview of information collected for the informational essay and show that the student has attained more than a base level of knowledge regarding Fannie Lou Hamer and the Civil Rights movement i.e., students should be able to discuss various aspects that led to the need for equality like sharecropping, discriminatory practices, initiatives like Freedom Summer, etc.

Higher Order Thinking Questions:

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

**Assessment:**

Students will be assessed on their presentation using the [informational essay rubric](#)

**ESOL Strategies:**

Students can access translations online while conducting research. Sentence starters can be used to facilitate longer written reflections.

**ESE Strategies:**

Reduce length of writing requirement. Include research resources that have adaptations for varying reading levels.

Technology Needs:

Computer Lab/Mobile Cart

Materials (please attach copies of any handouts to the end of the lesson):

[informational essay rubric](#)

Presentation on Fannie Lou Hamer

Presentation Materials (Posters, glue, paper, etc.)

References:

[Digital Public Library of America](#)

[Common Core Writing Rubric](#)

## Alachua County Public Schools African and African American Studies

Module 5 Title: Letter from Pam Parker

Subject Area: English Language Arts

Time Requirement: 1~2 class periods

Module Objectives/ Essential Questions:

Students will annotate a primary source document to draw out textual evidence in order to determine what the text is saying and to draw inferences from the text.

Standards/ Benchmarks:

[LAFS.7.RI.1.1](#) Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Key Terminology:

Freedom School

Curriculum

Literacy

Activities:

**Prelesson:** Students will be asked to write/discuss what comes to mind when they think of the term “Freedom School”. Additionally, students should be asked what it means to be free and about how one can become free in situations where their freedom might be oppressed.

**Lesson:** Students will read a [letter written by then Pam Parker](#) to her parents. Pam Parker was a volunteer teacher in one of the many Freedom Schools chartered in Mississippi during the Freedom Summer initiative. The letter has been edited for length so that students can finish the reading in one class period. Teacher should project a digital copy of [the letter](#) on a smartboard or similar device so that annotation can be demonstrated for the whole class. Before reading, the teacher should discuss what it means to annotate a text. It should be explained that annotation is merely just thoughtful reading and making notes directly in the text by highlighting phrases/details, circling new/difficult words, asking questions about confusing sections, and or writing quick summaries. There will be four questions that students will need to find textual evidence for in the letter:

- What kind of people did the Freedom Schools serve and why was this significant to the community at large?

- Look at the class schedule — what do you think the reasoning behind offering each class was?
- In your own words, what was the purpose of the Freedom Schools within the frame of the Civil Rights movement?
- Why do you believe Pam volunteered to teach in a dangerous location for the Freedom School and for the SNCC organization?

Students should highlight anything to do with who attended the Freedom Schools in yellow; the class schedule in pink; Freedom School purpose blue; purpose for Pam's mission in green (\*colors and highlighters can be changed for color or tool).

Instructor should read the first page aloud with students and demonstrate what to look for when annotating the text for a specific purpose. Once that is complete, students can work individually to complete their annotations of the text in order to answer the questions. In small groups students should then work to come to a consensus on how to answer the questions as a group and be ready to present these answers to the class.

**Post Lesson:** In small groups students should then work to come to a consensus on how to answer the questions as a group and be ready to present these answers to the class. To further demonstrate an understanding of the role of the Freedom Schools, students should work to complete a mission statement for the Holly Springs Freedom School. Mission statements should relate to the purpose of the school and its impact for civil rights across the country.

Higher Order Thinking Questions:

What kind of people did the Freedom Schools serve and why was this significant to the community at large?

Look at the class schedule — what do you think the reasoning behind offering each class was?

In your own words, what was the purpose of the Freedom Schools within the frame of the Civil Rights movement?

Why do you believe Pam volunteered to teach in a dangerous location for the Freedom School and for the SNCC organization?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

**Assessment:**

Students will be assessed on what textual evidence they highlighted to reach conclusions about the reading and inference questions. Additionally, students will be assessed on the creativity and relevance of their mission statements.

**ESOL Strategies:**

Close reading of the text in groups or with instructor. Explanation of key terms from the text and questions. Group collaboration.

**ESE Strategies:**

Close reading of the text in groups or with instructor. Explanation of key terms from the text and questions. Group collaboration. Instructor can further reduce the length of the text and or amount of questions.

**Technology Needs:**

Computer/Projection System

**Materials (please attach copies of any handouts to the end of the lesson):**

Printed copies of [Pam Parker Letter](#)

Highlighters (or similar colored utensils)

Paper for mission statements

**References:**

[Pam Parker Letter](#)

<https://www.teachingforchange.org/teaching-freedom-schools>

<https://www.waterford.org/resources/strategies-for-teaching-students-how-to-annotate/>



## Lesson Plan

# Harriet Jacobs and Elizabeth Keckly: The Material and Emotional Realities of Childhood in Slavery

Harriet Jacobs was the first woman to write a slave narrative, *Incidents in the Life of a Slave Girl* (1861). She was born a slave in 1813 in Edenton, North Carolina, and died free in Washington, D. C., at the age of eighty-four.

Elizabeth Keckly was born into slavery in 1818 near Petersburg, Virginia. She learned to sew from her mother, an expert seamstress enslaved in the Burwell family. After thirty years as a Burwell slave, Keckly purchased her and her only son's freedom. Later, when Keckly moved to Washington, D. C., she became an exclusive dress designer whose most famous client was First Lady Mary Todd Lincoln. Keckly's enduring fame results from her close relationship with Mrs. Lincoln, documented in her memoir, *Behind the Scenes, or Thirty Years a Slave and Four Years in the White House* (1868).

In this lesson, students learn firsthand about the childhoods of Jacobs and Keckly from reading excerpts from their autobiographies. They practice reading for both factual information and making inferences from these two

primary sources. They will also learn from a secondary source about commonalities among those who experienced their childhood in slavery. By putting all this information together and evaluating it, students get the chance to "be" historians and experience what goes into making sound judgments about a certain problem—in this case, how did child slaves live?

## Guiding Questions

What experiences defined Jacobs's and Keckly's memories of childhood?

Why do we have to be cautious in making generalizations about enslaved childhood based solely on the two primary sources, such as those provided in the Keckly and Jacobs narratives?

## Learning Objectives

Identify facts that pertain to Keckly's and Jacobs's lives

Describe how Harriet Jacobs's and Elizabeth Keckly's specific experiences compare and contrast to those of enslaved children in general

Explain why incorrect inferences can be made when there are a limited number of

sources from which to draw

## Subjects & Topic:

**Grade:** 6-8

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### Lesson Plan Author:

Laurel Sneed

03/24/15

## Lesson Plan Details

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### Background

Childhood slavery in the American South encompassed a variety of experiences and circumstances, but there were some common elements. Enslaved parents, although not allowed to be legally married, were often permitted to live within family units. Slaveholders generally provided meager rations such as corn meal and salted meat, but it was the slaves' responsibility to grow a garden or hunt for other needed food; and the long work schedules of enslaved parents often undermined their efforts to meet their children's needs. Mothers of infants were generally given minimal time off after giving birth and often had to subordinate the care of their infants to

their work duties. Enslaved children under the age of four regularly suffered from malnutrition and illness, which resulted in mortality rates more than twice that of white children of the same age on major slaveholding estates.

Children throughout human history have always found moments where they could enjoy the simple pleasures of life; enslaved children were typical in this respect, even though such times for the enslaved child were generally fleeting. Enslaved children had to work at an early age. Toddlers sometimes assisted adults in gathering kindling, churning butter, chasing birds from crops, or minding babies younger than themselves. Children were considered ready for fieldwork by age ten or twelve and might be allowed more rations once they started to work full days. Some of the boys were fortunate enough to train as artisans, gaining skills in trades such as coopering, blacksmithing, or carpentry, while many girls were relegated to food preparation, spinning, and mending. Some girls were brought into the Big House to become house servants; there they often learned to sew—as did Keckly and Jacobs—and prepare food. Although enslaved children acquired many skills as they were being groomed for their life of labor, they were not allowed to go to school.

Nevertheless, some masters taught their slaves to read, as literacy could be a convenience for the master, enabling him to give orders to a slave in writing. Some slaves taught themselves to read by learning letters and then sounding out words. Although literacy was considered by most slaves to be a gateway to freedom, most slaves were illiterate because of laws against enslaved literacy, the lack of schooling for the enslaved, and the widespread belief among slave owners that reading and writing would encourage slaves to desire freedom.

Tenuous and often ruptured family ties were harmful to both the physical and emotional welfare of enslaved children. Enslaved parents had no legal claim to their children and therefore had little ability to protect them from abuse or from being sold. Moreover, owners often undermined attachments between parents and children by emphasizing that a slave child's loyalty and obedience were first and foremost to his/her master. This created a tension that slave children felt throughout their young lives.

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## Content Standards

CCSS.ELA-Literacy.RH.6-8.1: Cite specific textual evidence to support analysis of primary and secondary sources.

CCSS.ELA-Literacy.RH.6-8.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

CCSS.ELA-Literacy.RH.6-8.8: Distinguish among fact, opinion, and reasoned judgment in a text.

CCSS.ELA-Literacy.RH.6-8.9: Analyze the relationship between a primary and secondary source on the same topic.

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## Preparation

# Activity One

- Review the brief biographies of [Harriet Jacobs](#) and [Elizabeth Keckly](#).\*
- View the short videos [\\_\\_\\_\\_\\_](#) (Harriet Jacobs) and [\\_\\_\\_\\_\\_](#) (Elizabeth Keckly).
- Review [“‘I was Born a Slave:’ Two African American Women Relate their Childhood Years and the Growing Awareness of Being Enslaved”](#) from the National Humanities Center’s Resource Toolbox. This lesson plan requires your students to read this document, so decide if you should print it for reproduction or if they will read it online.
- Review the Library of Congress document on [how to use primary sources in the classroom](#). The lesson asks students to distinguish between primary and secondary sources.
- Review the [Identification Questions](#) document based on the reading of “I Was Born a Slave.”
- Review [Identification Questions Answer Sheet](#) with the correct responses in bold.

## Activity Two

- Review [The Value of Literacy to the Enslaved](#).
- Review [Making Generalizations](#), which contains a list of questions requiring students to explore types of inferences that can be made after reading after reading about Jacobs and Harriet as children.
- Review [Making Generalizations \(teacher version\)](#) which contains notes added.

- Review the [Assessment](#) and the [Assessment Answer Sheet](#).

\*Elizabeth Keckly's last name is often spelled "Keckley". We are honoring Keckly's own spelling of her last name, which lacked the extra "e." Although we encourage the use of "Keckly," some of the materials that you will reference for this lesson plan will present the name with the extra "e."

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## Lesson Activities

# Activity 1. Jacobs/Keckly: Using Primary Sources

In this activity, students will learn to identify a primary source, an original document created at the time under study. To begin, show the brief videos on [Harriet Jacobs](#) and [Elizabeth Keckly](#).

Tell students that as they watch the videos, they should write down two or three observations they have learned about each woman's childhood. Enlist volunteers to read out their statement and as a group discuss their accuracy (that is, how closely they conform to the narratives of each woman).

### Primary Sources

Explain to the class that historians use specific types of information called "primary sources" to determine what happened in the past so that they can write history. This information can be stored in various formats (paper, digital, etc.), but it is always obtained through direct evidence—including first-hand

accounts such as the autobiographies (also called slave narratives) of Jacobs and Keckly. Note that the video, strictly speaking, is not a primary source (in this case, it is a re-enactment for educational purposes). However, it is nonfictionalized and is faithful to the primary sources (the actual words in the autobiographies).

Let the class know that the first reading is taken from two primary sources, the autobiographies of Jacobs and Keckly.

Either distribute "'I was Born a Slave:' Two African American Women Relate their Childhood Years and the Growing Awareness of Being Enslaved" or have students read it online.

Distribute Identification Questions and ask students to circle the appropriate responses.

### **Exit Ticket**

As a class, discuss students' correct responses to the Identification Questions worksheet. The Identification Questions (teacher version) has the correct responses.

## **Activity 2. Jacobs/Keckly: Using Secondary Sources and Making Generalizations**

In this activity, students will learn to distinguish between a primary source and a secondary source (an account created by someone without first-hand experience).

Distribute The Value of Literacy to the Enslaved. Tell students that historians call this document about slaves' desire for literacy a secondary source. After students have read The Value of Literacy to the Enslaved discuss the statements about literate slaves that are directly stated in this document. (For example: literate slaves were able to forge documents such as free papers for themselves or others; some literate free blacks wrote about the evils of slavery; the state of North Carolina passed a law forbidding enslaved blacks to read; etc.).

- Ask students how these statements differ from the ones given by Keckley and Jacobs (e.g., specific vs. general). Then ask, "How do we go from specific statements to general ones?" Go on to demonstrate how generalization functions in a secondary source. You may find it helpful to use the motorcycle analogy.\*
- Now, ask students: "Since slaves valued literacy highly and since we know that some slaves—like Keckly and Jacobs—were able to read, do you think that slaves could read?"
- Explain: "Similarly one cannot make generalizations from a couple of primary sources such as those extracted from Keckly and Jacobs' slave narratives. Just because these two women were literate, doesn't imply that slaves in general were literate. In fact, we know from many other primary and secondary sources that, in general, slaves could read and write."

Lead the students in a discussion about how we make generalizations from primary sources. Note: Emphasize that a \_\_\_\_\_ with making generalizations is that you need more than two sources (often many more) in order to be able to make a \_\_\_\_\_ generalization.

Distribute Making Generalizations and ask students to respond to each of the statements about childhood slavery and discuss the answers.

The lesson should lead students to this point (which the teacher may want to summarize by saying: "Some information in sources about the past is explicitly stated, but very often historians must make inferences and draw generalizations about the "big picture" of what happened in the past. In order to make accurate inferences, they need to draw from many sources and not just a couple.

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## Assessment

Have students write a short essay discussing three key points they have learned about childhood spent in slavery. Advise them that they will need to support each of their generalizations with evidence from their readings. They must also demonstrate their familiarity with the difference between primary and secondary sources, as well as the way accurate generalizations are made on the basis of proper evidence.

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## Lesson Extensions

- Encourage students to answer the following question in a one or two paragraph essay: Imagine that you were Harriet Jacobs or Elizabeth Keckly. What would be the worst thing about your childhood? How would you cope with your situation?
- Encourage students to write a one or two paragraph essay that discusses how Jacobs's and Keckly's childhood experiences in slavery helped to prepare them for their lives as adults. Encourage students to cite specific examples, like how learning to sew as a child, provided Keckly with the skills that she later used to earn a living.

## Materials & Media

Harriet Jacobs and Elizabeth Keckly: Brief Biography of Elizabeth Keckly

File (PDF)

Harriet Jacobs and Elizabeth Keckly: Brief Biography of Harriet Jacobs

File (PDF)

Harriet Jacobs and Elizabeth Keckly: Identification Questions

File (PDF)

Harriet Jacobs and Elizabeth Keckly: Identification Questions. (teacher version)

File (PDF)

Harriet Jacobs and Elizabeth Keckly: Making Generalizations

File (PDF)

Harriet Jacobs and Elizabeth Keckly: Making Generalizations (teacher version)

File (PDF)

Harriet Jacobs and Elizabeth Keckly: The Value of Literacy to the Enslaved

File (PDF)



Lesson Plan

# Henry "Box" Brown's Narrative: Creating Original Historical Fiction

*\*Transcript available here*

Slave narratives are a uniquely American literary genre in which former slaves tell about their lives in slavery and how they acquired their freedom. Henry "Box" Brown escaped from slavery by having himself shipped in a crate

(hence, the nickname “Box”) from Richmond, Virginia, to Philadelphia, Pennsylvania, in 1849. Brown made his life-threatening adventure into a famous fugitive slave narrative entitled *The Narrative of the Life of Henry “Box” Brown, Written by Himself* (1851). Within months of his arrival in Philadelphia, Brown became a speaker on the abolitionist circuit. After the Fugitive Slave Act was passed in 1850 allowing Southerners to reclaim their fugitive slave property in the North, his fame made him a target for slave catchers. Brown was forced to move to England where he married, settled down, and continued to make public appearances.

In this lesson, students read sections of Brown’s narrative that illustrate the four structural components of fugitive slave narratives. They also review actual runaway ads that slave owners published in newspapers in an effort to retrieve their “property”. Ads are primary source documents that provide insight into owners’ opinions about their slaves, descriptions of the physical appearance of slaves (including bodily features and clothing), and information about the institution of slavery. Using runaway slave ads, Brown’s narrative, and other references, students will write “historical fictional” fugitive slave diary entries from the first person point of view. These will conform to the four-point structure for slave narratives.

The accompanying video clip is [here](#).

## Guiding Questions

Why are slave narratives, like Henry “Box” Brown’s, significant historical as well as literary contributions?

What can we learn about fugitive slaves from both the prevalence and general content of runaway slave ads?

## Learning Objectives

Identify facts about the life of Henry "Box" Brown as told in his slave narrative.

Given a fugitive slave narrative—actual or fictional—identify the four structural components: precipitating event; path of escape; experiences along the way; and result.

Using slave ads, the excerpt from Brown's narrative, and other sources, create a plausible fictional diary entry from the point of view of a fugitive slave that consists of the four structural components of such narratives.

## Subjects & Topic:

History & Social Studies

U.S. History

**Grade:** 6-8

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## Lesson Plan Author:

Laurel Sneed

02/05/15

## Lesson Plan Details

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### Background

Henry "Box" Brown's successful escape to freedom in Philadelphia on March 29, 1849, is widely considered the most sensational fugitive slave escape ever recorded. Brown engaged a local shopkeeper and other white abolitionist friends to box him in a shipping crate "three feet one inch wide, two feet six inches high, and two feet wide" and had him "conveyed like dry goods" from Richmond to Philadelphia. The trip took twenty-seven agonizing hours, several of which Brown spent upside down.

He arrived in the box in Philadelphia and was greeted by abolitionists at the antislavery office where he was delivered. Within months of his escape, Brown became a speaker on the abolitionist circuit. Later he turned his experience into a one-man stage production that was popular in England where Brown ultimately settled.

published  
in 1851, was part of the slave narrative tradition that dominated African American literature from 1830 to the end of the slavery era. One hundred and one "book length" fugitive narratives were published before the Civil War. Estimates of the number of slaves who actually succeeded in escaping to the North range from 25,000–40,000, with some estimates as high as 50,000. However, 50,000 slaves per annum attempted to run, not to the North, but to

other locations in the South during the late antebellum period, primarily to be reunited with loved ones. This is a miniscule percentage of the millions of African Americans who were enslaved during the two-hundred-year era of slavery in the United States.

To regain their fugitive slave property, slave owners often placed ads in newspapers in areas where they thought their slave might be. Graphic descriptions of fugitives included specific details about their clothing and their physical features. Slave owners often used racist and inaccurate language to describe the fugitive's personality, character, and behavior. For example, advertisements frequently used demeaning terms such as "boy" for a man and "wench" for a woman. Pejorative terms such as "lurking," "deceitful," "cunning," "slow-witted," and "clumsy" are also common. Rather than being an accurate portrayal of the enslaved person, such language gives us more insight into the master's view of the fugitive.

The frequency of runaway slave advertisements in newspapers throughout the colonial and antebellum periods reveal that it was common for slaves to run away. However, while many ran, very few were successful in attaining their freedom. Slave owners invested much time and effort to retrieving their valuable property and most slave were not able to evade capture.

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## Content Standards

CCSS.ELA-LITERACY.CCRA.R.1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-LITERACY.CCRA.R.2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-LITERACY.CCRA.R.3. Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

CCSS.ELA-LITERACY.CCRA.R.4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

CCSS.ELA-LITERACY.CCRA.R.5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

CCSS.ELA-LITERACY.CCRA.R.6. Assess how point of view or purpose shapes the content and style of a text.

CCSS.ELA-LITERACY.CCRA.R.7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

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## Preparation

# Activity 1. The Life of Henry Brown

- Review the [Brief Biography of Henry 'Box' Brown](#).
- Review the [Excerpt from the Narrative of Henry 'Box' Brown](#).
- View the short video, [\\_\\_\\_\\_\\_](#), featuring an actor portraying Brown using excerpts taken directly from Brown's narrative.
- Review [Typical Experiences of Runaway Slaves](#).
- Review [Accessing Runaway Slave Ads Online](#). Select at least five runaway slave ads to print and photocopy for students. These may be selected on criteria such as ads from the state in which your school is located, etc. Students use these ads as a stimulus for writing historical fictional diary entries. (An alternative with older students is to let them use the PDF to retrieve ads online.)
- Review the [General Structure of Slave Narratives](#).
- Review [Group Activity](#), in which students analyze each of the four components of Brown's narrative, and summarize each.

## Activity 2. Slave Diaries

- Review [Writing Runaway Slave Diary Entries](#) assignment based on "Box" Brown's narrative, your selected runaway slave ads, and the four-point structure of slave narratives.

Review the [Assessment](#) and [Assessment Answer Sheet](#).

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### Lesson Activities

# Activity 3. Looking Closely at a Fugitive Slave Narrative

- To introduce the lesson, review the learning outcomes in order to provide an overview of what students will be expected to learn. You may also wish to stress that a key focus of this lesson is the narrative of Henry "Box" Brown, a famous runaway slave account. Don't give away too much, so that the method of escape and the result will be a surprise. You might also mention that another primary source to be explored is fugitive slave advertisements.
- Show the video, [\\_\\_\\_\\_\\_](#). Explain that this is a performance based on Brown's narrative. The video does not reveal whether Brown was successful, but leaves it as a cliffhanger.
- Divide the class into two groups and distribute [General Structure of Slave Narratives](#) and the [Excerpt from the Narrative of Henry 'Box' Brown](#). Ask each group to identify and summarize two structural components of the narrative:
  - Group A
    - Component 1: Precipitating Event
    - Component 2. The Path of Escape
  - Group B
    - Component 3: Experiences along the Way
    - Component 4: Result

- **Assign group leaders.** Encourage both groups to use close reading tactics, such as encircling unknown words and underscoring action statements that reveal "what happened." The group leader should delegate tasks to group members. Tasks might include: looking up unknown words; asking one or two people to make notes about "implied" meanings of the ad, such as the attitude and biases of the slave owner who wrote it. The group leader should write a summary of the group's two components using input from all group members.

**Exit Ticket.** Have each group share their summaries in written form with the class. Ask each student to answer this question: How does knowing the typical structure of a slave narrative help them become better readers of such literature?

## Activity 4. Creating Original Historical Fiction

- Using paragraphs 3 and 4 of the Background, provide students an overview of runaway slave ads.
- Distribute copies of the runaway slave ads selected from online sources using [Accessing Runaway Slave Ads Online](#). Read several of them aloud or have different students read them. Before each ad is read aloud, ask student to think about questions such as:

- Whose point of view is represented in the ad?
  - What is the ad's purpose?
  - Does the ad indicate an opinion of why the slave ran?
  - Do you think it would be possible to identify this fugitive slave from the description provided? Why or why not?
  - Does the ad indicate where the slave may be headed?
  - Also encourage students to underscore any phrases/statement that "jump out" at them.
- 
- Ask students to write a series of diary entries using the following: runaway slave advertisements; Henry "Box" Brown's narrative excerpt; and the handout, Typical Experiences of Runaway Slaves. The created runaway slave diary entries should be at least one page and not exceed two. The diary entries, taken altogether, should address each of the components of the four-point structure. They should be historically accurate and reflect actual/typical experiences slaves had when on the run.

This may be a homework assignment in which each student works independently, or it may be a class assignment in which small groups of 3–4 student teams collaborate on the entries.

- When completed, choose several entries for students to read aloud to the class. After reading, ask:

- Did the diary entry follow the four-point structure?
- If not, what structural components were included and describe the content of those?
- Were the diary entries historically accurate?
- What was the best part of the diary entries?
- What aspect of the diary entries could be improved?

**Exit Ticket:** Ask students to identify three points they learned searching for, and analyzing , slave advertisements.

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## Assessment

### Cumulative Assessment

- Distribute the Assessment. Use the Assessment Answer Sheet to correct the assessments.

## Lesson Extensions

- Have students read excerpts from two or three other runaway slave narratives (like those of George Moses Horton, Harriet Jacobs, Elizabeth Keckly, and William Henry Singleton) on Crafting Freedom. If you are teaching a longer session on slave resistance or slave narratives, these would be excellent to incorporate into a unit.



Henry "Box" Brown: Brief Biography of Henry "Box" Brown  
File (PDF)

Henry "Box" Brown: Assessment Answer Sheet  
File (PDF)

Henry "Box" Brown: Assessment  
File (PDF)

Henry "Box" Brown: Accessing Runaway Slave Ads Online  
File (PDF)

# Title: What is a Social Movement?

Grade Level: 6-8

Subject: ELA & Social Studies

Keywords: Social Movement, Political Cartoon, Author's Point of View, activist

<b>Lesson Plan:</b>	What is a Social Movement?
<b>Subject:</b>	English Language Arts/Social Studies
<b>Grade:</b>	6-8
<b>Description/ Abstract of Lesson</b>	<p>The students will Identify, within both primary and secondary sources, the author, audience, format, and purpose of significant historical documents.</p> <p>Identify, within both primary and secondary sources, the author, audience, format, and purpose of significant historical documents.</p> <p>Understand and interpret the First Amendment</p>
<b>LAFS.7.RI.1.3</b>	Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).
<b>SS.8.A.1.5</b>	Use research and inquiry skills to analyze American History using primary and secondary sources.
<b>SS.8.C.1.5</b>	Apply the rights and principles contained in the Constitution and Bill of Rights to the lives of citizens today.
<b>LAFS.6.W.1.1</b> <b>LAFS.7.W.1.1</b>	<p>Write arguments to support claims with clear reasons and relevant evidence.</p> <p>Write arguments to support claims with clear reasons and relevant evidence.</p>
<b>Objective(s):</b>	<p>Students will:</p> <ul style="list-style-type: none"><li>● Identify the importance of Americas historical social movements</li><li>● How movements are made</li><li>● Analyze Political Cartoons</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● Notebook paper</li><li>● Pen</li><li>● Newsela</li><li>● computer</li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 3-4 class periods</li><li>● Block Scheduling (90 min.) 2 to 3 class period</li></ul>
<b>Lesson Lead In/ Opening:</b>	<ol style="list-style-type: none"><li>1. Using your poster of the Bill of Rights; Identify the First Amendment rights</li><li>2. Engage the students and ask what social, political, economic or cultural (SPEC) issues exist in today's society; can they be changed? Can the First Amendment help?</li><li>3. The teacher will show a video clips of any Social Movement (Civil Rights, Feminist Movement, Chicano Movement, Workers' Rights, LGBT)</li><li>4. Ask students what were they fighting for or speaking about?</li></ol>

	<p>5. Using W.A.V.E.S. strategies, what is the author's purpose? Who is the audience? Which First Amendments are used in this political Cartoon? Display the political Cartoon: Political Movements</p> <p>W – Words  A – Actions and Author  V – Visuals  E – Expressions  S - Summary</p>
<b>Activity 1:</b>	Warm up or Do Now: What are the first amendments?
<b>Activity 2:</b>	<p>The teacher will have the students create their own social movement using a number of different ways to deliver their message to the public.</p> <ol style="list-style-type: none"> <li>1. Have students think of an issue in their community, state or the world</li> <li>2. Tell them if they did not have internet how would they get the word out about their issue?</li> <li>3. Pass out the social movement worksheet Inform the student to not fill it out you are going to read out loud and model how to complete the worksheet; <b>(IDo)</b> Talk out loud; use the civil rights movement to answer the worksheet.</li> <li>4. When you get to number 5 of the worksheet; have students assist you verbally in completing the worksheet in its entirety <b>(We DO)</b> continue speaking out loud.</li> <li>5. Divide the students into groups <b>(They do)</b> <ol style="list-style-type: none"> <li>a. They need to find a cause in which the entire group believes.</li> <li>b. This does not necessarily have to be a new movement. They simply need to create a cause that is in need of change. (so if its something already happening, they have to put a twist on it, like getting something passed</li> <li>c. Explain the importance of taking seriously the question about who might disagree with their movement?</li> <li>d. Have students fill out the worksheet to help them design their movement. The worksheet found in Web Resources</li> </ol> </li> </ol> <p>Using technology resources. Have student make signs, buttons and or posters, political Cartoons. Establish a Marketing person for advertisement of their movement.</p>
<b>Activity 3:</b>	<p>Have groups present their movements</p> <p>After presentations have students take a vote which movement the class will use as their community activism for the year</p>
<b>Activity 4:</b>	Exit: Have students answer the question: How do people attempt to influence others to support their social movement?
<b>Higher Order Thinking Questions:</b>	<p>How can a person get someone to support their social movement?</p> <p>Are social movements positive or negative? Explain</p>
<b>Suggested Books:</b>	<a href="https://www.tolerance.org/magazine/fall-2007/beyond-the-canned-food-drive">https://www.tolerance.org/magazine/fall-2007/beyond-the-canned-food-drive</a>
<b>Web Resources</b>	<p>Create your own social Movement worksheet:  <a href="http://www.usd116.org/ProfDev/AHTC/lessons/GersdorfFellowship2010/Lesson_6/ProjectWkst_L6.pdf">http://www.usd116.org/ProfDev/AHTC/lessons/GersdorfFellowship2010/Lesson_6/ProjectWkst_L6.pdf</a></p> <p><a href="http://www.usd116.org/ProfDev/AHTC/lessons/GersdorfFellowship2010/Gersdorf10Fellow.htm">http://www.usd116.org/ProfDev/AHTC/lessons/GersdorfFellowship2010/Gersdorf10Fellow.htm</a></p>

# POLITICAL MOVEMENTS





### **Introduction:**

I created this lesson plan to fit within the confines of the rigorous Civics curriculum and to fulfill required benchmarks/standards which encourportating the incredibly important but too often forgotten history of African Americans. Civics is defined as the duties and responsibilities of citizens but for most of american history minority americans include african american, hispanics, and women were deliberated and continuously withheld the opportunity to participate and be counted as citizens.

**Alachua County Public Schools  
African and African American Studies**

<b>Title: The Fight for Your Voice-the fight for African American participation in American government</b>	
Writer: Sophia Skoglund-Cotter	Grade Level: 7th
School: Kanapaha Middle School	Subject Area(s): Civics

Unit Objectives:

- ❖ Identify the amendments to the U.S. constitution that created a more equal rights for individuals regardless of race
- ❖ Evaluate who was excluded from their rights as citizens to vote throughout American history.
- ❖ Analyze how the fight for suffrage and equality led to the 14th, 15th, and 24th amendments
- ❖ Identify the factors that influenced the passing of federal equal rights legislation such as the Civil Rights Act of 1964 and Voting Rights Act of 1965
- ❖ Apply your understanding of the 1st amendment and racial equality to reenact a mock trial about minority students' rights to free speech
- ❖ Compare and Contrast how the Supreme Court's interpretation of the rights in the constitution have changed and how they have limited rights for African Americans
- ❖ Examine how Brown v. Board overturned the ruling in Plessy v. Ferguson
- ❖

Standards/ Benchmarks:

- **SS.7.C.2.4:** Evaluate rights contained in the Bill of Rights and other amendments to the Constitution.
- **SS.7.C.3.6:** Evaluate Constitutional rights and their impact on individuals and society.
- **SS.7.C.3.7:** Analyze the impact of the 13th, 14th, 15th, 19th, 24th, and 26th amendments on participation of minority groups in the American political process.
- **SS.7.C.2.6:** Simulate the trial process and the role of juries in the administration of justice.
- **SS.7.C.3.12:** Analyze the significance and outcomes of landmark

Infusion Point:

Civics means the duties and responsibilities of citizens, and must include the fight for the inclusion of all citizens, regardless of race.

Unit Focus Area	7 Elements of African/ African American Studies
Africa	Ancient Africa: Pre- Columbus
<b><u>African Americans</u></b>	African Exploration of the World
Africans in the Caribbean	Invasion and Weakening of Africa
Africans in South America	Slavery: In the Americas
Combination	<b><u>Neo-Slavery: Abolition, Civil Rights</u></b>
Other (please specify)	Soul of African Descent People
	Contributions to the World and USA

Cultural Context/ Background:

When the colonies first declare independence and our new nation is but an infant, very few Americans were actually eligible to vote. Only property owning and tax paying white males, or 6% of the U.S. population. Women, African Americans, other minorities, and poor people were excluded. This country was founded on the idea that “All men are created equal” but that was not the case through much of our history as a nation.

The U.S. Constitution was written to include a continuation of slavery for 20 more years, and counted enslaved africans three-fifths of a person toward the total states populations for taxation and representation purposes. While there have been abolitionist movements since declaring independence, the emancipation proclamation by President Lincoln is the first time there is an official declaration to free enslaved persons in 1863. The 13th amendment ending slavery does not pass until 1865- 78 year after the signing of the Constitution.

Equality does not come with abolition. African americans are not permitted the same rights as white Americans, even after the passing of the 14th amendment in 1868. Segregation ensues in the south as well as the north, being reinforced by cases such as Plessy v. Ferguson in 1896. Plessy was of african american decent and sat in the whites only train car. He violated the Separate Car Act passed in Louisiana to create race specific

train cars. When he sues all the way up to the U.S. Supreme Court, the justices side with Ferguson, stating that racial segregation is constitutional as long as facilities are equal. In reality, facilities were not equal, and even if there were racial segregation American citizens is reinforcing that that American government regards African Americans differently than white Americans. This would not change until the Brown v Board of Education of Topeka Kansas case in 1954. While the unanimous Supreme Court ruling overturns the previous precedent, and desegregates schools and other spaces, it only says with all due haste, and does not correct the prejudice that has been engrained by years of federally and state sanctioned discrimination.

The 1960's were a monumental period for the Civil Rights movement, which many protests, sit ins, freedom rides, and marches filled the decade, resulting in numerous federal laws being passed including the Civil Rights Act of 1964, the Voting Rights Act of 1965 and the Civil Rights or Fair Housing Act of 1968. The 24th amendment, banning poll taxes is passed in January of 1964. Dr. King was assassinated in 1968.

The fight for racial equality in the vote does not go away after the 1960's, it continues today. Gerrymandering and segregation, voting registration restrictions, and more still limit the accessibility of minorities in America's political process. In 2008 Barack Obama became the first African American man to hold the office of the presidency, as our 44th president.

### Timeline:

- **1787:** three-fifth compromise written into the Constitution
  - Slaves were to be counted as 3/5th of a free person for taxation and representation
- **1808:** When the U.S. Constitution says the U.S. will begin addressing the issue of slavery
- **1863:** Emancipation Proclamation
  - Lincoln declared all persons held as a slave free
- **1865:**
  - 13th Amendment Ratified
    - Abolishing slavery
- **1896:** Plessy v. Ferguson
  - Landmark Supreme Court case ruling that "Separate but equal" was constitutional
- **1954:**
  - Brown vs. Board of Education
    - Landmark Supreme Court case overturning Plessy v. Ferguson and ruling that "Separate but equal" was unconstitutional
    -

- **1955:**
  - August: Emmett Till Murder
    - 14-year-old Emmett Till was kidnapped and murdered in Money, Mississippi, galvanizing support for racial reform in the South.
  - December: Montgomery Bus Boycotts and Rosa Parks refusing to give up her seat
- **1957:**
  - September: Eisenhower signs into law the Civil Rights Act of 1957
    - (the first federal legislation to prosecute individuals that conspired to deny or abridge another citizen's right to vote.)
      - ([http://crdl.usg.edu/events/civil\\_rights\\_act\\_1957/](http://crdl.usg.edu/events/civil_rights_act_1957/))
  - September: Little Rock Central High School Integration
    - Governor Orval Faubus mobilized the Arkansas National Guard in an effort to prevent nine African American students from integrating the high school.
- **1960:**
  - Sit ins
    - six historically black colleges organized a series of sit-ins at area lunch counters
    - four North Carolina Agricultural and Technical College students entered the F. W. Woolworth Co. department store in Greensboro, North Carolina and staged a sit-in at the store's segregated lunch counter.
    - The Nashville sit-in movement is widely regarded as one of the most successful and sustained student-directed sit-in campaigns
- **1961:**
  - May: Freedom Rides
    - Interracial group of student activists under the auspices of the Congress of Racial Equality departed Washington D.C. by bus to test local compliance throughout the Deep South with two Supreme Court rulings banning segregated accommodations on interstate buses and in bus terminals that served interstate routes.
- **1963:**
  - Birmingham Bombing (Sixteenth Street Baptist Church)
    - The bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama, was one of the deadliest acts of violence to take place during the Civil Rights movement and evoked criticism and outrage from around the world.
- **1963:**
  - March on Washington
    - On August 28, 1963, a quarter of a million Americans from across the United States converged on the nation's capitol in what was to become a defining moment in the Civil Rights movement.
- **1964:**
  - January: 24th Amendment
    - Banning poll taxes

- July: Civil Rights Act of 1964.
- Freedom Summer
  - hundreds of Northern college students traveled to Mississippi to register black voters and encourage participation in the Civil Rights movement.
- Martin Luther King, Jr.'s Nobel Prize
  - for his dynamic leadership of the Civil Rights movement and steadfast commitment to achieving racial justice through nonviolent action.
- New York Race Riots
  - the first in a series of devastating race-related riots that ripped through American cities between 1964 and 1965.
- **1965:**
  - SCOPE project  
On June 14, 1965, the Southern Christian Leadership Conference (SCLC) launched an innovative grassroots organizing campaign, the Summer Community Organization and Political Education (SCOPE) project. The project placed nearly five hundred predominantly white college students in nearly one hundred predominantly black rural and urban areas in Southern states, including: Alabama, Georgia, Florida, Virginia, North Carolina, and South Carolina to help lead voter registration drives. SCOPE successfully encouraged political activism, reported violations of the 1964 Civil Rights Act and the 1965 Voting Rights Act; along with developing political education programs for some of the counties that the campaign served. Its voter registration drives also flourished: SCOPE volunteers, working with local activists and leaders, and SCLC field staff, registered more than 49,000 new African American voters by the project's official end date on August 28, 1965.
  - March: Selma-Montgomery March
    - To protest local resistance to black voter registration in Dallas County, Alabama, the SCLC organized a mass march from Selma to Montgomery
- **1968:**
  - April: Dr. King's Assassination
  - Martin Luther King, Jr. was assassinated by a sniper's bullet while standing on the second-floor balcony of his room at the Lorraine Motel in Memphis, Tennessee.

**Alachua County Public Schools**  
**African and African American Studies**

Module 1 Title: **The timeline of Voting Rights-When could you vote?**

Subject Area: Civics/Social Studies

Time Requirement: 100 minutes

Essential Questions:

How has voting rights changed for citizens throughout American History?

Module Objectives:

- ❖ Identify the amendments to the U.S. constitution that created a more equal rights for individuals regardless of race
- ❖ Evaluate who was excluded from their rights as citizens to vote throughout American history.
- ❖ Analyze how the fight for suffrage and equality led to the 14th, 15th, and 24th amendments
- ❖ Identify the factors that influenced the passing of federal equal rights legislation such as the Civil Rights Act of 1964 and Voting Rights Act of 1965

Standards/ Benchmarks:

- **SS.7.C.2.4:** Evaluate rights contained in the Bill of Rights and other amendments to the Constitution.
- **SS.7.C.3.6:** Evaluate Constitutional rights and their impact on individuals and society.
- **SS.7.C.3.7:** Analyze the impact of the 13th, 14th, 15th, 19th, 24th, and 26th amendments on participation of minority groups in the American political process.

Key Terminology:

- Civils Rights
- Suffrage
- Amendment

- Ratify
- Literacy Tests
- Poll Taxes
- Voting Rights Act of 1965
- Civil Rights Act of 1964
- Civil Rights Act of 1968
- 13th Amendment
- 14th Amendment
- 15th Amendment
- 19th Amendment
- 24th Amendment
- 26th Amendment

Activities:

**Part 1: Timeline Notes**

- ❖ Students will get a handout (Voting Rights Timeline)
- ❖ Students will fill in the handout along with the powerpoint presentation directed by the teacher

**Part 2: Can “you” vote? (during timeline notes)**

- ❖ Students will pull a description at random from a handful of different descriptions that include a gender, age, race, and/or nationality.
- ❖ After each event in the timeline to voting rights, students will determine if their description would allow them to vote yet by show of hands
- ❖ At the end of the notes ask students if they were at all surprised by how few people could vote, and how long it took to open suffrage rights up to most?

**Option Extension Activity:**

- ❖ Writing prompt
  - Students will write a journal entry for 3 different points on the voting rights timeline from the perspective of a person who fits the description they drew.
  - Each journal entry should include the key points from the specific time they choose for the entry from their timeline, as well as creatively and accurately portray what events during that time would have been like for a person of their description
  - Each journal entry should be a full page long

Higher Order Thinking Questions:

- ❖ Why has voting been such a restricted civic activity for so much of American History?
- ❖ How is voting still a restricted activity to many American?
- ❖ If the Constitution says all men are created equally, why has that not been reflected in our voting practices?
- ❖ How do you think restrictions of who can vote has influenced our politics and policies on the large scale?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

**Writing Prompt Criteria:**

For each entry did student:

- Include an event from the timeline
- Describe/explain what that event was
- Include a description of their character based on the description they were given, including all parts of their description
- Creately relate their character to the event
- Describe if their character could vote after that event
- A full page for each entry

Technology Needs:

- Computer
- Projector
- Screen for projector
- PowerPoint

Materials (please attach copies of any handouts to the end of the lesson):

- PowerPoint Presentation-"Voting Rights Timeline.ppx"
- "Voting Rights Timeline" Handout
  - Attached file, not inserted in this document.
- Pencils/pens
- Slips of paper from the "Voting Rights Identities" handout
- Container to put all the Voting Rights Identities slips for students to pull from

References:

Voting Rights Timeline:

<https://www.ivotecef.org/timeline>

History of Voting in America:

[https://www.sos.wa.gov/\\_assets/elections/history-of-voting-in-america-timeline.pdf](https://www.sos.wa.gov/_assets/elections/history-of-voting-in-america-timeline.pdf)

Voting Rights Act: Major Dates

<https://www.aclu.org/voting-rights-act-major-dates-history>

**Alachua County Public Schools**  
**African and African American Studies**

Module 2 Title: **Selma Movie & “How far would you go for your rights?”**  
**Discussion**

Subject Area: Civics-  
Civil Rights/Voting/Amendments

Time Requirement: 4 50 minute periods

Essential Questions:

What obstacles did african american’s face in the struggle for equal voting rights in the United States?

Module Objectives:

- ❖ Analyze how the fight for suffrage and equality led to the 14th, 15th, and 24th amendments
- ❖ Identify the factors that influenced the passing of federal equal rights legislation such as the Civil Rights Act of 1964 and Voting Rights Act of 1965

Standards/ Benchmarks:

- **SS.7.C.3.6:** Evaluate Constitutional rights and their impact on individuals and society.
- **SS.7.C.3.7:** Analyze the impact of the 13th, 14th, 15th, 19th, 24th, and 26th amendments on participation of minority groups in the American political process.

Key Terminology:

- ❖ 14th amendment
- ❖ Civil Rights
- ❖ Civil Rights Act of 1964
- ❖ Voting Rights Act of 1965
- ❖ Suffrage
- ❖ Amendment
- ❖ Ratify
- ❖ Literacy Tests

- ❖ Poll Taxes
- ❖ Civil Rights Act of 1968
- ❖ 13th Amendment
- ❖ 14th Amendment
- ❖ 15th Amendment

Activities:

**Day 1-3:**

❖ **Selma movie and questions:**

- Watch the movie
- Answer the questions on the “Selma Movie Questions packet” as you go.
  - (I recommend pausing the movie to discuss the answers as you go, though it does take more time to do so)

**Day 4:**

❖ **“How far would you go to fight for your rights?” discussion**

- Take what you know from the Movie Selma to discuss the lengths that people like Dr. King went to fight for his right to vote.
- Sample discussion questions:
  - Why did Dr. King and his companions push for a strictly non-violent movement?
  - Do you think it was fair to be pushing the movement in such extreme areas as he did for the publicity? Why?
  - Would the movement have succeeded had they turned around and not marched?
  - Why did they choose to march instead of any other form of Protest?
  - Do you think violent more extremists approached may lead to support for the non-violent/less extremists movements such as Dr. King’s?

❖ **Optional:**

- Exit Slip from Discussion:
  - Write 3 points from the discussion you found important and how they connected to events from *Selma*.

Higher Order Thinking Questions:

- ❖ Why did Dr. King and his companions push for a strictly non-violent movement?

- ❖ Do you think it was fair to be pushing the movement in such extreme areas as he did for the publicity? Why?
- ❖ Would the movement have succeeded had they turned around and not marched?
- ❖ Why did they choose to march instead of any other form of Protest?
- ❖ Do you think violent more extremists approached may lead to support for the non-violent/less extremists movements such as Dr. King's?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Technology Needs:

- Computer with DVD player
- Projector
- Screen for Projector
- Speakers
- Selma DVD

Materials (please attach copies of any handouts to the end of the lesson):

- "Selma Movie Questions" Handout
- Pen/pencil
- Optional: paper or index cards for exit slip

References:

Selma March:

<https://www.britannica.com/event/Selma-March>

Selma to Montgomery March:

<https://www.history.com/topics/black-history/selma-montgomery-march>

MLK Institute on the March:

<https://kinginstitute.stanford.edu/encyclopedia/selma-montgomery-march>

Fast Facts:

<https://www.cnn.com/2013/09/15/us/1965-selma-to-montgomery-march-fast-facts/index.html>

Name: \_\_\_\_\_

## Selma Movie Questions

*As we go through the Movie, please answer the questions below. They are all mostly brief answers, only a few words. This will be due upon completion of the movie for a grade.*

1. What award did Dr. Martin Luther King, Jr. win?
2. What happened as the girls were going down the stairs and talking about hairstyles?
3. What was Annie Copper turning in to the clerk?
4. Why did the clerk deny Annie's request?
5. What specific thing did Martin Luther King want to speak with President Johnson about?
6. Even though African Americans already has this right mentioned above, why did African Americans in the south really not have access to this right?
7. What did President Johnson want Martin Luther King to help with?

8. Why couldn't black serve on Juries?
  
9. What was the next great battle for Martin Luther King?
  
10. What happened when the white man wanted to introduce himself to Dr. King?
  
11. Described what happened when Martin Luther King and his other protesters arrived at the courthouse.
  
12. Why did the governor want to break up the night march that was planned?
  
13. Three (3) people escaped the night march and went into a restaurant. What happened next?
  
14. Who did Dr. King argue was responsible for Jackson's murder?
  
15. When Martin Luther King was sitting on the coach talking with the other men, they were discussing the hardships black people in the South face when trying to vote. What hardships did they mention?

16. When speaking with President Johnson, Martin Luther King said his next march would be where?

17. Why wouldn't the president propose new legislation, like Dr. King requested?

18. What was on the other end of the bridge?

19. What happened after the protesters refused to move/leave the protest?

20. The reporter on the pay phone said, "President Johnson can send troops to Vietnam, \_\_\_\_\_"

21. Why did Martin Luther King announce the date of the 2nd attempt of the march?

22. Did Martin Luther King not march, like President Johnson requested?

23. What happened to the troops as everyone was coming over the bridge?

24. What happened after everyone kneeled on the bridge?

25. What were the priests from Boston called right before they got beat up?
  
26. What happened to these white priests?
  
27. What did the judge approve?
  
28. Who did the Governor of Alabama meet with after he learned there was nothing he could do to stop the march?
  
29. What did President Johnson do after the meeting?
  
30. President Johnson said, "There is no Negro problem, there is no Southern problem, there is only \_\_\_\_\_ problem."
  
31. What did President Johnson sign with Martin Luther King by his side?
  
32. What happened to Martin Luther King?

Name: \_\_\_\_\_

## Selma Movie Questions- **TEACHER EDITION**

*As we go through the Movie, please answer the questions below. They are all mostly brief answers, only a few words. This will be due upon completion of the movie for a grade.*

1. What award did Dr. Martin Luther King, Jr. win?

***The Nobel Peace Prize***

2. What happened as the girls were going down the stairs and talking about hairstyles?

***A bomb blew up in the church***

3. What was Annie Copper turning in to the clerk?

***An application to register to vote***

4. Why did the clerk deny Annie's request?

***While he says it's because she cannot name all the county judges in Alabama, it is because she is black.***

5. What specific thing did Martin Luther King want to speak with President Johnson about?

***Dr. King wanted to talk to Johnson about getting African Americans the vote***

6. Even though African Americans already has this right mentioned above, why did African Americans in the south really not have access to this right?

7. What did President Johnson want Martin Luther King to help with?

8. Why couldn't black serve on Juries?

***Blacks could not serve on juries because you have to be registered to vote to be called to be a juror***

9. What was the next great battle for Martin Luther King?

***Selma Alabama***

10. What happened when the white man wanted to introduce himself to Dr. King?

***The white man punched Dr. King in the jaw***

11. Described what happened when Martin Luther King and his other protesters arrived at the courthouse.

12. Why did the governor want to break up the night march that was planned?

13. Three (3) people escaped the night march and went into a restaurant. What happened next?

***The police follow them into the restaurant, beat them up and shot Jackson-the grandson.***

14. Who did Dr. King argue was responsible for Jackson's murder?

15. When Martin Luther King was sitting on the coach talking with the other men, they were discussing the hardships black people in the South face when trying to vote. What hardships did they mention?

16. When speaking with President Johnson, Martin Luther King said his next march would be where?

17. Why wouldn't the president propose new legislation, like Dr. King requested?

18. What was on the other end of the bridge?

19. What happened after the protesters refused to move/leave the protest?

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21. Why did Martin Luther King announce the date of the 2nd attempt of the march?

22. Did Martin Luther King not march, like President Johnson requested?

23. What happened to the troops as everyone was coming over the bridge?

24. What happened after everyone kneeled on the bridge?
  
25. What were the priests from Boston called right before they got beat up?
  
  
  
26. What happened to these white priests?
  
  
  
  
27. What did the judge approve?
  
  
  
  
28. Who did the Governor of Alabama meet with after he learned there was nothing he could do to stop the march?
  
  
  
  
29. What did President Johnson do after the meeting?
  
  
  
  
30. President Johnson said, "There is no Negro problem, there is no Southern problem, there is only \_\_\_\_\_ problem."
  
  
  
  
31. What did President Johnson sign with Martin Luther King by his side?
  
  
  
  
  
  
  
  
  
  
32. What happened to Martin Luther King?



**Alachua County Public Schools**  
**African and African American Studies**

Module 3 Title: **Plessy v. Ferguson and Brown v. Board**

Subject Area: Civics- Civil  
Rights/Landmark Supreme Court Cases

Time Requirement: 1-50 minute class

Essential Questions:

What has been the impact of both the Landmark Supreme Court cases Plessy v. Ferguson and Brown v. Board of Education, and how do they relate to one another?

Module Objectives:

- ❖ Compare and Contrast how the Supreme Court's interpretation of the rights in the constitution have changed and how they have limited rights for African Americans
- ❖ Examine how Brown v. Board overturned the ruling in Plessy v. Ferguson

Standards/ Benchmarks:

- **SS.7.C.3.6:** Evaluate Constitutional rights and their impact on individuals and society.
- **SS.7.C.3.12:** Analyze the significance and outcomes of landmark

Key Terminology:

- ❖ Landmark
- ❖ 14th amendment
- ❖ Equal Protections Clause
- ❖ Segregation
- ❖ Precedent
- ❖ Doctrine
- ❖ Ratification
- ❖ Abolished

Activities:

**Pre-Lesson:** Discuss what segregation was. Ask students to define it and describe what they think it would have been like.

**Lesson-**

**Part 1:** Students will read two iCivics readings to answer the questions on the “Landmark Court Cases” worksheet

**Part 2:** Students will take the information they gather from the reading and their worksheet to create a poster to display a visual representation of the two cases and their significance/precedent

**Optional Extension:**

Brown v. Board Theatre format Reenactment from [uscourts.gov](http://uscourts.gov). Students do a dramatic reading of a prepared script using expressive voices and gestures. Requires 12 students to rehearse and then read the script to the class. (Script attached below) The script reading would be followed by a discussion about the case.

Higher Order Thinking Questions:

- How could someone view racial segregation as equality?
- How would separating someone based on based on physical characteristics make them feel unequal?
- Why do you think 7 individuals could decide that racial segregation was constitutional?
- What part do you think social norms of the period played a role in this supreme court ruling?
- How do these two rulings show what is constitutional?
- Why was Plessy v. Ferguson no overturned until 1954?
- Do you think Brown v. Board really fixed the problems of racial segregation in America?
- Why do you think it was important the Brown v. Board was a unanimous ruling?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

**Rubric for the poster:**

- Colorful picture/pictures that relates to the events of each court case
- Picture should take up the majority of the poster
- Displays effort and creativity
- Includes the name, date and significance (aka precedent) of the case
- A complete and full credit poster will accurate to the case and creatively convey the significance

**Technology Needs:**

- ❖ To print the worksheets

**Materials (please attach copies of any handouts to the end of the lesson):**

- ❖ Plessy v. Ferguson reading (attached)
- ❖ Brown v. Board reading (attached)
- ❖ Landmark Court Case worksheet (attached)
- ❖ pencils/pens
- ❖ Poster paper
- ❖ Colored pencils/markers

**References:****Link to iCivics Brown v. Board Reading:**

<https://www.icivics.org/viewpdf?path=/sites/default/files/uploads/Brown.pdf>

**Link to iCivics Plessy v. Ferguson Reading:**

[https://www.icivics.org/viewpdf?path=/sites/default/files/uploads/Plessy\\_0.pdf](https://www.icivics.org/viewpdf?path=/sites/default/files/uploads/Plessy_0.pdf)

**More about Plessy v. Ferguson:**

<https://www.britannica.com/event/Plessy-v-Ferguson-1896>

**More about Brown v. Board:**

<https://www.landmarkcases.org/cases/brown-v-board-of-education>

**Brown v. Board Reenactment:**

<https://www.uscourts.gov/educational-resources/educational-activities/re-enactment-script-brown-v-board-education-re>

*Citation for resource used:*

“Re-Enactment Script - Brown v. Board of Education Re-Enactment.” *United States Courts*,

<https://www.uscourts.gov/educational-resources/educational-activities/re-enactment-script-brown-v-board-education-re>.

# Landmark Court Cases Worksheet

## Plessy v. Ferguson (1896)

*Directions: Read the court case reading about the Plessy v. Ferguson Case and answer the following questions below.*

<b>What was the Separate Car Act?</b>	<b>What did Homer Plessy do?</b>	<b>What amendment does he cite?</b>
<b>How does Plessy argued that the Separate Car Act violate that amendment?</b>	<b>Did the Supreme Court side with Plessy</b>	<b>What doctrine began from the Plessy case? And when would this be abolished?</b>

## **Brown v. Board of Education (1954)**

*Directions: Read the court case reading about the Brown v. Board of Education Case and answer the following questions below.*

<b>What does segregated mean?</b>	<b>How did the Court rule in Plessy v. Ferguson?</b>	<b>What Brown argues segregated schools are not _____ . Why can they not be made such?</b>
<b>What amendment does segregation violate?</b>	<b>What was the Supreme Court's decision?</b>	<b>What did this decision do about "separate BUT equal"?</b>

# Plessy v. Ferguson (1896) Name: \_\_\_\_\_

## Breaking the Rules

You may have heard the saying, "Some rules are meant to be broken." In 1890, a man named Homer Plessy broke the rules. The state of Louisiana had passed the **Separate Car Act**, which required railway companies to have "separate but equal" train cars for black people and white people. A person who sat in the wrong car had to pay a \$25 fine or go to jail for 20 days.

You can probably guess that the cars for blacks weren't as nice as the cars for whites. Not only that, it seemed unfair to make black people sit separately. A group of citizens called the "Free People of Color in New Orleans" formed a committee dedicated to repealing this law. They convinced Homer Plessy, who was 7/8 white and 1/8 black, to test the law by sitting in a whites-only train car. When Plessy was asked to move, he refused and was arrested.



The railroad Plessy took. Courtesy nps.gov

ISSUE
Is it constitutional to make black people sit in a separate train car from white people?
DECISION
Yes, because the Constitution only protects legal equality, not social equality.

## The Argument

Plessy argued that Louisiana's Separate Car Act violated the **14th Amendment** to the U.S. Constitution. It says that states may not "deny to any person within their jurisdiction the equal protection of the laws." He argued that requiring black people to sit separately from white people implied that blacks were inferior to whites, and therefore unequal.

## The Decision

The Supreme Court disagreed. It saw separate train cars as an issue of social equality, not political or legal equality. It said separating the races did not take away civil or political rights. Justice Brown wrote for the Court, saying that "if one race be inferior to the other socially, the constitution of the United States cannot put them upon the same plane." Justice Brown said there had been separate schools for black and white students for a very long time, and many court cases had decided that states were allowed to have these **segregated** schools.

Out of the nine justices, Justice Harlan was the only one to dissent, or disagree. He wrote that "our constitution is color-blind" and does not tolerate "classes among citizens." He said the Court's decision would lead to racial hatred and increased attacks against black peoples' rights.



U.S. Supreme Court, 1896



## So What?

The Court's decision set the stage for many more years of discrimination against people of color. Plessy's case gave rise to a new doctrine: "separate but equal." States were free to pass laws that kept races separate, and although the facilities were supposed to be equal, they rarely were. The "separate but equal" doctrine would not be abolished until the Civil Rights Act of 1964.

# Brown v. Board of Education (1954) Name: \_\_\_\_\_

## Different Races, Different Schools

In 1950 and 1951, black parents and students in several states got tired of laws that required children of color to attend separate schools from white children. For decades, many states had kept blacks and whites **segregated**, or separated from each other based on their race. In 1896 in a case called *Plessy v. Ferguson*, the Supreme Court had said this segregation was constitutional as long as the separate facilities for blacks and whites were equal.

In some places, schools for black children were run-down and lacked things like gyms or cafeterias. In many places, there were school buses for whites but not for blacks. Parents had to send their kids across town to school when there were schools right in their own neighborhoods. But the closer schools were for whites only.



Parents and kids protest segregation

With the help of the National Association for the Advancement of Colored People (NAACP), parents and students decided to challenge the *Plessy* decision. In Topeka, Kansas, Oliver Brown and several other parents tried to enroll their children in the closer, whites-only schools. They were rejected. In the other states, peoples' efforts to get better facilities for black school were ignored.

ISSUE
Is it constitutional to make children of color attend different schools from white children, even if the school facilities are equal?
DECISION
No, because segregation sends a message that children of color are inferior.

## The Argument

Brown and the others argued that segregated public schools are not "equal" and cannot be made equal because keeping black and white students separate sends a message that the black students are inferior. Therefore, the very act of separating black and white students violates the **14th Amendment** to the U.S. Constitution, which guarantees equal protection of the laws.

## The Decision

The Supreme Court agreed. In a complete reversal from its decision in the *Plessy* case, the Court said that the "separate but equal" doctrine "has no place" in public education. Separating children just because of race "generates a feeling of inferiority as to their status in the community that may affect their hearts and minds in a way unlikely ever to be undone." Segregation therefore deprived black students of equal protection of the laws under the 14th Amendment.



Governor Wallace makes his stand in the door of the University of Alabama.

## So What?

The court's decision rejected the "separate but equal" doctrine the court had approved 58 years earlier in *Plessy v. Ferguson*. Now, all-white schools could no longer reject black students. Although the Court's decision was aimed at K-12 public schools, the decision was also applied to colleges and universities. But not everyone was happy with the decision in *Brown*. In 1963, Alabama governor George Wallace spoke out against letting black students attend the University of Alabama. He stood in the doorway to block two black students from being able to register. The conflict ended when President Kennedy ordered the Alabama National Guard to the scene.

## **Re-enactment Script - Brown v. Board of Education Re-enactment**

**1) Student Greeter:** You may wonder what difference landmark Supreme Court decisions make in our lives – today. You might be surprised to find out that students our age have brought cases to the Supreme Court. Did you know that one of the most famous cases in American history – *Brown v. Board of Education* – started with an elementary school girl? Linda Brown was one of the many brave students in the 1950s and 1960s who challenged what was happening around them. She has something to say to us that matters even today.

**2) Linda Brown:** Hi, I'm Linda Brown. Even though there was an elementary school close to my house, my sister and I had to go to an all-Black school much farther away. We had to get up really early and walk, then take a bus, to the Monroe School in Topeka, Kansas.

We weren't allowed to go to the Sumner School that was closer to us because it was for white children only. Even though some schools in my community were open to everybody, a Kansas law allowed the Board of Education of Topeka to establish segregated elementary schools like the all-white Sumner School in my neighborhood and the all-black Monroe School that I had to attend.

With the help of our lawyer Thurgood Marshall, my family and I sued the Board of Education. Children in other states had the same problem as we did, so when we took our case to the Supreme Court of the United States, the Court combined our cases.

The Court struck down the laws allowing segregated schools. The Justices said that separate is not equal. They ruled that laws segregating students by race were unconstitutional. Today we'll hear from the people whose courage, intelligence, and determination changed history for all of us, starting with Mr. Homer Plessy.

**3) Homer Plessy:** My name is Homer Plessy. I was arrested for not giving up my seat to a white man on a train in New Orleans. I decided to challenge my arrest in court. My lawyer argued that separating blacks from whites on the train violated the Fourteenth Amendment.

My case made it all the way to this court. The Court ruled against me in the case of *Plessy v. Ferguson*. The Court said that the states could legally segregate the races, as long as each race was treated "equally." This came to be known as "separate but

equal." You can imagine how disappointed I was because for many years courts used my case as an example of supporting segregation.

**4) Charles Hamilton Houston:** My name is Charles Hamilton Houston. I was a professor and civil rights lawyer. I saw how segregation between African Americans and whites led to unequal conditions. I made up my mind to establish a record of court victories that showed that separate institutions are NOT equal. This argument was taken up by several of my law students, including Thurgood Marshall and Oliver Hill.

**5) Oliver Hill:** My name is Oliver Hill and I was a lawyer. I went to court and won equal pay for black teachers and equal transportation rights for black students. I also won a case that showed the run-down and unequal conditions of schools attended by black students. It was one of the five cases included in the *Brown v. Board of Education* case, which later outlawed segregation in public schools.

**6) Constance Baker Motley:** My name is Constance Baker Motley. When I was a girl, I wasn't allowed to go to a public skating rink or to the beach because of my race. So I decided to become a civil rights attorney. I worked with Thurgood Marshall on *Brown v. Board of Education*. Some people called me a lion for civil rights. In 1966 – about the time some of your parents were born – I became the first African American woman to become a federal judge.

**7) Dr. Kenneth B. Clark:** My name is Dr. Kenneth B. Clark. My wife Dr. Mamie Clark and I were psychologists who worked together on what were known as the "doll experiments." They were used by Thurgood Marshall to show that racial segregation sets the stage for African Americans to lose out on equal opportunities.

**8) Dr. Mamie Clark:** I am Dr. Mamie Clark. Our work started with my master's degree paper. In our experiments, we had African American children look at a set of white dolls and black dolls. They had to tell us which dolls they liked and wanted to play with. Most African American children chose the white dolls. They described them as better than the black dolls. These experiments showed the terrible impact that racism has – even on children.

**9) Thurgood Marshall:** My name is Thurgood Marshall. The first time I saw the Constitution was when I was forced to read it as a punishment for a prank at school. Reading the Constitution was supposed to teach me not to pull pranks. Instead, it inspired me to become a lawyer and fight against discrimination. I went to the Howard University School of Law. After graduation, I worked for the NAACP and successfully argued many cases before the U.S. Supreme Court.

*Brown v. Board of Education* was actually five school cases under one name, which showed that separate schools were not equal. Eventually, I became the first African American Justice to serve on the Supreme Court. Today you are going to hear a summary of my argument to the Supreme Court in *Brown v. Board of Education*.

**10) Thurgood Marshall Closing Argument Reader:** I got the feeling when I heard the discussion in this court yesterday that when you put a white child in a school with a whole lot of colored children, the white child would fall apart, or something. Everybody knows that is not true.

Those same kids in Virginia and South Carolina—and I have seen them do it—they play in the streets together, they play on their farms together, they go down the road together, but they separate to go to school, they come out of school and play ball together. But they have to be separated in school.

There must be some magic to it. You can have them voting together, you can have them live in the same neighborhoods. You can have them going to the same state university and the same college, but if they go to elementary and high school together, the world will fall apart.

**11) Chief Justice Earl Warren:** My name is Earl Warren. I was the Chief Justice of the United States at the time that the case of *Brown v. Board of Education* was argued. After hearing the case, all nine of us decided that segregation was not legal. Here is a section of the Court's decision, in the words of some eighth graders.

**12) Chief Justice Earl Warren: Opinion Reader:** Education is the key to good citizenship. In school, children learn cultural values, prepare for careers, and to be successful in life. It is doubtful that any child can succeed in life if denied education. Education is a right that must be made available to all on equal terms. Separate schools are unequal.

**Alachua County Public Schools**  
**African and African American Studies**

Module 4 Title: **Mock Trial: Williams v. Eaton**

Subject Area: Civics- Judicial  
Branch/Law/Mock Trial

Time Requirement: 2-50 minute periods

Essential Questions:

Module Objectives:

Standards/ Benchmarks:

- **SS.7.C.2.6:** Simulate the trial process and the role of juries in the administration of justice.

Key Terminology:

- Defense
- Attorney
- Affidavit
- Plaintiff
- First amendment
- Civil trial
- 

Activities:

**Day 1: Prepare the trial**

- ❖ Explain to the class what a mock trial is and that they will be creating the questions, being the lawyers and witnesses and running it themselves.
- ❖ Read the class prologue, background, and statement of facts (page 4-5 of the mock trial packet).
- ❖ Assign 6 students to be witnesses, each will get a persona from the mock trial and have the affidavit to read and prepare

- Witnesses should be instructed to decide which side they more likely help with the case, the defense or the plaintiff and they may work with them to prepare for the case
- ❖ 6 students will be defendants attorneys and 6 will be plaintiffs attorneys, this allows each side to have an attorney to question each witness. They will get a copy of their witnesses affidavit to read prior to the trial.
  - Students should be instructed to prepare their arguments and questions for the case. They may talk to their witness to get an understanding of where that witness stands and prepare their case.
- ❖ Allow attorneys and witnesses to view the exhibits presented in this cases as evidence.
- ❖ The remainder of students will be jurors. They will not be permitted to read any affidavits or talk to any witnesses/attorneys prior to the case.
  - While the lawyers and witnesses are preparing their case, the teacher should work with the jurors to explain how they can only base their decision by the case presented by the witnesses in trial. Do not assume something that was not said. If a lawyer does not get a sustained objection, anything said may be taken into account.

### **Day 2: The Trial**

- ❖ The teacher will be the judge presiding over the case
- ❖ Arrange the classroom to vaguely resemble a courtroom, with jurors all sitting together, the defense attorneys together, plaintiff's attorneys. Be sure to have a "stand" for the witness to be during questioning.
- ❖ Open the case for the plaintiff to call their first witness, and question them. After, have the defense question that same witness before they step down. Repeat through all 6 witnesses.
- ❖ Explain to the jury that they are to make the decision of "guilty" or "not guilty" based on the evidence presented.
- ❖ Have the jury step out to another classroom or somewhere away from the rest of the class to deliberate for 10-15 minutes.
- ❖ Present the jury's verdict to the class.
- ❖ Read the Epilogue from the Mock Trial Packet

### **Higher Order Thinking Questions:**

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Technology Needs:

Ability to print out requirement materials for the trial

Materials (please attach copies of any handouts to the end of the lesson):

- ❖ Print out of all affidavits, exhibits, background and statement of facts, and the epilogue
  - Print from link below under references\*

References:

**Mock Trial Packet:**

[https://www.wyomingmocktrial.com/\\_pdf/archive/June%202013/WHSMT%202009%20-%20Williams%20v%20Eaton%20WHSMT.pdf](https://www.wyomingmocktrial.com/_pdf/archive/June%202013/WHSMT%202009%20-%20Williams%20v%20Eaton%20WHSMT.pdf)

**Alachua County Public Schools**  
**African and African American Studies**

Module 5 Title: **Did our Founding Fathers really mean “ALL men are created equal”?**

Subject Area: Civics-Declaration and Constitution

Time Requirement:

Module Objectives/ Essential Questions:

Standards/ Benchmarks:

Key Terminology:

Activities:

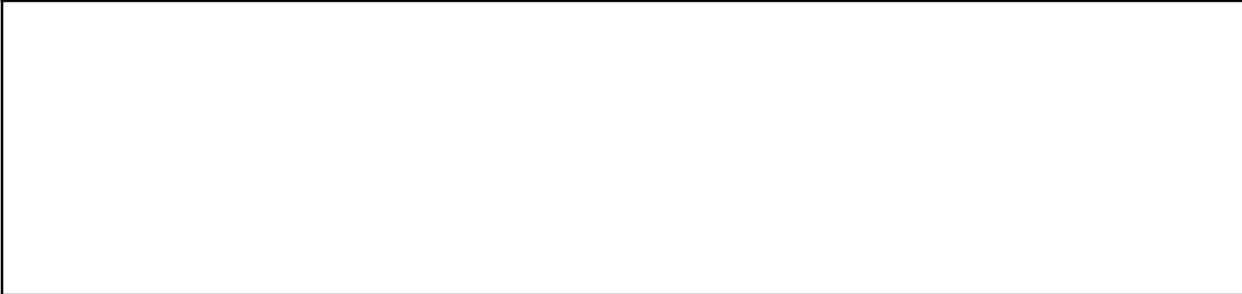
Higher Order Thinking Questions:

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Technology Needs:

Materials (please attach copies of any handouts to the end of the lesson):

References:



Attachments:

**Bibliography:**

“Events: Civil Rights Timeline.” *Civil Rights Digital Library*, Digital Library of Georgia, 13 Mar. 2019, <http://crdl.usg.edu/events/?Welcome>.

<https://www.ourdocuments.gov/doc.php?flash=false&doc=40>

<https://www.oyez.org/cases/1850-1900/163us537>

# Title: African American Women's Contributions - Student Research

**Grade Level: 6-8**

**Subject(s): English Language Arts and Social Studies**

**Keywords: Contributions**

<b>Lesson Plan:</b>	African American Women's Contributions - Student Research
<b>Subject(s):</b>	English Language Arts and Social Studies
<b>Grade(s):</b>	6-8
<b>Description/ Abstract of Lesson</b>	Students will learn about the contributions of African American women to society by engaging in research and collaborative discussion.
<b>SS.6.W.1</b>	Utilize historical inquiry skills and analytical processes.
<b>SS.7.C.4</b>	Demonstrate an understanding of contemporary issues in world affairs, and evaluate the role and impact of United States foreign policy.
<b>SS.8.A.1</b>	Use research and inquiry skills to analyze American History using primary and secondary sources.
<b>LAFS.68.RH.1</b>	Key Ideas and Details
<b>LAFS.68.WHST.3</b>	Research to Build and Present Knowledge
<b>LAFS.6.RI.1</b> <b>LAFS.7.RI.1</b> <b>LAFS.8.RI.1</b>	Key Ideas and Details
<b>LAFS.6.W.3</b> <b>LAFS.7.W.3</b> <b>LAFS.8.W.3</b>	Research to Build and Present Knowledge
<b>LAFS.6.W.4</b> <b>LAFS.7.W.4</b> <b>LAFS.8.W.4</b>	Range of Writing
<b>LAFS.6.SL.1</b> <b>LAFS.7.SL.1</b> <b>LAFS.8.SL.1</b>	Comprehension and Collaboration
<b>Objective(s):</b>	Students will be able to: <ul style="list-style-type: none"><li>● understand the contributions of African and African American women to society through writing and research.</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● Some Notable African American Women - at end of the lesson plan</li><li>● Laptops</li><li>● Banner Paper</li><li>● Visual Arts Materials</li><li>● Digital Resources (some are at the end of the lesson plan.)</li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 2-4 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>
<b>Lesson Lead In/ Opening:</b>	<ol style="list-style-type: none"><li>1. Students complete a warm-up in their journals by answering this question: What do you know about African American Women's Contributions? If you do not know anything about them, what questions do you have? Write at least a five-sentence paragraph. Debrief as a class, asking students to share responses.</li><li>2. Tell students that in this lesson they will learn about African American Women's Contributions to an array of fields, such as Activism; Business; Education; Entertainment; Fashion; Health; Literature; Music; Science; Sports; and Visual Arts.</li></ol>

	Education; and Science, Technology, Engineering and Mathematics (STEM).
<b>Activity 1:</b>	<p>Break students in groups of 3-4 depending on class size. See Some Notable African American Women at the end of the lesson plan to find options for student research. Assign each group one woman from each of three selected categories to research. Various digital resources are found at the end of the lesson plan.</p> <p>Each group creates a product on their three assigned notable women for a physical or virtual African American Women's History Museum. Some options for group products are as follows:</p> <ol style="list-style-type: none"> <li>1. Create a video package.</li> <li>2. Create a slideshow.</li> <li>3. Create a banner mural.</li> <li>4. Create a magazine.</li> </ol> <p>For each assigned notable woman, group museum products must answer the higher order thinking questions listed below.</p>
<b>Activity 2:</b>	Each group chooses a spokesperson to staff their exhibit. Student groups do a quality check to ensure their products meet requirements, and the class sets up the African American Women's History Museum. For a virtual museum, students need to record narration while presenting their exhibits.
<b>Activity 3:</b>	Students do a Gallery Walk and may ask the group spokesperson questions at each exhibit. Students list at least three things they learn from each exhibit.
<b>Activity 4:</b>	The class debriefs on their learning. Students complete a ticket out: What did you learn from this research project? What did you think of this research project? Write at least a five-sentence paragraph.
<b>Activity 5:</b>	As an extended learning activity, students could research African American women's advocacy organizations, such as the <a href="#">National Council of Negro Women, Inc.</a> and the <a href="#">National Coalition of 100 Black Women</a> as well as <a href="#">African American sororities, part of The Divine Nine.</a>
<b>Higher Order Thinking Questions:</b>	<ol style="list-style-type: none"> <li>1. Name of the notable African American Woman</li> <li>2. Year and Place of Birth</li> <li>3. Year of Death (if applicable)</li> <li>4. Contributions to her field (egs. Education, STEM)</li> <li>5. Significance of her contributions: How have her contributions improved her field, community, state, and/or nation?</li> </ol>
<b>Suggested Books:</b>	<p><i>Fight Like a Girl: 50 Feminists Who Changed the World.</i> Laura Barcella. (2016). Zest Books.</p> <p><i>Hidden Figures: The True Story of Four Black Women and the Space Race.</i> Margot Lee Shetterly with Winifred Conkling. (2018) Harper.</p>
<b>Web Resources</b>	<p><a href="#">A must-read list: The enduring contributions of African American women writers</a></p> <p><a href="#">African American Women - Research Guides at Schlesinger Library Harvard University</a></p> <p><a href="#">African American Women Who Made US Military History</a></p> <p><a href="#">AFRICAN-AMERICAN WOMEN CHANGE THE WORLD - National Women's Hall of Fame</a></p> <p><a href="#">Ashleigh Johnson hopes to draw more black women to aquatics</a></p> <p><a href="#">Black Women Suffragists</a></p> <p><a href="#">Black Women in History   Explore Black History</a></p> <p><a href="#">Between Two Worlds: Black Women and the Fight for Voting Rights (US National Park Service)</a></p>

	<a href="#">Black Women in the Military</a> <a href="#">10 BLACK FEMINISTS YOU NEED TO KNOW ABOUT</a> <a href="#">10 incredible black women you should know about</a> <a href="#">Famous African American Women in STEM</a> <a href="#">Famous Black Female Athletes Who Made History In Sports</a> <a href="#">The First Female African American Pilot</a> <a href="#">Great Floridian - Mary McLeod Bethune</a> <a href="#">Great Floridian - Zora Neale Hurston</a> <a href="#">Meet the First Self-Made Female Millionaire</a> <a href="#">NASA's Hidden Figures: The Unsung Women You Need to Know</a> <a href="#">National Pan-Hellenic Council</a> <a href="#">The National Council of Negro Women, Inc.</a> <a href="#">6888th Central Postal Directory Battalion   US Army Center of Military History</a> <a href="#">The Heroines of America's Black Press   by Maya Millett</a> <a href="#">The immortal cells of Henrietta Lacks - Robin Buller</a> <a href="#">The NASA women who inspired 'Hidden Figures' will get Congressional gold medals</a> <a href="#">The Revolutionary Practice of Black Feminisms - National Museum of African American History and Culture</a> <a href="#">The University of Florida Has the Most Black Women Faculty in Engineering</a> <a href="#">These Black Female Heroes Made Sure US WWII Forces Got Their Mail</a> <a href="#">Untold Stories of Black Women in the Suffrage Movement</a> <a href="#">Women - National Museum of African American History and Culture</a> <a href="#">Women of Color in STEM: The Past, Present, and Future</a>
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The handout of Some Notable African American Women appears below. Teachers may use the handout to find options for student research.

## Some Notable African American Women

### Activism

Great American Family Matriarch: Elizabeth Snelling Williams

Stacey Abrams

Ella Baker

Angela Davis

Marian Wright Edelman

Dorothy Height

Rosa Parks

Dr. Condoleezza Rice

Sojourner Truth

Harriet Tubman

### Arts & Entertainment

Native Floridian: Roxie Roker

J'Nai Bridges

Misty Copeland

Ava DuVernay

Aretha Franklin

Queen Latifah

Mary Edmonia Lewis

Lupita Nyong'o

Janelle Monáe

Shonda Rhimes

Kerry Washington

### Business

Native Floridian: Cecil Hayes

Mara Brock Akil

Leanna Archer

Angela Benton

Cathy Hughes

Tina Knowles

Queen Latifah

Lisa Price

Madam C.J. Walker

Sheila Johnson

### Education

Native Floridians: Blanche General Ely, Dr. Niara Sudarkasa  
Mary McLeod Bethune  
Marva Collins  
Dr. Glenda Glover  
Dr. Shirley Ann Jackson  
Oseola McCarty  
Dr. Lily D. McNair  
Dr. Ruth J. Simmons

### Government

Native Floridians: Corrine Brown, Valdez Venita Demings, Carrie P. Meek, Fredericka S. Wilson  
Shirley Chisholm  
Kamala D. Harris  
Sheila Jackson Lee  
Barbara Jordan  
Carol Moseley Braun  
Maxine Waters

### Journalism & Media

Native Floridian: Sara Sidner  
Yamiche Alcindor  
Dr. Mary Ellen Britton  
Charlayne Hunter-Gault  
Gayle King  
Hoda Kotbe  
Robin Roberts  
April Ryan  
Ida B. Wells  
Oprah Winfrey

### Literature

Native Floridian: Zora Neale Hurston  
Maya Angelou  
Octavia E. Butler  
Edwidge Danticat  
Rita Dove  
Lorraine Hansberry  
Toni Morrison  
Gloria Naylor  
Faith Ringgold  
Alice Walker  
Phyllis Wheatley

### Military

Capt. Clara Adams-Ender  
Margaret E. Bailey  
Brig. Gen. Marcelite Harris  
Brig. Gen. Hazel W. Johnson-Brown  
Command Sgt. Maj. Mildred C. Kelly  
Nancy C. Lieutenant  
S. Sgt. Joyce B. Malon  
Edwina Martin, Fannie Jean Cotton, and Evelyn M. Brown (Air Force Pioneers)  
Irene Trowell-Harris  
U.S. Army Sgt. Danyell Wilson

### [Six Triple Eight](#)

### Sports

Alia Atkinson  
Simone Biles  
Maritza Correia McClendon  
Gabby Douglas  
Althea Gibson  
Ashleigh Johnson  
Simone Manuel  
Wilma Rudolph  
Serena Williams  
Venus Williams

STEM

Hidden Figures: Christine Darden, Mary Jackson, Katherine Johnson, Dorothy Vaughan  
Alice Ball

Dr. Dorothy Lavinia Brown

Dr. Alexa Canady

Bessie Coleman

Dr. Marie M. Daly

Dr. Mae Jemison

Henrietta Lacks

Rebecca Lee Crumpler

Dr. Gladys West

# Title: The History of South Africa and Apartheid

Grade Level: 6-8

Subject: English Language Arts and Social Studies

Keywords: Apartheid, guerrilla warfare, exiled, concentration camps, compromises, petitions, Acts, political parties, segregation, Parliament

<b>Lesson Plan:</b>	The History of South Africa and Apartheid
<b>Subject(s):</b>	English Language Arts and Social Studies
<b>Grade(s):</b>	6-8
<b>Description/ Abstract of Lesson</b>	Use latitude and longitude coordinates to understand the relationship between people and places on the Earth  Use a map to identify major bodies of water of the world, and explain ways they have impacted the development of civilizations.
<b>LAFS.7.RI.1.3</b>  <b>LAFS.7.RI.1</b>	Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).  Key Ideas and Details
<b>SS.6.G.1</b>	Understand how to use maps and other geographic representations, tools and technology to report information.  Use timelines to identify chronological order of historical events  Understand how to apply geography to interpret the past and present and plan for the future.
<b>LAFS.7.W.1.2</b>	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
<b>Objective(s):</b>	Students will be able to: <ul style="list-style-type: none"><li>● identify Africa as a continent and locate its geographical location</li><li>● explain Apartheid and its history in Africa</li><li>● understand the geography and history of South Africa, and social, political and economic activities in context with visual representations.</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● <a href="#">Exploring Africa, Michigan State University</a></li><li>● <a href="#">South Africa Map and Satellite Image</a></li><li>● <a href="#">The Color of Friendship - Kaffir</a></li><li>● Nelson Mandela Biography: <a href="#">Nelson Mandela - Quotes, Facts &amp; Death</a></li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 2-3 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>

<b>Lesson Lead In/ Opening:</b>	<ol style="list-style-type: none"> <li>1. Before class post the pictures of South Africa around the classroom as if in a museum display. The students will be taking a trip to South Africa.</li> <li>2. Warm-up: In their writing journals, students write the following quote in their own words: "If you want to make peace with your enemy, you have to work with your enemy. Then he becomes your partner." ~Nelson Mandela</li> <li>3. After reviewing the warm-up, ask the students: Where is South Africa located?</li> <li>4. Using a globe or political map, show the students the location of the Continent of Africa and the country South Africa. Explain to students the Continent of Africa is made up of 54 countries with their own unique physical characteristics. South Africa is the focus for this lesson.</li> </ol>
<b>Activity 1:</b>	<p>With their writing journals, students walk around the room, looking at the posted pictures of South Africa that accompany this lesson plan. Students write a one-sentence caption for each picture. Provide enough time for students to observe and write down their captions for the pictures.</p> <p>Students share their captions with at least one partner. Then the class debriefs with volunteers sharing selected captions. Explain the pictures to the students. Emphasize that South Africa is its own country with its own flag and economic system.</p> <p>Timeline History of South Africa that were the cause, course and consequences of Apartheid – give every student the two-page story handout at the end of this lesson. Using the information, the select 10 events and create a visual timeline. Post their drawings around the room or on bulletin boards for all classes to view.</p>
<b>Activity 2:</b>	<p>Ask students: Does where you live or/and grow up define who you will become? Discuss student responses. Write the word <i>Apartheid</i> on the board. Tell students the definition of the word. Show the youtube clip from "The Color of Friendship" (<a href="#">The Color of Friendship - Kaffir</a>). Teachers need to preview the clip and explain that sensitive language may be used.</p> <p>After viewing the clip, ask students to explain what happens in the clip, and discuss denotation vs. connotation in relation to language and race.</p>
<b>Activity 3:</b>	<p>Tell students they will learn about Nelson Mandela, who fought against racial separation in South Africa, determining his own destiny. Read the <a href="#">brief biography</a> with students.</p> <p>Ticket Out: Use textual evidence to explain how Nelson Mandela did not allow where he grew up to end his destiny infighting against Apartheid.</p>
<b>Activity 4:</b>	<p>Some possible extended learning opportunities are as follows:</p> <ul style="list-style-type: none"> <li>● read and discuss Newsela articles on Apartheid</li> <li>● study literature and the arts from Apartheid</li> <li>● study how global media covered Apartheid</li> <li>● study generational effects of Apartheid on families and communities.</li> </ul>
<b>Higher Order Thinking Questions:</b>	<ul style="list-style-type: none"> <li>● What legacies of colonialism and apartheid does South Africa face today? How are they dealing with them?</li> <li>● How has the physical geography of South Africa influenced the country's settlement patterns, economic activities, and international relations?</li> </ul>
<b>Suggested Print</b>	<i>National Geographic Kids</i> : "Mandela: The Hero Who Led His Nation to Freedom"

<b>Resources:</b>	<a href="#"><i>The Children's Madiba: The Life Story of Nelson Mandela</i></a>
<b>Web Resources</b>	<a href="#">The Harsh Reality of Life Under Apartheid in South Africa</a>

Pictures mentioned in the lesson and explanations for them are included under separate cover.

The lesson handout appears below.

# History of South Africa That Led Up to Apartheid

In the 1860s, Indians from India migrated to the Natal region to become indentured servants on European farms and sugar plantations. Six thousand Indians from different Indian social groups went to South Africa between 1860 and 1866. The Indian population and community grew so that by the end of the 19<sup>th</sup> century, the Indians outnumbered whites in Natal.

Because of the discovery of the minerals, the British decided they wanted to have greater control over the whole region of South Africa. They eventually defeated the Zulu in 1879, and by 1889, Zululand was no longer independent. The British had won.

The other groups of people who stood in the way of British having full control of South Africa were the Afrikaner people. From 1899-1902, the British fought the Afrikaners in what became known as the South African War. It was a war of the British colonial power against the Free Republics (most of the Afrikaners). The Afrikaners fought much of the war with **guerrilla warfare** and were successful with these tactics. The British responded by burning the land and resources of the people. They **exiled** Afrikaner leaders, and even set up **concentration camps** for Afrikaner prisoners.

Other people from Europe and Asia made their way to South Africa. British settlers included people from Wales, Scotland, and Ireland. The mines attracted people from all over Europe and from parts of Asia. When Africans resisted labor control by white mine owners, the colonial government imported Chinese workers. By 1907, 63,000 Chinese workers had gone to South Africa to work in the mines.

The British continued to unite their power after the end of the war, and after many meetings and **compromises**, they declared the Union of South Africa in 1910. In 1911, new laws or Acts were used to increase segregation, for example, The Mines and Works Act, restricting black workers from management and higher-paying skilled jobs.

In 1923 the government passed the Natives (**Urban** Areas) Act, which restricted Africans from coming into urban areas.

In 1937, the government passed the Native Laws Amendment Act which required Africans who lived in white cities and towns to provide proof of registered employment. During this time, Africans protested segregation policies through **petitions** and legal means, believing that the British system of justice would eventually allow them to gain the rights and protection it provided for other citizens in South Africa.

## **The Introduction of Apartheid**

In 1948, an election year, the popular political party was The Nationalist Party, and their platform centered around the word **apartheid**, which means apart-ness. Their plan was for more segregation in education, and in economic, social, and political policies. The Nationalist Political party won the election by winning the majority of seats in parliament. Further, and most importantly, all of the African, Colored, and Indian populations could not vote at this time.

The legislation that the Apartheid government passed in order to separate the people of South Africa and keep non-white or non-European groups of people inferior can be classified into two types: (1) petty apartheid and (2) grand apartheid laws/policies. The grand scheme of apartheid,

was to secure economic (and thus, land) resources into the hands of white South Africans and create separate but equal, just like in United States History. This included land and residential segregation policies. In 1950, the government passed the Group Areas Act, which designated certain residential areas for certain racial groups. People could not choose where they wanted to live. Whites had to live in designated White areas; Colored people in Colored areas; Indians in Indian areas; and Africans in African areas. The term, **petty apartheid** refers to laws concerning small aspects of daily life. Petty apartheid laws included segregation of public facilities, similar to the Jim Crow segregation laws of the American South. Public restrooms, drinking fountains, entrances, and even benches were designated for Whites or non-white people. People of different races could not use the same post office or the same beaches. These stipulations were enforced in 1953.

### **Resistance to Apartheid**

There were many major anti-apartheid organizations formed in the 1950s and 1960s. The people formed charters, protests, and riots to motivate the government to change their segregated rules. Instead, the government arrested the leaders of the organizations. One of the leaders was Nelson Mandela. At Rivonia Trial, Mandela, Walter Sisulu, and Govan Mbeki among others were sentenced to life imprisonment in 1964. This started what many refer to as the silent decade, where organized opposition to apartheid was virtually quiet.

### **The 1980s and the end of Apartheid**

International pressure increased with economic sanctions against South Africa by the United States in 1987, and the fall of the Berlin Wall in 1989, signifying the downfall of the communist end of the Cold War.

The National Party selected a new party leader, F.W. de Klerk, who became the president of South Africa after elections at the end of 1989. De Klerk was a more moderate member of the National Party, yet he surprised many in 1990 when he announced at the opening of parliament on February 2, 1990, that the bans on the anti-apartheid organizations were lifted. He also announced the release of political prisoners, such as Nelson Mandela. This began the official negotiations leading to democratic elections in 1994.

Adapted from Exploring Africa and History.com

## Lesson 3

**Museum Connection:** Labor and the Black Experience

**Lesson Title:** Triangular Trade

**Purpose:** In this lesson students will read individually for information in order to examine the history of the Atlantic slave trade. In cooperative groups, they will analyze primary and secondary documents in order to determine the costs and benefits of the slave trade to the nations and peoples involved. As an individual assessment, students will write and deliver a speech by a member of the British Parliament who wished to abolish the slave trade.

**Grade Level and Content Area:** Middle, Social Studies

**Time Frame:** 3-5 class periods

**Correlation to State Social Studies Standards:**

- WH 3.10.12.4 Describe the origins of the transatlantic African slave trade and the consequences for Africa, America, and Europe, such as triangular trade and the Middle Passage.
- GEO 4.3.8.8 Describe how cooperation and conflict contribute to political, economic, geographic, and cultural divisions of Earth's surface.
- ECON 5.1.8.2 Analyze opportunity costs and trade-offs in business, government, and personal decision-making.
- ECON 5.1.8.3 Analyze the relationship between the availability of natural, capital, and human resources, and the production of goods and services now and in the past.

**Social Studies: Maryland College and Career Ready Standards**

- 3.C.1.a (Grade 6) Explain how the development of transportation and communication networks influenced the movement of people, goods, and ideas from place to place, such as trade routes in Africa, Asia and Europe, and the spread of Islam.
- 4.A.1.a (Grade 6) Identify the costs, including opportunity cost, and the benefits of economic decisions made by individuals and groups, including governments in early world history, such as the decision to engage in trade.
- 4.A.2.b (Grade 7) Identify opportunity costs and trade offs in decisions made in the production, distributions, and consumption of goods and services.

**Correlation to State Reading and English Language Arts Maryland College and Career-Ready Standards:**

1.E.1.a (Grades 6, 7, and 8)	Listen to critically, read, and discuss texts representing diversity in content, culture, authorship, and perspective, including areas such as race, gender, disability, religion, and socio-economic background.
1.E.3 (Grades 6, 7, and 8)	Use strategies to make meaning from text (during reading).
2.A.1.a (Grades 7 and 8)	Read, use, and identify the characteristics of primary and secondary sources of academic information.

**Objective:**

- Students will describe the benefits and costs of the Triangular Trade to the nations and peoples involved.

**Vocabulary and Concepts:**

**Abolition** – Abolition is the act of putting an end to a condition or cause, as in the abolition of slavery.

**Barracoon** – An enclosure or barracks used for the temporary confinement of slaves was called a barracoon.

**Goods** – Tangible objects known as goods can be used to satisfy economic wants. Goods include but are not limited to food, shoes, cars, houses, books, and furniture.

**Middle Passage** – The term Middle Passage describes the forced transatlantic voyage of slaves from Africa to the Americas.

**Slave Coffle** – A train of slaves fastened together was called a slave coffle.

**Slavery** – Slavery is the institution of owning slaves or holding individuals in a condition of servitude.

**Triangular Trade** – Triangular Trade refers to the shipping routes that connected Africa, the West Indies, and North America in the transatlantic commerce of slaves and manufactured goods.

**Voluntary** – The term voluntary implies that a person has the power of free choice.

**Materials**

**For the teacher:**

Teacher Resource Sheet 1 – An Act for Extending and Improving the Trade to Africa, 1750

## Teacher Resource Sheet 2 – An Act for the Abolition of the Slave Trade

### For the student:

- Student Resource Sheet 1a – History of the Atlantic Slave Trade
- Student Resource Sheet 1b – History of the Atlantic Slave Trade target notes
- Student Resource Sheet 2 – The Atlantic Slave Trade
- Student Resource Sheet 3 – Letter from William Fitzhugh (Virginia Planter and Merchant) to Mr. Jackson (of Portsmouth, New Hampshire), 1683
- Student Resource Sheet 4 – An excerpt from “The Trade in Loango” by Abbe Proyart
- Student Resource Sheet 5 – An excerpt from “The Slave Ship” by Heinrich Heine
- Student Resource Sheet 6 – Rum
- Student Resource Sheet 7 – Sugar
- Student Resource Sheet 8 – Saint Domingue (Modern Haiti)
- Student Resource Sheet 9 – The North American Colonies
- Student Resource Sheet 10 – Working in Sugar Cane fields
- Student Resource Sheet 11 – Excerpt of a letter from King Alfonso of Kongo to King John of Portugal
- Student Resource Sheet 12 – Hoeing Rice, Southern United States
- Student Resource Sheet 13 – The Middle Passage

### Document Set 1:

- Student Resource Sheet 14 – Slave Coffle, Central Africa
- Student Resource Sheet 15 – Wooden Yokes Used in Slave Coffles, Senegal
- Student Resource Sheet 16 – Slave Barracoon, Congo
- Student Resource Sheet 17 – Captured!

### Document Set 2:

- Student Resource Sheet 18 – Plan of the British Slave Ship *Brookes*
- Student Resource Sheet 19 – Africans Forced to Dance on Deck of Slave Ship
- Student Resource Sheet 20 – The Slave Deck on the Bark *Wildfire*
- Student Resource Sheet 21 – The Voyage
- Student Resource Sheet 22 – Africans Thrown Overboard from a Slave Ship, Brazil

### Document Set 3:

- Student Resource Sheet 23 – Slave Auction, Richmond, Virginia
- Student Resource Sheet 24 – Advertisement for a Slave Sale, Charleston, South Carolina
- Student Resource Sheet 25 – Sold!
- Student Resource Sheet 26 – Slave Sale, Richmond, Virginia

## Resources

### Books:

- Christian, Charles Melvin. *Black Saga: The African American Experience*. Boston: Houghton Mifflin, 1995.

Emert, Phyllis Raybin, ed. *Colonial Triangular Trade: An Economy Based on Human Misery*. Carlisle, Massachusetts: Discovery Enterprises, Ltd., 1995.

Equiano, Olaudah. "The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself." In *The Norton Anthology of African American Literature*, edited by Henry Louis Gates Jr. and Nellie Y. McKay. New York: W. W. Norton & Company, 1997.

Haskins, James, and Kathleen Benson. *Bound for America: The Forced Migration of Africans to the New World*. New York: Lothrop, Lee & Shepard Books, 1999.

Mannix, Daniel Pratt, and Malcolm Cowley. *Black Cargoes: A History of the Atlantic Slave Trade, 1518-1865*. New York: The Viking Press, 1969.

Reynolds, Edward. *Stand the Storm: A History of the Atlantic Slave Trade*. London: W. H. Allen & Co., 1989.

Wright, Donald R. *African Americans in the Colonial Era: From African Origins Through the American Revolution*. Arlington Heights, Illinois: Harlan Davidson, Inc., 1990.

### **Teacher Background:**

The economies of colonial Maryland and Virginia depended on tobacco, and both used tobacco as a medium of exchange. In fact, King Charles I once said that Virginia was "wholly built on smoke." The cultivation of tobacco, however, required considerably more manpower than was available in either colony. In 1619, John Rolfe, secretary and recorder of Virginia reported that "about the last of August there came to Virginia a Dutch man of warre that sold us twenty negers"(Johnson 36). The Africans on the ship were indentured servants, and they were treated as such. Yet both Maryland and Virginia were in need of a more permanent source of labor: slaves. Although Massachusetts was the first colony to recognize slavery, Maryland and Virginia soon followed, with both colonies legalizing slavery during the 1660s. By 1770, every colony except North Carolina and Georgia had legalized slavery, and thereafter the slave trade quickly grew into "the most profitable business" in the colonies.

The growing demand for slaves in the colonies fueled increasingly violent conflict among African tribes. Since some African chiefs or kings could increase their wealth by working closely with slave traders, one tribe might capture the warriors of another tribe and then sell their prisoners of war into slavery. Raiding parties might also kidnap Africans from their villages and sell them as slaves. African slaves were viewed as chattel, and because they had no government to protect them or place to hide in the British colonies, the slave trade flourished.

Triangular Trade receives its name from the shipping routes that connected Europe, Africa, the West Indies, and North America in the transatlantic commerce of slaves and

manufactured goods. These routes began in England, where goods were shipped to Africa. In Africa, the goods were then traded for slaves bound for the Americas. Known as the Middle Passage, the forced voyage from the freedom of Africa to the auction blocks of the Americas was a physical and psychological nightmare that lasted several weeks or months. Having unloaded their cargoes in the colonies, the ships returned to England laden with tobacco, sugar, cotton, rum, and other slave-produced items. This trade pattern continued with some modifications into the early nineteenth century.

In order to maximize profits and offset any losses, most captains packed as many Africans as possible into the holds of their ships. During the late 1600s and throughout the 1700s, most English ships that sailed directly from Africa to the colonies carried about 200 enslaved Africans. Later slave ships could carry as many as 400 slaves with a crew of 47. Slaves were chained in pairs (the right arm and leg of one chained to the left leg and arm of another), and men and women were separated from each other. All of them were forced to lie naked on wooden planks below deck in extremely hot quarters. At times, small groups of slaves were allowed to come on deck for exercise; some of them were forced to dance. Women and children could occasionally roam the deck, but men were allowed on deck for only a short while.

Heat, limited sanitary facilities (sometimes buckets for human waste were not emptied for long periods of time), and epidemics from diseases such as smallpox and dysentery together produced an unbearable stench onboard. An outbreak of disease could devastate an entire cargo of enslaved Africans, and an estimated 15 to 20 percent of slaves probably died en route to the colonies, primarily from diseases resulting from overcrowding, spoiled food, and contaminated water. Many also died of starvation and thirst. Yet captains most feared slave mutinies, 250 of which scholars estimate took place. As a result, those slaves who were disruptive or likely to cause a mutiny were thrown overboard or shot to death. Nevertheless, although some enslaved Africans did resist, they had little means either to protect themselves or to escape. Such hopeless misery led many slaves to commit suicide by jumping overboard or by refusing to eat. Because of the stench and disease, many slave ships had to be abandoned after about five years. Eventually ships were built especially for human cargo, with shackling irons, nets, and ropes as standard equipment.

The autobiography of Olaudah Equiano, a former slave who became an antislavery activist, paints a vivid portrait of the horrors of the Middle Passage (from "The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself," in *The Norton Anthology of African American Literature*, edited by Henry Louis Gates Jr. and Nellie Y. McKay (New York: W. W. Norton & Company, 1997), 158, 159-160):

When I . . . saw . . . a multitude of black people of every description chained together, every one of their countenances expressing dejection and sorrow, I no longer doubted of my fate; and, quite overpowered with horror and anguish, I fell motionless on the deck and fainted. . . .

The shrieks of the women, and the groans of the dying, rendered the whole a scene of horror almost inconceivable. . . . One day, when we had a smooth sea and moderate wind, two of my wearied countrymen who were chained together (I was near them at the time), preferring death to such a life of misery, somehow made [it] through the nettings and jumped into the sea: immediately another quite dejected fellow, who, on account of his illness, was suffered to be out of irons, also followed their example; and I believe many more would very soon have done the same if they had not been prevented by the ship's crew, who were instantly alarmed. Those of us that were the most active were in a moment put down under the deck, and there was such a noise and confusion amongst the people of the ship as I never heard before, to stop her, and get the boat out to go after the slaves. However two of the wretches were drowned, but they got the other, and afterwards flogged him unmercifully for thus attempting to prefer death to slavery. In this manner we continued to undergo more hardships than I can now relate, hardships which are inseparable from this accursed trade. Many a time we were near suffocation from the want of fresh air, which we were often without for whole days together. This, and the stench of the necessary tubs [which served as toilets], carried off many.

For some enslaved Africans, the Middle Passage was temporarily interrupted in the West Indies, where they would undergo a process called "seasoning" or "breaking in." During this process, slaves were frequently and harshly flogged, sometimes with a paddle but more often with a whip that had a lead ball sewn on its end. They were also forced to learn how to speak a new language, eat new foods, and obey white masters. In addition, slaves learned what to expect in the colonies. Brutal and intense, the seasoning process could last as long as four years, after which enslaved Africans were shipped to mainland British colonies in order to be sold.

While the slave trade resulted in the economic stagnation and destruction of many African tribes, it greatly benefited both England and the colonies. Since slavery created thousands of jobs (in shipbuilding, shipping, etc.), helped to spur the growth of cities (such as London, Liverpool, New York, and Boston), and created profits for investment, some tried to justify its abuses. For example, James H. Hammond, a slave owner who later became governor of South Carolina, once said that slavery was "the greatest of all the great blessings which a kind providence has bestowed"(Miller 134). Many others like Hammond ignored or refused to respond to the horrors associated with the Middle Passage. Slavery, Hammond claimed, "allowed Whites to tame the southern wilderness and turn it into an agricultural wonderland" and gave a slave owner the "leisure to cultivate his mind and create a society notable for its culture and gentility."

Between 1690 and 1770, as many as 100,000 Africans were brought into the Chesapeake (Maryland and Virginia) region. The cotton they harvested supplied English and French companies with both the product and the profits necessary for initiating the industrial revolution. The invention of the cotton gin in 1793 would make cotton the most profitable crop in the country, and the growing demand for labor required direct importation of slaves into the South. At the same time, the slave trade

expanded to include its own brisk internal slave-trading business. Both businesses were abusive, but each brought in large sums of money for the owners of slave pens and the captains of slave ships. A solidly built slave ship that carried 300 to 400 slaves and that had cost the owner about \$35,000, for instance, could make between \$30,000 and \$100,000 per trip.

By the late-17th century, southern colonists, including Marylanders, had become dependent on slave labor, and by 1800, almost one million slaves lived mainly in the cotton belt of the southern states, primarily. In 1808, however, a federal law went into effect that prohibited the importation of new slaves into the United States. Although this law was poorly enforced for several years, it became increasingly evident that both slave trading and the horrors of the Middle Passage were coming to an end.

### **Lesson Development:**

1. **Motivation:** Display Teacher Resource Sheet 1, An Act for Extending and Improving the Trade to Africa, 1750.

Ask:

- In what country was this act passed?
- What goods are being traded? Why?

Explain to students that the slave trade was a very profitable venture for many nations, not just Great Britain.

2. Distribute Student Resource Sheet 1a, History of the Atlantic Slave Trade, and Student Resource Sheet 1b, History of the Slave Trade target notes. Students should read and take notes on the resource sheet.
3. After all students have completed the reading, discuss the article.

Ask: Why do you think so many nations were involved in the slave trade?

Lead students to the conclusion that they were involved because they thought that they would benefit.

4. Tell students that they will be focusing on the slave trade and the benefits that various nations obtained from it. Display a map of the Triangular Trade.

Ask:       What shape does this trade route resemble?  
              What areas did this trade route involve?  
              What goods were involved?

Discuss.

5. Explain to students that they will be examining this exchange of goods in order to illustrate the fact that people trade because they expect to benefit.

6. Distribute Student Resource Sheet 2, The Atlantic Slave Trade, and packets containing Student Resource Sheets 3-12. In pairs or small groups, students should analyze the documents and complete the graphic organizer.
7. Display a transparency of Student Resource Sheet 2, The Atlantic Slave Trade. After students have finished completing their chart, discuss their answers. Ask: Did all nations benefit? If so, how? Discuss.
8. Explain to students that enslaved Africans were traded as property or goods, just like the guns, sugar, tobacco, and other products that were traded. While the Triangular Trade was beneficial to those engaged in it, it was not at all beneficial to the Africans who were enslaved and had unwillingly become a part of the trade route. Explain to students that they will be examining the Middle Passage to learn about the horrible conditions that enslaved Africans faced on their “leg” of the Triangular Trade.
9. Have students return to their partners (or small groups). Distribute Student Resource Sheet 13, The Middle Passage. Divide Document Sets 1-3 among the various groups. Students should analyze the documents and complete the corresponding section of the graphic organizer.
10. After all groups have completed their assigned sections of the graphic organizer, bring the class together as a group. Display a transparency of Student Resource Sheet 13, The Middle Passage. Lead a discussion of the Middle Passage by having groups report on their findings, making sure that students have completely filled in their graphic organizer.
11. Explain to students that the horrific conditions of the Middle Passage and the institution of slavery that followed, caused many people to doubt that the benefits of the slave trade were greater than the cost in human misery. One of the ways that they chose to express their concerns was through the political arena. In that arena, they advocated for the passage of laws that would abolish the slave trade.
12. **Assessment:**  
It is 1806. As a member of the British House of Commons, you are trying to pass an act that will abolish the slave trade. Write a 2-3 minute speech to convince your fellow MPs to vote for the act abolishing the importation of slaves. Be sure to:
  - acknowledge the benefits of the trade to the parties concerned
  - accentuate the evils of trading people and the horrors of the Middle Passage
  - consider how the benefits of outlawing that trade far outweigh the benefits of continuing it
13. **Closure:** Display Teacher Resource Sheet 2, An Act for the Prohibition of the Slave Trade. Have students hypothesize the effect of this act on all of the parties concerned in the Triangular Trade. Ask:

- Do you think that this act stopped the participation of British merchants in the slave trade? Why or why not?
- How do you think people in the Americas acquired slaves if they could no longer get them by purchasing them from British merchants?
- What do you think the impact of this act was on the institution of slavery in the Americas?
- Examine the “black market” in slave trading after the 1807 Act.

**Thoughtful Application:**

Have students compare their hypotheses of the results of the prohibition of the slave trade with what actually happened.

**Lesson Extensions:**

- Visit the Reginald F. Lewis Museum of Maryland African American History and Culture.

Teacher Resource Sheet 1

**An Act for Extending and  
Improving the Trade to Africa, 1750**

Whereas the Trade to and from Africa is very advantageous to Great Britain, and necessary for supplying the Plantations and Colonies thereunto belonging with a sufficient Number of Negroes at reasonable Rates; and for that Purpose the said Trade ought to be free and open to all his Majesty's Subjects: Therefore be it enacted, and it is hereby enacted by the King's most Excellent Majesty, by and with the Advice and Consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the Authority of the same, That it shall and may be lawful for all his Majesty's Subjects to trade and traffick to and from any Port or Place in Africa, between the Port of Sallee in South Barbary, and the Cape of Good Hope, when, and at such Times, and in such Manner, and in or with such Quantity of Goods, Wares or Mechandizes, as he or they shall think fit, without any Restraint whatsoever. . .

From *Colonial Triangular Trade: An Economy Based on Human Misery*, edited by Phyllis Raybin Emert (Carlisle, Massachusetts: Discovery Enterprises, Ltd., 1995), p. 13.

**An Act for the Abolition of the Slave Trade  
Great Britain  
March 25, 1807**

'Whereas the Two Houses of Parliament did, by their Resolutions of the Tenth and Twenty-fourth days of June One Thousand eight hundred and six, severally resolve, upon certain Grounds therein mentioned, that they would, with all practicable Expedition, take effectual Measures for the Abolition of the African Slave Trade in such Manner, and at such Period as might be deemed advisable, And whereas it is fit upon all and each of the Grounds mentioned in the said Resolutions, that the same should be forthwith abolished and prohibited, and declared to be unlawful';

Be it therefore enacted by the King's most Excellent Majesty, by and with the Advice and Consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the Authority of the same, That from and after the First Day of May One thousand eight hundred and seven, the African Slave Trade, and all and all manner of dealing and trading in the Purchase, Sale, Barter, or Transfer of Slaves, or of Persons intended to be sold, transferred, used, or dealt with as Slaves, practiced or carried on, in, at, to or from any Part of the Coast or Countries of Africa, shall be, and the same is hereby utterly abolished, prohibited, and declared to be unlawful; and also that all and all manner of dealing, either by way of Purchase, Sale, Barter, or Transfer, or by means of any other Contract or Agreement whatever, relating to any Slaves, or to any Persons intended to be used or dealt with as Slaves, for the Purpose of such Slaves or Persons being removed or transported either immediately or by Transshipment at Sea or otherwise, directly or indirectly from Africa, or from any Island, Country, Territory, or Place whatever, in the West Indies, or in any other part of America, not being in the Dominion, Possession, or Occupation of His Majesty, to any other Island, Country, Territory, or Place whatever, is hereby in like Manner utterly abolished, prohibited, and declared to be unlawful; and if any of His Majesty's Subjects, or any Person or Persons resident within this United Kingdom, or any of the Islands, Colonies, Dominions, or Territories thereto belonging, or in His Majesties Occupation or Possession, shall from and after the Day aforesaid, by him or themselves, or by his or their Factors or Agents or otherwise howsoever, deal or trade in, purchase, sell, barter, or transfer, or contract or agree for the dealing or trading in, purchasing, selling, bartering, or transferring of any Slave or Slaves, or any Person or Persons intended to be sold, transferred, used, or dealt with as a Slave or Slaves contrary to the Prohibitions of this Act, he or they so offending shall forfeit and pay for every such Offence the Sum of One hundred Pounds of lawful Money of Great Britain for each and every Slave so purchased, sold, bartered, or transferred, or contracted or agreed for as aforesaid, the One Moiety thereof to the Use of His Majesty, His Heirs and Successors, and the other Moiety to the Use of any Person who shall inform, sue, and prosecute for the same.

Text available online at [http://www.pdavis.nl/Legis\\_06.htm](http://www.pdavis.nl/Legis_06.htm)

## History of the Atlantic Slave Trade

### Introduction

The origins of the African slave trade can be traced back to the Age of Exploration in the 15th century. Europeans had become quite addicted to the luxuries of exotic spices, silks, and porcelain that could only be found in Asia. Unfortunately for them, Muslim traders had a complete monopoly over the trade routes to the Far East. Unsuccessful in the attempt to break that monopoly, they started to explore water routes that would enable them to bypass the Muslims. The Portuguese took the lead in that exploration and sent voyages down the west coast of Africa in hopes of finding a new route to the source of traded goods. On those voyages they found a new type of good: human beings.

### Portugal

Trafficking of human beings did not begin with the Portuguese in the 1400s. Indeed, slavery had existed throughout the world since ancient times. When the Portuguese arrived in West Africa, they found a flourishing slave trade; one that existed between the sub-Saharan African states, as well as one that existed between sub-Saharan Africa and North Africa. Those slaves often found their way as far as the Middle East. Recognizing the potential profit in such a trade, the Portuguese initially tried to capture Africans through raiding expeditions along the coast. Faced by tremendous opposition from the natives, the Portuguese decided to develop a trading system with the Africans in which they traded as equals. Using the Africans' already successful and time-tested trading patterns, the Portuguese soon established a thriving commerce in slaves as well as gold and ivory. By the end of the 15th century, they had built a fort on Africa's Gold Coast and been granted exclusive rights to the slave trade by the Pope. They supplied the Spanish and Portuguese settlements in Central and South America and the Caribbean with African slaves throughout the 16th century.

### Spain

Spain, which was excluded from colonizing Africa by a Papal Act of 1493 and the Treaty of Tordesillas in 1494, was only able to carry slaves to the colonies. By 1518 the demand for slaves in the Spanish New World was so great that King Charles I of Spain sanctioned the direct transport of slaves from Africa to the American colonies. In 1538 the Spanish Government began to issue individual licenses to traders in order to supply slaves to their colonies. This process became too cumbersome, and Spain soon changed its method and instead sold the right to import slaves (*asiento*) to a single contractor.

### Holland

After Holland became independent of Spain in the late 16th century, it concentrated on seizing control of commercial routes to the New World. The Dutch West India Company was organized in 1621 and held a monopoly over the African trade and the trade with Dutch Colonies in the New World. Because the English were preoccupied with a Civil

War at home, the Dutch were able to provide a real challenge to the Portuguese. Most of the Africans that went to the American colonies during the 17th century were taken on Dutch Ships. Dutch slave traders were able to make tremendous profits before their influence declined by the end of the 17th century.

## **England**

English participation in the slave trade came later. It wasn't until Captain John Hawkins made several voyages to Africa in the mid-16th century that they began to see the real benefit of participation. Despite his initial success, the English did not become fully active in the slave trade until the Spanish Armada was defeated and the Spanish stranglehold over the Atlantic broken.

In many European nations, the monarch had to give formal permission (a Royal Charter) for overseas trade to be considered legal. England was no different. There, merchants petitioned the King to form joint companies that would have sole rights to trade with a particular area. In 1618, the Company of Adventurers of London was established, which had a monopoly over the gold and ivory trade on the West African Coast. Despite her interest in the profits that the trade could bring the country, political instability kept England's participation minimal until 1692, when the king chartered the Royal African Company.

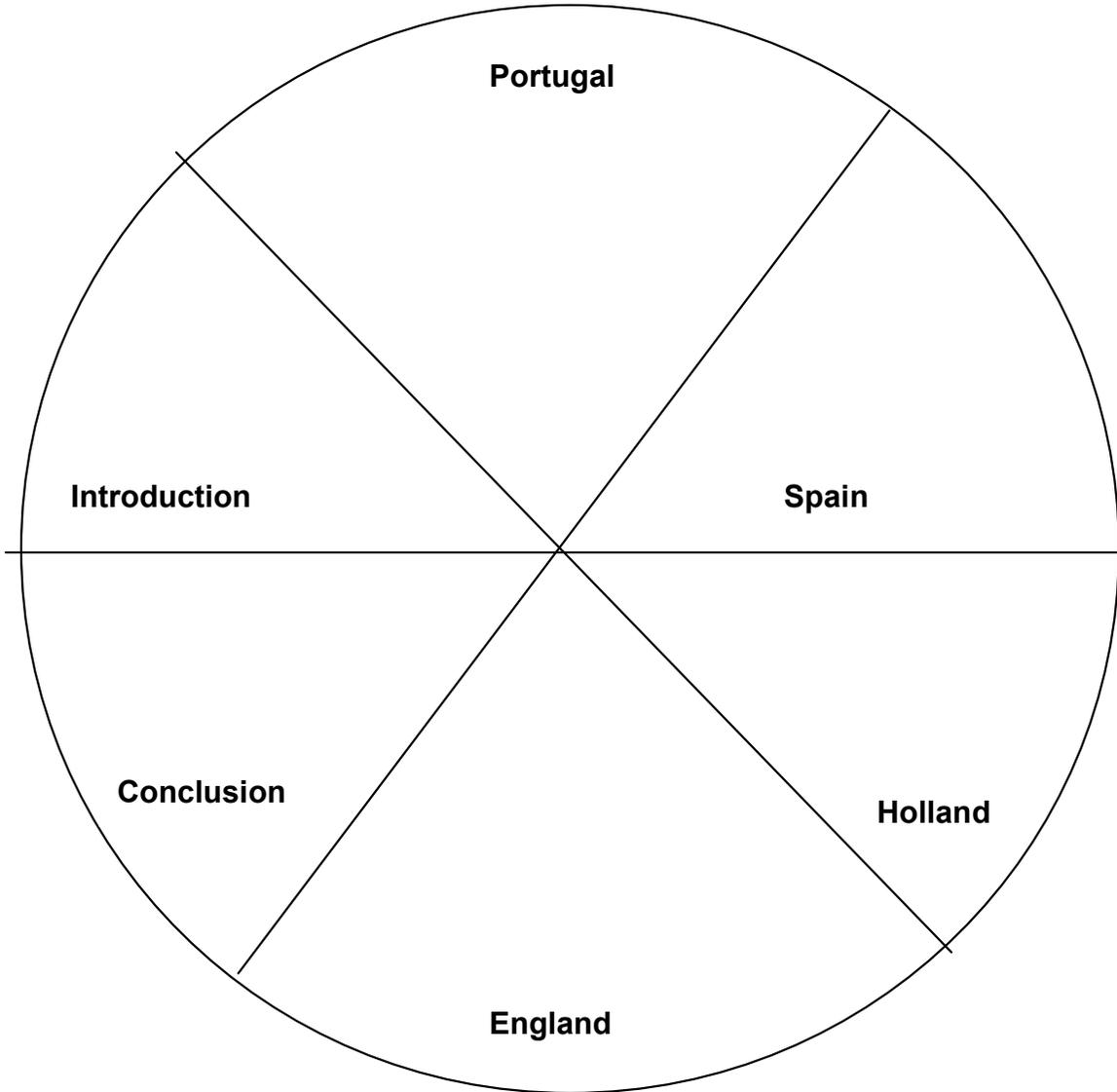
The company that had the most influence and participation in the African slave trade was the Royal African Company. The Royal African Company jealously guarded its monopoly over the trade and successfully drove the French and Dutch out of West Africa. As the sole legal provider of slaves to the colonies, the Royal African Company established and administered trading posts on the West African coast and was authorized to seize English ships, other than its own, involved in the trade. The Royal African Company's monopoly was ended in 1698. From then on private traders were allowed to operate freely in and out of Africa on the basis of a 10 percent duty on the value of their cargoes. England obtained the *Asiento* through the 1713 Treaty of Utrecht that negotiated the end of the War of Spanish Succession and gained the right to take slaves to the Spanish Colonies for 30 years. With this, England completely dominated the African slave trade.

As the profitability of the slave trade became more apparent, independent British merchants began to clamor for their right to participate in it. In 1750, Great Britain passed an act allowing for free and open trade in Africa.

## **Conclusion**

By the 18th century, European merchants controlled over 1,000 miles of the West African coast and the transatlantic slave trade that accompanied it. Between the 14<sup>th</sup> and 18th centuries, at least 10 million African captives were transported across the Atlantic. Half of the slaves transported in the 18th century alone were on ships owned by the Portuguese, British, and French. Brazil and the Caribbean islands took receipt of approximately 90 percent of the Africans who survived the Middle Passage.

## History of the Atlantic Slave Trade



Student Resource Sheet 2a

**The Atlantic Slave Trade**

<b>Source</b>	<b>Who is involved?</b>	<b>What is being traded?</b>	<b>What is the benefit to the Exporter?</b>	<b>What is the benefit to the Importer?</b>
<b>Letter from William Fitzhugh</b>				
<b>The Trade in Loango</b>				
<b>The Slave Ship</b>				
<b>Rum</b>				
<b>Sugar</b>				
<b>Saint Domingue</b>				

Student Resource Sheet 2b

**The Atlantic Slave Trade**

<b>Source</b>	<b>Who is involved?</b>	<b>What is being traded?</b>	<b>What is the benefit to the Exporter?</b>	<b>What is the benefit to the Importer?</b>
<b>The North American Colonies</b>				
<b>Slaves in a Caribbean Sugar Cane Mill</b>				
<b>King Alfonso of Kongo</b>				
<b>Hoeing Rice</b>				

Student Resource Sheet 3

**Letter from William Fitzhugh (Virginia Planter and Merchant)  
to Mr. Jackson (of Portsmouth, New Hampshire), 1683**

Mr. Jackson: As to your proposal about the bringing in Negroes next fall, I have this to offer and you may communicate the same to your owners and Employers, that I will deal with them for so many as shall amount to 50,000 lbs of Tob'o [tobacco] and cask [rum] which will be about 20 hhds. [hogsheads, which are large containers] under the condition and at these ages and prices following, to say—to give 3000 lbs Tob'o for every Negro boy or girl, that shall be between the age of Seven and Eleven years old; to give 4000 lbs Tob'o for every youth or girl that shall be between the age of 11 to 15 and to give 5000 lbs Tob'o for every young man or woman that shall be above 15 years of age and not exceed 24, the said Negroes to be delivered at my landing some time in September next, and I to have notice whether they will so agree some time in August next. And I do assure you and so you may acquaint them that upon your delivery and my receipt of the Negroes, according to the ages above mentioned and that they be sound and healthfull at their Delivery, I will give you such sufficient caution for the payment of the Tob'o accordingly by the 20th Decr. then next following as shall be approved of. The ages of the Negroes to be judg'd and detemin'd by two or three such honest and reasonable men here as your self shall nominate and appoint . . .

From *Colonial Triangular Trade: An Economy Based on Human Misery*, edited by Phyllis Raybin Emert (Carlisle, Massachusetts: Discovery Enterprises, Ltd., 1995), p. 16.

Student Resource Sheet 4

**From “The Trade in Loango”  
by Abbe Proyart**

For resource, go to the link below:

<http://tinyurl.com/njnrwv6>

Open book and scroll down to pages 27-29

From Colonial Triangular Trade: An Economy Based on Human Misery, edited by Phyllis Raybin Emert  
(Carlisle, Massachusetts: Discovery Enterprises, Ltd., 1995), p. 27-29.

## **Student Resource Sheet 5**

**An excerpt from  
“The Slave Ship”  
by Heinrich Heine**

For resource, go to the link below:

<http://davidsbuendler.freehostia.com/slaveship.htm>

Scroll down to versus 3 and 4

From The Slave Ship by Heinrich Heine, Translated by Davids Buendler

## Rum

In 1770, just before the American Revolution, rum represented over four-fifths of New England's exports. About eleven million gallons of Rhode Island rum were exchanged for slaves in Africa between 1709 and 1807, with about 800,000 gallons being the annual average marketed in the last few years before 1807. Each slave ship might carry fifty to a hundred hogsheads. A specially strong "Guinea rum" was distilled in Newport for the Africa market. The rum trade on the coast of West Africa was by then a "virtual monopoly of New England." In 1755, Caleb Godfrey, a slave captain from Newport, Rhode Island, bought four men, three women, three girls, and one boy for 799 gallons of rum, two barrels of beef, and one barrel of pork, together with some smaller items; . . . The Africans with whom Rhode Island captains had traded, especially along the Gold and Windward coasts, had also become addicted to North American rum, a fact which gave captains from Rhode Island a definite advantage . . .

<http://tinyurl.com/o4akvgo>

From *The Slave Trade. The Story of the Atlantic Trade: 1440-1870*, by Hugh Thomas (New York: Simon & Schuster, 1997), p. 328-329.

## Sugar

Sugar had been widely known and consumed in medieval Europe, but its high price and exotic origin meant that it was considered as either a spice or a drug . . . It had reached Christian Europe via the Islamic world, and it had been a crusader dynasty . . . who had made the first attempt to domesticate it for production on Cyprus. But sugar cane is native to the tropical monsoon regions of southeast Asia from New Guinea to the Bay of Bengal, and to reach its mature height of 8 feet (2 metres) it needs the combination of drenching, daily rainfall and hot temperatures. It was precisely the difficulty of establishing it in the drier Mediterranean region, under optimal growing conditions, that kept yields relatively low and prices comparatively high. So for centuries sugar remained a drug or a spice, in both cases an exotic luxury rather than a daily commodity. But its Portuguese shippers and growers, abetted by Dutch and Jewish traders and refiners, were constantly moving west, out into the warmer . . . latitudes of the Atlantic . . . in search of the perfect combination of heat and rain. Famously . . . they found what they were looking for in the former Portuguese colony of Brazil.

But there was something else that sugar cane needed if its golden juice was going to pay off, and that was intensive, highly concentrated, task-specific applications of manpower. For the cane was an unforgiving and volatile crop. It could not be farmed and harvested in a single growing year since it took at least fourteen months to ripen. But once it had reached maturity, the cumbersome grass needed to be harvested quickly to prevent the sugar going starchy. Once stripped and cut, the cane in its turn had to be speedily taken to the ox-powered vertical crushing rollers before the sucrose concentration of the juice self-degraded. Every subsequent stage of production—the boiling of the juice, the arrest of the boiling process at the precise moment for optimum crystallization, the partial refining in clay-stopped inverted cone moulds, the lengthy drying process—demanded the kind of strength, speed and stamina in tropical conditions that indentured white Europeans or captive Native Americans were ill equipped to provide...

From *A History of Britain. Volume II: The Wars of the British, 1603-1776* by Simon Schama (New York: Hyperion, 2001), p. 410.

### **Saint Domingue (Modern Haiti)**

By the middle of the eighteenth century, it was clear that Saint Domingue was the dominant island in the Caribbean. It was the greatest sugar-producing colony in America, it now held the largest West Indian slave population, and it was also quickly becoming the world's largest producer of coffee, which had only been introduced into the island in 1723. By the late 1780s Saint Domingue planters were recognized as the most efficient and productive sugar producers in the world. The slave population stood at 460,000 people, which was not only the largest of any island but represented close to half of the 1 million slaves then being held in all the Caribbean colonies . . . In any one year well over 600 vessels visited the ports of the island to carry its sugar, coffee, cotton, indigo, and cacao to European consumers...

From *The Atlantic Slave Trade* by Herbert S. Klein (Cambridge: Cambridge University Press, 1999), p. 33.

## The North American Colonies

The Chesapeake became the primary tobacco producer for the world, exporting some 38 million pounds by 1700 and effectively liquidating English West Indian production. It was also the most important slave zone in continental North America, holding some 145,000 slaves (or 60 percent of the total in the thirteen colonies) by 1750. The Georgia-South Carolina region became a major rice producer on coastal plantations, with some slave-produced indigo in the backland areas. These slave-based rice plantations absorbed 40,000 slaves by mid-century. By 1790 there were an impressive 698,000 slaves in what was now the United States, 94 percent of whom were in the so-called southern states from Maryland south. . . .

But rice and tobacco would soon pale in significance to the production of cotton. Although long- and short-staple cotton had been grown in the southern region for some time, . . . only the introduction of mechanical cleaning of the short-staple and heavily seeded cotton in the 1790s with the cotton gin permitted cotton planting to penetrate into the interior of the country and also to become a competitive crop on the world market. Starting in the rice regions, cotton spread inland quickly, and as early as the 1830s half of the cotton was being produced in the newly settled regions of Alabama, Mississippi, and Louisiana . . . By the middle of the nineteenth century this was the largest single export from the United States, more valuable than all other exports combined, and it was an overwhelmingly slave-produced crop...

From *The Atlantic Slave Trade* by Herbert S. Klein (Cambridge: Cambridge University Press, 1999), p. 43-44.

## Working in Sugar Cane fields



“Working in Sugar Cane Fields, 19th Century; Image Reference cass3, sponsored by the Virginia Foundation for the Humanities and the University of Virginia Library.”

<http://hitchcock.itc.virginia.edu/Slavery/details.php?categorynum=7&categoryName=New%20World%20Agriculture%20and%20Plantation%20Labor&theRecord=13&recordCount=114>

**Excerpt of a Letter from  
King Alfonso of Kongo to  
King John of Portugal**

No king in all these parts esteems Portuguese goods as much as we do. We favour the trade, sustain it, open . . . roads, and markets where the pieces [slaves] are traded.

Excerpt from a letter from King Afonso I to King João III of Portugal in 1540  
in *The African-American Slave Trade* by R. G. Grant (New York: Barrons, 2002).

## Hoeing Rice Southern United States



HOEING RICE.

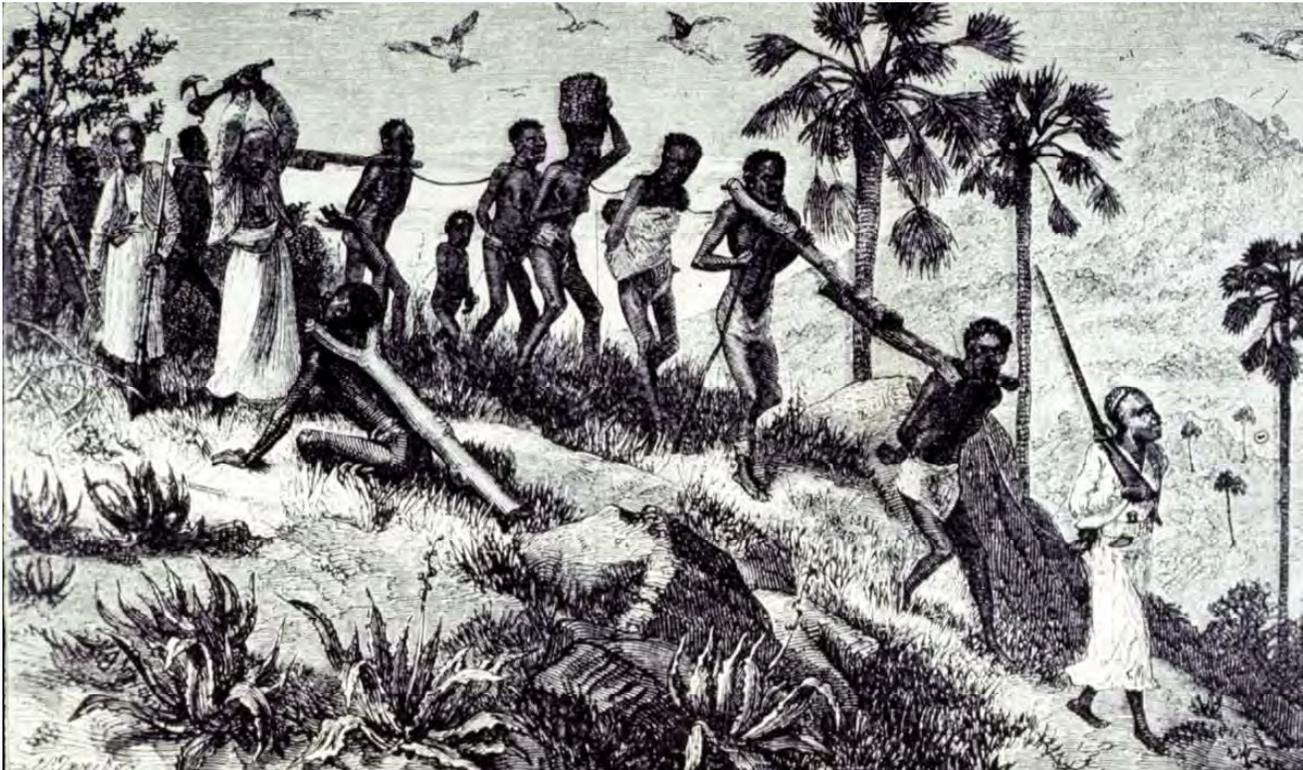
Illustration from *Building the Nation* by Charles C. Coffin (New York, 1883), p. 76.

From "The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record," by Jerome S. Handler and Michael L. Tuite Jr., an online exhibition available at <http://hitchcock.itc.virginia.edu/Slavery/>

**The Middle Passage**

<b>Enslavement in Africa</b>		<b>Voyage Across the Atlantic</b>		<b>Arrival in the Americas</b>	
<b>Source</b>	<b>Conditions</b>	<b>Source</b>	<b>Conditions</b>	<b>Source</b>	<b>Conditions</b>

**Slave Coffle, Central Africa**



Library of Congress, Prints and Photographs Division [LC-USZ62-36323].

©2004 MSDE/ Reginald F. Lewis Museum of Maryland African American History and Culture 3-28  
Courtesy of the Maryland Council on Economic Education



### Wooden Yokes Used in Slave Coffles, Senegal

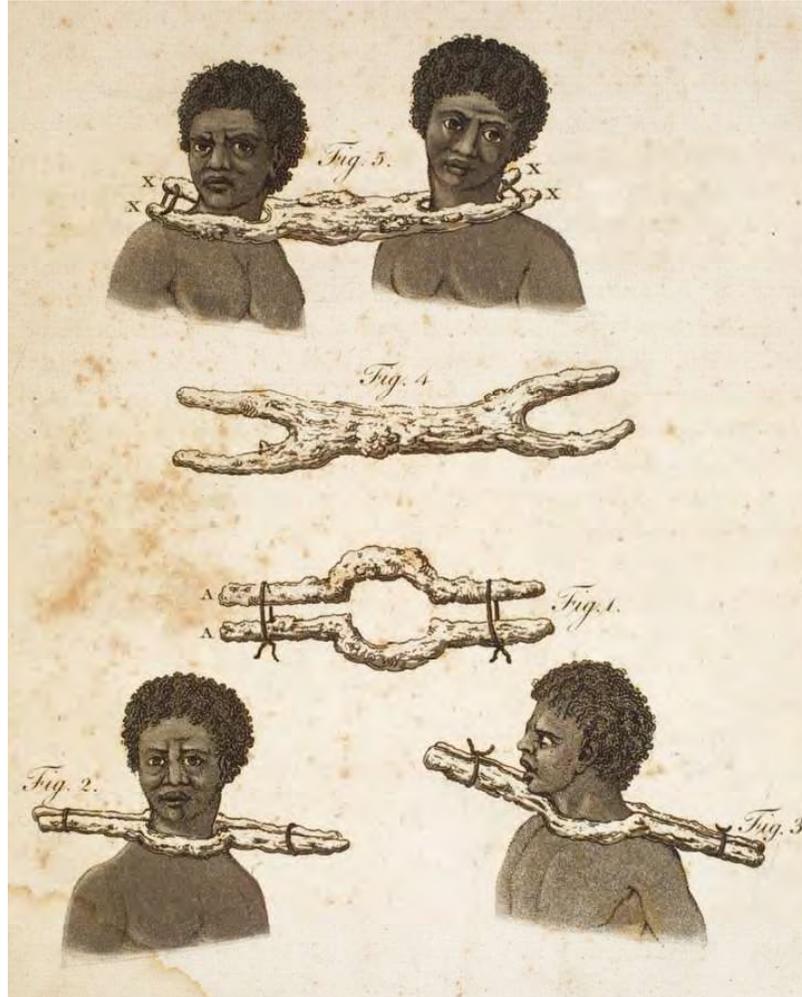


Illustration from *Letters on the slave-trade, and the state of the natives in those parts of Africa, . . . contiguous to Fort St. Louis and Goree* by Thomas Clarkson (London, 1791), plate 2, facing p. 36, figures 1-5.

From "The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record," by Jerome S. Handler and Michael L. Tuite Jr., an online exhibition available at <http://hitchcock.itc.virginia.edu/Slav>

**Slave Barracoon, Congo**

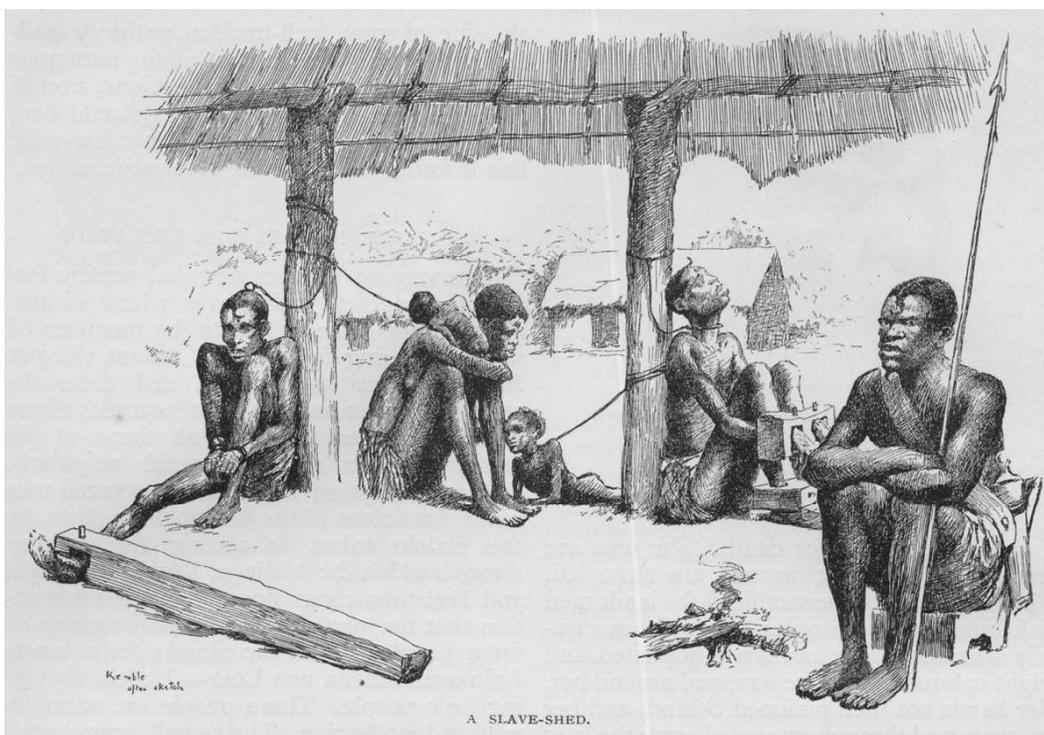


Illustration from *The Slave-Trade in the Congo Basin* by E. J. Glave. Illustrated after sketches from life by the author.  
[*The Century Illustrated Monthly Magazine*, vol. 39 (1889-1890), p. 824-838.]

From "The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record," by Jerome S. Handler and Michael L. Tuite Jr., an online exhibition available at <http://hitchcock.itc.virginia.edu/Slavery/>.

**Captured!**  
**(From “The Interesting Narrative of the Life of Olaudah Equiano . . .”)**

. . . I was born, in the year 1745, in a charming fruitful vale, named Essaka. . . .\*

My father was one of [the] elders or chiefs . . .

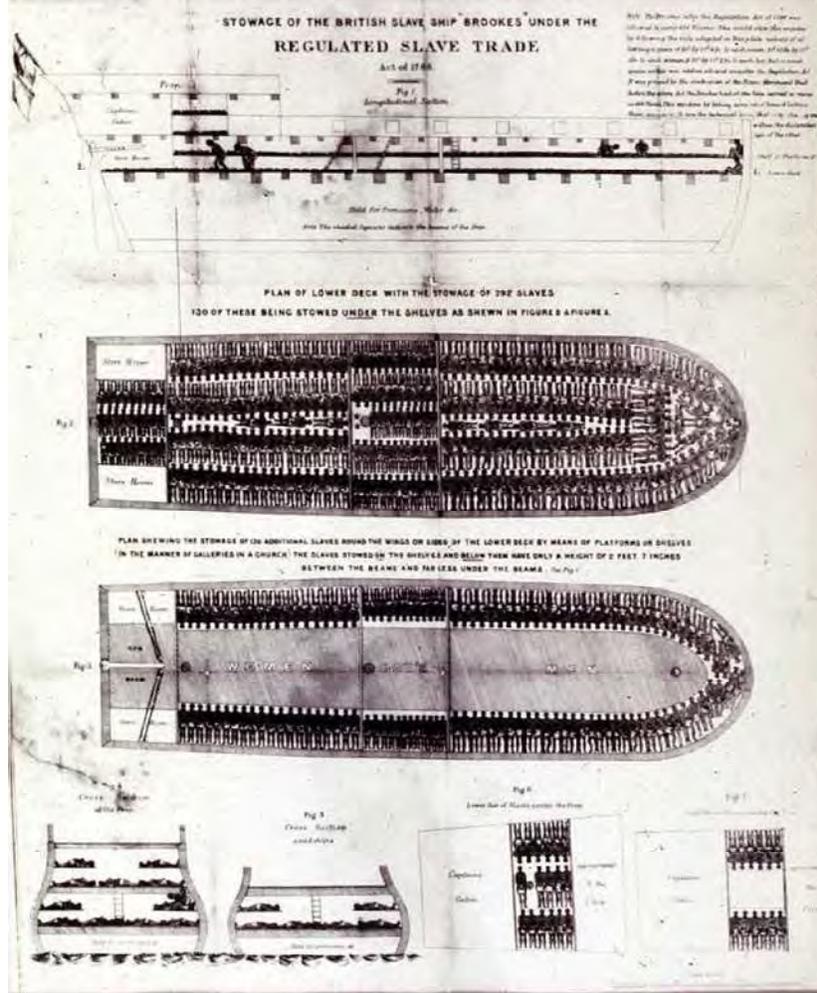
As I was the youngest of the sons, I became, of course, the greatest favourite with my mother, and was always with her; and she used to take particular pains to form my mind. . . . In this way I grew up till I was turned the age of eleven, when an end was put to my happiness in the following manner . . .

One day, when all our people were gone out to their works as usual, and only I and my dear sister were left to mind the house, two men and a woman got over our walls, and in a moment seized us both, and, without giving us time to cry out, or make resistance, they stopped our mouths, and ran off with us into the nearest wood. Here they tied our hands, and continued to carry us as far as they could, till night came on, when we reached a small house, where the robbers halted for refreshment, and spent the night. We were then unbound, but were unable to take any food . . . The next morning we left the house, and continued traveling all the day. For a long time we had kept the woods, but at last we came into a road which I believed I knew. I had now some hopes of being delivered; for we had advanced but a little way before I discovered some people at a distance, on which I began to cry out for their assistance: but my cries had no other effect than to make them tie me faster and stop my mouth, and then they put me into a large sack.

\* Essaka was a village in the ancient Benin Kingdom, a powerful African kingdom located in present-day Nigeria.

From “The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself,” in *The Norton Anthology of African American Literature*, edited by Henry Louis Gates Jr. and Nellie Y. McKay (New York: W. W. Norton & Company, 1997), p. 141, 142, 151-152.

### Plan of the British Slave Ship *Brookes*



Library of Congress, Prints and Photographs Division, [LC-USZ62-44000].

**Africans Forced to Dance on Deck of Slave Ship**

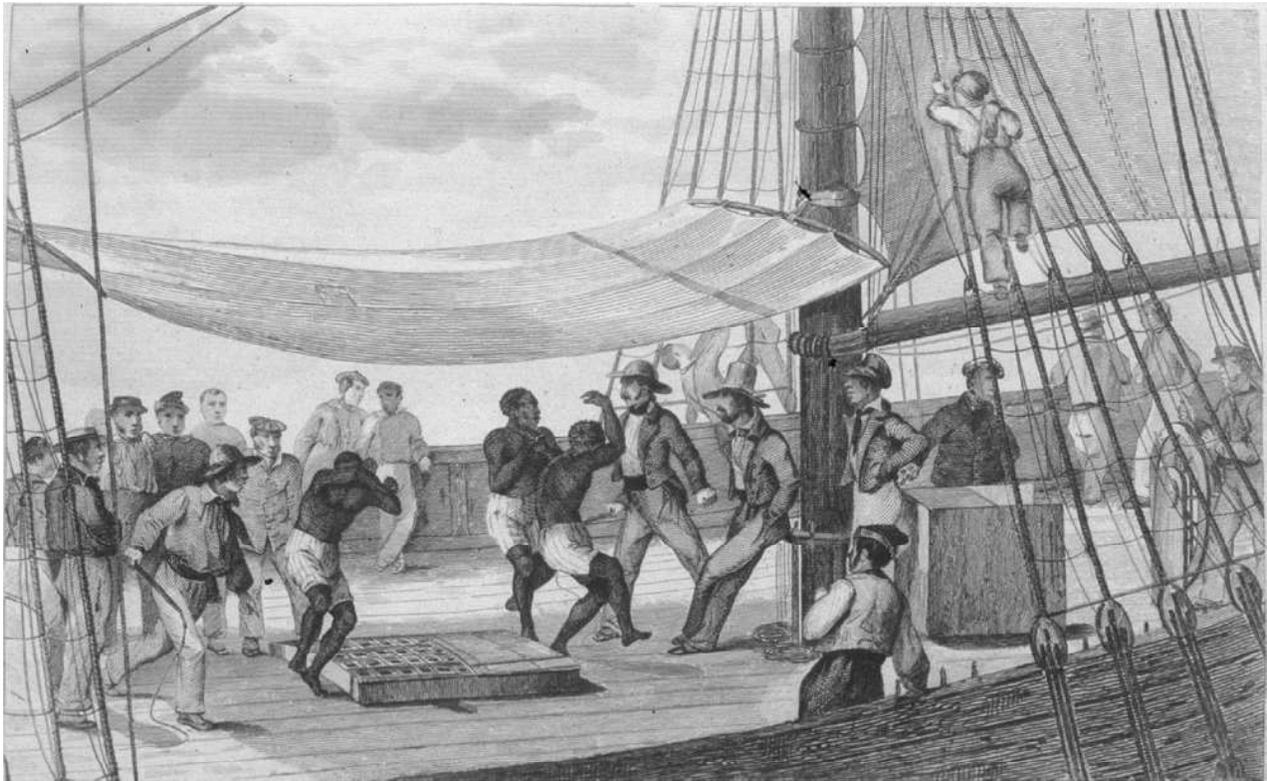


Illustration from *La France Maritime*, edited by Amédée Grehan, vol. 3 (1837), facing p. 179.

From "The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record," by Jerome S. Handler and Michael L. Tuite Jr., an online exhibition available at <http://hitchcock.itc.virginia.edu/Slavery/>.



**The Slave Deck on the Bark *Wildfire***



Library of Congress, Prints and Photographs Division [LC-USZ62-41678].

**The Voyage**  
**(From “The Interesting Narrative of the Life of Olaudah Equiano . . .”)**

The first object which saluted my eyes when I arrived on the coast was the sea, and a slave ship, which was . . . waiting for its cargo. These filled me with astonishment, which was soon converted into terror when I was carried on board. I was immediately handled and tossed up . . . When I looked round the ship too and saw a large furnace of copper boiling, and a multitude of black people of every description chained together, every one of their countenances expressing dejection and sorrow, I no longer doubted of my fate; and, quite overpowered with horror and anguish, I fell motionless on the deck and fainted. . . .

I was not long suffered to indulge my grief; I was soon put down under the decks, and there I received such a salutation in my nostrils as I had never experienced in my life: so that, with the loathsomeness of the stench, and crying together, I became so sick and low that I was not able to eat, nor had I the least desire to taste any thing. I now wished for the last friend, death, to relieve me; but soon, to my grief, two of the white men offered me eatables; and on my refusing to eat, one of them held me fast by the hands . . . and tied my feet, while the other flogged me severely. . . .

The stench of the hold . . . was so intolerably loathsome, that it was dangerous to remain there for any time, and some of us had been permitted to stay on the deck for the fresh air; but now that the whole ship’s cargo were confined together, it became absolutely pestilential. The closeness of the place, and the heat of the climate, added to the number in the ship, which was so crowded that each had scarcely room to turn himself, almost suffocated us. This produced copious perspirations, so that the air soon became unfit for respiration, from a variety of loathsome smells, and brought on a sickness among the slaves, of which many died . . . This wretched situation was again aggravated by the galling of the chains . . . and the filth of the necessary tubs, into which the children often fell, and were almost suffocated.

From “The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself,” in *The Norton Anthology of African American Literature*, edited by Henry Louis Gates Jr. and Nellie Y. McKay (New York: W. W. Norton & Company, 1997), p. 157, 159.

**Africans Thrown Overboard from a Slave Ship, Brazil**



Library of Congress, Prints and Photographs Division [LC-USZ62-30833].

**Slave Auction, Richmond, Virginia**

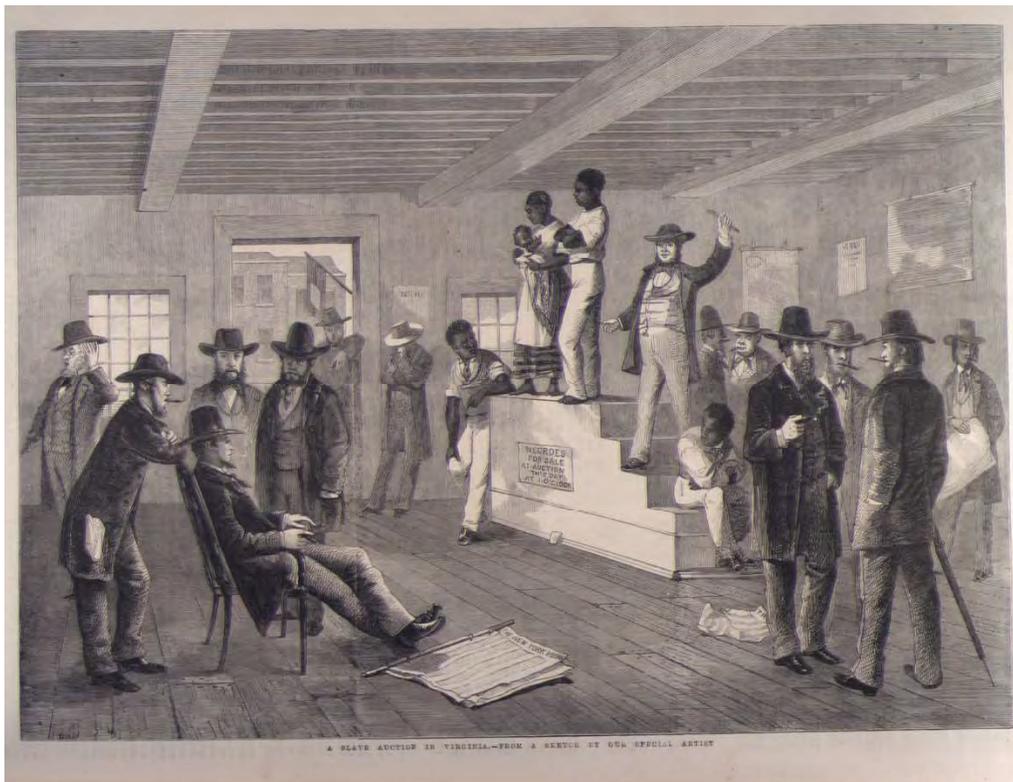


Illustration from *The Illustrated London News*, vol. 38 (Feb. 16, 1861), p.139.

From "The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record," by Jerome S. Handler and Michael L. Tuite Jr., an online exhibition available at <http://hitchcock.itc.virginia.edu/Slavery/>.

Advertisement for Slave Sale, Charleston, South Carolina

**TO BE SOLD**, on board the  
Ship *Bance-Island*, on tuesday the 6th  
of *May* next, at *Ashley-Ferry*; a choice  
cargo of about 250 fine healthy

**NEGROES,**

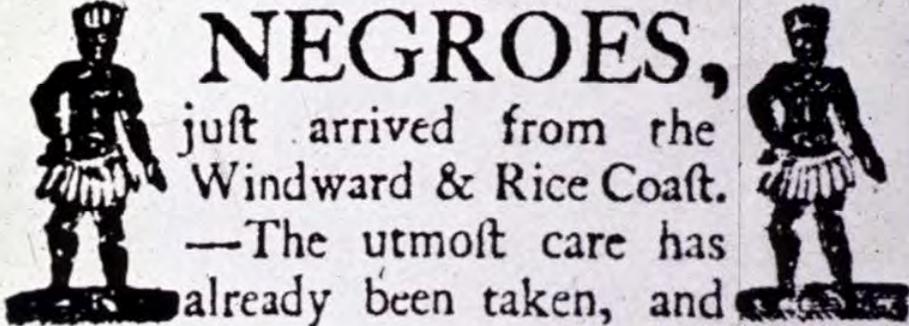
just arrived from the  
Windward & Rice Coast.

—The utmost care has  
already been taken, and

shall be continued, to keep them free from  
the least danger of being infected with the  
**SMALL-POX**, no boat having been on  
board, and all other communication with  
people from *Charles-Town* prevented.

*Austin, Laurens, & Appleby.*

**N. B.** Full one Half of the above Negroes have had the  
**SMALL-POX** in their own Country..



Library of Congress, Prints and Photographs Division [LC-USZ62-10293].

**Sold!**  
**(From “The Interesting Narrative of the Life of Olaudah Equiano . . .”)**

We were conducted immediately to the merchant’s yard, where we were all pent up together like so many sheep in a fold, without regard to sex or age. . . .

We were not many days in the merchant’s custody before we were sold after their usual manner, which is this:---On a signal given, (as the beat of a drum) the buyers rush at once into the yard where the slaves are confined, and make choice of that parcel they like best. The noise and clamour with which this is attended, and the eagerness visible in the countenances of the buyers, serve not a little to increase the apprehensions of the terrified Africans . . . In this manner, without scruple, are relations and friends separated, most of them never to see each other again.

From “The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself,” in *The Norton Anthology of African American Literature*, edited by Henry Louis Gates Jr. and Nellie Y. McKay (New York: W. W. Norton & Company, 1997), p. 160-161.

## Slave Sale, Richmond, Virginia

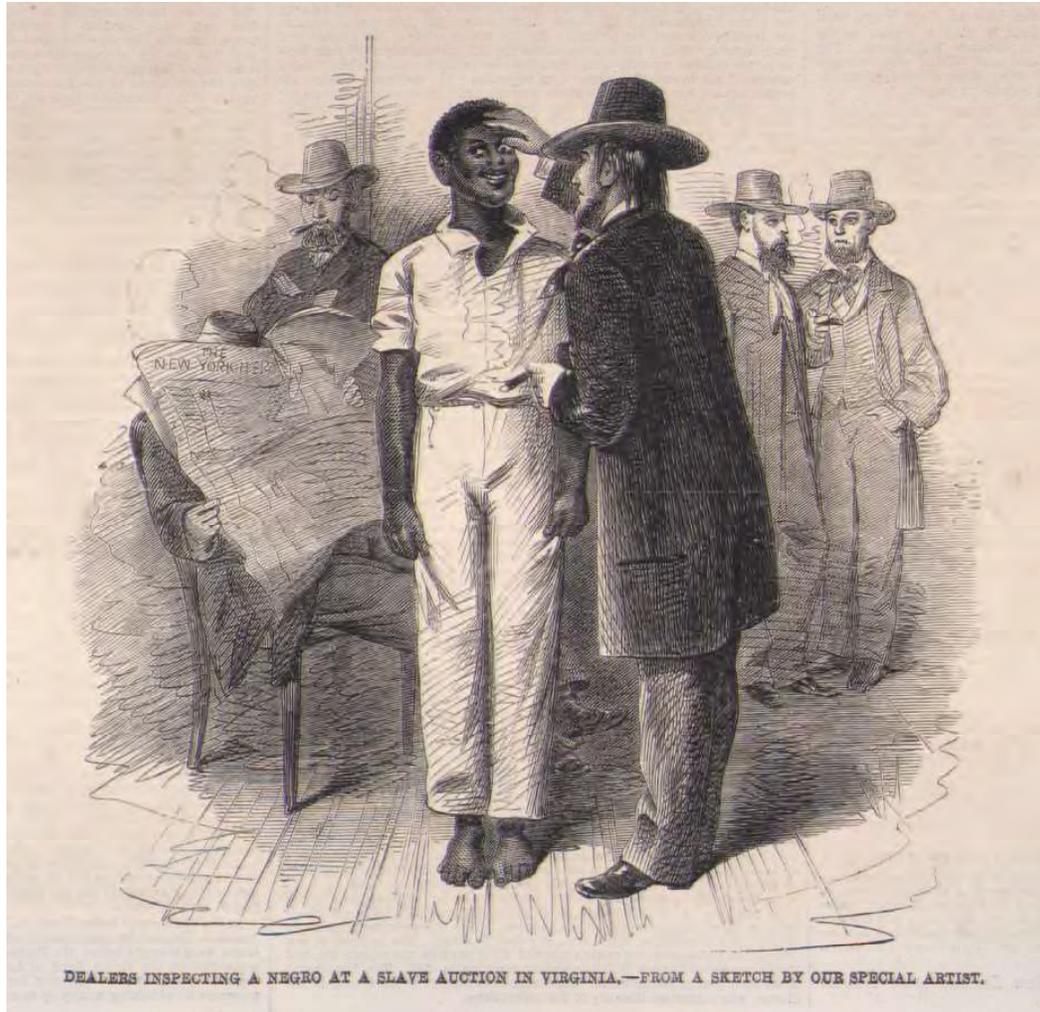


Illustration from *The Illustrated London News*, vol. 38 (Feb. 16, 1861), p. 138.

From "The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record," by Jerome S. Handler and Michael L. Tuite Jr., an online exhibition available at <http://hitchcock.itc.virginia.edu/Slavery/>.

## LESSON 8

**Museum Connection:** Family and Community

**Lesson Title:** Indentured and Enslaved Labor: Laws Controlling Their Lives, 1600-1700

**Grade Level and Content Area:** Middle, Social Studies

**Time Frame:** 3-5 class periods

**Purpose:** In this lesson students will compare the treatment of indentured servants and enslaved people in colonial Maryland. Students will place information about cash crop production and use of labor in chronological order. Using a primary source document from Maryland related to the treatment of servants and slaves, students will work in groups to explain the laws and determine to whom they apply.

**Correlation to State Social Studies Standards:**

USH 2.7.8.5 Describe the origins and development of the institution of slavery

**Social Studies: Maryland College and Career Ready Standards**

1.C.2.d (Grade 8) Describe methods that were used to deny civil rights to women, African Americans, and Native Americans.

4.A.4.d (Grade 8) Describe the economic opportunities and obstacles faced by different individuals and groups of people during this era.

5.C.5 (Grade 8) Analyze the institution of slavery and its influence on societies in the United States.

6.F.1 (Grade 8) Interpret information from primary and secondary sources.

**Correlation to State Reading and English Language Arts Maryland College and Career Ready Standards:**

2.A.4 (Grade 8) Analyze important ideas and messages in informational text.

**Objective:**

Students will compare the treatment of indentured servants and enslaved people under Maryland colonial laws.

**Vocabulary and Concepts:**

**Gentry** – The gentry was a class of landowning people.

**Indenture** – An indenture—a type of written contract—binds one person to work for another for a given length of time.

**Indentured servant** – In order to settle debts or other obligations, or in return for free passage (in this case to the colony), an indentured servant signs an indenture, a written contract that binds one person to work for another person for a specified period of time in order to pay a debt or other obligation.

**Runaway** – A servant or slave who had escaped from his or her master was called a runaway.

**Slavery** – Slavery is a system in which people are owned by other people and can be sold at the owner's will

## **Materials**

### **For the teacher:**

Teacher Resource Sheet 1 – Answer Key

Teacher Resource Sheet 2 – Suggested Explanations of Laws I-XX

### **For the student:**

Student Resource Sheet 1 – Indenture Contract “The Forme of Binding a Servant”

Student Resource Sheet 2 – “Labor and Tobacco in the Chesapeake Colonies” (one for each group of four students)

Student Resource Sheet 3 – “Servants and Slaves. Runaways.”

Student Resource Sheet 4 – Labor and Laws in Maryland, 1699

12” x 18” sheet of construction paper (one for each group of four students)

11” x 2” strips of paper (20 for each group of four students)

## **Resources**

### **Book:**

Christian, Charles. *Black Saga: The African American Experience*. New York: Houghton Mifflin, 1995.

### **Web site:**

*An Abridgement of the Laws in Force and Use in Her Majesty's Plantations*

Maryland State Archives

<http://mdarchives.state.md.us/megafile/msa/speccol/sc2900/sc2908/000001/000193/html/>

### **Teacher Background:**

The first colonial settlements in North America needed labor in order to stabilize their growth and development. Indentured servants, who were obligated to provide 5 to 7 years of free labor in order to repay the costs of their passage to the colonies, began arriving in the Jamestown colony in 1609. According to the agreement (called an indenture), these servants would receive 100 acres of land and their “freedom dues”—clothing and tools—when they completed the terms of their service.

During the 1620s, tobacco became the Chesapeake region's staple export crop, but it was a crop that required much labor. Early colonial planters had hoped that Native Americans would work the fields, but the Native Americans either resisted, died from the hard work, or ran away. As a result, since the early 1600s planters had used their profits from tobacco to bring more laborers to work in the tobacco fields. Most of these workers came from the poorer classes in England and were usually unskilled young men in their late teens or early twenties. Some of these indentured servants were African. In fact, the first 20 Africans to arrive in the Virginia colony in 1619 were indentured servants, and fifteen of them served their redemption time as laborers for the governor of Virginia.

Between 1630 and 1680 about 75,000 Whites immigrated to the Chesapeake region, with 50 to 75 percent of them arriving as indentured servants. Many hoped they would be able to fulfill their obligations, work as wage laborers, and earn enough to buy land, acquire their own servants, and become wealthy. Most did not succeed. There were laws that protected the rights of indentured servants, but many of these laws did not apply to Africans, who experienced worse working conditions and generally had to serve longer periods of service than Whites. Some Africans, however, did gain their freedom and were able to buy land and own servants.

Planters worked their servants harshly in order to maximize their labor before their contract was up and to take advantage of high tobacco prices. As a result, indentured servants were often treated as slaves. Planters could forbid them to marry, punish them by whipping, and even sell them to others during their terms of servitude. Hard work and disease (malaria, influenza, measles, smallpox, and typhoid) killed many of the colonies' early laborers, especially those who had arrived before 1640.

When tobacco prices fell, a growing number of young men free of their indentures could not find work or afford their own land. They were poor and disruptive, and they frequently moved from place to place. They also resented the landed gentry and were considered a threat to authorities. The landowners tried to prevent the growth of this group, usually by lengthening the terms of service, but by the end of the 1670s planters recognized that slavery afforded them better and longer control of labor.

The switch to slave labor occurred slowly in the Chesapeake region. Between 1650 and 1690, most planters were not very wealthy and could afford only a few slaves. Africans were often kept as bondservants for a few years and then freed, much like indentured servants. As long as there was a supply of indentured servants, there was little reason to go to the expense and bother of importing large numbers of Africans. The cost of buying enslaved Africans was also high for British landowners until 1667 because the Dutch and Portuguese controlled the African slave trade.

As the supply of servants decreased, the supply of enslaved Africans increased. Better working conditions in England (higher wages and more jobs) and a decrease in the birth rate led to fewer indentured servants. When tobacco prices were low, few potentially indentured servants wanted to come to the colonies because opportunities for wealth

had dwindled. England also began to control the African slave trade, especially with the establishment of the Royal African Company in 1672. As a result, the ratio of slave prices to servant prices fell.

Both Maryland and Virginia shifted from servant labor to slave labor during the 1680s. In 1660, approximately 1,700 Blacks lived in Maryland and Virginia; by 1680, the number had increased to about 4,600. Twenty years later, 13,000 Blacks lived in the two colonies, nearly all of them slaves. Free Whites still made up the majority of tobacco laborers in 1700, but enslaved Blacks would eventually become the source of labor preferred by planters. They were as productive as Whites. They were also workers for life, and their children could be enslaved as well.

The largest planters, who were concentrated in tobacco-growing areas along the Chesapeake Bay and its tributaries, owned the majority of African American slaves. They hired overseers who disciplined the slaves and maximized their productivity. These overseers often came from the group of young, landless white men, some of whom had been indentured servants themselves. In Maryland, however, the largest group of landowners owned no servants or slaves; they were farmers with small plots of land that they worked by themselves with their families.

Colonial society controlled the lives of indentured servants and slaves. Legislatures passed laws that governed the relationships between masters, servants, and slaves. These laws clearly protected the masters' investments and worked to maximize the owners' use of the labor. They also protected White indentured servants from the worst physical abuse. For example, if the planter violated the custom of the country or the terms of the contract, he or she could be sued by the servant. Except in the earliest period, Africans had no such rights.

This lesson uses a primary source document to teach students how Maryland's colonial government enacted laws that controlled labor supplied by both servants and enslaved people.

### **Lesson Development:**

1. **Motivation:** Display Student Resource Sheet 1, Indenture Contract "The Forme of Binding a Servant."  
Ask: What is this? What are the terms of this contract? What situation(s) might lead a person to agree to this type of contract? Discuss.
2. Tell students that they will be examining the difference in treatment between indentured servants and enslaved people in Maryland.
3. Introduce the terms "indentured servants" and "enslaved people" to the students. Using the information from the **Teacher Background**, be sure students explain how the two groups were different. Also, students should know that some Africans came to the colonies as indentured servants and did not become slaves until later.

4. Divide the class into groups of four, and give each group a copy of Student Resource Sheet 2, Tobacco and Labor in the Chesapeake Colonies, and a sheet of 12" x 18" construction paper. Tell students to cut the paper in half horizontally in "hot-dog style." Then have them glue the two pieces of paper together to form a 36" strip. Tell students to cut out the event textboxes. Next, they should glue the event textboxes in chronological order on the strip.

**Extension Activity:** Review with students the definitions of the words "political," "economic," and "social." Have students examine the events that took place on the event textboxes in Maryland during the 1600s, and tell them to identify the focus of the event as being political (P), economic (E), or social (S).

5. Discuss the information by asking the following questions:
  - Why were workers needed in Maryland and Virginia between 1600 and 1700? (*to provide labor for the tobacco fields*)
  - How many years passed from the time Virginia successfully grew tobacco until the first settlers came to Maryland? (*22 years*)
  - In 1634, Maryland and Virginia used tobacco either as money or as a cash crop. What is a cash crop? (*a product grown for sale and not for the planter's own use*)
  - What happened in a Virginia court in 1640 that demonstrated that black and white servants were treated differently? (*Two white servants had their years of service extended because they ran away. The black servant who ran away became a slave for life.*)
  - What law did Virginia pass in 1642? What does this law tell us about what was happening to servants and enslaved people? (*Legislation was passed to stop helping runaways. An individual could be fined 20 pounds of tobacco for each night he or she harbored a runaway.*)
  - What was the increase in the production of tobacco from the late 1630s to 1700? (*more than tripled from 10 million to 38 million pounds*)
  - What was the increase in the number of Blacks in Virginia from 1640 to 1700? (*15,850*) In what decade did the largest numeric increase occur? (*1690-1700; +6,655*)
  - What was the increase in the number of Blacks in Maryland from 1640 to 1700? (*3,200*) In what decade did the largest numeric increase occur? (*1690-1700; +1,058*)
  - What is the relationship between growing tobacco and the number of Blacks in Maryland and Virginia? (*As tobacco production increased so did the number of Blacks.*)

**Extension Activity:** Students may also graph data about tobacco production and the number of Blacks living in the Chesapeake colonies. Information from the **Teacher Background** can be used to discuss more fully with students the change from servant to enslaved labor in growing tobacco in the region.

6. Tell students that from 1640 to 1680 most of those who were brought to Maryland as laborers were indentured servants. In the 1680s the number of indentured servants declined, and consequently tobacco planters invested in more enslaved Africans. An enslaved person often cost more than an indentured servant initially, but slaves were bought for a lifetime of labor with the possibility of having children who would also be enslaved.
7. Give each group of students **Student Resource Sheet 3**, “Servants and Slaves. Runaways.” Tell students that this is a primary source document written in 1699 by the Maryland legislature. It contains laws related to servants, enslaved people, and runaways. Tell students that the vast majority of servants in the colony at the time were indentured servants. Tell students that while these laws applied only to Maryland, such regulations were often copied from those developed in other colonies. Tell students that as they read these laws, they will find that some laws applied only to servants, some only to enslaved people, and some to both. When either a servant or an enslaved person left the master without permission, he or she was considered a “runaway.”
8. Give each group 20 strips of paper cut 11” x 2”. Show the overhead transparency with Law I from Student Resource Sheet 3. Read the law with the students, and ask them to explain in their own words what this law says and to whom it applied. Ask one student from each group to write the group’s explanation on one of the strips of paper and to leave 1” at each end of the strip. Only one explanation needs to be written by each group. (See suggested explanations of the laws on Teacher Resource Sheet 2.)
9. Show an overhead transparency of Laws II and III. Discuss these two laws, and have students in each group write an explanation of each law on a strip of paper.
10. Read and discuss with the students Laws IV through VIII. Have students in each group continue to take turns writing an explanation of each law on a strip of paper.
11. Have individual students read the remaining laws and complete the strips with their explanations. *(Note to the teacher: Based on the ability of students, some of the longer, more complex laws could be omitted, or students could be given some of the suggested explanations from Teacher Resource Sheet 2 and be asked to match the items. Laws XX and XXI are omitted from this lesson due to their sensitive sexual nature. The complete document is available online from the Maryland State Archives. See **Resources**.)*
12. As a class, discuss the remaining laws with the students, and focus on the following questions:
  - What aspects of the lives of the servants and the slaves were controlled? *(their travel, their trade or barter, their time of service, their children [children of slaves would be slaves])*

- Identify the laws that are positive for the servants. *(a servant's term of service could not be made longer unless as punishment [did not apply to slaves]; when term of service was successfully completed, servants were given clothing, tools, and a gun; women servants received food and clothing; if a servant had been denied food, clothing, shelter, rest, and reasonable work three times, he or she could be set free)*
- Are there any laws that are positive for slaves? *(no)*
- What other groups of people were affected by these laws? *(those who helped runaways or traded with them without permission could be punished and forced to pay a fee, Native Americans or others who returned a runaway would receive a reward)*
- Why do you think so many regulations were made to govern servants and slaves? *(to protect the investment of the landowner, to maximize the work each servant or slave would do)*

**Alternative Activity:** Play a matching game with the laws (Student Resource Sheet 3) and the explanations given (Teacher Resource Sheet 2) by copying Teacher Resource Sheet 2 for the four groups above and cutting out strips of each explanation and giving them to students to match them with the laws.

**13. Assessment:** Have students complete Student Resource Sheet 4, "Labor and Laws in Maryland, 1699."

**Alternative Assessment:** Have students complete a Venn diagram by identifying aspects of the laws that are unique to each group and similarities in treatment between the two groups.

**14. Closure:** Have students make a chain with the strips of paper and use it to explain the regulations that governed the lives of servants and slaves in Maryland.

**Thoughtful Application:**

Tell students: "Growing tobacco changed society in the Chesapeake colonies in the 1600s and 1700s. Cotton, another labor-intensive crop, changed our society in the 1800s, when it was grown in great quantities in the South. What do you think happened to labor as a result of growing more tobacco?" *(more slaves were imported and more laws were enacted that affected their lives)*

**Lesson Extension:**

- Visit the Reginald F. Lewis Maryland Museum of African American History and Culture in Baltimore.
- Visit the Godiah Spray Plantation in historic St. Mary's City, Maryland.

### **Answer Key**

1612 – Tobacco is successfully grown as a cash crop for the first time in Virginia. Before the end of the decade, tobacco is the colony's largest export.

1618 – Virginia produces 20,000 pounds of tobacco. No settler ignored the profitable tobacco trade.

1619 – A Dutch ship sells some 20 Africans (probably from the West Indies) to the colonists in Jamestown. At first Blacks made up a small part of the workforce since most labor was performed by white indentured servants. These Africans probably worked as indentured servants.

1622 – Virginia produces 60,000 pounds of tobacco.

1625 – Virginia's census lists only 23 Blacks, reflecting tobacco planters' continued use of indentured servants rather than imported Africans.

1627 – Virginia produces 500,000 pounds of tobacco.

1629 – Virginia produces 1.5 million pounds of tobacco. It was traded for manufactured goods and other items from Europe.

1634 – Maryland is founded. Both Maryland and Virginia use tobacco as money to pay wages, taxes, and fines.

1636 – 3,000 of the 5,000 persons living in Virginia came to the colony as servants, most of whom are indentured.

Late 1630s – An average of 10 million pounds of tobacco are produced by the Chesapeake colonies of Maryland and Virginia.

1640 – About 20 Blacks live in Maryland and 150 Blacks live in Virginia. The Virginia court punishes black servants more harshly than white servants. In one case, two white servants had to work an extra year beyond the end of their contract. The black servant, John Punch, who ran away with them, had to serve the master for the rest of his life.

1642 – Virginia passes legislation to stop helping runaways. Individuals could be fined 20 pounds of tobacco for each night they harbored a runaway.

1650 – 405 Blacks live in Virginia; 300 in Maryland.

1660 – 950 Blacks live in Virginia; 758 in Maryland.

Teacher Resource Sheet 1b

1662 – King Charles II charters a company to import African slaves to the colonies.

1664 – Maryland recognizes slavery as legal.

1670 – 2,000 Blacks live in Virginia and 1,190 in Maryland.

1672 – Planters in the Chesapeake colonies export 18 million pounds of tobacco.

1680 – 3,000 Blacks live in Virginia and 1,611 in Maryland.

1683 – Maryland and Virginia export 21 million pounds of tobacco.

1690 – 9,345 Blacks live in Virginia and 2,162 in Maryland.

1694 – The Chesapeake colonies export 27 million pounds of tobacco.

1700 – Chesapeake colonies export 38 million pounds of tobacco. 16,000 Blacks live in Virginia and 3,220 in Maryland; most of these are enslaved.

### **Suggested Explanations of Laws I-XX**

- I. Servants and enslaved people cannot travel more than ten miles away from the master's house without a note from the master. If they do, they could be captured as runaways.
- II. Servants will have to serve an extra 10 days for every day they are away from the master's house.
- III. If a freeperson knowingly keeps a runaway, that person will be fined five pounds of tobacco for each night the servant is missing from the master's house. 2 1/2 pounds would be given to the King and 2 1/2 pounds to the person who informed the government.
- IV. An indentured servant or enslaved person not known to others or traveling without an official pass out of the county in which he or she lives is considered a runaway.
- V. A person who returns a runaway traveling without a pass or unknown to others will be awarded 200 pounds of tobacco by the master.
- VI. If a Native American turns in a runaway to the magistrate, he will receive a reward for doing so.
- VII. If a runaway is caught, he or she will be held in jail in the county where caught until court is held. The adjacent counties will be given names of people caught so their owners will know where their servants are.
- VIII. When a male servant's time for service is completed, he is given clothing, two hoes, an ax, and a gun. Female indentured servants will be given clothing and three barrels of corn.
- IX. If a person transports an indebted resident without a license or pass out of the Province, that person will have to pay the debts of that resident. Any one who takes away an apprentice, servant, or slave has to pay the master three times the damages and costs unless that person is returned.
- X. No one can trade or barter with another person's servant or slave without the master's permission to do so. The person doing so will be fined 2,000 pounds of tobacco, one-half to be paid to the King and the other half to the master.
- XI. If the value of the goods traded or bartered in Law X exceeds 1,000 pounds of tobacco, the person whose goods were traded shall get the value returned. If not possible, the person who cannot replace the value will be whipped 30 times on the bare back.

XII. A servant imported to a province without a bond of indenture will have to work five years if above the age of 22; six years if between ages 18 and 22; seven years if between ages 15 and 18; and if under 15, he or she will work until reaching the age of 22.

XIII. If servants come to Maryland from Virginia, they will only serve the time they have remaining and no more.

XIV. Owners of servants arriving from Virginia who have more than five years of service to perform have six months to take him or her to the county court to have his or her age determined. Owners will be fined 1,000 pounds of tobacco if they do not do so.

XV. The term of indenture of servants transported into Maryland begins when the ship anchors.

XVI. Servants cannot be made to serve longer than the time agreed upon, but this law does not apply to “any negro or slave.”

XVII. When a person returns a Maryland runaway to Maryland from Pennsylvania or Virginia, that person will receive a reward of tobacco or money. Runaways will make payment to the owner when their service is completed or work ten days for each day missed.

XVIII. If servants are mistreated (given insufficient food, clothing, or shelter, or forced to do unreasonable labor), the owner or overseer will be fined no more than 1,000 pounds of tobacco, for the first two offenses. If it happens a third time, the servant is set free.

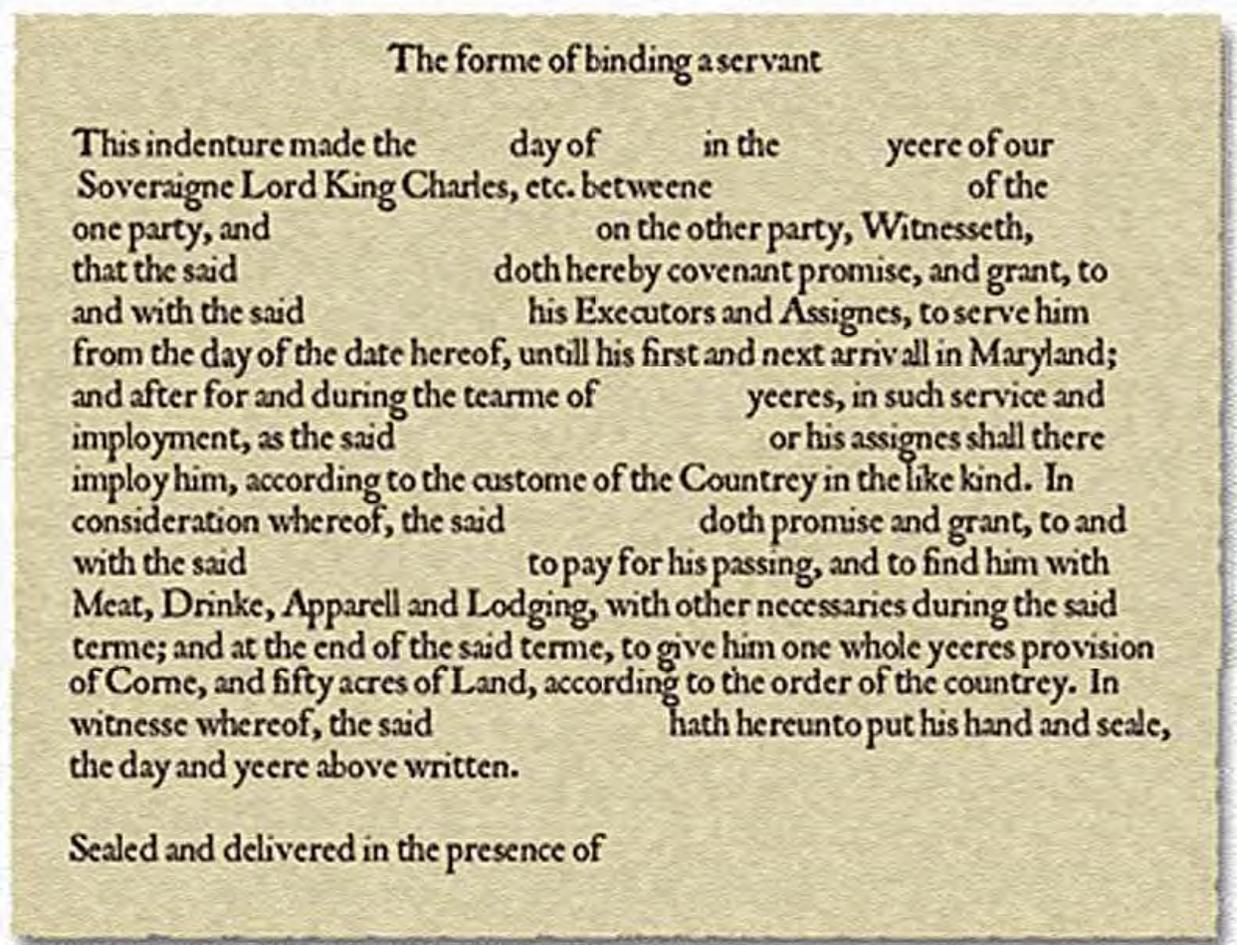
XIX. All Blacks and other enslaved people who are imported into Maryland—and their children—shall be enslaved as long as they live.

XX. [omitted due to sensitive nature of the law]

XXI. [omitted due to sensitive nature of the law]

XXII. Complaints between masters and servants can be settled by the Provincial and County Courts. No judgment of the court can be reversed provided that the defendant was legally called and was not condemned without having a chance to speak.

Indenture Contract



From "Meet John Halfhead," part of a series of lessons and activities prepared by Historic St. Mary's City for use in the study of Maryland's colonial beginnings.

From "The Forme of Binding a Servant" [Contract of Indenture], from Jerome Hawley and John Lewger, *A Relation of Maryland* (1635), reprinted in John Gilmary Shea, "Introduction" in *A Character of the Province of Maryland*, George Alsop (New York: William Gowans: 1869), p. 419.

Student Resource Sheet 2a

**Labor and Tobacco in the Chesapeake Colonies**

**1634**

Maryland is founded. Both Maryland and Virginia use tobacco as money to pay wages, taxes, and fines.

**1642**

Virginia passes legislation to stop helping runaways. Individuals could be fined 20 pounds of tobacco for each night they harbored a runaway.

**1622**

Virginia produces 60,000 pounds of tobacco.

**1650**

405 Blacks live in Virginia; 300 in Maryland.

**1625**

Virginia's census lists only 23 Blacks, reflecting tobacco planters' continued use of indentured servants rather than imported Africans.

**1612**

Tobacco is successfully grown as a cash crop for the first time in Virginia. Before the end of the decade, tobacco is the colony's largest export.

**1619**

A Dutch ship sells 20 Africans (probably from the West Indies) to the colonists in Jamestown. These slaves probably worked as servants.

**1672**

Planters in the Chesapeake colonies export 18 million pounds of tobacco.

**1636**

3,000 of the 5,000 persons living in Virginia came to the colony as servants, most of whom were indentured.

**1627**

Virginia produces 500,000 pounds of tobacco.

**Late 1630s**

An average of 10 million pounds of tobacco are produced in the Chesapeake colonies of Maryland and Virginia.

**1618**

Virginia produces 20,000 pounds of tobacco. No settler ignored the profitable tobacco trade.

**1700**

Chesapeake colonies export 38 million pounds of tobacco. 16,000 Blacks live in Virginia and 3,200 in Maryland; most of these are enslaved.

**1629**

Virginia produces 1.5 million pounds of tobacco. It is traded for manufactured goods and other items from Europe.

**1662**

King Charles II charters a company to import African slaves to the colonies.

Student Resource Sheet 2b

**1640**

About 20 Blacks live in Maryland, and 150 Blacks live in Virginia. The Virginia court punishes black servants more harshly than white servants. In one case, two Whites had to work an extra year beyond the end of their contract. The black servant, John Punch, who ran away with them had to serve the master for the rest of his life.

**1670**

2,000 Blacks live in Virginia; 1,190 in Maryland.

**1664**

Maryland recognizes slavery as legal.

**1694**

The Chesapeake colonies export 27 million pounds of tobacco.

**1683**

Maryland and Virginia export 21 million pounds of tobacco.

**1660**

950 Blacks live in Virginia; 758 in Maryland.

**1690**

9,345 Blacks live in Virginia; 2,162 in Maryland.

**1680**

3,000 Blacks live in Virginia; 1,611 in Maryland.

## **Servants and Slaves. Runaways.**

An. 11. W. 3. 1699. p. 95.

I. No Servant or Slave shall travel above 10 mile from his Masters House, without a Note under the Hand of his Master or Overseer, under the Penalty of being taken-up for a Runaway.

II. Any such Servant absenting from his or her Master or Mistress, shall serve 10 days for every one days absence.

III. Any Person that shall wittingly and willingly detain any Servant unlawfully absenting himself, shall be fined 5 l. of Tobacco for every night that such Person shall entertain such Servant, half to the King, half to the Informer.

IV. Any person travelling out of the County where he or she lives or resides, without a Pass under the County Seal (for which is to be paid 10 l. of Tobacco, or 1 s. in Money) such person, not being sufficiently known, or able to give a good account of himself if apprehended, shall be deemed and taken as a Runaway.

V. Whoever takes up a Runaway travelling without a Pass, and not able to give a good Account of himself, shall have 200 l. of Tobacco, to be paid by the Owner of such Runaway, or such other satisfaction as the Justices shall think fit.

VI. And if one of our Neighbouring Indians takes up or seizes a Runaway Servant, and brings him before some Magistrate, he shall have a Reward or a Matchcoat paid him, or the Value thereof.

VII. When any person apprehends or seizes a Runaway, he shall bring,, or cause him to be brought before the next Magistrate, who shall take him into his Custody, or otherwise secure him, until such a person so seized shall give sufficient Security to answer the Premises at the next Court for the County, and make satisfaction to him that seized him; and that notice may be given to the Master or Mistress of such Runaway, the Justices of that County shall cause a Note of the Runaways Name to be set up at the next adjacent County Courts, at the Provincial Court, and at the Secretaries Office, that all persons may view the same, and see where such their Servants are.

VIII. Every Man Servant shall have given him at the time of the expiration of his Service, one new Hat, a good Cloath Suit, a new Shift of White Linnen, a pair of new French full Shooes and Stockings, two Hoes, and one Axe, and one Gun of 20 s. price, not above 4 foot Barrel, nor less than 3 and a half. And every Woman Servant shall have given her at the expiration of her Servitude, the like Provision of Cloaths, and 3 Barrels of Indian Corn.

IX. Whoever shall transport, or cause to be transported or convey'd away out of this Province, any Inhabitant indebted here, and not having a sufficient License, or Pass, shall be liable to pay all such Debts, Engagements, or Damages, which the person conveyed away was liable to satisfy to any person in this Province, unless the same be otherwise satisfied in some convenient time, or that in short time he procure the person so convey'd away to return again. And whoever shall entice, or privately carry away any Apprentice, Servant or Slave, shall for every such Offence forfeit and pay to the Employer of such Apprentice, Servant, or Slave, treble Damages and Costs.

X. No person shall trade, barter, or any ways deal with any Servant or Slave belonging to any Inhabitant within this Province, without leave first had of the Master, Mistress or Overseer, under the Penalty of 2000 l. of Tobacco, one half to the King, the other to the Master, &c.

XI. If the Goods so traded or bartered as aforesaid shall exceed the sum of 1000 l. of Tobacco, the Party whose Goods shall be imbezled or barter'd away as aforesaid, shall have his Action of Law for the Damage sustain'd; against the person so dealing and bartering for the same. And in case the person so offending shall not be able to satisfy the same, then he shall be bound over by some Justice of the Peace, to appear at the Provincial or County Court, where upon Conviction he shall be punished, by whipping on the bare Back with 30 stripes.

XII. A Servant Imported into this Province, without Indentures, if above the age of 22 years, shall be obliged to serve 5 years, if between 18 and 22, 6 years; if between 15 and 18 years, 7 years; if under 15, he shall serve till he attains the Age of 22 years.

XIII. Servants transported hither from Virginia, shall complete their time of Service here, which they should have performed there, and no more.

XIV. All Owners or keepers of any such Servant as aforesaid, shall within 6 months after the receiving such Servant into their custody (if they claim more than 5 years service of such Servant) bring him or her into the County Court, where the age of such Servant shall be judged and entered upon record, under the Penalty of 1000 l. of Tobacco, to the King for support of the Government, &c.

XV. All Servants transported into this Province, shall have their time of Service commence from the first Anchoring of the Vessel within this Province, any Law or Custom to the contrary notwithstanding.

XVI. No Indenture made by any Servant during the time of his Service, shall any ways oblige such Servant for longer time, than by his first Indenture, or determination of the Court, shall be limited. Provided this Act shall not give any benefit to any Negro or Slave.

XVII. For all Runaway Servants or Slaves that shall be taken up in Pensilvania or Virginia, and from thence brought into this Province, and deliver'd to a Magistrate, the person who brings them shall have paid him by the Owner of such a Runaway 400 l. of Tobacco and Cask, or 40 s. in Money; except Servants or Runaways brought from Accomack into Somerset County, or from the side of Virginia next the River Potomack; and for such, only 200 l. of Tobacco, or 20 s. And such Runaway, when free, shall make satisfaction by Service or otherwise, more than 10 days for one, as the Court shall adjudge, &c.

XVIII. If any Master, Mistress, or Overseer of any Servant, shall deny sufficient Meat and Drink, Lodging and Cloathing, or unreasonably labour them beyond their Strength, or debar them of necessary Rest and Sleep, the same being sufficiently proved in the County Court, the Justices may fine such Offender for the first and second Offence as they please, not exceeding 1000 l. of Tobacco to the King; and for the third offence, set such Servant so wrong'd at Liberty, and free from Servitude.

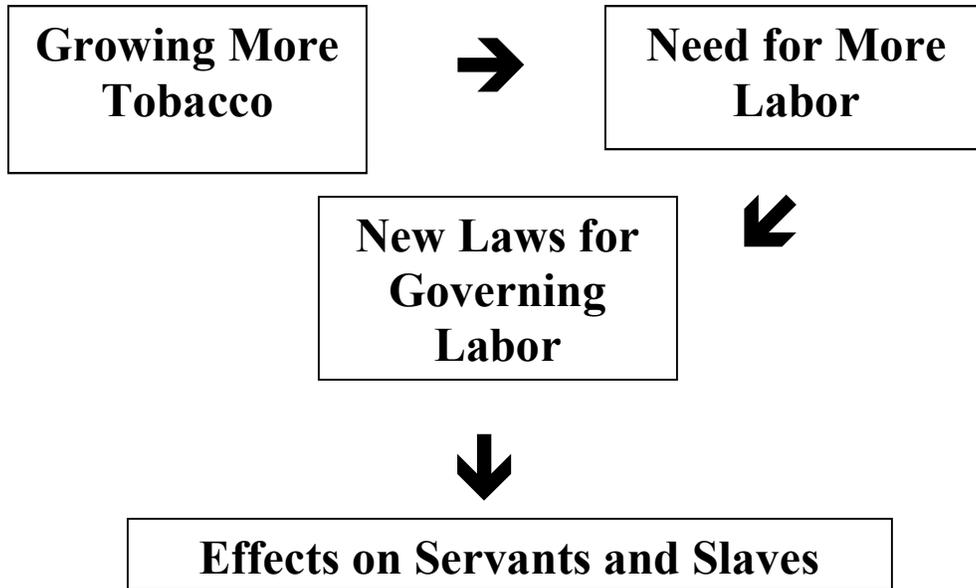
XIX. All Negroes and other Slaves imported into this Province, and their Children, shall be Slaves their Natural Lives.

....

XXII. The Provincial and County Courts may hear and determine any complaints between Masters and Servants by way of Petition, give Judgment, and award Execution upon the same. And upon Appeal no such Judgment shall be reversed for any matter of Form, &c. Provided it appears by Record, that the Defendant was legally summoned, and not condemn'd unheard, &c.

## Labor and Laws in Maryland, 1699

Complete the box below by describing the effects of the labor laws on servants and slaves working in Maryland in 1699.



## LESSON 12

**Museum Connection:** Family and Community

**Lesson Title:** Paths to Freedom

**Purpose:** In this lesson students will investigate the ways in which it was possible for African Americans to obtain their freedom between 1790 and 1850. Working in groups, students will analyze primary source documents that include a household inventory, an advertisement for a slave auction, a runaway slave advertisement, a slave testimony, and the autobiography of Frederick Douglass. Each group of students will complete a drawing illustrating the different methods of obtaining freedom and create display cards explaining the advantages and disadvantages of each method. Students will appreciate the physical and mental torture and distress that slaves endured in captivity and the insatiable desire for freedom and dignity that motivated them on their paths to freedom.

**Grade Level and Content Area:** Middle, Social Studies

**Time Frame:** 2 class periods

### **Correlation to State Social Studies Standards:**

- |             |  |
|-------------|--|
| SSS 1.1.5.2 | Find, apply, and organize information specific to social studies disciplines by reading, asking questions and observing  |
| SSS 1.1.5.6 | Make decisions and analyze decisions of individuals, groups, and institutions  |
| USH 2.3.5.5 | Examine the gradual institutionalization of slavery in America, including the various responses to slavery, and how slavery shaped the lives of colonists and Africans in the Americas |

### **Social Studies: Maryland College and Career Ready Standards**

- |                              |  |
|------------------------------|--|
| 5.C.5.b (Grade 8)            | Analyze the experiences of African-American slaves, free blacks and the influence of abolitionists |
| 6.A.3.c (Grades 6, 7, and 8) | Use a graphic organizer or another note-taking technique to record important ideas or information  |
| 6.F.1 (Grades 6, 7, and 8)   | Interpret information from primary and secondary sources   |

### **Correlation to State Reading and English Language Arts Maryland College and Career Ready Standards:**

- |                              |  |
|------------------------------|--|
| 2.A.4.c (Grades 6, 7, and 8) | State and support main ideas and messages.         |
| 2.A.4.i (Grades 6, 7, and 8) | Connect the text to prior knowledge or experience. |

**Objectives:**

- Students will explain the methods by which African Americans gained freedom from slavery.
- Students will describe how African Americans endured hardships and overcame obstacles in order to achieve freedom.

**Vocabulary and Concepts:**

**Conflict** – A disagreement among people or organizations is called a conflict.

**Cooperation** – Cooperation means working together to get something done.

**Discrimination** – Discrimination—prejudiced actions—refers to the act of treating someone or something differently not based on merit.

**Prejudice** – Prejudice is an irrational attitude of hostility directed at a certain group or race.

**Respect** – To show deference or attention to another person or thing is to demonstrate respect.

**Rule** – A rule is a guide for conduct and specifies what must or must not be done.

**Segregation** – The separation of people solely based on race, gender, or affiliation is called segregation. Segregation also refers to the policy or practice of compelling groups of people to live apart from others, attend separate schools, use separate social facilities, etc.

**Tolerance** – Tolerance is the willingness to let others have and express their own beliefs and ways of behaving, even though they may be different from your own.

**Materials****For the teacher:**

Teacher Resource Sheet 1 – “Escape and Capture of Stephen Pembroke, Related by Himself”

Teacher Resource Sheet 2 – Answer Key: Paths to Freedom

Teacher Resource Sheet 3 – An Excerpt from *The Life and Times of Frederick Douglass, Written by Himself*

**For the student:**

Student Resource Sheet 1 – Paths to Freedom

Student Resource Sheet 2 – Paths to Freedom chart

Student Resource Sheet 3 – Note-Taking Guide

Student Resource Sheet 4 – 1854 Freedom Paper of Hugh McGlollen

Student Resource Sheet 9 – Character Cube

**For each group:**

Copies of one of the following resource sheets:

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12-2

Student Resource Sheet 5 – A Mother Purchases Her Daughter  
Student Resource Sheet 6 – Runaway Ad  
Student Resource Sheet 7 – 1818 Will of Araminta Biscoe  
Student Resource Sheet 8a – Lord Dunmore’s Proclamation, 1775  
Student Resource Sheet 8b—Lord Dunmore’s Proclamation (Transcript)  
Student Resource Sheet 8c—Lord Dunmore’s Proclamation Excerpted Transcript  
with Questions

Drawing paper or poster board  
Markers and colored pencils  
Index card (5 x 8)

## **Resources**

### **Books:**

Apple, Susan, Jeannette Lampron, and Judy Van Dyke. *Out of Slavery: A Primary Source Kit from the Maryland Historical Society*. Baltimore: The Rouse Company Foundation, n.d.

Berlin, Ira. *Many Thousands Gone: The First Two Centuries of Slavery in North America*. Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1998.

Blassingame, John, ed. *Slave Testimony: Two Centuries of Letters, Speeches, Interviews, and Autobiographies*. Baton Rouge: Louisiana State University Press, 1977.

Center for Civic Education. *We the People*. Washington, D.C.: U.S. Department of Education, 1988.

Christian, Charles M. *Black Saga: The African American Experience*. New York: Houghton Mifflin, 1995.

### **Magazine articles:**

Hayward, Nancy. “Personal Notes from Mount Vernon.” *Footsteps* (November/December 2000).

Thompson, Mary. “George Washington and Slavery.” *Footsteps* (November/December 2000.)

## **Teacher Background**

Three great democratic revolutions took place during the 1700s: the American, the French, and the Haitian. Famously enumerated in the American Declaration of Independence (“We hold these truths to be self evident, that all Men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the Pursuit of Happiness.”), visions of democracy, freedom, and equality drove these revolutions.

Freedom did not come easily for slaves in North America however. Manumission, the formal release of a slave, was the most common route to emancipation. Those former slaves who had been manumitted either privately by an individual or officially by a state law were known as free Blacks. Not all free Blacks, however, were formally manumitted. Some free Blacks had had the means to purchase their freedom. Thousands of others gained their freedom only after running away from their owners. Thousands more failed to gain their freedom at all. They were captured by white bounty hunters and either returned to their owners or executed.

Free Blacks were first documented in Northampton County, Virginia, in 1662. By 1776, 60,000 African Americans—approximately eight percent of the new nation's black population—were free. In the decades that followed, the number of free Blacks rose steadily, which intimidated those Whites who favored slavery. Between 1800 and 1810, the free Black population increased from 108,395 to 186,446. By 1810 four percent of all African Americans in the Deep South (South Carolina, Florida, Georgia, Alabama, Mississippi, and Louisiana), ten percent in the Upper South (Virginia, Maryland, North Carolina, Tennessee, and Kentucky), and 75 percent in the North (Pennsylvania, New York, New Jersey, and the states of New England) were free.

The status and treatment of free Blacks before the Civil War varied from region to region. Those in the North were excluded from most public schools, prohibited from interstate travel, barred from voting in many states, and often harassed by hostile white mobs. Finding a decent job was extremely difficult, and the few jobs that were open to free Blacks were limited to domestic service and subsistence farming. Few free Blacks in the North could make a living as skilled artisans.

A significant proportion of free Blacks in the Deep South were wealthy and light-skinned, and they were commonly referred to as Creoles or mulattoes. Some Creoles looked down on dark-skinned free Blacks, and many despised the stigma that was associated with being black. Whites in the Deep South employed the few free Blacks primarily as day laborers and domestic servants. Other free Blacks worked as carpenters, masons, mechanics, and tailors.

Free Blacks in the cities of the Upper South, such as Baltimore and Washington, D.C., tended to be poorer and less educated than free Blacks in other regions. Nevertheless, they had less trouble finding employment than those in the North. Most free Blacks in the Upper South worked alongside slaves as farmhands, casual laborers, dockworkers, and factory hands. Thousands more found work as blacksmiths, barbers, and shoemakers. Because they worked closely with slaves, free Blacks working in the Upper South felt a psychological and geographic connection with them. As a result, in 1800 free Blacks in the Upper South supported a planned slave rebellion organized by Gabriel Prosser, a black slave in Virginia.

It may surprise you to know that there were many free Blacks living in Maryland during the time of slavery. In 1790 only 7 percent of all Blacks in Maryland were free, but in 1860 that number had increased to 49 percent. (Delaware was the only slave state that

had a higher number of free Blacks.) Within the city of Baltimore, the percentage of free Blacks was even higher; it reached 90 percent in 1860. In fact, Baltimore had the largest concentration of free Blacks of any city in the country at this time. There were several ways in which the free Blacks of Maryland may have gained their freedom.

Some Blacks, for instance, were free because they had been born free. Two well-known examples were Marylanders Benjamin Banneker and Frances Ellen Watkins Harper. Yet even Blacks were born into freedom risked the danger of being kidnapped and sold into slavery elsewhere. Free Blacks were required to carry “freedom papers” (a legal document that proved they were free) with them at all times. Nevertheless, kidnappers frequently ignored those papers in favor of the money they could make by selling a person into slavery.

The upheaval caused by the Revolutionary War provided opportunities for other slaves to gain freedom. Many slaves took advantage of the circumstances and escaped during the fighting and disorder created by the war. Because they had been promised freedom, some slaves worked for the British and against American patriots. For example, in 1775, Lord Dunmore, the governor of Virginia, promised freedom to those slaves who were willing to fight for England. About 800 joined him, and Dunmore then to raid the coasts of Virginia.

Slaves could also become free by purchasing their freedom or by having their freedom purchased by others. Because some enslaved Blacks had been trained as artisans or were skilled in the boating trades, they were able to earn money for their services. Employment ranged from bakers and printers to stable keepers. Some hired themselves out to others, some created handicrafts to sell, and others worked in their gardens and sold surplus produce. All of these slaves used the cash they received in order to buy their freedom or the freedom of a family member or friend. Yet any arrangement to purchase freedom could be ruined by a slave owner who refused to honor the agreement or who would increase the price at the last moment. Sometimes a slave owner might sell a slave who was about to purchase his or her freedom. Nevertheless, although this decision could create tough economic conditions for slave families, the idea of freedom far outweighed any desire to buy property, food, and clothing, or even to pass money down to the next generation.

Enslaved Blacks might gain their freedom by manumission. In most colonies this process had been strictly legalized. In Virginia, for example, an enslaved African could not be set free “except for some meritorious service, to be adjudged and allowed by the governor and council.” Many owners manumitted their slaves as part of their wills. In some states, however, legally free slaves could be re-enslaved in order to pay the debts of their former owners.

Finally, some enslaved Blacks decided to leave familiar surroundings, family, and friends and run away from their owners. Slaves had a better chance to escape to freedom in the Chesapeake region because they could follow the many creeks and inlets of the tidewater areas. Fugitive slaves were also helped by the Underground

Railroad, a secret network of people who provided escaped slaves with shelters and provisions so that they might reach the North or Canada safely. Fugitive Slave Laws were enacted in order to help return runaways to their owners, and they set fines upon those who would harbor or help fugitive slaves gain freedom. As a result, runaways were hunted like animals and escapes were treacherous. Those who were captured suffered cruel punishments such as whipping, branding, or crippling. Others were sold far away.

### **Lesson Development:**

*Before the lesson:* Assemble the class into cooperative groups of four students each. Assign these roles:

- Reader – reads text out loud
- Leader – directs group discussions
- Manager – gathers materials
- Reporter – presents findings to the class

1. **Motivation:** Read Teacher Resource Sheet 1, “Escape and Capture of Stephen Pembroke, Related by Himself,” to the class. Ask students probing and reflective questions about the treatment of slaves, how they must have felt, and their motivation to be free.
2. Distribute **Student Resource Sheet 1**, Paths to Freedom. Have students read the description of the various ways in which African Americans gained freedom during the 18th and 19th centuries, and then discuss as a class. Distribute **Student Resource Sheet 2**. Allow students to revisit the text in order to complete the graphic organizer. (See **Teacher Resource Sheet 2** for the answers.)
3. Distribute **Student Resource Sheet 3**, Note-Taking Guide, and **Student Resource Sheet 4**, 1854 Freedom Paper of Hugh McGlollen. Read and discuss **Student Resource Sheet 4** with the class. Together complete the top chart on Student Resource Sheet 3.
4. Have each group read a different document (**Student Resource Sheets 5, 6, 7, and 8**) and complete the bottom chart on **Student Resource Sheet 3**, Note-Taking Guide. Note that there are three versions of **Student Resource Sheet 8**. Choose the version that is most appropriate for your students.
5. **Assessment:** Each group of students will create a drawing that illustrates one method by which enslaved blacks gained freedom. They will also create a display card to accompany the drawing. The card should include:
  - the reasons why people longed for freedom from slavery
  - a description of one method used to gain freedom
  - the advantages and disadvantages of this method
  - historical evidence from a primary source that support these ideas

6. Have the class display their posters and writings in the media center. Have a class presentation in which each group explains their poster and display card. Invite another class to serve as an audience and learn about these paths to freedom.
7. **Closure:** Read **Teacher Resource Sheet 3**, An Excerpt from *The Life and Times of Frederick Douglass, Written by Himself*. Have students reflect on the words, “My chains were broken, and the victory brought me unspeakable joy.”

### **Thoughtful Application:**

Think about the people who lived in slavery and struggled to be free. What are some of the character traits these people had that make you admire them? (*For example: brave, courageous, fearless, strong, persistent, intelligent, clever, inventive, hard working, trustworthy, loyal, dependable, caring, responsible, committed, etc.*) Create a character cube (see **Student Resource Sheet 8**, Character Cube) that describes these traits. Use words, designs, and pictures to express your ideas on the six sides of the cube. Keep your character cube in a place you can see it often, to remind you to appreciate these special qualities in someone and develop these traits in yourself.

### **Lesson Extensions:**

- Visit the Reginald F. Lewis Museum of Maryland African American History and Culture.
- Take part in a simulation of life on the Underground Railroad by using the National Geographic Society’s website (<http://nationalgeographic.com/railroad>). This site is appropriate for students and has a time line and additional lesson plan ideas for teachers.
- Contact the “Harriet Tubman Organization” in Cambridge, Maryland, at 424 Race Street. Reservations can be made for a reenactment of Tubman’s life by Mrs. Vernetter Pinder, and a visit to Harriet Tubman’s birthplace in Bucktown, Maryland, by calling 410-228-0401. The size of the museum may limit a class field trip, but students can visit the site while in the area.
- Compare the biographies of Josiah Henson and Frederick Douglass. How did their paths to freedom differ? Information on Josiah Henson, including a digitized version of his autobiography, is available on “Documenting the American South” on the University of North Carolina website (<http://docsouth.unc.edu/neh/henson/menu.html>).

**“Escape and Capture of Stephen Pembroke, Related by Himself”**

For resource, go to the link below:

<http://tinyurl.com/pnay7cj>

Paragraphs 1-4

From Slave Testimony: Two Centuries of Letters, Speeches, Interviews and Autobiographies, edited by John W. Blassingame (Baton Rouge: Louisiana State University Press, 1977): p. 167, 169.

**Answer Key: Paths to Freedom**

<b>Method</b>	<b>Advantages</b>	<b>Complications</b>
Born into Freedom	<ul style="list-style-type: none"> <li>-some legal protection</li> <li>-live in more areas</li> </ul>	<ul style="list-style-type: none"> <li>-either born into freedom or not</li> <li>-not in your control</li> <li>-could be kidnapped and sold into slavery elsewhere</li> </ul>
Serve in a War	<ul style="list-style-type: none"> <li>-legal action</li> <li>-no cost to pay</li> <li>-in your control</li> <li>-some legal protection</li> <li>-live in more areas</li> </ul>	<ul style="list-style-type: none"> <li>-must endure brutality of war</li> <li>-might die in battle or from injuries</li> <li>-might be permanently disabled</li> <li>-limited opportunity</li> </ul>
Purchase Freedom	<ul style="list-style-type: none"> <li>-legal action</li> <li>-no danger involved</li> <li>-in your control</li> <li>-some legal protection</li> <li>-live in more areas</li> </ul>	<ul style="list-style-type: none"> <li>-many years to wait</li> <li>-arrangement not honored</li> <li>-gave up all your money</li> <li>-family members still enslaved</li> </ul>
Manumission	<ul style="list-style-type: none"> <li>-legal action</li> <li>-no danger involved</li> <li>-out of your control</li> <li>-some legal protection</li> <li>-live in more areas</li> </ul>	<ul style="list-style-type: none"> <li>-owner had to comply</li> <li>-usually at owner's death</li> <li>-many years to wait</li> <li>-family members still enslaved</li> </ul>
Run Away	<ul style="list-style-type: none"> <li>-immediate freedom</li> <li>-include family members</li> <li>-no cost to pay</li> <li>-in your control</li> </ul>	<ul style="list-style-type: none"> <li>-dangerous travel</li> <li>-bounty paid for capture</li> <li>-hunted like an animal</li> <li>-severely punished if caught</li> <li>-no legal protection</li> <li>-had to live far away</li> </ul>

**An Excerpt from  
*The Life and Times of Frederick Douglass, Written by Himself***

It was the custom in the State of Maryland to require of the free colored people to have what were called free papers. . . . In these papers the name, age, color, height and form of the free man were described, together with any scars or other marks upon his person which could assist in his identification. This device in some measure defeated itself—since more than one man could be found to answer the same general description. . . . A slave nearly or sufficiently answering the description set forth in the papers, would borrow or hire them till he could by their means escape to a free state, and then, by mail or otherwise, return them to the owner. The operation was a hazardous one for the lender as well for the borrower. . . . It was therefore an act of supreme trust on the part of a freeman of color thus to put in jeopardy his own liberty that another might be free. . . . I was not so fortunate as to sufficiently resemble any of my free acquaintances as to answer the description of their papers. But I had one friend—a sailor—who owned a sailor’s protection, which answered somewhat the purpose of free papers—describing his person and certifying to the fact that he was a free American sailor. The instrument had at its head the American eagle, which at once gave it the appearance of an authorized document. . . . [I]t called for a man much darker than myself, and close examination of it would have caused my arrest at the start. . . .

In my clothing I was rigged out in sailor style. I had on a red shirt and a tarpaulin hat and black cravat, tied in sailor fashion, carelessly and loosely about my neck. My knowledge of ships and sailor’s talk came much to my assistance, for I . . . could talk sailor like an “old salt.” . . . I was well on the way to Havre de Grace before the conductor came into the negro car to collect tickets and examine the papers of his black passengers. This was a critical moment in the drama. My whole future depended upon the decision of this conductor. . . . He went on with his duty . . . somewhat harsh in tone . . . until he reached me, when, strangely enough, and to my surprise and relief, his whole manner changed. Seeing that I did not readily produce my free papers, as the other colored persons in the car had done, he said to me in a friendly contrast with that observed towards the others:

“I suppose you have your free papers?”

To which I answered:

“No, sir; “I have a paper with the American eagle on it, and that will carry me around the world.”

With this I drew from my deep sailor’s pocket my seaman’s protection . . . The merest glance at the paper satisfied him, and he took my fare and went about his business. This moment of time was one of the most anxious I ever experienced. Had the conductor looked closely at the paper, he could not have failed to discover that it called for a very different looking person from myself, and in that case it would have been his duty to arrest me on the instant and send me back to Baltimore from the first station. . . .

I realized that I was still in great danger: I was still in Maryland, and subject to arrest at any moment. I saw on the train several persons who would have known me in any other clothes, and I feared they might recognize me . . . and report me to the conductor . . .

Minutes were hours, and hours were days during this part of my flight. . . . The heart of no fox or deer, with hungry hounds on his trail, in full chase, could have beaten more anxiously or noisily than did mine from the time I left Baltimore till I reached Philadelphia. . . .

The last point of imminent danger, and the one I dreaded most, was Wilmington. Here we left the train and took the steamboat for Philadelphia. . . . On reaching Philadelphia in the afternoon I inquired of a colored man how I could get to New York? He directed me to the Willow street depot, and thither I went, taking the train that night. I reached New York Tuesday morning, having completed the journey in less than twenty-four hours. . . .

My free life began on the third of September, 1838. . . . [T]he dreams of my youth and the hopes of my manhood were completely fulfilled. . . . No man now had a right to call me his slave or assert mastery over me. . . . [M]y chains were broken, and the victory brought me unspeakable joy. . . .

From *The Life and Times of Frederick Douglass*, by Frederick Douglass. (Hartford: Park Publishing Company, 1884), p. 245-251.

## Paths to Freedom

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Slaves could also become free by purchasing their freedom or by having their freedom purchased by others. Because some enslaved Blacks had been trained as artisans or were skilled in the boating trades, they were able to earn money for their services. Employment ranged from bakers and printers to stable keepers. Some hired themselves out to others, some created handicrafts to sell, and others worked in their gardens and sold surplus produce. All of these slaves used the cash they received in order to buy their freedom or the freedom of a family member or friend. Yet any arrangement to purchase freedom could be ruined by a slave owner who refused to honor the agreement or who would increase the price at the last moment. Sometimes a slave owner might sell a slave who was about to purchase his or her freedom. Nevertheless, although this decision could create tough economic conditions for slave families, the idea of freedom far outweighed any desire to buy property, food, and clothing, or even to pass money down to the next generation.

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some states, however, legally free slaves could be re-enslaved in order to pay the debts of their former owners.

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### Paths to Freedom

<b>Method</b>	<b>Description</b>	<b>Advantages</b>	<b>Complications</b>
<b>Born into Freedom</b>			
<b>Serve in a War</b>			
<b>Purchase Freedom</b>			
<b>Manumission</b>			
<b>Run Away</b>			

## Note-Taking Guide

Title of Reading: “ \_\_\_\_\_ ”

Purpose	Information	Impressions

Title of Reading: “ \_\_\_\_\_ ”

Purpose	Information	Impressions

**1854 Freedom Paper of Hugh McGlollen**

Transcript:

State of Maryland, Dorchester County, to wit: I hereby certify that it has been proved to my satisfaction, that the bearer hereof, a negro man named Hugh McGlollen aged about fifty six years, five feet seven inches high, of a bright yellow complexion and straight hair with a small scar over the left eye, was born free and raised in Dorchester County.

In Testimony whereof, I hereunto subscribe my name & office, the seal of the Circuit Court for Dorchester County, this 13th day of April, 1854.

Francis J. Henry

From *Out of Slavery: A Primary Source Kit from the Maryland Historical Society*, by Susan Apple, Jeannette Lampron, and Judy Van Dyke (Baltimore: The Rouse Company Foundation, date unknown).

### **A Mother Purchases Her Daughter**

We solicited over seventy dollars for a poor woman by the name of Jackson, from Marseilles, Kentucky, who had bought herself by washing and ironing of nights, after her mistress' work was done. During seven long years she did not allow herself to undress except to change. Her sleep was little naps over the ironing board. Seven years of night work brought the money that procured her freedom. She had a son and daughter nearly grown, and to purchase their freedom she was now bending her day and night energies. . . . The master's indebtedness compelled him to sell one of them, and market was found for the girl of sixteen. Nine hundred dollars was offered, and the distressed mother had but four hundred dollars to pay. . . .

In her distress she went from house to house, to plead for a buyer who would advance the five hundred dollars, and take a mortgage on her until she could make it. At length she found a Baptist deacon who purchased her daughter, and she paid him the four hundred dollars. He was to keep her until the mortgage was redeemed by her mother. . . . After working very hard one year, she was able to pay but one hundred and fifty dollars toward the mortgage, when her health began to fail. The deacon told her . . . he could not wait longer than another year, before he would have to sell her. . . .

*[On the advice of a friendly merchant, the mother went to Cincinnati and contacted some abolitionists.]*

Levi Coffin and lawyer John Joliffe . . . gave her letters of introduction to friends at Oberlin, and other places, and by the time she was sent to me, she had over two hundred dollars toward the release of the mortgage. . . .

A few weeks later the glad mother returned and redeemed the daughter. I saw them together at Levi Coffin's in Cincinnati, happy in their freedom.

Laura Haviland, 1889

Laura S. Haviland, *A Woman's Life-Work, Labors and Experiences* (Chicago: Publishing Association of Friends, 1889), pp. 234-236.

From *Black Women in White America: A Documentary History*, edited by Gerda Lerner (New York: Vintage Books, 1972), p. 40-41.

**Advertisement for Fugitive Slave, Maryland, 19th cent.**

**100 DOLLS. REWARD.**

**RAN AWAY**

From me, on Saturday, the 19th inst.,

**Negro Boy Robert Porter,**  
aged 19; heavy, stoutly made;  
dark chesnut complexion;  
rather sullen countenance,  
with a down look; face large; head low on the  
shoulders. I believe he entered the City of  
Washington on Sunday evening, 20th inst. He  
has changed his dress probably, except his  
boots, which were new and heavy.

I will give \$50 if taken and secured in the  
District of Columbia, or \$100 if taken north  
of the District, and secured in each case and  
delivered before the reward shall be good.

**Dr. J. W. THOMAS.**  
Pomunky P. O., Charles Co., Md.

From "The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record," by Jerome S. Handler and Michael L. Tuite Jr., an online exhibition available at <http://hitchcock.itc.virginia.edu/Slavery/>.

**1818 Will of Araminta Biscoe**

Transcript:

In the name of God, amen:

I, Araminta Biscoe of Prince Georges County and State of Maryland being of imperfect health, but of sound mind, memory and understanding do make and ordain this my last Will and Testament in manner and form following to wit -

Imprimis - I commit my Soul to Almighty God in the full hope of Salvation through his son Jesus Christ, and my body to the grave to be decently buried under the direction of my Executor herein after named. -

Item - I give and bequeath to my Granddaughter Harriet Sophia Carroll Three hundred dollars.

Item - I hereby manumit and set free my negroes Nace, William, and Jane his wife and Jack - giving to the three first named a support during life out of the residue of my estate.

Item - I hereby bequeath to my son Michael Brown Carroll all my remaining property of every sort and kind whatsoever, reserving the use of the whole thereof to my daughters Juliana Carroll and Margaret Mary Ann Carroll during their lives...

From *Out of Slavery: A Primary Source Kit from the Maryland Historical Society*, by Susan Apple, Jeannette Lampron, and Judy Van Dyke (Baltimore: The Rouse Company Foundation, date unknown).

### Lord Dunmore's Proclamation, 1775

By His Excellency the Right Honorable JOHN Earl of DUNMORE, His MAJESTY's Lieutenant and Governor General of the Colony and Dominion of VIRGINIA, and Vice Admiral of the same.

## A P R O C L A M A T I O N .

AS I have ever entertained Hopes, that an Accommodation might have taken Place between GREAT-BRITAIN and this Colony, without being compelled by my Duty to this most disagreeable but now absolutely necessary Step, rendered so by a Body of armed Men unlawfully assembled, firing on His MAJESTY's Tenders, and the formation of an Army, and that Army now on their March to attack His MAJESTY's Troops and destroy the well disposed Subjects of this Colony. To defeat such treasonable Purposes, and that all such Traitors, and their Abettors, may be brought to Justice, and that the Peace, and good Order of this Colony may be again restored, which the ordinary Course of the Civil Law is unable to effect; I have thought fit to issue this my Proclamation, hereby declaring, that until the aforesaid good Purposes can be obtained, I do in Virtue of the Power and Authority to ME given, by His MAJESTY, determine to execute Martial Law, and cause the same to be executed throughout this Colony: and to the end that Peace and good Order may the sooner be restored, I do require every Person capable of bearing Arms, to resort to His MAJESTY's STANDARD, or be looked upon as Traitors to His MAJESTY's Crown and Government, and thereby become liable to the Penalty the Law inflicts upon such Offences; such as forfeiture of Life, confiscation of Lands, &c. &c. And I do hereby further declare all indented Servants, Negroes, or others, (appertaining to Rebels,) free that are able and willing to bear Arms, they joining His MAJESTY's Troops as soon as may be, for the more speedily reducing this Colony to a proper Sense of their Duty, to His MAJESTY's Crown and Dignity. I do further order, and require, all His MAJESTY's Leige Subjects, to retain their Quitrents, or any other Taxes due or that may become due, in their own Custody, till such Time as Peace may be again restored to this at present most unhappy Country, or demanded of them for their former salutary Purposes, by Officers properly authorized to receive the same.

GIVEN under my Hand on board the Ship WILLIAM, off NORFOLK, the 7th Day of NOVEMBER, in the SIXTEENTH Year of His MAJESTY's Reign.

DUNMORE.

(GOD save the KING.)

[http://www.nationalarchives.gov.uk/pathways/blackhistory/work\\_community/docs/dunmore\\_proclamation.htm](http://www.nationalarchives.gov.uk/pathways/blackhistory/work_community/docs/dunmore_proclamation.htm)

**Lord Dunmore's Proclamation**  
(Transcript)

By His Excellency the Right Honorable JOHN Earl of DUNMORE, His MAJESTY'S Lieutenant and Governor General of the Colony and Dominion of VIRGINIA, and Vice Admiral of the same.

A PROCLAMATION.

As I have ever entertained Hopes, that an Accommodation might have taken Place between GREAT-BRITAIN and this Colony, without being compelled by my Duty to this most disagreeable but now absolutely necessary Step, rendered so by a Body of armed Men unlawfully assembled, firing on His MAJESTY'S Tenders, and the formation of an Army, and that Army now on their March to attack His MAJESTY'S Troops and destroy the well disposed Subjects of this Colony. To defeat such treasonable Purposes, and that all such Traitors, and their Abettors, may be brought to Justice, and that the Peace, and good Order of this Colony may be again restored, which the ordinary Course of the Civil Law is unable to effect; I have thought fit to issue this my Proclamation, hereby declaring, that until the aforesaid good Purposes can be obtained, I do in Virtue of the Power and Authority to ME given, by his MAJESTY, determine to execute Martial Law, and cause the same to be executed throughout this Colony: and to the end that Peace and good Order may the sooner be restored, I do require every Person capable of bearing Arms, to resort to His MAJESTY'S STANDARD, or be looked upon as Traitors to His MAJESTY'S Crown and Government, and thereby become liable to the Penalty the Law inflicts upon such Offences; such as forfeiture of Life, confiscation of Lands, etc., etc. And I do hereby further declare all indented Servants, Negroes, or others, (appertaining to Rebels,) free that are able and willing to bear Arms, they joining His MAJESTY'S Troops as soon as may be, for the more speedily reducing this Colony to a proper Sense of their Duty, to His MAJESTY'S Crown and Dignity. I do further order, and require, all His MAJESTY'S Leige Subjects, to retain their Quitrents, or any other Taxes due or that may become due, in their own Custody, till such Time as Peace may be again restored to this at present most unhappy Country, or demanded of them for their former salutary Purposes, by Officers properly authorised to receive the same.

GIVEN under my Hand on board the Ship WILLIAM, off NORFOLK, the 7th Day of NOVEMBER, in the SIXTEENTH Year of His MAJESTY'S Reign.

DUNMORE.

(GOD save the KING.)

Courtesy of National Archives

[http://www.nationalarchives.gov.uk/pathways/blackhistory/work\\_community/transcripts/dunmore\\_proclamation.htm](http://www.nationalarchives.gov.uk/pathways/blackhistory/work_community/transcripts/dunmore_proclamation.htm)

**Lord Dunmore's Proclamation**  
(Excerpted Transcript with Guide Questions)

By His Excellency the Right Honorable JOHN Earl of DUNMORE, His Majesty's Lieutenant and Governor General of the Colony and Dominion of VIRGINIA....

A PROCLAMATION

... being compelled by my Duty to this most disagreeable but now absolutely necessary Step, rendered so by a Body of armed Men unlawfully assembled... and the formation of an Army, and that Army now on their March to attack his MAJESTY'S Troops and destroy the well disposed subjects of the Colony.

1. Who is Lord Dunmore? What is his position?
2. What has happened that is forcing Lord Dunmore to do something he finds disagreeable?

To defeat such treasonable Purposes, and that all such Traitors... may be brought to Justice, and that the Peace, and good Order of this Colony may be again restored... I have thought fit to issue this my Proclamation, hereby declaring, that until the aforesaid good Purpose can be obtained, I do in Virtue of the Power and Authority to ME given, by His MAJESTY, determine to execute Martial Law... throughout this Colony: ...I do require every Person capable of bearing Arms, to resort to His MAJESTY'S STANDARD, or be looked upon as Traitors to His MAJESTY'S Crown and Government, and thereby become liable to the Penalty the Law inflicts upon such Offenses; such as forfeiture of Life, confiscation of Lands...

3. How is Lord Dunmore going to maintain peace in the colony?
4. What is Lord Dunmore requiring citizens of the colony to do?
5. What will happen to those who do not follow Lord Dunmore's directions?

And I do hereby further declare all indented Servants, Negroes, or others, (appertaining [belonging] to Rebels,) free that are able and willing to bear Arms, they joining His MAJESTY'S Troops as soon as may be, for the more speedily reducing this Colony to a proper Sense of their Duty, to His MAJESTY'S Crown and Dignity...

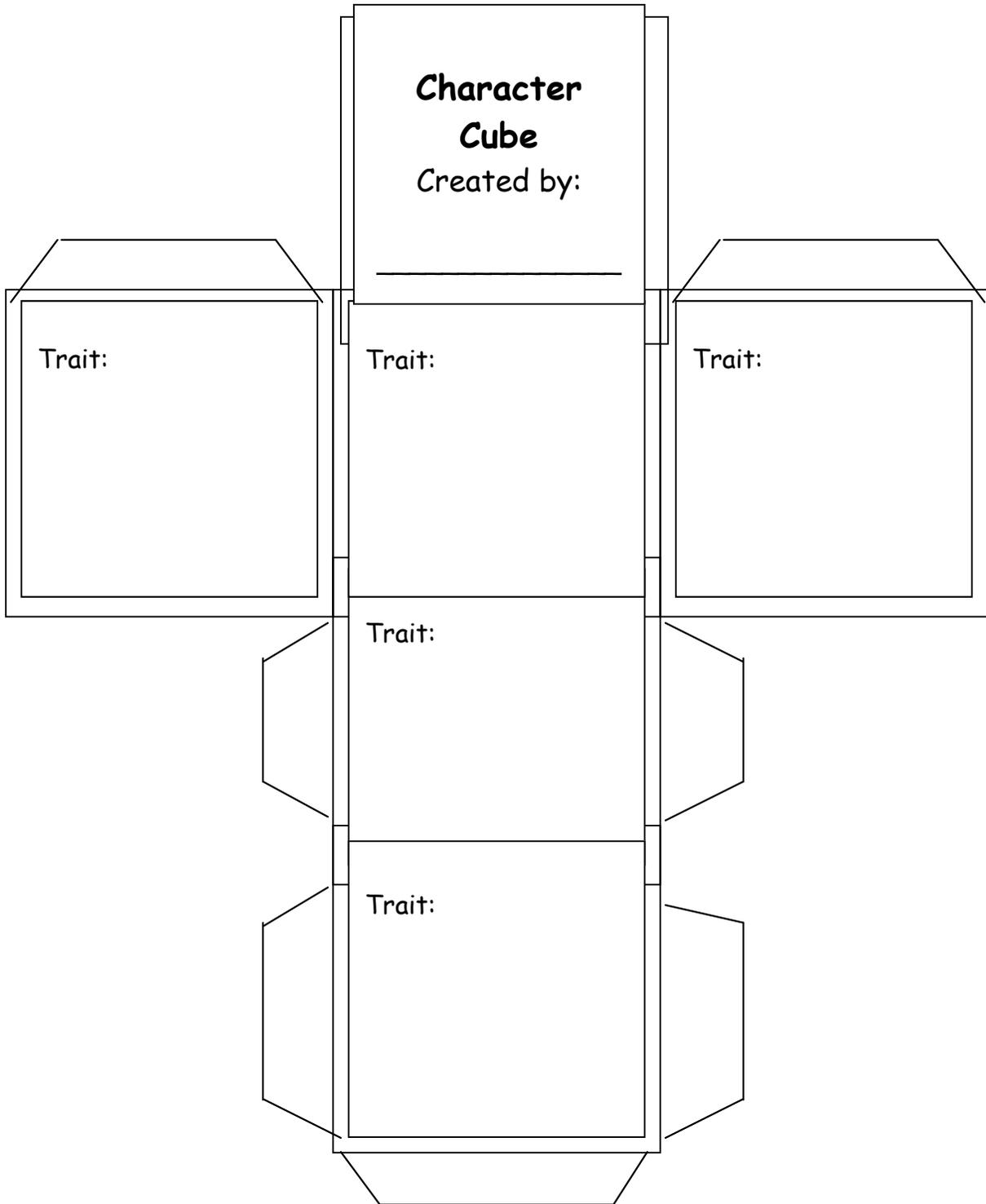
6. What will be given to slaves and servants who choose to fight for the English?
7. Are there any servants or slaves who cannot benefit by joining the English troops?

GIVEN under my Hand on board the Ship WILLIAM by Norfolk, the 7th Day of November in the SIXTEENTH Year of His MAJESTY'S Reign.

DUNMORE

(GOD save the KING.)

### Character Cube



## LESSON 18

### MUSEUM CONNECTION: Family and Community

#### Lesson Title: Josiah Henson and the Abolitionist Cause

**Purpose:** In this lesson students will examine the impact of slavery on the life of Josiah Henson and his quest for freedom. They will examine excerpts from Henson's autobiography in order to determine the characteristics that Harriet Beecher Stowe found admirable enough to immortalize in her anti-slavery epic, *Uncle Tom's Cabin*.

**Grade Level and Content Area:** Middle, Social Studies

**Time Frame:** 2-3 class periods

#### Correlation to Social Studies Standard:

USH 2.8.8.3 Analyze the experiences of African American slaves in the South, the experiences of freed Blacks in the North who founded schools and churches to advance black rights, and the rise of anti-slavery forces.

#### Social Studies: Maryland College and Career Ready Standards

5.C.5.b (Grade 8) Analyze the experiences of African American slaves, free Blacks and the influence of abolitionists.

6.F.1 (Grade 8) Interpret information from primary and secondary sources.

#### Correlation to State Reading and English Language Arts Maryland College and Career Ready Standards:

1.E.1.a (Grade 8) Listen to critically, read, and discuss texts representing diversity in content, culture, authorship, and perspective, including areas such as race, gender, disability, religion, and socioeconomic background.

1.E.3.a (Grade 8) Select and apply appropriate strategies to make meaning from text during reading.

3.A.8.c (Grade 8) Analyze and evaluate the relationship between a literary text and its historical, social, and/or political context.

#### Objectives:

- Students will describe the rise of the anti-slavery movement.
- Students will examine the life of former slave Josiah Henson to determine his response to enslavement.
- Students will explain how abolitionists used the stories of Henson and others to raise awareness of the evils of the institution of slavery.

#### VOCABULARY AND CONCEPTS:

**Abolitionist** – A person advocating for or participating in the movement to end slavery was called an abolitionist.

**Anti-slavery** – A person who opposed or acted against slavery was anti-slavery.

**Anti-Slavery Society** – The American Anti-Slavery Society was an organization formed by black and white abolitionists in Philadelphia in 1833 to make people aware of the conditions of enslaved people and to end slavery.

**Autobiography** – An account of a person’s life written by himself or herself is an autobiography.

**Broadside** – A broadside was one-sided print material used to expedite the dissemination of news and/or art forms such as songs and poems.

**Fugitive** – A fugitive is a person who runs away or tries to escape captivity.

**Propaganda** – Propaganda is defined as ideas or information, sometimes false, advocating for a point of view or for change in a policy or practice.

**Slave Narrative** – A slave narrative is the written autobiography or reminiscences of an escaped and freed slave.

**Underground Railroad** – The network of “safe houses” and trails by which many enslaved African Americans escaped to freedom before the Civil War was called the Underground Railroad.

## **MATERIALS**

### **FOR THE TEACHER:**

**Teacher Resource Sheet 1** – Broadside, 1837

**Teacher Resource Sheet 2** – Title Page of *Uncle Tom’s Cabin*

**Teacher Resource Sheet 3** – The Original “Uncle Tom”

### **FOR THE STUDENT:**

Redman-Rengstorf, Susan. “The Rise of the Anti-Slavery Movement.” *Cobblestone*, February 2003.

**Student Resource Sheet 1** – The Rise of the Anti-Slavery Movement

**Student Resource Sheet 2** – Josiah Henson and the Abolitionist Cause

**Student Resource Sheet 3** – Childhood

**Student Resource Sheet 4** – Trusted Slave

**Student Resource Sheet 5** – Finding Religion

**Student Resource Sheet 6** – Trouble

**Student Resource Sheet 7** – Journey South

**Student Resource Sheet 8** – Betrayal

**Student Resource Sheet 9** – Escape

## **RESOURCES**

### **PUBLICATIONS:**

Chapelle, Suzanne, and Glenn Phillips. *African American Leaders of Maryland: A Portrait Gallery*. Baltimore: Maryland Historical Society, 2004.

Rossi, Ann. *Freedom Struggle: The Anti-Slavery Movement, 1830-1865*. Canada: National Geographic, 2005.

### **WEB SITES:**

*The Life of Josiah Henson, Formerly a Slave, Now an Inhabitant of Canada. A Narrative by Himself* by Josiah Henson  
<http://www.iath.virginia.edu/utc/abolitn/henson49hp.html>

*Truth Stranger Than Fiction: Father Henson's Story of His Own Life* by Josiah Henson  
<http://docsouth.unc.edu/neh/henson58/henson58.html>

*Uncle Tom's Story of His Life: An Autobiography of the Rev. Josiah Henson* by Josiah Henson  
<http://docsouth.unc.edu/neh/henson/henson.html>

Uncle Tom's Cabin and American Culture  
<http://www.iath.virginia.edu/utc/sitemap.html>

## **TEACHER BACKGROUND:**

### **Slavery**

Although the focus of this lesson is on Josiah Henson, there are some aspects of slavery that allow us to better understand Henson and to put his life in context. For example, Marie Schwartz, a noted historian, identifies separate stages of slave life from childhood to adulthood. She notes that infancy ends with the weaning of the child and early childhood ends when children are able to work and receive training in job responsibilities, which includes an awareness of punishment for poor performance. Another stage includes the assumption of adult work, somewhere between 10 and 12 years of age. Although the narrative of Harriet Jacobs (*Incidents in the Life of a Slave Girl*) documents the abusive exploitation of slave girls, it also describes life in the slave community that includes adults courting, marrying, having children, and being responsible mothers and fathers.

As enslaved children became aware of their status, sometimes they were lashed by the owner and overseer for disciplinary reasons. On other occasions, children were made to witness their parents being punished by the owner. Frederick Douglass witnessed his aunt being whipped and said that the memory was seared in his brain. Splitting family members by sales could be traumatic experiences for enslaved children, but this is where the enslaved family served, as historian John Blassingame says, "as a survival mechanism." In essence, there seemed to be two educational processes contending on plantations. One of these was represented by the attempts of owners to mold subservient and loyal slaves, who would learn their inferior status and be restricted by slave codes (for example, slaves could not be taught to read or to write and could not leave the plantation without a pass). The other process inhered in teachings by the enslaved family and the slave community. Young children were taught self-esteem, proper etiquette in front of whites in order to avoid punishment, and the importance of education (reading and writing), freedom, friendship, and cooperation with other slaves. These two teaching processes frequently collided. Most slaves never abandoned their desire for freedom, despite the fact that enslaved individuals and families displayed loyalty to owners and "got along" to benefit from their acquiescence; some owners were so consistently abusive that enslaved individuals and families succumbed to the owner's indoctrination.

Enslaved people developed cultural values, such as respect for the extended family, promoting their mutual support and survival. Blacks created their own religion by integrating their history and values with nineteenth-century Christianity. For many, Jesus became their friend, comforter, and protector. Religion became a way for many enslaved Africans to cope with everyday problems, and it provided hope for a better future in which no restrictions would be placed on their lives. Another aspect of slave culture included status among their peers. Within the community, for example, elders on the plantation had a certain prominence in relation to other slaves. Slaves who could read or write were highly regarded. Slaves who were skilled in a trade, trapped game, or tended gardens to supplement the community's

rations of food and provisions were also respected. Other means of recognition and positions of status depended on the size of the farm or plantation and the diversity of work required.

Within the slave culture, some values were very important. Enslaved Africans valued friendship, education, and most importantly freedom. They tried to gain their freedom in all kinds of ways including purchasing themselves (if the owner allowed this arrangement), running away, or through rebellions. Because so many slaves ran away to find freedom, the Underground Railroad emerged as a network to help them escape. In most places, the Underground Railroad was comprised of individuals, families, and organizations that formed a loosely connected network of Blacks and Whites who helped runaways get to the free states. Some slaves ran away by themselves while others ran away in groups; some forged passes and used various disguises to escape to freedom, and some even mailed themselves to safe houses to make their escape.

### **The Anti-Slavery Movement**

The American Anti-Slavery Movement began during the Revolutionary Era. Made up of both black and white abolitionists, this movement had its roots in the 1730s when Quakers in New Jersey and Pennsylvania became convinced that the institution of slavery was at odds with their belief in spiritual equality. Armed with those beliefs, Quakers worked diligently throughout the 18th century to abolish slavery. Quakers from Philadelphia organized the first anti-slavery society in 1775, and other anti-slavery societies soon formed. The Anti-Slavery Movement drew all types of people – Blacks and Whites, men and women, southerners and northerners. By the middle of the 19th century, leaders of the movement included William Lloyd Garrison, Sarah and Angelina Grimke, and Frederick Douglass. Abolitionists fought slavery in many ways: they organized conventions, boycotted southern goods, published books and newspapers preaching about the evils of slavery, assisted the escape of enslaved people on the Underground Railroad, and organized political parties.

### **The Life of Josiah Henson**

Josiah Henson was born in Charles County, Maryland, on June 15, 1789. He was the youngest of six children, all of whom were born into slavery. When Josiah was a young child, his father was whipped 100 times, and his ear was cut off. This event is one of Josiah's clearest memories of his father and it was one that he never forgot. As was frequently done during the time of slavery, Josiah's father was "sold south," leaving his mother alone with six children.

Josiah's mother found solace in her faith and often recited the Lord's Prayer and other scriptural verses. Her faith sustained her and she would often teach these verses to her children. Day to day she lived with the fear that her children would be sold away from her. Soon her nightmare became a reality when all of her children were sold to different owners.

Josiah's mother tried desperately to beg for Josiah to stay with her since he was the last child to be auctioned. The auctioneer was cruel, and he sold Josiah while she cried and wept uncontrollably. Mrs. Henson was sold to Isaac Riley. Soon after this, Josiah became very ill and was not able to work as hard as his new owner had planned, so he was sold to Mr. Riley for a cheap price.

Mrs. Henson was overjoyed! She was able to nurse her son back to health. Like most slave children, Josiah's early jobs consisted of bringing food and water to the field slaves. A typical food for the slaves consisted of corn mush. As he grew older and became stronger he took on more difficult jobs. Sometimes Josiah would kill a pig or a hen in order to add variety to the slaves' meals. He would do this secretly as it was a crime for which he would be punished.

Josiah soon became a strong and trustworthy slave. His owner trusted him so much that he was often allowed to go to town to buy and sell goods for his owner. One day Josiah's owner got into a fight, and,

when Josiah came to Riley's aid, the other man fell and blamed Josiah. It was against the law for a black man to hit a white man. Josiah was severely beaten for this crime.

Josiah continued in his trustworthy ways and was soon allowed to take 21 slaves to Kentucky. The slaves had to walk the entire journey. The trip took the slaves by the Ohio River. Ohio was a free state, and many slaves knew that once they were there they would be free; however, out of a sense of loyalty, Josiah and the other slaves did not cross the Ohio River.

Josiah then worked for Amos Riley, his owner's brother. It was during this time that the other slaves on the plantation were sold, everyone except for Josiah and his family. At this point he began to think seriously about his freedom. Josiah remembered the early teachings of his mother and decided to begin preaching. He was able to travel around to preach and as people gave him donations for his preaching he saved his money. He was allowed to preach because he was trusted to return to his master; he carried a special pass while traveling, stating his destination and identifying his owner.

Josiah began asking about the price for his freedom. During this time, many slave owners would allow slaves to "purchase" their own freedom. Josiah's price was \$450, a substantial amount of money for a slave to obtain. Josiah saved his money and offered it to his master, who then raised the price. Josiah was very hurt by this trickery.

Soon Josiah learned that he would be sold away from his family. He was so angry that he took an axe and was going to kill his owner, but fate intervened and Josiah chose not to do this. He then decided to run away and take his family with him because he could not bear the thought of their being apart. Henson had to convince his wife, Charlotte, that running away was the only way to give their children a future. Josiah told only one other person, another slave, of his plan. Josiah, Charlotte, and their children left late at night. The trusted friend rowed them across the Ohio River from Kentucky to Ohio. They were going to Canada, the only place Josiah felt they would be safe.

The journey was long and difficult. His wife had made a knapsack large enough to carry his two youngest children, and Josiah carried them on his back while his two other children walked. Along the way they were befriended by some Native Americans who gave them food and shelter. The family was also assisted by workers on the Underground Railroad. Josiah and his family arrived in Canada on October 28, 1830. He was 42 years old.

During his time in Canada, Josiah started the Dawn Settlement, a refuge and a new beginning for former slaves. Fugitive slaves were taught to read, write, and learn a trade. Josiah also became a leader on the Underground Railroad. He never forgot how the Underground Railroad helped him and his family, and he helped more than 200 slaves escape to Canada.

Josiah Henson is believed to be the model for Uncle Tom in Harriet Beecher Stowe's novel, *Uncle Tom's Cabin*. Ms. Stowe was so impressed with Josiah Henson's life story that she based her main character on him. She was an avid abolitionist who spoke frequently against slavery, and her book affected many people who became outraged by the horrors of slavery.

Josiah Henson endured the horrors of slavery. Throughout his life, he showed himself to be a man of high ideals. Josiah is to be admired because he bravely made a better life for himself and his family and because he helped many other slaves escape to freedom.

## LESSON DEVELOPMENT

1. **Motivation:** Display **Teacher Resource Sheet 1**, Broadside, 1837.

Ask: What is the purpose of this broadside? What cause is it advocating?

2. Explain to students that broadsides were only one way that abolitionists publicized their opinions on slavery. Tell them that they will be reading an article about the rise of the Anti-Slavery Movement.
3. Distribute “The Rise of the Anti-Slavery Movement,” from the February 2003 *Cobblestones* magazine, and **Student Resource Sheet 1**, The Rise of the Anti-Slavery Movement. Direct students to read the article independently and to take notes using **Student Resource Sheet 1**.
4. After students have completed this task, lead a class discussion of the reading and the information that students have included on **Student Resource Sheet 1**. Place a special emphasis on the section entitled, “Strategies of the Organizations.” Explain to students that those strategies were not the only strategies used by anti-slavery organizations (see “Teacher Background”).
5. Display **Teacher Resource Sheet 2**, Title Page of *Uncle Tom’s Cabin*.  
 Ask: What is this? (*title page of a book called Uncle Tom’s Cabin*)  
 What is the subtitle of this book? (*Life Among the Lowly*)  
 What does the subtitle tell you about the characters of the book? (*They were not well thought of by society.*)  
 When was this book published? (*1852*)  
 What do you think this book is about? (*Answers will vary.*)

Tell students that this book was used as a tool by abolitionists to educate the public about the evils of the institution of slavery. It became so popular that it was credited with causing the Civil War. In fact, upon meeting its author, Harriet Beecher Stowe, President Abraham Lincoln is supposed to have said, “So you are the little woman who wrote the book that started this Great War!” Explain to students that the main character of the book, Uncle Tom, was based on a former slave from Maryland, Josiah Henson. Display **Teacher Resource Sheet 3**, The Original Uncle Tom.

6. Explain to students that abolitionists found the stories of slaves like Josiah Henson very compelling and often promoted the abolitionist cause with the publication of their stories. Harriet Beecher Stowe took one of those stories about the life of Josiah Henson and wrote a fictionalized account of Josiah Henson’s life. That account became one of the best selling books of the 19th century. Tell students that they will be examining the life of Josiah Henson in order to determine the aspects of his life and personal characteristics that led Stowe to choose him as a model for her book.
7. Break students into six groups. Each group will be responsible for reading one of the excerpts from Henson’s autobiography **Student Resource Sheets 3 through 9**. As they read, students should complete **Student Resource Sheet 2**, Josiah Henson and the Abolitionist Cause.
8. Each group should report out to the class the information they learned in their assigned reading. Students should fill in the corresponding sections of **Student Resource Sheet 2**, Josiah Henson and the Abolitionist Cause, as their classmates report out. Lead students in a discussion of the events of Henson’s life and his reaction(s) to those events. Ask students to identify the events that abolitionists might have found most useful in promoting their cause.
9. **Assessment:** Individual students should complete the following task:  
 It is 1853. You are a teenager living in the North who has recently read *Uncle Tom’s Cabin* and, as a result, you have become involved in the Anti-Slavery Movement. You want to share your excitement about this movement with your cousin who lives in the South on a cotton plantation. Write a letter to your cousin including the following:
  - information about the rise of the Anti-Slavery Movement

- examples of strategies that activists in the movement use to inform others about the evils of slavery
- information about Josiah Henson and how his story influenced you to become an active supporter of the Anti-Slavery Movement
- explain how ideas spread by *Uncle Tom's Cabin* impacted the social climate.

10. **Closure:** Ask student volunteers to share their letters with the class. Discuss the impact that the individuals involved in the Anti-Slavery Movement had on the movement. Ask: Do you think the movement would have been successful if it hadn't been for the tireless work of individuals like Harriet Beecher Stowe and Josiah Henson? Why or why not?

### **THOUGHTFUL APPLICATION:**

Research the various groups of people involved in the Anti-Slavery Movement. How did the different goals and strategies of those groups affect the movement?

### **LESSON EXTENSIONS:**

- Visit the Reginald F. Lewis Museum of Maryland African American History and Culture.
- Examine other methods that abolitionists used to educate the public (e.g., posters, poems, songs, speeches).
- Examine additional slave narratives (Frederick Douglass, Harriet Jacobs, etc.), and compare those narratives to that of Josiah Henson.
- Read *Uncle Tom's Cabin*, and compare Josiah Henson's story to that of the character Uncle Tom.
- In today's world, the term "Uncle Tom" is often seen as derogatory. Examine the evolution of Uncle Tom from being a "hero" to being a "sell-out." What occurred in United States history that may have led to that transformation?
- Examine the influence of John Brown's actions on the Abolitionist Movement.
- Visit the National Historical Park at Harper's Ferry, West Virginia in order to learn more about John Brown (<http://www.nps.gov/hafe/educate.htm>).

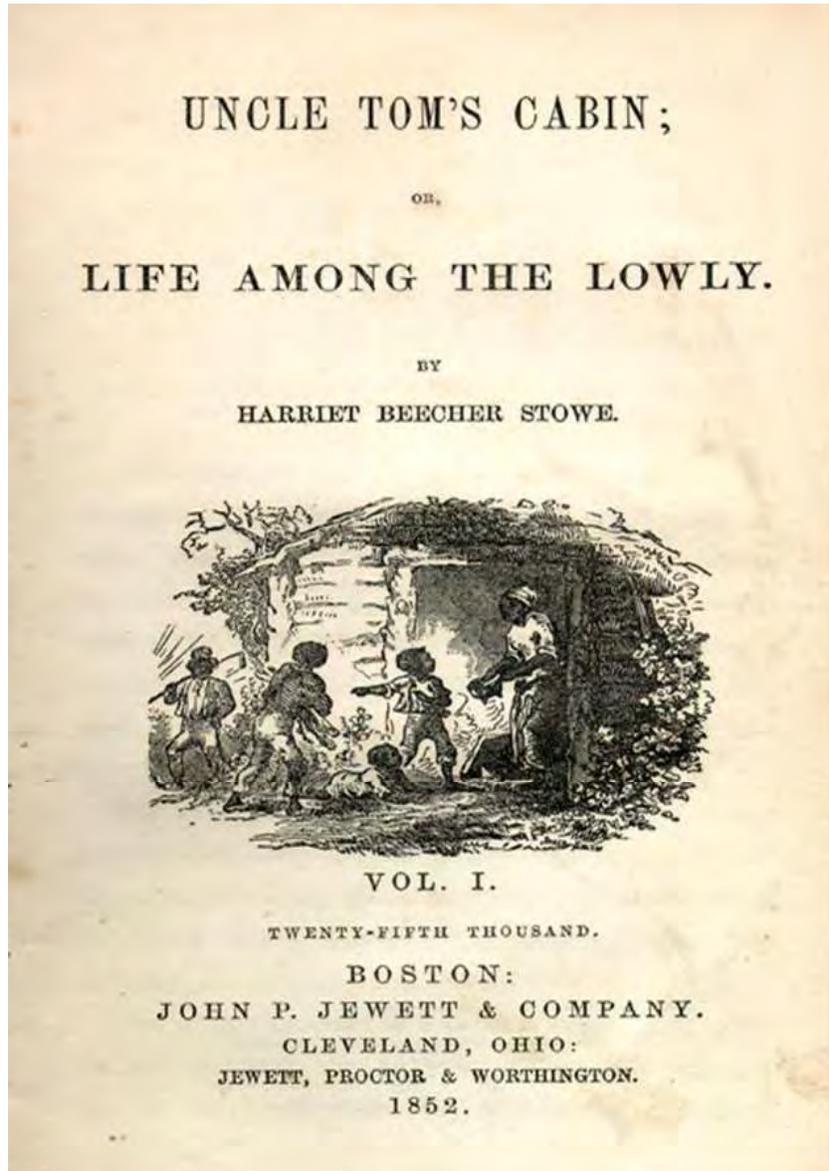
Teacher Resource Sheet 1

**Broadside, 1837**



Library of Congress, Prints and Photographs Division [LC-USZC4-5321]

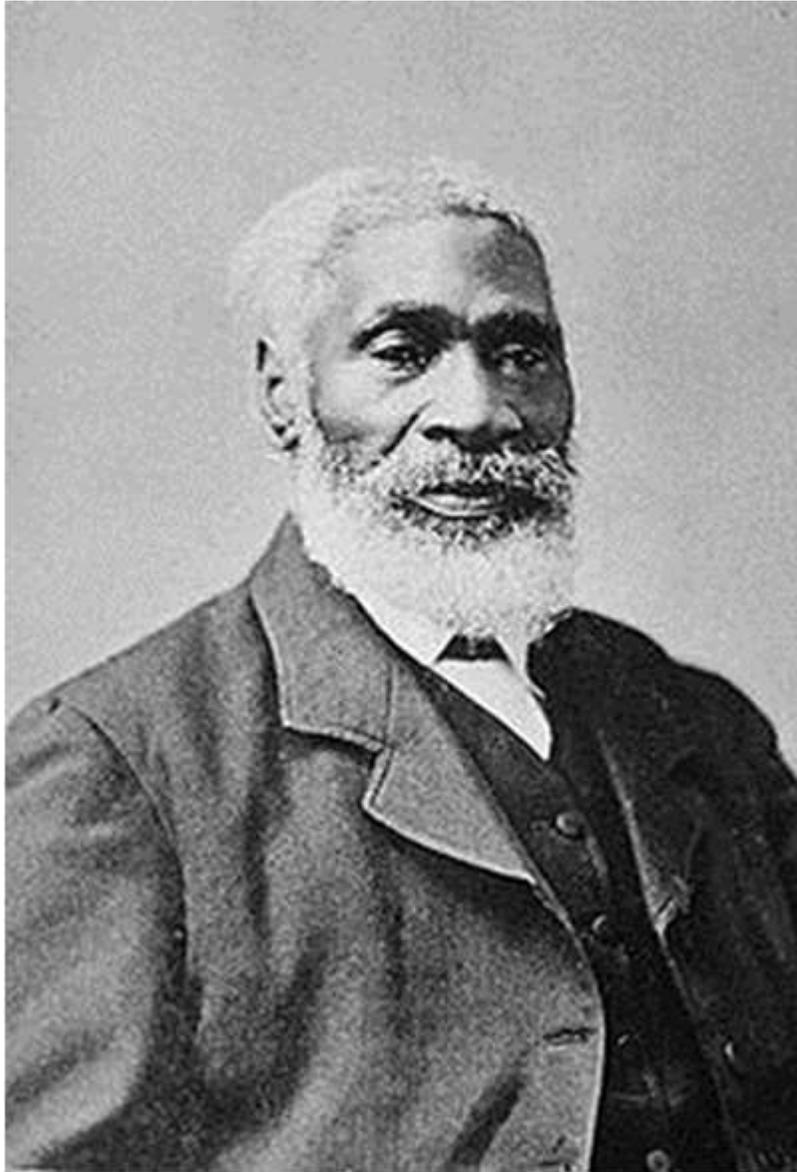
**Title Page of *Uncle Tom's Cabin***



Courtesy of Historic Graphics, Baltimore, Maryland

Teacher Resource Sheet 3

## The Original Uncle Tom



[https://en.wikipedia.org/wiki/Josiah\\_Henson](https://en.wikipedia.org/wiki/Josiah_Henson)

### The Rise of the Anti-Slavery Movement



**Implications of the Anti-Slavery Movement for today:**

Student Resource Sheet 2

**Josiah Henson and the Abolitionist Cause**

<b>Excerpt</b>	<b>Impact on Henson's Life</b>	<b>Potential Importance to Abolitionist Cause</b>
<b>Childhood</b>		
<b>Trusted Slave</b>		
<b>Finding Religion</b>		
<b>Trouble</b>		
<b>Journey South</b>		
<b>Betrayal</b>		
<b>Escape</b>		

### Childhood

I was born, June 15, 1789, in Charles County, Maryland, on a farm belonging to Mr. Francis N., about a mile from Port Tobacco. My mother was the property of Dr. Josiah McP., but was hired by Mr. N., to whom my father belonged. The only incident I can remember, which occurred while my mother continued on N.'s farm, was the appearance of my father one day, with his head bloody and his back lacerated. He was in a state of great excitement, and though it was all a mystery to me at the age of three or four years, it was explained at a later period, and I understood that he had been suffering the cruel penalty of the Maryland law for beating a white man. His right ear had been cut off close to his head, and he had received a hundred lashes on his back. He had beaten the overseer for a brutal assault on my mother, and this was his punishment. Furious at such treatment, my father became a different man, and was so morose, disobedient and intractable, that Mr. N. determined to sell him. He accordingly parted with him, not long after, to his son, who lived in Alabama; and neither my mother nor I, ever heard of him again...

...After the sale of my father by N., and his leaving Maryland for Alabama, Dr. McP. would no longer hire out my mother to N. She returned, therefore, to the estate of the doctor, who was very much kinder to his slaves than the generality of planters, never suffering them to be struck by any one... My mother, and her young family of three girls and three boys, of which I was the youngest, resided on this estate for two or three years, during which my only recollections are of being rather a pet of the doctor's, who thought I was a bright child, and of being much impressed with what I afterwards recognized as the deep piety and devotional feeling and habits of my mother. I do not know how, or where she acquired her knowledge of God, or her acquaintance with the Lord's prayer, which she so frequently repeated and taught me to repeat. I remember seeing her often on her knees endeavoring to arrange her thoughts in prayers appropriate to her situation, but which amounted to little more than...the repetition of short phrases, which were within my infant comprehension, and have remained in my memory to this hour.

After this brief period of comparative comfort, however, the death of Dr. McP. brought about a revolution in our condition...In consequence of his decease it became necessary to sell the estate and the slaves, in order to divide the property among the heirs; and we were all put up at auction and sold to the highest bidder, and scattered over various parts of the country. My brothers and sisters were bid off one by one, while my mother, holding my hand, looked on in an agony of grief, the cause of which I but ill understood at first, but which dawned on my mind, with dreadful clearness, as the sale proceeded. My mother was then separated from me, and put up in her turn. She was bought by a man named Isaac R., residing in Montgomery County, and then I was offered to the assembled purchasers. My mother, half distracted with the parting forever from all her children, pushed through the crowd, while the bidding for me was going on, to the spot where R. was standing. She fell at his feet, and clung to his knees, entreating him in tones that a mother only could command, to buy her *baby*

Student Resource Sheet 3b

as well as herself, and spare to her one of her little ones at least. Will it, can it be believed that this man, thus appealed to, was capable not merely of turning a deaf ear to her supplication, but of disengaging himself from her with such violent blows and kicks, as to reduce her to the necessity of creeping out of his reach, and mingling the groan of bodily suffering with the sob of a breaking heart?

...Almost immediately...I fell sick, and seemed to my new master so little likely to recover, that he proposed to R., the purchaser of my mother, to take me too at such a trifling rate that it could not be refused. I was thus providentially restored to my mother; and under her care, destitute as she was of the proper means of nursing me, I recovered my health, and grew up to be an uncommonly vigorous and healthy boy and man.

...The principal food of those upon my master's plantation consisted of corn meal, and salt herrings; to which was added in summer a little buttermilk, and the few vegetables which each might raise for himself and his family, on the little piece of ground which was assigned to him for the purpose, called a truck patch. The meals were two, daily. The first, or breakfast, was taken at 12 o'clock, after laboring from daylight; and the other when the work of the remainder of the day was over. The only dress was of tow cloth, which for the young, and often even for those who had passed the period of childhood, consisted of a single garment, some think like a shirt, but longer, reaching to the ankles; and for the older, a pair of pantaloons, or a gown, according to the sex; while some kind of round jacket, or overcoat, might be added in winter, a wool hat once in two or three years, for the males and a pair of coarse shoes once a year. Our lodging was in log huts, of a single small room, with no other floor than the trodden earth, in each ten or a dozen persons – men, women, and children – might sleep, but which could not protect them from dampness and cold, nor permit the existence of the common decencies of life. There were neither beds, nor furniture of any description – a blanket being the only addition to the dress of the day for protection from the chillness of the air or the earth. In these hovels were we penned at night, and fed by day; here were the children born, and the sick – neglected. Such were the provisions for the daily toil of the slave.

The Life of Josiah Henson, Formerly a Slave, Now an Inhabitant of Canada, as Narrated by Himself

Henson, Josiah,

BOSTON: ARTHUR D. PHELPS. 1849.

Text transcribed by Apex Data Services, Inc.

Images scanned by

Lee Ann Morawski and Natalia Smith

- First edition, 2001

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University of North Carolina at Chapel Hill, 2001.

<http://docsouth.unc.edu/neh/henson49/henson49.html>

Student Resource Sheet 4

**Trusted Slave**

...I obtained great influence with my companions, as well by the superiority I showed in labor and in sport, as by the assistance I yielded them, and the favors I conferred upon them, from impulses which I cannot consider as wrong, though it was necessary for me to conceal sometimes the act as well as its motive. I have toiled and induced others to toil, many an extra hour, in order to show my master what an excellent day's work had been accomplished, and to win a kind word or a benevolent deed from his callous heart...I was much more easily moved to compassion and sympathy than he was; and one of the means I took to gain the good-will of my fellow sufferers, was by taking from him some things he did not give, in part payment of my extra labor. The condition of the male slave is bad enough, Heaven knows; but that of the female slave, compelled to perform unfit labor, sick, suffering, and bearing the burdens of her own sex unpitied and unaided, as well as the toils which belong to the other, has often oppressed me with a load of sympathy. And sometimes, when I have seen them starved, and miserable, and unable to help themselves, I have helped them to some of the comforts which they were denied by him who owned them, and which my companions had not the wit or the daring to procure. Meat was not a part of our regular food; but my master had plenty of sheep and pigs, and sometimes I have picked out the best one I could find in the flock, or the drove, carried it a mile or two into the woods, slaughtered it, cut it up, and distributed it among the poor creatures, to whom it was at once food, luxury, and medicine. Was this wrong? I can only say that, at this distance of time, my conscience does not reproach me for it, and that then I esteemed it among the best of my deeds.

By means of the influence thus acquired...I was promoted to be superintendent of the farm work, and managed to raise more than double the crops, with more cheerful and willing labor, than was ever seen on the estate before.

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“My situation, as overseer, I retained, together with the especial favor of my master, who was not displeased either with saving the expense of a large salary for a white superintendent, or with the superior crops I was able to raise for him. I will not deny that I used his property more freely than he would have done himself, in supplying his people with better food; but if I cheated him in this way, in small matters, it was unequivocally for his own benefit in more important ones; and I accounted, with the strictest honesty, for every dollar I received in the sale of property entrusted to me....”

“Things remained in this condition for a considerable period; my occupation being to superintend the farming operations, and to sell the produce in the neighboring markets of Washington and Georgetown...”

The Life of Josiah Henson, Formerly a Slave, Now an Inhabitant of Canada, as Narrated by Himself

Henson, Josiah, BOSTON:

Inc.

Smith

Carolina at Chapel Hill,

ARTHUR D. PHILPS, 1849  
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### Finding Religion

...There was a person living in Georgetown, a few miles only from R.'s Plantation, whose business was that of a baker, and whose character was that of an upright, benevolent, Christian man... This man occasionally served as a minister of the Gospel...One Sunday when he was to officiate in this way...my mother persuaded me to ask master's leave to go and hear him...I was then eighteen years old, I had never heard a sermon, nor any discourse or conversation whatever, upon religious topics, except what had been impressed upon me by my mother...I immediately determined to find out something more... and revolving the things which I had heard in my mind as I went home, I became so excited that I turned aside from the road into the woods, and prayed to God for light and for aid with an earnestness, which, however unenlightened, was at least sincere and heartfelt; and which the subsequent course of my life has led me to imagine might not have been unacceptable to Him who heareth prayer...I could not help talking about much on these subjects with those about me; and it was not long before I began to pray with them, and exhort them, and to impart to the poor slaves those little glimmerings of light from another world, which had reached my own eyes. In a few years I became quite an esteemed preacher among them, and I will not believe it is vanity which leads me to think I was useful to some.

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Student Resource Sheet 6

Trouble

...My master's habits were such as were common enough among the dissipated planters of the neighborhood; and one of their frequent practices was, to assemble on Saturday or Sunday, which were their holidays, and gamble, run horses, or fight game-cocks, discuss politics, and drink whiskey, and brandy and water, all day long. Perfectly aware that they would not be able to find their own way home at night, each one ordered a slave, his particular attendant, to come after him and help him home. I was chosen for this confidential duty by my master... Of course, quarrels and brawls of the most violent description were frequent consequences of these meetings, and whenever they became especially dangerous, and glasses were thrown, dirks drawn, and pistols fired, it was the duty of the slaves, to rush in, and each one was to drag his master from the fight and carry him home... On one of these occasions, my master got into a quarrel with his brother's overseer, who was one of the party, and in rescuing the former, I suppose I was a little more rough with the latter than usual. I remember his falling upon the floor, and very likely it was from the effects of a push from me or a movement of my elbow. He attributed his fall to me, rather than to the whiskey he had drunk, and treasured up his vengeance for the first favorable opportunity. About a week afterwards, I was sent by my master to a place a few miles distant, on horseback, with some letters... This lane passed through some of the farm owned by my master's brother, and his overseer was in the adjoining field, with three negroes when I went by. On my return, a half an hour afterwards, the overseer was sitting on the fence; but I could see nothing of the black fellows. I rode on, utterly unsuspecting of any trouble, but as I approached, he jumped off the fence, and at the same moment two of the negroes sprung up from under the bushes, where they had been concealed, and stood with him, immediately in front of me; while the third sprang over the fence just behind me... The overseer seized my horse's bridle, and ordered me to alight... I saw that there was nothing else to be done, and slipped off the horse on the opposite side from him... he lifted a stick he had in his hand to strike me, but so suddenly and violently, that he frightened the horse, which broke away from him and ran home. I was thus left without means of escape... Meanwhile the cowardly overseer was availing himself of every opportunity to hit me over the head with his stick, which was not heavy enough to knock me down, though it drew blood freely. At length, tired of the length of the affray, he seized a stake, six or seven feet long, from the fence, and struck at me with his whole strength. In attempting to ward off the blow, my right arm was broken, and I was brought to the ground; where repeated blows broke both my shoulder blades, and made the blood run from my mouth copiously. The two blacks begged him not to murder me, and he just left me as I was, telling me to learn what it was to strike a white man...

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### **Journey South**

...After a time... my master fell into difficulty, and from difficulty into a lawsuit with a brother-in-law, who charged him with dishonest management of property confided to him in trust. The lawsuit was protracted enough to cause his ruin, of itself. He used every resource to stave off the inevitable result, but at length saw no means of relief but removal to another State... The first time he ever intimated to me his ultimate project, he said he was ruined, that every thing was gone, that there was but one resource, and that depended upon me... I consented, and promised to do all I could to save him from the fate impending over him. He then told me I must take his slaves to his brother in Kentucky. In vain I represented to him that I had never traveled a day's journey from his plantation, and knew nothing of the way, or the means of getting to Kentucky. He insisted that such a smart fellow as I could travel anywhere, he promised to give me all necessary instructions, and urged that this was the only course by which he could be saved... There were eighteen negroes, besides my wife, two children, and myself, to transport nearly a thousand miles, through a country I knew nothing about, and in winter time, for we started in the month of February 1825. My master proposed to follow me in a few months, and establish himself in Kentucky. He furnished me with a small sum of money, and some provisions... Fortunately, for the success of the undertaking, these people had been long under my direction, and were devotedly attached to me for the many alleviations I had afforded to their miserable condition, the comforts I had procured them, and the consideration which I had always manifested for them. ..there was one source of anxiety which I was compelled to encounter, and a temptation I had to resist, the strength of which others can appreciate as well as myself. In passing along the State of Ohio, we were frequently told that we were free, if we chose to be so... My companions probably had little perception of the nature of the boon that was offered to them, and they were willing to do just as I told them, without a wish to judge for themselves. Not so with me. From my earliest recollection, freedom had been the object of my ambition, a constant motive to exertion, and ever-present stimulus to gain and save. No other means of obtaining it, however, had occurred to me, but purchasing myself of my master. The idea of running away was not one that I had ever indulged. I had a sentiment of honor on the subject, or what I thought such, which I would not have violated even for freedom; and every cent which I had ever felt entitled to call my own, had been treasured up for this great purpose, till I had accumulated between thirty and forty dollars. Now was offered to me an opportunity I had not anticipated. I might liberate my family, my companions, and myself, without the slightest risk, and without injustice to any individual, except one whom we had none of us any reason to love, who had been guilty of cruelty and oppression to us all for many years, and who had never shown the smallest symptom of sympathy with us, or with any one in our condition... But it was a punishment which it was not for me to inflict. I had promised that man to take his property to Kentucky, and deposit it with his brother; and this, and this only, I resolved to do.

Student Resource Sheet 7b

...I arrived at Daviess county, Kentucky, about the middle of April, 1825, and delivered myself and my companions to...the brother of my owner... There I remained three years, expecting my master to follow... In the spring of the year 1828, news arrived from my master that he was unable to induce his wife to accompany him to Kentucky, and he must therefore remain where he was. He sent out an agent to sell all his slaves, except me and my family, and to carry back the proceeds to him.

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## Betrayal

...In the course of the summer of 1828, a Methodist preacher, a white man of some reputation, visited our neighborhood, and soon I became acquainted with him. He was soon interested in me, and visited me frequently, and one day talked to me in a confidential manner about my position. He said that I ought to be free; that I had too much capacity to be confined to the limited and comparatively useless sphere of a slave; "and though," said he, "I must not be known to have spoken to you on this subject, yet if you will obtain Mr. Amos's consent to go to see your old master in Maryland, I will try and put you in a way by which I think you may succeed in buying yourself." ... I soon resolved to make the attempt to get the necessary leave. ..Somewhat to my surprise, Master Amos made no objection; but gave me a pass to go to Maryland and back, with some remarks which showed his sense of the value of my services to him, and his opinion that I had earned such a privilege if I desired it... [I] traveled leisurely from town to town, preaching as I went, and, wherever circumstances were favorable, soliciting aid in my great object. I succeeded so well, that when I arrived at Montgomery county, I was master of two hundred and seventy-five dollars, besides my horse and my clothes... Amid expressions of an apparently cordial welcome, I could discern plainly enough the look of displeasure that a slave should have possession of such luxuries...

...I found my mother had died during my absence, and every tie which had connected me with this place was broken...and I had not a friend to consult but Master Frank, the brother of R.'s wife...My reception by Master Frank was all I expected... [and]...he readily agreed to negotiate for my freedom...Mr. Frank...brought [R.] to an actual bargain, by which he agreed to give me my manumission papers for four hundred and fifty dollars, of which three hundred and fifty dollars were to be in cash, and the remainder in my note. My money and my horse enabled me to pay the cash at once, and thus my great hopes seemed in a fair way of being realized.

Some time was spent in the negotiations for this affair, and it was not until the 9th of March, 1829, that I received my manumission papers in due form of the law. I was prepared to start immediately on my return to Kentucky, and on the 10<sup>th</sup>, as I was getting ready in the morning for my journey, my master accosted me in a very pleasant and friendly manner, and entered into conversation with me about my plans. He asked me what I was going to do with my freedom certificate; whether I was going to show it if I were questioned on the road. I told him yes, that I supposed it was given to me for that very purpose. "Ah," said he, "you do not understand the dangers to which you are exposed. You may meet with some ruffian slave-purchaser who will rob you of that piece of paper, and destroy it. You will then be thrown into prison, and sold for your jail fees, before any of your friends can know it. Why should you show it at all? You can go to Kentucky in perfect safety with your pass. Let me enclose that valuable document for you under cover to my brother, and nobody would dare to break a seal, for that is a State-prison matter; and when you arrive in Kentucky you will have it all safe and sound." This seemed most friendly advice, and I felt very grateful for his kindness.

Student Resource Sheet 8b

I accordingly saw him enclose my precious piece of paper in two or three envelopes, seal it with three seals and direct it to his Brother in Daviess county, Kentucky, in my care...

...[M]y walk of five miles brought me to the plantation at bed-time. I went directly to my own cabin, where I found my wife and little ones well; and of course, we had a good deal to communicate to each other. Letters had reached the "great house," as the master's was always called, long before I had arrived, telling them what I had been doing...It was not long before Charlotte began to tell me with much excitement what she had heard, and to question me about how I had raised the money I had paid, and how I expected to get the remainder of the thousand dollars I was to give for my freedom. I could scarcely believe my ears; but before telling her how the case exactly was, I questioned her again and again as to what she had heard. She persisted in repeating the same story as she had heard it from my master's letters and I began to perceive the trick that had been played upon me, and to see that management by which Isaac R. had contrived that the only evidence of my freedom should be kept from every eye but that of his brother Amos, who was instructed to retain it till I had made up six hundred and fifty dollars, the balance, I was reported to have agreed to pay. Indignation is a faint word to express my deep sense of such villainy. I was without a means of setting myself right.

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Student Resource Sheet 9

Escape

...I must get ready to go to New Orleans with his son Amos, a young man of about twenty-one years of age, who was going down the river with a flat boat, and was nearly ready to start: in fact he was to leave the next day, and I must go and take care of him, and help him dispose of the cargo... We arrived in New Orleans, and the little that remained of our cargo was soon sold, the men were discharged, and nothing was left but to dispose of me, and break up the boat, and then Mr. Amos would take passage on a steamboat, and go home. There was no longer any disguise about the purpose of selling me... I could not sleep that night, which seemed long enough to me, though it was one of the shortest in the year...A little before daylight master Amos awoke indisposed. His stomach was disordered, but he lay down again thinking it would pass off. In a little while he was up again and felt more sick than before, and it was soon evident that the river fever was upon him. He became rapidly worse, and by eight o'clock in the morning he was utterly prostrate; his head was on my lap, and he was begging me to help him, to do something for him, to save him. The tables were turned...He entreated me to dispatch matters, to sell the flat boat...and to get him and his trunk... on board the steamer as quick as possible, and especially not to desert him so long as he lived, nor to suffer his body, if he died, to be thrown into the river. I attended to all his requests...when we arrived at our landing he was still unable to speak and could only be moved on a sheet or a litter...As we approached the house, the surprise at seeing me back again...[was] extreme.

...[A]s soon as Amos began to recover, I began to meditate upon a plan of escape from the danger in which I constantly stood, of a repletion of the attempt to sell me in the highest market...I determined to make my escape to Canada...for notwithstanding there were free States in the Union, I felt that I should be safer under an entirely foreign jurisdiction.

...At length the eventful night came. I went up to the house to ask leave to take Tom home with me that he might have his clothes mended. No objection was made, and I bade Master Amos "good night" for the last time. It was about the middle of September, and by nine o'clock in the evening all was ready. It was a dark, moonless night, and we got into the little skiff in which I had induced a fellow-slave to take us across the river...We landed on the Indiana shore, and I began to feel that I was my own master. But in circumstances of fear and misery still! We were thrown absolutely upon our own poor and small resources, and were to rely on our own strength alone...we dared look to no one for help. But my courage was equal to the occasion, and we trudged on cautiously and steadily, and as fast as the darkness, and the feebleness of my wife and boys would allow... When I got on the Canada side, on the morning of the 28th of October 1830, my first impulse was to throw myself on the ground, and giving way to the riotous exaltation of my feelings to execute sundry antics which excited the astonishment of those who were looking on....

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Reprinted by Open Data Services,

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Carolina Academic Affairs

## Lesson 22

**Museum Connection:** Family and Community

**Lesson Title:** The United States Colored Troops: Fighting for Freedom

**Purpose:** In this lesson students will examine the sacrifices and accomplishments of black soldiers during the Civil War. Students will participate in a jigsaw activity in which they will analyze primary and secondary sources in order to create a monument design that commemorates the role of the United States Colored Troops (USCT) in the Civil War.

**Time Frame:** 3-4 class periods

**Grade Level/Content Area:** Middle, Social Studies

### **Correlation to Social Studies Standard:**

USH 2.9.8.2 Describe the views and lives of leaders and soldiers on both sides of the war, including black soldiers and regiments.

### **Social Studies: Maryland College and Career Ready Standards**

5.C.7.c (Grade 8) Describe the views and lives of leaders and soldiers on both sides of the Civil War, including black soldiers and regiments.

6.F.1 (Grade 8) Interpret information from primary and secondary sources.

### **Correlation to State Reading and English Language Arts Maryland College and Career Ready Standards:**

2.A.1 (Grade 8) Apply and refine comprehension skills by selecting, reading, and analyzing a variety of print and electronic informational texts.

3.A.1.b (Grade 8) Listen to critically, read, and discuss a variety of literary forms and genres.

### **Objective:**

Students will examine the sacrifices and accomplishments of Blacks who served in the United States Colored Troops during the Civil War.

### **Vocabulary**

**Abatis** – defensive obstacle formed by stacking felled trees with sharpened branches facing the enemy

**Accomplishment** – something that has been achieved

**Bounty** – an extra allowance to induce entry into the armed services

**Color guard** – Soldiers, usually four, assigned to protect the flag of the nation or military unit.

**Colors** – Flags representing specific military units and used in battle to identify the unit and to rally the troops.

**Commission** – appointment to or assignment of a task

**Comrade** – a fellow soldier

**Contraband**- a slave who during the Civil War escaped to or was brought within Union lines

**Garrison** – (n) A military installation such as a fort. (v.) to station troops, to occupy with troops.

**Medal of Honor** – The highest award for valor in action against an enemy bestowed on an individual in U.S. military service

**Manumission**- The formal release from slavery by an individual or officially by state law, sale, or purchase.

**Muster** – The act of assembling, especially a formal military inspection.

**Obstacle** – something that impedes progress

**Palisade** – a fence of stakes, used for defense

**Prisoner of war** – A member of the armed forces who is taken by the enemy during combat

**Rebel** – A Southerner who supported the Confederacy during the Civil War.

**Reconnaissance** – An exploratory military survey of enemy territory.

**Regiment** – a military unit consisting of a number of battalions.

**Retaliate** – to get revenge.

**Segregation** – Separation of people based solely on race, gender, or affiliation; the policy or practice of compelling groups of people to live apart from others, go to separate schools, use separate social facilities, etc.

**Skirmish** – a minor fight in a war

**Slavery** – The institution of enslaving persons or holding individuals in a condition of servitude

## **Materials**

### **For the teacher**

Teacher Resource Sheet 1 “The Colored Soldiers” a poem by Paul Laurence Dunbar (1895)

### **For the student:**

Student Resource Sheet 1 United States Colored Troops: Sacrifices and Accomplishments

Student Resource Sheet 2 Letter of Sergeant Major Fleetwood

### *Group 1 Documents:*

Student Resource Sheet 3 Lincoln’s Retaliation Letter for the Mistreatment of Black Prisoners of War

Student Resource Sheet 4 Fourth Regiment Infantry, USCT, MD Vol. Comp.

Student Resource Sheet 5 Fleetwood’s Account of the Battle of New Market Heights, Virginia

Student Resource Sheet 6 General Benjamin Butler on the Battle of New Market Heights, Virginia

*Group 2 Documents:*

- Student Resource Sheet 7 Reverend J.P. Campbell, AME Church Sermon in Baltimore, Maryland, February 29, 1864
- Student Resource Sheet 8 Regimental History – Fourth Regiment Infantry, U.S. Colored Troops, Maryland Volunteers
- Student Resource Sheet 9 Michael Arnold (4<sup>th</sup> USCT) Account of marching into Wilmington, NC, after its capture
- Student Resource Sheet 10 Letter to Secretary of War Stanton from unknown member of the 4<sup>th</sup> USCT (October 1864)

*Group 3 Documents:*

- Student Resource Sheet 11 USCT Muster Roll
- Student Resource Sheet 12 Sergeant-Major Christian Fleetwood, Wearing Medal of Honor
- Student Resource Sheet 13 Certificate of Award of the Board of Claims
- Student Resource Sheet 14 My Dear Husband

*Group 4 Documents:*

- Student Resource Sheet 15, Letter to Former Owner
- Student Resource Sheet 16, Robert Cowden Colonel of the 54<sup>th</sup> USCT
- Student Resource Sheet 17, Corporal Thomas Long, USCT

**Resources**

**Publications**

- “Above and Beyond: The Civil War Careers of Alfred B. Hilton and Charles E. Phelps.” *Harford Historical Bulletin*. Harford County, MD: The Historical Society of Harford County, Inc., Fall 2000.
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- Trudeau, Noah. *Like Men of War, Black Troops in the Civil War, 1862-1865*. Boston: Little, Brown, & Co. 1998.

## Web sites

[http://www.nps.gov/parkhistory/online\\_books/civil\\_war\\_series/2/sec18.htm](http://www.nps.gov/parkhistory/online_books/civil_war_series/2/sec18.htm)

<http://www.africanamericancontributions.com/james-harris-USCT-medal-of-honor.html>

[http://www.civil-war-journeys.org/african\\_american\\_soldiers.htm](http://www.civil-war-journeys.org/african_american_soldiers.htm)

## Teacher Background

At the outbreak of the Civil War, there were few African Americans on the military rosters of the Union Army. The United States Navy had continued to enlist black seamen, but there was a quota, and those who became regulars often did menial labor. President Lincoln and his advisors had no reason to enlist African Americans in the Civil War because they believed that the regular Army and volunteers would be sufficient to crush the Confederates within a matter of months. Initially, volunteers enlisted for 90 days or less.

African Americans were eager to enlist in the Union Army because they saw southern Whites as traitors who intended to overthrow the government for the purpose of perpetuating slavery. They saw the war as having more to do with their own lives than did their white counterparts, and they appealed to the federal government to modify military laws barring their enlistment and to allow them to fight as equals with white soldiers. They frequently highlighted their particular skills as “knowing the geography of the South and being acquainted with the character of the enemy.” They wanted to “go as soldiers.”

The move to enlist African American soldiers was slow because Lincoln wanted time to better understand the issue of race in the country. He was concerned about the reactions from the white north and from white soldiers in the Union Army. The government's policy on using Blacks in the Civil War changed as the conflict progressed. Lincoln and his advisors were forced to accept the fact that Confederate forces were more determined than initially believed.

As thousands of runaways made their way into Union encampments, military leaders had no policy that governed how they should be handled. General Benjamin Butler called them "contrabands" and put them on labor details. Without a policy to guide him, Butler refused to return runaway slaves to owners who came to claim them. Butler argued that since slave owners believed they were an independent nation, the fugitive slave laws of the United States—which would have required the return of runaway slaves to their owners--did not apply.

In August 1861, General John C. Fremont, Commander of the Department of the West, issued a proclamation declaring martial law in Missouri and emancipating all enslaved Black people in the territory he governed. Not wanting to upset loyal Border States and southern Unionists, President Lincoln ordered Fremont to rescind his proclamation. Lincoln thought that arming “the Negroes would turn 50,000 bayonets from the loyal

Border States against us.” The President set out his priorities in a letter dated August 22, 1862, to newspaper editor Horace Greeley:

I would save the Union. I would save it the shortest way under the Constitution. The sooner the national authority can be restored; the nearer the Union will be ‘the Union as it was.’ If there be those who would not save the Union, unless they could at the same time save slavery, I do not agree with them. If there be those who would not save the Union unless they could at the same time destroy slavery, I do not agree with them. My paramount object in this struggle is to save the Union, and it is not either to save or destroy slavery. If I could save the Union without freeing any slave I would do it, and if I could save it by freeing all the slaves I would do it; and if I could save it by freeing some and leaving others alone I would also do that. What I do about slavery, and the colored race, I do because I believe it helps save the Union; and what I forbear, I forbear because I do not believe it would help save the Union....

On July 17, 1862, Lincoln signed the Second Confiscation Act that freed all of the slaves of those who supported or aided the Confederacy. In addition, all enslaved Blacks who made it behind Union lines were considered free. Lincoln had already asked states for gradual emancipation and now, with the Second Confiscation Act, a closer step to the emancipation of all slaves loomed in the near future. Earlier, in May 1862, Major General David Hunter, Commander of the Department of the South (federally controlled regions of South Carolina, Georgia, and Florida), issued a proclamation declaring martial law and emancipating slaves in his department. Without seeking authority from the War Department in Washington, Hunter also formed a regiment of former slaves called the 1<sup>st</sup> South Carolina Volunteers, Colored. Lincoln revoked Hunter's proclamation and refused recognition of the regiment. Without funds to equip and pay the soldiers, the regiment disbanded; but was later reestablished and officially recognized by the U.S. Government. In October 1862, abolitionist James Lane organized a military unit of former slaves in Kansas called the 1<sup>st</sup> Kansas Colored Infantry. Lane's unit, like that of Hunter, was not recognized officially until later.

In Louisiana, free black men formed the Louisiana Native Guards (called the *Corps d’Afrique*) and initially offered their support to the Confederacy. After the fall of New Orleans, this unit entered federal service and was the first unit of black soldiers to be officially recognized by the United States government on September 27, 1862. The first duty of this unit was to guard bridges, military installations, fortifications, railroads, and strategic bayous.

After January 1, 1863, when the Emancipation Proclamation was issued, new efforts were made to recruit black soldiers. Lincoln stated “such persons [the now liberated blacks] of suitable conditions will be received into the armed service of the United States to garrison forts, positions, stations, and other places and to man vessels of all sort in said service.” The War Department established the Bureau of Colored Troops and all-black military units were to be formed under this auspice of the United States Colored Troops (USCT). President Lincoln's statement made it very clear to military

authorities and citizens alike that African Americans were to be accorded the rights and privileges of bearing arms in support of the Union Army. Many northern Whites expressed their disapproval of Lincoln's decision to accept Blacks in the military. It was argued that he had changed the nature of the war from preserving the Union to a war for "nigger freedom." Some white soldiers deserted. Several state legislatures, for example, those in Indiana and Illinois, sent messages to Lincoln demanding that the Emancipation Proclamation be rescinded or their state would cease to provide assistance for the war effort. White soldiers who deserted from a southern Illinois military unit said that "[they would rather] lie in the woods until moss grew on their backs rather than help free the slaves."

Of particular concern to Lincoln and many others was whether black troops had the courage to fight against the Confederates. Would they charge enemy soldiers positioned behind defensive fortifications? By mid-1863, the answer was a resounding "yes" as black troops, the Louisiana Native Guards (Corps d' Afrique), showed their bravery at the assault on Port Hudson in May. The 54th Massachusetts Regiment showed their valor at the assault on Fort Wagner in July 1863. Nevertheless, there were still concerns about segregated fighting units. Historian Joseph Glatthaar documents circumstances that demanded that white officers be in command of black military units. It was thought by Lincoln and the War Department that this was the only way to gain acceptance of black soldiers by the white North. At the time many white soldiers and civilians believed that Blacks were inferior to Whites and unsuited for military duty without the presence of white officers to control them. White officers joined black regiments for a variety of reasons: their support of abolition, religious beliefs, and the opportunity for easy promotion.

Treatment of the members of the USCT varied. Some white officers taught black soldiers how to read and write, while other officers abused them. Black troops received lower pay, inferior equipment, and inadequate medical attention. The Fort Pillow incident of 1864 symbolizes the most infamous example of mistreatment. Author Charles Christian states that black and white soldiers garrisoning at Fort Pillow were attacked by 1,500 Confederate troops under Major General Nathan Bedford Forrest. About 238 black soldiers were slaughtered and 40 percent of the total Union force at Fort Pillow was killed. In this battle, Confederate troops—offended to find themselves fighting against Blacks—followed what was known as the "Black Flag" policy, that is, take no prisoners. As a result of the carnage, Fort Pillow became a rallying cry for black soldiers and the Union Army for the rest of the war.

More than 180,000 Blacks served in the Union military and one-quarter of the Union Navy was black. USCT soldiers were involved in many engagements of the war including the Battle of the Crater. This battle occurred in July 1864 during the siege at Petersburg, Virginia, that began in June 1864. Union troops set off an explosion under Confederate lines that created a huge crater. Although black troops had been trained to lead the assault, General George Meade replaced them due to the fear of social and political charges that he had sacrificed them if the attack failed. Black troops were ordered into the assault later, but the entire affair became a Union disaster. Although

unsuccessful at the Crater, USCT soldiers were successful at other engagements including New Market Heights (Virginia) on September 29, 1864 and at Brice's Cross Roads (Mississippi) on June 10, 1864. The 55th and 59th USCT served as a rear guard to Union forces under General Samuel Sturgis and prevented General Forrest from completely demolishing the routed troops under Sturgis as he withdrew toward Memphis, Tennessee. By the end of the war, 24 Blacks had received the Medal of Honor; 17 of those went to men in the Army.

## Lesson Development

1. **Motivation:** Project on the overhead a copy of Teacher Resource Sheet 1, "The Colored Soldiers." Read the poem to or with the class.  
Ask: What does the poem say about the role of black soldiers in the Civil War?
2. Based on the Teacher Background, lead students in a discussion of the history of the United States Colored Troops and the participation of Marylanders in the USCT. Explain to them that they will be examining primary and secondary sources in order to describe the experiences of the men who fought in the USCT.
3. Divide students into groups of four. (This group will be the student's "home group.") Distribute copies of Student Resource Sheet 1, United States Colored Troops: Obstacles and Accomplishments and Student Resource Sheet 2, Letter of Sergeant Major Fleetwood. Have each group work together to complete the first section of the graphic organizer. Debrief.
4. Assign a number (1-4) to each member of the home group. That number will correspond with a set of documents. Students will form a group with classmates with the same number. (This group will be the student's "expert group.") In their expert group, students will examine their set of documents and complete the sections of the graphic organizer that correspond to those documents. After all groups have analyzed their documents and completed their sections of the graphic organizer, students will move back into their home groups and share with one another the information they learned. Debrief this activity with the entire class.
5. **Assessment:** The Maryland Committee for the Commemoration of the United States Colored Troops [is this the name of a real committee?] has decided to create a monument honoring the sacrifices and accomplishments of Marylanders who belonged to the USCT during the Civil War. They are sponsoring a design contest. Those who wish to enter a design in the contest must provide the following for the committee.
  - Sketch of design
  - Wording of a plaque for the design
  - Essay explaining the design and how it honors the sacrifices and accomplishments of the Marylanders who fought in the USCT.

Volunteers should share their designs with the class.

6. **Closure:** Look at Teacher Resource Sheet 1 again. Pay particular attention to the following stanza:

And their deeds shall find a record  
In the registry of Fame;  
For their blood has cleansed completely  
Every blot of Slavery's shame.

Ask:

Do you think that Dunbar was accurate? Do you think that the participation of the USCT in the Civil War “cleansed completely every blot of Slavery’s shame”? Explain.

### **Thoughtful Applications**

- Examine how African American soldiers were treated during other wars. Were they treated as “equal” contributors? Explain.
- Investigate ways in which USCT soldiers were honored and remembered. How is that different from the ways soldiers are recognized today?
- Research the role of other minorities (women, Hispanics, Native Americans, Asian Americans) in the United States armed forces. Was their treatment similar to that of African Americans?

### **Lesson Extensions**

- Visit the Reginald F. Lewis Museum of Maryland African American History and Culture.
- View the movie *Glory* (teacher discretion advised).
- Students can create a 3-D version of their monument in art class.

## The Colored Soldiers Paul Laurence Dunbar (1895)

If the muse were mine to tempt it  
And my feeble voice were strong,  
If my tongue were trained to measures,  
I would sing a stirring song.  
I would sing a song heroic  
Of those noble sons of Ham,  
Of the gallant colored soldiers  
Who fought for Uncle Sam!

In the early days you scorned them,  
And with many a flip and flout  
Said "These battles are the white man's,  
And the whites will fight them out."  
Up the hills you fought and faltered,  
In the vales you strove and bled,  
While your ears still heard the thunder  
Of the foes' advancing tread.

Then distress fell on the nation,  
And the flag was drooping low;  
Should the dust pollute your banner?  
No! the nation shouted, No!  
So when War, in savage triumph,  
Spread abroad his funeral pall –  
Then you called the colored soldiers,  
And they answered to your call.

And like hounds unleashed and eager  
For the life blood of the prey,  
Sprung they forth and bore them bravely  
In the thickest of the fray.  
And where'er the fight was hottest,  
Where the bullets fastest fell,  
There they pressed unblanched and fearless  
At the very mouth of hell.

Ah, they rallied to the standard  
To uphold it by their might;  
None were stronger in the labors,  
None were braver in the fight.

From the blazing breach of Wagner  
To the plains of Olustee,  
They were foremost in the fight  
Of the battles of the free.

\*\*\*

Yes, the Blacks enjoy their freedom,  
And they won it dearly, too;  
For the life blood of their thousands  
Did the southern fields bedew.  
In the darkness of their bondage,  
In the depths of slavery's night,  
Their muskets flashed the dawning,  
And they fought their way to light.

They were comrades then and brothers,  
Are they more or less to-day?  
They were good to stop a bullet  
And to front the fearful fray.  
They were citizens and soldiers,  
When rebellion raised its head;  
And the traits that made them worthy, –  
Ah! those virtues are not dead.

They have shared your nightly vigils,  
They have shared your daily toil;  
And their blood with yours commingling  
Has enriched the Southern soil.  
They have met as fierce a foeman,  
And have been as brave and true.

And their deeds shall find a record  
In the registry of Fame;  
For their blood has cleansed completely  
Every blot of Slavery's shame.

So all honor and all glory  
To those noble sons of Ham –  
The gallant colored soldiers  
Who fought for Uncle Sam!

<http://nationalhumanitiescenter.org/pds/maai2/identity/text3/dunbar.pdf>

<http://etc.usf.edu/lit2go/187/lyrics-of-lowly-life/3703/melancholia/>

Student Resource Sheet 1

**United States Colored Troops: Sacrifices & Accomplishments**

Source	Sacrifices	Accomplishments
Fleetwood Letter (1865)		
Lincoln's Retaliation Letter (1863)		
Fourth Regiment Infantry		
Fleetwood's Account of the Battle of New Market Heights		
Gen. Benjamin Butler on the Battle of New Market Heights		
Rev. J.P. Campbell (1864)		
Regimental History		
Michael Arnold (1865)		

**Student Resource Sheet 1 Continued**

Letter to Sec. of War Stanton (1864)		
USCT Muster Roll		
Christian Fleetwood Picture		
Certificate of Award of the Board of Claims (1865)		
My Dear Husband Letter (1863)		
Letter to Former Owner		
Robert Cowden		
Corporal Thomas Long		

## Student Resource Sheet 2

### Letter of Sergeant Major Fleetwood

Baltimore June 8th, 1865

Dr. James Hall

Dear Sir:

I much regret that you disapprove or rather do not approve of my leaving the service at the expiration of my term of enlistment.

Be assured that in this matter I am actuated by the same motives which induced me to leave your office, and light & agreeable employment and take to the arduous and adventurous duties of camp— some personal ambition to be sure but mainly from a desire to benefit my race.

From representations made by Col. [William] Birney and from the position assumed by our friends in Congress, you remember we were induced to believe or hope that on evidence of merit and ability to do our duty we should receive promotion, at least to the rank of company & regimental officers. —That I have well performed the duties of the office which I have held the past two years, it becomes me not to say, although I wear a medal conferred for some special acts as a soldier, yet am bold to say that no regiment has performed more active, arduous & dangerous service than the 4<sup>th</sup> U.S. Cold. Troops.

Leaving Baltimore in September 1863 we reported to Yorktown Va. and in less than a week were ordered on a raid, making thirty (30) miles per day, with no stragglers. We remained at Yorktown until 1/64 engaging in similar expeditions once or twice in every month.

In April we were ordered to Point Lookout, Md. to guard the prisoners there, and remained until the organization of the first division of colored troops in the U.S service, viz. the 3d Division, 18th Army Corps.

Leaving Fortress Monroe with the “James River Expedition” in May 64 we were the first ashore at City Point, and built works, held them and made reconnaissances from then to June 15th when the first serious demonstration was made upon Petersburg, losing on that day about two hundred and fifty (250) out of less than six hundred men (600). Assisted in the siege of Petersburg until August when we were transferred to Dutch Gap working in the canal under the shelling of the rebel batteries until the latter part of September when we were ordered to Deep Bottom and under Maj. Gen. Birney on the 29<sup>th</sup> September, at the taking of New Market Heights and Fort Harrison, lost two thirds of our available force. Entrenching on the lines before Richmond, we remained until Gen. Butler’s Expedition to Fort Fisher, returned to our old camp and in a few days again embarked under Gen. [Alfred H.] Terry upon his successful expedition, and have taken part in all of the marches and fighting encountered by “Terry’s Command” until the surrender of [General Joseph E.] Johnston’s Army in April last.

## Student Resource Sheet 2 Continued

Upon all our record there is not a single blot, and yet no member of this regiment is considered deserving of a commission or if so cannot receive one. I trust you will understand that I speak not of and for myself individually, or that the lack of the pay or honor of a commission induces me to quit the service. Not so by any means, but I see no good that will result to our people by continuing to serve, on the contrary it seems to me that our continuing to Act in a subordinate capacity, with no hope of advancement or promotion is an absolute injury to our cause. It is a tacit but telling acknowledgement on our part that we are not fit for promotion, & that we are satisfied to remain in a state of marked and acknowledged subserviency.

A double purpose induced me and most others to enlist, to assist in abolishing slavery and to save the country from ruin. Something in furtherance of both objects we have certainly done, and now it strikes me that more could be done for our welfare in the pursuits of civil life. I think that a camp life would be decidedly an injury to our people. No matter how well and faithfully they may perform their duties they will shortly be considered as "lazy nigger sojers"- as drones in the great hive.

I have trespassed upon your time to a much greater extent than I intended but I wished you correctly to appreciate my motives for leaving the service.

Very truly & respectfully Yours

Christian A. Fleetwood  
Sergt. Major 4th U.S.Cold. Troops

Original letter is located in the Carter G. Woodson collection at the Manuscript Divison, Library of Congress. James Hall was Fleetwood's former employer.

<http://www.nps.gov/rich/learn/historyculture/writings3.htm>

### Student Resource Sheet 3

## Lincoln's Retaliation Letter for the Mistreatment of Black Prisoners of War July 30, 1863

It is the duty of every Government to give protection to its citizens, of whatever class, color, or condition, and especially to those who are duly organized as soldiers in the public service. The law of nations, and the usages and customs of war, as carried on by civilized powers, permit not distinction as to color in the treatment of prisoners of war as public enemies. To sell or enslave any captured person on account of his color is a relapse into barbarism, and a crime against the civilization of the age.

The Government of the United States will give the same protection to all its soldiers, and if the enemy shall sell or enslave anyone because of his color, the offence shall be punished by retaliation upon the enemy's prisoners in our possession. It is, therefore ordered, for every soldier of the United States, killed in violation of the laws of war, a rebel soldier shall be executed; and for every one enslaved by the enemy, or sold into slavery, a rebel soldier shall be placed at hard labor on the public works, and continued at such labor until the other shall be released and receive the treatment due to prisoners of war.

Roy P. Basler et al., eds., *The Collected Works of Abraham Lincoln*, 9 vols. (New Brunswick, N.J., 1953-55), vol. 6 , p. 357.

<http://www.history.umd.edu/Freedmen/retal.htm>

### Student Resource Sheet 4

#### FOURTH REGIMENT INFANTRY, U. S. C. T., MD. VOL.—COMPANY H.

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NAME.	RANK.	DATE OF ENLISTMENT OR MUSTER IN.	DATE OF MUSTER OUT OR DISCHARGE.	REMARKS.
Chase, William H.	Private.	Aug. 11, 1863	June 26, 1865	
Cousins, Edmund B.	Private.	Sept. 1, 1864	Sept. 5, 1865	
Cromwell, Abner	Private.	Sept. 3, 1864	May 26, 1865	
Dunson, Benjamin	Sergeant.	Aug. 11, 1863	May 4, 1866	
Davis, Henry	Private.	Aug. 11, 1863	May 4, 1866	
Dorsey, William	Private.	Aug. 11, 1863		Absent sick since August, 1864; supposed to be dead, Co. M. O. rolls.
Demby, Thomas H.	Private.	Aug. 11, 1863	May 4, 1866	
Dorsey, Charles W.	Private.	Aug. 11, 1863		Died Sept. 5, 1864, of disease.
Dunson, Henry	Private.	Aug. 11, 1863		Killed in action Sept. 29, 1864.
Douling, Lewis	Private.	Aug. 29, 1864		Died Nov. 21, 1864, of disease.
Davis, John H. J.	Private.	Nov. 17, 1864	Jan. 9, 1866	Also borne on the rolls as Davis, Henry.
Dorsey, George	Private.	Aug. 11, 1863	Nov. 30, 1863	
Dowden, Thomas	Private.	Sept. 1, 1864	Sept. 5, 1865	
Flamer, Charles	Private.	Aug. 11, 1863	Feb. 10, 1865	
Garrett, Daniel	Private.	Aug. 11, 1863		Died July 27, 1864, of disease.
Grant, Charles	Private.	Aug. 11, 1863		Died July 30, 1864, of disease.
Griffin, William W.	Private.	Aug. 11, 1863	.....	Deserted Aug. 15, 1864.
Gross, George	Private.	Aug. 11, 1863	.....	Deserted Dec. 19, 1865.
Hall, Wm. Henry	Sergeant.	Aug. 11, 1863	May 4, 1866	
Hilton, Aaron	Corporal.	Aug. 11, 1863	May 4, 1866	
Hill, Augustus	Corporal.	Aug. 11, 1863	May 4, 1866	
Harris,				
Geo. Washington	Private.	Aug. 11, 1863	May 4, 1866	
Harden, Cyrus	Private.	Aug. 11, 1863	May 4, 1866	
Haynes, David E.	Private.	Aug. 11, 1863	May 4, 1866	
Hilton, Alfred B.	Sergeant.	Aug. 11, 1863		Died Oct. 21, 1864, of wounds received in action.
Hart, Robert	Private.	Aug. 26, 1864		Died June 21, 1865, of disease.
Hammond,				
John Francis	Private.	Aug. 11, 1863	May 24, 1865	
Harris, Edward	Private.	Sept. 5, 1864	Sept. 5, 1865	
Haynes, Joseph	Private.	Aug. 11, 1863	Jan. 20, 1865	
Hazlewood,				
Rudolphus	Private.	Aug. 23, 1864	June 26, 1865	
Henry, Andrew	Private.	Aug. 11, 1863	.....	Deserted Nov. 28, 1863.
Hilton, Henry S.	Private.	Aug. 11, 1863	June 26, 1865	
Huckstep, Cornelius	Private.	Aug. 22, 1864	Sept. 5, 1865	
Johns, Robert	Corporal.	Aug. 11, 1863	May 4, 1866	
Jenkins, Martin H.	Private.	Aug. 11, 1863	May 4, 1866	
Johnson, Joshua	Private.	Aug. 11, 1863	May 4, 1866	
Jones, James	Private.	Aug. 11, 1863	May 4, 1866	
Jackson, Thomas	Private.	Aug. 11, 1863	April 23, 1864	Transferred to Navy.
Johnson, Reuben	Private.	Aug. 11, 1863	April 23, 1864	Transferred to Navy.
Jones, Charles	Private.	Aug. 29, 1864		Died May 6, 1865.
Jackson, James	Private.	Sept. 3, 1864		Died Nov. 12, 1864, of disease.
Jackson, Samuel	Private.	Sept. 5, 1864	Sept. 5, 1865	
Jenkins, Wesley	Private.	Aug. 11, 1863	June 18, 1865	
Johnson, Thomas E.	Private.	Sept. 3, 1864	Sept. 5, 1865	
Jones, William	Private.	Aug. 11, 1863	May 5, 1865	
Kirby, Perry H.	Private.	Aug. 11, 1863		Died July 27, 1865, of disease.
Key, Stephen A.	Private.	Aug. 11, 1863	Oct. 17, 1864	
Lewis, George	Private.	Aug. 11, 1863	May 4, 1866	
Lytte, Jacob	Private.	Aug. 11, 1863	May 4, 1866	
Lytte, Stephen H.	Private.	Aug. 11, 1863	May 4, 1866	
Larkins, Abraham	Private.	Mar. 1, 1865	May 4, 1866	
Lottery, Patrick	Private.	Mar. 1, 1865	May 4, 1866	
Lloyd, Charles	Private.	Aug. 11, 1863		Died Oct. 23, 1864, of disease.
Landsell, William	Private.	Aug. 11, 1863	.....	Deserted Aug. 11, 1863.
Logan, James	Private.	Sept. 1, 1864	Sept. 5, 1865	
Luby, James H.	Private.	Aug. 11, 1863		Taken prisoner Aug. 17, 1864; supposed to be dead, records U. S. War Department.
Miner, Lewis	1st Sergeant.	Aug. 11, 1863	May 4, 1866	
Matthews, Josiah	Sergeant.	Aug. 11, 1863	May 4, 1866	
Matthews, Wm. H.	Corporal.	Aug. 11, 1863	May 4, 1866	
Myers, Daniel	Private.	Aug. 11, 1863	May 4, 1866	
Marr, Charles	Private.	Aug. 11, 1863		Killed in action Sept. 29, 1864.
Matthews, Israel	Corporal.	Aug. 11, 1863		Died Feb. 21, 1865, of disease.
Mercer, Benjamin F.	Private.	Sept. 1, 1864		Died March 8, 1865, of disease.
Matthews, David D.	Private.	Aug. 11, 1863		Died May 21, 1865, of disease.

Maryland Archives

<http://www.mdarchives.state.md.us/megafile/msa/speccol/sc2900/sc2908/00001/000366/html/am366--149.html>

## Student Resource Sheet 5

### Fleetwood's Account of the Battle of New Market Heights, Virginia

My regiment, the 4th U.S.C.T., lined up for the charge upon the rebel works at New Market Heights, Va., on the morning of September 29, 1864, with eleven officers and 305 enlisted men. There was but one field officer with us, Major A. S. Boernstein who was in command. Our adjutant, Geo. Allen supervised the right, and I as Sergeant-Major, the left. When the charge was started, our Color guard was full; two sergeants, (carrying the Colors,) and ten corporals. Only one of the twelve came off that field on his own feet. Most of them are there still. Early in the rush one of the sergeants went down. I regret much not being able to recall his name. A bullet cut his flagstaff in two, and went through his body, The other sergeant, Alfred B, Hilton, Co. H., a magnificent specimen of a man, over six feet tall and splendidly proportioned caught up the other flag and pressed forward with them both. It was a deadly hailstorm of bullets sweeping men down as hail-stones sweep the leaves from trees, and it was not long before he also went down, shot through the leg. As he fell, he held up the flags and shouted, "Boys, save, the Colors." Before they could touch the ground, Corporal Charles Veal, Co. D. had seized the blue flag, and I the American flag, which had been presented to us by our lady friends before leaving Baltimore, Md., our home. It was very evident that there was too much work cut out for our two regiments, (the 4th and 6th U.S.C.T.) to accomplish. Strong earthworks, protected in front by two lines of abatis, and one line of palisades, and in the rear by a lot of men who evidently knew how to shoot, and largely outnumbered us. We struggled through the two lines of abatis, a few got through the palisades, but it was sheer madness, and those of us who were able, had to get out as best we could. Reaching the line of our reserves, and no commissioned officer being in sight, I rallied the survivors around the flag, rounding up at first 85 men and three commissioned officers. Through the day, about thirty more men came along – "All that was left of them."

I have never been able to see how Veal and I lived under such a hail of bullets unless it was because we were both such little fellows. I think I weighed then about 125 pounds, and he about the same. He did not get a scratch. I had a bullet pass between my legs, cutting my boot leg, trousers and even my stocking, without breaking the skin. Hilton, Veal and myself were awarded Medals of Honor....

Original located in the Carter G. Woodson collection at the Manuscript Divison, Library of Congress  
<http://www.nps.gov/rich/flee~166.htm>

## Student Resource Sheet 6

### General Benjamin Butler on the Battle of New Market Heights, Virginia

There, in a space not wider than the clerk's desk, and three hundred yards long, lay the dead bodies of 543 of my colored comrades, slain in the defense of their country, who had laid down their lives to uphold its flag and its honor, as a willing sacrifice. And as I rode along, guiding my horse this way and that, lest he should profane with his hoofs what seemed to me the sacred dead, and as I looked at their bronzed faces upturned in the shining sun, as if in mute appeal against the wrongs of the country for which they had given their lives, and whose flag had been to them a flag of stripes, in which no star of glory had ever shone for them – feeling I had wronged them in the past, and believing what was the future duty of my country to them – I swore to myself a solemn oath: 'May my right hand forget its cunning, and my tongue cleave to the roof of my mouth, if ever I fail to defend the rights of the men who have given their blood for me and my country this day and for their race forever.' And, God helping me, I will keep that oath.

Source:

*The Negro as a Soldier* by Christian A. Fleetwood, late sergeant-major 4th U. S. colored troops, for the Negro congress, at the Cotton states and international exposition, Atlanta, Ga., November 11 to November 23, 1895. Pub. by Prof. Geo. Wm. Cook. Washington, D.C., Howard university print, 1895. Page 15.

Courtesy Library of Congress E449 .D16 vol. 19, no. 9 Murray Pam

[http://memory.loc.gov/cgi-bin/query/h?ammem/murraybib:@field\(NUMBER+@band\(lcrbmrp+t1909\)\)](http://memory.loc.gov/cgi-bin/query/h?ammem/murraybib:@field(NUMBER+@band(lcrbmrp+t1909)))

## Student Resource Sheet 7

### Reverend J. P. Campbell, AME Church Sermon in Baltimore, Maryland, February 29, 1864

“If we are asked the question, why it is that black men have not more readily enlisted in the volunteer service of the United States Government since the door has been opened to them? We answer, the door has not been fairly and sufficiently widely opened. It has been opened only in part, not the whole of the way. That it is not sufficiently and fairly opened, will appear from the action of the present Congress upon the subject of the pay of colored soldiers. It shows a strong disposition not to equalize the pay of soldiers, without distinction on account of color...

We ask for equal pay and bounty, not because we set a greater value upon money than we do upon human liberty, compared with which, money is mere trash; but we content for equal pay and bounty upon the principle, that if we receive equal pay and bounty when we go to war, we hope to receive equal rights and privileges when we come out of the war.”

Excerpt:

McPherson, James. The Negro's Civil War. New York: Ballantine Books, 1965.

James M. McPherson, ©1965 and renewed 1993 by James M. McPherson. Used by permission of Pantheon Books, a division of Random House, Inc.

## Student Resource Sheet 8

### Regimental History FOURTH REGIMENT INFANTRY, U. S. COLORED TROOPS, MARYLAND VOLUNTEERS.

The Fourth Regiment Infantry United States Colored Troops Maryland Volunteers was organized at Baltimore, Maryland, from July 15th, to September 1, 1863, to serve three years.

Upon the completion of the regimental organization, the command was sent by steamer from Baltimore to Yorktown, Virginia, in September 1863, where the command was thoroughly drilled and disciplined, and utilized in building fortifications.

In February 1864, the command made a raid in the direction of Richmond, and the inclement season of the year, and hardships incident to the marches through snow and sleet was a serious experience.

In March 1864, the regiment was assigned to duty at Point Lookout, Md., in guarding Confederate prisoners-of war.

On the 10th day of April 1864, the regiment was transferred to Fortress Monroe, Va.

In May 1864, the regiment was assigned to duty with Gen. Butler's army of the James, and took part in the movement of that army leading up to the capture of City Point, Va., and the demonstration against Petersburg, Va., prior to the arrival of the army of the Potomac.

The regiment was subsequently ordered for duty at Bermuda Hundred, and assigned to the 18th army corps. With the 18th army corps the regiment took an active part in the engagements at Spring Hill and Jordan's Farm in June 1864, and suffered severe losses in killed and wounded. The captures of cannon by the division of Colored troops of the 18th Army corps to which the 4th regiment was assigned, were numerous, including one battery of six guns by the regiment; in the capture of rifle pits and other fortifications during the Petersburg campaign, the 4th regiment was always with the advance lines of battle.

In August 1864, the regiment was a part of the army of the James, engaged in digging what was known as the Dutch Gap Canal, under a constant fire of the enemy's artillery.

L. Allison Wilmer, J. H. Jarrett and Geo. W. F. Vernon, *History and Roster of Maryland Volunteers, War of 1861-5, Volume 2*. (Baltimore: Guggenheimer, Weil, & Co., 1899). L20937-2, page 129-130  
<http://www.mdarchives.state.md.us/megafile/msa/speccol/sc2900/sc2908/000001/000366/html/am366--130.html>

## Student Resource Sheet 8

In September 1864, the 4th regiment proceeded to Deep Bottom where it formed a part of the army of the James who were directed to operate against Fort Harrison, which it eventually captured by a gallant dash; this movement was regarded by Gen. Grant as of the greatest importance and all of the troops participating in it, received the highest commendation from the General-in-Chief of the Armies of the United States.

In December 1864, the 4th regiment was assigned to duty with the army of Gen. B.F. Butler in his ill-fated attack upon Fort Fisher, North Carolina, the rough ocean experience on the U.S. Transport *Montauk* in mid-winter off Cape Fear River, will ever be remembered by the survivors of the 4th regiment.

On the 29th day of December 1864, the 4th regiment reached Bermuda Hundred, en-route to join the expedition gotten up under the immediate direction of Gen. U. S. Grant, commanding the armies of the United States, and under the command of Gen. Alfred Terry with instructions to renew the attack on Fort Fisher without delay. This second or Terry expedition was eminently successful, and Fort Fisher was captured, and with it Wilmington, North Carolina. The 4th regiment continued in active field service during the winter of 1864 and in the following spring campaign that eventuated in the surrender of Gen. Joseph Johnson's Confederate Army at Greensborough, N.C., April 1865.

The 4th regiment performed garrison duty in the Southern States from the close of the war, until May 4, 1866, when they were mustered out of the service of the United States.

The casualties in the 4th regiment were as follows; killed in battle three commissioned officers and 102 enlisted men, total 105; died of wounds, disease, etc., one commissioned officer and 186 enlisted men, or a total of 187, making an aggregate death list of 292.

In addition to the numerous skirmishes in which the regiment was engaged, the Fourth Regiment Infantry U. S. Colored Troops Maryland Volunteers, took a distinguished part in the following battles, viz: Bermuda Hundred, Petersburg, Dutch Gap, Chapin's Farm, Fort Fisher, Sugar Loaf Hill.

L. Allison Wilmer, J. H. Jarrett and Geo. W. F. Vernon, *History and Roster of Maryland Volunteers, War of 1861-5, Volume 2*. (Baltimore: Guggenheimer, Weil, & Co., 1899). L20937-2, page 129-130

<http://www.mdarchives.state.md.us/megafile/msa/speccol/sc2900/sc2908/000001/000366/html/am366--130.html>

**Student Resource Sheet 9**

**Michael Arnold (4<sup>th</sup> USCT)  
Account of marching into Wilmington, NC, after its capture**

“The 22d [February 1865] came, and a more lovely day I never saw. By half past six, we were on the move...and one hour’s march brought us on the corporation line of Wilimington, when large volumes of smoke were seen rising in the eastern part of the city. For a time, we thought Hoke had set fire to the city as he went through. But not so. It was the burning of cotton and turpentine at and near the Wilimington and Weldon Railroad. The column halted for a few minutes, when the mayor met General Terry, and begged for protection.

We finally moved, and entered the blockaded city of the Confederacy – the place where all the southern and some of the northern men have made their piles of money – the once [rising] city of the Confederacy, the place noted for its slave market. But now, alas! We march through these fine thoroughfares, where once the slave was forbid[den] being out after nine P.M. ... Negro soldiers! With banners floating! With their splendid brass bands and drum corps, discoursing the National airs and marches!”

**Excerpt:**

Longacre, Edward. A Regiment of Slaves: The 4<sup>th</sup> United States Colored Infantry, 1863-1866.  
Mechanicsburg, PA: Stackpole Books, 2003.

Student Resource Sheet 10

**Letter to Secretary of War Stanton from unknown member of the 4<sup>th</sup> USCT  
(October 1864)**

Excerpt:

“[The 4<sup>th</sup>] came out in 1863 as valent hearted men for the sacke of our surffring courntury & Sibnce that time things has changs a Round...Ever since we have bin a Laying here at this awlfull & deserble & forceaken Place We have bin a surffring in Terrable condision. We hvent a 150 men for Duty & the officers are a Reporting 400 men for duty and they cant rates a relefe of guard. We have men that bin on Duty now fo Near Two months havent bin releve from gurad & when we Put men on guard in Town we hafto Leve them there for a Weeke at a Time & I know that it tis not milertary to Keepe men on guard longer [than] 48 hours at the Longes. & we have bin a careing has high as five & Six men to the Hosopital in a Day...We have come out Like men & we Expected to be Treated as men but we have ben treated more Like Dogs then men.”

Excerpt:

Longacre, Edward. *A Regiment of Slaves: The 4<sup>th</sup> United States Colored Infantry, 1863-1866*. Mechanicsburg, PA: Stackpole Books, 2003.

[http://query.mdarchives.state.md.us/taxis/search/?dropXSL=html&opts=adv&pr=aom\\_coll&uq=http%3A%2F%2Faomol.msa.maryland.gov%2F000001%2F000366%2F\\*&query=366&input.x=20&input.y=12](http://query.mdarchives.state.md.us/taxis/search/?dropXSL=html&opts=adv&pr=aom_coll&uq=http%3A%2F%2Faomol.msa.maryland.gov%2F000001%2F000366%2F*&query=366&input.x=20&input.y=12)

Student Resource Sheet 11

USCT Muster Roll

R | 2 Cav. | U.S.C.T.

Sylvester Roy

Privt, Co. B, 2<sup>d</sup> Reg't U. S. Col'd Cavalry

Appears on a

**Detachment Muster Roll**

of the organization named above

for Sept & Oct, 1863.

Station: In the field, Va

Present or absent: Present

Stoppage, \$..... 100 for .....

Due Gov't, \$..... 100 for .....

Valuation of horse, \$..... 100

Valuation of horse equipments, \$..... 100

Remarks: Difference be-  
tween white and  
colored soldiers  
pay due from  
Dec 22/63 to Feb  
29/64

Book mark: .....

(344) W. D. Roy Copyist.

National Archives

Student Resource Sheet 12



Sergeant Major Christian Fleetwood,  
Wearing Medal of Honor  
Courtesy Library of Congress LC-USZ62-048685

Student Resource Sheet 13

CERTIFICATE OF AWARD OF THE BOARD OF CLAIMS.

639

\$300

Office of the Board of Claims  
For Slaves Enlisted in the Service of the United States,

Baltimore Md.

June 10th, 1865

We hereby certify, that David T Jones, of Fredrick county, State of Maryland, having proved, under oath, his loyalty to the Constitution and Government of the United States, and established his title as to the ownership of Lewis Dorsey, a slave enlisted at Fredrick Md., on the 23<sup>d</sup> day of March, 1864, by Col. S. M. Bowser, in the service of the United States, in the 39<sup>th</sup> Regiment of Colored Troops, Co. G, and having filed a valid Deed of Manumission and Release of Service of said slave, is entitled to the sum of Three Hundred dollars, which has been awarded to him by this Board as a remuneration for all claim to the future labor or service of said slave, under the provision of General Orders, War Department, No. 329, 1863.

Thos. Immors President of the Board.

L. E. Stranghn Member of the Board.

Imm Jogle Member of the Board.

To Col. C. W. Foster,

Chief of the Bureau for the  
Organization of Colored Troops, Washington, D. C.

National Archives

## Student Resource Sheet 14

### My Dear Husband

Mexico Mo  
December 30<sup>th</sup> 1863

#### My Dear Husband

I have received your last kind letter a few days ago and was much pleased to hear from you once more. It seems like a long time since you left me. I have had nothing but trouble since you left. You recollect what I told you how they would do after you was gone. They abuse me because you went & say they will not take care of our children & do nothing but quarrel with me all the time and beat me scandalously the day before yesterday – Oh I never thought you would give me so much trouble as I have got to bear now. You ought not to leave me in the fix I am in & all these little helpless children to take care of. I was invited to a party to night but I could not go. I am in too much trouble to want to go to parties. The children talk about you all the time. I wish you could get a furlough & come to see us once more. We want to see you worse than we ever did before. Remember all I told you about how they would do me after you left – for they do worse than they ever did & I do not know what will become of me & my poor little children. Oh I wish you had stayed with me & not gone till I could go with you for I do nothing but grieve all the time about you. Write & tell me when you are coming.

Tell Isaac that his mother come & got his clothes she was so sorry he went. You need not tell me to beg any more married men to go. I see too much trouble to try to get any more into trouble too – Write to me & do not forget me & my children – farewell my dear husband from your wife.

Martha

Original found in the National Archives

Source:

Berlin, I., Fields, J., Miller, S., Reidy, J., and Rowland, L. *Free At Last: A Documentary History of Slavery, Freedom, and the Civil War*. New York: The New Press, 1992.

## Student Resource Sheet 15

### Letter to Former Owner

Benton Barracks Hospital, St Louis, MO  
September 3, 1864

I received a leteter from Cariline telling me that you say I treid to steal to plunder my child away from you now I want you to understant the Mary is my Child and she is a God given rite of my own and you may hold on to hear as long as you can but I want you to remembor this one thing that the longor you keep my Child from me the longor you wil have to burn in hell and the qwicker youll get their for we are now making up a bout one thousand blacke troops to Come up tharough and wont to come through Gasgow and when we come wo be to Copperhood rabbels and to the Slaveholding rabbels for we don't expect to leave them there root neor brance but we thinke how ever that we that have Children in the hands of you devels we will trie your virtues the day that we enter Glasgow I want you to understand kittey digs that where ever you and I meets we are enmays to each orthere I offered once to pay you forty dollers for my own Child but I am glad now that you did not accept it Just hold on now as long as you can and the worse it will be fore you you never in you life before I came down hear did you give Children any thing not eny thing whatever not eve a dollars work of expences now you call my children you property not so with me my Children is my own and I expect to get them and when I get ready to come after mary I will have bout a powrer and autorite to bring hear away and to exacute vengencens on them that hold my Child you will then know how to talke rite too I want you now to just hold to hear if you want to iff your conchosence tells that the road go that road and what it will brig you to kittey digs I have no rears aout getting mary our of our hands this whole Government gives chear to me and you cannot help your self

Spotswood Rice

Original found in the National Archives

Source:

Berlin, I., Fields, J., Miller, S., Reidy, J., and Rowland, L. *Free At Last: A Documentary History of Slavery, Freedom, and the Civil War*. New York: The New Press, 1992.

**Robert Cowden  
Colonel of the 54<sup>th</sup> USCT**

...a commodious schoolhouse was built where the men, when off duty, were taught by the faithful chaplain and his no less devoted wife, to read, spell, and write...

In the schoolhouse, not only the enlisted men, but the colored women and children of the neighborhood were gathered for instruction every day. It also served the purpose of a chapel where on Sabbaths especially during inclement weather, they were gathered for Bible instruction or Sabbath-school in the morning and preaching-service in the afternoon. It was astonishing to note the eagerness with which these poor, ignorant creatures entered into the work of study, and also the rapid progress they made in learning. Their enthusiasm knew no bounds as one or another came out first or second best in the contest that secured prizes for best spelling, etc. Such intense interest was created that men going on duty were generally seen carrying their spelling books or testaments under their belts to their posts of duty and spending their time when off post in learning their lesson...

Source:

McPherson, James. *The Negro's Civil War*. New York: Ballantine Books, 1965.

James M. McPherson, ©1965 and renewed 1993 by James M. McPherson. Used by permission of Pantheon Books, a division of Random House, Inc.

## Corporal Thomas Long, USCT

If we hadn't become sojers, all might have gone back as it was before: our freedom might have slipped through de two houses of Congress & President Linkum's four years might have passed by & noting been done for we. But now tings can never go back, because we have showed our energy & our courage & our naturally manhood...

Anoder ting is, suppose you had kept your freedom widout enlisting in dis army; your chillen might have grown up free, & would have been always flung in dere faces – “Your fader never fought for he own freedom” – and what could dey answer? Nebber can say that to dis African race any more. Tanks to dis regiment, never can say dat any more, because we first showed them we could fight by dere side...

Source:

McPherson, James. *The Negro's Civil War*. New York: Ballantine Books, 1965.

James M. McPherson, ©1965 and renewed 1993 by James M. McPherson. Used by permission of Pantheon Books, a division of Random House, Inc.

## Lesson 25

**Museum Connection:** Labor and the Black Experience

**Lesson Title:** Isaac Myers

**Purpose:** In this lesson, students will read excerpts from primary sources about Isaac Myers in order to determine the contributions that he made to the African American community. They will use their knowledge of those contributions to create a fundraising flyer for the Frederick Douglass-Isaac Myers Maritime Park.

**Time Frame:** 2-3 class periods

**Grade Level and Content Area:** Middle, Social Studies

### **Correlation to Social Studies Standards:**

USH 2.10.8.1 Analyze competing goals of Reconstruction and the effects on the political, economic, and social structure of different regions.

PNW 7.2.3.2 Identify how individuals have contributed to the development of community.

### **Social Studies:**

4.A.4.d (Grade 8)

### **Maryland College and Career Ready Standards**

Describe the economic opportunities and obstacles faced by different individuals and groups of people during this era

5.B.5.e (Grade 8)

Evaluate the impact of the Reconstruction period on the lives of African Americans, such as Jim Crow laws and sharecropping

5.C.4.c (Grade 8)

Analyze the advantages and disadvantages of early industrialization on the economy and society

6.F.3 (Grades 7 and 8)

Synthesize information from a variety of sources

### **Correlation to Reading and English Language Arts Maryland College and Career Ready Standards:**

3.A.1.a (Grades 7 and 8) Listen to critically, read, and discuss a variety of literary texts representing diverse cultures, perspectives, ethnicities, and time periods

3.A.1.b (Grades 7 and 8) Listen to critically, read, and discuss a variety of literary forms and genres

**Objective:**

Students will describe the contributions of Isaac Myers to post-Civil War African American society.

**Vocabulary and Concepts:**

**Conflict** – A conflict is a competitive or opposing action resulting from incompatible external or internal demands.

**Diversity** – Diversity is variety.

**Eulogy** – A eulogy is a tribute of praise, usually delivered at the time of a person's death or funeral.

**Labor movement** – An organized effort to attain better working conditions is a labor movement.

**Labor union** – A group of workers who band together to seek better working conditions form a labor union.

**Platform** – A political party's platform is a statement of its principles, beliefs, and opinions on vital issues.

**Materials****For the teacher:**

Teacher Resource Sheet 1 –A Museum's Ship Comes In *Baltimore Sun*, October 1, 2003

Teacher Resource Sheet 2 – Portrait of Isaac Myers (1835-1891)

**For the student:**

Student Resource Sheet 1 – Isaac Myers: Contributions to the African American Community

Student Resource Sheet 2 – Excerpts from Isaac Myers' Eulogy

Student Resource Sheet 3 – Excerpts from Economic Cooperation Among Negro Americans

Student Resource Sheet 4 – Proceedings of the (Colored) National Labor Union Convention, December 6-10, 1869

**Resources****Books:**

Berlin, Ira. *Slaves Without Masters: The Free Negro in the Antebellum South*. New York: Pantheon Books, 1974.

Christian, Charles M. *Black Saga: The African American Experience, A Chronology*. New York: Houghton Mifflin Company, 1995.

- Foner, Philip. *Organized Labor and the Black Worker, 1619-1973*. New York: International Publishers, 1974.
- Foner, Philip S., and Ronald L. Lewis, eds. *Black Workers: A Documentary History from Colonial Times to the Present*. Philadelphia: Temple University Press, 1989.
- Franklin, John Hope. *Black Reconstruction*. Chicago: University of Chicago Press, 1961.
- Franklin, John Hope, and Alfred Moss. *From Slavery to Freedom*. New York: McGraw Hill, 2000.
- Fuke, Richard. "Race and Public Policy in Post-Emancipation Baltimore," in *From Mobtown to Charm City: New Perspectives on Baltimore's Past*, Jessica Elfenben, et al., eds. Baltimore: Maryland Historical Society, 2002.
- Harris, William. *The Harder We Run: Black Workers Since the Civil War*. New York: Oxford, 1982.
- Lebsock, Suzanne. *The Free Women of Petersburg: Status and Culture in a Southern Town, 1784-1860*. New York: W. W. Norton, 1984.
- Spero, Sterling, and Abram Harris. *The Black Worker*. New York: Atheneum, 1972.
- Towers, Frank. "Secession in an Urban Context: Municipal Reform and the Coming of the Civil War in Baltimore," in *From Mobtown to Charm City: New Perspectives on Baltimore's Past*, Jessica Elfenbein, et al., eds. Baltimore: Maryland Historical Society, 2002.
- Wade, Richard. *Slavery in the Cities*. New York: Oxford University Press, 1964.

### **Web sites:**

Entire Eulogy of Isaac Myers, The Ohio Historical Society  
<http://dbs.ohiohistory.org/africanam/page.cfm?ID=2405&Current=P351>

Black Baltimore 1870-1920, Business & Industry, Maryland State Archives  
<http://www.mdarchives.state.md.us/msa/stagser/s1259/121/6050/html/1040.html>  
This site discusses African American contributions to business and industry. It includes a short biography of Isaac Myers, as well as a picture and description of the Chesapeake Dry-Dock Company.

### **Teacher Background:**

At the time of the first census in 1790, there were approximately 60,000 free Blacks in the United States, but by 1865 the number had jumped to about 500,000. Although

some states prohibited the manumission of slaves, the census figures prove that many slaves were able to secure their freedom. Influenced by their religious beliefs, some slave owners deliberately manumitted their slaves. Others freed their slaves because they could not reconcile the principles of the Declaration of Independence with the institution of slavery. Slaves could also earn their freedom as a result of meritorious service or by performing an extraordinary deed, such as fighting in the Revolutionary War. Or, after many years of demonstrated loyalty, their owners might choose to manumit them in their wills. A number of slaves even purchased their freedom, while still others had been born free.

Free Blacks migrated from the South to urban areas in the North, where opportunities were greater. Yet cities frequently offered them a harsh dose of reality. Urban life was segregated, for example, and African Americans were forced to live in separate communities like "Little Africa" in Cincinnati or "Nigger Hill" in Boston. Most northern schools were segregated, as were railway cars, steamboats, stagecoaches, theaters, lecture halls, hotels, restaurants, hospitals, and cemeteries. In addition, free Blacks who moved to the city contended with cold and damp dwellings, malnutrition, and disease. Because they viewed African Americans as troublemakers, thieves, and vagrants, many northern Whites resented the influx of free Blacks. Such attitudes led to explosive confrontations in Philadelphia, Boston, New York, Providence, Pittsburgh, and Cincinnati. Free Blacks who settled in southern cities encountered similar conditions. Nevertheless, by the beginning of the 20th century, vibrant, but restricted, communities of free Blacks existed in both the North and the South.

African Americans had been a part of Baltimore's shipbuilding industry since the late 1700s. By the 1850s, free Blacks dominated the caulker trade and had formed their own trade union: the Caulkers Association. At the same time, however, the economy had turned sour, immigration had increased, and political competition had intensified between the American Party, the Democratic Party, and other political factions. In this increasingly volatile environment, the black caulkers of Baltimore came under attack in the caulker riots of 1858-1859 and then again in 1865, when white shipyard workers went on strike and demanded that black caulkers be fired. One month after the strike began, shipyards in East Baltimore agreed to fire black caulkers by the spring of 1866. Between 1860 and 1870, emancipation, the shift to a peacetime economy, and the migration of rural blacks to Baltimore only increased tensions. Despite all this, the population of African Americans in Baltimore rose from 27,900 in 1860 to 39,500 in 1870.

Born a free man in 1835, Isaac Myers was a native of Baltimore who became a well-known labor leader. At 16 he was apprenticed as a caulker. Myers' experiences and contributions were many, including being the founder of the Aged Ministers Home of the AME Church and "chief porter and shipping clerk" for Woods, Bridges, and Co., a wholesale grocery. Myers' business experience included the purchase of a shipyard and railway business from James Muller, where he hired 300 black caulkers and carpenters and, in 1879, opened a coal yard. As a supervisor and administrator, he was appointed special agent of the Post Office Department "where he supervised

aspects of the mail service in the Southern States with headquarters at Washington, D.C.” Myers served as secretary of the Republican Campaign Committee of Maryland during the 1888 presidential election, and in the same year organized the Maryland Colored State Industrial Fair Association. As president of the Colored Business Men's Association in Baltimore, he opened the first Building and Loan Association in Baltimore, and was Superintendent of Bethel A.M.E. School in the city. Myers was also Mason and served as a Grand Master. In addition to all these activities, he also found time to author a play called *"The Missionary."*

One of the most notable contributions of Isaac Myers was his involvement in establishing a black labor union. In July 1869, Myers was pivotal in organizing the State Labor Convention of the Colored Men of Maryland in Baltimore. He also served as the convention's president. This convention agreed to inquire into the status of black labor in the United States, to improve labor conditions among black and white workers, and to eliminate racial discrimination against Blacks. The next step came in December 1869 when delegates from across the United States met in Washington, D.C., to form the Colored National Labor Convention. Here for the first time, African Americans representing a variety of trades, occupations, and professions could freely discuss the conditions of Negro labor in the United States and propose improvements. The result of the convention was the creation of the Colored National Labor Union (CNLU), which comprised local and state unions and every class of worker. An important impact of the CNLU was the formation of state labor organizations by African Americans across the country. One of these was the Alabama Negro Labor Union founded by James Rapier. In December 1869, when the CNLU convened, it was Isaac Myers who called the delegates to order. Isaac Myers also served on the Platform Committee, which structured resolutions for the Convention. At the close of the Convention, it was Isaac Myers who was thanked for being the “originator” of the idea to hold a black labor convention.

The organization of a national labor union for African Americans was extraordinary but was in step with the attempts by white labor to organize on a national basis. Isaac Myers also had a role in efforts by Whites to unionize. The National Labor Union was started in 1866 in Baltimore and was the first post-Civil War national labor federation. The National Labor Union was a white labor union and its attempts to align with black labor failed. Other national labor unions founded in this period included the short-lived Knights of Labor and the American Federation of Labor. Both of these labor unions appealed to black labor with varying degrees of success. In August 1869, Myers was one of nine black delegates (out of a total of 142) attending the third National Labor Union convention. Myers represented the Colored Caulkers Trade Union Society of Baltimore. At that convention, Myers gave a speech calling for black and white worker unity. This was probably the first speech to be published of a black union leader.

Myers' success in organizing black workers took place during the historical era known as Reconstruction (1865-1877), when the nation was faced with reincorporating the 11 southern states that seceded and with establishing policies for 4 million newly freed slaves. Many freedmen were drawn to urban centers of the north and south, and

participated in the development of black communities that were beginning to appear prior to the Civil War. A host of black political leaders emerged during Reconstruction, including two United States senators, Hiram Revels and Blanche Bruce, both representing Mississippi. Prominent politicians at the state level included P.B.S. Pinchback in Louisiana and Jonathan Jasper Wright, a Supreme Court Justice in South Carolina. Black educational institutions of higher education (now termed Historically Black Colleges and Universities) were founded, many with white religious funding. It was within this context that Isaac Myers set out to improve conditions for black labor, just as A. Phillip Randolph will distinguish himself as a national labor organizer in the next century.

### **Lesson Development:**

1. **Motivation:** Display Teacher Resource Sheet 1, A Museum's Ship Comes In. Ask: Who are the two black pioneers being honored? What do we know about them? Lead students in a short discussion of the article.
2. Tell students that while most people know about Frederick Douglass, few people are aware of the important contributions of Isaac Myers. In this lesson they will examine the contributions of Isaac Myers to the African American Community.
3. Summarize the information from the Teacher Background and relate it to the students. Make sure that they understand the obstacles faced by African Americans after the Civil War.
4. Display Teacher Resource Sheet 2, Portrait of Isaac Myers. Divide students into three groups. Distribute Student Resource Sheet 1, Isaac Myers: Contributions to the African American Community, to all students.
  - Group 1 should get Student Resource Sheet 2, Excerpts from Isaac Myers' Eulogy.
  - Group 2 should get Student Resource Sheet 3, Excerpts from Economic Cooperation Among Negro Americans.
  - Group 3 should get Student Resource Sheet 4, Proceedings of the (Colored) National Labor Union Convention, December 6-10, 1869.Groups should use their assigned reading to complete the graphic organizer on Student Resource Sheet 1.
5. After groups have completed their assignment, one person from each group should report their findings to the class. As groups are reporting, keep a master list of Myers' contributions on an overhead transparency of Student Resource Sheet 1. Students should insert additional contributions to their own lists.
6. **Assessment:** You are a member of the Frederick Douglass-Isaac Myers Maritime Park Board of Directors and serve as Chairperson of the Fundraising Committee. Your committee has been having trouble raising funds because very few people are aware of Isaac Myers and his important contributions. Create a flyer describing Myers' contributions and the importance of creating a park to honor him.

7. **Closure:** Have students present their posters to the class. Ask: Why is it important to recognize the contributions that individuals make to their community? Can they think of any other individuals who have made important contributions, yet remain unknown or unrecognized? Discuss.

**Thoughtful Application:**

Have students create a poster that highlights the contributions of an unknown or unrecognized person who has made important contributions to his or her community. Display the posters in a prominent place in the classroom.

**Lesson Extensions:**

- Visit the Reginald F. Lewis Museum of Maryland African American History and Culture.
- Research other significant African-American labor union leaders (such as A. Philip Randolph, Maida Springer-Kemp, and William Lucy).
- Research the exclusion of African Americans from white trade and industrial unions under Samuel Gompers and John L. Lewis.
- Research Marylanders who have made important contributions to the African American community in other areas (such as Eubie Blake, Lillie Carroll Jackson, Kurt Schmoke, and Reginald Lewis).
- Research the role of African Americans in Maryland's maritime industries.

## Teacher Resource Sheet 1

### **A Museum's Ship Comes In**

*Baltimore Sun*, October 1, 2003

Fells Point: Ground is broken for a museum of black maritime history that will be the first of its kind in the nation.

By Tom Pelton  
Sun Staff

Cannons rumbled, a fireboat shot arcs of water, and a marching band thundered as more than 100 people gathered beside the water in Fells Point yesterday to celebrate the groundbreaking for what will be the nation's first museum of black maritime history.

The \$13 million project to convert a more than century-old coffee warehouse into the Frederick Douglass-Isaac Myers Maritime Park should be complete by the end of next year.

The museum will tell the long-ignored stories of African-Americans who played crucial roles in America's shipbuilding and sailing industries. Featured in the exhibits will be Douglass, a former Fells Point ship caulker who escaped from slavery to become an internationally known abolitionist, and Myers, a founder of one of the nation's first black-owned shipyards.

The center will also include a working 19<sup>th</sup>-century-style ship repair yard, classrooms where children will learn about shipbuilding, and visit a gift shop and a waterfront boardwalk.

"This site is dedicated to two great Americans, Frederick Douglass and Isaac Myers, who provide great inspiration to us because they broke through barriers to succeed," said James Piper Bond, president of the Living Classrooms Foundation, which is heading the project.

"This center will be a beacon of hope for young people as they try to overcome barriers in their own lives," said Bond, who spoke from a podium where he was flanked by officials including U.S. Rep. Elijah E. Cummings and Kweisi Mfume, president of the National Association for the Advancement of Colored People...

\*\*\*

Dr. Patricia Schmoke, wife of former Mayor Kurt L. Schmoke and a trustee of the Living Classrooms Foundation, said she was proud that one of her ancestors worked with Isaac Myers to found one of the nation's first black-owned shipyards, the Chesapeake Marine Railway and Dry Dock Co.

The shipyard, founded to help provide opportunities for black workers and others in 1868 after white caulkers struck to force shipyards to fire their black laborers, operated until 1884 a few hundred yards from the museum's future site at the end of South Caroline Street. "My great-great-grandfather, John Locks, was one of the founders of this maritime railway, ... and my grandfather was very proud that this project is taking place," Schmoke said...

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## Teacher Resource Sheet 2

**Isaac Myers  
(1835-1891)**



**ISAAC MYERS**

*Fifty Years in the Gospel Ministry from 1864 to 1914* by Theophilus Gould Steward, Phila., Pa. Printed by A. M. E. Book Concern (1921?) (p 265)  
Images scanned by Andrew Leiter. Text encoded by Apex Data Services, Inc., Andrew Leiter, and Jill Kuhn Sexton. First edition, 2001. Ca. 760K. Academic Affairs Library, UNC-CH. University of North Carolina at Chapel Hill, 2001.  
<http://docsouth.unc.edu/church/steward/steward.html>

# Student Resource Sheet 1

## Isaac Myers: Contributions to the African American Community

**Biographical Information:**

**Contributions to Maritime Industry:**

**Contributions to the Labor Movement:**

**Other Contributions:**



## Student Resource Sheet 2a

### Excerpts from Isaac Myers' Eulogy

ISAAC MYERS.

353

For a fuller description of his life-work, we submit a sketch which was prepared a year ago for publication :

MR. ISAAC MYERS, of Baltimore, Md., is in every sense of the word a self-made man. Born of poor parents, in a slave State that afforded no school privileges for colored youths, his success in life is a noble example of what push and pluck can accomplish under the most adverse circumstances. He received a common school education in the private day-school of Rev. John Fortie, and at the age of sixteen was apprenticed to James Jackson, a prominent colored man in his day, to learn the trade of ship-caulking ; how thoroughly he mastered the business may be inferred from the fact that at the age of twenty he was superintending the caulking of some of the largest clipper ships that were then being built in that once famous ship-building city.

In the year 1860 he entered the wholesale grocery of Woods, Bridges & Co., which became, during the war, the largest establishment of its kind south of Mason and Dixon's line. He acted here in the double capacity of chief porter and shipping clerk, and acquired a knowledge of the grocery business in all its branches that subsequently served a good purpose.

Leaving the above establishment in 1864, he organized and successfully conducted a company grocery store, which, if left to the control of his judgment, would have been to-day one of the great institutions of Baltimore.

In 1865 he resigned the management of the above institution and returned to the ship-yard. In this year the great strike against colored mechanics and longshoremen was inaugurated under the leadership of the notorious " Joe " Edwards. The city was under the control of " Know Nothing " influence, and in sympathy with the strikers, and notwithstanding the bold fight made under the leadership of Mr. Myers, Wm. F. Taylor and Charles O. Fisher, every colored mechanic in the ship-yards and longshoreman, over 1,000, were driven from their employment. It was at this juncture that the executive and great organizing abilities of Mr. Myers were first demonstrated. In December of this year he conceived the idea of the colored people buying a ship-yard and marine railway. The proposition was submitted to a number of merchants who promised their work. He called meetings in all the colored churches of Baltimore, organized a company, and within four months raised \$10,000 cash in shares of five dollars each, exclusively from colored people ; purchased of James N. Muller his yard and railway for \$40,000, and 300 colored caulkers and carpenters found immediate employment. For a while they enjoyed almost a monopoly of the business of the city, also giving employment to a large number of white mechanics. He secured a government contract of \$50,000, against the combined competition of ship builders of Wilmington, Philadelphia, Baltimore and Alexandria. The moral influence of this organization restored the longshoremen, but the stevedores, taking advantage

## Student Resource Sheet 2b

of the situation and condition of the men, cut their pay. He organized the workmen, prepared a protest and submitted it to the merchants, who ordered the pay restored to \$2.50 per day, upon the penalty of giving their work to Philadelphia stevedores. The entire debt of the ship-yard company was paid off in five years from the profits of the business, after which he left it to enter the political arena. The same year he was appointed a messenger to the Hon. John L. Thomas, collector of customs of Baltimore, being the second colored man appointed to a position under the Federal Government, in Maryland.

In January, 1870, at the suggestion of George T. Downing, of Rhode Island, Fred. G. Barbadoes and the late Rev. J. Sellar Martian, a conference of the leading Republicans of the country, white and colored, was held at the residence of U. S. Senator Pomeroy in Washington, D. C., and it was decided to petition Hon. John A. J. Cresswell, Postmaster-General, to appoint Mr. Myers a special agent of the Post Office Department. The application received the indorsement of the Committees on Post Office and Post-road of the U. S. Senate and House of Representatives—the only indorsement of the kind on record—and on March 7th, 1870, Mr. Myers received his commission and was assigned to the supervision of the mail service in the Southern States, with headquarters at Washington, D. C. About this time the Labor Question, under the leadership of the great champion of labor, Travellick, was seriously agitating the mind of the country, it being their purpose to put in nomination a national ticket, and as a condition precedent, to divide the colored vote in the Southern States by the organization of labor clubs. Mr. Myers grasped the situation, and, to offset the Travellick scheme, issued a call for a National Labor Convention of Colored Men, which met in the city of Washington, January 10, 1871. It is a historical fact that this was the largest and best representative convention of colored men ever held in the United States. The convention remained in session five days, and formed a national plan for the educational and industrial organization of colored people, and elected Mr. Myers president. Within six months a State organization was formed in nearly all of the Southern States, as well as in some of the Eastern and Western States. In August of the same year Mr. Myers appointed Mr. Isaiah C. Wears, of Philadelphia, and Peter H. Clark, of Ohio, as delegates representing the Colored National Union, and the three met the great National Labor Congress at Cincinnati, August 14th, the largest gathering of white labor men ever assembled in this country, their purpose being the organization of the Labor Reform party. The position taken by Myers, Wears and Clark was against the amalgamation of politics with labor. After a careful summing up of the plans and purposes of the congress, on the fifth day Myers made a very characteristic speech in defense of General Grant's administration, and in support of the Republican party as the friend of labor, the only

## Student Resource Sheet 2c

ISAAC MYERS.

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speech of the kind made in the convention. It produced considerable excitement and threw the convention into a tumult. It was with the greatest difficulty that he was protected from personal assault on the floor of the convention. He was forced back over the railing, into the space occupied by newspaper correspondents, by the pressure of the excited delegates. The speech was published in most of the leading newspapers of the country, August 18th, 1871. In the State campaign of North Carolina, 1872, he rendered invaluable service, and the success of the national ticket owes no more to any of the political managers of that campaign than to him, of which evidence in his possession will show. In the following year the Hon. Fred. Douglass was elected president, since which time the National Labor Union has ceased to exist.

Myers made many hair-breadth escapes in his extensive travels in the Southern States during the Ku Klux period. He has been an eye-witness to many of the horrible deeds of that organization, and yet he is one of the very conservative men of the race on the Southern question. He says our politics in the South has had too much pulpit in it. He says the pulpit in politics in the South has been the curse of the Negro, and most of our present troubles are traceable to that source.

As a special agent of the Post Office Department and detective, Mr. Myers had no superior in the service. His arrests and convictions are among the most notable in the history of the service. P. H. Woodward, chief special agent, in his book entitled "Guarding the Mails," gives much space to the case of the celebrated English swindler, William Parker, M.D. This case was brought to the attention of the department by Moncure D. Conway, and given to Mr. Myers to "work up," many English noblemen and ministers being swindled through the use of the United States mails. After a six months' search Parker was arrested by Mr. Myers at Connellsville, Pa., tried, convicted and sent to the Pennsylvania Penitentiary for five years. The celebrated Dead Letter Office case, of which so much was written about at the time, was managed principally by him. One of the most expert letter thieves in the Baltimore Post Office, named Claypole, who had baffled the cunning of the force for years, was detected by him and sent to the Maryland Penitentiary for five years.

The *Baltimorean* of September 5th, 1874, says: "Within the recollection of the oldest citizens, no other robbery or series of robberies have occurred in the Baltimore Post Office which have been so long continued, and which, when discovery has been made, could all be traced to one individual."

Whilst *en route* to Williamsport, Pa., with a prisoner, in the month of July, 1878, the prisoner jumped through the window while the car was in motion. In recapturing him Mr. Myers was accidentally shot in the right leg.

In 1879 he retired from the service and opened a coal yard in

## Student Resource Sheet 2d

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CHURCH REVIEW.

Baltimore. He was, in 1882, editor and proprietor of the *Colored Citizen*, a weekly campaign newspaper published in Baltimore. In the same year he was appointed a United States gauger, and became one of the most proficient and popular men on the force. He resigned the position of United States gauger February 2d, 1887, the day the Democratic collector took charge of the office, and was the only man in the State who made a voluntary resignation. In the Presidential campaign of '88 he was secretary of the Republican Campaign Committee of Maryland; also rendered valuable service on the stump. In '88 he organized the Maryland Colored State Industrial Fair Association. Their first fair, held in that year, eclipsed any similar one ever held by colored associations in the United States. He organized, and is President of the Colored Business Men's Association, of Baltimore; he also organized the first Building and Loan Association of that city. He has been fifteen years superintendent of Bethel A. M. E. School of Baltimore. It is generally regarded as the leading Sabbath-school of that denomination, and is pronounced by Secretary Smith "the banner Sunday-school of the world." He is also a trustee of said church and secretary of the Board. He is a past grand master of Masons of Maryland, and author of a *Mason's Digest*, favorably commented on by Masonic writers, is also a prominent Odd Fellow and Good Samaritan.

He is the author of a drama, in three acts, entitled "The Missionary."

Postmaster Frank Brown, of Baltimore, President of the Maryland State Agricultural and Mechanical Association, appointed Mr. Myers manager of the department of colored exhibits in the recent great State Agricultural and Mechanical Exposition at Baltimore. Mr. Brown complimented Mr. Myers and Mr. Malachi Gibson, who was associated with him, as having clearly demonstrated, by the character of the exhibits displayed, that all the colored man wants is a fair chance, and he can make himself as self-sustaining as other races.

Mr. Myers' last experience of national importance is a plan to organize a home for the aged ministers of the A. M. E. Church. The Board of Directors met in the city of Philadelphia, August 1st, 1890, and elected Isaac Myers president, Jas. A. Handy, D.D., and L. J. Coppin, D.D., vice-presidents, J. W. Beckett, D.D., secretary, and Augustine Dunn, treasurer. The home is to be located in Pennsylvania, and \$50,000 is to be raised. He is spoken of as a gentleman of the highest integrity. He has been married a second time; his wife, Sarah E., is the daughter of the late Charles Deaver, a well-known butcher. She is a very estimable and hospitable lady. They live in comfortable circumstances.

African Methodist Episcopal Church Review, Vol. 07, Num. 4, Ohio Historical Society  
<http://dbs.ohiohistory.org/africanam/page.cfm?ID=2405&Current=P351>

## Student Resource Sheet 3a

### Excerpts from Economic Cooperation Among Negro Americans

**ECONOMIC**  
**CO=OPERATION**  
**AMONG**  
**NEGRO AMERICANS**

Report of a Social Study made by Atlanta University, under the patronage of the Carnegie Institution of Washington, D. C., together with the Proceedings of the 12th Conference for the Study of the Negro Problems, held at Atlanta University, on Tuesday, May the 28th, 1907

EDITED BY  
**W. E. BURGHARDT DU BOIS**  
CORRESPONDING SECRETARY OF THE CONFERENCE

The Atlanta University Press  
ATLANTA, GEORGIA  
1907

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<http://docsouth.unc.edu/church/dubois07/title.html>

## Student Resource Sheet 3b

### *The Chesapeake Marine Railway and Dry Dock Co.*

The Chesapeake Marine Railway and Dry Dock Co., a company owned and controlled by colored men, was organized in the year 1865. The company was capitalized at \$40,000. The stock was divided into 8,000 shares at \$5 a share. The corporation lived for a period of eighteen years or from 1865 to about 1883. The company was for many years very successful.

Causes which brought the corporation into existence are these: The white laboring classes of Maryland organized a movement to drive all free Negro labor out of the State. The Negroes had for many years done all the caulking, a very profitable employment, and also a business for which Baltimore had become famous. Besides this, they were very successful as stevedores, and naturally had a large monopoly of the domestic work. The whites tried to compel the shipyards to discontinue the employment of Negro caulkers. But the 200 or 360 colored caulkers were the most proficient in the State, consequently the owners of ship yards could not afford to take the less competent white labor. Failing in their effort to get them out of the work by this means and failing to get a bill passed by the State Legislature, compelling all free Negroes to leave the State or choose a master, the whites resorted to brute force. Without police protection the colored men were fast being driven out of the ship yards by the white mobs that attacked them as they went home from work, when further attacks of the mob were rendered unnecessary by the ultimate agreement of the white ship carpenters not to work in any ship yard where colored caulkers were employed. As there were few or no colored ship's carpenters, the colored caulkers were thrown out of the yards.

The movement to procure a yard of their own was started by a number of colored men. Meetings were held throughout the city with the result that finally \$10,000 were raised. Prominent among the promoters of this organization were: John W. Locks, Isaac Myers, George Meyers, Joseph Thomas, James Lemmon, Washington Perkins, and John H. Smith, who paid the first dollar in the organization. Mr. Smith is the only one of the promoters still living. It is he, who just related to me, with a memory green and full as of the events of early youth, the remarkable struggle of this early Negro enterprise.

A ship yard, situated at the corner of Philpot and Point street, said to be the spot where Frederick Douglass sat on a cellar door and studied his spelling book, owned by N. Muller, was bought for \$40,000. The \$10,000 already paid for stock was paid for the property and the balance through a mortgage of \$30,000 to Wm. Applegarth on the yard, etc. At the time the yard was bought the majority of the corporation thought it was fee simple property, but instead there was a ground rent of \$2,000 a year. However, the opinion is, that this was the only available place.

In the first year of the company's existence, it did a much larger business than its most sanguine supporters had expected. In its second and third years it held Government contracts besides many other large contracts. In the fourth year the Government work was lost to the white caulkers because of the fact that the colored company could not compete with the whites, the colored caulkers refusing to work for a lower rate of wages. Nevertheless, business was prosperous and in five years the entire

## Student Resource Sheet 3c

mortgage of \$30,000 with interest at 6 per cent per annum, a bonus of \$1,000 a year, which they had agreed to pay so long as a part of the mortgage was unpaid, \$2,000 a year ground rent, and the wages of from 100 to 200 men earning from \$2 to \$3.50 per day besides other expenses, were paid with the help of a small additional loan.

In the sixth year of the company's history, a stock dividend was declared; that is, the remaining unsubscribed stock was divided among the stockholders in proportion to the amount and age of their holdings. There had been subscribed and paid in all told \$14,000, In the seventh year a 10 per cent dividend was paid, and for four years thereafter dividends of from 4 to 10 per cent were paid.

Wrangling over offices the first two years caused loss. Desertion of the white boss carpenter came next, followed by his men and colored caulkers, together with the loss of a number of patrons; the desertion of the colored manager, Samuel Dogherty, with his followers next occurred, and other minor desertions caused the company loss of money and prestige.

After twelve years a series of mishaps – wearing away of the fixed capital – for which no precaution had been taken, occurred. The larger of two railways used for docking ships wore out. It took one year to repair it at a cost of \$6,000. The white firm that repaired it left a flaw, which later caused the ship yard a loss of much money and prestige. Ships, in several instances, were wedged in the track and were extricated only at a great cost and delay.

The lack of trained managers was also another hindrance. The colored caulkers were most experienced workmen, but none had had any training or experience in the role of manager. But the final and greatest cause was the refusal of the owners of the ground to release the yard to the colored company except at an enormous rate of increase. The ground rent was doubled; that is, instead of \$2,000 they now demanded \$4,000. With the change which had now come about in the construction of ships from wooden bottoms to steel and with the increasing number of ships of larger tonnage which could not be accommodated by the company, the management of the Chesapeake Marine and Dry Dock Co. gave up business.

The stockholders lost outright. It is said, however, that the loss of no one person was great as the stock was very widely distributed.

The organization of the ship company saved the colored caulkers, for they are now members of the white caulkers' union. The failure of the whites in driving out the colored caulkers put an end to their efforts to drive colored labor out of other fields. And although the company failed, it must surely have been an object lesson to the whites as well as to the Blacks of the power and capability of the colored people in their industrial development.

Economic Co-operation among Negro Americans. Report of a Social Study made by Atlanta University, under the Patronage of the Carnegie Institute of Washington, D. C., together with the Proceedings of the 12th Conference for the Study of the Negro Problems, held at Atlanta University, on Tuesday, May the 28th, 1907 SEP W. E. Burghardt Du Bois, Ed. SEP Atlanta SEP The Atlanta University Press SEP 1907 (p 152-153)

<http://docsouth.unc.edu/church/dubois07/dubois.html>

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## Student Resource Sheet 3d

### CHESAPEAKE MARINE RAILWAY AND DRY DOCK COMPANY



Maryland State Archives, The Road from Frederick to Thurgood, Black Baltimore in Transition 1870-1920  
<http://www.mdarchives.state.md.us/msa/stagser/s1259/121/6050/html/cmrddc.html>

## Student Resource Sheet 4a

### Proceedings of the (Colored) National Labor Union Convention December 6-10, 1869

The Convention was called to order by [President] Isaac Myers, Esq., of Maryland, who read the call for the Convention...

Mr. Isaac Myers, from the Committee on Platform, reported the following as the platform of the Convention...

*Resolved*, That labor was instituted by Almighty God as a means of revealing the rich endowments of inanimate creation to be understood and used by man, and that labor is a duty common to, and the natural heritage of, the human family, each person having a natural right to labor in any field of industry for which he or she is capacitated, the right to be governed and restricted only by the laws of political economy.

*Resolved*, That capital is an agent or means used by labor for its development and support, and labor is an agent or means used by capital for its development and general enhancement, and that, for the well-being and productiveness of capital and labor, the best harmony and fellowship of action should at all times prevail, that "strikes" may be avoided and the workingman convinced that justice is done him and that he is receiving an equivalent for the labor performed. . . .

*Resolved*, That education is one of the strongest safeguards of republican institutions, the bulwark of American citizenship, and a defense against the invasion of the rights of man; its liberal distribution to all, without regard to race, creed, or sex, is necessary for the well being and advancement of society, and that all should enjoy its blessing alike in each of the States and Territories of the United States; that educated labor is more productive, is worth, and commands, higher rates of wages, is less dependent upon capital; therefore it is essentially necessary to the rapid and permanent development of the agricultural, manufacturing, and mechanical growth and interests of the nation that there shall be a liberal free school system enacted by the Legislatures of the several States for the benefit of all the inhabitants thereof.

*Resolved*, That the Government of the United States, republican in form, is a Government of the people, for the people, and by the people, and that all men are equal in political rights and entitled to the largest political and religious liberty compatible with the good order of society, as, also, the use and enjoyment of the fruits of their labor and talents; and that no laws should be made by any legislative body to the advantage of one class and against the interest and advantage of the other, but that all legislation should be for the benefit of all the people of any particular State and of the United States, to the end that loyalty to and love for the institutions and the Government of the United States should be a permanent consideration with all the citizens hereof.

## Student Resource Sheet 4b

*Resolved*, That we feel it to be a duty that we owe to ourselves, to society, and to our country, to encourage by all the means within our reach industrial habits among our people, the learning of trades and professions by our children without regard to sex; to educate and impress them with the fact that all labor is honorable and a sure road to wealth; that habits of economy and temperance, combined with industry and education, is the great safeguard of free republican institutions, the elevator of the condition of man, the motive power to increase trade and commerce, and to make the whole people of this land the wealthiest and happiest on the face of the globe.

*Resolved*, That regarding the labor of the country the common property of all the people, that no portion should be excluded therefrom because of a geographical division of the globe in which they or their forefathers were born, or on account of statutes or color, but that every man or woman should receive employment according to his or her ability to perform the labor required, without any other test; that the exclusion of colored men and apprentices from the right to labor in any department of industry or workshops in any of the States and Territories of the United States by what is known as "Trades' Unions" is an insult to God and injury to us, and disgrace to humanity...

Isaac Myers,  
Henry Lee,  
Harry S. Harmon,  
Rev. Jos. P. Evans.

[https://archive.org/stream/cu31924002226805/cu31924002226805\\_djvu.txt](https://archive.org/stream/cu31924002226805/cu31924002226805_djvu.txt)

<http://chroniclingamerica.loc.gov/lccn/sn84026753/1871-01-19/ed-1/seq-1.pdf>

From *Black Workers: A Documentary History from Colonial Times to the Present*, edited by Philip S. Foner and Ronald L. Lewis (Philadelphia: Temple University Press, 1989), p. 165-175.

# African American Survival and Responses to Slavery

## MUSEUM CONNECTION: FAMILY and COMMUNITY

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**Purpose:** In this lesson, students will analyze a set of primary source documents to find evidence to support or reject generalizations about the various ways in which African Americans responded to slavery.

**Grade Level and Content Area:** **M** Middle, Social Studies

**Time Frame:** 3 to 5 class periods

### Social Studies Standards:

- USH 2.7.8.5 Describe the origins and development of the institution of slavery.
- PNW 7.1.8.3 Analyze situations that illustrate conflicts between conscience and respect for authority
- PNW 7.2.8.4 Describe the impact of prejudice and discrimination on individuals and groups

### Social Studies VSC:

- 2.B.1.a (Grade 8) Describe the effects of cultural exchange and interactions among Europeans, Africans and Native Americans on the development of the United States
- 5.C.5.b (Grade 8) Analyze the experiences of African-American slaves, free blacks and the influence of abolitionists
- 6.F.1 (Grade 8) Interpret information from primary and secondary sources

### Reading and English Language Arts VSC:

- 2.A.4.c (Grade 8) State and support main ideas and messages
- 2.A.4.d (Grade 8) Summarize or paraphrase

### Objective:

Students will analyze the various ways in which enslaved African Americans responded to the institution of slavery.

## VOCABULARY AND CONCEPTS

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**Cultural Characteristics** – Cultural characteristics are distinguishing or typical traits of a society that may include its customs, clothing, religion, arts, language, education, government, and family structure.

**Culture** – Culture is the learned behavior of people that includes belief systems, social relationships and languages; institutions and organizations; and material goods such as food, clothing, buildings, tools, and machines.

**Middle Passage** – The term Middle Passage describes the forced transatlantic voyage of slaves from Africa to the Americas.

**Overseer** – An overseer is a person who supervised the work of enslaved Africans on a plantation.

**Petition** – A petition is a formal written request, sometimes signed by many people.

**Resistance** – Resistance is the act of refusing to obey or comply.

**Social status** – Social status refers to the position a person has in relation to other people within the community or society. Social status may change as the individual's situation changes.

**Slavery** – Slavery is the institution of owning slaves or holding individuals in a condition of servitude.

## MATERIALS

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### FOR THE STUDENT:

- Student Resource Sheet 1** — Generalizations about Slavery
- Student Resource Sheet 2** — Investigating Generalizations about Slavery
- Student Resource Sheet 3** — Harriet Jacobs, Former Slave

### GROUP 1 Resource Packet – Family Life

- Student Resource Sheet 4** — Letter from Maryland Fugitive Slave to His Wife
- Student Resource Sheet 5** — “Bureau of Refugees, Freedmen and Abandoned Lands”
- Student Resource Sheet 6** — “The Old Plantation”
- Student Resource Sheet 7** — Former Slaves Remember

### GROUP 2 Resource Packet – Culture

- Student Resource Sheet 8** — Yach Stringfellow, Former Slave
- Student Resource Sheet 9** — Wash Wilson, Former Slave
- Student Resource Sheet 10** — Lucindy Lawrence Jurdon, Former Slave
- Student Resource Sheet 11** — “Bible Quilt,” 1886

- Student Resource Sheet 12** — Songs Sung by Slave Children
- Student Resource Sheet 13** — Church Service at Plantation, South Carolina, 1863

GROUP 3 Resource Packet – Social Status

- Student Resource Sheet 14** — Cato Carter, Former Slave
- Student Resource Sheet 15** — Rosa Starke, Former Slave
- Student Resource Sheet 16** — Sylvia Cannon, Former Slave
- Student Resource Sheet 17** — Rebecca Jane Grant, Former Slave
- Student Resource Sheet 18** — Josiah Henson, Former Slave

GROUP 4 Resource Packet – Resistance

- Student Resource Sheet 19** — Henry “Box” Brown
- Student Resource Sheet 20** — A Bold Stroke for Freedom
- Student Resource Sheet 21** — Former Slaves Remember
- Student Resource Sheet 22** — Josie Jordan, Former Slave

## RESOURCES

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### PUBLICATIONS:

Thomas, Velma Maia. *No Man Can Hinder Me: The Journey from Slavery to Emancipation Through Song*. New York: Crown Publishers, 2001. *(This book contains a CD of the songs used in this lesson.)*

*Unchained Memories: Readings from the Slave Narratives*. Boston: Bulfinch Press, 2002.

Blassingame, John W. *The Slave Community: Plantation Life in the Antebellum South*. New York: Oxford University Press, 1979.

Christian, Charles M. *Black Saga: The African American Experience, A Chronology*. New York: Houghton Mifflin Company, 1995.

Gutman, Herbert. *The Black Family in Slavery and Freedom, 1750-1925*. New York: Pantheon Books, 1976.

Hine, Darlene Clark, William Hine, and Stanley Harrold. *The African American Odyssey*. New Jersey: Prentice Hall, 2003.

Owens, Leslie Howard. *This Species of Property: Slave Life and Culture in the Old South*. New York: Oxford University Press, 1976.

Schwartz, Marie Jenkins. *Born in Bondage: Growing Up Enslaved in the Antebellum South*. Cambridge: Harvard University Press, 2000.

Stamp, Kenneth M. *The Peculiar Institution*. New York: Vintage Books, 1956, 1989.

## TEACHER BACKGROUND

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Africans who survived the Middle Passage faced the degradation and cruelty of lives lived

in bondage while producing staple crops in British North America. The work and conditions of enslaved labor varied considerably and the responses of those in servitude were as numerous as their circumstances. There were cruel and generous masters and mistresses and overseers of every demeanor. Geographic differences and the extremes of weather and temperature influenced the quality of life as did the tasks enslaved people performed, whether they lived on a farm, on a plantation, or in an urban setting. Personal and individual situations mattered, too. Working alongside one's family or suffering from the sadness of a loved one's sudden departure surely affected how people withstood the hopelessness of being enslaved. In general, some slaves were more passive than others, and some were more aggressive; others were quick to anger while many kept their anger inside. Nevertheless, African slaves and their descendants created a culture among themselves that helped them resist the humiliation and misfortune of captivity in the New World.

In his classic study of the slave community, J. W. Blasingame argues that the family served as a survival mechanism. Historian M. J. Schwartz further states that slaves:

...resented any usurpation of parental rights by slaveholders, and they advanced their rights in ways that were subtle but determined. The willingness of slaves to protest conditions of servitude that deprived them of parenting roles influenced owners to allow women and men time for their families. (p. 3)

When enslaved parents could not fulfill their responsibilities, they desired the extended family to do so. Historians note that slaves courted one another before marriage. Despite slave marriages not being legally recognized, slaves asked elders for their blessings and held ceremonies with or without their owner's permission. When children were born, enslaved parents taught them vital lessons of survival. For instance, children were taught to avoid punishment, to keep quiet in front of white people about what enslaved people said or did, and to cooperate with other enslaved persons. Parents helped their children build self-esteem and showed them love and appreciation to counter the teachings of the slaveowner.

Some slaves held respected positions within the slave quarters. Elders were looked up to, as were artisans, skilled slaves, and seamstresses. House slaves were often viewed with varying degrees of suspicion and status. Those slaves who learned to read and to write were valued and were expected to teach other slaves—no matter what the cost.

Slaves used folktales and music for therapeutic and educational purposes. In the telling of folktales, slaves could enjoy a break from labor, worry, and concern for their circumstances. Folktales provided brief moments of laughter and a sly critique of their owners—Whites, in general, and discreditable Blacks. Folktales were frequently used to teach children values and life lessons, such as not cheating other slaves, sharing resources, not telling everything you know, and keeping humble.

Slaves used and adapted the Christian religion as a way of coping with day-to-day travails. Many prayed enthusiastically for Jesus to deliver them from evil as personified by owners, overseers, and their lives in slavery. The slaves' view of a Christian afterlife provided them with hope that they would be reunited with their families and that the future would be without chains.

Another aspect of slave culture was the resistance of individuals to their circumstances.

Slaves showed their discontent by running away, being disobedient, feigning illness, staging work slowdowns, arson, breaking tools, harming animals, and participating in rebellions. Attempts to force slaves to work beyond the limits they fixed for themselves proved “unprofitable and unmanageable.” A planter in Virginia wrote:

The most general defect in the character of the Negro is hypocrisy; and this hypocrisy frequently makes him pretend to more ignorance than he possesses; and if his master treats him as a fool, he will be sure to act the fool’s part. This is a convenient trait, as it frequently serves as an apology for awkwardness and neglect of duty.

Even when the “master’s” behavior was cruel and unusually harsh, the slave could exact revenge by being careless and tardy in return. In a letter from Dr. Samuel A. Cartwright of Louisiana in the *De Bow’s Review* in 1851, Cartwright complains of his slave’s habit of “treading down with his feet or cutting with his hoe” the very crops he was to cultivate.

The slave narratives of Frederick Douglass, Caroline Hammond, Charles Coles, Josiah Henson, and other Marylanders are essential reading for a broader understanding of how slaves reacted to and coped with slavery.

From “Remarks on Overseers, and the Proper Treatment of Slaves,” *The Farmers’ Register: A Monthly Publication Devoted to the Improvement of the Practice, and Support of the Interests of Agriculture* (September 5, 1837), p. 301-302. Available online at <http://historymatters.gmu.edu/d/5801/>.

## LESSON DEVELOPMENT

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1. **Motivation:** Distribute **Student Resource Sheet 1**, Generalizations about Slavery, and give students time to complete it independently. As a class, briefly discuss student answers. Tell the class that they will be using primary source documents to examine the institution of slavery and the responses of those trapped in it. Tell them that, at the end of the lesson, they will be asked to reexamine their answers to the true or false questions.
2. Distribute **Student Resource Sheet 2**, Investigating Generalizations about Slavery, and **Student Resource Sheet 3**, Harriet Jacobs, Former Slave. Direct students to read the generalization about slavery and family life on **Student Resource Sheet 2**. Read the excerpt about Harriet Jacobs with the class. Ask: Does this excerpt accept or refute the first generalization? Why or why not? Discuss. Have students fill in the appropriate section of their graphic organizer with evidence from **Student Resource Sheet 3**.
3. Divide the class into four groups. Distribute Resource Packet 1 to Group 1, Resource Packet 2 to Group 2, etc. Explain to students that they will examine each of the documents in their packet and complete the corresponding portion of **Student Resource Sheet 2**, Investigating Generalizations about Slavery.
4. After all groups have finished investigating their generalization, groups will report out to the class. As groups report out, complete on the overhead a “master” copy of **Student**

**Resource Sheet 2**, Investigating Generalizations about Slavery.

5. Direct students to return to **Student Resource Sheet 1**, Generalizations about Slavery. Have them independently revisit their original answers and change them if necessary. With a partner, have students rewrite each of the four generalizations about slavery based on the information they learned from this lesson. Discuss those revised generalizations as a class, and create a class master list.
6. **Assessment:** Individual students will write an essay on the various responses of enslaved African Americans to their enslavement. They should choose one of the four revised generalizations about slavery and write a three-paragraph essay defending that statement. They should incorporate evidence from the primary sources that they investigated.
7. **Closure:** Have students revisit **Student Resource Sheet 1**, Generalizations about Slavery, and the class list of revised generalizations. Have them complete the following statement:  
This lesson has changed my perception of slavery because . . .  
Discuss student responses.

## THOUGHTFUL APPLICATIONS

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- Revisit the cultural characteristics that helped enslaved people survive. Do any of those characteristics exist in American society today? Give examples.
- Choose a cultural characteristic, and trace its origin and how it came to be a part of enslaved life. Research the origins of that characteristic.
- Create an essay, poem, song, or piece of artwork reflecting your changing perception of slavery.

## LESSON EXTENSION

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- The “Lines Hold, Things Connect” gallery of the permanent exhibition in the Reginald F. Lewis Museum features the stories of Josiah Henson, Frederick Douglass, and others coping with the circumstances of slavery. Ask students the following: What examples of anguish and triumph can you identify? What are some of the ways in which “home” is depicted in the displays of living conditions before the Civil War.

### Generalizations about Slavery

Slavery destroyed African American family life.	True False
Slaves were not permitted to develop their own cultural characteristics.	True False
A social system evolved within the institution of slavery in which some slaves enjoyed higher status than others.	True False
Resistance to slavery was uncommon and usually passive.	True False

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**Investigating Generalizations about Slavery**

Slavery destroyed African American family life.		Slaves were not permitted to develop their own cultural characteristics.	
Accept	Refute	Accept	Refute
Evidence:	Evidence:	Evidence:	Evidence:

<p><b>A social system evolved within the institution of slavery in which some slaves enjoyed higher status than others.</b></p>		<p><b>Resistance to slavery was uncommon and usually passive.</b></p>	
<p><b>Accept</b></p>	<p><b>Refute</b></p>	<p><b>Evidence:</b></p>	<p><b>Evidence:</b></p>

### Harriet Jacobs, Former Slave

I was born a slave; but I never knew it till six years of happy childhood had passed away. My father was a carpenter, and considered so intelligent and skilful in his trade, that, when buildings out of the common line were to be erected, he was sent for from long distances, to be head workman. On condition of paying his mistress two hundred dollars a year, and supporting himself, he was allowed to work at his trade, and manage his own affairs. His strongest wish was to purchase his children; but, though he several times offered his hard earnings for that purpose, he never succeeded. In complexion my parents were a light shade of brownish yellow, and were termed mulattoes. They lived together in a comfortable home; and, though we were all slaves, I was so fondly shielded that I never dreamed I was a piece of merchandise, trusted to them for safe keeping, and liable to be demanded of them at any moment. I had one brother, William, who was two years younger than myself—a bright, affectionate child. I had also a great treasure in my maternal grandmother, who was a remarkable woman in many respects.

From *Incidents in the Life of a Slave Girl* by Harriet Jacobs (New York: Signet Classic, 2000), p. 1.

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## Letter from Maryland Fugitive Slave to His Wife

Upton Hill [Va.] January the 12 1862

My Dear Wife it is with grate joy I take this time to let you know Whare I am i am now in Safety in the 14<sup>th</sup> Regiment of Brooklyn this Day i can Adress you thank god as a free man I had a little truble in giting away But as the lord led the Children of Isrel to the land of Canon So he led me to a land Whare freedom Will rain in spite Of earth and hell Dear you must make your Self content i am free from al the Slavers Lash and as you have chose the Wise plan Of Serving the lord i hope you Will pray Much and i Will try by the help of god To Serv him With all my hart I am With a very nice man and have All that hart Can Wish But My Dear I Cant express my grate desire that i Have to See you i trust the time Will Come When We Shal meet again And if We dont met on earth We Will Meet in heven Whare Jexas ranes Dear Elizabeth tell Mrs Own[ees] That i trust that She Will Continue Her kindness to you and that god Will Bless her on earth and Save her In grate eternity My Acompliments To Mrs Owens and her Children may They Prosper through life I never Shall forgit her kindness to me Dear Wife i must Close rest yourself Contented i am free i Want you to rite To me Soon as you Can Without Delay Direct your letter to the 14<sup>th</sup> Reigment New york State malitia Uptons Hill Virginea In Care of M<sup>r</sup> Cranford Comary Write my Dear Soon As you C Your Affectionate Husban Kiss Daniel For me

John Boston

Give my love to Father and Mother

From "Freedmen and Southern Society Project," a digital archive developed by the Department of History at the University of Maryland, College Park, and available online at <http://www.history.umd.edu/Freedmen/>.

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**Bureau of Refugees, Freedmen and Abandoned Lands**  
**Office of the Asst. Superintendent of Marriages.**  
**June 29, 1867**

Rev. John Kimball, Superintendent of Marriages, District of Columbia.

I have the honor to submit the following report of "Marriage Certificates" issued by me during the month of June, 1867.

Respectfully, Rev. W. Wright, Asst. Supt. Marriages.

**Robert Cunanay** m. **Mary Wood**. Original marriage date: 1855. Former residence: Prince William County, Virginia. Two children.

**Ham Newman** m. **Lucy Robinson**. Original marriage date: 1852. Former residence: Frederick County, Virginia. Four children.

**Charles Jones** m. **Jane Carey**. Original marriage date: 1847. Former residence: Charles County, Virginia. Sixteen children.

**Edward Lee** m. **Mary Lee**. Original marriage date: 1853. Former residence: Prince George County, Virginia. Two children.

**Cyrus Fantroy** m. **Maria Waddy**. Original marriage date: 1849. Former residence: Lancaster County, Virginia. Two children.

**Ned Johnson** m. **Maria Hawkins**. Original marriage date: 1862. Former residence: Maryland. Two children.

**Joseph Kent** m. **Eliza Thomas**. Original marriage date: 1850. Former residence: Virginia. Three children.

**Jeff Rowe** m. **Lucy Walters**. Original marriage date: 1851. Former residence: Culpepper County, Virginia. One child.

**Albert Miller** m. **Ann Wilson**. Original marriage date: 1863. Former residence: District of Columbia. Two children.

**Charles Burgess** m. **Harriet Grosher**. Original marriage date: 1857. Former residence: Maryland. No children.

**Samuel Steward** m. **Eliza Hall**. Original marriage date: 1860. Former residence: Prince George County, Virginia. One child.

**William Gilbert** m. **Charlot Lee**. Original marriage date: 1857. Former residence: Bladensburg, Maryland. Six children.

**George Hopkins** m. **Sarah Adison**. Original marriage date: 1840. Former residence: Montgomery County, Maryland. Seven children.

**Daniel Anderson** m. **Maria Folsom**. Original marriage date: 1857. Former residence: Prince George County, Maryland. Five children.

From Freedmen's Bureau Online (<http://www.freedmensbureau.com/>).

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*The Old Plantation*



*The Old Plantation.* (Possibly South Carolina, 1790-1800) Courtesy of the Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Virginia.

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### Former Slaves Remember

I was a housemaid and my mammy run de kitchen. They say I was a pretty gal then, face shiny like a ginger cake, and hair straight and black as a crow. One springtime de flowers git be blooming, de hens to cackling, and de guineas to patarocking. Sam come along when I was out in de yard wid de [white] baby. He fust talk to de baby, and I asked him if de baby wasn't pretty. He say, "Yes, but not as pretty is you is, Louisa." I looks at Sam, and dat kind of foolishness wind up in a weddin'."

\* \* \*

My Pa uster come evy Sadday evenin' to chop wood out uv de wood lot and pile up plenty fur Ma tell he come agin. On We'nsday evenin', Pa uster come after he been huntin' and bring in possum and coon. He sho could get 'em a plenty.

My Pa b'longin' to one man and my mammy b'longin' to another, four or five miles apart, caused some confusion, mix-up, and heartaches. My pa have to git a pass to come to see my mammy. He come sometimes widout de pass. Patrollers catch him way up de chimney hidin' one night; they stripped him right befo' mammy and give him thirty-nine lashes, wid her cryin' and a hollerin' louder than he did.

From *We Are Your Sisters: Black Women in the Nineteenth Century*, edited by Dorothy Sterling (New York: W. W. Norton & Company, 1984), p. 33, 42-43.

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### Yach Stringfellow, Former Slave Texas

Come Christmas us slaves have de big dinner and eat all day and dance till nex' mornin'. Some de n--- from near plantations git dey passes and come jine us. Course dey a drop egg nog round and candy for de chillen. De white folks have dey big carriage full of visitors and big goin's on dey come to from miles round. Us didn't have no money, but didn't have no place to go to spend it, neither.

From *Unchained Memories: Readings From the Slave Narratives* (Boston: Bulfinch Press, 2003), p. 117.

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### **Wash Wilson, Former Slave** **Texas**

When de n--- go round singin' "Steal Away to Jesus," dat mean dere gwine be a 'ligious meetin' dat night. Dat de sig' fication of a meetin'. De masters 'fore and after freedom didn't like dem 'ligious meetin's, so us natcherly slips off at night, down in de bottoms or somewheres. Sometimes us sing and pray all night.

---

Dere wasn't no music instruments. Us take pieces a sheep's rib or cow's jaw or a piece iron, with a old kettle, or a hollow gourd and some horsehairs to make de drum. Sometimes dey'd git a piece of tree trunk and hollow it out and stretch a goat's or sheep's skin over it for de drum. Dey'd be one to four foot high and a foot up to six foot 'cross. In gen'ral two n--- play with de fingers or sticks on dis drum. Never seed so many in Texas, but dey made some. Dey'd take de buffalo horn and scrape it out to make de flute. Dat sho' be heard a long ways off. Den dey'd take a mule's jawbone and rattle de stick 'cross its teeth. Dey'd take a barrel and stretch a ox's hide 'cross one end and a man sot 'stride de barrel and beat on dat hide with he hands, and he feet, and iffen he git to feelin' de music in he bones, he'd beat on dat barrel with he head. 'Nother man beat one wooden side with sticks. Us 'longed to de church, all right, but dancin' ain't sinful iffen de foots ain't crossed. Us danced at de arbor meetin's but us sho' didn't have us foots crossed!

From *Unchained Memories: Readings From the Slave Narratives* (Boston: Bulfinch Press, 2003), p. 114.

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**Lucindy Lawrence Jurdon, Former Slave**  
**Alabama**

My mammy was a fine weaver and did de work for both white an' colored...

I 'members dat wehn us courted us went to walk an' hunted chestnuts. Us would string dem an' put 'em 'round our necks an' smile at our fellers.

On Sattidy nights dey would have dances an' dance all night long. Somebody would clap hands, beat pans, blow quills or pick de banjer strings. When us had cornshuckin's dey would pile de corn up, ring 'round it an' shuck, drink likker an' holler: "Boss man, boss man, please gimme my time; Boss man, boss man, fer I'm most broke down."

From *Unchained Memories: Readings From the Slave Narratives* (Boston: Bulfinch Press, 2003), p. 82.

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**"Bible Quilt," 1886**  
*By Harriet Powers, former slave*



Courtesy of National Museum of American History, Smithsonian Institution. Image available online at <http://historywired.si.edu/images/objects/362.jpg>.

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## Songs Sung by Slave Children

### Boys:

#### Ham Bone, Ham Bone

Aw Ham Bone, Ham Bone, where's you been?  
All around the world an' back again.  
Ham Bone, Ham Bone, what'd you do?  
I got a chance an' I fairly flew.  
Ham Bone, Ham Bone, where'd you stay?  
I met a pretty girl an' I couldn't get away.  
Ham Bone, Ham Bone what'd you do?  
Hopped up to Miss Lucy doo'.  
Ask Miss Lucy will she marry me.  
I wouldn't care if her poppa didn't see.  
Aw, Ham Bone.

### Girls:

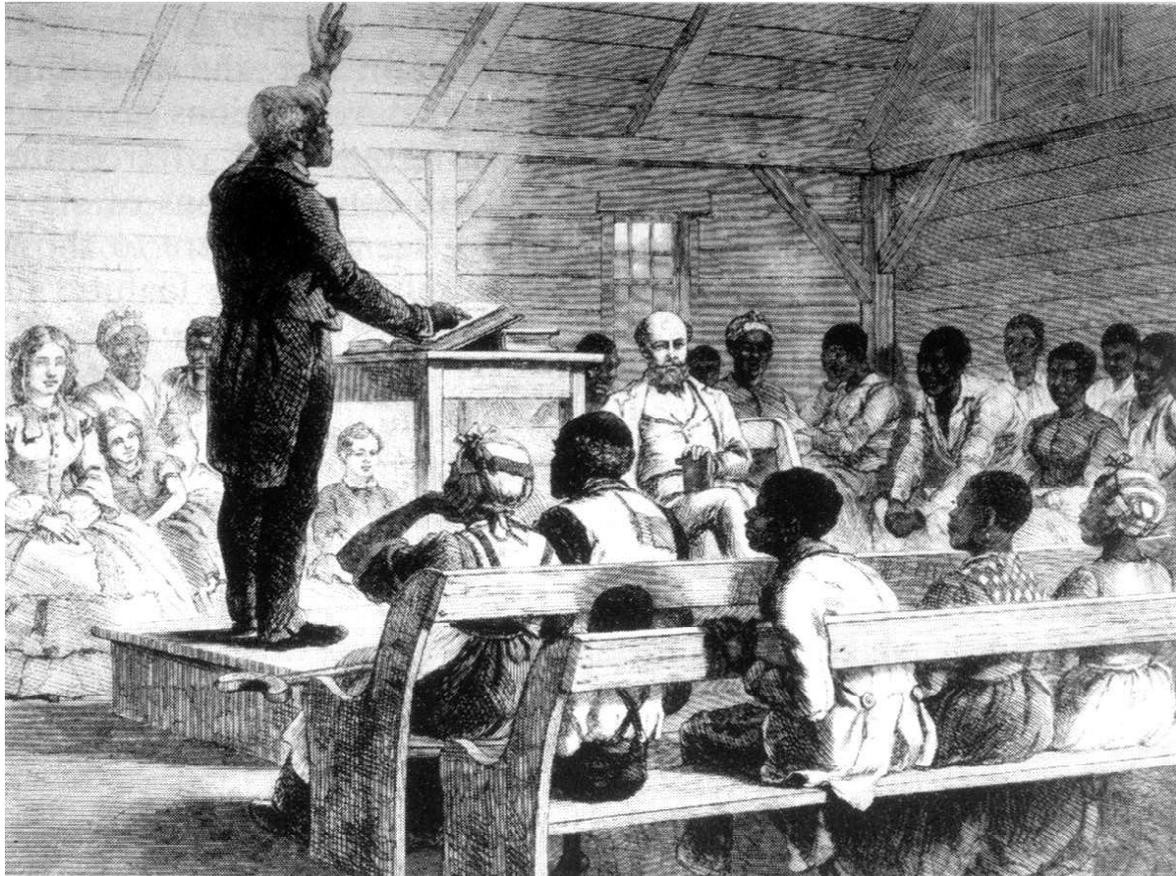
#### Little Sally Walker

Little Sally Walker  
Sitting in a saucer  
Rise, Sally, Rise  
Wipe your weeping eyes  
You put your hand on your hip  
And let your backbone slip  
Aah, shake it to the east,  
Aah, shake it to the west,  
Oh, shake it to the one that you love the best!

From *No Man Can Hinder Me: The Journey from Slavery to Emancipation Through Song*, by Velma Maia Thomas (New York: Crown Publishers, 2001).

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## Church Service at Plantation, South Carolina, 1863



Church Service at Plantation, South Carolina, 1863, Illustration from *The Illustrated London News*, vol. 43, (Dec. 5, 1863) p. 561. From "The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record," by Jerome S. Handler and Michael L. Tuite Jr., an online exhibition available at <http://hitchcock.itc.virginia.edu/Slavery/>.

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### Cato Carter, Former Slave Texas

Back in Alabama, Missie Adeline Carter took me when I was past my creepin' days to live in the big house with the white folks. I had a room built on the big house, where I stayed, and they was allus good to me, 'cause I's one of their blood. They never hit me a lick or slapped me once, and told me they'd never sell me away from them.

I had one brother and one sister I helped raise. They was mostly nigger. The Carters told me never to worry 'bout them, though, 'cause my mammy was of their blood and all of us in our fam'ly would never be sold, and sometime they'd make free men and women of us. My brother and sister lived with the niggers, though.

My massa used to give me a li'l money 'long, to buy what I wanted. I allus bought fine clothes. In the summer when I was a li'l one, I wore lowerin's, like the rest of the n---. That was things made from cotton sackin'. Most of the boys wore shirt-tails till they was big yearlin's. When they bought me red russets from the town, I cried and cried. I didn't want to wear no rawhide shoes. So they took 'em back. They had a weakness for my cryin'. I did have plenty fine clothes, good woolen suits they spinned on the place, and doeskins and fine linens. I druv in the car'age with the white folks and was 'bout the mos' dudish n--- in them parts.

From *Unchained Memories: Readings From the Slave Narratives* (Boston: Bulfinch Press, 2003), p. 78.

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**Rosa Starke, Former Slave**  
South Carolina

Dere was just two classes to de white folks, buckra slave owners and poor white folks dat didn't own no slaves. Dere was more classes 'mongst de slaves. De fust class was de house servants. Dese was de butler, de maids, de nurses, chambermaids, and de cooks. De nex' class was de carriage drivers and de garderners, de carpenters, de barber, and de stable men. Then come de ne' class de wheelwright, wagoners, blacksmiths and slave foremen. De nex' class I members was de cow men and de niggers dat have care of de dogs. All dese have good houses and never have to work hard or git a beatin'. Then come de cradlers of de wheat, de threshers, and de millers of de corn and de wheat, and de feeders of de cotton gin. De lowest class was de common field niggers.

From *Unchained Memories: Readings From the Slave Narratives* (Boston: Bulfinch Press, 2003), p. 49.

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### Sylvia Cannon, Former Slave

The white folks didn't never help none of we black people to read or write no time. They learn the yellow chillun, but if they catch we black chillun with a book, they nearly 'bout kill us. They was sure better to them yellow chillun than the black chillun that be on the plantation.

From *Before Freedom: When I Just Can Remember*, edited by Belinda Hurmence (Winston-Salem, North Carolina: John F. Blair, 1989).

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### Rebecca Jane Grant, Former Slave

Didn't have no colored churches. The drivers and the overseers, the house-servants, the bricklayers, and folks like that'd go to the white folks' church. But not the field hands. Why, they couldn't have all got in the church. My marster had three or four hundred slaves, himself. And most of the other white folks had just as many or more. But them as went would sing. Oh, they'd sing. I remember two of them specially. One was a man and he'd sing bass. Oh, he'd roll it down! The other was a woman, and she'd sing soprano. They had colored preachers to preach in the fields down in the quarters. They'd preach in the street. Meet next day to the marster's and turn in the report. How many pray, how many ready for baptism, and all like that.

From *Before Freedom: When I Just Can Remember*, edited by Belinda Hurmence (Winston-Salem, North Carolina: John F. Blair, 1989).

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## Josiah Henson, Former Slave

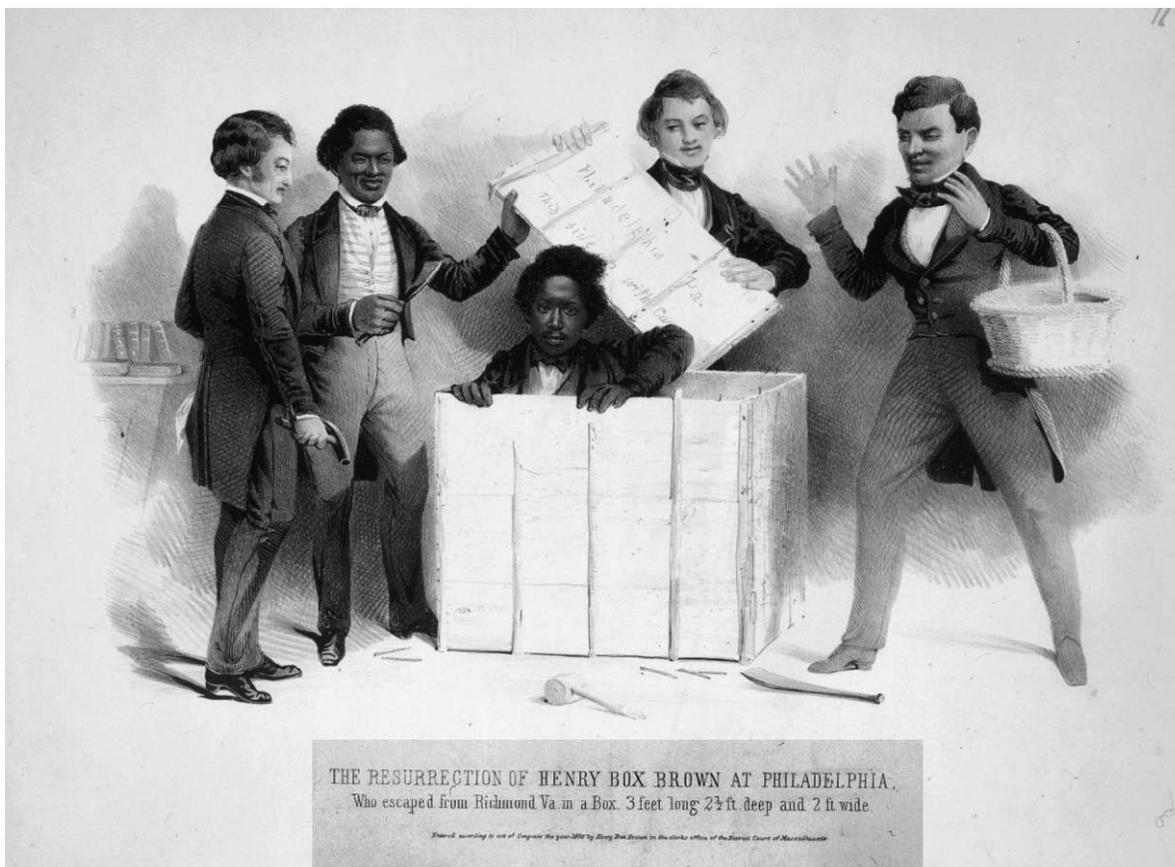
My situation, as overseer, I retained, together with the especial favor of my master, who was not displeased either with saving the expense of a large salary for a white superintendent, or with the superior crops I was able to raise for him. I will not deny that I used his property more freely than he would have done himself, in supplying his people with better food; but if I cheated him in this way, in small matters, it was unequivocally for his own benefit in more important ones; and I accounted, with the strictest honesty, for every dollar I received in the sale of the property entrusted to me....

Things remained in this condition for a considerable period; my occupations being to superintend the farming operations, and to sell the produce in the neighboring markets of Washington and Georgetown....

From *The Life of Josiah Henson, Formerly a Slave; Now an Inhabitant of Canada, as Narrated by Himself* by Josiah Henson (Boston: Arthur D. Phelps, 1849), p. 18-20; encoded by Lee Ann Morawski and Natalia Smith (2001). Available online at <http://docsouth.unc.edu/> as part of the digitization project "Documenting the American South" sponsored by the University of North Carolina at Chapel Hill.

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## Henry "Box" Brown



One day, while I was at work, and my thoughts were eagerly feasting upon the idea of freedom, I felt my soul called out to heaven to breathe a prayer to Almighty God. I prayed fervently that he who seeth in secret and knew the inmost desires of my heart, would lend me his aid in bursting my fetters asunder, and in restoring me to the possession of those rights, of which men had robbed me; when the idea suddenly flashed across my mind of shutting myself *up in a box*, and getting myself conveyed as dry goods to a free state.

— *Henry Box Brown*

Courtesy of Library of Congress, Prints and Photographs Division [LC-US224-4659].

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## A Bold Stroke for Freedom

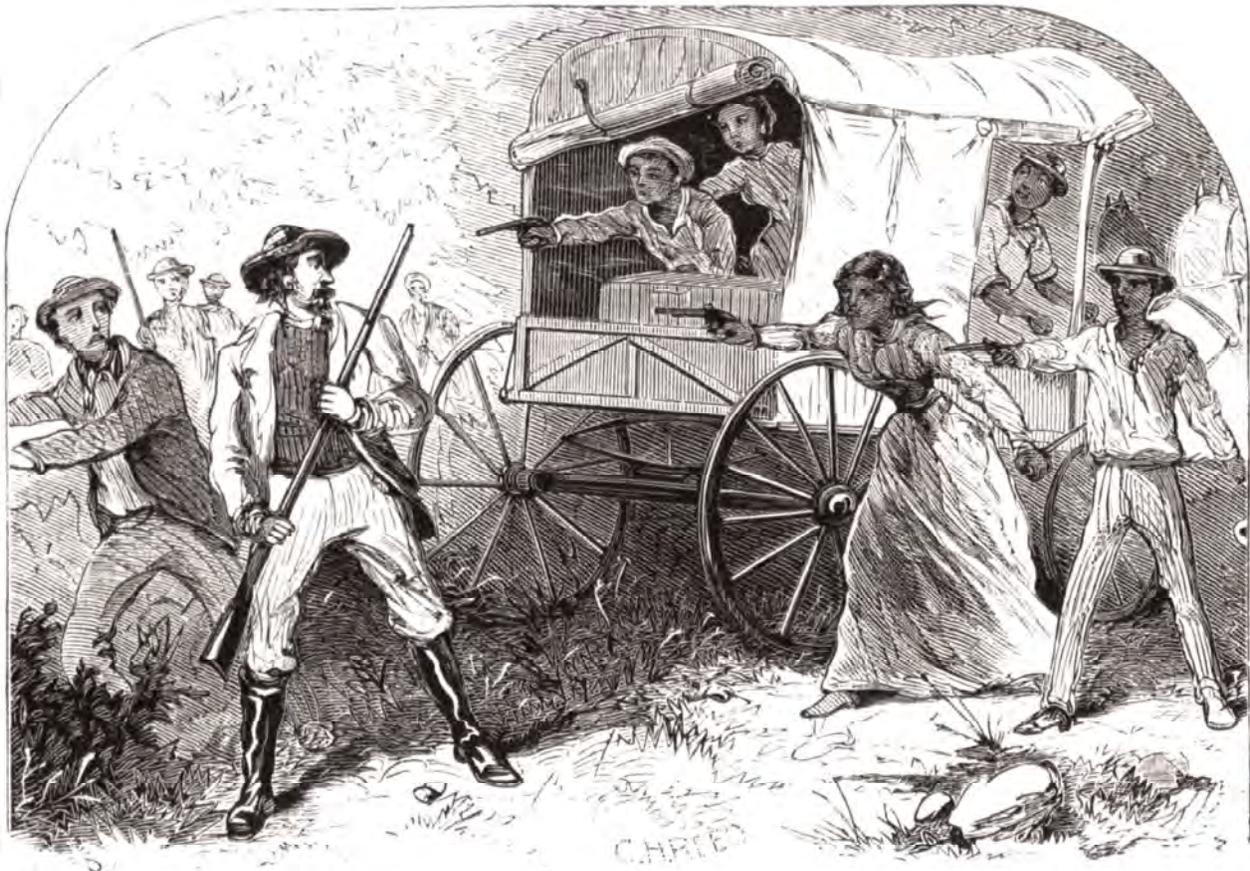


Illustration from *The Underground Railroad* by William Still (Philadelphia: Porter & Coales Publishers, 1872).  
Courtesy of Library of Congress, Prints and Photographs Division [LC-USZ62-76205].

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## Former Slaves Remember

[Mistress] set me to scrubbing up the bar-room. I felt a little grum, and didn't do it to suit her; she scolded me about it, and I sassed her; she struck me with her hand. Thinks I, it's a good time now to dress you out, and damned if I won't do it. I set down my tools and squared for a fight. The first whack, I struck her a hell of a blow with my fist. I didn't knock her entirely through the panels of the door, but her landing against the door made a terrible smash, and I hurt her so badly that all were frightened out of their wits and I didn't know myself but what I'd killed the old devil.

\* \* \*

I knew a woman who could not be conquered by her mistress, and so her master threatened to sell her to New Orleans Negro traders. She took her right hand, laid it down on the meat block and cut off three fingers, and thus made the sale impossible.

\* \* \*

He owned a woman who was the mother of several children, and when her babies would get about a year or two of age he'd sell them, and it would break her heart. She never got to keep them. When her fourth baby was about two months old, she just studied all the time about how she would have to give it up, and one day she said "I'm not going to let Old Master sell this baby; he ain't going to do it." She got up and give it something out of a bottle, and pretty soon it was dead.

From *We Are Your Sisters: Black Women in the Nineteenth Century*, edited by Dorothy Sterling (New York: W. W. Norton & Company, 1984), p. 57-58.

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## Josie Jordan, Former Slave

...I remember Mammy told me about one master who almost starved his slaves. Mighty stingy, I reckon he was.

Some of them slaves was so poorly thin they ribs would kinder rustle against each other like corn stalks a-drying in the hot winds. But they gets even one hog-killing time, and it was funny, too, Mammy said.

They was seven hogs, fat and ready for fall hog-killing time. Just the day before old master told off they was to be killed something happened to all them porkers. One of the field boys found them and come a-telling the master: "The hogs is all died, now they won't be any meats for the winter."

When the master gets to where at the hogs is laying, they's a lot of Negroes standing round looking sorrow-eyed at the wasted meat. The master asks: "What's the illness with 'em?"

"Malitis." They tell him, and they acts like they don't want to touch the hogs. Master says to dress them anyway for they ain't no more meat on the place.

He says to keep all the meat for the slave families, but that's because he's afraid to eat it hisself account of the hogs' got malitis.

"Don't you all know what is malitis?" Mammy would ask the children when she was telling of the seven fat hogs and seventy lean slaves. And she would laugh, remembering how they fooled old master so's to get all them good meats.

"One of the strongest Negroes got up early in the morning," Mammy would explain, "long 'fore the rising horn called the slaves from their cabins. He skitted to the hog pen with a heavy mallet in his hand. When he tapped Mister Hog 'tween the eyes with that mallet, 'malitis' set in mighty quick, but it was a uncommon 'disease,' even with hungry Negroes around all the time."

From "Born in Slavery: Slave Narratives from the Federal Writers' Project, 1936-1938," part of "American Memory," an online exhibition created by the Library of Congress and available at <http://memory.loc.gov/>.

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**EDSITEment!**  
THE BEST OF THE HUMANITIES ON THE WEB

Lesson Plan

# Harriet Tubman and the Underground Railroad



From about 1830 to the beginning of the Civil War, it is estimated that 100,000 slaves escaped from their captivity in southern states through a clandestine system known as the Underground Railroad. While at first arriving in a free

state, either to the north, west, or south, was enough to guarantee freedom, the Fugitive Slave Act of 1850 made it necessary for slaves to leave the country entirely, to Canada, Mexico, or Liberia on the west coast of Africa. How did slaves escape to these places? Who operated the network of stops and hideouts along the way? In this lesson, students will comprehend the organizational structure of the Underground Railroad; learn about one of its most famous conductors, Harriet Tubman; and consider ways that heroines and heroes of slavery resistance should be remembered.

## Guiding Questions

What was the Underground Railroad and how did it operate?

Why was Harriet Tubman successful in helping slaves escape to the North?

How should the accomplishments of Harriet Tubman be commemorated?

## Learning Objectives

Examine the motives for and consequences of traveling the Underground Railroad.

Analyze Harriet Tubman's impact on slavery and the abolition movement.

Analyze the influence of geography and politics on maintaining the Underground Railroad.

Evaluate Harriet Tubman's legacy in relation to abolition and within U.S. history.

## Subjects & Topic:

American Heroes

History & Social Studies

U.S. History

**Grade:** 6-12

## Lesson Plan Details

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### Background

During the first half of the 19th century, the size and popularity of the railway system in the U.S. contributed to the code names slaves and abolitionists used to describe the operations of the Underground Railroad, such as "passenger", "cargo", "station", "depot", "stockholder", and "conductor".

Because many slave and abolitionists were well-versed in the bible, they also used biblical code words, such as “River Jordan”, “Heaven”, “Promised Land”, and “Moses”.

The facilitators, or conductors, of the Underground Railroad, typically comprised free black persons in the North, formerly escaped slaves, and abolitionists of all backgrounds, such as Thaddeus Stevens, William Still, Thomas Garrett, Isaac Hopper, John Brown, Elijah Anderson, Levi Coffin, and, of course, Harriet Tubman. While it was harder to for slaves to flee from the most southern states—like Alabama and Mississippi—because they were surrounded by other slave-holding states, nearly every state had some Underground Railroad activity. Refer to this [list of historic Underground Railway locations](#) to see if one is in your area.

According to the National Underground Railroad Network to Freedom, the preferred term for an enslaved person running away from bondage toward freedom is a “freedom-seeker.” The terms “fugitive,” “escapee,” or “runaway” all suggest that the person fleeing forced labor was somehow at fault for seeking liberation.

Similarly a person who kept slaves as property is a “slave holder” and not a “slave master” or “slave owner,” since the latter two terms connote a relationship of superiority over other human beings. These vocabulary terms and others—such as personal liberty laws, redemption, and manumission—can be found on the [“Language of Slavery”](#) page hosted by the National Park Service.

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## Content Standards

NCSS.D2.His.1.9-12. Evaluate how historical events and developments were shaped by unique circumstances of time and place as well as broader historical contexts.

NCSS.D2.His.2.9-12. Analyze change and continuity in historical eras.

NCSS.D2.His.3.9-12. Use questions generated about individuals and groups to assess how the significance of their actions changes over time and is shaped by the historical context.

NCSS.D2.His.12.9-12. Use questions generated about multiple historical sources to pursue further inquiry and investigate additional sources.

NCSS.D2.His.14.9-12. Analyze multiple and complex causes and effects of events in the past.

NCSS.D2.His.15.9-12. Distinguish between long-term causes and triggering events in developing a historical argument.

NCSS.D2.His.16.9-12. Integrate evidence from multiple relevant historical sources and interpretations into a reasoned argument about the past.

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## Preparation

To begin this inquiry lesson, students can construct a timeline from the National Endowment for the Humanities and Library of Congress's [Chronicling America newspaper sources](#) and the [Digital Public Library of America](#). Students might also research people and key phrases around these critical years:

- Eli Whitney, cotton gin (1794)
- Slave Trade Ban (1808)
- Vestal and Levi Coffin initiate escape route for slaves (1820)
- Missouri Compromise, 36'30" (1820)
- Denmark Vesey, Charleston (1822)
- William Lloyd Garrison, (1831)
- Nat Turner (1831)
- The American Anti-Slavery Society, Philadelphia (1833)
- Ohio River (1840)

- Railroad terminology (1844)
- Mexican-American War (1846-1848)
- Harriet Tubman (1849)
- Fugitive Slave Act (1850)
- John Brown, Harpers Ferry (1859)
- Fifteenth Amendment (1870)

The conductors of the Underground Railroad knew how to take advantage of all possible angles. Freedom-seekers rested during the day and conducted most of their long-distance travel (5-10 miles) at night when they were less likely to be visible. If daytime travel was unavoidable along the railroad, passengers took up errands and chores to make it appear as though they worked for someone in the area. Although the winter could be a dangerous time to flee due to the bitterly cold climate of the north, it also offered much longer periods of darkness under which to take cover.

Because railroad trips took place in secret, there is little documentary evidence of the trips. However, the Underground Railroad has generated a lot of lore surrounding the signals allies would send to one another. Some believe that songs such as "Follow the Drinking Gourd" was a reference to the Big Dipper and the North Star that led passengers in the direction of free states. For more information about other songs from this era, visit [EDSITEment's Music in African American History lesson](#). Similarly, the [EDSITEment lesson entitled Stories in Quilts](#) addresses how quilts may have been used to direct slaves toward stations of safe passage. While historians are uncertain about whether or not songs and textiles could have been used to convey secret messages in the Underground Railroad system, they are

nonetheless important aspects of African American culture in the 19th century. [Researching and Interpreting the Underground Railroad](#) is a National Park Service resource that provides questions, guidance on conducting primary source research, and addresses the limitations of researching this era in U.S. history.

For more description of an Underground Railroad site supported by NEH, see [The President of the Underground Railroad](#).

To learn about resistance stories and analyze thousands of "runaway ads" published in newspapers, see the NEH-funded [Freedom on the Move](#).

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## Lesson Activities

# Activity 1. The Life of Harriet Tubman

[Harriet Tubman \(Araminta Ross\)](#) was born in March 1822 in Dorchester County, MD. Her grandmother, Modesty, was brought to America to be enslaved. Of Tubman's eight siblings, three sisters were sold. As a slave, she performed a variety of tasks, including tending to young children and setting animal traps in the fields. In one childhood incident, a slave manager threw a 2 lbs. metal weight at another slave, but it hit Harriet's head instead. As a result, Harriet suffered neurological problems for the rest of her life, but she also attributed her injury to contributing to her great courage and sense of purpose. Harriet Tubman is standing to the far left in this [family photo](#).

In 1844, Tubman married John Tubman, a free man, and she changed her first name to Harriet, after her mother. When her owner died, she and two of her brothers, Ben and Henry, fled to free territory. After seeing a fugitive slave ad, the brothers returned, taking a reluctant Harriet with them. Eventually, with the help of Quakers from Maryland, Tubman sought freedom again, this time crossing the Choptank River into Pennsylvania. Later, she returned to Maryland to find that her husband had remarried, so she decided that she would continue helping slaves cross into free territory as her personal mission.

As Harriet herself said, she never lost a passenger. Her methods were clever and determined. Because those who knew Tubman believed her to be illiterate, she would hide behind a newspaper or book when she was at risk of being identified. When freedom-seekers got cold feet and requested to turn back, she would threaten to kill them, chastising them for cowardly putting the entire group in danger.

Learn more about the [life of Harriet Tubman](#) from these selected articles from *Chronicling America*, this [BackStory interview with Rochelle Bush](#), a trustee and historian at Salem Chapel Church in St. Catherines, Ontario, and from this [Biography video](#).

Students may consider the following questions as they learn about Tubman:

1. What characteristics or qualities did Tubman possess that made her a particularly good leader in the Underground Railroad?
2. Who were Tubman's allies and how did they help her?
3. Why should Tubman be considered an important woman in the history of the United States?

## Activity 2. Conducting the Underground Railroad

Students can work in pairs or small groups to analyze the primary sources and respond to the corresponding questions. The letters and documents used during this activity can be incorporated into the mapping activity and assessment.

### Group 1.

Discuss the following questions after reading this [letter from Frederick Douglass to Harriet Tubman](#).

1. What does Douglass say is the difference between himself and Tubman?
2. What does Douglass's letter reveal about what he thinks about Tubman's deed?
3. Why does Douglass want to recognize Tubman?

### Group 2.

Discuss the following questions after reading this letter from Thomas Garrett to Harriet Tubman.

1. What does Garrett say about Tubman's character?
2. What information does Garrett provide about helping freedom-seekers escape from bondage?
3. How does Garrett feel about Tubman? Find evidence and also infer from his tone.

### Group 3.

Discuss the following questions after reading about Harriet Tubman's involvement in the Civil War and then the documents related to her struggle to receive payment for her services.

1. What roles did Tubman play in the Civil War?
2. How did her experience as an Underground Railroad conductor help her?
3. What did she seek after the completion of her service?
4. What difficulties did Tubman face in receiving what she asked for?
5. What was the outcome of this struggle?

6. Why did Tubman encounter these difficulties? Can anything be done to fix the situation?

## Activity 3. Mapping the Underground Railroad

The Underground Railroad developed many routes in nearly all directions. Some were more successful than others. Using the following resources and the handout provided, detail one route of the Underground Railroad and provide information about that route, including:

- Free and/or slave states in the route
- Climate in each state during the winter months
- Terrain (mountains, hills, lakes, rivers, etc.)
- How many miles from start to finish
- Notable cities, if applicable

In addition to using [Google maps of the Underground Railroad](#), students should consult the Historic Hudson's [People Not Property](#). This interactive website details what enslavement looked and felt like, as well as explains the consequences and trade-offs that enslaved persons constantly had to negotiate in their effort to resist oppression.

A list of Underground Railroad preserved sites in each state is provided below under Lesson Extensions. In addition, read about the route to Mexico in South to Freedom.

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## Assessment

In order to synthesize the information they have learned about Harriet Tubman and the Underground Railroad, students will write a proposal to Congress, urging their representatives to dedicate a monument to Harriet Tubman, or one of her contemporaries, in a way that they feel appropriately encapsulates that person's accomplishments. Some possibilities include, but are not limited to:

- Depicting Harriet Tubman on U.S. currency
- Naming a highway or other public site in her honor
- Erecting a statue or monument
- Declaring an annual national holiday

Using primary sources as evidence, students will argue for Tubman's important place in history, what kind of honor she should receive, and why a particular day/location/medium was chosen. Their proposal should be accompanied by a prototype, mock-up, or simulation to provide Congress with an idea of the honor. After a teacher's review, students can send their proposals to their representatives.

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## Lesson Extensions

## Historic Underground Railroad Sites

The [National Park Service](#) has compiled a list of historic sites known to be stations or important meeting points on the Underground Railroad. You may be surprised to find that the network extended all the way to Hawai'i and the U.S. Virgin Islands! Look up your state or region here for images, videos, and educational information, including detail about student visits. [Select sites](#) offer K-12 lesson plans as well.

## National Archival Collections

The National Park Service has put together an aid to using primary documents (spirituals, almanacs, diaries, gazettes, calendars, maps, etc.) in [Researching and Interpreting the Underground Railroad](#).

The Library of Congress has assembled a [Harriet Tubman Research Guide](#) for further investigation of her life and times.

The National Archives video "[Gateway to Freedom: The Hidden History of the Underground Railroad](#)" with Eric Foner, author of ; Edna Greene Medford, professor of history at Howard University; and Adam Rothman.

[Freedom on the Move](#) is an NEH-funded database of testimonials, resistance stories, and "runaway ads" published in newspapers in an attempt to locate fugitives.

## Regional Archival Collections

This is a small sample of universities, humanities centers, and historical societies that provide digital images and information regarding items related to the Underground Railroad. Check your local libraries, museums, and similar institutions for information about this era of U.S. history in your area of the country.

[Delaware](#)

[Florida](#)

[Illinois](#)

[Massachusetts](#)

[New York](#)

[Ohio](#)

[Pennsylvania](#)

[NEH and State Humanities Council-funded Encyclopedias](#)

## Materials & Media

Activity 3. Mapping the Underground Railroad  
File (PDF)



# Title: Haiti: The Revolution and Contribution to America

Grade Level: 6-7

Subject: ELA & Social Studies

Keywords: Revolution, Abolition

<b>Lesson Plan:</b>	Haiti: The Revolution and Contribution to America
<b>Subject:</b>	Geography
<b>Grade:</b>	6-7
<b>Description/ Abstract of Lesson</b>	<p>The students will analyze the achievements of Haiti's Revolution</p> <p>The students will be able to identify the contributions in America's History from the Haitian Culture</p> <p>Describe how history transmits culture and heritage and provides models of human character.</p>
<b>SS.6.W.1.6</b>	Utilize historical inquiry skills and analytical processes.
<b>SS.6.W.1.1</b>	Use timelines to identify chronological order of historical events
<b>LAFS.7.RI.1.3</b>	Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).
<b>LAFS.7.W.3.7</b>	Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.
<b>Objective(s):</b>	<p>Students will:</p> <ul style="list-style-type: none"><li>● Identify the various strategies used for Haiti's Independence</li><li>● Discuss the uprising and strategies Haitians used for independence</li><li>● Locate Haiti and Dominican Republic proximity,</li><li>● Explain cultural of Haitians, Religion beliefs, and moral</li><li>● Understanding historical events through various media resources</li><li>● Discuss Haiti's contribution to the United States</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● Notebook paper</li><li>● Pen</li><li>● Afro-Caribbean Haitian Leaders graphic Organizer</li><li>● computer</li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 1-2 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>
<b>Lesson Lead In/ Opening:</b>	<ol style="list-style-type: none"><li>1. The teacher will have Haiti's flag crest displayed in the classroom</li><li>2. The teacher will ask the students if they have ever seen the coat of arms before? If yes what is the meaning; If not explain each symbol in the coat of arms.; The weapons are symbols illustrating a readiness to defend their country; the palm tree represents independence. The motto on the flag "L'Union fait la force" (Union makes strength)"</li><li>3. Write the meaning of the coat of arms on the board: You may want to draw Haiti's flag on the board.</li></ol>

<b>Activity 1:</b>	Warm up or Do Now: if your family had a coat of arms, what would it look like? Draw a picture of your family's coat of arms. Make a key identifying the meaning of the symbols.
<b>Activity 2:</b>	The teacher will have the students read as a class a brief biography <a href="#">Toussaint L'Ouverture</a>
	<p>Haiti is located in the Caribbean and about 700 miles from Miami, Florida. It shares the Island of Hispaniola with the Dominican Republic. (show the location on a globe or map)</p> <p>In 1526 the Spanish brought 200 slaves from Africa to Hispaniola, present day Haiti and Dominican Republic to form a colony. Many of the French slaves came from Dahomey Africa, present day Benin. Their Religious belief were Vodun; they came from a monarchy type of government. Their food consists of fish and starch products. The women are expected to cook. The King has more than one wife.</p> <p>Native American were inhabiting the land. The name Haiti is derived from the Arawaks meaning "Mountain Land". While the Arawaks were becoming extent, due to diseases, the Spaniards ceded Haiti's side of the Island to the French in 1697. Therefore, Haitian culture speaks French and the Dominicans speak Spanish.</p> <p>Many slaves in Haiti were governed by other slaves and white men. After many years of brutal treatment, for an example, after being in the fields planting of sugar, coffee, and indigo, slaves were not allowed to eat until their master told them to the slaves yearned for freedom.</p> <p>In 1775, The French was helping the United States win the American Revolution. In 1779, Henri Christophe, Andre' Rigaud, Jacques Beauvais, all helped America win its independence from Britain.</p> <p>In 1789 The French Revolution occurred. While France was focusing on their war in at home, slaves were focusing on a way to be free. In 1791, slaves revolt began. France sent troops to Haiti to fight the disturbance, but the rebels continued their armed resistance. Toussaint Louverture trained other enslave guerrilla war tactics.</p> <p>On January 1, 1804, after more than a decade of fighting, the Republic of Haiti became the world's first black republic to win it's independence.</p> <p>As word of the Haitian revolution spread throughout communities in America. Slaves welcomed and celebrated the news of the first black victory over slavery.</p>
<b>Activity 3:</b>	<ol style="list-style-type: none"> <li>1. Have students design interview questions</li> <li>2. Interview a teacher, classmates or family members from the Caribbean</li> <li>3. Write a brief biography about the person they interviewed</li> </ol>
<b>Activity 4:</b>	Have the students write a brief essay comparing and contrasting the leaders of Haiti
<b>Higher Order Thinking Questions:</b>	How was the relationship between American and Haiti's impacted due to Haiti's Independence?
<b>Suggested Books:</b>	From Slavery to Freedom; A History of African Americans by Franklin, John and Higginbotham, Evelyn
<b>Web Resources</b>	Abolition Project: <a href="http://abolition.e2bn.org/resistance_47.html">http://abolition.e2bn.org/resistance_47.html</a>
	Flag of Haiti: 1677

<https://www.britannica.com/topic/flag-of-Haiti>

Dahomey Slave Trade: [https://www.jstor.org/stable/181135?  
seq=1](https://www.jstor.org/stable/181135?seq=1)

## Haitian Contribution to America

### **CHICAGO**

Jean Baptiste Point Du Sable, whose father was a French mariner and mother was a slave of African descent, sailed to New Orleans in the early 1770s. He eventually made his way up the Mississippi River to Peoria, Ill., where he married a Potawatomi woman before eventually continuing north.

He settled along the northern bank of the Chicago River near Lake Michigan, where he built a successful trading post and farm.

Name	Accomplishments Date and Detail	Tweet
Toussaint Louverture		<p style="text-align: center;">AFRO-CARIBBEAN LEADERS HAITI</p> <p>Use the information from your notes and the internet to complete the chart. For the last column you must write a tweet</p>
Henri Christophe		<p>that sums up each person's accomplishments. Choose your words wisely as a tweet is maximum of 140 characters</p>
Louis-Jacques Beauvais		
André Rigaud		
Jean Baptiste Point Du Sable		

# Title: Buffalo Soldiers

Grade Level: 6-8

Subject: Social Studies

Keywords: Westward Expansion, Buffalo Soldiers

<b>Lesson Plan:</b>	Buffalo Soldiers
<b>Subject:</b>	Social Studies
<b>Grade:</b>	6-8
<b>Description/ Abstract of Lesson</b>	Discuss the impact of westward expansion on cultural practices and migration patterns of Native American and African slave populations.
<b>LAFS.7.RI.1.3</b>	Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).
<b>LAFS.7.RI.1</b>	Key Ideas and Details
<b>SS.8.A.4.4</b>	Demonstrate an understanding of the domestic and international causes, course, and consequences of westward expansion.
<b>LAFS.7.W.1.2</b>	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
<b>Objective(s):</b>	Students will: Understand the contribution and sacrifices of black soldiers during the Westward expansion
<b>Materials:</b>	<ul style="list-style-type: none"><li>● Notebook paper</li><li>● Pen</li><li>● Written document analyzes sheet</li><li>● Poster advertisement</li><li>● Buffalo Soldiers song lyrics by Bob Marley</li><li>● projector</li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 1-2 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>
<b>Lesson Lead In/ Opening:</b>	1. Before Class: Have the song Buffalo Soldier, by Bob Marley ready to play as students enter the class. Display the lyrics.
<b>Activity 1:</b>	Warm up or Do Now: Listen to the song "Buffalo Soldiers" by Bob Marley and follow along with the Lyrics, then respond to the following questions in your notebook  What is the Author's point of View about Buffalo Soldiers? List the characteristics of the Buffalo Soldier described in the song
<b>Activity 2:</b>	Write on the board: The Oppress Becomes the Oppressor ask students to analyze the quote. How is this quote related to Bob Marley's song
<b>Activity 3:</b>	Read the History of Buffalo Soldiers to give students back ground information
<b>Activity 4:</b>	Using the poster and written document sheet; have students analyze the poster. Review their answer. You may find these resources in the Web Resources row 1
<b>Higher Order</b>	How did some African Americans show their support to the US?

<b>Thinking Questions:</b>	Why would African Americans sign up as buffalo soldiers to help white settlers expand west ward?
<b>Suggested Books:</b>	<i>Hidden Heroism: Black Soldiers in America's Wars</i> By Robert B. Edgerton
<b>Web Resources</b>	<p><a href="https://www.history.com/topics/westward-expansion/buffalo-soldiers">https://www.history.com/topics/westward-expansion/buffalo-soldiers</a></p> <p>Buffalo Soldier poster  <a href="https://www.archives.gov/files/education/lessons/blacks-civil-war/images/recruitment-broadside.gif">https://www.archives.gov/files/education/lessons/blacks-civil-war/images/recruitment-broadside.gif</a></p> <p>Analyze written documents:  <a href="https://www.archives.gov/files/education/lessons/worksheets/written_document_analysis_worksheet.pdf">https://www.archives.gov/files/education/lessons/worksheets/written_document_analysis_worksheet.pdf</a></p>

# Buffalo Soldier

[Bob Marley](#)

Buffalo Soldier, dreadlock Rasta  
There was a Buffalo Soldier  
In the heart of America  
Stolen from Africa, brought to  
America  
Fighting on arrival, fighting for  
survival  
I mean it, when I analyze these  
things  
To me, it makes a lot of sense  
How the dreadlock Rasta was the  
Buffalo Soldier  
And he was taken from Africa,  
brought to America  
Fighting on arrival, fighting for  
survival  
Said he was a Buffalo Soldier,  
dreadlock Rasta  
Buffalo Soldier, in the heart of  
America  
If you know your history  
Then you would know where you  
coming from  
Then you wouldn't have to ask me  
Who the heck do I think I am  
I'm just a Buffalo Soldier  
In the heart of America  
Stolen from Africa, brought to  
America

Said he was fighting on arrival  
Fighting for survival  
Said he was a Buffalo Soldier  
Win the war for America  
Said he was a, woe yoy yoy, woe  
woe yoy yoy  
Woe yoy yoy yo, yo yo woy yo,  
woe yoy yoy  
Woe yoe yoe, woe woe yoe yoe  
Woe yoe yoe yo, yo yo woe yo woe  
yo yoe  
Buffalo Soldier, troddin' through  
the land woo ooh  
Said he wanna ran, then you  
wanna hand  
Troddin' through the land, yea, yea  
Said he was a Buffalo Soldier  
Win the war for America  
Buffalo Soldier, dreadlock Rasta  
Fighting on arrival, fighting for  
survival  
Driven from the mainland  
To the heart of the Caribbean  
Singing, woe yoy yoy, woe woe  
yoy yoy  
Woe yoy yoy yo, yo yo woy yo woy  
yo yoy Woy yoy yoy, woy woy yoy  
yoy  
Woy yoy yoy yo, yo yo woe yo woe  
yo yoy  
Troddin' through San Juan  
In the arms of America  
Troddin' through Jamaica, a Buffalo  
Soldier  
Fighting on arrival, fighting for  
survival  
Buffalo Soldier, dreadlock Rasta  
Woe yoe yoe, woe woe yoe yoe  
Woe yoe yeo yo, yo yo woe yo woe  
yo yoe

Buffalo soldiers were African American soldiers who mainly served on the Western frontier following the American Civil War. In 1866, six all-black cavalry and infantry regiments were created after Congress passed the Army Organization Act. Their main tasks were to help control the Native Americans of the Plains, capture cattle rustlers and thieves and protect settlers, stagecoaches, wagon trains and railroad crews along the Western front.

The soldiers' main mission was to secure the road from San Antonio to El Paso and restore and maintain order in areas disrupted by Native Americans, many of whom were frustrated with life on Indian reservations and broken promises by the federal government. The black soldiers, facing their own forms of discrimination from the U.S. government, were tasked with removing another minority group in that government's name.

The 10th Cavalry was based in Fort Leavenworth, Kansas, and commanded by Colonel Benjamin Grierson. In August 1867, the regiment was ordered to Fort Riley, Kansas, with the task of protecting the Pacific Railroad, which was under construction at the time.

The 54<sup>th</sup> Regiment of Massachusetts Volunteers lost two-thirds of their officers and half of their troops, was memorably dramatized in the film *Glory*. By war's end, 16 black soldiers were awarded the Medal of Honor.

soldiers of the all-black 9th and 10th Cavalry Regiments were dubbed "buffalo soldiers" by the Native Americans they encountered. One theory claims the nickname arose because the soldiers' dark, curly hair resembled the fur of a buffalo. Another assumption is the soldiers fought so valiantly and fiercely that the Indians revered them as they did the mighty buffalo. Whatever the reason, the name stuck, and African American regiments formed in 1866, including the 24th and 25th Infantry (which were consolidated from four regiments) became known as buffalo soldiers.

### **History of Buffalo Soldiers**

## African and African American History

### Interdisciplinary Curriculum

**Title of Unit:** Transatlantic Slave Trade (Triangle Trade-Middle Passage)

**Period of History:** 1600-1800s

**Unit #:** 1

**Grade Level:** 8<sup>th</sup>

**Subject Focus:** Social Studies

**Theme of Unit:** There were multiple elements and perspectives involved in Transatlantic Slave Trade and the Middle Passage. It is important to analyze and understand who the key players were, what the reasons for the use of Africans as slave labor were, when the events of the Transatlantic Slave Trade occurred, where slaves were being sent to and why, and how the Transatlantic Slave Trade impacted the world.

**Goal:** Students will understand the separate elements that led to the Transatlantic Slave Trade and evolution of the Middle Passage.

**Infusion Point:** Bartholome de las Casas attempted to prevent the overuse of Native American slave force by suggesting bringing in Africans into the Americas as a labor force. The resistance of African Queen Nzinga to the Transatlantic Slave Trade was a key event during both the colonization of Africa and the colonization of the Americas by proxy.

**Sunshine State Standards:**

[SS.8.A.1.2](#) [SS.8.A.1.6](#) [SS.8.A.2.3](#) [SS.8.A.2.4](#)

**Benchmarks:**

[SS.8.A.1.2](#)

Analyze charts, graphs, maps, photographs and timelines; analyze political cartoons; determine cause and effect.

[SS.8.A.1.6](#)

Compare interpretations of key events and issues throughout American History.

[SS.8.A.2.3](#)

Differentiate economic systems of New England, Middle and Southern colonies including indentured servants and slaves as labor sources.

#### SS.8.A.2.4

Identify the impact of key colonial figures on the economic, political, and social development of the colonies.

#### **Objectives:**

1. Students will understand the separate and different elements of the Transatlantic Slave Trade to include its beginnings and repercussions.
2. Students will learn about resistance to the Transatlantic Slave Trade.
3. Students will use biographies, the internet, and other print/media to research the Transatlantic Slave Trade.
4. Students will relate what they have learned through an oral presentation, written report, or craft/project.

### **Cultural Concept/Information**

#### **Bartolome de las Casas**

Bartolomé de las Casas was born in Sevilla Spain in 1484 to a farming and merchant family. On March 31, 1493, at the age of nine, he witnessed Columbus' parade through Seville following his maiden voyage to the Americas. On Palm Sunday, in the midst of the celebration of Holy Week festivities, seven Taino Indians were passed through the streets along with brilliant red and green parrots and masks intricately made with tiny shells, and beautiful artifacts of beaten gold plates. During the next five years, with his father away, Bartolomé studied Latin and his letters, perhaps at the cathedral school in Seville of the famous latinist and grammarian Antonio de Nebrija. When his father returned in 1498 with newfound wealth, Bartolomé told him he wanted to be a priest, whereupon the elder Las Casas sent his son to the best college in Spain at the time, Salamanca, to study canon law in preparation for the priesthood. Before finishing his initial studies, at the age of eighteen, Bartolomé embarked on his first trip to the Americas, traveling to the Island of Hispaniola. Bartolomé observed the tragic massacre of a large group of Indian leaders on the island. The young Las Casas deplored all the killings and was horrified by what he witnessed of these atrocities. his famous speech on behalf of the Indians. Along with his Dominican confreres he denounced as a mortal sin the *encomienda* system of forced labor. It took Las Casas several more years and additional witnessing of the abuses and atrocities of the conquest to have the first of what scholars call his two great conversions. On Pentecost of 1514, he renounced his ownership of Indians and the inter-island provisions business. He then started to preach his own provocative sermons against the wrongs of the conquest, particularly the *encomienda* system. Las Casas later wrote that the blinders fell from his eyes and he saw that everything the Spaniards had done in the Indies from the beginning – all the brutal exploitation and decimation of innocent

Indians, with no heed for their welfare or their conversion – was not only completely wrong, but also mortal sin. By the year 1516, Las Casas began to advocate for the importation of African slaves to compensate for the decreasing Indians population. Though this might be surprising, it must be remembered that Las Casas was concerned with alleviating the tremendous pressure on the Indians, whose population was rapidly declining. Las Casas understood if alternate laborers were not brought in, the Indians would soon be wiped out. He could not have known the generational affects this would have on the imported Africans. His appeal was simply to supplement the exhausted Indians with additional laborers. Yet, African slavery proved to be much more lucrative than the *encomienda* had ever been and subsequently exploded in the Americas. No matter how many Africans died while working the plantations, ships packed with new slaves for sale continually arrived from the west coast of Africa.

### Queen Nzinga

When Portuguese slave traders first encountered the Mbundu in modern-day Angola, they couldn't have anticipated resistance from Queen Nzinga, an outstanding stateswoman who belongs to a fascinating history of African women warriors. When its influence in the transatlantic slave trade was threatened by England and France, Portugal, in the 16th century decided to shift its slave-trading activities and ventured deeper into the Congo and South West Africa. It was here that they encountered the Mbundu people whose land they would later call Angola, a derivative of the title of their ruler (Ngola). Part of Nzinga's influence derived from her close observation of her father when he governed the kingdom. Even more ironic is the fact that her brother, Ngola Mbandi, heir to the throne, should have performed the eventual defiant and military role that she played. Her position as leader would be secured after her brother committed suicide following his failure to attain a peace treaty with the Portuguese. Born around 1582 or 1583, the brilliant and courageous Queen Nzinga was determined not to submit to Portuguese rule and resisted the colonialists until her death at age 80 (or 81) on December 17, 1663. Even after she converted to Christianity, mainly to establish links with the Portuguese governor and achieve a peace treaty, the governor remained uncooperative, forcing her to take more decisive and potent action. Now with a new Christian name, Dona Anna de Souza, the queen formed an alliance with the Jaga people, married the Jaga chief and collaborated with them in mobilizing an army. Her alliance with the Jaga came to an end after the chief attacked the Kingdom of Matamba, which Nzinga and the Mbundu had initially conquered and occupied. The queen found new alliance with the Dutch who were increasingly making inroads into Portugal's share of the slave trade, thus putting both nations at loggerhead. However, the Portuguese would rout the Dutch and, for security reasons, Nzinga retreated to the hills of Matamba where she established a formidable resistance army against the Portuguese. Her skills as a military strategist would soon be apparent in the guerilla tactics she used to fight the more technologically advanced Portuguese

army. In her 60s she still undertook the task of leading her warriors herself. Queen Nzinga refused to surrender to the Portuguese until her death in 1663.

Copied from

<http://faculty.webster.edu/corbetre/haiti/history/spanish/lascasas.htm>

<http://amplascasas.weebly.com/african-slave-trade.html>

<http://www.lascasas.org/manissues.htm>

### Timeline

A chronology of the career of Bartolome de las Casas

- Born 1474
- 1474 born in Seville
- 1498 sailed with Columbus on his third voyage
- 1502 settled in Hispaniola
- 1510 ordained a priest
- 1511 called for the importation of African slaves for the heavy work since he believed Indians couldn't do it.
- 1512 Participated in conquest of Cuba. Received sizable encomienda (this will be explained soon).
- 1514 renounced encomienda. Preached against this system
- 1515 went to Spain to campaign against harsh treatment of Indians
- 1516 Hispaniola--official protector of the Indians
- 1517-20 Spain. Negotiated land in Venezuela for an experiment in evangelization
- 1520-22 Venezuela. Experiment failed!
- 1522-36 1522 Entered Dominicans
- 1527 Began his famous History.
- 1536-38 Guatemala. Successes with Indians
- 1538 Mexico
- 1539 back to Spain
- 1540-44 Spain.
- 1543 Bishop of Chiapas
- 1545 Chiapas
- 1547-65 Spain.
- 1566 Died in Madrid.

### **Technological resources:**

<http://www.pbs.org/wgbh/aia/part1/1p277.html>

<http://www.ushistory.org/us/6b.asp>

<https://www.awesomestories.com/asset/view/Amazing-Grace-Horrors-of-the-Middle-Passage->

<http://www.recoveredhistories.org/storiesmiddle.php>

<https://www.archives.gov/education/lessons/amistad/>

<http://www.history.com/topics/amistad-case>

<http://www.blackpast.org/gah/queen-nzinga-1583-1663>

<http://www.lascasas.org/manissues.htm>

<http://www.philip-effiong.com/Queen-Nzinga.pdf>

[http://www.plymouth.gov.uk/advocating\\_abolition\\_timeline\\_transatlantic\\_slave\\_trade.pdf](http://www.plymouth.gov.uk/advocating_abolition_timeline_transatlantic_slave_trade.pdf)

[https://www.youtube.com/watch?v=3NXC4Q\\_4JVg](https://www.youtube.com/watch?v=3NXC4Q_4JVg)

<https://www.teacherspayteachers.com/Product/Close-Reading-Workshop-of-Olaudah-Equiano-Word-Choice-4350818>

### **DEFINITION OF KEY TERMS**

- Transatlantic Slave Trade – the transportation of enslaved African to the Americas using the Middle Passage from the 16<sup>th</sup> to 19<sup>th</sup> century
- Encomienda system – similar to the feudal system in which prominent Spanish persons were given plots of conquered land; in exchange for protection Natives were forced to work and provide tribute

## Day 1

**Subject:** Social Studies    **Title:** Bartolome de las Casas: Hero or Villain?

**Grade:** 8<sup>th</sup>    **Time required:** 2 hours

**Benchmarks:** Social Studies Sunshine State Standards  
SS.8.A.1.2    SS.8.A.1.6    SS.8.A.2.3    SS.8.A.2.4

### **Key Terminology:**

*encomienda* system, transatlantic slave trade

### **Objectives:**

1. Students will identify who Bartolome de las Casas was and his impact on the Transatlantic Slave Trade.
2. Students will debate the different perspectives of Bartolome de las Casas through Socratic Method.

### **Before the Lesson:**

Students will be asked what they know about the Transatlantic Slave Trade. Students will be asked to list specific persons who may have been involved with the Transatlantic Slave Trade. Class discussion will be used to assess prior knowledge before beginning the rest of the lesson.

### **Lesson:**

A short slideshow on Bartolome de las Casas will be presented to the students to include basic background information and involvement with the Transatlantic Slave Trade. (~10 minutes) Students will then be given a set of readings about de las Casas. Reading one, contains information about de las Casas and his involvement in advocating for the end of the encomienda system. Reading two, contains information about de las Casas and his recommendation for the use of Africans as a labor force. (~15 minutes) Once students have read their article, they will be tasked with discussing the context with a partner of the same topic. Students will then pair off with someone from the other reading and determine de las Casas true intentions with regards to the encomienda system and the Transatlantic Slave Trade. (~15 minutes)

### **Post Lesson:**

Students will create a political cartoon which expresses their perspective of Bartolome de las Casas with a partner and present to the class the following day.

### **Materials Needed:**

Slideshow of de las Casas  
Readings about de las Casas  
Timer  
Paper

Colored Pencils/Markers

**Assessment:**

Student's understanding will be shown through the creation of a political cartoon about Bartolome de las Casas.

<b>Bartolome Political Cartoon Rubric</b>			
	<b>1</b>	<b>2</b>	<b>3</b>
<b>Content</b>	Student did not use images to convey Bartolome's involvement or viewpoints on the encomienda or slave labor system.	Student used some images to convey Bartolome's involvement with the encomienda system and/or slave labor system.	Student used several images to convey both Bartolome's involvement with slave labor and his viewpoints.
<b>Creativity</b>	Student work does not show much planning, neatness, or creativity. Work may be almost exactly the same as others.	Student created a finished image that is well-thought out but is not original.	Student created an original image that is neat and is easily understood.

**ESOL Strategies:**

1. Use authentic materials
2. Provide a language and literature rich environment
3. Read aloud to students
4. Introduce vocabulary through pictures
5. Use chunks of language in meaningful and appropriate context
6. Allow sufficient wait time
7. Engage students in questioning techniques
8. Ask open-ended questions

**ESE Strategies:**

1. Reduce quantity of work
2. Provide opportunities to orally complete assignments
3. Emphasize content rather than spelling in written communications
4. Use small group/individual instruction
5. Adapt reading levels
6. Use highlighted or altered materials
7. Allow sufficient wait time

**References:**

<http://www.lascasas.org/manissues.htm>

**Day 2**

**Subject:** Social Studies    **Title:** Resistance is not futile.

**Grade:** 8<sup>th</sup>    **Time required:** 1 hour

**Benchmarks:** Social Studies Sunshine State Standards

SS.8.A.1.2    SS.8.A.1.6    SS.8.A.2.4    SS.8.A.6.2.3    SS.8.B.1.2

**Objectives:**

1. Students will learn of the resistance of Queen Nzinga and her unwillingness to engage in the Transatlantic Slave Trade.
2. Students will use higher order thinking skills to determine how history might be different had the Slave Trade not existed in Africa.

**Prelesson:**

Students will be asked why capturing Africans as a labor force during the Transatlantic Slave Trade was possible.

**Lesson:**

Students will discuss why they believe the Transatlantic Slave Trade was possible and why. An introduction to Queen Nzinga and her resistance to European push for slaves from the interior of the African continent. (25 minutes)  
Students will create a “What if?” scenario using Queen Nzinga’s resistance to the Transatlantic Slave Trade and how things might be different if other African leaders had resisted. This “What if?” scenario can either be in the form of a short-written essay or pictorial infographic (25 minutes).

**Post Lesson:**

Students will refine their “What if?” scenario and explain in a small group discussion the reasoning behind their individual scenarios. Students will take notes about their opinions on the scenarios of their peers.

**Materials Needed:**

Readings on Queen Nzinga  
Paper  
Colored Pencils/Markers

**Assessment:**

Writing the “What if?” scenario and small group discussion

**ESOL Strategies:**

1. Keep learning logs
2. Teach vocabulary contextually
3. Use synonyms and antonyms
4. Activate prior knowledge before learning
5. Keep a word wall in the classroom
6. Use interactive strategies during reading

**ESE Strategies:**

1. Allow extra time to complete assignments
2. Provide opportunities to orally complete assignments
3. Emphasize content rather than spelling in written communications
4. Use assistive technology
5. Repeat instruction of content
6. Group similar items
7. Adapt reading levels

**References:**

<http://www.blackpast.org/gah/queen-nzinga-1583-1663>

**Day 3**

**Subject:** Social Studies    **Title:** Stuck in the Middle Passage

**Grade:** 8<sup>th</sup>    **Time required:** 1 hour

**Benchmarks:** Social Studies Sunshine State Standards  
SS.8.A.1.2    SS.8.A.1.6    SS.8.A.2.4    SS.8.B.1.2

**Objectives:**

1. Students will analyze the track of the Middle Passage
2. Students will identify differing perspectives of those involved in the Transatlantic Slave Trade

**Prelesson:**

Students will be asked to estimate the number of Africans they believe would have been transported across the Atlantic in the Transatlantic Slave Trade. Students will be asked to consider where they believe most of the Africans would have been sent to.

**Lesson:**

Students will view the website

[http://www.slate.com/articles/life/the\\_history\\_of\\_american\\_slavery/2015/06/animated\\_interactive\\_of\\_the\\_history\\_of\\_the\\_atlantic\\_slave\\_trade.html](http://www.slate.com/articles/life/the_history_of_american_slavery/2015/06/animated_interactive_of_the_history_of_the_atlantic_slave_trade.html)

and observe the Transatlantic Slave Trade. (2 minutes) Students will discuss and confirm their prelesson estimates and predictions with the actual data from the interactive map as a class. (5 minutes) Students will then be shown a series of photos depicting conditions for those forced into slavery and those who facilitated the slave trade. (10 minutes) Students will then be placed into small groups with copies of the photos and documents from DPLA and asked to document the following for the African slave trader, a member of the Atlantic ship crew, an enslaved African, an abolitionist, and an American slave owner (20 minutes): *Describe this character's role to the slave trade. How do they participate? How does this character feel about the institution of slavery? What are its advantages and/or disadvantages from his/her perspective? What are this character's goals? Anxieties?*

**Post Lesson:**

Students will need to document how each source revealed different perspectives using image details or textual evidence.

**Materials Needed:**

Computers  
Image Presentation  
Paper/Pencil

**Assessment:**

Students will write about how sources revealed various perspectives in the Transatlantic Slave Trade.

**ESOL Strategies:**

1. Introduce new vocabulary with clear definitions and repeat those new words as frequently as possible
2. Present new information to students in small sequential steps, allowing the student to concentrate on one thing at a time
3. Use visuals such as pictures, overhead projections, videos, magazines, or internet
4. Allow sufficient wait time
5. Engage students in questioning techniques

**ESE Strategies:**

1. Reduce quantity of work
2. Allow extra time to complete assignments
3. Use contracts
4. Provide a model
5. Use visual/auditory aids
6. Repeat instruction of content

7. Simplify complex directions by giving them one at a time

**References:**

[http://www.slate.com/articles/life/the\\_history\\_of\\_american\\_slavery/2015/06/animated\\_interactive\\_of\\_the\\_history\\_of\\_the\\_atlantic\\_slave\\_trade.html](http://www.slate.com/articles/life/the_history_of_american_slavery/2015/06/animated_interactive_of_the_history_of_the_atlantic_slave_trade.html)  
<https://dp.la/primary-source-sets/the-transatlantic-slave-trade/teaching-guide>

**Day 4**

**Subject:** Social Studies    **Title:** Transatlantic Webquest

**Grade:** 8<sup>th</sup>    **Time required:** 1 hour

**Benchmarks:** Social Studies Sunshine State Standards  
SS.8.A.1.2    SS.8.A.2.1    SS.8.A.2.3

**Objectives:**

1. Students will research the different components and effects of the Transatlantic Slave Trade

**Prelesson:**

Students will be asked to identify what other products were possible motivators in the Transatlantic Slave trade. Students will also identify what effects this trade might have had on the Europeans and Caribbean peoples involved.

**Lesson:**

Students will use a series of website URLs to conduct a short research activity (Webquest). Students will conduct their research individually using computers or mobile devices with Internet access. The Webquest will have students answering questions about other products involved in the Transatlantic Slave trade, impact on parties involved, and direct consequences for Africans during transportation. Students will then find a partner to compare answers with before turning in the Webquest as formative assessment.

**Post Lesson:**

Students will discuss as a class their thoughts on who benefited the most from this trade practice and how the trade route created the establishment of slavery in America.

**Materials Needed:**

Computers  
Webquest sheet\* (In appendix)  
Writing Utensils

**Assessment:**

Students will turn in their WebQuests as a formative assessment to establish research skills and accuracy of information.

**ESOL Strategies:**

1. Introduce new vocabulary with clear definitions and repeat those new words as frequently as possible
2. Include visuals such as pictures and/or internet
3. Allow sufficient wait time
4. Engage students in questioning techniques

**ESE Strategies:**

1. Allow extra time to complete assignments
2. Provide opportunities to orally complete assignments
3. Emphasize content rather than spelling in written communications
4. Use assistive technology
5. Repeat instruction of content
6. Group similar items
7. Adapt reading levels

**References:**

[http://www.eduplace.com/kids/socsci/books/applications/imaps/maps/g5s\\_u3/index.html#top](http://www.eduplace.com/kids/socsci/books/applications/imaps/maps/g5s_u3/index.html#top)

<http://www.answers.com/topic/triangular-trade>

<http://www.socialstudiesforkids.com/articles/ushistory/triangulartrade.htm>

<http://www.answers.com/topic/triangular-trade-pattern>

<http://www.enotes.com/history-fact-finder/economics-business/what-was-triangular-trade>

[http://www.eduplace.com/kids/socsci/books/applications/imaps/maps/g5s\\_u3/index.html](http://www.eduplace.com/kids/socsci/books/applications/imaps/maps/g5s_u3/index.html)

<http://www.pbs.org/wgbh/aia/part1/1p277.html>

<http://www.pbs.org/wgbh/aia/part1/1h280.html>

**Day 5**

**Subject:** Social Studies    **Title:** Narrative of Olaudah Equiano

**Grade:** 8<sup>th</sup>    **Time required:** 1 hour

**Benchmarks:** Social Studies Sunshine State Standards  
SS.8.A.1.6    SS.8.A.1.7    SS.8.A.2.3    SS.8.A.2.4

**Objectives:**

1. Students will analyze an individualistic perspective of the Transatlantic Slave Trade.
2. Students will engage in rhetorical analysis of arguments against the Transatlantic Slave Trade.

**Prelesson:**

Students will watch a [Ted-Ed](#) video recapping information about the Transatlantic Slave Trade. Students will then create a summary using the Who-What-When-Where-Why model.

**Lesson:**

Students read and engage in annotative note taking while reading about Olaudah Equiano and his experience in the Transatlantic Slave Trade. Students will also answer in text questions regarding author's tone and word choice. First in text question will be completed as a class for the purpose of modeling. Students will be expected to finish remaining text questions individually.

**Post Lesson:**

Students will discuss in small groups the after-reading questions included with the passage. Students should take notes individually and be prepared to present their answers to the class.

**Materials Needed:**

[Olaudah Equiano Reading Comprehension Packet\\*](#) (Appendix)  
Writing Utensils

**Assessment:**

In-text annotations, questions, and small group discussion.

**ESOL Strategies:**

1. Teach vocabulary contextually
2. Use synonyms and antonyms
3. Activate prior knowledge before learning
4. Use interactive strategies during reading

**ESE Strategies:**

1. Allow extra time to complete assignments
2. Provide opportunities to orally complete assignments
3. Emphasize content rather than spelling in written communications
4. Use assistive technology
5. Repeat instruction of content
6. Group similar items
7. Adapt reading levels

**Resources:**

[https://www.youtube.com/watch?v=3NXC4Q\\_4JVg](https://www.youtube.com/watch?v=3NXC4Q_4JVg)

<https://www.teacherspayteachers.com/Product/Close-Reading-Workshop-of-Olaudah-Equiano-Word-Choice-4350818>

### **Triangular Trade + Slavery Web Quest**

Directions: Use the websites listed in the document to learn more about triangular trade and the development of slavery in the Americas.

Go to:

[http://www.eduplace.com/kids/socsci/books/applications/imaps/maps/g5s\\_u3/index.html#top](http://www.eduplace.com/kids/socsci/books/applications/imaps/maps/g5s_u3/index.html#top)

**Click on the different arrows in the legend** to answer each question:

1. What was sent from the 13 Colonies to England?
2. What was sent from England to the 13 colonies?
3. What was sent from the 13 Colonies to Africa?
4. What was sent from Africa to the West Indies?

#### **Sites to Use for Questions 5-8:**

<http://www.answers.com/topic/triangular-trade>

<http://www.socialstudiesforkids.com/articles/ushistory/triangulartrade.htm>

<http://www.answers.com/topic/triangular-trade-pattern>

<http://www.enotes.com/history-fact-finder/economics-business/what-was-triangular-trade>

5. What was Triangular trade?

6. What impact did the triangle trade have on each of the following? Explain.

- Europe:

-Colonies/Caribbean:

-Africa:

7. What were the economic benefits of the triangle trade for the Europeans and the Colonists?

8. In your opinion, who benefited the most from the triangle trade? How did this trade route lead to the establishment of slavery in the Americas?

**Use the following website for #9:**

[http://www.eduplace.com/kids/socsci/books/applications/imaps/maps/g5s\\_u3/index.html](http://www.eduplace.com/kids/socsci/books/applications/imaps/maps/g5s_u3/index.html)

9. What were the “three points” of the triangle?

- a.
- b.
- c.

**Go to: <http://www.pbs.org/wgbh/aia/part1/1p277.html>**

10. (a) How many Africans were sold into slavery in Africa (taken from their homes)? (b) How many died before reaching the coast of Africa? (c) How many did not survive the voyage to the new world (you can give me a percentage)?

- a.
- b.
- c.

**Go to: <http://www.pbs.org/wgbh/aia/part1/1h280.html>**

11. (a) What did the ship's captain do upon outbreak of disease on his slave ship? (b) How many total died? (c) Why was Equiano so important to this incident (write a complete sentence for this answer)?

a.

b.

c.

Name: \_\_\_\_\_

Score: \_\_\_\_\_/1

**Narrative of Olaudah Equiano | Skill Focus: Word Choice (Connotative Diction)**

**Background Information:** As a young boy, Olaudah Equiano (1745?–1797) was captured by African slave traders and taken from his home in the West African kingdom of Benin. He was sent to Barbados, then to colonial Virginia, and then sold to a British naval officer. Equiano purchased his freedom in 1766 and became active in the British anti-slavery movement. He wrote and published his Narrative in 1789, at the height of the movement to abolish slavery in the British colonies.

As you read, please utilize the AWQ rubric to guide your annotations of the text. In addition, be prepared to respond to text-dependent questions that are placed throughout the narrative.

Central Question:	How does Equiano use his personal narrative to make an appeal for the end of slavery?
Claim	<input type="checkbox"/> Underline at least two claims/main ideas in the text (2 points)
Supporting Details	<input type="checkbox"/> Place TWO stars by details that support the claim. (2 points)
Vocabulary	<input type="checkbox"/> Find at least TWO unfamiliar or unknown words and define them. (2 points)
Question	<input type="checkbox"/> Write at least one question that you have of the text. (1 point)
Comments	<input type="checkbox"/> Write down at least ONE comment to the text (attempting to understand, making a connection, or clarifying) (1 point)
Answers	<input type="checkbox"/> Highlight at least TWO lines of text that serve as answers to the central questions. (2 points)

**Text: Excerpts from *The Interesting Narrative of the Life of Olaudah Equiano***

[1] The first object which saluted my eyes when I arrived on the coast, was the sea, and a slave ship, which was then riding at anchor, and waiting for its cargo. These filled me with astonishment, which was soon converted into terror, when I was carried on board. I was immediately handled, and tossed up to see if I were sound, by some of the crew; and **I was now persuaded that I had gotten into a world of bad spirits**, and that they were going to kill me. Their complexions, too, differing so much from ours, their long hair, and the language they spoke (which was very different from any I had ever heard), united to confirm me in this belief. When I looked round the ship too, and saw a large furnace of copper boiling, and a multitude of black people of every description chained together, every one of their countenances expressing dejection and sorrow, I no longer doubted of my fate; and, quite overpowered with horror and anguish, I fell motionless on the deck and fainted. When I recovered a little, I found some black people about me, who I believed were some of those who had brought me on board, and had been receiving their pay; they talked



to me in order to cheer me, but all in vain. I asked them if we were not to be eaten by those white men with horrible looks, red faces, and long hair. They told me I was not...

**What does the bolded phrase tell us about Equiano's initial response to what he is seeing? Why is he having that reaction?**

[2] I now saw myself deprived of all chance of returning to my native country...I was not long suffered to indulge my grief; I was soon put down under the decks, and there I received such a salutation in my nostrils as I had never experienced in my life; so that, with the loathsomeness of the stench, and crying together, I became so sick and low that I was not able to eat, nor I had the least desire to taste anything. I now wished for the last friend, death, to relieve me; but soon, to my grief, two of the white men offered me eatables; and, on my refusing to eat, one of them held me fast by the hands, and laid me across, I think, the windlass, and tied my feet, while the other flogged me severely. I had never experienced anything of this kind before, and, although not being used to the water, I naturally feared the element the first time I saw it, yet, nevertheless, could I have got over the nettings, I would have jumped over the side, but I could not; and besides, the crew used to watch us very closely who were not chained down to the decks, lest we should leap into the water; and I have seen some of these poor African prisoners most severely cut, for attempting to do so, and hourly whipped for not eating.

**What language does Equiano use to communicate his despair within this paragraph. What is the effect of this language?**



3

[3] In a little time after, amongst the poor chained men, I found some of my own nation, which in a small degree gave ease to my mind. I inquired of these what was to be done with us? They gave me to understand, we were to be carried to these white people's country to work for them. I then was a little revived, and thought, if it were no worse than working, my situation was not so desperate; but still I feared I should be put to death, the white people looked and acted, as I thought, in so savage a manner; for I had never seen among any people such instances of brutal cruelty; and this not only shown towards us blacks, but also to some of the whites themselves. One white man in particular I saw, when we were permitted to be on deck, flogged so unmercifully with a large rope near the foremast, that he died in consequence of it; and they tossed him over the side as they would have done a brute. This made me fear these people the more; and I expected nothing less than to be treated in the same manner.

[4] ...At last, when the ship we were in, had got in all her cargo, they made ready with many fearful noises, and we were all put under deck, so that we could not see how they managed the vessel. But this disappointment was the least of my sorrow. The stench of the hold while we were on the coast was so intolerably loathsome, that it was dangerous to remain there for any time, and some of us had been permitted to stay on the deck for the fresh air; but now that the whole ship's cargo were confined together, it became absolutely pestilential. The closeness of the place, and the heat of the climate, added to the number in the ship, which was so crowded that each had scarcely room to turn himself, almost suffocated us. This produced copious perspirations, so that the air soon became unfit for respiration, from a variety of loathsome smells, and brought on a sickness among the slaves, of which many died. The shrieks of the women, and the groans of the dying, rendered the whole a scene of horror almost **inconceivable**. Happily perhaps, for myself, I was soon reduced so low here that it was thought necessary to keep me almost always on deck; and from my extreme youth I was not put in fetters. In this situation I expected every hour to share the fate of my companions, some of whom were almost daily brought upon deck at the point of death, which I began to hope would soon put an end to my miseries.

Circle the correct meaning of the word <i>inconceivable</i> , as used in this passage.	What impact does this particular word choice have on the overall tone of the passage?
a. Impossible to imagine or believe b. Plausible; likely c. Unprecedented d. Off the beaten path	



[5] One day, when we had a smooth sea and moderate wind, two of my wearied countrymen who were chained together (I was near them at the time), preferring death to such a life of misery, somehow made through the nettings and jumped into the sea; immediately, another quite dejected fellow, who, on account of his illness, was suffered to be out of irons, also followed their example; and I believe many more would very soon have done the same, if they had not been prevented by the ship's crew, who were instantly alarmed.

[6] ... We were not many days in the merchant's custody, before we were sold after their usual manner, which is this: On a signal given (as the beat of a drum), the buyers rush at once into the yard where the slaves are confined, and make choice of that parcel they like best. The noise and clamor with which this is attended, and the eagerness visible in the countenances of the buyers, serve not a little to increase the apprehension of terrified Africans, who may well be supposed to consider them as the ministers of that destruction to which they think themselves devoted. In this manner, without scruple, are relations and friends separated, most of them never to see each other again. **I remember, in the vessel in which I was brought over, in the men's apartment, there were several brothers, who, in the sale, were sold in different lots; and it was very moving on this occasion, to see and hear their cries at parting.**

[7] O ye nominal Christians! might not an African ask you—Learned you this from your God, who says unto you, Do unto all men as you would men should do unto you? Is it not enough that we are torn from our country and friends, to toil for your luxury and lust of gain? Must every tender feeling be likewise sacrificed to your avarice? Are the dearest friends and relations now rendered more dear by their separation from their kindred, still to be parted from each other, and thus prevented from cheering the gloom of slavery, with the small comfort of being together, and mingling their sufferings and sorrows? Why are parents to lose their children, brothers their sisters, or husbands their wives? Surely, this is a new refinement in cruelty, which . . .thus aggravates distress, and adds fresh horrors even to the wretchedness of slavery.

Select the word that best describes Equiano's tone in this final paragraph.	What textual evidence can you utilize to support the tone word that you selected? Be sure to explain how your evidence demonstrates that particular tone word.
a. Apprehensive b. Indignant c. Melancholy d. Forthright	



# Traveling Underground Railroad Routes Along the Mason-Dixon Line

## MUSEUM CONNECTION: LABOR and THE BLACK EXPERIENCE

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**Purpose:** In this lesson students will explain how slaves used geographic characteristics to help them escape along the Underground Railroad. Working in groups they will place information about the Mason-Dixon line in chronological order. They will also examine photographs and read information in order to learn how runaways used the geographic characteristics of different places to help them. Working individually, students will use the information to answer questions about the migration to freedom of enslaved African Americans.

**Grade Level and Content Area:** **M** Middle, Social Studies

**Time Frame:** 2-3 class periods

### Social Studies Standards:

Geography 4.1.8.3 Explain the interrelationships among physical and human characteristics that shape the identity of places

### Social Studies VSC:

3.C.1 (Grade 8) Analyze the geographic characteristics that have influenced migration and settlement patterns

5.C.5.b (Grade 8) Analyze the experiences of African-American slaves, free blacks and the influence of abolitionists

6.F.1 (Grades 7 and 8) Interpret information from primary and secondary sources

### Reading and English Language Arts VSC:

2.A.2.b (Grades 7 and 8) Analyze graphic aids that contribute to meaning

### Objective:

Students will explain how geographic characteristics (both physical and human) were important to fugitive slaves, who escaped slavery using the Underground Railroad.

## VOCABULARY AND CONCEPTS

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**Conductor** – The conductor led fugitive slaves to safety along the Underground Railroad.

**Geographic characteristics**– Divided into physical characteristics and human characteristics, geographic characteristics distinguish one place from another. Physical and human characteristics are explained in the Teacher Background.

**Passengers** – Fugitive slaves who fled from the South along the Underground Railroad were called passengers.

**Rector** – A rector is a clergyman in charge of a parish.

**Slavery** – Slavery is the institution of owning slaves or holding individuals in a condition of servitude.

**Station** – A “safe house” or stopping point along the Underground Railroad was called a station.

**Underground Railroad** – In the years before the Civil War, many slaves used the Underground Railroad—a secret network of “safe houses” and trails—in order to escape to freedom.

## MATERIALS

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### FOR THE TEACHER:

- Teacher Resource Sheet 1** – Underground Railroad Routes 1860
- Teacher Resource Sheet 2** – What is significant about this marker?
- Teacher Resource Sheet 3** – Answer Key
- Teacher Resource Sheet 4** – Mason-Dixon Markers

### FOR THE STUDENT:

- Student Resource Sheet 1** – The Mason-Dixon Line (one copy for each group of four students)
- Student Resource Sheet 2** – Underground Railroad Photos and Photo Fact Cards (one set for each group of four students)
- Student Resource Sheet 3** – Geographic Characteristics of Underground Railroad Sites along the Mason-Dixon Line
- Student Resource Sheet 4** – How Enslaved People Used Geographic Characteristics to Escape
- Student Resource Sheet 5** – Photo Analysis

## RESOURCES

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### PUBLICATIONS:

Christian, Charles M. *Black Saga: The African American Experience, A Chronology*. New York: Houghton Mifflin Company. 1995.

Ecenbarger, William. *Walkin' the Line: A Journey from Past to Present along the Mason-Dixon*. New York: M. Evans and Company, Inc., 2000.

**WEB SITES:**

The Mason-Dixon Line  
[http://freespace.virgin.net/john.cletheroe/usa\\_can/usa/mas\\_dix.htm](http://freespace.virgin.net/john.cletheroe/usa_can/usa/mas_dix.htm)

Taking the Train to Freedom. Underground Railroad: Special Resource Study  
National Park Service  
<http://www.nps.gov/undergroundrr/>

The Underground Railroad  
National Geographic Society  
<http://www.nationalgeographic.com/railroad/map.html>

Pathways to Freedom: Maryland & The Underground Railroad  
Maryland Public Television  
[http://pathways.thinkport.org/flash\\_home.cfm](http://pathways.thinkport.org/flash_home.cfm)

**TEACHER BACKGROUND**

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Most active between 1830 and 1860, the Underground Railroad was not a true railroad but rather a network of escape routes for slaves that stretched from the southern slave states into the northern states and Canada. The term “underground” was used because runaways, called “passengers,” were hidden in secret places known as “stations.” These places included safe houses, barns, and haylofts. Every home that welcomed runaways and every individual who offered food, clothing, or other help became part of the Underground Railroad. Those who led “passengers” from one “station” to another were black, white, and Native American anti-slavery activists called “conductors.” Other workers along the Underground Railroad came from all backgrounds and included ministers, shopkeepers, farmers, and former slaves. Harriet Tubman, a runaway slave from Maryland, made at least 11 trips into the South and helped to rescue at least 80 runaways.

The majority of runaways were men between the ages of 16 and 35 years. Women and children also escaped, but they were more likely to be caught. Any runaway who was caught might be beaten then returned to his or her owners and subjected to even harsher conditions. Enacted in 1850, the Fugitive Slave Law made the capture of escaped slaves a lucrative business. It also allowed masters or professional bounty hunters (called “slave hunters”) to capture runaways, even in a free state.

More than 3,200 “workers” along the Underground Railroad helped thousands of runaway slaves escape, sometimes helping them travel hundreds of miles in order to reach freedom. Some runaways made it to the northern states, while others escaped to Canada,

Texas, Mexico, and through Florida to the Caribbean. Fugitive slaves traveled through forests, over fields, through swamps, and across streams and rivers. Often they moved at night and used the stars to navigate. They traveled on coaches, trains, and steamships, but most often by wagon or on foot.

## Geography

Students must understand the meaning of “geographic characteristics”—distinctive characteristics that distinguish one place from another—in order to complete the activities in this lesson. This lesson contains information about the geographic characteristics of places in Maryland that slaves may have used in order to help them in their flight to freedom. Geographic characteristics are divided into two categories: physical characteristics and human characteristics.

*Physical characteristics* describe the natural environment of a place. They include:

- physical features – land forms and bodies of waters
- weather – the short-term conditions of the atmosphere determined by variables such as temperature, wind, moisture, and pressure
- climate – the average temperature and rainfall for a place over hundreds of years
- soil – the thin layer of material on the earth’s surface; sand, silt, and clay are the basic types
- minerals – naturally occurring, non-living solids with a characteristic crystal structure and chemical makeup
- vegetation – four types: forest, grassland, tundra, and desert. Climate affects the vegetation that grows in a place.
- animal life – all the large and small animals that live in a place

*Human characteristics* describe the people of a place (past and present) and their languages, religions, economic activities, political systems, population distribution, and modifications of the environment. Human characteristics include:

- human-made features – modifications people make to land (e.g., buildings, bridges, tunnels, railroad tracks, dams, monuments, piers, cultivated land)
- language – a way of communication with words, symbols, signs, or gestures that are used and understood by a group of people
- religion – a set of beliefs and practices relating to a god or gods and generally agreed upon by a number of people
- political system – structures of power, authority, and government
- economic activities – how people make a living in a place
- population distribution – the pattern of the number of people who live in a place

## LESSON DEVELOPMENT

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**Note to teacher:** *Due to the expense of color photocopies, you may wish to cut out and laminate copies of Student Resource Sheet 2.*

1. **Motivation:** Divide students into groups of four, and give each group a copy of **Student Resource Sheet 1**, The Mason-Dixon Line. Instruct the students to cut out the information boxes, read the information, and place the boxes in correct chronological order. (*Note: Teachers with reluctant readers may wish to underline or highlight key dates on cards.*)

When students have completed placing the events in chronological order, ask the following questions:

- Why was it important to know who had title to the land along the 40th degree of latitude? (*Taxes could be collected and given to the correct colony.*)
  - Why were Mason and Dixon hired to determine the boundary between Pennsylvania and Maryland? (*The local surveyors disputed the North-South line for 10 years. In 1763 the grandsons of Penn and Calvert signed a contract with Charles Mason and Jeremiah Dixon, two astronomer-mathematicians from England, to complete the boundary between the two colonies.*)
  - How did physical features cause Mason and Dixon difficulties? (*They had to cross mountains, walk through forests, and cross flooded rivers.*)
  - How many years did it take to determine the location of the line that divided the colonies of Maryland and Pennsylvania? (*87 years*)
  - In 1780, what did the longest part of the Mason-Dixon Line become? (*The boundary between the slave-holding South and the free North.*)
  - How did the Missouri Compromise affect Maryland and Pennsylvania? (*The Missouri Compromise resulted in the Mason-Dixon Line becoming the line that divided slave and free states.*)
2. Display **Teacher Resource Sheet 1**, Underground Railroad Routes 1860. Ask:
    - Why do you think so many enslaved people traveled through Maryland?
    - From which states were they trying to escape and why?
    - Would this be an easy or hard task? Why?
  3. Explain that during this lesson students will learn how enslaved people used the geographic characteristics along these routes to help them gain their freedom.
  4. Write the following terms on the board: Underground Railroad, conductor, passenger, and stations. Ask if anyone can explain any of the terms. (*See vocabulary section of lesson plan for correct definitions.*) Tell students that the Underground Railroad was not a railroad but a network of secret escape routes for enslaved people trying to find freedom.
  5. Ask students if anyone can name a Marylander who was enslaved and who became a conductor after escaping. (*Harriet Tubman, a runaway slave from Maryland, made at least 19 trips into the South and helped to rescue more than 300 runaways.*)
  6. Explain that enslaved people used the geographic characteristics of different places in

order to help them travel along this secret route. On the board write “geographic characteristics” and under this the words “physical characteristics” and “human characteristics.” Review these concepts with students. (See Teacher Background.)

7. Display **Teacher Resource Sheet 2**, What is significant about this marker? Discuss the photograph, and have students answer the questions. (*Note to the teacher: If students are unfamiliar with photo analysis, you may wish to use Student Resource Sheet 5, Photo Analysis, in order to help them describe the photographs.*)
8. Explain that the Mason-Dixon Line divided some buildings. In Ellerslie, Pennsylvania, it goes through Redeemer United Church of Christ. The building is topped by twin pitched roofs; the one on the right is in Pennsylvania, a free state, and the other is in Maryland, a slave state.
  - What is the arrow pointing to? (*Mason-Dixon marker*)
  - What physical characteristics are in the photograph? (*vegetation–trees; weather and climate–snow and clouds*)
  - What human characteristics do you see? (*human-made features–church, marker; religion–church; language–sign in front of church*)
9. Tell students that they will be looking at photographs and reading information in boxes that will help them learn how runaways used geographic characteristics along the way to cross the Mason-Dixon Line.
10. Divide students into groups of four and give each group a set of **Student Resource Sheet 2**, Underground Railroad Photos and Fact Cards, to cut out.
11. Next give each group a copy of **Student Resource Sheet 3**, Geographic Characteristics of Underground Railroad Sites along the Mason-Dixon Line. Tell them to look carefully at each photo and complete only the first column of the chart by matching the photograph to a textbox.
12. When students have completed this part of the activity, check to be sure they have the correct information matched with each photograph.
13. Then have students use only photograph 1 and information in the textbox that matches it to identify the physical and human characteristics (*physical characteristics - snow, trees, hill; human characteristics–buildings, road, fence, poles*). Students should add this information to the chart.
14. Now have students do the same with photograph 2 and add information to the chart (*physical characteristics–grasses, marsh, coastal plain*).
15. Have students learn more about places along the Mason-Dixon Line by individually completing the chart for photographs 3 through 14.
16. When students have completed this activity, use **Teacher Resource Sheet 3**, Answer Key, to discuss geographic characteristics that were used by enslaved people along the Mason-Dixon Line.
17. **Assessment:** Distribute **Student Resource Sheet 4**, How Enslaved People Used

Geographic Characteristics to Escape, and tell them to read and answer the questions. Answers should be related to the geographic characteristics listed on the chart.

18. **Closure:** Display **Teacher Resource Sheet 4**, Mason-Dixon Markers. Ask: What will come to mind the next time you cross the state line from Maryland into Pennsylvania or Delaware?

## THOUGHTFUL APPLICATIONS

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- The northeast region of the United States has many historical markers, trails, and sites related to the Underground Railroad. Think about what you have just learned, and design a poster that could be used to advertise information about geographic characteristics used by passengers on the Underground Railroad.
- The Maryland Society of Surveyors (<http://www.marylandsurveyor.org>) is resurveying the Mason-Dixon Line. Contact your local chapter for speakers and resources.

## LESSON EXTENSIONS

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- There were many routes to freedom—west, north, and east into the coastal islands of the Carolinas—and many means of “conduct” and passage provided by individuals, families, and communities. Collections on display in the “Things Hold, Lines Connect” gallery at the Reginald F. Lewis Museum document the flight of several individuals from Montgomery County, Maryland, to Philadelphia, Pennsylvania. For example, Ann Marie Weems made a daring escape in 1855 along the Underground Railroad. Students may explore how Weems’ story relates to this gallery’s title.
- Visit the National Park Service Web site (<http://www.nps.gov/undergroundrr/>) in order to learn more about other Underground Railroad routes, conductors, passengers, and safe houses.

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What is significant about this marker?



The **Mason-Dixon Line** divided some buildings. In Ellerslie, Pennsylvania, the line goes through Redeemer United Church of Christ. The building is topped by twin pitched roofs—the one on the right is in **Pennsylvania**, a free state, and the other is in **Maryland**, a slave state.

- What is the arrow pointing to?
- What physical characteristics are in the photograph?
- What human characteristics are in the photograph?

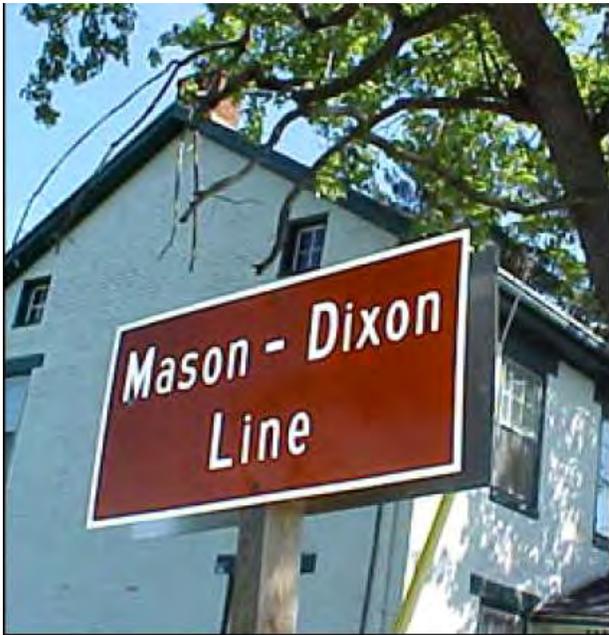
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### Answer Key

Photo/Fact Card	Physical Characteristics	Human Characteristics
1-E road in Garrett County	Hill, snow, trees	barn, house, road, fence, telephone poles
2-L marsh near Tuckahoe	grasses, marsh, coastal plain	
3-F churches in Cumberland	hill/mountain, trees, grass	light poles, churches, flag
4-D slave house	trees, grass	building
5-N Mason-Dixon marker		monument, walkway
6-G foggy morning	fog, sun, crops, trees	barn, cultivated land
7-J railroad tracks		railroad tracks
8-B Potomac River	river, trees	
9-K field of geese	flat land (plain), geese	cultivated land
10-I Thomas Garrett tombstone	grass	tombstone
11-H moss on tree	trees, soil	
12-A frozen creek	creek, trees, ice	
13-M Pocomoke Swamp	swamp, birds, forest, soil	
14-C mountains and farm	mountains, valley, trees	Barn, cultivated land

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### Mason-Dixon Markers



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## The Mason-Dixon Line

In 1820 debates in Congress raged over whether Missouri should enter the Union as a slave state. As part of the Missouri Compromise slavery became illegal north of 36 degrees north latitude. This decision resulted in the creation of the Mason-Dixon Line as a symbol of the division between slave states and free states.

On March 1, 1780, the Pennsylvania Assembly passed a law calling for the gradual end of slavery. The longest part of the Mason-Dixon Line became the boundary not just between Maryland and Pennsylvania but between two larger regions: the slave-holding South and the free North.

In 1681, King Charles II gave William Penn a large tract of land in America whose southern border was the 40th degree of latitude. Penn also received the Three Lower Counties of what is now the state of Delaware. Problems would eventually arise because no one knew precisely where the 40th degree of latitude was located on the land.

In 1632, King Charles I gave Cecilius Calvert, the second Lord Baltimore, a large tract of land north of Virginia. Calvert named the land Maryland in honor of Queen Henrietta Maria. The charter said that the northern border of Maryland was the 40th degree of latitude.

The settlers in Maryland and Pennsylvania living on or near the 40th degree of latitude at first didn't care which colony they were in because both colonies had fertile land. But titles to land eventually became a problem and tax collection was difficult. In 1750, three commissioners on each side were appointed to work on setting a specific boundary between the two colonies.

On September 11, 1768, Mason and Dixon left America, 4 years and 10 months after they had started the job. They had battled accidents, mountains, forests, flooded rivers, and wild animals. The boundary they drew is still recognized by the United States government. Today modern equipment shows the remarkable accuracy of the work they did.

On December 22, 1750, two surveyors from each of the colonies started on Fenwick Island to begin the East -West line across the peninsula. John Watson and William Parsons represented the Penns, and John Emory and Thomas Jones represented the Calverts.

In November 1763, Mason and Dixon arrived in Philadelphia. They accepted the middle point established by colonial surveyors 13 years earlier. They moved north to a point between the 39th and 40th parallels about 15 miles south of Philadelphia. From here they moved westward 230 miles, marking the border between Maryland and Pennsylvania.

On November 9, 1768, the border between Maryland and Pennsylvania was formally approved, ending 87 years of disputes between the Penns and the Calverts. Ironically, as a result of the Revolutionary War 8 years later, they lost their land when their proprietorships ended as the United States was created.

The local surveyors successfully established the East -West boundary from Fenwick, but a dispute arose about the north -south line. The dispute lasted 10 years. In 1763, the grandsons of Penn and Calvert signed a contract with Charles Mason and Jeremiah Dixon, two astronomer -mathematicians from England, to complete the boundary between the two colonies.

Underground Railroad Photos



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## Photo Fact Cards

Runaways often took to the water to throw dogs off their scent. Desperate to be free, they crossed rivers and creeks at night even when the creeks were frozen and the ice could possibly break.

A

Maryland is only 2 miles wide in Hancock. The Potomac River forms the border to the south and the Mason-Dixon Line is the border to the north. This location was a popular spot for enslaved African Americans running away from Virginia.

B

When traveling over mountains and through valleys and forests, runaways often followed animal tracks to help them navigate and find food. Streams, rivers, and cultivated land also provided a supply of food and water.

C

In Delaware, enslaved African Americans often lived in their master's house. William Ross had 1,400 acres of land and owned 14 slaves, some of whom lived in a small house built beside his mansion.

D

The Underground Railroad was neither "underground" nor a "railroad." It was a network of people and places organized to help runaways reach freedom in the North. Runaways often hid in barns during the day.

E

Many runaways passed through Cumberland in the 1850s and were helped by the rector of the Emmanuel Episcopal Church. Enslaved people as well as freemen are listed in the parish record.

F

Runaways could carry little food and were exposed to all kinds of weather. They traveled through unfamiliar countryside and often crisscrossed fields to avoid slave catchers and their bloodhounds. Fog helped runaways on their journey.

G

Escaping slaves followed the North Star when possible. On starless nights or during daylight they often looked at the moss on trees to determine which way was north. Moss grows on the north side of trees.

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Photo Fact Cards

Thomas Garrett was an Underground Railroad conductor. He owned a shoe store in Wilmington, Delaware, where he hid runaways. When it was safe for them to leave, he gave them shoes to wear on their journey. I

Before the Civil War, many enslaved African Americans tried to escape using the railroads. The people who worked for the railroads were not sympathetic to runaways because they were afraid of being faced with lawsuits from their owners. J

Geese were important to runaways. They provided food along their journey, but they also might provide cues to directions. Geese fly north in summer and south in winter. "Flying geese" was a quilt pattern used to help runaways. K

Frederick Douglass was born in Tuckahoe, Maryland, in a region of creeks and marshes. As a young man, he worked in the shipyards of Baltimore. He later escaped to the North where, in 1847, he founded the abolitionist newspaper, The North Star. L

In the Pocomoke Swamp, slaves cut cypress trees in order to make shingles for roofs. The swamp, full of birds and other wildlife, was a difficult place for slave catchers to go. It was called a "flowing Underground Railroad." M

Stone markers were erected every 5 miles along the Mason-Dixon Line. When runaways found these markers on the boundary between Maryland and Pennsylvania, they knew they had reached the beginning of their freedom. N

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**Geographic Characteristics of  
Underground Railroad Sites Along the Mason-Dixon Line**

<b>Photo Number - Card Letter</b>	<b>Physical Characteristics</b>	<b>Human Characteristics</b>
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		
11.		
12.		
13.		
14.		

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### How Enslaved People Used Geographic Characteristics to Escape



*Twenty Eight Fugitives Escaping From the Eastern Shore of Maryland* by William Still

1. Enslaved African Americans could not always rely on safe houses for food or protection. Explain how they might have used geographic characteristics to survive.

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2. How did escaping slaves use the geographic characteristics of Maryland and Delaware to find their way?

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## Photo Analysis

### Step 1: Photo Qualities

Complete the following information about your photograph:

Size \_\_\_\_\_

Format: Color \_\_\_\_\_ or Black and White \_\_\_\_\_

Is a date or source given? Yes \_\_\_\_ No \_\_\_\_

If so, what is the date? \_\_\_\_\_

Where did it come from? \_\_\_\_\_

Who was the photographer? \_\_\_\_\_

### Step 2: Observation and First Impressions

Study the photograph for a few minutes. What are your first impressions?

What do you see?

Use the table below to identify the objects, peoples and activities or events in the photograph.

Objects	People	Activities

**Step 3: Questions:**

Based on what you see, what questions do you have about the photograph?

Why do you think the photograph was taken?

What does the photograph tell you about what was happening in the United States at the time?

# Title: African American Women's Contributions - Student Research

**Grade Level: 6-8**

**Subject(s): English Language Arts and Social Studies**

**Keywords: Contributions**

<b>Lesson Plan:</b>	African American Women's Contributions - Student Research
<b>Subject(s):</b>	English Language Arts and Social Studies
<b>Grade(s):</b>	6-8
<b>Description/ Abstract of Lesson</b>	Students will learn about the contributions of African American women to society by engaging in research and collaborative discussion.
<b>SS.6.W.1</b>	Utilize historical inquiry skills and analytical processes.
<b>SS.7.C.4</b>	Demonstrate an understanding of contemporary issues in world affairs, and evaluate the role and impact of United States foreign policy.
<b>SS.8.A.1</b>	Use research and inquiry skills to analyze American History using primary and secondary sources.
<b>LAFS.68.RH.1</b>	Key Ideas and Details
<b>LAFS.68.WHST.3</b>	Research to Build and Present Knowledge
<b>LAFS.6.RI.1</b> <b>LAFS.7.RI.1</b> <b>LAFS.8.RI.1</b>	Key Ideas and Details
<b>LAFS.6.W.3</b> <b>LAFS.7.W.3</b> <b>LAFS.8.W.3</b>	Research to Build and Present Knowledge
<b>LAFS.6.W.4</b> <b>LAFS.7.W.4</b> <b>LAFS.8.W.4</b>	Range of Writing
<b>LAFS.6.SL.1</b> <b>LAFS.7.SL.1</b> <b>LAFS.8.SL.1</b>	Comprehension and Collaboration
<b>Objective(s):</b>	Students will be able to: <ul style="list-style-type: none"><li>● understand the contributions of African and African American women to society through writing and research.</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● Some Notable African American Women - at end of the lesson plan</li><li>● Laptops</li><li>● Banner Paper</li><li>● Visual Arts Materials</li><li>● Digital Resources (some are at the end of the lesson plan.)</li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 2-4 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>
<b>Lesson Lead In/ Opening:</b>	<ol style="list-style-type: none"><li>1. Students complete a warm-up in their journals by answering this question: What do you know about African American Women's Contributions? If you do not know anything about them, what questions do you have? Write at least a five-sentence paragraph. Debrief as a class, asking students to share responses.</li><li>2. Tell students that in this lesson they will learn about African American Women's Contributions to an array of fields, such as Activism; Business</li></ol>

	Education; and Science, Technology, Engineering and Mathematics (STEM).
<b>Activity 1:</b>	<p>Break students in groups of 3-4 depending on class size. See Some Notable African American Women at the end of the lesson plan to find options for student research. Assign each group one woman from each of three selected categories to research. Various digital resources are found at the end of the lesson plan.</p> <p>Each group creates a product on their three assigned notable women for a physical or virtual African American Women's History Museum. Some options for group products are as follows:</p> <ol style="list-style-type: none"> <li>1. Create a video package.</li> <li>2. Create a slideshow.</li> <li>3. Create a banner mural.</li> <li>4. Create a magazine.</li> </ol> <p>For each assigned notable woman, group museum products must answer the higher order thinking questions listed below.</p>
<b>Activity 2:</b>	Each group chooses a spokesperson to staff their exhibit. Student groups do a quality check to ensure their products meet requirements, and the class sets up the African American Women's History Museum. For a virtual museum, students need to record narration while presenting their exhibits.
<b>Activity 3:</b>	Students do a Gallery Walk and may ask the group spokesperson questions at each exhibit. Students list at least three things they learn from each exhibit.
<b>Activity 4:</b>	The class debriefs on their learning. Students complete a ticket out: What did you learn from this research project? What did you think of this research project? Write at least a five-sentence paragraph.
<b>Activity 5:</b>	As an extended learning activity, students could research African American women's advocacy organizations, such as the <a href="#">National Council of Negro Women, Inc.</a> and the <a href="#">National Coalition of 100 Black Women</a> as well as <a href="#">African American sororities, part of The Divine Nine.</a>
<b>Higher Order Thinking Questions:</b>	<ol style="list-style-type: none"> <li>1. Name of the notable African American Woman</li> <li>2. Year and Place of Birth</li> <li>3. Year of Death (if applicable)</li> <li>4. Contributions to her field (egs. Education, STEM)</li> <li>5. Significance of her contributions: How have her contributions improved her field, community, state, and/or nation?</li> </ol>
<b>Suggested Books:</b>	<p><i>Fight Like a Girl: 50 Feminists Who Changed the World.</i> Laura Barcella. (2016). Zest Books.</p> <p><i>Hidden Figures: The True Story of Four Black Women and the Space Race.</i> Margot Lee Shetterly with Winifred Conkling. (2018) Harper.</p>
<b>Web Resources</b>	<p><a href="#">A must-read list: The enduring contributions of African American women writers</a></p> <p><a href="#">African American Women - Research Guides at Schlesinger Library Harvard University</a></p> <p><a href="#">African American Women Who Made US Military History</a></p> <p><a href="#">AFRICAN-AMERICAN WOMEN CHANGE THE WORLD - National Women's Hall of Fame</a></p> <p><a href="#">Ashleigh Johnson hopes to draw more black women to aquatics</a></p> <p><a href="#">Black Women Suffragists</a></p> <p><a href="#">Black Women in History   Explore Black History</a></p> <p><a href="#">Between Two Worlds: Black Women and the Fight for Voting Rights (US National Park Service)</a></p>

	<a href="#">Black Women in the Military</a> <a href="#">10 BLACK FEMINISTS YOU NEED TO KNOW ABOUT</a> <a href="#">10 incredible black women you should know about</a> <a href="#">Famous African American Women in STEM</a> <a href="#">Famous Black Female Athletes Who Made History In Sports</a> <a href="#">The First Female African American Pilot</a> <a href="#">Great Floridian - Mary McLeod Bethune</a> <a href="#">Great Floridian - Zora Neale Hurston</a> <a href="#">Meet the First Self-Made Female Millionaire</a> <a href="#">NASA's Hidden Figures: The Unsung Women You Need to Know</a> <a href="#">National Pan-Hellenic Council</a> <a href="#">The National Council of Negro Women, Inc.</a> <a href="#">6888th Central Postal Directory Battalion   US Army Center of Military History</a> <a href="#">The Heroines of America's Black Press   by Maya Millett</a> <a href="#">The immortal cells of Henrietta Lacks - Robin Bulleri</a> <a href="#">The NASA women who inspired 'Hidden Figures' will get Congressional gold medals</a> <a href="#">The Revolutionary Practice of Black Feminisms - National Museum of African American History and Culture</a> <a href="#">The University of Florida Has the Most Black Women Faculty in Engineering</a> <a href="#">These Black Female Heroes Made Sure US WWII Forces Got Their Mail</a> <a href="#">Untold Stories of Black Women in the Suffrage Movement</a> <a href="#">Women - National Museum of African American History and Culture</a> <a href="#">Women of Color in STEM: The Past, Present, and Future</a>
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The handout of Some Notable African American Women appears below. Teachers may use the handout to find options for student research.

## Some Notable African American Women

### Activism

Great American Family Matriarch: Elizabeth Snelling Williams

Stacey Abrams

Ella Baker

Angela Davis

Marian Wright Edelman

Dorothy Height

Rosa Parks

Dr. Condoleezza Rice

Sojourner Truth

Harriet Tubman

### Arts & Entertainment

Native Floridian: Roxie Roker

J'Nai Bridges

Misty Copeland

Ava DuVernay

Aretha Franklin

Queen Latifah

Mary Edmonia Lewis

Lupita Nyong'o

Janelle Monáe

Shonda Rhimes

Kerry Washington

### Business

Native Floridian: Cecil Hayes

Mara Brock Akil

Leanna Archer

Angela Benton

Cathy Hughes

Tina Knowles

Queen Latifah

Lisa Price

Madam C.J. Walker

Sheila Johnson

### Education

Native Floridians: Blanche General Ely, Dr. Niara Sudarkasa  
Mary McLeod Bethune  
Marva Collins  
Dr. Glenda Glover  
Dr. Shirley Ann Jackson  
Oseola McCarty  
Dr. Lily D. McNair  
Dr. Ruth J. Simmons

### Government

Native Floridians: Corrine Brown, Valdez Venita Demings, Carrie P. Meek, Fredericka S. Wilson  
Shirley Chisholm  
Kamala D. Harris  
Sheila Jackson Lee  
Barbara Jordan  
Carol Moseley Braun  
Maxine Waters

### Journalism & Media

Native Floridian: Sara Sidner  
Yamiche Alcindor  
Dr. Mary Ellen Britton  
Charlayne Hunter-Gault  
Gayle King  
Hoda Kotbe  
Robin Roberts  
April Ryan  
Ida B. Wells  
Oprah Winfrey

### Literature

Native Floridian: Zora Neale Hurston  
Maya Angelou  
Octavia E. Butler  
Edwidge Danticat  
Rita Dove  
Lorraine Hansberry  
Toni Morrison  
Gloria Naylor  
Faith Ringgold  
Alice Walker  
Phyllis Wheatley

### Military

Capt. Clara Adams-Ender  
Margaret E. Bailey  
Brig. Gen. Marcelite Harris  
Brig. Gen. Hazel W. Johnson-Brown  
Command Sgt. Maj. Mildred C. Kelly  
Nancy C. Lieutenant  
S. Sgt. Joyce B. Malon  
Edwina Martin, Fannie Jean Cotton, and Evelyn M. Brown (Air Force Pioneers)  
Irene Trowell-Harris  
U.S. Army Sgt. Danyell Wilson

### [Six Triple Eight](#)

### Sports

Alia Atkinson  
Simone Biles  
Maritza Correia McClendon  
Gabby Douglas  
Althea Gibson  
Ashleigh Johnson  
Simone Manuel  
Wilma Rudolph  
Serena Williams  
Venus Williams

## STEM

Hidden Figures: Christine Darden, Mary Jackson, Katherine Johnson, Dorothy Vaughan  
Alice Ball

Dr. Dorothy Lavinia Brown

Dr. Alexa Canady

Bessie Coleman

Dr. Marie M. Daly

Dr. Mae Jemison

Henrietta Lacks

Rebecca Lee Crumpler

Dr. Gladys West

# Title: Harlem Renaissance Poetry: Origin, Ideas, & Legacy

Grade Level: 8

Subject(s): English Language Arts

Keywords: Harlem Renaissance, Central Idea

<b>Lesson Plan:</b>	Harlem Renaissance Poetry: Origin, Ideas, & Legacy
<b>Subject:</b>	English Language Arts
<b>Grade:</b>	8
<b>Description/ Abstract of Lesson</b>	Students will explore the poetry of the Harlem Renaissance: its origin, ideas, and legacy through writing and discussion.
<b>LAFS.8.RL.1</b>	Key Ideas and Details
<b>LAFS.8.RI.1</b>	Key Ideas and Details
<b>LAFS.8.W.4</b>	Range of Writing
<b>LAFS.8.SL.1</b>	Comprehension and Collaboration
<b>Objective(s):</b>	Students will be able to: <ul style="list-style-type: none"><li>● analyze and interpret poetry from the Harlem Renaissance.</li><li>● identify central ideas in poetry from the Harlem Renaissance.</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● <a href="#">A New African American Identity: The Harlem Renaissance - National Museum of African American History and Culture</a></li><li>● <a href="#">Overview video: Harlem Renaissance</a></li><li>● <a href="#">Harlem in the 1920s, African Americans: Many Rivers to Cross</a></li><li>● Laptops</li><li>● Banner paper</li><li>● Markers</li><li>● <a href="#">Venn Diagram</a></li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 1-2 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>
<b>Lesson Lead In/ Opening:</b>	<p>Note: This lesson could be implemented in a unit on poetry or a unit about identity. Students should have some knowledge of reading and interpreting poetry before this lesson. English Language Arts and American History teachers may collaborate on an interdisciplinary unit to incorporate the Harlem Renaissance so that students have deeper historical context for their literature study.</p> <ol style="list-style-type: none"><li>1. Talk with students about the Harlem Renaissance in the United States during the 1920s and into the 1930s with an abundance of African American literature, music, and art.</li><li>2. Show students the <a href="#">Overview video: Harlem Renaissance</a> and <a href="#">Harlem in the 1920s, African Americans: Many Rivers to Cross</a>. In discussion, ask students to name three things they learned from each video. List them on the board. Tell students that you will explore one aspect of Harlem Renaissance: the poetry - its origin, ideas, and legacy.</li></ol>
<b>Activity 1:</b>	<p>Warm-Up: In pairs, students read the articles <a href="#">A New African American Identity: The Harlem Renaissance - National Museum of African American History and Culture</a> and <a href="#">An Introduction to the Harlem Renaissance &amp; Poetry</a>.</p> <p>After reading each article, student pairs create a common one-page summary: pictures with commentary, poetry, and/or prose. Next, students share and discuss their products with another partnership. The small group identifies the five most</p>

	important things they learned about the Harlem Renaissance and how it impacted poetry by African Americans. Debrief as a class.
<b>Activity 2:</b>	Review <a href="#">How to Read a Poem Out Loud - Poetry 180: A Poem a Day for American High Schools, hosted by Poet Laureate</a> . Read and discuss <a href="#">Introduction to Poetry by Billy Collins</a> with students. Remind students to read poetry like prose, to read for the sentences, emphasizing that the sentence is the smallest unit of meaning in a poem.
<b>Activity 3:</b>	Choose middle school appropriate, representative poems from the time periods represented in <a href="#">An Introduction to the Harlem Renaissance &amp; Poetry</a> : <ul style="list-style-type: none"> <li>● 1914-1919</li> <li>● 1920-1924</li> <li>● 1925-1929</li> <li>● 1930-1940.</li> </ul> Assign a poem to each student partnership, providing hard copies of the poems. Student partnerships read and discuss their assigned poems; write a paragraph summary of the poem; and write down the central idea of the poem.
<b>Activity 4:</b>	Student pairs assigned poems from the same time period work in groups of four to have poetry sessions where they share their poems, summaries, and central ideas. They compare and contrast their findings on one Venn Diagram. With a piece of banner paper assigned per time period, students create a display of Venn Diagrams.
<b>Activity 5:</b>	Groups from each time period choose two spokespersons to share their findings with the class. Students complete a ticket out: Write one sentence to summarize your learning about poetry from each time period before, during, and after the Harlem Renaissance.
<b>Activity 6:</b>	Extended learning opportunities for students include the following: <ul style="list-style-type: none"> <li>● Study the visual arts and music of the Harlem Renaissance.</li> <li>● Research writers, artists, and musicians from the Harlem Renaissance.</li> <li>● Research the impact of the Harlem Renaissance on African American identity.</li> <li>● Students compare and contrast the poems of African American writers before, during, and after the Harlem Renaissance.</li> </ul>
<b>Higher Order Thinking Questions:</b>	<ul style="list-style-type: none"> <li>● How do poets use imagery to convey central ideas?</li> <li>● How do poets use narrative structure to communicate with their readers?</li> <li>● What are the characteristics of African American poetry 1919-1940?</li> <li>● What central ideas about African American culture trend across time periods in poetry before, during, and after the Harlem Renaissance?</li> </ul>
<b>Suggested Reading:</b>	<a href="#">Harlem Renaissance Poets for Your Reading List</a>
<b>Web Resources</b>	<a href="#">An Introduction to the Harlem Renaissance &amp; Poetry</a> <a href="#">The Harlem Renaissance [ushistory.org]</a> <a href="#">Music of the Harlem Renaissance   NEH-Edsitement</a> <a href="#">Harlem Renaissance music playlist</a> <a href="#">Harlem Renaissance - Definition, Artists &amp; How It Started - HISTORY</a> <a href="#">Harlem Renaissance - Visual Arts</a>

# Title: Juneteenth

Grade Level: 8

Subject(s): Social Studies

Keywords: Juneteenth, Emancipation Proclamation, 13th Amendment to the U.S. Constitution

<b>Lesson Plan:</b>	Juneteenth
<b>Subject:</b>	Social Studies
<b>Grade(s):</b>	8
<b>Description/ Abstract of Lesson</b>	Students will learn the history and purpose of Juneteenth. This lesson would be included in a unit on the Civil War and Reconstruction.
<b>SS.8.A.5</b>	Examine the causes, course, and consequences of the Civil War and Reconstruction including its effects on American peoples.
<b>SS.8.G.2</b>	Understand physical and cultural characteristics of places.
<b>Objective(s):</b>	Students will be able to: <ul style="list-style-type: none"><li>● understand the history, purpose, and context of Juneteenth.</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● <a href="#">History of Juneteenth</a></li><li>● <a href="#">KWL Chart</a> (K: what you know; W: what you want to know; L: what you learned)</li><li>● <a href="#">Teaching Tolerance: Juneteenth article</a></li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 1-2 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>
<b>Lesson Lead In/ Opening:</b>	Warm-Up: Distribute a <a href="#">KWL chart</a> , which has a column for each of the following: (K: what you know; W: what you want to know; L: what you learned). Ask for volunteers to share what they know (K) and what they want to know (W) about Juneteenth. Tell students that today they will be learning about Juneteenth.
<b>Activity 1:</b>	In pairs or groups of three, students read and discuss <a href="#">Teaching Tolerance: Juneteenth article</a> , noting at least five observations and/or questions they have about Juneteenth. Debrief as a class.
<b>Activity 2:</b>	As a follow up, you can show students the video <a href="#">History of Juneteenth</a> . In pairs, students complete what they learned (L) on the KWL chart based upon <a href="#">Teaching Tolerance: Teaching Juneteenth</a> and <a href="#">History of Juneteenth</a> .
<b>Activity 3:</b>	In pairs, students research, discuss, and record their answers to the higher order thinking questions. Students can use their textbooks or credible digital resources. Debrief as a class. Students finish what they learned (L) on the KWL chart.
<b>Activity 4:</b>	As a culminating activity, the class could participate in <a href="#">extended learning activities surrounding Juneteenth</a> , including a class commemoration of Juneteenth.
<b>Higher Order Thinking Questions:</b>	<ul style="list-style-type: none"><li>● What does Juneteenth commemorate?</li><li>● Why is Juneteenth significant to the African American community?</li><li>● Compare and contrast the 4th of July and Juneteenth.</li><li>● Compare and contrast The Emancipation Proclamation and the 13th Amendment to the U.S. Constitution.</li></ul>
<b>Suggested</b>	<a href="#">Kids' Books to Celebrate Juneteenth   The New York Public Library</a> 1747

<b>Books:</b>	
<b>Web Resources</b>	<p><a href="#">Four Ways to Celebrate Juneteenth with Students</a></p> <p><a href="#">JUNETEENTH   The Handbook of Texas Online</a></p> <p>National Museum of African American History &amp; Culture</p> <ul style="list-style-type: none"><li>• <a href="#">Celebrating Juneteenth</a></li><li>• <a href="#">The Historical Legacy of Juneteenth</a></li><li>• <a href="#">The Freedmen's Bureau Records</a></li></ul>

# Title: The History of South Africa and Apartheid

Grade Level: 6-8

Subject: English Language Arts and Social Studies

Keywords: Apartheid, guerrilla warfare, exiled, concentration camps, compromises, petitions, Acts, political parties, segregation, Parliament

<b>Lesson Plan:</b>	The History of South Africa and Apartheid
<b>Subject(s):</b>	English Language Arts and Social Studies
<b>Grade(s):</b>	6-8
<b>Description/ Abstract of Lesson</b>	Use latitude and longitude coordinates to understand the relationship between people and places on the Earth  Use a map to identify major bodies of water of the world, and explain ways they have impacted the development of civilizations.
<b>LAFS.7.RI.1.3</b>  <b>LAFS.7.RI.1</b>	Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).  Key Ideas and Details
<b>SS.6.G.1</b>	Understand how to use maps and other geographic representations, tools and technology to report information.  Use timelines to identify chronological order of historical events  Understand how to apply geography to interpret the past and present and plan for the future.
<b>LAFS.7.W.1.2</b>	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
<b>Objective(s):</b>	Students will be able to: <ul style="list-style-type: none"><li>● identify Africa as a continent and locate its geographical location</li><li>● explain Apartheid and its history in Africa</li><li>● understand the geography and history of South Africa, and social, political and economic activities in context with visual representations.</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● <a href="#">Exploring Africa, Michigan State University</a></li><li>● <a href="#">South Africa Map and Satellite Image</a></li><li>● <a href="#">The Color of Friendship - Kaffir</a></li><li>● Nelson Mandela Biography: <a href="#">Nelson Mandela - Quotes, Facts &amp; Death</a></li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 2-3 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>

<b>Lesson Lead In/ Opening:</b>	<ol style="list-style-type: none"> <li>1. Before class post the pictures of South Africa around the classroom as if in a museum display. The students will be taking a trip to South Africa.</li> <li>2. Warm-up: In their writing journals, students write the following quote in their own words: "If you want to make peace with your enemy, you have to work with your enemy. Then he becomes your partner." ~Nelson Mandela</li> <li>3. After reviewing the warm-up, ask the students: Where is South Africa located?</li> <li>4. Using a globe or political map, show the students the location of the Continent of Africa and the country South Africa. Explain to students the Continent of Africa is made up of 54 countries with their own unique physical characteristics. South Africa is the focus for this lesson.</li> </ol>
<b>Activity 1:</b>	<p>With their writing journals, students walk around the room, looking at the posted pictures of South Africa that accompany this lesson plan. Students write a one-sentence caption for each picture. Provide enough time for students to observe and write down their captions for the pictures.</p> <p>Students share their captions with at least one partner. Then the class debriefs with volunteers sharing selected captions. Explain the pictures to the students. Emphasize that South Africa is its own country with its own flag and economic system.</p> <p>Timeline History of South Africa that were the cause, course and consequences of Apartheid – give every student the two-page story handout at the end of this lesson. Using the information, the select 10 events and create a visual timeline. Post their drawings around the room or on bulletin boards for all classes to view.</p>
<b>Activity 2:</b>	<p>Ask students: Does where you live or/and grow up define who you will become? Discuss student responses. Write the word <i>Apartheid</i> on the board. Tell students the definition of the word. Show the youtube clip from "The Color of Friendship" (<a href="#">The Color of Friendship - Kaffir</a>). Teachers need to preview the clip and explain that sensitive language may be used.</p> <p>After viewing the clip, ask students to explain what happens in the clip, and discuss denotation vs. connotation in relation to language and race.</p>
<b>Activity 3:</b>	<p>Tell students they will learn about Nelson Mandela, who fought against racial separation in South Africa, determining his own destiny. Read the <a href="#">brief biography</a> with students.</p> <p>Ticket Out: Use textual evidence to explain how Nelson Mandela did not allow where he grew up to end his destiny infighting against Apartheid.</p>
<b>Activity 4:</b>	<p>Some possible extended learning opportunities are as follows:</p> <ul style="list-style-type: none"> <li>● read and discuss Newsela articles on Apartheid</li> <li>● study literature and the arts from Apartheid</li> <li>● study how global media covered Apartheid</li> <li>● study generational effects of Apartheid on families and communities.</li> </ul>
<b>Higher Order Thinking Questions:</b>	<ul style="list-style-type: none"> <li>● What legacies of colonialism and apartheid does South Africa face today? How are they dealing with them?</li> <li>● How has the physical geography of South Africa influenced the country's settlement patterns, economic activities, and international relations?</li> </ul>
<b>Suggested Print</b>	<i>National Geographic Kids</i> : "Mandela: The Hero Who Led His Nation to Freedom"

<b>Resources:</b>	<a href="#"><i>The Children's Madiba: The Life Story of Nelson Mandela</i></a>
<b>Web Resources</b>	<a href="#">The Harsh Reality of Life Under Apartheid in South Africa</a>

Pictures mentioned in the lesson and explanations for them are included under separate cover.

The lesson handout appears below.

# History of South Africa That Led Up to Apartheid

In the 1860s, Indians from India migrated to the Natal region to become indentured servants on European farms and sugar plantations. Six thousand Indians from different Indian social groups went to South Africa between 1860 and 1866. The Indian population and community grew so that by the end of the 19<sup>th</sup> century, the Indians outnumbered whites in Natal.

Because of the discovery of the minerals, the British decided they wanted to have greater control over the whole region of South Africa. They eventually defeated the Zulu in 1879, and by 1889, Zululand was no longer independent. The British had won.

The other groups of people who stood in the way of British having full control of South Africa were the Afrikaner people. From 1899-1902, the British fought the Afrikaners in what became known as the South African War. It was a war of the British colonial power against the Free Republics (most of the Afrikaners). The Afrikaners fought much of the war with **guerrilla warfare** and were successful with these tactics. The British responded by burning the land and resources of the people. They **exiled** Afrikaner leaders, and even set up **concentration camps** for Afrikaner prisoners.

Other people from Europe and Asia made their way to South Africa. British settlers included people from Wales, Scotland, and Ireland. The mines attracted people from all over Europe and from parts of Asia. When Africans resisted labor control by white mine owners, the colonial government imported Chinese workers. By 1907, 63,000 Chinese workers had gone to South Africa to work in the mines.

The British continued to unite their power after the end of the war, and after many meetings and **compromises**, they declared the Union of South Africa in 1910. In 1911, new laws or Acts were used to increase segregation, for example, The Mines and Works Act, restricting black workers from management and higher-paying skilled jobs.

In 1923 the government passed the Natives (**Urban** Areas) Act, which restricted Africans from coming into urban areas.

In 1937, the government passed the Native Laws Amendment Act which required Africans who lived in white cities and towns to provide proof of registered employment. During this time, Africans protested segregation policies through **petitions** and legal means, believing that the British system of justice would eventually allow them to gain the rights and protection it provided for other citizens in South Africa.

## **The Introduction of Apartheid**

In 1948, an election year, the popular political party was The Nationalist Party, and their platform centered around the word **apartheid**, which means apart-ness. Their plan was for more segregation in education, and in economic, social, and political policies. The Nationalist Political party won the election by winning the majority of seats in parliament. Further, and most importantly, all of the African, Colored, and Indian populations could not vote at this time.

The legislation that the Apartheid government passed in order to separate the people of South Africa and keep non-white or non-European groups of people inferior can be classified into two types: (1) petty apartheid and (2) grand apartheid laws/policies. The grand scheme of apartheid,

was to secure economic (and thus, land) resources into the hands of white South Africans and create separate but equal, just like in United States History. This included land and residential segregation policies. In 1950, the government passed the Group Areas Act, which designated certain residential areas for certain racial groups. People could not choose where they wanted to live. Whites had to live in designated White areas; Colored people in Colored areas; Indians in Indian areas; and Africans in African areas. The term, **petty apartheid** refers to laws concerning small aspects of daily life. Petty apartheid laws included segregation of public facilities, similar to the Jim Crow segregation laws of the American South. Public restrooms, drinking fountains, entrances, and even benches were designated for Whites or non-white people. People of different races could not use the same post office or the same beaches. These stipulations were enforced in 1953.

### **Resistance to Apartheid**

There were many major anti-apartheid organizations formed in the 1950s and 1960s. The people formed charters, protests, and riots to motivate the government to change their segregated rules. Instead, the government arrested the leaders of the organizations. One of the leaders was Nelson Mandela. At Rivonia Trial, Mandela, Walter Sisulu, and Govan Mbeki among others were sentenced to life imprisonment in 1964. This started what many refer to as the silent decade, where organized opposition to apartheid was virtually quiet.

### **The 1980s and the end of Apartheid**

International pressure increased with economic sanctions against South Africa by the United States in 1987, and the fall of the Berlin Wall in 1989, signifying the downfall of the communist end of the Cold War.

The National Party selected a new party leader, F.W. de Klerk, who became the president of South Africa after elections at the end of 1989. De Klerk was a more moderate member of the National Party, yet he surprised many in 1990 when he announced at the opening of parliament on February 2, 1990, that the bans on the anti-apartheid organizations were lifted. He also announced the release of political prisoners, such as Nelson Mandela. This began the official negotiations leading to democratic elections in 1994.

Adapted from Exploring Africa and History.com



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Lesson Plan

# William Henry Singleton's Resistance to Slavery: Overt and Covert



In this lesson, students will learn that enslaved people resisted their captivity constantly. Because they were living under the domination of their masters, slaves knew that direct, outright, overt resistance—such as talking back, hitting their master or running away—could result in being whipped, sold away from their families and friends, or even killed. Nonetheless, the regular appearance of runaway slave advertisements in newspapers in the eighteenth and nineteenth centuries demonstrates that despite the high likelihood and dire consequences of being caught, many enslaved people attempted to run away. Most enslaved people, however, resisted their captivity in ways that were covert or concealed, masked, and hidden. Through watching a short video, and reading selected excerpts from his narrative, students will explore how enslaved people like Singleton did not passively accept their condition but resisted it in numerous ways. They will learn about covert as well as overt resistance and will reflect upon the techniques people use to resist injustice today.

## Guiding Questions

What do William Henry Singleton's life experiences teach us about resistance to slavery?

What does it mean to resist?

How is resistance against injustice engaged today?

## Learning Objectives

Evaluate the effectiveness of covert and overt actions taken against slavery.

Analyze the competing perspectives regarding slavery and abolition.

Examine the strategies engaged by slaves and abolitionists to eliminate slavery.

Evaluate strategies used to resist and eliminate injustices today.

## Subjects & Topic:

History & Social Studies

U.S. History

**Grade:** 6-8

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## Lesson Plan Author:

Laurel Sneed

06/17/15

Updated by EDSITement team on 10/25/19

## Lesson Plan Details

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### Background

Students often ask: Why didn't slaves just rebel? Overt rebellion was not practical because those in authority were far more numerous, better armed, and better organized than insurgent groups of slaves. Slave insurrections were quickly put down and the rebels (and often other innocent black people) were severely punished or killed in retaliation.

Covert or "secret" and "hidden" strategies of resistance were more sustainable and successful because they could be implemented without the instigator (or sometimes even the act of resistance itself) being detected, often for long periods of time. Covert resistance is characterized by: An unclear or concealed group responsible for the action; a hidden real motive; a concealed action, i.e., spitting in the master's soup!

Covert forms of slave resistance often involved resisting work.

- Individual slaves would pretend to be too sick to work or groups of slaves would "slow down" their work. Because the slaves were in collusion, it was difficult if not impossible to ascribe blame to any one individual with work slowdowns.
- Work was also sabotaged by acts of arson, like burning fields or buildings and pretending it was an accident.
- Breaking tools (pretending it was "by mistake") and letting livestock stray and wander off were other common ways work was sabotaged.

- Another way that slaves resisted was by using "coded" messages. The types of codes used varied and were even conveyed through the lyrics of songs.
- Stealing or taking things that belong to the master, such as food or crops, was also very common.

In slave culture, information was a source of power and slaves acquired information for their own advantage, yet frequently pretended to be ignorant of what their masters were saying. Their "ignorance" could also help them resist their masters' commands because they could feign they didn't understand. William Henry Singleton learned at an early age to answer "I don't know" when anyone asked him anything. This standard response enabled him to camouflage his activities.

Note: Before students begin to read Singleton's narrative, be sure to explain why they might find typographical errors, misspellings, and the use of United Kingdom English spellings for certain words within the narrative. Inform them that spellings and capitalizations of some words have changed over the last century. Point out that Singleton's publisher, a small-town newspaper in New York, may not have had the resources to proofread his narrative as carefully as a more established book publisher. Students should not assume that differences between spellings in Singleton's narrative and today are reflective of Singleton's intelligence.

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## Content Standards

NCSS.D2.His.1.9-12. Evaluate how historical events and developments were shaped by unique circumstances of time and place as well as broader historical contexts.

NCSS.D2.His.2.9-12. Analyze change and continuity in historical eras.

NCSS.D2.His.3.9-12. Use questions generated about individuals and groups to assess how the significance of their actions changes over time and is shaped by the historical context.

NCSS.D2.His.12.9-12. Use questions generated about multiple historical sources to pursue further inquiry and investigate additional sources.

NCSS.D2.His.14.9-12. Analyze multiple and complex causes and effects of events in the past.

NCSS.D2.His.15.9-12. Distinguish between long-term causes and triggering events in developing a historical argument.

NCSS.D2.His.16.9-12. Integrate evidence from multiple relevant historical sources and interpretations into a reasoned argument about the past.

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## Preparation

# Activity 1. William Henry Singleton

William Henry Singleton was born into slavery in 1843 in New Bern, North Carolina, and ran away from his master several times. When he was only six or seven years old, he ran all the way from Atlanta to the North Carolina plantation where his mother lived. Singleton also resisted slavery by pretending to be ignorant, by hiding, and by assisting and serving in the Union Army.

- Read the Brief Biography of William Henry Singleton.
- Review the short video, \_\_\_\_\_, which features an actor playing the role of William Henry Singleton as an old man describing his experience running away when he was a child.
- Distribute Worksheet for \_\_\_\_\_ to students and review Worksheet for \_\_\_\_\_ (teacher version).
- Review the handout Various Forms of Resistance to Slavery.

- Review [\(teacher version\)](#), which identifies the types of resistance employed by Singleton throughout the passages of the narrative. Students will work in small groups to read this resource in a version with emphasis added to the passages that reveal numerous examples of resistance to slavery, such as running away, hiding, pretending to be ignorant, and assisting and serving in the Union Army.
- In this lesson, as students explore the long journey that Singleton made from Atlanta, Georgia, to Wilmington, North Carolina, and then on to New Bern, North Carolina as a small boy, show them the distance between these places on a United States map in your classroom or have them find the distance themselves using a mapping application like MapQuest.
- Note: Some students may repeat the myth that slaves acquiesced to their enslavement, an incorrect notion that this lesson plan aims to dispel.

## Activity 2. Identifying injustice

- Identify a short list of injustices of which your students are aware. These injustices can include things they are learning about in their social studies or language arts class, current events, or even things around your community or school. Examples of injustice include genocide, torture, and discrimination based on race, religion, gender, etc.
- Review the [Final Assessment](#), which presents an assignment for students to complete.
- Review the [Final Assessment Rubric](#).

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## Lesson Activities

# Activity 3. Learning from the “Recollections”

Begin this lesson by asking questions that engage students in thinking about how enslaved people felt about their captivity:

- What actions were taken to resist enslavement?
- What changes came as a result of actions taken to abolish slavery?

Students will likely focus on overt forms of resistance, such as violence against white owners, group rebellions/insurrections, or running away. Use the information in Background and [Various Forms of Resistance to Slavery](#), to provide an overview of resistance. Be sure to open with overt resistance, especially slave rebellion, a concept with which students will likely be familiar.

Distribute [Worksheet](#) for \_\_\_\_\_. Show the short video, \_\_\_\_\_. Have students answer the questions on the sheet after watching the video. Hold a class discussion about these findings.

Provide an overview of the life of Singleton using the [Brief Biography of William Henry Singleton](#). Have students note two points they learned about resistance from the overview.

Ask students to work in small groups to read \_\_\_\_\_  
\_\_\_\_\_ (or some part of it), paying close attention to the ways that Singleton resisted slavery.

Ask students to write down the specific way Singleton resisted next to each of the bold passages in his narrative. They will also need to provide a brief explanation of why Singleton's resistance was either covert or overt. Discuss as a class.

**Exit Ticket:** Lead a discussion about overt and covert forms of resistance exemplified by William Henry Singleton. Emphasize Singleton's escape and long journey from Georgia to North Carolina when he was only a child. Either show them the distance (over 500 miles) on your classroom map or have them look it up on MapQuest. Ask them to imagine traveling that whole distance at so young an age and with so little assistance.

## Activity 4. Injustice and Forms of Resistance

When teaching the topic of resistance, consider that students often use resistance techniques in the classroom to "resist doing their work", for example: pretending to be sick, feigning ignorance of their assignments, or even more overt forms such as not doing assigned work and challenging the teacher's authority.

Since most students will naturally be familiar with resistance behavior, encourage them to think about resistance is appropriate. It is important to clarify that while resistance to slavery is behavior we admire, it is always appropriate to resist. It is not in one's interest to resist people like parents, teachers, and coaches, who are trying to help a young person improve their chances of success in life. People who are abusing their power or who are doing unjust or evil acts, on the other hand, should be resisted in overt ways, such as telling a trusted person about the abuse.

Present other examples of injustice that you prepared for the lesson plan. Examples of injustice include genocide, torture, and discrimination based on race, religion, gender, etc. Discuss the ways that the injustice might be resisted and why it is important to understand that there is more than one way to resist injustice. Be sure to discuss how students might identify something as unjust. Lead a discussion about what circumstances call for resistance.

Ask them to consider several factors when thinking about appropriate ways to resist such as:

- Why they want to resist;
- Whether resisting would be worth the possible consequences;
- What the goal of resisting is;
- What some of the options are for how to resist; and,
- Which option they would choose (and why).

**Exit Ticket:** Have students lead a discussion or a debate about two opposing ways that one might resist one form of injustice.

Distribute the [Final Assessment](#) and ask students to complete it. Grade the assignment using the [Final Assessment Rubric](#).

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## Lesson Extensions

- William Henry Singleton's slave narrative is written from the perspective of an old man looking back on his life, highlighting the memory of running away as a six or seven-year-old boy. How might the experience of running away have been described from the perspective of a boy that age? Have students write a diary entry from the perspective of Singleton as a young boy describing his escape (or part of it) from Atlanta to New Bern.
- After exposing students to the experiences of fugitive slaves (including such Freedom Crafters as William Henry Singleton, Harriet Jacobs, and Henry "Box" Brown), ask students to create a fictional short story in which they depict an enslaved child who runs away from his or her owner. Show students that they can locate primary sources of runaway slave adverts available online at [The Geography of Slavery](#) or [North Carolina Runaway Slave Advertisements](#). They might, for example, choose ads from your home state or ads about young people the age of your students who ran away from slavery. Encourage them to select from various sources of input and experiences for this fiction writing assignment from the different sources they have—including the runaway slave ads, slave narratives, and short biographies—to incorporate into their short stories.

## Materials & Media

Singleton Lesson 1: Brief Biography of William Henry Singleton. (for the teacher)  
File (PDF)

Singleton Lesson 1: Overt and Covert Final Assessment  
File (PDF)

Singleton Lesson 1: Overt and Covert Final Assessment Rubric  
File (PDF)

Singleton Lesson 1: Recollection of My Slavery Days  
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Singleton Lesson 1: Recollection of My Slavery Days, teacher version  
File (PDF)

Singleton Lesson 1: Various Forms of Resistance to Slavery, teacher  
File (PDF)

Singleton Lesson 1: Watching Boy Runaway Video  
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Singleton Lesson 1: Watching Boy Runaway Video, teacher version  
File (PDF)



## Alachua County Public Schools African and African American Studies

Title: Dr. Charles Drew and Blood Banking	
Writer:	Grade Level: Biology/ Anatomy & Physiology
Time Requirement: 2-3 (50-minute) class periods	Subject Area(s): Science

<p><b>Objectives:</b>          Students will understand that Charles Drew was an African-American surgeon who discovered how to store blood plasma, and assembled the first large-scale blood bank in the United States.          Students will use the internet and other print/media to research the life of Charles Drew.          Students will understand the significance of Dr. Drew's blood plasma research, and how it impacted the medical field.          Students will learn about the affects of racial segregation on Charles Drew's career and death.          Students will relate what they have learned through a presentation, project, or written report.</p>
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<p><b>Standards/ Benchmarks:</b>          SC.912.N.4.2- Weigh the merits of alternative strategies for solving a specific societal problem by comparing a number of different costs and benefits, such as human, economic, and environmental.          SC.912.L.14.34- Describe the composition and physiology of blood, including that of the plasma and the formed elements.          SC.912.L.14.35- Describe the steps in hemostasis, including the mechanism of coagulation. Include the basis for blood typing and transfusion reactions.          SS.912.A.1.2- Utilize a variety of primary and secondary sources to identify author, historical significance, audience, and authenticity to understand a historical period.          SS.912.A.1.3- Utilize timelines to identify the time sequence of historical data.</p>
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<p><b>Infusion Point:</b>          Charles Drew developed and directed blood storage programs in the United States and Great Britain, including the American Red Cross.</p>
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Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
x	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination		Neo-Slavery: Abolition, Civil Rights
	Other (please specify)		Soul of African Descent People
		x	Contributions to the World and USA

#### Cultural Context/ Background:

A pioneering African-American medical researcher, Dr. Charles R. Drew made some groundbreaking discoveries in the storage and processing of blood for transfusions. He also managed two of the largest blood banks during World War II.

Drew grew up in Washington, D.C. as the oldest son of a carpet layer. In his youth, Drew showed great athletic talent. He won several medals for swimming in his elementary years, and later branched out to football, basketball and other sports. After graduating from Dunbar High School in 1922, Drew went to Amherst College on a sports scholarship. There, he distinguished himself on the track and football teams.

Drew completed his bachelor's degree at Amherst in 1926, but didn't have enough money to pursue his dream of attending medical school. He worked as a biology instructor and a coach for Morgan College, now Morgan State University, in Baltimore for two years. In 1928, he applied to medical schools and enrolled at McGill University in Montreal, Canada.

At McGill University, Drew quickly proved to be a top student. He won a prize in neuroanatomy and was a member of the Alpha Omega Alpha, a medical honor society. Graduating in 1933, Drew was second in his class and earned both Doctor of Medicine and Master of Surgery degrees. He did his internship and residency at the Royal Victoria Hospital and the Montreal General Hospital. During this time, Drew studied with Dr. John Beattie, and they examined problems and issues regarding blood transfusions.

After his father's death, Drew returned to the United States. He became an instructor at Howard University's medical school in 1935. The following year, he did a surgery residence at Freedmen's Hospital in Washington, D.C., in addition to his work at the university.

#### Father of Blood Banks

In 1938, Drew received a Rockefeller Fellowship to study at Columbia University and train at the Presbyterian Hospital in New York City. There, he continued his exploration of blood-related matters with John Scudder. Drew developed a method for processing and preserving blood plasma, or blood without cells. Plasma lasts much longer than whole blood, making it possible to be stored or "banked" for longer periods of time. He discovered that the plasma could be dried and then reconstituted when needed. His research served as the basis of his doctorate thesis, "Banked Blood," and he received his doctorate degree in 1940. Drew became the first African-American to earn this degree from Columbia.

As World War II raged in Europe, Drew was asked to head up a special medical effort known as "Blood for Britain." He organized the collection and processing of blood plasma from several New York hospitals, and the shipments of these life-saving materials overseas to treat casualties in the war. According to one report, Drew helped collect roughly 14,500 pints of plasma.

In 1941, Drew worked on another blood bank effort, this time for the American Red Cross. He worked on developing a blood bank to be used for U.S. military personnel. But not long into his tenure there, Drew became frustrated with the military's request for segregating the blood donated by African Americans. At first, the military did not want to use blood from African Americans, but they later said it could only be used for African-American soldiers. Drew was outraged by this racist policy, and resigned his post after only a few months.

After creating two of the first blood banks, Drew returned to Howard University in 1941. He served as a professor there, heading up the university's department of surgery. He also became the chief surgeon at Freedmen's Hospital. Later that year, he became the first African-American examiner for the American Board of Surgery.

In 1944, the National Association for the Advancement of Colored People honored Drew with its 1943

Spingarn Medal for "the highest and noblest achievement" by an African-American "during the preceding year or years." The award was given in recognition of Drew's blood plasma collection and distribution efforts.

For the final years of his life, Drew remained an active and highly regarded medical professional. He continued to serve as the chief surgeon at Freedmen's Hospital and a professor at Howard University. On April 1, 1950, Drew and three other physicians attended a medical conference at the Tuskegee Institute in Alabama. Drew was behind the wheel when his vehicle crashed near Burlington, North Carolina. His passengers survived, but Drew succumbed to his injuries. He left behind his wife, Minnie, and their four children.

Drew was only 45 years old at the time of his death, and it is remarkable how much he was able to accomplish in such a limited amount of time. As the Reverend Jerry Moore said at Drew's funeral, Drew had "a life which crowds into a handful of years' significance, so great, men will never be able to forget it."

Since his passing, Drew has received countless posthumous honors. He was featured in the United States Postal Service's Great Americans stamp series in 1981, and his name appears on educational institutions across the country.

Copied from "Charles Drew Biography"

<http://www.biography.com/people/charles-drew-9279094>

Timeline:

### Timeline

- **1904** --Born June 3 in Washington, DC to Richard and Nora Drew
- **1922** --Graduated from Dunbar High School, Washington, DC
- **1926** --Received BA from Amherst College, Amherst, Massachusetts
- **1926-28** --Athletic Director and Instructor in Biology and Chemistry at Morgan College, Baltimore, Maryland
- **1933** --Received MD and Master of Surgery from McGill University Faculty of Medicine, Montréal, Canada
- **1933-35** --Internship and residency at Montréal General Hospital
- **1935-36** --Instructor in Pathology at Howard University School of Medicine, Washington, DC
- **1936-37** --Assistant instructor in Surgery at Howard University and surgical resident at Freedmen's Hospital
- **1937-38** --Instructor in Surgery at Howard University and Assistant Surgeon at Freedmen's Hospital
- **1938-40** --Graduate work at Columbia University and surgical resident at Presbyterian Hospital, New York
- **1939** --Married Minnie Lenore Robbins on September 23; they had three daughters (Bebe, Charlene, and Rhea) and a son (Charles Jr.)
- **1940** --Received Doctorate in Medical Science from Columbia University for research and dissertation on blood banking; returned to Howard University School of Medicine as assistant professor of surgery and surgeon at Freedmen's Hospital (June)
- **September 1940-January 1941** --Medical supervisor for the Blood for Britain project organized by the Blood Transfusion Betterment Association in New York
- **February 1941** --Appointed Assistant Director of the first American Red Cross Blood Bank (Presbyterian Hospital, New York) and Assistant Director of Blood Procurement for the National Research Council, in charge of blood for use by the U.S. Army and Navy

- **April 1941** --Certified a diplomat of the American Board of Surgery, returned to Howard University School of Medicine
- **October 1941** --Appointed professor and Head of the Department of Surgery at Howard University, and chief surgeon at Freedmen's Hospital, certified as an examiner for the American Board of Surgery
- **1944-46** --Chief of Staff, Freedmen's Hospital
- **1944** --Received the NAACP's Spingarn Medal for work on the British and American blood plasma projects
- **1946** --Elected fellow of International College of Surgeons
- **1946-48** --Medical Director, Freedmen's Hospital
- **1949** --Consultant to U.S. Army Surgeon General's Office, part of a team to assess health care in post-war Europe
- **1950** --Died April 1 of injuries received in car accident near Burlington, North Carolina

Copied from "The Charles R. Drew Papers"; Profiles in Science, National Library of Medicine

<http://profiles.nlm.nih.gov/ps/retrieve/Narrative/BG/p-nid/336>

#### Key Terminology:

Blood type

ABO

Antigen

Antibody

#### Activities:

1. Engage- Use one of the following Blood typing labs
  - i. [With simulated blood](#)
  - ii. [Without simulated blood](#)
    - Use this lab to introduce students to the concept of blood transfusions. Before you begin, elicit the answers to the Prior Knowledge questions with them. Students should understand that:
      - A blood transfusion is a transfer of preserved blood cells and plasma from a donor to a recipient
      - An unsuccessful transplant can result in toxic reactions that can lead to death
2. Explain- Watch the video clip about Charles Drew (<http://www.biography.com/people/charles-drew-9279094>) with students to learn some background information about Charles Drew. Have students complete 3-2-1 Notes while they watch the video: three things they've learned; two questions they have; 1 sentence summary about the clip.
  - Conduct a class discussion about how their blood type lab relates to Charles Drew's research. Talking points in this discussion should include what blood type is, how it's related to transfusions, and what happens when there is an unsuccessful transfusion.
3. Explore Distribute class copies of Charles Drew's biography from Biography.com (<http://www.biography.com/people/charles-drew-9279094>). In partners, have students answer the following questions, using the Biography and their notes from the video:
  1. Charles Drew was born in 1904. How was the United States different then, compared to now?

2. What degrees did he earn in college, and what were his interests?
3. What did Dr. Drew achieve between 1938-1940? Why were his discoveries important?
4. Describe the work Dr. Drew did with the American Red Cross. Why did he resign?
5. What are some ways racial discrimination affected Dr. Drew's life?
  - Review answers as a class.

4. Extend- Students will use the internet and print resources to research how blood plasma is removed from whole blood, and then stored. Students will also research how Charles Drew specifically contributed to this technology. Students will write a two-paragraph summary of their findings.

5. Evaluate (students choose one of the following products; this should be done outside of class)

1. Students will construct a visual timeline (dates and illustrations) of the significant events and scientific discoveries of Charles Drew's life
2. Students will create a presentation (Powerpoint, poster, speech, etc) that explains blood banks, how they work, and why they are important
3. Students will make a model of a red blood cell. The student will assign their model a type (A, B, AB, or O), and write an explanation of who can donate and receive that blood type.

Higher Order Thinking Questions:

Why is blood transfusion so important?

What could be the result of transfusion between blood types taking place?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Answers to Questions on Drew's Biography

Summary Paragraph on Drew

Drew Class project

Technology Needs:

Computer

Projector

Speakers

Computer lab

Materials (please attach copies of any handouts to the end of the lesson):

Lab materials (dependant upon which lab you use)

Copies of lab instructions

i. [With simulated blood](#)

ii. [Without simulated blood](#)

[Copies of Charles Drew's biography from Biography.com](#)

References:

[Charles Drew Biography from Biography.com](#)

[The Black Inventor Online Museum "Charles Drew"](#)

["The Charles R. Drew Papers" Profiles in Science: National Library of Medicine](#)

["Charles Drew" Great Black Heroes](#)

["Charles Richard Drew" Encyclopedia Britannica](#)

## Alachua County Public Schools African and African American Studies

Title: Hominid Evolution in the Great Rift Valley	
Writer:	Grade Level: Biology (8-12)
School:	Subject Area(s): Science

**Unit Objectives:**  
Students will be able to explain the main lines of scientific evidence that support the scientific theory of evolution by natural selection.

**Standards/ Benchmarks:**  
 SC.912.L.15.1: Explain how the scientific theory of evolution is supported by the fossil record, comparative anatomy, comparative embryology, biogeography, molecular biology, and observed evolutionary change.  
 SC.912.L.15.10 Identify basic trends in hominid evolution from early ancestors six million years ago to modern humans, including brain size, jaw size, language, and manufacture of tools.  
 SC.912.N.1.3 Recognize that the strength or usefulness of a scientific claim is evaluated through scientific argumentation, which depends on critical and logical thinking, and the active consideration of alternative scientific explanations to explain the data presented.  
 SC.912.N.1.4 Identify sources of information and assess their reliability according to the strict standards of scientific investigation.  
 SC.912.N.1.6: Describe how scientific inferences are drawn from scientific observations and provide examples from the content being studied.

**Infusion Point:**  
This unit is intended to be used when exploring DNA and the origins of Hominid evolution.

Unit Focus Area		7 Elements of African/ African American Studies	
x	Africa	x	Ancient Africa: Pre- Columbus
	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination		Neo-Slavery: Abolition, Civil Rights
	Other (please specify)		Soul of African Descent People
			Contributions to the World and USA

### Cultural Context/ Background:

The Great Rift Valley is home to one of our oldest known direct ancestors, commonly known as “Lucy”.

East Africa is thought to be the “cradle of humankind”: East Africa was warm with few extreme variations between seasons, providing hospitable conditions for human development. Lucy was unearthed at Hadar in the Awash Depression, part of the Ethiopian section of the Great Rift Valley in 1974, and is estimated to be 3.2 million years old. She is seen as evidence of the missing evolutionary link between modern humans and apes, as one of our first descendants to walk on two limbs rather than on all four.

“Lucy” is the common name of AL 288-1, several hundred pieces of fossilized bone representing about 40% of the complete skeleton. She is an *Australopithecus Afarensis* or “southern ape of Afar”, a hominid species which lie on the evolutionary scale between chimpanzees and modern humans. Lucy is named after the Beatles song “Lucy in the Sky with Diamonds” which was often played by the archaeologists who discovered her remains.

Like a chimpanzee, Lucy had a relatively small brain, long, dangling arms, short legs and a rounded belly but her skeleton shows one significant difference – she walked on two legs, like us. This form of movement, known as 'bipedalism', is the single most important difference between humans and apes, placing Lucy firmly within the human family. In 1994, a new hominid, Ardi, was found, pushing back the earliest known hominid date to 4.4 million years ago, although details of this discovery were not published until October 2009.

These remains were also found in the Great Rift Valley in Ethiopia, where the rapidly eroding sediments from the side of the valley quickly covered historic remains on the valley floor. This preserves the fossils as if they had been covered with cement, producing excellent conditions for the preservation of these fascinating clues about our evolutionary past.

<http://hiddenjourneys.co.uk/London-Dar-Es-Salaam/Great%20Rift%20Valley/Lowest.aspx>

### Timeline:

**55 million years ago (MYA)** First primitive primates evolve

**8 – 6 MYA** First gorillas evolve. Later, chimp and human lineages diverge

**5.8 MYA** *Orrorin Tugenensis*, oldest human ancestor thought to have walked on two legs

**5.5 MYA** *Ardipithecus*, early “proto-human” shares traits with chimps and gorillas, and is forest-dwelling

**4 MYA** *Australopithecines* appear. They have brains no larger than a chimpanzee’s – with a volume around 400 – 500 cm<sup>3</sup> -, but walk upright on two legs. First human ancestors to live on the savannah

**3.2 MYA** Lucy, famous specimen of *Australopithecus Afarensis*, lives near what is now Hadar, Ethiopia

**2.7 MYA** *Paranthropus*, lives in woods and grasslands, has massive jaws for chewing on roots and vegetation. Becomes extinct 1.2 MYA

**2.5 MYA** *Homo Habilis* appears. Its face protrudes less than earlier hominids, but still retains many ape features. Has a brain volume of around 600 cm<sup>3</sup>

Hominids start to use stone tools regularly, created by splitting pebbles – this starts Oldowan tradition of toolmaking, which last a million years

Some hominids develop meat-rich diets as scavengers, the extra energy may have favoured the evolution of larger brains

**2 MYA** Evidence of *Homo Ergaster*, with a brain volume of up to 850 cm<sup>3</sup>, in Africa

**1.8 – 1.5 MYA** *Homo Erectus* is found in Asia. First true hunter-gatherer ancestor, and also first to have migrated out of Africa in large numbers. It attains a brain size of around 1000 cm<sup>3</sup>

**1.6 MYA** Possible first sporadic use of fire suggested by discoloured sediments in Koobi Fora, Kenya. More convincing evidence of charred wood and stone tools is found in Israel and dated to 780,000 years ago

More complex Acheulean stone tools start to be produced and are the dominant technology until 100,000 years ago

**600,000 YA** *Homo Heidelbergensis* lives in Africa and Europe. Similar brain capacity to modern humans

**500,000 YA** Earliest evidence of purpose-built shelters – wooden huts – are known from sites near Chichibu, Japan

**400,000 YA** Early humans begin to hunt with spears

**325,000 YA** Oldest surviving early human footprints are left by three people who scrambled down the slopes of a volcano in Italy

**280,000 YA** First complex stone blades and grinding stones

**230,000 YA** Neanderthals appear and are found across Europe, from Britain in the west to Iran in the east, until they become extinct with the advent of modern humans 28,000 years ago

**195,000 YA** Our own species *Homo Sapien* appears on the scene – and shortly after begins to migrate across Asia and Europe. Oldest modern human remains are two skulls found in Ethiopia that date to this period. Average human brain volume is 1350 cm<sup>3</sup>

**170,000 YA** Mitochondrial Eve, the direct ancestor to all living people today, may have been living in Africa

**150,000 YA** Humans possibly capable of speech. 100,000-year-old shell jewellery suggests that that people develop complex speech and symbolism

**140,000 YA** First evidence of long-distance trade

**110,000 YA** Earliest beads – made from ostrich eggshells – and jewellery

**50,000 YA** “Great leap forward”: human culture starts to change much more rapidly than before; people begin burying their dead ritually; create clothes from animal hides; and develop complex hunting techniques, such as pit-traps.

Colonisation of Australia by modern humans

**33,000 YA** Oldest cave art. Later, Stone Age artisans create the spectacular murals at Lascaux and Chauvet in France

*Homo Erectus* dies out in Asia – replaced by modern man

**18,000 YA** *Homo Floresiensis*, “Hobbit” people, found on the Indonesian island of Flores. They stand just over 1 metre tall, and have brains similar in size to chimpanzees, yet have advanced stone tools

**12,000 YA** Modern people reach the Americas

**10,000 YA** Agriculture develops and spreads. First villages. Possible domestication of dogs

**5,500 YA** Stone Age ends and Bronze Age begins. Humans begin to smelt and work copper and tin, and use them in place of stone implements

**5,000 YA** Earliest known writing

**4,000 to 3,500 BC** The Sumerians of Mesopotamia develop the world’s first civilisation

From: <https://www.newscientist.com/article/dn9989-timeline-human-evolution/#ixzz6OOil04mK>

## Alachua County Public Schools African and African American Studies

Module 1 Title: Hominid Evolution in the Great Rift Valley

Subject Area: Science

Time Requirement: 2-3 class period

Module Objectives/ Essential Questions:

Students will be able to trace human evolution through the fossil record.

Standards/ Benchmarks:

SC.912.L.15.1: Explain how the scientific theory of evolution is supported by the fossil record, comparative anatomy, comparative embryology, biogeography, molecular biology, and observed evolutionary change.

SC.912.L.15.10 Identify basic trends in hominid evolution from early ancestors six million years ago to modern humans, including brain size, jaw size, language, and manufacture of tools.

SC.912.N.1.3 Recognize that the strength or usefulness of a scientific claim is evaluated through scientific argumentation, which depends on critical and logical thinking, and the active consideration of alternative scientific explanations to explain the data presented.

SC.912.N.1.4 Identify sources of information and assess their reliability according to the strict standards of scientific investigation.

SC.912.N.1.6: Describe how scientific inferences are drawn from scientific observations and provide examples from the content being studied.

Key Terminology:

Hominid

Homo Sapien

Homo Erectus

Australopithecus Afarensis

Great Rift Valley

Lucy

Activities:

1. Watch [Lucy's Cradle](#) (23 minutes) Also available in [Spanish](#).  
And/ Or  
Watch [NOVA: The Birth of Humanity](#) (53 minutes)
2. Discuss the significance of what they learned watching the videos.
  - a. What continent did the first hominids come from? How do you know? What evidence is there?
  - b. What are the names of the earliest human ancestors? When were they found?

Where were they found?

c. What differentiates one hominid species from the next?

3. Students can explore the interactive "[Human Origins](#)" site by the Smithsonian Institute (National Museum of Natural History). Students will be able to search for evidence regarding early human survival, the environment, and life history.
4. Using the notes, the internet and print resources, students will work in small groups to create a hominid map that includes information regarding what students have learned so far. This can include, but is not limited to, genus species names, locations of fossils found, discovery dates, travel routes (from one continent to another), tools they may have used, environmental information, etc.

Higher Order Thinking Questions:

- What continent did the first hominids come from? How do you know? What evidence is there?
- What are the names of the earliest human ancestors? When were they found? Where were they found?
- What differentiates one hominid species from the next?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Informal Assessment of answers to questions
- Hominid Map

Technology Needs:

Computer  
Projector  
Speakers  
Access to computer lab

Materials (please attach copies of any handouts to the end of the lesson):

Butcher paper/long timeline paper  
Markers, ruler/ supplies to create timelines

References:

[https://en.wikipedia.org/wiki/Human\\_evolution](https://en.wikipedia.org/wiki/Human_evolution)  
<https://www.britannica.com/science/human-evolution>  
<https://humanorigins.si.edu/education/introduction-human-evolution>

## Alachua County Public Schools African and African American Studies

Module 2 Title: Constructing a Theory for Hominid Evolution

Subject Area: Science

Time Requirement: 2-3 class periods

Module Objectives/ Essential Questions:

Students will be able to explain the main lines of scientific evidence that support the scientific theory of evolution by natural selection.

Standards/ Benchmarks:

SC.912.L.15.1: Explain how the scientific theory of evolution is supported by the fossil record, comparative anatomy, comparative embryology, biogeography, molecular biology, and observed evolutionary change.

SC.912.L.15.10 Identify basic trends in hominid evolution from early ancestors six million years ago to modern humans, including brain size, jaw size, language, and manufacture of tools.

SC.912.N.1.3 Recognize that the strength or usefulness of a scientific claim is evaluated through scientific argumentation, which depends on critical and logical thinking, and the active consideration of alternative scientific explanations to explain the data presented.

SC.912.N.1.4 Identify sources of information and assess their reliability according to the strict standards of scientific investigation.

SC.912.N.1.6: Describe how scientific inferences are drawn from scientific observations and provide examples from the content being studied.

Key Terminology:

Hominid

Homo Sapien

Homo Erectus

Australopithecus Afarensis

Great Rift Valley

Lucy

Activities:

Students choose one of the following products to create and present to the class:

1. Students will construct and present a timeline of significant hominid fossil discoveries- include genus species, discover dates and locations, name of archaeologists and/or research group.
2. Students will make and present a Powerpoint Presentation detailing the similarities and differences of early hominids that lived in Africa, Europe, Asia, North and South

America and Australia.

3. Students will write and present a children's story that explains why some say "We are all African".
4. Students will create and present the instructions for a hominid survival game that include tools, food/resources, climate, predators and physical characteristics of early hominids. (If time everyone plays a round)
5. Students will prepare to become an archaeologist and make a plan for unearthing more hominid fossils. This plan should include the research necessary for success- this includes educational degrees. Research the profession of archaeology and present the who, what, when, where, and why of hominid excavation in Africa. What does it take to be a successful archaeologist? Why is this an important (and interesting) field of work?

Higher Order Thinking Questions:  
How and Why did Hominids evolve?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):  
Student products  
[Projects Grading Rubric](#)

Technology Needs:  
Computer  
Projector  
Access to student computers/ computer lab

Materials (please attach copies of any handouts to the end of the lesson):  
Varies depending upon projects chosen

References:  
[https://en.wikipedia.org/wiki/Human\\_evolution](https://en.wikipedia.org/wiki/Human_evolution)  
<https://www.britannica.com/science/human-evolution>  
<https://humanorigins.si.edu/education/introduction-human-evolution>



Lesson Plan

# The Music of African American History



This lesson traces the long history of how African Americans have used music as a vehicle for communicating beliefs, aspirations, observations, joys, despair, resistance, and more across U.S. history. Teachers are encouraged to

think of the resources and activities included below as examples to be incorporated over the course of a school year rather than a single unit of study. For example, lessons on the slave trade and slavery can include review of factors that contributed to the development of the spiritual. By examining the 19th-century biography of Harriet Tubman, students learn how she used spirituals as a secret signal to fugitive slaves on the Underground Railroad.

Similar themes and musical traditions grew into what the 20th century came to know as blues and jazz songs about Jim Crow, WWI, the Great Depression, and WWII. Against this background, students can consider the significance of the line from "an old Negro spiritual" with which Martin Luther King, Jr. ended his famous "I Have A Dream" speech and the influence of spirituals on organizing for civil rights during the 1940s, 50s, and 60s. From blues to jazz to gospel to soul to rhythm and blues to rock and roll to funk to hip hop and many forms, genres, and styles in between, these lessons engage students with lyrics, sounds, point of view, close reading, history, culture, media analysis, and performance as part of a rich tapestry of creativity in American music.

## Guiding Questions

What role has music played in documenting and reflecting African American history and culture?

To what extent has music inspired political and cultural

to what extent has music inspired political and cultural change in the U.S.?

How has music been connected to civic mindedness and participation and vice versa?

## Learning Objectives

Students will examine the ways in which music has informed and reflected African American history and culture.

Students will analyze texts to compare the relationship between music and civil rights over time.

Students will evaluate the extent to which music continues to play a role in the long civil rights movement.

## Subjects & Topic:

History & Social Studies

U.S. History

Art & Culture

Music

## Grade: 9-12

### Lesson Plan Details

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## Content Standards

CCSS.ELA-LITERACY.CCRA.R.1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-LITERACY.CCRA.R.4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

CCSS.ELA-LITERACY.CCRA.R.5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

CCSS.ELA-LITERACY.CCRA.R.6. Assess how point of view or purpose shapes the content and style of a text.

CCSS.ELA-LITERACY.CCRA.R.7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

CCSS.ELA-LITERACY.CCRA.SL.2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY.CCRA.SL.4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

NCSS.D2.His.1.9-12. Evaluate how historical events and developments were shaped by unique circumstances of time and place as well as broader historical contexts.

NCSS.D2.His.2.9-12. Analyze change and continuity in historical eras.

NCSS.D4.1.9-12. Construct arguments using precise and knowledgeable claims, with evidence from multiple sources, while acknowledging counterclaims and evidentiary weaknesses.

NCSS.D4.3.9-12. Present adaptations of arguments and explanations that feature evocative ideas and perspectives on issues and topics to reach a range of audiences and venues outside the classroom using print and oral technologies (e.g., posters, essays, letters, debates, speeches, reports, and maps) and digital technologies (e.g., Internet, social media, and digital documentary).

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## Preparation

- Inform students that spirituals arose in the early 19th century among African American slaves who had been denied the opportunity to practice traditional African religions for more than a generation and had adopted Christianity. For the most part, slaves were prohibited from forming their own congregations, for fear that they would plot rebellion if allowed to meet on their own. Nonetheless, slaves throughout the South organized what has been called an "invisible institution" by meeting secretly, often at night, to worship together. It was at these meetings that preachers developed the rhythmic, engaging style distinctive of African American Christianity, and that worshippers developed the spiritual, mixing African performance traditions with hymns from the white churches.
- Explain to students that scholars have long debated the extent of African influence on the spiritual, but that most now trace the "call and response" pattern in which they are typically performed to worship traditions in West Africa. This is a pattern of alternation between the voice of an individual and the voice of the congregation through which individual sorrows, hopes, and joys are shared by the community. In the performance of spirituals, in other words, slaves were able to create a religious refuge from their dehumanizing condition, affirming their humanity as individuals and their support for one another through an act of communal worship.

- Spirituals also reflect the influence of slavery in their emphasis on traditional Christian themes of salvation, which in this context take on a double meaning. The worshippers sing of their journey toward spiritual freedom through faith, but the song also expresses their hope for physical freedom through God's grace. These two levels of meaning are especially clear in the many spirituals that recount God's deliverance of his chosen people in the Old Testament, in whom African American slaves saw a reflection of their own suffering.

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## Lesson Activities

# Activity 1. How spirituals developed

Provide students with background on the development of spirituals, referring to the posting on "[African-American Spirituals](#)" and the essay on "[African-American Religion in the Nineteenth Century](#)" at the [National Humanities Center](#) website. (For the posting, click "TeacherServe@" on the website's homepage, then click on the icon for "Divining America." From there, click "Getting Back to You" and select "[African-American Spirituals](#)" from the menu below. For the essay, click "19th Century" on the "Divining America" webpage, then click "[African-American Religion.](#)")

A text of what is probably the most widely known spiritual, "Swing Low, Sweet Chariot," is provided below. Have students notice the song's call-and-response pattern and reflect on the experience of emerging from the group in the solo lines (in *italic*) and then feeling the group affirm this individual "testimony" with its response.

## Swing Low, Sweet Chariot

Swing low, sweet chariot,  
Coming for to carry me home.  
Swing low, sweet chariot,  
Coming for to carry me home.

Coming for to carry me home?

Coming for to carry me home.

Swing low, sweet chariot,  
Coming for to carry me home.  
Swing low, sweet chariot,  
Coming for to carry me home.

Coming for to carry me home,

Coming for to carry me home.

Swing low, sweet chariot,  
Coming for to carry me home.  
Swing low, sweet chariot,  
Coming for to carry me home.

### Analysis questions:

To what extent is this spiritual a song about escaping the physical conditions of slavery?

To what extent is it an expression of religious hope and faith?

## Activity 2. Role spirituals played for fugitive slaves

Turn next to examine the role spirituals played for fugitive slaves, who sometimes used them as a secret code. This chapter in the history of the spiritual is best illustrated by several episodes in the life of Harriet Tubman as recounted in Harriet, the Moses of Her People, a 19th-century biography based on interviews with this most famous conductor on the Underground Railroad, which is available through EDSITEment at the Documenting the American South website.

Have students read the account of Harriet's own escape from slavery (pages 26-28 in the electronic text), where she uses a spiritual to let her fellow slaves know about her secret plans:



### Analysis questions:

- What kind of leave-taking is this song about when it is performed as part of religious worship?
- What is the figurative or coded meaning Harriet communicates to her friends through the song?
- What is the relationship between these two levels of meaning?
- How is Harriet's escape like a passing away from the viewpoint of those she will leave behind?
- How does the song serve to create a bond that will connect her to her friends even after she is gone?

In a later episode (pages 37-38), when Harriet is guiding other slaves to freedom, she uses a spiritual to reassure them that they have eluded a pack of slave hunters:



**Analysis questions:**

- How does this spiritual fits the circumstances of a narrow escape from slave hunters?
- To what extent is it a signal and celebration of their escape?
- To what extent a prayer of thanks for their escape?

## Activity 3. Analyze Martin Luther King, Jr.'s, "I Have A Dream" speech

The use of spirituals not only in worship but also in the struggle for freedom is a tradition that continued in the Civil Rights Movement of the 1950s and 1960s. As a last step in this survey of the spiritual in African American history, have students look at the conclusion of Martin Luther King, Jr.'s, "[I Have A Dream](#)" speech, which is available through EDSITEment at the [Martin Luther King Jr. Papers Project](#) website.



Have students explain how Martin Luther King, Jr. uses the call-and-response cadences of the spiritual to build his speech. Have them comment also on the figurative meaning behind his literal listing of mountaintops in the United States. Have them note finally how he uses the community-building power of the spiritual to rally support for the Civil Rights Movement.

**Analysis questions:**

- Who are members of the community that will respond to his call?
- What binds them into a community? Shared experiences? Shared beliefs?

- Explore, too, the part religion plays in this closing gesture of the speech. Is there a religious significance to the communal song Martin Luther King, Jr. envisions? Does he impart a religious dimension to the 1963 March on Washington that was the occasion for his speech? What is the faith he proclaims here to members of diverse religious denominations as a faith they all share?

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## Assessment

Ray Charles, Aretha Franklin, Jackie Shane, Solomon Burke, The Staple Singers, and many more Black singers of the 20th century began their singing careers performing spirituals and gospel songs in their respective churches. These artists went on to bridge gospel, soul, blues, rock, funk, and R&B, thus showing the versatility of spirituals in Black history and culture. Rap and Hip Hop artists of the end of the 20th century and start of the 21st century, in addition to writing lyrics that draw upon history and that reflect social, political, and economic issues just as blues and jazz did during the 20th century, also sample from older songs, thus showing an inspiration as well as a rethinking of those songs.

Beyond analyzing the lyrics of a song to make simple connections within a time period when studying history, students can use digital technology and their inquiry skills to create original works that demonstrate their learning around a topic, era, or issue.

**Digital Timeline:** Students can construct a digital timeline based on an issue that permeates U.S. history beyond a single decade or era (i.e. civil rights, immigration, labor movements, voting rights, etc.) and pair a song of the era with the selected events. The timeline can identify key events related to the topic on top and a song produced at or around the time about that event below the timeline. Students can use their research and the songs they select to present opposing view points on the events they identify on timeline and construct a position that requires analysis and evaluation of the events and the songs included.

**Storyboard:** In addition to analyzing lyrics, students can use images, sounds, and video clips (when available) as part of a narrated response to a prompt or compelling question that combines multimedia and multiple text types. Storyboard platforms require students to plan what they will say, organize the images and other media in a sequence that articulates a coherent story or argument, and then produce that visual essay creatively using digital technology.

**Making the Band:** Digital technology platforms give students opportunities to create and record music. Students can write their own lyrics in a style of their choosing to address a compelling question since songs, as essays do, communicate a perspective on an issue. By creating a song, students will need to be familiar with the conventions of the genre, construct lyrics that they can explain the meaning of, and construct a song the same way they would an essay by having an opening, a chorus or refrain that reminds the listener what they are saying about the topic, and a closing.

**DBQ essay:** Just as students would use excerpts and quotes from speeches, newspapers, and other texts common to the writing of an essay, drawing upon song lyrics to articulate an argument in support of a thesis can also be done. The change over time lens suitable for a DBQ essay would provide students with an opportunity to analyze songs produced at different times or by different performers at a given time to engage in a comparison and evaluation of the point of views, motives, and intended audiences.

Each of the above activities illustrate that issues addressed in spirituals sung during the 18th and 19th century have not fully disappeared from U.S. society and no matter the time, social, political, and cultural issues are the subject of multiple musical genres.

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## Lesson Extensions

- EDSITEment lesson: [Learning the Blues](#)
  - NEH sponsored [\\_\\_\\_\\_\\_](#) episode "[Shades of the Blues](#)"
  - [Jazz: A Ken Burns film](#)
  - NEH Summer Institute: [The Most Southern Place on Earth](#)
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## Reference Websites

[American Memory Project](#)

[« Classroom Materials at the Library of Congress](#)[Share](#)

## LESSON PLAN

# To Kill a Mockingbird: A Historical Perspective



[Detail] Greensboro, Alabama

Jump to:

[Preparation](#) | [Procedure](#) | [Evaluation](#)

Students gain a sense of the living history that surrounds the novel *To Kill a Mockingbird*. Through studying primary source materials from the Library's [digital collections](#) and other online resources, students of all backgrounds may better grasp how historical events and human forces have shaped relationships between black and white, and rich and poor cultures of our country.

This unit guides students on a journey through the Depression Era in the 1930s. Activities familiarize the students with Southern experiences through the study of the novel and African American experiences through the examination of primary sources.

## Objectives

Students will be able to:

- learn about the history of African Americans in the South through analysis of historical and literary primary source photographs and documents;
- demonstrate visual literacy skills;

- master research skills necessary to use Library of Congress digital collections;
- distinguish points of view in several types of primary sources;
- demonstrate the technique of recording oral histories; and
- write creative works that reflect the themes of racism, compassion, and tolerance in *To Kill a Mockingbird*.

## Time Required

Four to five weeks

## Lesson Preparation

### Materials

- [Primary Source Analysis Tool](#)

 [Optional Timeline Activity](#)

### Resources

- [African American Perspectives: Materials Selected from the Rare Book Collection](#)
- [Farm Security Administration/Office of War Information Black-and-White Negatives](#)
- [Farm Security Administration/Office of War Information Color Photographs](#)
- [American Life Histories: Manuscripts from the Federal Writers' Project, 1936-1940](#)
- [Words and Deeds in American History: Selected Documents Celebrating the Manuscript Division's First 100 Years](#)
  
- [Explore Your Community: A Community Heritage Poster for the Classroom](#)
- [Teachers Guide to Analyzing Photographs and Prints](#)

## Lesson Procedure

[Part I](#) | [Part II](#) | [Part III](#) | [Part IV](#) | [Part V](#) | [Part VI](#)

### I - Historical Understanding of Setting (2 days)

1. Students view photographs from [Farm Security Administration/Office of War Information Black-and-White Negatives](#). (Students should be given time to browse this collection, then select one photo for careful analysis.)

- They should search for:
  - Selma, Alabama
  - Eutaw, Alabama
  - Greensboro, Alabama
- After browsing through these images, students should select one photo for careful analysis. Students analyze the photograph, recording their thoughts on the [Primary Source Analysis Tool](#). Before the

students begin, select questions from the teacher's guide [Analyzing Photographs and Prints](#) to focus and prompt analysis and discussion. If time allows, students should browse some of the other photographs in this collection.

2. The Prints and Photographs Division of the Library of Congress also has a collection of images entitled "[Photographs of Signs Enforcing Racial Discrimination: Documentation by Farm Security Administration-Office of War Information](#)." Ask students to read the information explaining the nature of the photo collection then review the photographs. They should select one. Students analyze the photograph, recording their thoughts on the [Primary Source Analysis Tool](#). Before the students begin, select questions from the teacher's guide [Analyzing Photographs and Prints](#) to focus and prompt analysis and discussion.

## II - Exploring Oral History (3 days)

1. Ask an oral historian to speak to the class on the value of oral history as a research tool and as a vehicle for passing history from one generation to the next.
2. Review with students the concepts of open and closed questions and what kinds of questions best serve the oral historian.  
**Note:** [Explore Your Community: A Community Heritage Poster for the Classroom](#), by the American Folklife Center at the Library of Congress, has pointers for conducting oral history interviews.
3. Take the students online to [American Life Histories: Manuscripts from the Federal Writers' Project, 1936-1940](#) and read about the collection. Begin with the [Introduction](#).
4. Download and print "[I's Weak an' Weary](#)" from *American Life Histories, 1936-1940*. The class should read this document and determine voice, time, and place.
5. Working in groups of 2 to 3 students, ask students to read one of the oral histories suggested below. Students analyze the oral history, recording their thoughts on the [Primary Source Analysis Tool](#). Before the students begin, select questions from the teacher's guide [Analyzing Oral Histories](#) to focus and prompt analysis and discussion.

Suggested readings:

- "[Amy Chapman's Funeral](#)"
  - "[Looking Around With a Hay Farmer](#)"
  - "[Sallie Smith](#)"
  - "[The Story of Katy Brumby](#)"
  - "[Terrapin Dogs](#)"
6. From the oral histories reviewed, ask students to create an original work, either a found poem or an interpretive reading, from the materials they have reviewed. They may use one or a combination of readings. They must capture the voice of the selection and perform their original material in an open mike setting.

## III - Writing Connection (1 day)

Students create a "Town Poem" from their observations of the photographs in Lesson II.

Directions for students:

Create an imaginary town based on the photographs you viewed from the Library of Congress collections.

- Take emotional possession of the town.

- Rely on your impressions and your subjective observations.
- Let your imagination give each person, building, object its own story.
- List assumptions, hunches, observations and feelings.
- What are the town secrets?
- What is the mood or tone of the town?
- Write a poem about your town in the second person.
- You have never been to this town, but write as though you have lived there all your life.

## IV - Getting into the Novel (3 days)

1. After reading the first three chapters of the novel, students should refer back to their notes on the photographs they viewed from [Farm Security Administration/Office of War Information Black-and-White Negatives](#) and "[Photographs of Signs Enforcing Racial Discrimination: Documentation by Farm Security Administration-Office of War Information.](#)"
2. Review Harper Lee's descriptions of Maycomb and discuss pictures from the collection that could be scenes from Maycomb.
3. Ask students to reflect on the oral histories studied in Activity II and compare the language, colloquial expressions, and the vocabulary unique to the Depression Era and the Deep South to the style and dialogue in *To Kill a Mockingbird*.
4. The first ten chapters of the novel focus on the Arthur (Boo) Radley story line with only hints of the racial unrest building around the Tom Robinson story line.
  - Ask students to identify examples of discrimination against Arthur Radley.
  - Draw contrasts and parallels between that discrimination and the discrimination directed toward African Americans in earlier readings.
5. Begin a list of the foreshadowings of racial tension that will grip Maycomb during the Tom Robinson trial.

## V - Mob Justice (4-5 days)

1. Read Chapter 15 of *To Kill a Mockingbird*
2. Read an excerpt, "Clippings from Some of our Leading Southern Papers," from [A Sermon on Lynch Law and Raping](#) preached by Rev. E.K. Love, D.D., at the First African Baptist Church, Savannah, Georgia.

### + [Clippings from Some of our Leading Southern Papers](#)

- How are Love's comments on mob behavior reflected in Tom Robinson's experience?
3. Read an excerpt from [The Blood Red Record : a review of the horrible lynchings and burning of Negroes by civilized white men in the United States](#), as taken from the records with comments by John Edward Bruce from *African American Perspectives: Materials Selected from the Rare Book Collection*.

### + [The Blood Red Record](#)

- Students should discuss how this article emphasizes the danger that Tom is in and the hopelessness of his case.
4. Optional Timeline Activity.
    - At any time during the study of *To Kill a Mockingbird*, [creating a timeline](#) can enhance students' understanding of the story's sequence of events. In addition, the timeline gives students an opportunity to physically organize historical events and people mentioned in the novel.

- The timeline can span from 1890 to 2000. It should be large enough to be seen from any part of the room. For our purposes, our timeline was positioned horizontally across the front of the room, divided into decades, and color-coded so that literary happenings could be distinguished from historical events.
  - During the portion of the book that recounts Tom Robinson's wait for his trial and the formation of a mob outside the jail, the timeline is especially effective for demonstrating to students how pervasive and longstanding the record of violence against African-Americans has been.
  - Students should use [African American Perspectives: Materials Selected from the Rare Book Collection](#) and enter the Timeline of African American History, 1852-1925 for [1881-1900](#) and [1901-1925](#).
  - Ask students to note the number of lynchings that occur during those years on black cards with white tags and attach them to the timeline. When the students have attached all the cards to the timeline, ask them to calculate the total number of lynchings that took place between 1880 and 1925. Ask students how the crime of lynching relates to the story and how it affects Tom Robinson.
5. Ask students to read [Eleanor Roosevelt's letter against lynchings](#). They should consider the following questions:
- What is her position on the issue of lynching?
  - What is the tone of her letter?
  - What words or phrases strengthen her argument?
6. After students have read the assigned primary source documents, ask them to compose a "Letter to the Editor" to express their own perspectives regarding prejudice and violence.
- If their letter is in response to one of these historical documents, they should assume the writing style and tone of that specific time period.

## VI - Pulling it all Together

Students should complete one or more of the following activities:

### 1. Newsletter

Create a newsletter covering the trial of Tom Robinson, prepared by students in small groups. The newsletter should chronicle the events of the Robinson trial as well as cover related articles on similar issues of actual occurrences during the same time period.

### 2. Oral History Interview

Observe an oral history interview of a member of their community conducted by an experienced oral historian. After the interview the students can write an account of the interview. (This exercise prepares the students to launch into a research project in which they will be taking oral histories of community members.)

The power of *To Kill a Mockingbird* has much to do with the authentic voice and simple honesty of its narrator. As a culmination to the study of this novel, it is helpful for students to realize that the intolerance described by Scout exists in every community and in every era.

Consider whether there are people in your community who have experienced prejudice during their lifetime. Look for individuals with an historical perspective on social attitudes and behaviors regarding

prejudice. Invite them to take part in an oral history interview conducted in front of the class and ask their permission to tape the interview.

Prior to the oral history interview date, arrange for someone who has a background in oral history to explain the interview process to the students and to help generate questions for the interview. The day of the interview make both an audio and video recording of the interview.

Leave time for students to ask the community member any follow up questions that arose while they listened to the interview. If you plan to retain the tapes for future viewing or for creative writing opportunities, be sure to obtain written permission from the interviewee.

## Lesson Evaluation

Student evaluation may be based on:

1. Completion of all writing assignments:
  - town poem
  - found poem
  - editorial
  - response to oral history interview
2. An objective test on the novel; and
3. Active participation in all class discussions.

## Credits

Kathleen Prody & Nicolet Whearty

# Title: “Letter From Birmingham Jail”

Grade Level: 9-10

Subject(s): English Language Arts

Keywords: Segregation, Nonviolence, Rhetorical Appeals

<b>Lesson Plan:</b>	“Letter From Birmingham Jail”
<b>Subject:</b>	English Language Arts
<b>Grade(s):</b>	9-10
<b>Description/ Abstract of Lesson</b>	Students will analyze the argument of Dr. Martin Luther King, Jr. regarding defense of his action against segregation in Birmingham, Alabama.
<b>LAFS910.RI.1.1</b>	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
<b>LAFS910.RI.1.2</b>	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
<b>LAFS.910.W.4.10</b>	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
<b>Objective(s):</b>	Students will be able to: <ul style="list-style-type: none"><li>● analyze argument in a seminal document.</li><li>● identify central ideas and rhetorical appeals (ethos, logos, pathos) to impact the meaning of the work as a whole.</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● <a href="#">Martin Luther King, Jr.: Leader of the 20th Century Civil Rights Movement   Biography</a></li><li>● <a href="#">Aristotle's Rhetorical Appeals (Ethos, Logos, Pathos)</a></li><li>● <a href="#">King's Letter from Birmingham Jail, 50 Years Later</a></li><li>● <a href="#">Letter from a Birmingham Jail - Martin Luther King Jr.</a> (Audio)</li><li>● <a href="#">“Letter from Birmingham Jail”</a></li><li>● Student writing journals</li><li>● Chart Paper</li><li>● Markers</li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 2-3 Class Periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>
<b>Lesson Lead In/ Opening:</b>	<ol style="list-style-type: none"><li>1. Introduce the lesson by telling students they will read and analyze the argument in “Letter From Birmingham Jail” by Dr. Martin Luther King, Jr. where he defends his direct action against segregation in Birmingham, Alabama. Ask students what they know about key terms <i>segregation</i> and <i>nonviolence</i>. Review <a href="#">Aristotle's Rhetorical Appeals</a>, reminding students that writers often use them to convey an argument. Reiterate that Dr. King was the leader of the nonviolent Civil Rights Movement.</li><li>2. View the <a href="#">biography of Dr. King</a>, asking students to write down five things they learn about his life. Debrief as a class.</li><li>3. Using <a href="#">King's Letter from Birmingham Jail, 50 Years Later</a>, discuss the events that led up to Dr. King writing “Letter From Birmingham Jail.”</li></ol>
<b>Activity 1:</b>	Students read <a href="#">“Letter From Birmingham Jail”</a> in groups of four. In their journals,

	students work together to identify the central argument of the text and at least three claims to support the argument, noting three examples with parenthetical citations to support each supporting claim.
<b>Activity 2:</b>	In groups of four, students discuss their findings. Then, the group comes to a consensus on at least two central ideas in the text, and how Dr. King uses rhetorical appeals (ethos, logos, pathos) to convey each argument, noting at least three examples from the text with parenthetical citations to support each central idea. The group displays its findings on chart paper for a class Gallery Walk.
<b>Activity 3:</b>	Students do a gallery walk, writing down at least three questions or observations they have about each group's findings. In all-class discussion, students share their questions or observations. Then the class debriefs on the text.
<b>Activity 4:</b>	Students complete a ticket out by choosing one of the higher order thinking questions and create a one-page response. Responses can be shared in an author's chair opportunity, where volunteers sit in the Author's Chair and read responses to the class.
<b>Higher Order Thinking Questions:</b>	<ul style="list-style-type: none"> <li>● Which rhetorical appeal (ethos, logos, pathos) do you think Dr. King uses to have a lasting impact on his readers? Explain.</li> <li>● How does Dr. King use biblical allusions to convey his argument? Explain.</li> <li>● Do you believe Dr. King's argument is justified given the social and historical issues of his time? Explain.</li> <li>● What do you think are the three most significant quotes in "Letter From Birmingham Jail"?</li> <li>● Create a series of images that communicate what you learned by exploring "Letter From Birmingham Jail."</li> <li>● If you could write your own letter to justify activism on a contemporary issue, what would it be and why? What rhetorical appeals would you use that Dr. King employs in "Letter From Birmingham Jail"?</li> <li>●</li> </ul>
<b>Suggested Books:</b>	<i>A Time to Break Silence: The Essential Works of Martin Luther King, Jr., for Students</i> (2013). Walter Dean Myers, Editor. Beacon Press <i>I Have a Dream</i> Children's Book (2012). Random House.
<b>Web Resources</b>	<a href="#">The King Center</a> <a href="#">Martin Luther King, Jr. Memorial (US National Park Service)</a> <a href="#">Teaching the Life and Legacy of MLK</a> <a href="#">Becoming Experts on MLK's "Letter from Birmingham Jail"</a>

**Alachua County Public Schools**  
**African and African American Studies**

Title: The Past to Present: African American Influences on Modern Cuisine	
Writer: Based upon a unit provided by Dr. Patrick Coggins	Grade Level: 9-12
School: N/A	Subject Area(s): Culinary Arts

Unit Objectives:

1. Students will be able to utilize various cooking methods in order to prepare Afrocentric cuisine.
2. Students will be able to identify specific contributions of Afro-Americans in Culinary Arts.
3. Students will be able to track the geography of African migrations.
4. Students will be able to compare influential past and present African American contributors.

Standards/ Benchmarks:

CTE-HOSP.68.RESBEV.04.01 Demonstrate an understanding of the purpose and preparation of standardized recipes.

CTE-HOSP.68.RESBEV.04.03 Define and demonstrate common culinary terms used in recipes.

CTE-HOSP.68.RESBEV.05.01 Describe the purpose of essential nutrients and list foods providing them.

LAFS.K12.R.3.7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

LAFS.K12.R.4.10: Read and comprehend complex literary and informational texts independently and proficiently.

LAFS.K12.SL.1.2: Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

LAFS.K12.W.1.2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

LAFS.K12.W.3.7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

Infusion Point:

International foods

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America	x	Slavery: In the Americas
x	Combination	x	Neo-Slavery: Abolition, Civil Rights
	Other (please specify)	x	Soul of African Descent People
		x	Contributions to the World and USA

#### Cultural Context/ Background:

One of the major goals of this unit is for students to learn about culinary arts in preserving and paying homage to the collective black culinary heritage through student research, interactive demonstrations, and recipe creation. Working black chefs are the beneficiaries of a rich heritage steeped in professional cooking. Diversity of skills of black chefs include historians, writers, chefs, educators, wine makers, knife makers and journals. The following paragraphs include background information pertinent to each student lesson.

Lesson 1: Foods have changed over time in the way they been perceived in including in a meal.

Offal is pronounced as “awful” and is defined as “the entrails and internal organs used as food”.

Examples include: heart, tongue, stomach, intestine, kidneys, liver, and thymus gland, and brain. In the past, people thought that these products were not worthy of human consumption and were often given to slaves. The slaves, in turn, utilized various techniques and spices to create delicious meals out of these “unwanted” animal parts. Two examples are that they learned the art of boiling the fatty parts of meat, making a broth for stewing vegetables. They were able to cook the fat out of bacon and using that to fry (not deep fry) their vegetables.

Lesson 2: The German contribution: Between 1717 and 1722, German farm families were given free land to settle in Louisiana along the Mississippi River between New Orleans and Baton Rouge. This area became known as Cotes des Allemands, or the German Coast. These farmers provided most of the locally-grown produce for colonists to live on when French supply ships didn’t make it to port.

Germans are also responsible for introducing sausages and dairy farming to the region.

The African slave influence: In 1719, the first ships filled with African slaves arrived on the coast of Louisiana, purchased by the French from African tribes. (West Africans were captured during inter-tribal wars and sold by warring tribes to the French in exchange for European goods.) Often, these slaves ran the kitchens and households of French colonists, and naturally, they incorporated African cooking techniques, recipes and ingredients into the colonists’ diet. Their foodways had a profound influence on Creole cuisine, starting with the introduction of okra and gumbo, derived from West African “gombo” stew made with okra.

The Spanish rule: In 1764, Spain formally acquired Louisiana from France, and in 1768, Spanish Governor Antonio de Ulloa ordered the colony to trade exclusively with Spain – a policy French colonists resented and, ultimately, rejected in the Rebellion of 1768. However, during the Spanish rule (1764-1800), New Orleans prospered. Colonists traded with Spain, France and Caribbean countries, which flooded the colony with Spanish and Caribbean foods and influences. It was also during this time that French colonists and Haitians fled the revolution in Saint-Domingue and sought refuge in New Orleans, bringing yet another set of culinary traditions and regional ingredients to the table.

Under the Spanish rule, Louisiana's Creole cuisine moved beyond the rich but bland French cuisine and embraced piquant spices and seasonings that are used to this day. One example of the Spanish influence can be seen in jambalaya, a spicy rice dish made with vegetables, meats, seafood, and sausages – a direct descendant of the Spanish national dish paella.

The Creoles: During Spanish rule, the local population and cooking of the colony came to be known as "Creole" – a French word derived from the Spanish "criollo," the term used to describe a child born in the colonies. A "Creole" could be any nationality or background – French, Spanish, German, African or any mix of nationalities, as long as they were born in the colony.

Lesson 3: Afro-Caribbean food is another variation of African food collections: Africans in diaspora, either from, or living in the Caribbean islands are often referred to as Afro-Caribbean. Majority are off course from Jamaica, but the other blacks from Trinidad & Tobago, Barbados, St Lucia, St Vincent, Grenadines, Belize, Antigua, and other smaller countries and territories in the West Indies are also referred to as Afro-Caribbean. These Africans, like their African-American counterpart, brought with them the cultures and cooking style from Africa. Today, most Afro-Caribbean food (s) are composed mainly of yam, cassava, green banana or plantain, sweet potatoes, cocoyam, bread, coconut, lentil, rice, fish, meat, and a blend of British recipe. From these ingredients come typical Caribbean dishes like Curry goat, patty and cocoa bread, pumpkin soup, corn porridge, callollo, from turnip or collard greens, Ackee, yam rissoles.

Lesson 4: <http://libraries.mercer.edu/ursa/bitstream/handle/10898/1521/raceproject.pdf?sequence=5>  
This link is a paper that describes the origins of soul food. It includes: Race History in Southern Food, The Great Migration of African Americans from South to North, African American Women Stereotypes, Traditions of Soul Food, and Contemporary African Food.

Lesson 5: [http://www.huffingtonpost.com/2014/03/28/famous-black-chefs\\_n\\_5036401.html](http://www.huffingtonpost.com/2014/03/28/famous-black-chefs_n_5036401.html)

Additional references:

<http://oldwayspt.org/programs/african-heritage-health/diet-pyramid>

<http://www.nps.gov/saga/learn/education/upload/African%20American%20History%20Timeline.pdf>

## Alachua County Public Schools African and African American Studies

Module 1 Title: "Offal to fine dining" - how perspectives of foods have changed over time

Subject Area: Culinary Arts

Time Requirement: 2-3 classes

### Module Objectives/ Essential Questions:

To gain knowledge of how African Americans utilized unwanted foods and turned them into desirable menu items.

Students will be able to:

1. Identify offal cuts.
2. Apply proper cooking methods to offal products.
3. Create or update a traditional preparation of offal cuts to fit into an upscale menu.

### Standards/ Benchmarks:

CTE-HOSP.68.RESBEV.04.01 Demonstrate an understanding of the purpose and preparation of standardized recipes.

CTE-HOSP.68.RESBEV.04.03 Define and demonstrate common culinary terms used in recipes.

CTE-HOSP.68.RESBEV.05.01 Describe the purpose of essential nutrients and list foods providing them.

LAFS.K12.R.3.7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

LAFS.K12.R.4.10: Read and comprehend complex literary and informational texts independently and proficiently.

LAFS.K12.SL.1.2: Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

LAFS.K12.W.1.2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

LAFS.K12.W.3.7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

### Key Terminology:

Offal

Butcher chart

oxtail

Activities:

1. The teacher will briefly discuss the background of offal with students and use a [butcher chart](#) to identify the parts of the animals that are considered offal.
2. The teacher will demonstrate how to make [braised oxtail](#) with the group.
3. Once recipe has been completed, the teacher will then demonstrate how to update this traditional recipe. An example would be removing braised oxtail meat and creating oxtail tacos. This will provide inspiration for the students to create their own original or updated items for the assessment.
4. In groups of 2, students will be assigned an offal cut: heart, tongue, stomach, intestine, kidneys, liver, and thymus gland, and brain
5. Students will research and select one traditional preparation of their assigned cut.
6. The students will alter the recipe in order to apply it to today's current trends in cuisine. In other words, they are preparing a new recipe as if they were going to find their dish in a fine dining restaurant.
7. Students will turn in their final recipe to be graded.

Higher Order Thinking Questions:

What groups originally cooked with offal?

Why did these groups use offal?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Students recipe and product

Technology Needs:

Computer and projector

Materials (please attach copies of any handouts to the end of the lesson):

Braised oxtail ingredients

Copies of Butcher Chart

References:

Hayes, D.J. (1989). Offal trade in the United States and the European community: consumption patterns, valorization, hormone use, and policy projections. *Agribusiness*. 5, 633-655.

Strong, J. (2006). The modern offal eaters. *Gastronomica: The Journal of Food and Culture*. 6, 30-39.

Razaitis, L. (2005). The liver files: recipes and lore about our most important sacred food. [Electronic Version]. Weston A. Price Foundation.

Website and electronic article: [offalgood.com/2007/12/the-art-of-having-guts](http://offalgood.com/2007/12/the-art-of-having-guts)

## Alachua County Public Schools African and African American Studies

Module 2 Title: Creole Food Roots	
Subject Area: Culinary Arts	Time Requirement: Varies depending upon growth time

### Module Objectives/ Essential Questions:

Students will learn about the influences of African Americans in Creole cuisine. They will gain a better understanding of African ingredients that are incorporated into this cultural cuisine.

Students will be able to:

1. Identify ingredients that are unique to African culture.
2. Observe the making of Gumbo and sample it.
3. Using fresh okra, students will plant okra seeds for future use of the product.

### Standards/ Benchmarks:

CTE-HOSP.68.RESBEV.04.01 Demonstrate an understanding of the purpose and preparation of standardized recipes.

CTE-HOSP.68.RESBEV.04.03 Define and demonstrate common culinary terms used in recipes.

CTE-HOSP.68.RESBEV.05.01 Describe the purpose of essential nutrients and list foods providing them.

LAFS.K12.R.3.7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

LAFS.K12.R.4.10: Read and comprehend complex literary and informational texts independently and proficiently.

LAFS.K12.SL.1.2: Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

LAFS.K12.W.1.2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

LAFS.K12.W.3.7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

### Key Terminology:

Gumbo

Activities:

Teacher will conduct a demonstration on creating Gumbo and the dishes background. If time allows, students can prepare this dish in peer groups.

1. Teacher will prep ahead of time if class is shorter than 1 hour. They will make the Gumbo recipe and the students will sample when completed.
2. Students will use fresh okra, remove the seeds from the plant and grow them from seed which takes approximately 2 months to harvest. Materials for each student: soil, paper cups if they are taking them home; if growing on site: soil, paper cups to germinate seeds and then transplant to a garden area for 2 months. Create a plan for watering and weeding area as needed during growth period. Students will monitor growth rates of their plant to evaluate plant health. Harvest and use when ready!
3. Website for planting and caring for okra: [www.almanac.com/plant/okra](http://www.almanac.com/plant/okra)
4. Students will create a growth rate graph explaining the plants growth over time.
5. Students will use the harvested okra to create another dish such as fried okra.

Higher Order Thinking Questions:

Why is okra important as an ingredient?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Plan for Okra care  
Okra growth rate graph  
Okra dish evaluation

Technology Needs:

Computer and Projector

Materials (please attach copies of any handouts to the end of the lesson):

Gumbo ingredients  
Okra seeds  
Soil  
Paper cups

References:

[www.almanac.com/plant/okra](http://www.almanac.com/plant/okra)

## Alachua County Public Schools African and African American Studies

Module 3 Title: Afro-Caribbean Nations and Their Cuisine	
Subject Area: Culinary Arts	Time Requirement: 2-3 class periods

### Module Objectives/ Essential Questions:

Students will learn about the importance of cuisine to island nations through a group report and presentation to the class.

Students will be able to:

1. Find island countries on a world map.
2. Be able to identify that nation's flag.
3. Report on the nation's cuisine and history.

### Standards/ Benchmarks:

CTE-HOSP.68.RESBEV.04.01 Demonstrate an understanding of the purpose and preparation of standardized recipes.

CTE-HOSP.68.RESBEV.04.03 Define and demonstrate common culinary terms used in recipes.

CTE-HOSP.68.RESBEV.05.01 Describe the purpose of essential nutrients and list foods providing them.

LAFS.K12.R.3.7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

LAFS.K12.R.4.10: Read and comprehend complex literary and informational texts independently and proficiently.

LAFS.K12.SL.1.2: Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

LAFS.K12.W.1.2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

LAFS.K12.W.3.7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

Key Terminology:

Activities:

1. Students will be paired in groups of 2 for this activity. Students will be assigned a country from the list below and they will include the following in the report. Once the report is completed, students will present their nation and the dishes that set each one apart for the class.

List of Island nations to choose from: Haiti, Dominican Republic, Cuba, Jamaica, Trinidad/Tobago, Guyana, Virgin Islands, Puerto Rico, Belize, Bahamas, Barbados, Grenada

To include in each report:

1. Name, location and size of island (Map provided).
2. Picture/drawing and meaning of the nation's flag.
3. Population of country.
4. Demographic breakdown by race of nation.
5. How people migrated to this island.
6. Describe the cuisine of the island. This can include origins of recipes, ingredients, etc.

2. Group presentations. Students in the class will use the blank map provided to label all nations discussed in class and take notes on each nation presented.

Note: Extra credit can be assigned to any groups that attempt to create or bring in ingredients from their assigned nation.

Students will turn in their completed notes and maps for the teacher to check for accuracy of labeling maps.

Higher Order Thinking Questions:

How does being an island impact a nation's cuisine?

What similarities and differences do each of these nation's cuisines possess?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Students maps and notes

Group presentations

Technology Needs:

Computer and projector

Materials (please attach copies of any handouts to the end of the lesson):

Copies of map of the Caribbean

References:

## Alachua County Public Schools African and African American Studies

Module 4 Title:Origins of Soul Food

Subject Area: Culinary Arts

Time Requirement: 2-3 classes

Module Objectives/ Essential Questions:

Students will gain a better understanding of the origins of soul food and will be able to create traditional recipes.

Students will be able to:

1. Learn about the origin of soul foods through a teacher-led discussion.
2. Utilize their knowledge of cooking methods to create a dinner based upon traditional soul food recipes.

Standards/ Benchmarks:

CTE-HOSP.68.RESBEV.04.01 Demonstrate an understanding of the purpose and preparation of standardized recipes.

CTE-HOSP.68.RESBEV.04.03 Define and demonstrate common culinary terms used in recipes.

CTE-HOSP.68.RESBEV.05.01 Describe the purpose of essential nutrients and list foods providing them.

LAFS.K12.R.3.7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

LAFS.K12.R.4.10: Read and comprehend complex literary and informational texts independently and proficiently.

LAFS.K12.SL.1.2: Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

LAFS.K12.W.1.2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

LAFS.K12.W.3.7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

Key Terminology:

Soul Food

Activities:

1. Students will read the article: [African Americans and Southern Food](#)
2. Discussion of article
3. Students will be divided into peer groups and assigned the following recipes to create in the lab and share with other groups. Other groups will judge dishes based upon proper cooking methods, flavor profiles and sanitation standards.
  - a. [Southern Fried Chicken](#)
  - b. [Cornbread](#)
  - c. [Collard Greens](#)
  - d. [Green Beans w/ Smoked Turkey Neck](#)

Higher Order Thinking Questions:

What is soul food?

What makes a food soul food?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Informal discussion

Evaluation of Dishes

Technology Needs:

Computer and projector

Materials (please attach copies of any handouts to the end of the lesson):

Copies of the article: [African Americans and Southern Food](#)

References:

## Alachua County Public Schools African and African American Studies

Module 5 Title: Current American African Chefs and Their Impact on Modern Cuisine	
Subject Area: Culinary Arts	Time Requirement:

### Module Objectives/ Essential Questions:

Students will read about current African American chefs including where they came from and how they got to where they are today.

Students will be able to:

1. Identify 10 African American top chefs in the United States.
2. Compare the chef lifestyles and include where they live.

### Standards/ Benchmarks:

CTE-HOSP.68.RESBEV.04.01 Demonstrate an understanding of the purpose and preparation of standardized recipes.

CTE-HOSP.68.RESBEV.04.03 Define and demonstrate common culinary terms used in recipes.

CTE-HOSP.68.RESBEV.05.01 Describe the purpose of essential nutrients and list foods providing them.

LAFS.K12.R.3.7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

LAFS.K12.R.4.10: Read and comprehend complex literary and informational texts independently and proficiently.

LAFS.K12.SL.1.2: Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

LAFS.K12.W.1.2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

LAFS.K12.W.3.7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

### Key Terminology:

Activities:

1. Ask the students if they know the names of any chefs. List these on the board. Once they generate a list of names then ask them which of those they think may be African American from the list.
2. Distribute the reading article "[10 chefs that are changing the food world as we know it](#)".
3. Once the students complete reading the article, ask them to choose one of the top 10 chefs and write a biography about that person.
4. Once completed, students can create a [Venn diagram](#) comparing/contrasting 2 different chefs from other student biographies.

Higher Order Thinking Questions:

Compare and contrast the culinary styles and biographies of the chefs.

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Biography of chef

[Venn diagram](#)

Technology Needs:

Computer and projector

Materials (please attach copies of any handouts to the end of the lesson):

notebook paper, pen, Article: [10 Black Chefs That Are Changing The Food World As We Know It](#)

References:

Attachments:



## Alachua County Public Schools African and African American Studies

Title: Infusing African American Psychologists into the Introductory Curriculum	
Writer: Jon Rehm/ Victoria McNeil	Grade Level: 9-12
School: District Office/ UF	Subject Area(s): Psychology

### Unit Objectives:

Students will be able to identify and describe African American contributions/Influences on the field of psychology.

Students will be able to discuss the necessity for African American psychologists and the field of Black Psychology to be incorporated into the psychology curriculum.

Students will be able to analyze the specific needs of African Americans as related to the field of psychology.

### Standards/ Benchmarks:

[SS.912.P.1.2](#)- Describe the emergence of psychology as a scientific discipline.

[SS.912.P.1.3](#)- Describe perspectives employed to understand behavior and mental processes.

[SS.912.P.16.5](#)- Differentiate personality assessment techniques.

[SS.912.P.16.6](#)- Discuss the reliability and validity of personality assessment techniques.

[SS.912.P.16.8](#)- Discuss stability and change.

[SS.912.P.16.9](#)- Discuss connection to health and work on personality.

[SS.912.P.16.10](#)- Discuss self-concept.

[SS.912.P.16.11](#)- Analyze how individualistic and collectivistic cultural perspectives relate to personality.

[SS.912.P.10.1](#)-Define culture and diversity.

[SS.912.P.10.3](#)- Discuss the relationship between culture and conceptions of self and identity.

[SS.912.P.10.4](#)- Discuss psychological research examining race and ethnicity.

[SS.912.P.10.6](#)- Discuss how privilege and social power structures relate to stereotypes, prejudice, and discrimination.

[SS.912.P.13.1](#) Discuss intelligence as a general factor.

[SS.912.P.13.2](#) Discuss alternative conceptualizations of intelligence.

[SS.912.P.13.4](#) Discuss the history of intelligence testing, including historical use and misuse in the context of fairness.

[SS.912.P.17.2](#)-Describe historical and cross-cultural views of abnormality.

[SS.912.P.17.3](#)- Describe major models of abnormality.

[SS.912.P.17.4](#)- Discuss how stigma relates to abnormal behavior.

[SS.912.P.17.5](#)- Discuss the impact of psychological disorders on the individual, family, and society.

[SS.912.P.18.1](#)- Explain how psychological treatments have changed over time and among cultures.

[SS.912.P.18.8](#)- Identify other factors that improve the efficacy of treatment.

Infusion Point:

- Module 1: History of Psychology
- Module 2: Personality Theory
- Module 3: Social Psychology
- Module 4: Intelligence and Testing
- Module 5: Treatment/ Help Seeking Behavior

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
x	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination	x	Neo-Slavery: Abolition, Civil Rights
	Other (please specify)	x	Soul of African Descent People
		x	Contributions to the World and USA

Cultural Context/ Background:

An introductory psychology course explores a wide range of topics and subfields within the discipline of psychology. Rarely does the course address the impact of social, economic, and cultural factors on psychological development (Whitten, 1993). Through the introduction of Black psychology, defined as *the scientific field that focuses on how people of African descent know and experience the world* (Belgrave & Allison, 2019), into the course each of these elements can be addressed while introducing students to the most important African American research and researchers in the field. While this is not viable for the totality of course, there are 5 units through which the introduction of Black psychology to the topics and subfields of an introductory course are appropriate. These are the history of psychology, personality theory, social psychology, intelligence and testing, and treatment/ help seeking behavior. This will be explored through the work of the following psychologists. **[Dr. Francis Sumner](#)**: Father of Black Psychology, first Black to Earn a PhD in Psychology. **[Dr. Robert Williams](#)**: Specializes in Areas of Cultural Bias Testing and Racism, Founding Member of **[ABPsi](#)**. **[Dr. Reginald Jones](#)**: Known for his work in special education and the psychology of African Americans, Wrote and Published “Black Psychology” an anthology of work from prominent Black Psychologists. **[Dr. Joseph White](#)**: Published “Toward a Black Psychology” in Ebony Magazine, Founding member of **[ABPsi](#)**. **[Drs. Kenneth and Mamie Clark](#)**: Black Psychologists best known for their 1940s experiments using dolls to study children’s attitudes about race. **[Dr. Linda James Myers](#)**: Specializes in psychology and culture, moral and spiritual identity development and healing patterns of psychotherapeutic processes. **[Dr. Inez Beverly Prosser](#)**: First Black Woman to earn a PhD in Psychology. **[Dr. Janet Helms](#)**: Research focuses on Black/White Racial Identity Development, Created the Model of White Racial Identity **[Dr. Margaret Beale Spencer](#)**: Specializes in the development of Black children and adolescents, known for the Phenomenological Variant of Ecological Systems Theory (PVEST).

Timeline:

1879- Wilhelm Wundt founded the first formal laboratory of Psychology at the University of Leipzig, marking the formal beginning of the study of psychology.

1883- The first laboratory of psychology in America is established at Johns Hopkins University.

1886- Sigmund Freud began performing therapy in Vienna, marking the beginning of personality theory.

1892- Foundation of the American Psychological Association (APA) headed by G. Stanley Hall, with an initial membership of 42.

1920- Francis Sumner I became the first African American to receive a doctoral degree in psychology at the University of Cincinnati,

1933- Inez Beverly Prosser became the first African American woman to receive a doctoral degree in psychology at the University of Cincinnati, in educational psychology.

1954- Brown v Board, cited Clarke and Clarke (1950) study in ruling.

1968- Founding of the Association of Black Psychologists.

1970- Kenneth Clark is the first African American to be elected president of the APA.

1972- Publication of the book "Black Psychology"

## Alachua County Public Schools African and African American Studies

Module 1 Title: History of Psychology	
Subject Area: Psychology	Time Requirement: 1 class period/ Approximately 50 minute

Module Objectives/ Essential Questions:  
Include more contributions of Blacks/ African Americans into the current History of Psychology Unit

Discuss what obstacles prevented many Black Americans from entering the field of Psychology in the beginning of the 20<sup>th</sup> century (e.g., cost of attendance, racism, longer periods of matriculation, location)

Discuss the creation of the Association of Black Psychologists (ABPsi) and its separation from the American Psychological Association (APA)

Standards/ Benchmarks:  
[SS.912.P.1.2](#)- Describe the emergence of psychology as a scientific discipline.  
[SS.912.P.1.3](#)- Describe perspectives employed to understand behavior and mental processes.

Key Terminology:  
[Dr. Francis Sumner](#)  
[Dr. Robert Williams](#)  
[Dr. Reginald Jones](#)  
[Dr. Joseph White](#)  
[Drs. Kenneth and Mamie Clark](#)  
[Dr. Linda James Myers](#)  
[Dr. Inez Beverly Prosser](#)  
[Dr. Janet Helms](#)  
[Dr. Margaret Beale Spencer](#)

Activities:

1. Introduce students to important African American Psychologists and why it is important to study Black Psychologists utilizing [PPT](#)
2. [Psychologist Matching](#)- Students will work in groups to complete this activity. Each group will be given pictures of influential Psychologists/Black Psychologist, a list of names of the Psychologists and a list of descriptions of their important contributions to the field of Psychology. Students will be given 5 minutes to match as many pictures, names, and descriptions as they can. The team with the most correct matches at the end of the activity wins.
3. [Influential Psychologist Heads Up](#) - Students will each be given an index card/sticky note with the name of an Influential Psychologist/Black Psychologist. Students will be instructed not to look at their cards and place their cards on their forehead. Students will walk around the room and provide clues to each other in an effort to help their classmates identify what influential Psychologist/ Black Psychologist they were assigned.
4. Black Psychologist matching Quiz- Students will match the psychologists name with their contribution to the field
5. (Also available as alternate activities/ Assessments) [Kahoot](#), [Quizlet](#)

Higher Order Thinking Questions:

1. Why is it important to study Black psychologists?
2. What obstacles prevented many Black Americans from entering the field of Psychology in the beginning of the 20 th century?
3. Why did Black psychologists feel it was necessary to form their own organization separate from the APA?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

[Black Psychologist Matching Activity](#)

[Black Psychologist heads up results](#)

[Kahoot](#)

[Quizlet](#)

Technology Needs:

Projector for PPT, ability to print

Materials (please attach copies of any handouts to the end of the lesson):

[PPT Black Psychologists](#)

[Black Psychologist Matching Activity](#)

[Black Psychologist heads up results](#)

References:

<https://www.apa.org/pi/oema/resources/ethnicity-health/psychologists/sumner-prosser>

[https://en.wikipedia.org/wiki/Robert\\_Williams\\_\(psychologist\)](https://en.wikipedia.org/wiki/Robert_Williams_(psychologist))

[https://en.wikipedia.org/wiki/Association\\_of\\_Black\\_Psychologists](https://en.wikipedia.org/wiki/Association_of_Black_Psychologists)

[https://en.wikipedia.org/wiki/Reginald\\_L.\\_Jones](https://en.wikipedia.org/wiki/Reginald_L._Jones)

<https://www.apa.org/pi/oema/resources/ethnicity-health/psychologists/white>

<https://www.apa.org/pi/oema/resources/ethnicity-health/psychologists/clark>

<https://www.apa.org/pi/oema/resources/ethnicity-health/psychologists/linda-james-myers>

<https://www.apa.org/monitor/2008/11/prosser>

<https://www.bc.edu/bc-web/schools/lynch-school/sites/isprc/about/meet-the-staff/JanetHelms.html>

<https://humdev.uchicago.edu/directory/margaret-beale-spencer>

## Alachua County Public Schools African and African American Studies

Module 2 Title: Theories of African American Personality

Subject Area: Psychology

Time Requirement: 1 class period/  
Approximately 50 minute

Module Objectives/ Essential Questions:

- Include a discussion of Africentric Theories of Personality into the current Theories of Personality Unit
- Define Theories of Personality
- Differentiate between Western and Africentric values and discuss how they contribute to theories of personality.
- Discuss Major Theories of Personality/Africentric Personality
- Apply Theories of Personality/Africentric Personality

Standards/ Benchmarks:

[SS.912.P.16.5](#)- Differentiate personality assessment techniques.

[SS.912.P.16.6](#)- Discuss the reliability and validity of personality assessment techniques.

[SS.912.P.16.8](#)- Discuss stability and change.

[SS.912.P.16.9](#)- Discuss connection to health and work on personality.

[SS.912.P.16.10](#)- Discuss self-concept.

[SS.912.P.16.11](#)- Analyze how individualistic and collectivistic cultural perspectives relate to personality.

Key Terminology:

[Wade Nobles' Extended Self-Model](#)

[Na'Im Akbar's Divine Spiritual Core Model](#)

[Robert Williams' WEUSI Model](#)

[Kobi Kambon's African Self-Consciousness Theory](#)

Activities:

1. Discussion of Western vs Africentric Theories of Personality
2. Introduce students to important Afrocentric theories of personality utilizing PPT (see materials)  
or
3. Jigsaw excerpts from [Theories of African American Personality](#)
4. Theory of Personality Case Study- ([Case Studies/ Case Studies with Western Theorists included](#)) Each student will be assigned a theory of personality and will be given a case study consisting of a client's demographic information as well as their presenting issues. Students will use their assigned theory of personality to conceptualize their client/case. They will identify: 1) the components of personality as dictated by their theory 2) Key Concepts and processes involved in healthy and unhealthy development 3) Therapeutic Changes

Higher Order Thinking Questions:

What is a Theory of Personality?

Why is it important to study different theories of personality?

Can personality be shaped by the place you live? Explain.

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

[Case Studies/ Case Studies with Western Theorists included](#)

Technology Needs:

Projector

Materials (please attach copies of any handouts to the end of the lesson):

[Theories of African American Personality](#)

[Case Studies/ Case Studies with Western Theorists included](#)

References:

<https://books.google.com/books?id=I9R1AwAAQBAJ&pg=PA62&dq=wade+nobles+extended+self&hl=en&sa=X&ved=2ahUKEwjloqiWs8bkAhXEslkKHAD1CBYQ6AEwAHoECAUQAg#v=onepage&q=wade%20nobles%20extended%20self&f=false>

[https://books.google.com/books?id=I9R1AwAAQBAJ&pg=PA62&lpg=PA62&dq=divine+spiritual+core+model+akbar&source=bl&ots=\\_5gxPB3Mxl&sig=ACfU3U0\\_sV2Ffo8na2MpURMxZHPVfk5xQ&hl=en&sa=X&ved=2ahUKEwii6ZvbssbkAhUuwFkKHwLVAvIQ6AEwE3oECAoQAQ#v=onepage&q=divine%20spiritual%20core%20model%20akbar&f=false](https://books.google.com/books?id=I9R1AwAAQBAJ&pg=PA62&lpg=PA62&dq=divine+spiritual+core+model+akbar&source=bl&ots=_5gxPB3Mxl&sig=ACfU3U0_sV2Ffo8na2MpURMxZHPVfk5xQ&hl=en&sa=X&ved=2ahUKEwii6ZvbssbkAhUuwFkKHwLVAvIQ6AEwE3oECAoQAQ#v=onepage&q=divine%20spiritual%20core%20model%20akbar&f=false)

<https://books.google.com/books?id=I9R1AwAAQBAJ&pg=PA63&dq=robert+l+williams+weusi+model&hl=en&sa=X&ved=2ahUKEwjqxpW0s8bkAhUn1VvKKhffSA1IQ6AEwAHoECAYQAg#v=onepage&q=robert%20l%20williams%20weusi%20model&f=false>

<https://books.google.com/books?id=I9R1AwAAQBAJ&pg=PA66&dq=kobi+K.K.+Kambon%27s+African+Self-Consciousness+Theory&hl=en&sa=X&ved=2ahUKEwizsittMbkAhXs01kKHYY0xDhgQ6AEwAXoECAQQAg#v=onepage&q=kobi%20K.K.%20Kambon's%20African%20Self-Consciousness%20Theory&f=false>

<http://www.jpanafrican.org/docs/vol3no8/3.8Theories.pdf>

## Alachua County Public Schools African and African American Studies

Module 3 Title: Race as a Social Psychological Construct

Subject Area: Psychology

Time Requirement: 2 class period/  
Approximately 1 hour and 40 minutes

Module Objectives/ Essential Questions:

Discuss the conceptualization and creation of race as a social construct

Discuss Racial Identity as an aspect of self-concept and social identity

Analyze and Discuss Models of Racial Identity Development

Discuss Clark and Clark Doll studies as a means of exploring/studying the self-concept and racial identity of Black children

Standards/ Benchmarks:

[SS.912.P.10.1](#)-Define culture and diversity.

[SS.912.P.10.3](#)- Discuss the relationship between culture and conceptions of self and identity.

[SS.912.P.10.4](#)- Discuss psychological research examining race and ethnicity.

[SS.912.P.10.6](#)- Discuss how privilege and social power structures relate to stereotypes, prejudice, and discrimination.

Key Terminology:

[Race](#)

[Racial Identity](#)

Activities:

- 1) Watch video clip from [Race the Power of an Illusion: The Story We Tell](#) (minutes 28:30-41:35; (You will need to create a free account to access)
- 2) Discuss race as a social concept and [racial identity](#)
- 3) [Social Identity Wheel Activity](#): This activity is designed to help students identify their own set of social identities and how these identities contribute to their life experiences and experiences with others.
- 4) Complete the [Multidimensional Model of Black Identity \(MMBI\)](#)
- 5) [Racial Identity Stage Identification Journal Activity](#)- Using the models of racial identity development as a guide, students will respond to a journal prompt in which they identify which stage of racial identity development they are currently in and give examples for why they think they are in that stage. Additionally, students will write about their encounter experiences (i.e., moments when the issue of race became particularly salient for them and forced them to think about their own racial or ethnic identity)
- 6) Watch video on the Clark and Clark Doll Study:
  - a) [History of Doll Tests and Brown V Board of Education](#) (1954):
  - b) Updated reproduction of the Clark Study from CNN: [Part I](#)- [Part II](#)
- 7) Discuss results of both studies (see [Discussion Questions](#))

Higher Order Thinking Questions:

Race the Power of an Illusion: The Story We Tell

1. How did the idea of race in America develop?
2. How as science used to justify racial differences?
3. What racial differences were justified by race?
4. Are any of the “scientific” differences attributable to race still used today?

C-Span History of Doll Tests and Brown V Board of Education (1954)

1. Why did the Clarks conduct the doll test?
2. What was Kenneth and Mamie Clark’s hypothesis?
3. What procedures did the Clarks use to test their hypothesis?
4. What were the Clarks’ findings?
5. What other theories from psychology that we have already studied, relate to the Clarks research? Explain your answer.

Inside AC360 Doll Study:

1. Describe the procedures for the experiment described in the video.
2. How is the study similar or different from the experiment conducted by the Clarks?
3. What were the findings of the experiment in this video?
4. How are the results of this experiment similar or different from the results of the Clarks?
5. Were you surprised by the results? Explain your answer using examples from the

videos.

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Journal Prompt

[Discussion Questions for videos](#)

Technology Needs:

Computer and projector for videos

Materials (please attach copies of any handouts to the end of the lesson):

Videos:

[Race the Power of an Illusion: The Story We Tell](#)

[History of Doll Tests and Brown V Board of Education](#)

AC360 reproduction of the Clark Study from CNN: [Part I](#)- [Part II](#)

[Discussion Questions for videos](#)

[Racial Identity Models handout](#)

[MMBI handout](#)

References:

<https://www.facinghistory.org/resource-library/video/race-power-illusion-story-we-tell>

<https://www.youtube.com/watch?v=a7sX1cn5aO4>

<https://www.youtube.com/watch?v=DYCz1ppTjiM>

<https://www.youtube.com/watch?v=EQACkg5i4AY>

<http://labs.psychology.illinois.edu/~lyubansk/Conflict/Identity.htm>

<https://www.apa.org/topics/race/>

<https://www.sciencedirect.com/topics/computer-science/racial-identity>

## Alachua County Public Schools African and African American Studies

Module 4 Title: Biases in Intelligence and Testing

Subject Area: Psychology

Time Requirement: 1 class period/  
Approximately 50 minute

Module Objectives/ Essential Questions:

Include a discussion of cultural biases in constructs of intelligence and standardized tests.

Discuss Racial Disparities in Education.

Discuss Cultural Biases in Testing with African Americans.

Evaluate IQ tests for cultural bias.

Design tests to minimize cultural biases in testing.

Standards/ Benchmarks:

[SS.912.P.13.1](#) Discuss intelligence as a general factor.

[SS.912.P.13.2](#) Discuss alternative conceptualizations of intelligence.

[SS.912.P.13.4](#) Discuss the history of intelligence testing, including historical use and misuse in the context of fairness

Key Terminology:

[Validity](#)

[Reliability](#)

[Cultural Bias](#)

Activities:

- 1) Students are to take one of the following IQ tests
  - a) [The Black Intelligence Test of Cultural Homogeneity \(BITCH Test\)-Robert Williams](#)
  - b) [The Rap IQ est- Reddon-Simmons](#)
  - c) [The Counter Balance General Intelligence Test \(Chitlin Test\)- Dove](#)
- 2) Discuss test results. Discussion should include : How the test is designed to demonstrate how cultural content on intelligence tests may lead to culturally biased score results.
- 3) Review with students the monograph [Testing and Assessment with Persons and Communities of Color](#)
- 4) In groups of 4 students are to create a 10 question IQ test free from bias

5) As an individual students are to write a paragraph explaining how they tried to eliminate bias from their IQ test.

Higher Order Thinking Questions:

Why are IQ tests biased?

Is bias in testing inherent or can it be eliminated?

How can bias in testing be reduced?

Is it enough to know that a bias existed?

What is the relationship between bias and validity and reliability?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Paragraph on how to eliminate bias from IQ tests.

Technology Needs:

None

Materials (please attach copies of any handouts to the end of the lesson):

[The Black Intelligence Test of Cultural Homogeneity \(BITCH Test\)-Robert Williams](#)

[The Rap IQ est- Reddon-Simmons](#)

[The Counter Balance General Intelligence Test \(Chitlin Test\)- Dove](#)

References:

<https://www.simplypsychology.org/validity.html>

<https://www.simplypsychology.org/reliability.html>

<https://www.brighthubeducation.com/student-assessment-tools/65699-standardized-testing-and-cultural-bias/>

[Testing and Assessment with Persons and Communities of Color](#)

[https://www.islandhoppinginthephilippines.com/team-building-travel-asia/\\_wilderdom.com/10-Multicultural,%20Cross-cultural%20&%20Intercultural%20Games%20and%20Activities/Cultural%20Bias%20in%20Intelligence%20Testing.htm](https://www.islandhoppinginthephilippines.com/team-building-travel-asia/_wilderdom.com/10-Multicultural,%20Cross-cultural%20&%20Intercultural%20Games%20and%20Activities/Cultural%20Bias%20in%20Intelligence%20Testing.htm)

<https://www.apa.org/pi/oema/resources/testing-assessment-monograph.pdf>

## Alachua County Public Schools African and African American Studies

Module 5 Title: African Americans and Help Seeking Behavior

Subject Area: Psychology

Time Requirement: 1 class period/  
Approximately 50 minute

Module Objectives/ Essential Questions:

Include a discussion of help seeking attitudes of Black Americans into the current Help-Seeking and Therapy unit

Discuss the challenges Black Americans face when seeking help

Discuss racial/ethnic differences in mental health service utilization

Discuss concepts to consider when engaging in therapy with Blacks/African Americans

Standards/ Benchmarks:

[SS.912.P.17.2](#)-Describe historical and cross-cultural views of abnormality.

[SS.912.P.17.3](#)- Describe major models of abnormality.

[SS.912.P.17.4](#)- Discuss how stigma relates to abnormal behavior.

[SS.912.P.17.5](#)- Discuss the impact of psychological disorders on the individual, family, and society.

[SS.912.P.18.1](#)- Explain how psychological treatments have changed over time and among cultures.

[SS.912.P.18.8](#)- Identify other factors that improve the efficacy of treatment.

Key Terminology:

Psychotherapy

Help Seeking Behavior

Cross Cultural Competence

Activities:

1. Think Pair Share Group Activity- Students will work in small groups to identify characteristics of Blacks/African Americans based on the following categories and will then discuss the clinical/therapeutic implications of these characteristics:
  - a. Group 1: Ethnic/Racial Identity
  - b. Group 2: Family Structure
  - c. Group 3: Spiritual and Religious Values
  - d. Group 4 Education
2. Students will read excerpts from [Racial/ Ethnic Differences in Mental Health Services](#). (pages 11-20) Discuss racial and ethnic differences and the charts from the excerpt.
3. In groups students will brainstorm a list of concepts to consider when engaging in therapy with African Americans. Students will then present their lists to the class.
4. Project list of considerations and compare students lists to the projected list.
5. Students will write a reflective journal entry on the necessity for cross cultural competence when treating patients.

Higher Order Thinking Questions:

Is it necessary for the therapeutic process of individuals of different races to be different? Explain.

How does race affect the therapeutic process?

What should therapists consider when conducting therapy with individuals of different races?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Journal Entry

Technology Needs:

Projector

Materials (please attach copies of any handouts to the end of the lesson):

Copies of excerpt from [Racial/ Ethnic Differences in Mental Health Services](#)  
[Therapy Considerations Handout](#)

References:

<https://www.integration.samhsa.gov/MHServicesUseAmongAdults.pdf>

Attachments:

[Module 1: Historical Black Psychologists Matching](#)

[Module 1: History of Black Psychologists PPT](#)

[Module 1: Historical Black Psychologists Heads Up Cards](#)

[Module 2: African American Case Studies](#)

[Module 2: African American Case Studies w/ Western Models](#)

[Module 2 Theories of African American Personality PPT](#)

[Module 3: Racial Identity Models](#)

[Module 3 Video Discussion Questions](#)

[Module 3: MMBI](#)

[Module 4: BITCH IQ test](#)

[Module 4: RAP IQ test](#)

[Module 4: RAP IQ test w/ Answers](#)

[Module 4: Chitling IQ Test](#)

[Module 4: BITCH 100 Research Article](#)

[Module 4: Testing and Assessment with Persons and Communities of Color](#)

[Module 5: Therapy Considerations](#)

## Lesson Plan

# A Raisin in the Sun: Whose "American Dream"?



Lorraine Hansberry's *A Raisin in the Sun* provides a compelling and honest look into one family's aspiration to move to another Chicago neighborhood and the thunderous crash of a reality that African Americans

faced when attempting to do so. A critical reading of *A Raisin in the Sun* offers students many opportunities to evaluate the shifting meaning of and access to what has been constructed as "The American Dream" in U.S. history and culture.

This interdisciplinary lesson includes a critical reading and analysis of the play, close examination of biographical and historical documents produced at different times during the long civil rights movement, and assessment options that provide students with opportunities to produce new scenes in graphic or comic form, a newly imagined script based on primary source research, a soundtrack for the play, and annotated maps that bridge the past and the present.

## Guiding Questions

What constitutes "The American Dream" and in whose interest does this concept exist?

How does *A Raisin in the Sun* mirror and provide a window into the intersections of race and the social, political, and economic climate of the U.S. during the mid-twentieth century?

To what extent have the arts been informed by the social and political realities of the time and vice versa?

Why does *A Raisin in the Sun* remain relevant today?

## Learning Objectives

Analyze how the concept of "The American Dream" came into existence and evaluate the extent to which its components and values are shared.

Examine the historical era in which the play was written and the social impact of its existence within U.S. culture.

Engage in a literary analysis of *A Raisin in the Sun* by analyzing characterization, plot, setting, figurative language, theme, and symbolism.

Complete a comparative analysis using the play and other texts produced of the time in response to the compelling questions.

Evaluate the historical and cultural significance of the play and its inclusion in the American literary and theatrical canon today.

## Subjects & Topic:

History & Social Studies

U.S. History

## Literature & Language Arts

Viewing

Reading

## Art & Culture

Theatre

**Grade:** 9-12

## Lesson Plan Details

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### Content Standards

CCSS.ELA-LITERACY.CCRA.R.1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-LITERACY.CCRA.R.2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-LITERACY.CCRA.R.3. Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

CCSS.ELA-LITERACY.CCRA.R.9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

NCSS.D2.His.6.3-5. Describe how people's perspectives shaped the historical sources they created.

NCSS.D2.His.10.3-5. Compare information provided by different historical sources about the past.

NCSS.D2.Geo.3.6-8. Use paper based and electronic mapping and graphing techniques to represent and analyze spatial patterns of different environmental and cultural characteristics.

NCSS.D2.Geo.5.6-8. Analyze the combinations of cultural and environmental characteristics that make places both similar to and different from other places.

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## Preparation

# Activity 1. Conceptualizing "The American Dream"

The opening reflection and discussion can be done individually, as a pairing of 2-3 students, and/or with the use of a digital platform that allows students to share their thoughts on the compelling question in a collective space: What constitutes "The American Dream" and in whose interest does this concept exist?

1. What is meant by and implied when discussing "The American Dream"?
  2. In what ways has what constitutes "The American Dream" changed over time? (That is, would someone in 1950 describe "The American Dream" in a similar way as someone today?)
  3. Is what is included within "The American Dream" unique to the United States?
  4. Why have some groups had more access to what is considered "The American Dream" than others?
  5. Should all people aspire to achieve "The American Dream"?
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## Lesson Activities

# Activity 2. Building the context for *A Raisin in the Sun*

Before analyzing the following resources, draw upon the background you have established based on the documents and discussion completed for Activity 1 to design inquiry questions that help answer the guiding question: **To what extent have the arts been informed by the social and political realities of the time and vice versa?**

- "[Harlem](#)": A 1951 poem by Langston Hughes in which the line "...like a raisin in the sun?" appears. You can also view this [video clip](#) on Yale University's exhibition: "Langston Hughes at 100" (scroll down to the third entry "Langston Hughes reading "Harlem"). *How do "dreams deferred" relate to "The American Dream"?*
- [Mapping Inequality: Redlining in New Deal America](#). *Analyze maps of Chicago and other major cities in the U.S. to learn about the intersections of race and geography in the 1930s and 40s and discuss how this informs one's reading of the play.*
- [NEH's Created Equal: Slavery by Another Name](#). Resources and analysis questions on Jim Crow during the New Deal era.
- "[The Black Laws](#)" B.W. Arnett (American Memory Collection/African American Perspectives: The Progress of a People)
- "[Lynch Laws in Georgia](#)" Ida B. Wells (American Memory Collection/African American Perspectives: The Progress of a People)

## Activity 3. Learning about Ms. Hansberry

Before analyzing the following resources, draw upon the background you have established based on the documents and discussion completed for activities 1 and 2 to design inquiry questions that frame your analysis of the following texts.

- "Let America Be America Again," by Langston Hughes available from The Academy of American Poets. Have each group respond to one or two of the following questions:
- Excerpts from Hansberry's autobiography *To Be Young Gifted and Black*.
- "Make New Sounds: Studs Terkel Interviews Lorraine Hansberry." Studs Terkel's conversation with Lorraine Hansberry about her intentions behind writing *A Raisin in the Sun* and her broader artistic philosophy. (WFMT Radio, Chicago, Illinois, broadcast May 12, 1959).
- "Young, Gifted, and Black": The 1969 song that Nina Simone wrote in memory of Lorraine Hansberry who died in 1965.

**Consider the following questions when analyzing and comparing these texts:**

1. According to stanza 1 of Hughes' "Let America Be America Again," what does the poet want?
2. What do stanza's 2, 4, 6, 12, and 16 have in common?
3. What is the dream, who are the dreamers, and is the dream attainable?
4. Compare the tone, theme, and perspective of "Let America Be America Again" with "Harlem"
5. What was Ms. Hansberry's life like growing up?

6. Based on the excerpts, what issues were important to Hansberry? If she were alive today, what causes might she support?
7. According to Hansberry, what is the purpose behind her play, *A Raisin in the Sun*?

### Task:

Imagine a conversation between Langston Hughes and Lorraine Hansberry on a theme that has emerged from their lives and work. What would they talk about? What might they say? What would they create?

## Activity 4. The Youngers and "The American Dream"

Use Hansberry's play to respond to the guiding question: **How does mirror and provide a window into the intersections of race and the social, political, and economic climate of the U.S. during the mid-twentieth century?**

Given what we have learned about Hansberry, Jim Crow, and the African American Experience between 1850 and 1954, why do you think Hansberry chose to use a play to illustrate the experiences of African Americans at the time?

Engage students in a dramatic reading of the play while also discussing stage design, costuming, stage directions, and how the research students have conducted qualifies as dramaturgy work in the theater. In doing so, students

are part of a decision making process that draws them into the staging as well as the performance of the play. For example: **If**

**were staged today, who would students cast for each role?**

At the end of each Act, have students work in groups to analyze the play while also referring to research and their own creative insights for how subsequent scenes can be staged.

**Characterization.** Use the "Character Analysis" handout (downloadable as a PDF) to record important information about each member of the Younger family.

- How is "The American Dream" expressed in each member of the Younger family: Walter, Ruth, Lena (Mama), and Beneatha?
- How do the supporting characters, George Murchinson and Joseph Assagai, add to our understanding of the Younger family members?

**Plot/Conflict.** Use the "Plot Outline" handout (downloadable as a PDF) to map the dramatic structure of the central conflict.

- Explain the existing conflicts between the Younger family members, Mama and Walter, Walter & Ruth, and Walter and Beneatha, the Youngers and society.
- How are these conflicts associated with the American Dream and a dream deferred?

**Symbolism.** Use the "Analyzing Symbols Chart" handout (downloadable as a PDF) to analyze the symbolic elements below.

- Joseph Assagai, George Murchinson, Ruth's Pregnancy, Beneatha's hair, Mr. Lindner, the new house, the money from the insurance policy, and Lena's plant. In what sense are these people, events, and/or objects symbolic? How do they further our understanding of the play?

## Allusion

- Explain George's allusion to Walter as Prometheus. Have students go online to EDSITEMent-reviewed [The Perseus Project](#) and use the [Greek and Roman Materials Perseus Encyclopedia](#) to refresh their knowledge of Greek Mythology and the figure of [Prometheus](#). According to Greek mythology, who is Prometheus? What does Walter have in common with Prometheus? How does this allusion help us to understand Walter's role in the family? How does this allusion help us to understand Walter's conflict with Mama and the rest of the family? How does this allusion help us understand Walter and the Younger family's quest for the American Dream?

## Theme

- Analyze the following quotes: "We ain't no business people Ruth, we just plain working folks."
- "Once upon a time freedom used to be life now money is life," What important issues do they raise? How do these issues help us to understand the American Dream? How do these quotes help us to understand the Younger's quest for the American Dream?

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## Assessment

Choose one of the following to bring together your reading of the play, the history you have researched and learned, and your own reflection on the relationship between the arts and society in order to answer either of the compelling questions: **Why does \_\_\_\_\_ remain relevant today?** or **To what extent have the arts been informed by the social and political realities of the time and vice versa?**

1. **Rewrite** the last scene of the play or add one more scene to end the play. In the newly added scene, address what happens to the Younger family six months after the original play concludes. Was the American Dream fulfilled, was it still deferred, or is it a work in progress?
2. In a **comic or graphic novel** format, design a prequel or sequel to Hansberry's play by drawing upon events and phenomena relative to the long civil rights movement. Will you need new characters? What new perspectives will your creation bring to the narrative?
3. Create a **soundtrack** for *A Raisin in the Sun* by using music from the time period of the play and from its historic debut on Broadway in 1959. Explain why the songs were chosen, the lyrical relationship between the songs and the poetry you analyzed during these lesson, and the cultural significance of the music and the play.
4. The Youngers experienced what is known as redlining. Based on the maps analyzed during Activity 1 and research on local and state history, **create updated maps** that include current data on demographics, home ownership, and property taxes and information from newspaper articles about how the city and state were connected to the civil rights movement (available at [Chronicling America](#)).

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## Lesson Extensions

- [Academy of American Poets](#)
- [Langston Hughes, "Let America Be America Again"](#)
- [African American Odyssey: The Civil Rights Era](#)
- [Daisy Bates and the Little Rock Nine Letter](#)
- ["Dark Laughter"](#)
- [Equality of Treatment and Opportunity in the Armed Forces](#)
- [Montgomery Bus Boycott](#)
- [Saving the Race](#)
- [The Genesis of Racial Identification and Preferences in Negro Children](#)
- [African American Perspectives: Progress of a People](#)
- [Protection of American Citizens: Pamphlet—"The Black Laws" by Bishop B.W. Arnett](#)
- [Mob-Violence and Anarchy, North and South: Pamphlet—"Lynch Laws in Georgia" by Ida B. Wells-Barnett](#)

### [National Archives Educator Resources](#)

- [Document Analysis Worksheets](#)
- [Written Document](#)
- [Photograph Analysis Worksheet](#)
- [Documents Related to \*Brown V. Board of Education\*](#)

## We Shall Overcome: Historic Places of the Civil Rights Movement

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### Reference Websites

- "Let America Be America Again" (The Academy of American Poets)
- "Jim Crow-Close Up" (Africans in America/part 3)
- Written Analysis Worksheet (Digital Classroom)
- Photo Analysis Worksheet (Digital Classroom)
- "The Black Laws," and "Lynch Law-Georgia"

Each of the following documents are located on the same page of African American Odyssey: The Civil Rights Era from American Memory Collection

- "Equality of Treatment and Opportunity in Armed Forces" (Appears under the section entitled "President Harry Truman Wipes Out Military Segregation"),
- "Dark Laughter" (Appears under the section entitled "Land Where Our Fathers Died"),
- "The Genesis of Racial Identification and Preferences in Negro Children" (Appears under the section entitled "Psychological Effects of Racism"),
- "Saving the Race" (Appears under the section entitled "Thurgood Marshall on 'Saving the Race'"),
- "Daisy Bates and the Little Rock Nine Letter"
- "Montgomery Bus Boycott"

- "[Equality of Treatment and Opportunity in Armed Forces](#)" (Appears under the section entitled "President Harry Truman Wipes Out Military Segregation")
- "[Dark Laughter](#)" Oliver Washington (Appears under the section entitled "Land Where Our Fathers Died")
- "[The Genesis of Racial Identification](#)" Kenneth B. Clark (Appears under the section entitled "Psychological Effects of Racism")
- "[Saving the Race](#)" Thurgood Marshall (Appears under the section entitled "Thurgood Marshall on 'Saving the Race'")

Worksheets for this lesson (downloadable as PDFs)

- [Figurative Language Chart](#)
- [Dramatic Elements](#)
- [Character Analysis](#)
- [Plot Outline](#)
- [Analyzing Symbols Chart](#)

## Materials & Media

A Raisin in the Sun: Worksheet 1 - Figurative Language Chart  
File (PDF)

A Raisin in the Sun: Worksheet 2 - Dramatic Elements Chart

File (PDF)

A Raisin in the Sun: Worksheet 3 - Character Analysis Chart

File (PDF)

A Raisin in the Sun: Worksheet 4 - Plot Outline

File (PDF)

A Raisin in the Sun: Worksheet 5 - Analyzing Symbols Chart

File (PDF)



Lesson Plan

# Martin Puryear's *Ladder for Booker T. Washington*



"I have learned that success is to be measured not so much by the position that one has reached in life as by the obstacles which he has had to overcome while trying to succeed."

—Booker T. Washington

Students examine Martin Puryear's *Ladder for Booker T. Washington* and consider how the title of Puryear's sculpture is reflected in the meanings we can draw from it. Students learn about Booker T. Washington's life and legacy. They also gain understanding of how a ladder can be a metaphor for a person's and a group's progress toward goals.

## Guiding Questions

How are the philosophy and legacy of Booker T. Washington reflected in the features of Martin Puryear's "Ladder for Booker T. Washington"?

How does art serve as a window and a mirror for society?

## Learning Objectives

Examine the artistic qualities, craftsmanship, and connotations of 20th century African American artist Martin Puryear's "Ladder for Booker T. Washington."

Assess Booker T. Washington's promotion of African American self-advancement through education, the virtues of hard work, and service to the community.

Evaluate the extent to which Puryear's ladder elicits connotations of aspiration, growth, and achievement as envisioned by Booker T. Washington for all African Americans.

Create an original piece that reflects Puryear's concept of merging social commentary and the arts.

## Subjects & Topic:

History & Social Studies

U.S. History

Art & Culture

Sculpture

History

**Grade:** 9-12

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### Lesson Plan Author:

Kaye Passmore, Ed.D, Amy Trenkle, NBCT

08/07/18

Updated by EDSITement team on 07/29/19

## Lesson Plan Details

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## Background

# Martin Puryear

African American artist Martin Puryear studied art during the second half of the 20th century, at a time when abstract and minimalist art, in which artists expressed their ideas in elemental, simple forms, dominated art galleries and museums. Martin Puryear retains these ideas of abstraction and minimalism in the vaguely familiar forms of his art. When he talks about his art, he describes how he worked with materials to create a form.

Puryear was born in 1941 in Washington, D.C. His parents encouraged his interests in art and science. He visited Washington, D.C.'s national art and science museums and took private art lessons. He learned to build furniture,

guitars, and even a canoe. For a while he thought he might become a wildlife illustrator and majored in painting at Catholic University in Washington, D.C. After college, as a Peace Corps volunteer in Sierra Leone, Puryear became interested in the craftsmanship of handmade objects that he saw in West Africa. Later he studied art in Sweden and learned Scandinavian furniture-making techniques. In 1971 he earned an MFA from Yale University. Today he lives in the Hudson Valley area of New York. Learn more about Puryear's artistic vision with the above [video produced by the Getty Museum](#).

## Puryear's Sculpture

Puryear creates his art from a variety of materials including metal, stone, wood, and even tar. Combining a feeling for essential forms with traditional craftsmanship, his sculptures often suggest (but do not imitate) useful everyday objects such as a ladder or a shoehorn.

As Puryear planned this sculptural ladder, his initial goal was to create an exaggerated perspective that would make the work seem longer than it actually was. One challenge was to slit a thirty-six-foot-long, slightly twisting ash sapling lengthwise for the ladder's rails. With the craftsmanship of a skilled furniture builder, he fit bulging maple rungs between the rails and carefully smoothed the surface. The lower part of the ladder is similar to the width of a regular ladder but narrows to only 1 1/4" at the top. Wires suspend it above the ground. Climbing this spindly, wobbling ladder that seems to ascend to infinity would be a long, almost impossible trip.

The above video shows how Puryear's exhibit was constructed at the National Gallery of Art. Only after Martin Puryear completed this sculpture, did he title it *Ladder for Booker T. Washington*.

## Booker T. Washington

Booker T. Washington was a prominent African American educator and orator who was born into slavery in 1856 and eventually became the first leader of Tuskegee Institute, an educational institution in Alabama. Believing in the dignity of academic training, manual labor, and service to the community, Washington insisted that Tuskegee Institute students learn a trade in addition to their academic studies. He believed that education was the key to African Americans' gradual social and economic rise and acceptance in the United

States. He understood that persons struggling to attain a goal must begin where they are, and work with what they have to achieve their goal — no matter how far away it may be.

## *A Ladder for Booker T. Washington*

Washington's called his two-volume autobiography of 1900/01, *Up From Slavery*, a title that suggests climbing, maybe up a ladder. Washington was familiar with the Old Testament Bible story of Jacob's vision of a ladder extending to heaven and the African American spiritual "We Are Climbing Jacob's Ladder." Later, 1960s Civil Rights movement marchers sang this song.

Puryear joined Washington's ideas about upward progress with the form of this ladder after he made it. He said the title seemed to fit the work. It becomes a metaphor that expands the meaning of the art.

See an [interview with Martin Puryear about his sculpture and a brief chronology of African American history](#).

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## Content Standards

NCAS.VA:Cr.3.1.2a. Discuss and reflect with peers about choices made in creating artwork.

NCAS.VA:Pr.6.1.5a. Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.

CCSS.ELA-LITERACY.CCRA.R.7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

NCSS.D3.3.6-8. Identify evidence that draws information from multiple sources to support claims, noting evidentiary limitations.

NCSS.D4.3.6-8. Present adaptations of arguments and explanations on topics of interest to others to reach audiences and venues outside the classroom using print and oral technologies (e.g., posters, essays, letters, debates, speeches, reports, and maps) and digital technologies (e.g., Internet, social media, and digital documentary).

## Preparation

- Review the lesson plan and the websites used throughout. Locate and bookmark suggested materials and websites. Download and print out documents you will use and duplicate copies as necessary for student viewing.
  - Print out worksheets for
    1. Activity 1—Look and Think (Prelude to Discussing the Art)
    2. Activity 2—Booker T. Washington Historical Head with Directions for completing the Historical Head worksheet, and Booker T. Washington biography
    3. Activity 3—A Fitting Title (Venn diagram with directions for a written paragraph)
- 

## Lesson Activities

### Activity 1. Look and Think

Before discussing the art, have the students complete Worksheet 1 — Look and Think as they study a large image of Puryear's *Ladder for Booker T. Washington*.

Use Worksheet 1 as a framework for discussing the art and the students' perceptions about it. During the discussion add information to help them understand background and concepts involved in this art.

## 1. Describe this ladder.

**a.** . Without a frame of reference, it's difficult to tell exactly how long the ladder is. It's a little less than a foot wide at its base and only a little more than an inch at the top. It's 36 feet long. Compare that to the length or height of the classroom.

**b.** ? The sides of the ladder twist and curve, while the straight rungs barely bulge in the middle. Puryear made the sides of the ladder by splitting a sapling (young tree) lengthwise. He carefully sanded and polished the ladder's wood, which creates a stronger profile for the ladder's lines. Puryear perfected his woodworking techniques when he studied in West Africa and in Scandinavia.

**c.** ?. The twisting, curved lines of the sides are organic and remind us of the growth of the tree from which they were made. The center part of the rungs swells slightly, suggesting growth. However, the way they are spaced seems geometric or man-made.

## 2. How did the artist design this ladder to make it look like it is longer than it really is?

Puryear explained that he “forced” the perspective of the ladder. Although the width of lower rungs is about what you might expect in a regular ladder, the width at the top is much smaller. Also, as the rungs go higher, they are closer together, and the ladder is tilted at an angle.

### 3. Why would this ladder be difficult to climb?

It does not actually rest on the ground, but is suspended by wires above the floor. To begin climbing this ladder, one would have to pull oneself up onto it. Because the ladder would probably sway back and forth, just getting on it could be difficult. The upper rungs are too narrow for the width of a person’s foot.

### 4. List several words or activities that come to mind when you think of ladders.

Develop a class list as students suggest the many connotations and uses of ladders. These might include going higher or lower, getting to or off the roof for repairs or construction, a Bible story about Jacob’s ladder, or the song *We Are Climbing Jacob’s Ladder*.

### 5. Ladders can be symbolic. Think of phrases like “climb to success” and “getting to the top.” Describe how this ladder could be a metaphor for someone’s climb to success.

Climbing this particular ladder to success would be very difficult. Just pulling oneself up onto this pathway to upward mobility would be a challenge; maybe friends could help you begin the climb.

## Activity 2. Booker T. Washington Historical Head

This activity is meant to provide students information about Booker T. Washington. Students should be given a copy of the historical head blackline handout, directions for completing the historical head, and a copy of the condensed biography of Booker T. Washington (from the National Park Service).

Students can read the biography together in class or individually. After they have read the biography, ask them what a symbol is (a picture which represents an idea, action, or event). Explain that they will be describing Booker T. Washington with three *unique* words and three symbols.

Discuss the directions with the students. When the students have completed the head, have them share their unique words and symbols with the class, comparing/contrasting word and symbol choice with their peers.

**\*\*Note:** The Historical Head is taken from *A Passion For the Past: Creative Teaching of U.S. History* by Jim Percoco, Heinemann Press, 1998.

# Activity 3. A Fitting Title

The purpose of this activity is for students to think about why Martin Puryear named his art work, *Ladder for Booker T. Washington*. Martin Puryear said, “The joining of that idea of Booker T. Washington and his notion of progress and the form of that piece — that came after the fact. But when I thought about a title for it, it just seemed absolutely fitting.” [[See Art:21 Interview](#)]

After students have learned about Martin Puryear and Booker T. Washington, have them complete [the Activity 3 worksheet](#). Comparing and contrasting Booker T. Washington’s ideas with Puryear’s ladder will help them understand why Puryear titled his art *Ladder for Booker T. Washington*. On the Venn diagram in the worksheet they may write characteristics distinctive to Puryear and the ladder in the left circle, characteristics of Washington and his idea’s in the right circle, and characteristics they share in the middle where the circles overlap.

Possible student responses might be:

## **Puryear and Ladder for Booker T. Washington (left circle)**

- Puryear is an artist
- sculpture
- Made in 1996
- Crafted of wood
- forced perspective

## Similar (overlapping circles)

- Creators are African American men
- They grew up in racially segregated communities
- Both ladder and Washington's philosophies suggest a long difficult climb
- Friends can help each other begin the climb
- Both creators valued fine manual craftsmanship

## Booker T. Washington and his ideas about racial struggle for equality (right circle)

- wrote *Up From Slavery*, 1900
- Washington was an educator and lecturer.
- Headed Tuskegee Institute

Students should use their answers to the questions about Booker T. Washington and the characteristics they noticed as they compared and contrasted Puryear's art with Washington and his ideas to write a paragraph explaining why they think Martin Puryear named this piece "*Ladder for Booker T. Washington*." Discuss the students' written paragraphs when the assignment is complete.

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## Assessment

Have students think about whom else climbed the rungs of a ladder to achieve success and recognition in U.S. History.

On the floor of your classroom or in the hallway, use masking tape to make a ladder. Divide students into four equal groups. Have them think about other groups who have climbed “the rungs of a ladder” to achieve success and recognition in U.S. History (women, Native Americans, disabled Americans, immigrants, gays/lesbians, etc.). Allow students to do research on important milestones, people, and laws for their assigned group of people. On sentence strips have them write the names, dates, events, and actions. Each group then presents and lays their sentence strips on top of the masking tape ladder rungs and explains how their group has climbed or continues to climb for success and recognition in U.S. History.

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## Lesson Extensions

1. Sing or listen to the African American spiritual song “We Are Climbing Jacob’s Ladder.” The melody is widely available on the Internet.

*We are climbing Jacob's ladder,  
We are climbing Jacob's ladder,  
We are climbing Jacob's ladder,  
Soldiers of the cross.*

*Every round goes higher, higher,  
Every round goes higher, higher,  
Every round goes higher, higher,  
Soldiers of the cross.*

*Sinner, do you love my Jesus?  
Sinner, do you love my Jesus?  
Sinner, do you love my Jesus?  
Soldiers of the cross.*

*If you love Him, why not serve Him?  
If you love Him, why not serve Him?  
If you love Him, why not serve Him?  
Soldiers of the cross.*

## Selected EDSITEment Websites

- [African American World Timeline—A brief chronology of African American history](#)
- [Africans in America — America's Journey Through Slavery](#)

- [American Experience](#)
  - [Citizen King](#)
  - [Eyes on the Prize — America's Civil Rights Movement 1954 -1985](#)
  - [Jubilee Singers: Sacrifice and Glory](#)
  - [Reconstruction The Second Civil War](#)
- [History Matters](#)
- [History Now — Past Issues](#)
- [Gilder Lehrman Institute of American History](#)
- [Booker T. Washington National Monument](#)

## Picturing America Resources

- Educators Resource Book
  - [20-B Martin Puryear, Ladder for Booker T. Washington, 1996](#)
  - [19-B James Karales, Selma-to-Montgomery March for Voting Rights in 1965, 1965](#)

## Materials & Media

Martin Puryear's Ladder for Booker T. Washington: Worksheet 1 - Look and Think  
File (PDF)

Martin Puryear's Ladder for Booker T. Washington: Worksheet 2 - Historical Head

Martin Puryear's Ladder for Booker T. Washington: Worksheet 1 - Historical Issues

File (PDF)

Martin Puryear's Ladder for Booker T. Washington: Worksheet 3 - For Activity 3

File (PDF)

Martin Puryear's Ladder for Booker T. Washington: Worksheet 4 - We Are Climbing Jacob's Ladder

File (PDF)

Martin Puryear's Ladder for Booker T. Washington: Worksheet 5 - Biography of Booker T. Washington

File (PDF)

## **Alachua County Public Schools African and African American Studies**

**Title:** Truth Posters

**Writer:** Pam Valcante

**Grade Level:** Art 1 and 2, Drawing Honors 3, Pre-IB Art

**School:** Eastside High School, Alachua County, Gainesville, FL

**Subject Area(s):** Visual Art

### **Unit Objectives:**

1. Students will use a True/False Game to gain insight into the truths and misinformation about the Trans- Atlantic Slave Trade.
2. Students will hypothesize why there so much misinformation about slavery in the United States?
3. Students will judge resources for authenticity.
4. Students will research information about the Trans- Atlantic Slave Trade.
5. Students will justify one truth about the Trans- Atlantic Slave Trade by providing authentic resources.
6. Students will develop an understanding of the qualities and characteristics of good poster design.
7. Students will compare and contrast various “Truth” poster designs
8. Students will judge the effective use of successful strategies of one visual campaign on to another visual campaign and justify their reasons.
9. Students will design and create posters that communicate true information about the Trans- Atlantic Slave Trade.

### **Standards/ Benchmarks:**

- LAFS.1112.RST.2.4: Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11–12 texts and topics.
- LAFS.1112.SL.1.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
- LAFS.1112.SL.1.2: Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.
- LAFS.1112.WHST.3.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- LAFS.1112.WHST.3.9: Draw evidence from informational texts to support analysis, reflection, and research.
- VA.912.S.2.3: Demonstrate visual-thinking skills to process the challenges and execution of a creative endeavor.
- VA.912.S.1.6: Describe processes and techniques used to record visual imagery.

- VA.912.C.1.1: Integrate curiosity, range of interests, attentiveness, complexity, and artistic intention in the art-making process to demonstrate self-expression.
- VA.912.C.2.3: Process and apply constructive criticism as formative assessment for continued growth in art-making skills.
- VA.912.C.3.3: Examine relationships among social, historical, literary, and/or other references to explain how they are assimilated into artworks.
- VA.912.F.1.2: Manipulate or synthesize established techniques as a foundation for individual style initiatives in two-, three-, and/or four-dimensional applications.
- VA.912.S.1.1: Use innovative means and perceptual understanding to communicate through varied content, media, and art techniques.
- VA.912.S.2.3: Demonstrate visual-thinking skills to process the challenges and execution of a creative endeavor.
- VA.912.S.3.12: Develop competence and dexterity, through practice, in the use of processes, tools, and techniques for various media.

**Infusion Point:** This Unit works well with Black History Month.

Unit Focus Area	7 Elements of African/ African American Studies
Africa <b>African Americans</b> Africans in the Caribbean Africans in South America Combination Other (please specify)	Ancient Africa: Pre- Columbus African Exploration of the World Invasion and Weakening of Africa <b>Slavery: In the Americas</b> Neo-Slavery: Abolition, Civil Rights Soul of African Descent People <b>Contributions to the World and USA</b>

**Cultural Context/ Background:**

Research indicates that out of all the countries that participated in the Trans-Atlantic Slave Trade, conversations about this topic today is most welcome in the United States. Indeed, it is the most pervasive single issue in our past, yet most US citizens don't know much about slavery. However, it is not for lack of authentic information. Speaking the truth about slavery in America has been a long time in coming, surrounded by a host of myths, misinformation, and ignorance for a variety of reason. We, as a nation, don't want to have to face the fact that in fighting for freedom from Britain's tyranny our founding fathers hypocritically kept an entire population of people as chattel. If we recognize slavery and the role it played in our country's past and present, then we must address the systemic inequalities that have stayed with us long after its abolition. Additionally, our educational textbooks have only superficially covered slavery in America with teachers ill- prepared to have students explore this subject accurately and fully in the classroom. Using the wealth of information that is available about slavery and developing lessons where students can access the facts, is one way to break away from the myths that have become common excuses for slavery.

This unit asks students to debunk the myths and seek the truth about the Trans-Atlantic Slave Trade through questioning the status quo and through authentic research. They then are tasked with creating

“Truth” posters with strategies designed to successfully engage their peers in understanding the truth about the Trans-Atlantic Slave Trade, particularly involving the United States.

**Timeline:**

See *Slavery in History Timeline* located in the Unit folder.

**Resources:**

**Module 1:**

- <https://comprehensibleclassroom.com/2014/08/03/pencil-grab-review-activity/>
- <https://www.usatoday.com/in-depth/news/nation/2019/08/21/american-slavery-began-1619-project-documents-brutal-journey/1968793001/>
- <https://eh.net/encyclopedia/slavery-in-the-united-states/>
- <https://www.washingtonpost.com/education/2019/08/28/historians-slavery-myths/?arc404=true>
- <https://www.smithsonianmag.com/history/maps-reveal-slavery-expanded-across-united-states-180951452/>
- <https://ashp.cuny.edu/doing-as-they-can>
- <https://www.businessinsider.com/american-landmarks-that-were-built-by-slaves-2019-9>
- <https://www.washingtonpost.com/news/in-sight/wp/2015/04/16/born-in-slavery-the-last-american-slaves/>
- <https://www.chronicle.com/article/SlaveryCapitalism/150787>
- <https://www.chronicle.com/article/The-Forgotten-Slaves/238604>
- <https://www.thedailybeast.com/weve-had-family-separation-before-it-was-called-slavery-and-jim-crow>
- <https://firstwfeast.com/eat/2015/08/an-illustrated-history-of-soul-food>
- <http://www.inmotionaame.org/timeline.cfm>
- <https://www.washingtonpost.com/education/2019/08/28/teaching-slavery-schools/?arc404=true>

**Module 2:**

- [www.channelone.com/feature/quiz-can-you-spot-the-fake-news-story/](http://www.channelone.com/feature/quiz-can-you-spot-the-fake-news-story/)
- <http://www.inmotionaame.org/timeline.cfm?bhcp=1>
- <https://indianajen.com/2014/04/02/how-to-infuse-digital-literacy-throughout-your-curriculum/>
- <https://sites.google.com/a/seq.org/seqhsmc/teacher-resources/craap>
- [https://www.youtube.com/watch?time\\_continue=106&v=aem3JahbXfk&feature=emb\\_logo](https://www.youtube.com/watch?time_continue=106&v=aem3JahbXfk&feature=emb_logo)
- <https://www.youtube.com/channel/UCBzQeCUpszOKM1QJwwNUGBw>
- <https://rdc.libguides.com/c.php?g=76348&p=493397>
- [https://s3.amazonaws.com/easel.ly/all\\_easels/29802/Reminders/image.jpg](https://s3.amazonaws.com/easel.ly/all_easels/29802/Reminders/image.jpg)
- <https://library.csuchico.edu/sites/default/files/craap-test.pdf>
- <https://www.yesmagazine.org/wp-content/uploads/pdf/74/74-JTF-8.5x11.pdf>
- <https://www.pbs.org/wnet/african-americans-many-rivers-to-cross/history/on-african-american-migrations/>
- <https://www.khanacademy.org/humanities/us-history/precontact-and-early-colonial-era/before-contact/a/african-societies-and-the-beginning-of-the-atlantic-slave-trade>
- <https://www.tes.com/lessons/B3puHouJZcwdiA/the-trans-atlantic-slave-trade>

- [https://www.brightworkresearch.com/criticalthinking/2017/07/african-slaves-come-form-go/#Why is There an OverEmphasis on US Slavery](https://www.brightworkresearch.com/criticalthinking/2017/07/african-slaves-come-form-go/#Why%20is%20There%20an%20OverEmphasis%20on%20US%20Slavery)
- <http://slaveryandremembrance.org/articles/article/?id=A0002>
- [https://www.brightworkresearch.com/criticalthinking/2017/07/african-slaves-come-form-go/#Why is There an OverEmphasis on US Slavery](https://www.brightworkresearch.com/criticalthinking/2017/07/african-slaves-come-form-go/#Why%20is%20There%20an%20OverEmphasis%20on%20US%20Slavery)
- <https://www.khanacademy.org/humanities/us-history/civil-war-era/sectional-tension-1850s/a/the-slave-economy>
- <https://www.khanacademy.org/humanities/us-history/precontact-and-early-colonial-era/before-contact/a/african-societies-and-the-beginning-of-the-atlantic-slave-trade>
- <http://www.virtualjamestown.org/map8a.html>
- <https://www.history.com/news/what-part-of-africa-did-most-slaves-come-from>
- <https://www.britannica.com/topic/transatlantic-slave-trade>

<https://www.loc.gov/teachers/classroommaterials/presentationsandactivities/presentations/immigration/alt/african2.html>

- <http://digitalscholarship.emory.edu/projects/featured/voyages-slave-trade.html>
- <https://www.usatoday.com/in-depth/news/nation/2019/08/21/american-slavery-began-1619-project-documents-brutal-journey/1968793001/>
- <https://eh.net/encyclopedia/slavery-in-the-united-states/>
- <https://www.washingtonpost.com/education/2019/08/28/historians-slavery-myths/?arc404=true>
- <https://www.smithsonianmag.com/history/maps-reveal-slavery-expanded-across-united-states-180951452/>
- <https://ashp.cuny.edu/doing-as-they-can>
- <https://www.businessinsider.com/american-landmarks-that-were-built-by-slaves-2019-9>
- <https://www.washingtonpost.com/news/in-sight/wp/2015/04/16/born-in-slavery-the-last-american-slaves/>
- <https://www.chronicle.com/article/SlaveryCapitalism/150787>
- <https://www.chronicle.com/article/The-Forgotten-Slaves/238604>
- <https://www.thedailybeast.com/weve-had-family-separation-before-it-was-called-slavery-and-jim-crow>
- <https://firstwefeast.com/eat/2015/08/an-illustrated-history-of-soul-food>
- <http://www.inmotioname.org/timeline.cfm>
- <https://www.washingtonpost.com/education/2019/08/28/teaching-slavery-schools/?arc404=true>

### Module 3:

- <https://www.designhill.com/design-blog/tips-for-a-creative-poster-design/>
- <https://venngage.com/blog/how-to-pick-colors/>
- <https://venngage.com/blog/poster-design/#Pick-a-relevant-or-branded-color-scheme>
- <https://piktochart.com/blog/how-to-make-a-poster/>
- <https://designshack.net/articles/inspiration/10-tips-for-perfect-poster-design/>
- <http://www.jsums.edu/margaretwalkercenter/2015/04/09/the-black-arts-movement-documentary-photography-exhibit/>

- <https://nairobinow.wordpress.com/2013/05/24/concert-pro-gres-sive-iun-8-2013-kenya-national-theater/>
- Fairey, Sheppard. We the People, Suite of Three (3) Hand Signed Lithographs, 2017. [https://www.artspace.com/shepard\\_fairey/we-the-people-suite-of-three-3-hand-signed-lithographs](https://www.artspace.com/shepard_fairey/we-the-people-suite-of-three-3-hand-signed-lithographs)
- <https://www.facebook.com/pg/aafcc.oroille/events>
- <https://news.camden.rutgers.edu/2019/01/rutgers-camden-black-history-month-2019/>
- <https://www.carteret.net/news/carteret-celebrates-black-history-month-with-live-performances-art-and-film-series/>
- <https://www.hfcc.edu/news/2019/black-history-month-events-2018>
- <https://vimparkcreative.com/portfolio/the-wright/>
- <https://oral.history.ufl.edu/projects/aahp/from-segregation-to-black-lives-matter-a-symposium/>
- <https://news.camden.rutgers.edu/2019/01/rutgers-camden-black-history-month-2019/>
- <https://allevents.in/pittsburgh/hip-hop-orchestra-summer-music-camp/200017166036052>
- <https://www.wisc.edu/black-history/>
- <https://allevents.in/pittsburgh/hip-hop-orchestra-summer-music-camp/200017166036052>

#### **Module 4:**

- <https://tobaccocontrol.bmj.com/content/10/1/3.full>
- <https://www.thetruth.com/>
- <https://kavanaugh81.wordpress.com/>
- <https://www.nytimes.com/interactive/2019/08/19/magazine/history-slavery-smithsonian.html>
- [https://www.allposters.com/-sp/SLAVE-TRADE-Posters\\_i15749436\\_.htm?AID=96280778&gclid=CjwKCAiAg9rxBRADEiwAxKDTunafzMoKjjRvWt2FAeOXkpK3vjJtEn9NQ17H9B48In2CGsVAQhOWzRoC7gsQAvD\\_BwE&gclidsrc=aw.ds&upi=Q1DUW1Y0](https://www.allposters.com/-sp/SLAVE-TRADE-Posters_i15749436_.htm?AID=96280778&gclid=CjwKCAiAg9rxBRADEiwAxKDTunafzMoKjjRvWt2FAeOXkpK3vjJtEn9NQ17H9B48In2CGsVAQhOWzRoC7gsQAvD_BwE&gclidsrc=aw.ds&upi=Q1DUW1Y0)
- <https://www.telesurenglish.net/news/5-Things-You-Need-to-Know-About-Slavery-in-the-Americas-20160528-0017.html>

#### **Module 5:**

- [www.cis.rit.edu/htbooks/dtp/projects/poster/poster1.html](http://www.cis.rit.edu/htbooks/dtp/projects/poster/poster1.html)
- [Library of Congress – copyright free images and maps](#)
- [www.pexels.com](http://www.pexels.com)
- <http://www.pics4learning.com/>
- <https://pixabay.com/>
- <https://openclipart.org/search>
- <https://freerangestock.com/index.php>
- <https://www.stockvault.net/>
- <https://www.freeimages.com/>
- <https://www.publicdomainpictures.net/en/>
- <http://www.copyrightfreephotos.com/>
- <https://venngage.com/blog/how-to-pick-colors/>
- <https://venngage.com/blog/poster-design/#Pick-a-relevant-or-branded-color-scheme>
- <https://piktochart.com/blog/how-to-make-a-poster/>
- <https://designshack.net/articles/inspiration/10-tips-for-perfect-poster-design/>

## African and African American Studies

**Module 1 Title:** Pencil Grab: Debunking the Myths of the Trans-Atlantic Slave Trade

**Subject Area:** Visual Art

**Time Requirement:** One class period

### Module Objectives/ Essential Questions:

- Students will use a True/False Game to gain insight into the truths and misinformation about the Trans- Atlantic Slave Trade.
- Students will hypothesize why there so much misinformation about slavery in the United States?

### Standards/ Benchmarks:

- LAFS.1112.RST.2.4:
- LAFS.1112.SL.1.1:

### Key Terminology:

- Sabotage
- Subterfuge

### Activities:

1. Using the PowerPoint, *Slavery, Fact and Fiction* located in the Unit folder, students will play the pencil game. At the end, students will hypothesize and answer these questions on an exit slip:
  - Why is there so much misinformation about slavery in the United States?
2. Students share out some of their answers at the beginning of the next lesson.

### Higher Order Thinking Questions:

1. How much factual information do you know about the Trans-Atlantic Slave Trade?
2. Why is there so much misinformation about slavery in the United States?

### Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Participation in the Pencil Game as per the PowerPoint, *Slavery: Fact or Fiction* (located in the Unit folder)
- 3. Exit Slip hypothesizing the question: Why is there so much misinformation about slavery in the United States?
- Some answers might be:
  - Slavery was protected by laws, reinforced by practice and justified or excused in all corners of the country.
  - Throughout the 20th century, textbooks often glossed over slavery, treating it not as central to the American story but as an unfortunate blemish washed away by the blood of the Civil War.
  - Many baby boomers were fed tales in school that masked the reality of slavery. Some teaching even emphasized the idea that Africans brought here in chains were actually better off.
  - Many don't want to have to face the fact that our founding fathers hypocritically kept an entire population of people as chattel.

- If we recognize slavery and the role it played in our country's past and present, then we must address the systemic inequalities that have stayed with us long after its abolition.
- For more answers: <https://www.washingtonpost.com/education/2019/08/28/teaching-slavery-schools/?arc404=true>

#### **Technology Needs:**

- Overhead projector
- PowerPoint: *Slavery: Fact or Fiction* (located in the Unit folder)

#### **Materials (please attach copies of any handouts to the end of the lesson):**

- Exit Slip paper and writing tools

#### **References for this module:**

- <https://comprehensibleclassroom.com/2014/08/03/pencil-grab-review-activity/>
- <https://www.usatoday.com/in-depth/news/nation/2019/08/21/american-slavery-began-1619-project-documents-brutal-journey/1968793001/>
- <https://eh.net/encyclopedia/slavery-in-the-united-states/>
- <https://www.washingtonpost.com/education/2019/08/28/historians-slavery-myths/?arc404=true>
- <https://www.smithsonianmag.com/history/maps-reveal-slavery-expanded-across-united-states-180951452/>
- <https://ashp.cuny.edu/doing-as-they-can>
- <https://www.businessinsider.com/american-landmarks-that-were-built-by-slaves-2019-9>
- <https://www.washingtonpost.com/news/in-sight/wp/2015/04/16/born-in-slavery-the-last-american-slaves/>
- <https://www.chronicle.com/article/SlaveryCapitalism/150787>
- <https://www.chronicle.com/article/The-Forgotten-Slaves/238604>
- <https://www.thedailybeast.com/weve-had-family-separation-before-it-was-called-slavery-and-jim-crow>
- <https://firstwefeast.com/eat/2015/08/an-illustrated-history-of-soul-food>
- <http://www.inmotionaame.org/timeline.cfm>
- <https://www.washingtonpost.com/education/2019/08/28/teaching-slavery-schools/?arc404=true>

**Module 2 Title:** Fake News: How to Find the Truth about the Trans-Atlantic Slave Trade

**Subject Area:** Visual Art

**Time Requirement:** Two class periods

**Module Objectives/ Essential Questions:**

1. Students will judge resources for authenticity.
2. Students will research information about the Trans- Atlantic Slave Trade.
3. Students will justify one truth about the Trans- Atlantic Slave Trade by providing authentic resources.
4. How do we go about finding the truth about slavery?
5. Why is it important to use authentic and accurate information when communicating information?

**Standards/ Benchmarks:**

- LAFS.1112.SL.1.2
- LAFS.1112.WHST.3.7
- LAFS.1112.WHST.3.9

**Key Terminology:**

- Authentic
- Genuine
- Digital Literacy

**Activities:**

This module requires student access to computers and the internet. The PowerPoints for this unit should be accessible as well for student to follow links for researching information (I provide all of my ppts. on the class website for students to view).

1. As a review for the previous module, have students share and discuss their answers to the question: Why is there so much misinformation about slavery in the United States? By taking turns coming up to the boards and writing short responses.
2. View and discuss the content within the PowerPoint, *Finding the Truth about the Trans-Atlantic Slave Trade*, located in the Unit folder.
3. Begin by having students take a quiz as a class from [www.channelone.com/feature/quiz-can-you-spot-the-fake-news-story/](http://www.channelone.com/feature/quiz-can-you-spot-the-fake-news-story/). (This is in the PowerPoint but can be accessed directly from the website).
4. Ask students: How do we find the truth about slavery? Use One/Pair/Share or another discussion strategy.
5. View and discuss CRAAP and digital literacy.
6. Have students work on their own to evaluate several websites to see if they pass the CRAAP test. Review the sites with the class.
7. For homework or to be done in the next class, students use their increased digital literacy knowledge and CRAAP to find three truths or facts about the Trans-Atlantic Slave Trade.
  - a. Write them down in your journal along with the URL's where you found the information
  - b. Use 2-3 authentic/genuine resources for each fact.

### Higher Order Thinking Questions:

1. How do we find the truth about slavery?
2. What is digital literacy?
3. Why is it important to use authentic and accurate information when communicating through the visual arts?

### Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Class participation in partner and group/class discussions
- Journal entries from “Now It’s Your Turn...” activity on the PowerPoint
- Homework assignment: **Finding the Truth about the Trans-Atlantic Slave Trade** (instructions on the PowerPoint)

### Technology Needs:

- *Finding the Truth about the Trans-Atlantic Slave Trade* PowerPoint
- Overhead projector
- Computers for students with PowerPoint software and internet accessibility

### Materials (please attach copies of any handouts to the end of the lesson):

1. Journals
2. Writing tools
3. CRAAP Test Reminder handout in black and white located at the end of this module.

### References for Digital Literacy:

- [www.channelone.com/feature/quiz-can-you-spot-the-fake-news-story/](http://www.channelone.com/feature/quiz-can-you-spot-the-fake-news-story/)
- <http://www.inmotionaame.org/timeline.cfm?bhcp=1>
- <https://indianajen.com/2014/04/02/how-to-infuse-digital-literacy-throughout-your-curriculum/>
- <https://sites.google.com/a/seq.org/seqhsmc/teacher-resources/craap>
- [https://www.youtube.com/watch?time\\_continue=106&v=aem3JahbXfk&feature=emb\\_logo](https://www.youtube.com/watch?time_continue=106&v=aem3JahbXfk&feature=emb_logo)
- <https://www.youtube.com/channel/UCBzQeCUpszOKM1QJwwNUGBw>
- <https://rdc.libguides.com/c.php?g=76348&p=493397>
- [https://s3.amazonaws.com/easel.ly/all\\_easels/29802/Reminders/image.jpg](https://s3.amazonaws.com/easel.ly/all_easels/29802/Reminders/image.jpg)
- <https://library.csuchico.edu/sites/default/files/craap-test.pdf>

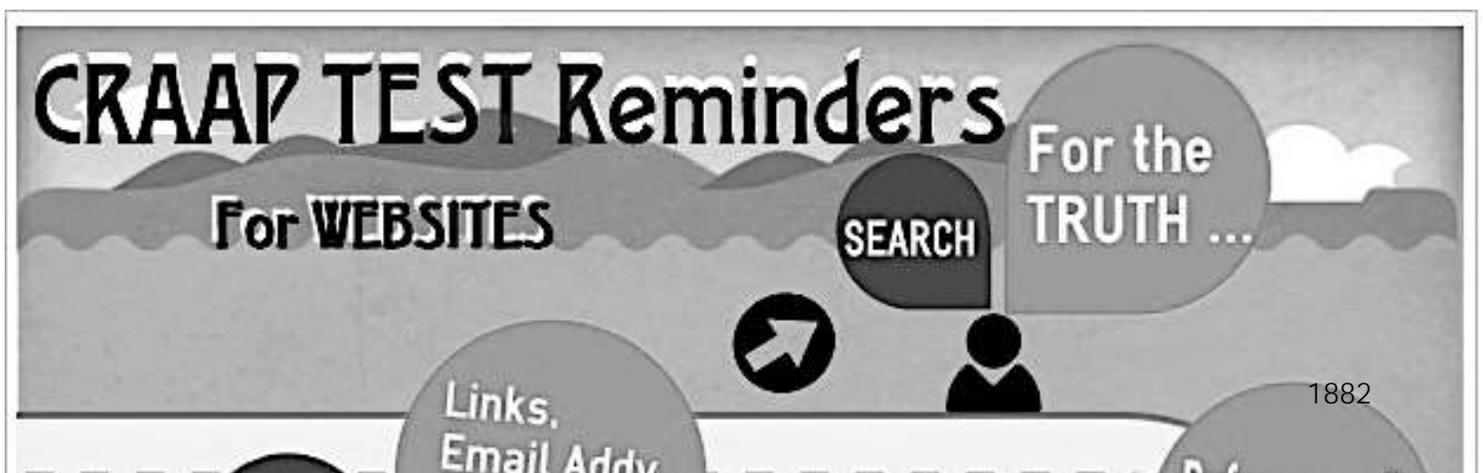
### References for Trans-Atlantic Slave Trade: (You can direct students to these if they are having difficulty finding information)

- <https://www.yesmagazine.org/wp-content/uploads/pdf/74/74-JTF-8.5x11.pdf>
- <https://www.pbs.org/wnet/african-americans-many-rivers-to-cross/history/on-african-american-migrations/>
- <https://www.khanacademy.org/humanities/us-history/precontact-and-early-colonial-era/before-contact/a/african-societies-and-the-beginning-of-the-atlantic-slave-trade>
- <https://www.tes.com/lessons/B3puHouJZcwdiA/the-trans-atlantic-slave-trade>
- [https://www.brightworkresearch.com/criticalthinking/2017/07/african-slaves-come-form-go/#Why is There an OverEmphasis on US Slavery](https://www.brightworkresearch.com/criticalthinking/2017/07/african-slaves-come-form-go/#Why%20is%20There%20an%20OverEmphasis%20on%20US%20Slavery)

- <http://slaveryandremembrance.org/articles/article/?id=A0002>
- [https://www.brightworkresearch.com/criticalthinking/2017/07/african-slaves-come-form-go/#Why is There an OverEmphasis on US Slavery](https://www.brightworkresearch.com/criticalthinking/2017/07/african-slaves-come-form-go/#Why%20is%20There%20an%20OverEmphasis%20on%20US%20Slavery)
- <https://www.khanacademy.org/humanities/us-history/civil-war-era/sectional-tension-1850s/a/the-slave-economy>
- <https://www.khanacademy.org/humanities/us-history/precontact-and-early-colonial-era/before-contact/a/african-societies-and-the-beginning-of-the-atlantic-slave-trade>
- <http://www.virtualjamestown.org/map8a.html>
- <https://www.history.com/news/what-part-of-africa-did-most-slaves-come-from>
- <https://www.britannica.com/topic/transatlantic-slave-trade>
- 

<https://www.loc.gov/teachers/classroommaterials/presentationsandactivities/presentations/immigration/alt/african2.html>

- <http://digitalscholarship.emory.edu/projects/featured/voyages-slave-trade.html>
- <https://www.usatoday.com/in-depth/news/nation/2019/08/21/american-slavery-began-1619-project-documents-brutal-journey/1968793001/>
- <https://eh.net/encyclopedia/slavery-in-the-united-states/>
- <https://www.washingtonpost.com/education/2019/08/28/historians-slavery-myths/?arc404=true>
- <https://www.smithsonianmag.com/history/maps-reveal-slavery-expanded-across-united-states-180951452/>
- <https://ashp.cuny.edu/doing-as-they-can>
- <https://www.businessinsider.com/american-landmarks-that-were-built-by-slaves-2019-9>
- <https://www.washingtonpost.com/news/in-sight/wp/2015/04/16/born-in-slavery-the-last-american-slaves/>
- <https://www.chronicle.com/article/SlaveryCapitalism/150787>
- <https://www.chronicle.com/article/The-Forgotten-Slaves/238604>
- <https://www.thedailybeast.com/weve-had-family-separation-before-it-was-called-slavery-and-jim-crow>
- <https://firstwefeast.com/eat/2015/08/an-illustrated-history-of-soul-food>
- <http://www.inmotionaame.org/timeline.cfm>
- <https://www.washingtonpost.com/education/2019/08/28/teaching-slavery-schools/?arc404=true>



**Achua County Public Schools**  
**African and African American Studies**

**Module 3 Title:** Good Poster Design

**Subject Area:** Visual Art

**Time Requirement:** 1 Class period

**Module Objectives/ Essential Questions:**

1. Students will develop an understanding of the qualities and characteristics of good poster design.
2. What are the qualities and characteristics of good poster design?

**Standards/ Benchmarks:**

LAFS.1112.RST.2.4:

VA.912.S.2.3:

VA.912.S.1.6:

**Key Terminology:**

- Contrast
- Scalable
- Hierarchy
- Typography
- Kerning
- Target audience
- Call to Action
- QR code

**Activities:** This module asks students to respond to visual imagery located on a digital file within a class website or digital class location. The file is in color and several pages long, so I prefer to have students access it on the computer as a Word document, typing in their responses, then saving and uploading to a shared folder or Google classroom link. However, you may print the file out in color (viewing the posters in color is really important), and use as a hard copy handout for students to respond to. Computer access and familiarity of file management and uploading files are required for digital responses.

1. Students are given access to the digital file: *10 Tips for Perfect Poster Design* (located in the Unit folder), or a printed handout of this file.
2. Review terminology with students for understanding
3. Students follow the directions written on the file:
  - Read over this information.
  - Type a response to the starred question in each section
  - Upload to Google Classroom.
4. View and discuss their responses to each poster design.

**Higher Order Thinking Questions:**

What are the qualities and characteristics of good poster design?

**Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):**

- Accurately completed Digital File: *10 Tips for Perfect Poster Design*
- Class review and discussion of the information on the file.

**Technology Needs:**

- Overhead projector
- Digital file: *10 Tips for Perfect Poster Design* located in the Unit folder
- Computer for each student with access to the internet/class website/Google classroom

**Materials (please attach copies of any handouts to the end of the lesson):**

- Individual student art journals if using a hard copy of the digital file
- Writing tools if using a hard copy of the digital file

**References:**

- <https://www.designhill.com/design-blog/tips-for-a-creative-poster-design/>
- <https://venngage.com/blog/how-to-pick-colors/>
- <https://venngage.com/blog/poster-design/#Pick-a-relevant-or-branded-color-scheme>
- <https://piktochart.com/blog/how-to-make-a-poster/>
- <https://designshack.net/articles/inspiration/10-tips-for-perfect-poster-design/>
- <http://www.jsums.edu/margaretwalkercenter/2015/04/09/the-black-arts-movement-documentary-photography-exhibit/>
- <https://nairobiow.wordpress.com/2013/05/24/concert-pro-gres-sive-jun-8-2013-kenya-national-theater/>
- Fairey, Sheppard. We the People, Suite of Three (3) Hand Signed Lithographs, 2017. [https://www.artspace.com/shepard\\_fairey/we-the-people-suite-of-three-3-hand-signed-lithographs](https://www.artspace.com/shepard_fairey/we-the-people-suite-of-three-3-hand-signed-lithographs)
- <https://www.facebook.com/pg/aafcc.oroVille/events>
- <https://news.camden.rutgers.edu/2019/01/rutgers-camden-black-history-month-2019/>
- <https://www.carteret.net/news/carteret-celebrates-black-history-month-with-live-performances-art-and-film-series/>
- <https://www.hfcc.edu/news/2019/black-history-month-events-2018>
- <https://vimparkcreative.com/portfolio/the-wright/>
- <https://oral.history.ufl.edu/projects/aahp/from-segregation-to-black-lives-matter-a-symposium/>
- <https://news.camden.rutgers.edu/2019/01/rutgers-camden-black-history-month-2019/>
- <https://allevents.in/pittsburgh/hip-hop-orchestra-summer-music-camp/200017166036052>
- <https://www.wisc.edu/black-history/>
- <https://allevents.in/pittsburgh/hip-hop-orchestra-summer-music-camp/200017166036052>

**Module 4 Title:** Comparing and Contrasting Truth Posters: Elements of Effectiveness for a Target Market

**Subject Area:** Visual Art

**Time Requirement:** 2 class periods

**Module Objectives/ Essential Questions:**

1. Students will compare and contrast various “Truth” poster designs
2. Students will judge the effective use of successful strategies of one visual campaign on to another visual campaign and justify their reasons.
3. How is the anti- smoking campaign the same as the slavery facts campaign? How are they different?
4. Given some key elements about how the anti-smoking campaign was so successful, is it possible to impose the same effective strategies of the anti-smoking campaign on to a Slavery Facts campaign? Why or why not?

**Standards/ Benchmarks:**

- VA.912.C.1.1:
- VA.912.C.2.3:
- VA.912.C.3.3:

**Key Terminology:**

- Campaign
- Brand
- Extrapolate

**Activities:**

1. View and discuss the Truth anti-smoking campaign from the PPT. looking at the origins of the campaign, the early posters and visuals, the current visual strategies, and the central website.
2. Discuss the strategies and reasons for its success in reducing teen smoking and possible reasons for less success currently.
3. View and discuss several posters about the Trans-Atlantic Slave Trade found on various websites via the PPT.
4. Pass out the hard copy of *Comparing and Contrasting Truth Posters: Elements of Effectiveness for a Target Market* and have students follow the directions in their journals
5. Have students compare and contrast both sets, answering these questions in your journal:
  - How is the anti- smoking campaign the same as the slavery facts campaign? How are they different? Compare and Contrast in a Venn Diagram the design elements as well as your personal response.
  - Given some key elements about how the anti-smoking campaign was so successful, is it possible to extrapolate the same effective strategies of the anti-smoking campaign on to a Slavery Facts campaign? Why or why not?
  - If so, what might be a key element(s) for this to happen?
6. Have students share out their answers.

**Higher Order Thinking Questions:**

- How is the anti- smoking campaign the same as the slavery facts campaign? How are they different?
- Given some key elements about how the anti-smoking campaign was so successful, is it possible to impose the same effective strategies of the anti-smoking campaign on to a Slavery Facts campaign? Why or why not?
- If so, what might be a key element(s) for this to happen?

**Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):**

- Journal entries comparing and contrasting the poster designs
- Journal entries answering proposed questions

**Technology Needs:**

- Color printer to print out the Word document: *Comparing and Contrasting Truth Posters: Elements of Effectiveness for a Target Market*
- Overhead projector and PowerPoint: *Comparing and Contrasting Truth Posters* located in the Unit folder

**Materials (please attach copies of any handouts to the end of the lesson):**

- Individual student art journals
- Writing tools
- Glue

**References:**

- <https://tobaccocontrol.bmj.com/content/10/1/3.full>
- <https://www.thetruth.com/>
- <https://kavanaugh81.wordpress.com/>
- <https://www.nytimes.com/interactive/2019/08/19/magazine/history-slavery-smithsonian.html>
- [https://www.allposters.com/-sp/SLAVE-TRADE-Posters\\_i15749436\\_.htm?AID=96280778&gclid=CjwKCAiAg9rxBRADEiwAxKDTunafzMoKjjRvWt2FAeOXkpK3vjJtEn9NQ17H9B48In2CGsVAQhOWzRoC7gsQAvD\\_BwE&gclsrc=aw.ds&upi=Q1DUW1Y0](https://www.allposters.com/-sp/SLAVE-TRADE-Posters_i15749436_.htm?AID=96280778&gclid=CjwKCAiAg9rxBRADEiwAxKDTunafzMoKjjRvWt2FAeOXkpK3vjJtEn9NQ17H9B48In2CGsVAQhOWzRoC7gsQAvD_BwE&gclsrc=aw.ds&upi=Q1DUW1Y0)
- <https://www.telesurenglish.net/news/5-Things-You-Need-to-Know-About-Slavery-in-the-Americas-20160528-0017.html>

**Module 5 Title:** Truth Campaign: *Facts About the Trans-Atlantic Slave Trade*

**Subject Area:** Visual Art

**Time Requirement:** 3 - 4 Class periods or longer, depending on skill level and software experience

**Module Objectives/ Essential Questions:**

- Students will design and create posters, t-shirt designs, and or sequential art that communicate true information about the Trans-Atlantic Slave Trade.
- How do artists & designers determine whether a particular direction in their work is effective?
- How do artists & designers create works of art or design that effectively communicate the intended message?

**Standards/ Benchmarks:**

- VA.912.F.1.2
- VA.912.S.1.1
- VA.912.S.2.3
- VA.912.S.3.12

**Key Terminology:**

- Layout
- Template
- Copyright free
- Public domain

**Activities:** This module requires students to be familiar with using PowerPoint or Google Slides, to and be able access all of the directions online through a class website or class source that they are familiar with. I use both Google Classroom as well as Google Sites that students can access directions, links, and upload their digital work.

1. Briefly review good poster design, and criteria for student Truth Posters.
2. Direct students to the digital file with directions and criteria called *Truth Poster Design Instructions and Rubric* located in the Unit folder as a pdf file.
3. Review the directions and criteria referring to the *Truth Poster Design Instruction and Rubric Handout*
  - Students plan their design in their journals, by answering questions, researching and determining their layout, creating thumbnail sketch ideas and setting up the PowerPoint screen according to their design idea. Students should reference their journal entries on poster design as well as these sites for possible design ideas and color schemes:
    - <https://venngage.com/blog/how-to-pick-colors/>
    - <https://venngage.com/blog/poster-design/#Pick-a-relevant-or-branded-color-scheme>
  - Students locate image(s) from copyright free online sources for their poster:
    - [Library of Congress – copyright free images and maps](#) – this is a great resource for old images in the public domain and it house much imagery about slaves in the US.
    - [www.pexels.com](http://www.pexels.com)
    - <http://www.pics4learning.com/>
    - <https://pixabay.com/>

- <https://openclipart.org/search>
  - <https://freerangestock.com/index.php>
  - <https://www.stockvault.net/>
  - <https://www.freeimages.com/>
  - <https://www.publicdomainpictures.net/en/>
  - <http://www.copyrightfreephotos.com/>
  - Students execute their poster design following the instructions
  - Students enter a reflection in their journals answering these questions via Self-Assessment and Reflection handout (attached at the end of this Unit).
    - How did engaging in research about the Trans-Atlantic Slave Trade authenticate your poster design?
    - How did knowing good poster design elements help you create a strong poster?
    - What makes your poster effective in capturing the attention of your audience?
    - What influenced your choice-making?
    - How well did you stick to your plan in your poster?
    - What is the most successful part of your artwork?
    - What is the least successful?
    - What would you do different next time?
    - How might you further your engagement with creating Truth posters in the future?
4. **Extension:** Students may decide to work together as a class to create a brand for an authentic campaign that could be published on a website. This would include learning about the elements of branding and strategies for developing a brand. Alternately individual students could choose to create a t-shirt design, comic, and/or video for their Trans-Atlantic Slave Trade Truth art instead of a poster.

#### Higher Order Thinking Questions:

- How do artists & designers determine whether a particular direction in their work is effective?
- How do artists & designers create works of art or design that effectively communicate?

#### Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Evidence of planning in student journals
- Meeting Criteria listed in handout
- Visual Art Rubric attached at the end of this Unit
- Self-assessment questions:

#### Self - Assessment and Reflection - Truth Posters

As a final entry in your journals, reflect on your process of creation by answering the following questions:

- How did engaging in research about the Trans-Atlantic Slave Trade authenticate your poster design?
- How did knowing good poster design elements help you create a strong poster?
- What makes your poster effective in capturing the attention of your audience?
- What influenced your choice-making?
- How well did you stick to your plan in your poster?

- What is the most successful part of your artwork?

Graded skills	ART RUBRIC				Points
	60-69 D	70-79 C	80-89 B	90-100 A	
<b>EFFORT AND PERSISTENCE</b> Technology Needs <ul style="list-style-type: none"> <li>• Overhead projector</li> <li>• Student access to computers, internet, and Micro</li> </ul>	Project unfinished or completed only after many prompts, ideas/	Project finished with minimum effort/met minimum	Project finished with hard work but some details lacking	Project finished with maximum effort, went well beyond requirements	-----

Google Slides App

**Materials (please attach copies of any handouts to the end of the lesson):**

- Individual student art journals
- Writing tools

**References:**

- [www.cis.rit.edu/htbooks/dtp/projects/poster/poster1.html](http://www.cis.rit.edu/htbooks/dtp/projects/poster/poster1.html)
- [Library of Congress – copyright free images and maps](#)
- [www.pexels.com](http://www.pexels.com)
- <http://www.pics4learning.com/>
- <https://pixabay.com/>
- <https://openclipart.org/search>
- <https://freerangestock.com/index.php>
- <https://www.stockvault.net/>
- <https://www.freeimages.com/>
- <https://www.publicdomainpictures.net/en/>
- <http://www.copyrightfreephotos.com/>
- <https://venngage.com/blog/how-to-pick-colors/>
- <https://venngage.com/blog/poster-design/#Pick-a-relevant-or-branded-color-scheme>
- <https://piktochart.com/blog/how-to-make-a-poster/>
- <https://designshack.net/articles/inspiration/10-tips-for-perfect-poster-design/>

	physical help from others	requirements with no extra effort			
<b>FOLLOWING DIRECTIONS/ MEETING CRITERIA</b>	Completed project shows that instructions have been followed with little or no accuracy; very few criteria have been met	Completed project shows that instructions have been followed with some accuracy; some criteria has been met	Completed project shows almost all instructions have been followed with complete accuracy; most criteria has been met	Completed project shows that all instructions have been followed with complete accuracy; all criteria have been met	-----
<b>USE OF ELEMENTS &amp; PRINCIPLES</b>	Project incomplete or complete but shows no evidence of understanding elements/ principles, no planning	Project complete but shows little evidence of planning or understanding elements/ principles	Project shows adequate understanding of elements/ principles, evidence of some planning	Project planned carefully, preliminary sketches, elements/ principles effectively to create strong composition	-----
<b>ORIGINALITY &amp; PURPOSEFUL INTENT</b>	Project incomplete or finished with no evidence of original thinking; the work appears to have been copied	Project finished but with little evidence of original thinking;	Project finished but not completely original	Project finished with total originality, and great detail	-----
<b>CRAFTSMANSHIP / SKILL</b>	Project incomplete or finished with no attention to details, quickly thrown together	Project finished but somewhat messy; no evidence of increased skill	Project finished with most details, minor flaws present; some evidence of increased skill	Project beautifully/ carefully made; with great skill , craftsmanship, and attention to detail	-----
<b>ATTITUDE AND RESPONSIBILITY</b>	Student rarely attends class, and when present, is not readily engaged in the assignments, rarely participates in class discussions, and leaves a mess	Student attends class 50%, and when present, is somewhat engaged in the assignments, sometimes engages in class discussions, often leaves mess	Student attends class most of the time, is readily engaged in the assignments, often participates in class discussions, rarely leaves a mess	Student always attends class, is thoroughly engaged in the assignments, always in class discussions, and never leaves a mess	-----
				<b>Total</b>	-----

# Title: Folklore and Zora Neale Hurston

Grade Level: 9-12

Subject: English Language Arts & Social Studies

Keywords: Folklore, Fables, Myths, Folktales

<b>Lesson Plan:</b>	Folklore and Zora Neale Hurston
<b>Subject(s):</b>	English Language Arts & Social Studies
<b>Grade(s):</b>	9-12
<b>Description/ Abstract of Lesson</b>	Examine key events and people in Florida history as they relate to United States history.
<b>LAFS.910.RL.1.2 LAFS.1112.RL.1.2</b>	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. (Same standard Grades 9-12)
<b>LAFS.910.RL.2.5</b>	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
<b>LAFS.1112.RL.2.5</b>	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
<b>LAFS.910.W.1.3 LAFS.1112.W1.3</b>	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. (Same standard Grades 9-12)
<b>LAFS.910.W.4.10 LAFS.1112.W.4.10</b>	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. (Same standard Grades 9-12)
<b>SS.912.A.5.12</b>	Analyze the effects of the changing social, political and economic conditions on the Roaring Twenties and the Great Depression.
<b>Objective(s):</b>	Students will be able to: <ul style="list-style-type: none"><li>● Explain the importance of folktales in African and African American History</li><li>● Interpret folktales</li><li>● Conduct research and write a family or community folktale.</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● <a href="#">The Fable, Folktale, Myth, Legend: Differences and Examples - Video &amp; Lesson Transcript</a></li><li>● <a href="#">Qualities of Folktales</a></li><li>● <a href="#">African Folktales: Importance, Commonalities &amp; Changes</a></li><li>● Folktales from <i>Mules and Men</i> by Zora Neale Hurston</li><li>● <a href="#">Criteria for Success: Original Folktale</a></li><li>● <a href="#">Original Folktale Tips</a></li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 1-4 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>

<b>Lesson Lead In/ Opening:</b>	<ol style="list-style-type: none"> <li>1. Warm-Up: Analyze and interpret the quote by Zora Neale Hurston: “I do not weep at being Negro, I am too busy sharpening my oyster knife.” Students write at least a three-sentence paragraph. Debrief as a class. Tell students that today they will learn about African American folklore, focusing on the folktales of Zora Neale Hurston. Discuss <a href="#">folklore</a>, including fables, myths, and folktales. Ask students for examples of myths, fables, or folktales. You can use this <a href="#">Resource on Folklore</a>.</li> <li>2. Discuss African folklore, such as <a href="#">Aesop's Fables</a>. Explain the difference between a folktale and a fable. Explain the elements of a <a href="#">folktale</a>. Share information on <a href="#">African folktales</a>.</li> </ol>
<b>Activity 1:</b>	Introduce author Zora Neale Hurston who wrote African folktales she collected primarily in Central Florida in her book <i>Mules and Men</i> published in 1935. The class views <a href="#">Great Floridian Zora Neale Hurston</a> . While viewing the biographical video, students write down at least five things they learn about Zora Neale Hurston. After the video, have students share their findings with two partners .Debrief as a class, telling students they will explore two of Hurston’s folktales from <i>Mules and Men</i> after which they will do research and write a narrative from their own family or community folklore.
<b>Activity 2:</b>	Small-Group Work: Distribute two folktales from <i>Mules and Men</i> , included in this lesson. Divide the students into groups. Each group reads and writes one-page interpretations of two folktales. Compare and contrast interpretations in the all-class setting.
<b>Activity 3:</b>	Students conduct research and write a family or community folktale, according to <a href="#">teacher criteria</a> and <a href="#">tips</a> , sharing in small groups the next class meeting. Provide time for students to conduct research; draft writing; and to participate in peer editing and publishing.
<b>Activity 4:</b>	As a culminating activity, each class could publish a hard-copy or virtual folktale collection for presentation in the media center or on the media center website, respectively.
<b>Higher Order Thinking Questions:</b>	<ul style="list-style-type: none"> <li>• During the Harlem Renaissance, how did Jazz influence writings of African American poetry and folklore?</li> <li>• What was the significance of folktales in African and African American History?</li> </ul>
<b>Suggested Books:</b>	<p><i>From Slavery to Freedom: A History of African Americans. Ninth Edition.</i> John Hope Franklin and Evelyn Brooks Higginbotham. (2011). McGraw Hill Publishers.</p> <p><i>Mufaro’s Beautiful Daughters.</i> John Steptoe. (1987). HarperCollins Publishers.</p> <p><i>Mules and Men.</i> Zora Neale Hurston. (1935). Harper Perennial Modern Classics.</p>
<b>Web Resources</b>	<p><a href="#">About Zora Neale Hurston</a></p> <p><a href="#">10 African and African American Folktales for Children   The New York Public Library</a></p> <p><a href="#">Reading _Mules and Men</a></p>

Folktales from *Mules and Men* are in separate lesson handouts below.

From *Mules and Men* by Zora Neale Hurston

**“A Man sittin straddle of a Cow”**

A man and his wife had a boy and they thought so much of him that they sent him off to college. At de end of seven years, he schooled out and come home and de old man and his ma was real proud to have de only boy ‘round there dat was book-learnt.

So de next mornin after he come home, de ma was milkin’ de cows and had one young cow dat had never been to de pail befo’ and she used to kick ever time anybody milked her.

She was actin extry bad dat mornin’ so de woman called her husband and ast him to come help her wid de cow. So, he went out and tried to hold her, but she kept on rearin’ and pitchin’ and kickin’ over de milk pail, so he said to his wife: “We don’t need to strain wid dis cow. We got a son inside that’s been to school for seben years and done learnt everthing. He’ll know u’ what do do wid a kickin; cow.

Ah’ll go call him,”

So he called de boy and told him.

De boy come on out to de cow-lot and looked everything over. Den he said, “Mama, cow-kickin’ is all a matter of scientific principle. You see before a cow can kick she has to hump herself up in the back. So all we need to do is to take the hump out the cow’s back.”

His paw said, “Son, Ah don’t see how you gointer do dat. But ‘course you been off to college and you know a heap mo’ than me and yo’ ma ever will know. Go ‘head and take de hump outa de heifer. We’d be mighty much obliged.”

De son put on his gold eyeglasses and studied de cow from head to foot. Then he said, “All we need to keep this animal from humping is a weight on her back.”

What kinda weight do she need, son?”

“Oh, any kind of a weight, jus’ so it’s heavy enough, papa,” de son told him, “It’s all in mathematics,”

“Where we gointer git any weight lak dat, son?”

“Why don’t you get up there, pap? You’re just about the weight we need.”

“Son, you been off to school a long time, and maybe you done forgot how hard it is for anybody to sit on a cow, and Ah’m gittin’old, you know.”

“But, pap, I can fix that part, too. I’ll tie your feet together under her belly so she can’t thro you. You just get on up there.”

“All right, son, if you say so, Ah’ll get straddle of dis cow. You know more’n Ah do, Ah reckon.”

So they tied de cow up short to a tree and de ole man got on by de hardest, and de boy passed a rope under her belly and tied his papa on. De old lady tried to milk de cow but she was buckin' and rearin' so till de ole man felt he couldn't stand it no mo'. So he hollered to de boy, "Cut de rope, son, cut de rope! Ah want to git down."

Instead of de boy cuttin' loose his papa's feet he cut de rope dat had de cow tied to de tree and she lit out cross de wood wid de ole man's feet tied under de cow. Wasn't no way for him to git off.

De cow went bustin' on down de back-road wid de ole man till they met a sister he knowed. She was surprised to see de man on de cow, so she ast: "My lawd, Brother So-and -so, where you goin'?"  
He tole her, "only God and dis cow knows."

From *Mules and Men* by Zora Neale Hurston

**“De Dawg Hates De Cat”**

De dog and de cat used to live next door to one 'nother and both of 'em loved ham. Every time they git a chance they'd buy a slice of ham.

One time both of 'em go holt of a li'l extry change so de dog said to de cat, “Sis Cat, we both got a li'l money, and it would be fine if bofe of us could buy a ham apiece. But neither one of us ain't got enough money to buy a whole ham by ourselves. Why don't we put our money together and buy us a ham together?”

“Aw right, Brer Dawg, T;orrer begin' Sat'day, le's we go to town and git ourselves a ham.”

So, de next day they went to town and bought de ham. They didn't have no convenience, so they had to walk and tote it. De dawg toted it first and he said as he walked up de road wid de ham over his shoulder, “Ours! Ours! Ours! Our ham!”

After while it was de cat's time to tote de meat. She said, “my ham, my ham, my ham.” Dawg heard her but he didn't say nothin’.

When de dawg took it agin he says, “ours, ours, our ham!” Cat toted it and says, “My ham, my ham.”

Dawg says, “Sis Cat, how come you keep on saying' “My ham' when you tote our meat. Ah always say, “Our ham.”

De Cat didn't turn him no answer, but every time she toted de ham, she'd say, “My ham” and every time de dawg toted it he'd say “Ours.”

When they was almost home, de cat was carryin' de ham and all of a sudden she sprung up a tree and set up there eatin' up de ham. De dawg did all he could to stop her, but he couldn't clim' and so he couldn't do nothin' but bark. But he tole de cat, you up dat tree eatin' all de ham, and Ah can't get to you. But when you come down ahm gointer make you take dis Indian River for uh dusty road.”

## **Alachua County Public Schools African and African American Studies**

**Title:** Advocating for Change through Visual Art

**Writer:** Pam Valcante

**Grade Level:** Drawing Honors 3 or Pre-IB Art

**School:** Eastside High School, Alachua County, Gainesville, FL

**Subject Area(s):** Visual Art

### **Unit Objectives:**

1. Students will use the Socratic Discussion format in a Spider Web discussion strategy about Art for Cultural Change.
2. Students will discuss and justify Harlem art curator Thelma Golden's perspective, as well as their own perspective, on art for cultural change after listening to a TED talk by Golden.
3. Students will use the artistic process through initial observations of artworks from three artists from three cultures.
4. Students will formally analyze the content of artworks from three artists from three cultures.
5. Students will research the contextual background of and interpret the artworks of three artists from three cultures.
6. Students will compare/contrast the cultural and contextual background of artworks from three artists from three different cultures
7. Students will create personal works of art advocating for cultural change.

### **Standards/ Benchmarks:**

LAFS.1112.SL.1.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

LAFS.1112.SL.1.3: Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

LAFS.1112.SL.2.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

LAFS.1112.RST.2.4: Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11–12 texts and topics.

LAFS.1112.WHST.3.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

LAFS.1112.WHST.3.9: Draw evidence from informational texts to support analysis, reflection, and research

VA.912.C.1.1: Integrate curiosity, range of interests, attentiveness, complexity, and artistic intention in the art-making process to demonstrate self-expression.

VA.912.C.2.7: Assess the challenges and outcomes associated with the media used in a variety of one's own works.

VA.912.C.3.3: Examine relationships among social, historical, literary, and/or other references to explain how they are assimilated into artworks.

VA.912.H.1.9: Describe the significance of major artists, architects, or masterworks to understand their historical influences.

VA.912.H.2.3: Analyze historical or cultural references in commemorative works of art to identify the significance of the event or person portrayed.

VA.912.F.1.2: Manipulate or synthesize established techniques as a foundation for individual style initiatives in two-, three-, and/or four-dimensional applications.

VA.912.S.1.1: Use innovative means and perceptual understanding to communicate through varied content, media, and art techniques.

VA.912.S.1.6: Describe processes and techniques used to record visual imagery.

VA.912.S.2.3: Demonstrate visual-thinking skills to process the challenges and execution of a creative endeavor.

VA.912.S.2.5: Demonstrate use of perceptual, observational, and compositional skills to produce representational, figurative, or abstract imagery.

VA.912.S.3.2: Demonstrate a balance between spontaneity and purpose to produce complex works of art with conviction and disciplined craftsmanship.

VA.912.S.3.4: Demonstrate personal responsibility, ethics, and integrity, including respect for intellectual property, when accessing information and creating works of art.

VA.912.S.3.7: Use and maintain tools and equipment to facilitate the creative process.

VA.912.S.3.11: Store and maintain equipment, materials, and artworks properly in the art studio to prevent damage and/or cross-contamination.

VA.912.S.3.12: Develop competence and dexterity, through practice, in the use of processes, tools, and techniques for various media.

**Infusion Point:**

This unit is designed for an advanced level Visual Art Honors Art class or pre-IB Art class with proficiencies in drawing and painting and with some already established practice/terminology in analyzing and critiquing art. It can be introduced at any time during a year-long course, once levels of proficiencies have been determined in color theory and acrylic painting, and practice in critiquing art have been reviewed.

Unit Focus Area	7 Elements of African/ African American Studies
Africa <b>African Americans</b> Africans in the Caribbean Africans in South America <b>Combination</b> Other (please specify)	Ancient Africa: Pre- Columbus African Exploration of the World Invasion and Weakening of Africa Slavery: In the Americas Neo-Slavery: Abolition, Civil Rights Soul of African Descent People <b>Contributions to the World and USA</b>

**Cultural Context/ Background:**

The arts have always been a viable source for documenting, viewing and understanding the contextual aspects of a culture and its impact on humanity. Visual artists throughout history have pictured the political, economic, social and environmental issues of their time in their artwork. Indeed, many have further engaged society with these issues by challenging the status quo, educating viewers, and advocating for change through the content of their artwork. Some have even been able to cultivate change in a society through their art. Often, these artists belong to minority and/or marginalized groups of people within a given culture or society.

This unit invites students to take a look at three visual artists from three different cultures in the Americas. It asks students to inquire into the nature of the visual arts as it applies to documenting, and provoking change in a culture or society. The artists that students will be viewing, researching, and discussing are Beatriz Gonzalez, a Latina-American artist from Colombia, Jacob Lawrence, an African-American artist from the USA, and Keith Haring, a Euro-American from the USA. Additionally, students will be creating artwork that advocates for current cultural or societal change.

**Timeline:** See next page

## Timeline for Beatriz Gonzalez, Jacob Lawrence, and Keith Haring and the Contextual Events that Informed their Artwork:

Beatriz Gonzalez	Jacob Lawrence	Keith Haring
<p><b>1938</b> – Beatriz Gonzalez was born in Bucaramanga, Colombia, South America and grew up during what is called “La Violencia” in her country.</p> <p><b>1948 – 1958</b> – 10-year civil war in Colombia, between the Colombian Conservative Party and the Colombian Liberal Party, fought mainly in the countryside. <i>Called La Violencia</i>, it was tragic and witnessed horrific abuses to human rights.</p> <p>Note: today, Colombia continues its legacy of incredible violence, which has become commonplace for Colombia's 26 million people. The cause: a handful of leftist guerrilla groups and the Colombian narcotics trade.</p> <p><b>1964</b> – Gonzalezs’ 1<sup>st</sup> solo show at the Museo de Arte Moderno de Bogata, Colombia and became known as a Pop artist</p> <p><b>1985</b> – Massacre at the Palace of Justice, in Colombia when several Colombian Supreme Court Justices were killed by guerrillas who overtook and held the building for two days. By the end, a dozen justices and some 100 hostages,</p>	<p><b>1916</b> – Beginning of the Great Migration, a movement of 6 million African Americans out of the rural southern United States.</p> <p><b>1917</b> – Jacob Lawrence was born. He later became a prominent African American painter, was a man known for his ability to express the experiences of African Americans across the United States. His powerful style helped fuel the Harlem Renaissance and inspired many people to follow in his footsteps.</p> <p><b>1918</b> – Beginning of the Harlem Renaissance. During the Great Migration, Harlem, a three-square mile section of Manhattan, drew nearly 175,000 African Americans. It became a neighborhood with the largest concentration of black people in the world. During the Great Migration Harlem became a hot bed for a host of great minds and talents of the day, with an astonishing array of African American artists and scholars.</p> <p><b>1930</b> – At the age of 13, Lawrence moved to Harlem, NY with his mother and two siblings.</p>	<p><b>1920’s</b> - gay life in places such as New York’s Greenwich Village and Harlem thrived during the Harlem Renaissance</p> <p><b>1950’s</b> - various gay and lesbian support organizations started</p> <p><b>1958</b> – Keith Haring was born in Reading, PA</p> <p><b>1965</b> - first gay rights demonstrations took place in Philadelphia and Washington, D.C.,</p> <p><b>1970’s</b> – Start of Gay Liberation Movement and NOW</p> <p><b>1978</b> –Haring moved to New York and was impressed with public works artists during his studies in art</p> <p><b>Mid 1970’s</b> – HIV epidemic started in the US.</p> <p><b>1980</b> – Haring began to create drawings in white chalk upon blank paper panels throughout the New York subway system.</p> <p><b>1982</b> – Case study of gay men led researchers to believe that HIV</p>

<p>guerrillas, and soldiers were dead.</p> <p>At this point, González turned away from creating humorous and satirical works to artworks with political and social messages.</p> <p><b>2020</b> – Beatriz Gonzalez, currently 80- years old, has 1<sup>st</sup> retrospective at the Museum of fine Arts, in Houston, TX, USA. She is considered one of the few living representatives of the so-called “radical women” generation from Latin America and one of the most influential living artists in Colombia, today</p>	<p><b>Mid 1930’s</b> – End of Harlem Renaissance</p> <p><b>1940</b> – Lawrence received a grant to create a series of images on the migration of African-Americans from the South.</p> <p><b>1941</b> – Lawrence debuted his <i>Migration of the Negro Series</i> in a downtown New York gallery</p> <p><b>1970</b> – End of the Great Migration</p> <p><b>1971</b> - Lawrence became a professor of painting at the University of Washington in Seattle</p> <p><b>2000</b> – Jacob Lawrence died in Seattle, Washington</p>	<p>was contracted through sex. The term “AIDS” was used for the first time</p> <p><b>1980 – 1989</b> –Haring created hundreds of public drawings called “subway drawings” which often carried social messages including gay rights</p> <p><b>1986</b> - Haring opened the Pop Shop, a retail store in Soho selling T-shirts, toys, posters, buttons and magnets bearing his images.</p> <p><b>1988</b> – Haring was diagnosed with AIDS and in the last year of his life, became an activist for AIDS awareness</p> <p><b>1990</b> – Keith Haring died in New York with 1,000 people in attendance.</p>
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**Resources:**

Beatriz Gonzalez:

- [www.tate.org.uk/art/artists/beatriz-gonzalez-11980/who-is-beatriz-gonzalez](http://www.tate.org.uk/art/artists/beatriz-gonzalez-11980/who-is-beatriz-gonzalez)
- [www.nytimes.com/1985/11/09/world/la-violencia-in-columbia-seeds-were-sown-long-ago.html](http://www.nytimes.com/1985/11/09/world/la-violencia-in-columbia-seeds-were-sown-long-ago.html)
- [www.houstoniamag.com/slideshows/2019/10/29/beatriz-gonzalez-mfah-retrospective](http://www.houstoniamag.com/slideshows/2019/10/29/beatriz-gonzalez-mfah-retrospective)
- <http://houston.culturemap.com/eventdetail/museum-fine-arts-houston-beatriz-gonzalez-closing/>

Jacob Lawrence:

- [www.history.com/topics/black-history/great-migration](http://www.history.com/topics/black-history/great-migration)
- [nmaahc.si.edu/blog-post/new-african-american-identity-harlem-renaissance](http://nmaahc.si.edu/blog-post/new-african-american-identity-harlem-renaissance)
- [www.bellinghamherald.com/entertainment/article199421934.html](http://www.bellinghamherald.com/entertainment/article199421934.html)
- [www.moas.org/Jacob-Lawrence-and-the-Harlem-Renaissance-1-57.html](http://www.moas.org/Jacob-Lawrence-and-the-Harlem-Renaissance-1-57.html)

- <https://nmaahc.si.edu/blog-post/new-african-american-identity-harlem-renaissance>

Keith Haring

- [www.haring.com/!/about-haring/bio#.Xg5tcBc3m8o](http://www.haring.com/!/about-haring/bio#.Xg5tcBc3m8o)
- [www.theguardian.com/artanddesign/gallery/2017/sep/06/a-brief-history-of-protest-art-from-the-1940s-until-now-whitney-new-york](http://www.theguardian.com/artanddesign/gallery/2017/sep/06/a-brief-history-of-protest-art-from-the-1940s-until-now-whitney-new-york)
- [www.apa.org/pi/lgbt/resources/history](http://www.apa.org/pi/lgbt/resources/history)
- [www.avert.org/professionals/history-hiv-aids/overview](http://www.avert.org/professionals/history-hiv-aids/overview)

## Alachua County Public Schools African and African American Studies

**Module 1 Title:** Spider Web Discussion: How Art Gives Shape to Cultural Change

**Subject Area:** Visual Art

**Time Requirement:** One Day

### Module Objectives/ Essential Questions:

- Students will use the Socratic Discussion format in a Spider Web discussion strategy about Art for Cultural Change.
- Students will discuss and justify Harlem art curator Thelma Golden’s perspective, as well as their own perspective, on art for cultural change after listening to a TED talk by Golden.
- How can art influence the way we think and act as individuals, and as a society?

### Standards/ Benchmarks:

- LAFS.1112.SL.1.1:
- LAFS.1112.SL.1.3:
- LAFS.1112.SL.2.4:

### Key Terminology:

- Socratic Discussion
- Curator
- Culture

### Activities:

Introduction of Socratic Discussion through the Spider Web Discussion format. The Spider Web discussion format is one that should be introduced and practiced ahead of time so that students know how it works and what is expected of them. A suggested introduction to the Spider Web discussion format can be found at : <http://alexiswiggins.pbworks.com/>. For a good definition of Socratic discussions and educational links go to: <http://www.readwritethink.org/professional-development/strategy-guides/socratic-seminars-30600.html>

**Note: A PowerPoint for introducing the SWD format as well as the actual lesson is included in this unit folder. Key terminology is highlighted in blue underline throughout the ppt. and should be reviewed when first encountered. A format for introducing and sustaining Spider Web Discussions throughout the year called *Spider Web Discussion Over A Year* has been attached at the end of this lesson.**

1. I begin each Spider Web discussion by briefly acknowledging that speaking in front of an entire class can be intimidating and I will not force anyone to talk. However, I make the discussion environment as safe as possible for shy individuals by reviewing the “rules” of the Spider Web discussion when it was first introduced. I encourage all to add to the discussion at least once since it is good practice and always enlightening to hear what others have to share. I also will keep a diagram of the discussion according to the discussion directions, without using it strictly as a class grade as suggested. This will allow me to identify student who did not add to the conversation, but still be able to receive a grade with the class by handing in a written response at the end of the discussion. The criteria for the written response is on the PowerPoint as well as in the assessment rubric.
2. After introducing the SPD format, introduce the TED Talk activity and the guiding (essential) questions for a class discussion. **The guiding questions can be viewed on a PowerPoint (attached within this unit folder)** so that students can write them down in their journals where they can take notes during the TED Talk video.
3. Students watch the TED Talk: [How Art Gives Shape to Cultural Change by Thelma Golden](#) in class OR as a flipped strategy at home, leaving the discussion and conversation about the content for in-class time. If flipped, provide a link to the TED Talk via Google classroom or Google class website.
4. Before the class discussion, have students form a large seated circle so that everyone can see each other.
  - Review the Spider Web discussion format and re-introduce the guiding questions that students will be considering as they participate in the Spider Web discussion. Note: Alternatively, this can be done in smaller groups while a student in each group creates the spider web diagram, showing individual participation in the discussion. High points and new discoveries can be shared out by one student in each group later with the entire class. (See [A Socratic Seminar with Brian West of East Hall High School](#) for an alternative format to this discussion)
  - Students discuss and have a class conversation about
  - Five minutes before the end of class, wrap up the discussion and show students the class spider web diagram This is a way for students to self-evaluate their own participation in the discussion - seeing if they might have been dominating the conversation or may have
  - Remind those who did not participate to hand in a written response based on the listed criteria.
  - Return seats to normal positions.

#### **Higher Order Thinking Questions:**

- How do images influence our view of the world?
- What responsibilities come with the freedom to create?

- How does the presenting and sharing of artworks influence and shape ideas, beliefs, and experiences?
- How much power do images and artwork provide in understanding ourselves and others?
- How do life experiences influence the way you relate to art?
- How can artists and curators become catalysts for change?

**Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):**

- Spider Web Discussion Rubric is attached at the end of this lesson.
- Additionally, for those few students who do not participate in the discussion, they will be assessed by meeting and handing in this written criteria:
  - A comment/perspective on each of the guiding questions along with rationale from the TED Talk: [How Art Gives Shape to Cultural Change by Thelma Golden](#) for each question
  - Two or more questions students have based on viewing the video and listening to their peers throughout the discussion
  - One *aha* moment or new discovery they have gleaned from the discussion

**Technology Needs:**

- PowerPoint for essential/guiding questions
- Google classroom or Google class website with questions and link to the TED Talk
- Overhead projector with access to the internet
- TED Talk website: How Art Gives Shape to Cultural Change by Thelma Golden at [https://www.ted.com/talks/thelma\\_golden\\_how\\_art\\_gives\\_shape\\_to\\_cultural\\_change?language=en](https://www.ted.com/talks/thelma_golden_how_art_gives_shape_to_cultural_change?language=en)

**Materials (please attach copies of any handouts to the end of the lesson):**

- Student journals, pencils,
- SWD PPT (within the unit folder)
- Spider Web Discussion Over A Year (attached at end of the lesson)
- SWD rubric (attached at end of the lesson)

**References:**

- [Strategy guide to Socratic Seminars](#)
- [Spider Web Discussion Information, Content, and video](#)
- [A Socratic Seminar with Brian West of East Hall High School](#)
- [How to Conduct a Socratic Seminar](#)
- [Socratic Seminar Example](#)
- [How Art Gives Shape to Cultural Change TED Talk](#)

Alexis Wiggins

“Spider Web Discussion: The Best Class You Never Taught”

<http://alexiswiggins.pbworks.com/>

### **Spider Web Discussion Over a Year**

1. Put the desks or students in a circle or circles
2. Show a “model” Spider web discussion, either in video footage or by modeling it with other teachers or students, and get feedback/reactions
3. Pass out your tailor-made rubric; discuss. Note especially the whole-class assessment and discuss their reaction to this
4. Assign a reading, Essential Question, problem, or debate topic that they prepare for the first Spider web discussion.
5. Set an age-appropriate amount of time (for ninth grade, I start with 30 minutes) and let them run the Spider. Don’t save them from silence. Don’t interrupt or correct them. Let them learn you won’t help them – they will need to help themselves.
6. For elementary, scaffold quite a bit (perhaps assign roles, etc.)
7. For the first Spider discussion, draw the “web” of the conversation. Don’t tell them what you are doing while you sit off to the side or as you walk around. Just let them think you’re taking notes.
8. Code for a few key codes the first time, especially “I” for interruptions or stars for truly insightful comments. This is good feedback for them to hear at the end of the discussion.
9. When the time is up, share the web with them (preferably via overhead, if you can). Students love to see this. Let them make sense of it first by commenting, laughing, asking questions. They love to ask “What is ‘I?’” and laugh at how many interruptions each has, etc.
10. Have the students self-assess against the rubric (“Did everyone participate more or less equally?”, etc.)

11. Keep a clipboard of discussion webs (I date them, put a grade on the graded ones, and jot down a bit of feedback to summarize each one). Keep the clipboard accessible in your classroom so students can watch their progress over the year.
12. Debrief after every subsequent discussion. Show them the webs and ask students to self-assess against the rubric. Give them feedback for how to do better each time (“These people are having trouble speaking up – why don’t you each bring in a question next time and ask your question? These people are interrupting a lot. No one is referring to the text much, so that will be a main goal for next time.” Etc.)
13. After they get more comfortable, have students take turns doing the web on the clipboard and doing simple codes (“I” for interruptions and “Q” for questions) themselves. They really like to do this. Younger students struggle to map and participate a lot at the same time, so I allow them to speak less or not at all when they map. Older students can do both without much trouble.
14. Celebrate the milestones and improvements (the first “Bs” and “As”, the first time the shy girl spoke twice without her peers asking for her input, etc.).
15. Throughout the year, and especially at the end, spend some time showing them their progress by flipping through the webs and asking them to self-assess their individual and class growth in Spider. Always remember the “P” in Spider: *it’s a practiced process*.

A (Rare and difficult!)	B	C	D	F
<ol style="list-style-type: none"> <li>1. <b>Everyone</b> has participated in a meaningful and substantive way and, more or less, equally.</li> <li>2. There is a sense of balance and order; focus is on one speaker at a time and one idea at a time. The discussion is lively, and the pace is right (not hyper or boring).</li> <li>3. The discussion builds. There is an attempt to resolve questions and issues before moving on to new ones. Big ideas and deep insights are not brushed over or missed.</li> <li>4. Comments are not lost, the loud or verbose do not dominate, the shy or quiet are encouraged.</li> <li>5. Students listen carefully and respectfully to one another. There is no talking, daydreaming, rustling papers, making faces, using phones or laptops, etc. when someone else is speaking (this communicates disrespect and undermines the</li> </ol>	<p>The class will earn a <b>B</b> by doing most things on this list (a pretty good discussion).</p>	<p>The class will earn a <b>C</b> for doing half or slightly more than half of what’s on this list</p>	<p>The class earns a <b>D</b> by doing less than half of what’s on the list.</p>	<p>The class earns an <b>F</b> if the discussion is a real mess or a complete dud and virtually nothing on this list is accomplished or genuinely attempted.</p>

<p>discussion as a whole.) Same goes for sarcastic and glib comments.</p> <ol style="list-style-type: none"> <li>6. Everyone is clearly understood. Those who are not heard or understood are urged to repeat.</li> <li>7. Students take risks and dig for deep meaning, new insights.</li> <li>8. Students back up what they say with examples and quotations regularly throughout the discussion. Dialectical Journals and/or the text are read from out loud OFTEN to support arguments.</li> <li>9. Literary features/writing style and class vocabulary are paid special attention and mention. There is at least one literary feature AND one new vocab word used correctly in each discussion.</li> </ol>				<p>For students who do not participate in the discussion, you will be assessed by meeting and handing in this written criteria:</p> <ul style="list-style-type: none"> <li>• A comment/perspective on each of the guiding questions along with rationale from the TED Talk: How Art Gives Shape to Cultural Change by Thelma Golden for each question</li> <li>• Two or more questions students have based on viewing the video and listening to their peers throughout the discussion</li> <li>• One <i>aha</i> moment or new discovery they have gleaned from the discussion</li> </ul>
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**Spider Web Discussion Rubric**

**Achua County Public Schools  
African and African American Studies**

**Module 2 Title:** Observing an Artist’s Process: Three Artists/Three Cultures

**Subject Area:** Visual Art

**Time Requirement:** One Day

**Module Objectives/ Essential Questions:**

- Students will use the artistic process through initial observations of artworks from three artists from three cultures.
- How do viewers engage with visual artworks through closely observing the artistic process?
- What can we learn from our responses to art?

**Standards/ Benchmarks:**

- VA.912.S.1.6:
- VA.912.S.2.3:

**Key Terminology:**

- Scale
- Series
- Engage

**Activities:**

This activity provides the foundation for art criticism.

**Note: A PowerPoint for the lesson (Observing an Artist's Process) is included in this unit folder. Key terminology is highlighted in blue underline throughout the ppt. and should be reviewed when first encountered. Additionally, the instructional information is provided in the student handout (Observing an Artist's Process) attached after the lesson.**

1. Pass out the instructional handout to each student
2. Use the ppt. to introduce and instruct the activities
3. Questions for students to answer in their journals for each artwork:
  - Who is the artist? What is the title of the artwork?
  - When was it created?
  - Materials and Techniques?
  - Scale of the work?
  - Was it made in a studio? If not where?
  - Is it part of a series? Explain
  - How long do you think it took to make? Why?
  - Did it involve collaborating with others?
  - What is engaging to you about the piece?
  - How does it make you feel?
  - What do you think it is about? Why?
4. From the ppt., show each image, one at a time, and for several minutes each as students respond in their journals. This allows students to observe the images on a larger, easier scale.
5. Before the end of class, or at the beginning of the next class, have students share out loud about their close observations of each artwork.
6. Exit ticket: What can we learn from our responses to art?

**Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):**

- Assessment is made through written entries in student art journals, demonstrating that they have followed the directions of posting the images in their journals and have responded to all of the questions on the instructional handout.
- Exit ticket: What can we learn from our responses to art?

**Technology Needs:**

- Color printer to print out the specific images on the Instructional guide.
- Overhead projector and PPT.

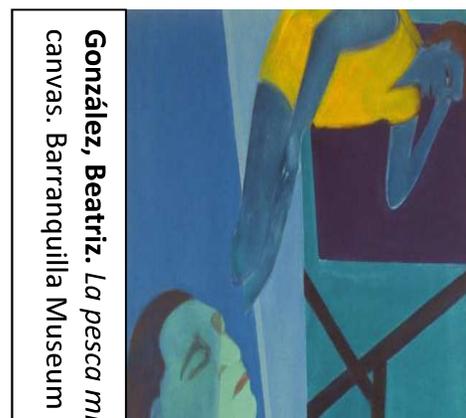
**Materials (please attach copies of any handouts to the end of the lesson):**

- Individual student art journals
- Writing tools
- Markers and colored pencils
- PPT: **Observing an Artist's Process** contained within the unit folder
- Handout: **Observing an Artist's Process** attached at the end of the lesson

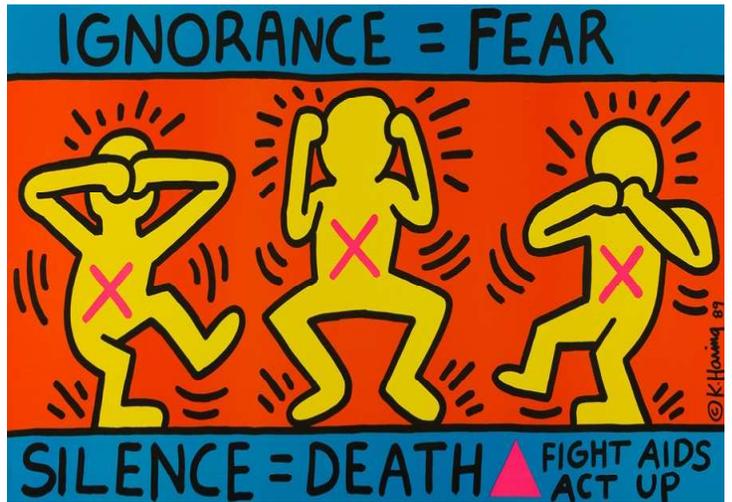
**References:**

"8.3 Artists on Process." *IB Visual Arts for the IB Diploma*, by Heather McReynolds, Cambridge University Press, 2017, p. 191.

**Observing an Artist's Process: Three Artists/ Three Cultures**



1908



Haring, Keith. "Ignorance = Fear", 1989. Offset lithograph print. 24 1/16" x 43 1/16". Whitney Museum of American Art, NY. Courtesy Keith Haring Foundation

<https://whitney.org/collection/works/46387>

## Alachua County Public Schools African and African American Studies

**Module 3 Title:** Formally Analyzing Three Artists/Three Cultures

**Subject Area:** Visual Art

**Time Requirement:** 2 Days

### Module Objectives/ Essential Questions:

- Students will formally analyze the content of artworks from three artists from three cultures.
- How can the viewer “read” a work of art?
- What is the value of determining the formal qualities of an artwork?
- What is the value of engaging in the process of art criticism?

### Standards/ Benchmarks:

LAFS.1112.RST.2.4:

VA.912.S.2.3:

VA.912.S.1.6:

### Key Terminology:

- Ekphrasis
- Color Schemes: monochromatic, analogous, complementary, split-complementary, warm, cool, primary, secondary, etc. (<https://vansodesign.com/web-design/color-theory/>)
- Familiarity with the Elements of Art and Principles of Design and their applications in artwork should already be established. ([www.artistsnetwork.com/art-techniques/composition/15-elements-and-principles-of-art/](http://www.artistsnetwork.com/art-techniques/composition/15-elements-and-principles-of-art/)) These include:
  - Line, shape, value, form, color, texture, space,
  - Balance, movement, harmony, rhythm, proportion, emphasis, repetition, variety, unity

### Activities:

This activity is the descriptive and formal analysis part of art criticism.

**Note: A PowerPoint for the lesson is included in this unit folder. Key terminology is highlighted in blue underline in the ppt. and should be reviewed when first encountered. Additionally, the instructional information is provided in the student handout (Formal Analysis of Three Artworks/Three Cultures) attached after the lesson.**

1. Hand out the instructions guide (Formal Analysis of Three Artworks/Three Cultures) which follows this lesson, and review the instructions. Review color schemes and/or Elements of Art and principles of Design if necessary.
2. View the video [How to do visual \(formal\) analysis in art history](#).
3. Have students participate as a class through a gradual release model of instruction and demonstration for the first artwork. Students can enter what is discussed in their journals for this first artwork. One way to engage students in this initial whole class activity is to have individuals come up and write on the board their analysis next to the image on the ppt.

projection.

4. Now have students complete the second formal analysis as a table group
5. For the last artwork, students should complete on their own, with peers or teacher helping them individually as needed.
6. This can be completed for homework if students have not finished within two class periods.

#### **Higher Order Thinking Questions:**

- What is the purpose of a formal analysis of an artwork?
- How do the Elements of Art and Principles of Design work together to explain visual structure of an artwork?

#### **Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):**

Assessment is made through written entries in student art journals, demonstrating that they have accurately analyzed each of the three artworks as entries in their journals according to the instructional handout. The criteria is listed:

1. Color swatch of the artwork and describe the color scheme (10 pts.)
2. Components of the artwork (10pts.)
3. Structure of the artwork (10 pts.)
4. Movement of the eye (10 pts.)
5. 4 principles of design as applied in the artwork and how they are applied using the elements of art (40 pts.)
6. Use of color and graphics in the entry to separate areas (10 pts.)
7. Titles and sub titles (10 pts.)

#### **Technology Needs:**

- Color printer to print out the specific images on the Instructional guide.
- Overhead projector and PPT.

#### **Materials (please attach copies of any handouts to the end of the lesson):**

- Individual student art journals
- Writing tools
- Markers and colored pencils
- PPT: **Formally Analyzing Three Artists/Three Cultures** contained within the unit folder
- Handout: **Formally Analyzing Three Artists/Three Cultures** attached at the end of the lesson

#### **References:**

- [www.khanacademy.org/humanities/ap-art-history/introduction-ap-arthistory/v/visual-analysis](http://www.khanacademy.org/humanities/ap-art-history/introduction-ap-arthistory/v/visual-analysis)
- <https://vansedesign.com/web-design/color-theory/>
- [www.artistsnetwork.com/art-techniques/composition/15-elements-and-principles-of-art/](http://www.artistsnetwork.com/art-techniques/composition/15-elements-and-principles-of-art/)

## Formally Analyzing Three Artists/ Three Cultures

Formal analysis is a specific type of visual description. When analyzing an artwork in any media you can begin by describing the formal, visual aspects of the work. Unlike ekphrasis, it is not meant to evoke the work in the reader's mind. Instead it is an explanation of visual structure, of the ways in which certain visual elements have been arranged and function within a composition.

Instructions for formally analyzing the three specific artworks in your journal by Gonzalez, Lawrence, and Haring:

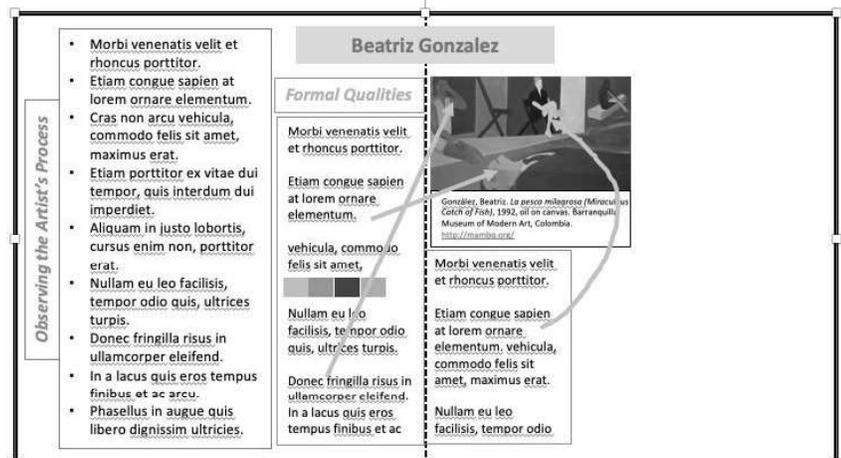
1. In a second section or area of each artist's entry in your journal, answer these questions as part of your formal description. Use color and graphics, titles and subtitles when necessary.

- Make a color swatch of the artwork and describe the color scheme (monochromatic, analogous, complementary, split complementary, warm, cool, primary, secondary, etc.)
- Describe the use of a light source, if any.
- Describe the components of the artwork – what's in it?
- Describe the structure of the artwork: how the components are organized, i.e. Rule of thirds or some other format
- Explain how the viewer's eye is led through the work

2. Additionally, describe the principles you see in the artwork and how the principles are achieved through use of the elements. (Not all principles will be observed).

Most of these aspects are found in the elements of Art and Principles of Design and how they are applied to the artwork. You should be familiar with the Elements of Art and Principles of Design already. They include:

- Elements - line, shape, value, form, color, texture, space,
- Principles - balance, movement, harmony, rhythm, proportion, emphasis, repetition, variety, unity



## Alachua County Public Schools African and African American Studies

**Module 4 Title:** Interpreting Three Artists/Three Cultures

**Subject Area:** Visual Art

**Time Requirement:** 2 Days

### **Module Objectives/ Essential Questions:**

- How does knowing and using visual art vocabularies help us understand and interpret works of art?
- What is the value of engaging in the process of art criticism?
- How did Beatriz Gonzalez, Jacob Lawrence, and Keith Haring and their art work *give Shape to Cultural Change*?

### **Standards/ Benchmarks:**

LAFS.1112.WHST.3.7:

LAFS.1112.WHST.3.9:

VA.912.C.1.1:

VA.912.C.3.3:

VA.912.H.1.9:

VA.912.H.2.3:

### **Key Terminology:**

- Interpret
- Contextual

### **Activities:**

This activity is the interpretation part of art criticism.

**Note: A PowerPoint (Interpreting Three Artists/Three Cultures) for the lesson is included in this unit folder. Key terminology is highlighted in blue underline in the ppt. and should be reviewed when first encountered. Additionally, the instructional information is provided in the student handout (Interpreting Three Artworks/Three Cultures) attached after the lesson.**

1. Students will be researching more information now about **one** of the three artists they have been working on in their journals to gain more insight into the images and in turn, interpret the meaning behind their artwork.
2. This time, however, instead of students researching all three artists, they will choose one to research, and then share the information with the other students at their tables so that each

student will eventually have the researched information for all three artists as entries in their journals.

3. To make sure that at least one student at each table is researching a different artist than their tablemates, they will choose a number from a bag - #1 – Beatriz Gonzalez; #2 - Jacob Lawrence; #3 – Keith Haring. This way, all three artists' information will be covered at each table and for all students.
4. Students Gather contextual, historical, and personal information for their designated artist and their specific artwork on the computer. This is best done during class time so that the teacher can help students who are having difficulties. If students need more time to complete their research, they can finish for homework, or another class day can be afforded.
  - Students should document in the third section of their journal their findings as described in the questions in the handout at the end of this lesson.
  - If they run out of room in their journals, instruct them to glue another sheet to the second page and fold it in when completed.
5. Day 2 - Students share what they have found in questions a. through d. with the people at their table and they enter that information into their own journals to complete the three entries. Students independently then add answers to e. and f. on their own, once they have all of the information for each artist.
6. In a collaborative class activity, students table groups create a large Venn Diagram comparing and contrasting their findings about all three artists and their artworks in terms of
  - Formal qualities
  - Contextual/historical information
  - Personal information
  - Artists' intent
  - Interpretation
7. Students share out as a class what they have discovered about the three artists and artworks
8. Students answer on their Venn Diagram the question: How did Beatriz Gonzalez, Jacob Lawrence, and Keith Haring and their art work ***give Shape to Cultural Change?***

#### Higher Order Thinking Questions:

- How does/did these three artists and their art work ***give Shape to Cultural Change?***

#### Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

1. Entries in student journals that reflect the questions on the handout for all three artists.
2. Collaborative Venn Diagram
3. Answered question: How does/did these three artists and their art work ***give Shape to Cultural Change?***

#### Technology Needs:

- Computers/Lab and access to the internet for student research
- Overhead projector

#### Materials (please attach copies of any handouts to the end of the lesson):

- Student journals

- Writing tools
- PPT: **Interpreting Three Artists/Three Cultures** contained within the unit folder
- Handout: **Interpreting Three Artists/Three Cultures** attached at the end of the lesson

**References:**

- [www.theartstory.org/artist/lawrence-jacob/](http://www.theartstory.org/artist/lawrence-jacob/)
- <https://americanart.si.edu/artist/jacob-lawrence-2828>
- [www.1843magazine.com/culture/cheats-guide/how-keith-harings-art-forced-us-to-talk-about-aids](http://www.1843magazine.com/culture/cheats-guide/how-keith-harings-art-forced-us-to-talk-about-aids)
- [www.haringkids.com/](http://www.haringkids.com/)
- <https://sightlinesmag.org/beatriz-gonzalez-and-her-transformed-universal-art>
- [www.houstoniamag.com/slideshows/2019/10/29/beatriz-gonzalez-mfah-retrospective](http://www.houstoniamag.com/slideshows/2019/10/29/beatriz-gonzalez-mfah-retrospective)

## Interpreting Three Artists/ Three Cultures

You will be researching more information now about **one** of the three artists you have in your journal to gain more insight into the images and in turn, interpret the meaning behind their artwork.

1. Choose one of the three artists to research, by picking a number from the bag. (#1 – Beatriz Gonzalez; #2 - Jacob Lawrence; #3 – Keith Haring).
2. Gather contextual, historical, and personal information for your designated artist and their specific artwork on the computer.
3. Document in the third section of your journal your findings as described in the questions below. Use URL's as informal references in your journal. Be prepared to share what you have found with the people at your table and in a collaborative class activity.
  - a. Who, where, and when are each of these artists? What type of artwork do/did they create?
  - b. What were the economic, social, political, or environmental cultures during each artists' lifetime? How did this affect each artist personally?
  - c. How did each artist's culture influence the type of artwork they created?
  - d. What is the intention or message of each artists' work? How is this reflected in their artwork (formal analysis is helpful here)?
  - e. What new understanding do you have about these artists and the specific works of each? Explain.
  - f. How do these images influence your view of the world?

Use the following sites for your research as well as authentic resources you find your own:

### Jacob Lawrence

- [www.theartstory.org/artist/lawrence-jacob/](http://www.theartstory.org/artist/lawrence-jacob/)
- <https://americanart.si.edu/artist/jacob-lawrence-2828>

### Keith Haring

- [www.1843magazine.com/culture/cheats-guide/how-keith-harings-art-forced-us-to-talk-about-aids](http://www.1843magazine.com/culture/cheats-guide/how-keith-harings-art-forced-us-to-talk-about-aids)
- [www.haringkids.com/](http://www.haringkids.com/)

### Beatriz Gonzalez

- <https://sightlinesmag.org/beatriz-gonzalez-and-her-transformed-universal-art>

- [www.houstoniamag.com/slideshows/2019/10/29/beatriz-gonzalez-mfah-retrospective](http://www.houstoniamag.com/slideshows/2019/10/29/beatriz-gonzalez-mfah-retrospective)
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### **Collaborative Activity:**

As a table group, discuss and create a Venn Diagram that compares and contrasts the three artworks in terms of formal analysis, contextual information, and interpretation. Be prepared to share with the class what you have discovered.

- Collaborative question to answer: How did Beatriz Gonzalez, Jacob Lawrence, and Keith Haring and their art work *give Shape to Cultural Change*?

## **Alachua County Public Schools African and African American Studies**

**Module 5 Title:** Figures in Space: Creating Artwork for Change

**Subject Area:** Visual Art

**Time Requirement:** Approximately 14 Days

### **Module Objectives/ Essential Questions:**

- Students will create personal works of art advocating for cultural change.
- How does knowing the contexts, histories, and traditions of art help us create works of art?
- How can we use the arts to inspire action?
- What makes your artwork effective?
- What influenced your choice-making?
- How can you compare and connect your work with one of the studied artworks of this unit?
- How did you create meaning in your artwork as advocating for a cultural or societal change?

### **Standards/ Benchmarks:**

VA.912.C.1.1:

VA.912.C.2.7:

VA.912.F.1.2:

VA.912.S.1.1:

VA.912.S.2.3:

VA.912.S.2.5:

VA.912.S.3.2:

VA.912.S.3.4:

VA.912.S.3.7:

VA.912.S.3.11:

VA.912.S.3.12:

### **Key Terminology:**

Advocate

### **Activities:**

This is the culminating activity for the unit. The previous four lessons provide the foundation necessary to

inform students' own art-making for this complex engagement in the creative process.

**Note: A PowerPoint (Figures in Space: Art for Change) for the lesson is included in this unit folder. Key terminology is highlighted in blue underline in the ppt. and should be reviewed when first encountered. Additionally, the instructional information is provided in the student handout (Assessing Your Artwork) attached after the lesson.**

1. From the ppt., review the three artists and their artwork by first asking students: How does engaging with art impact how we make sense of the world as an Entry Ticket. Then look at the three artworks and have students share their responses, referring to the three artworks.
2. Introduce the studio project: Figures in Space: Art for Change using the instructional handout (Figures in Space: Art for Change) attached after this lesson.
3. Review [Kolb's Learning Cycle](#) as it applies to engaging in the art-making process (in the ppt.)
4. Review the process using the Art for Change instructional handout:
  - a. Research artists – done
  - b. Brainstorm ideas in journals based on individual interests on a social, political, economic, or environmental issue via a Word Association exercise OR Mind Map
  - c. Choose a specific topic and create three different thumbnail drawings of the idea for composition in journals along with annotations describing thoughts about the different ideas.
  - d. Plan out the color scheme and create a small color composition in journals using markers or color pencils along with annotations describing any modifications or further ideas
  - e. Create a line drawing of the idea on layout paper, working out the details of the composition.
  - f. Transfer the drawing onto good paper
  - g. Execute the resolved artwork.
  - h. Document the studio process by taking photos throughout
  - i. Self-assess and reflection
5. Review the criteria:
  - a. Acrylic painting using techniques learned in previous projects
  - b. 11" x 14" vertical or horizontal
  - c. Color scheme
  - d. Three figures
  - e. Composition - Rule of thirds
  - f. Background and use of space with positive/negative shapes
  - g. Imagery based on a contemporary social, political, economic, or environmental issue
6. Students begin planning and designing their studio painting
7. When students have finished their layout but have not yet started their painting, do a Round Robin Review so students can get peer feedback about their idea before starting the finished piece. The peer review strategy is explained on the ppt.
8. After students read and consider the comments on their review, they can make any further adjustments if they so choose and then transfer their line drawing to good acrylic paper or canvas.
9. Students complete their painting.

10. Students complete a self-assessment/reflection (Art for Change Self-Assessment) which is attached at the end of this lesson, in their journal along with a photo of their resolved artwork.

**Higher Order Thinking Questions:**

- How does knowing the contexts, histories, and traditions of art help us create works of art?
- How can we use the arts to inspire action?
- What makes your artwork effective?
- What influenced your choice-making?
- How can you compare and connect your work with one of the studied artworks of this unit?
- How did you create meaning in your artwork as advocating for a cultural or societal change?

**Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):**

- Self Assessment: seen in the ppt. and attached at the end of this lesson
- Studio Rubric: attached at the end of this lesson

**Technology Needs:**

- PowerPoint
- Overhead projector

**Materials (please attach copies of any handouts to the end of the lesson):**

- Journals
- Writing/Drawing tools
- 11" x 14" Layout paper
- 11" x 14" Painting paper or canvas
- Acrylic paints, brushes, water/cups, clean rags or towels
- PPT: **Figures in space: Art for Change** contained within the unit folder
- Handout: **Art for Change Instructions** attached at the end of the lesson
- Handout: **Self-Assessment** attached at the end of the lesson
- Handout: **Art Rubric** attached at the end of the lesson

**References:**

- [www.theartstory.org/artist/lawrence-jacob/](http://www.theartstory.org/artist/lawrence-jacob/)
- <https://americanart.si.edu/artist/jacob-lawrence-2828>
- [www.1843magazine.com/culture/cheats-guide/how-keith-harings-art-forced-us-to-talk-about-aids](http://www.1843magazine.com/culture/cheats-guide/how-keith-harings-art-forced-us-to-talk-about-aids)
- [www.haringkids.com/](http://www.haringkids.com/)
- <https://sightlinesmag.org/beatriz-gonzalez-and-her-transformed-universal-art>
- [www.houstoniamag.com/slideshows/2019/10/29/beatriz-gonzalez-mfah-retrospective](http://www.houstoniamag.com/slideshows/2019/10/29/beatriz-gonzalez-mfah-retrospective)
- [www.houstoniamag.com/slideshows/2019/10/29/beatriz-gonzalez-mfah-retrospective](http://www.houstoniamag.com/slideshows/2019/10/29/beatriz-gonzalez-mfah-retrospective)
- [Kolb's Learning Cycle](#)
- [Rule of Thirds](#)

## **Art for Change Instructional Process**

The creative process:

1. Research artists – done
2. Brainstorm ideas in journals based on individual interests on a social, political, economic, or environmental issue via a Word Association exercise OR Mind Map
3. Choose a specific topic and create three different thumbnail drawings of the idea for composition in journals along with annotations describing thoughts about the different ideas.
4. Plan out the color scheme and create a small color composition in journals using markers or color pencils along with annotations describing any modifications or further ideas
5. Create a line drawing of the idea on layout paper, working out the details of the composition.
6. Transfer the drawing onto good paper
7. Execute the resolved artwork.
8. Document the studio process by taking photos throughout
9. Self-assess and reflection

The criteria:

- Acrylic painting using techniques learned in previous projects
- 11" x 14" vertical or horizontal
- Color scheme
- Three figures
- Composition - Rule of thirds
- Background and use of space with positive/negative shapes
- Imagery based on a contemporary social, political, economic, or environmental issue

## Rubric

Graded skills	ART RUBRIC				Points
	60-69 D	70-79 C	80-89 B	90-100 A	
<b>EFFORT AND PERSEVERANCE</b>	Project unfinished or completed only after many prompts, ideas/ physical help from others	Project finished with minimum effort/met minimum requirements with no extra effort	Project finished with hard work but some details lacking	Project finished with maximum effort, went well beyond requirements	-----
<b>FOLLOWING DIRECTIONS/ MEETING CRITERIA</b>	Completed project shows that instructions have been followed with little or no accuracy; very few criteria have been met	Completed project shows that instructions have been followed with some accuracy; some criteria has been met	Completed project shows almost all instructions have been followed with complete accuracy; most criteria has been met	Completed project shows that all instructions have been followed with complete accuracy; all criteria have been met	-----
<b>USE OF ELEMENTS &amp; PRINCIPLES</b>	Project incomplete or complete but shows no evidence of understanding elements/ principles, no planning	Project complete but shows little evidence of planning or understanding elements/ principles	Project shows adequate understanding of elements/ principles, evidence of some planning	Project planned carefully, preliminary sketches, elements/ principles effectively to create strong composition	-----
<b>ORIGINALITY &amp; PURPOSEFUL INTENT</b>	Project incomplete or finished with no evidence of original thinking; the work appears to have been copied	Project finished but with little evidence of original thinking;	Project finished but not completely original	Project finished with total originality, and great detail	-----
<b>CRAFTSMANSHIP/ SKILL</b>	Project incomplete or finished with no attention to details, quickly thrown together	Project finished but somewhat messy; no evidence of increased skill	Project finished with most details, minor flaws present; some evidence of increased skill	Project beautifully/ carefully made; with great skill, craftsmanship, and attention to detail	-----
<b>ATTITUDE AND RESPONSIBILITY</b>	Student rarely attends class, and when present, is not readily engaged in the assignments, rarely participates in class discussions, and leaves a mess	Student attends class 50%, and when present, is somewhat engaged in the assignments, sometimes participates in class discussions, often leaves mess	Student attends class most of the time, is readily engaged in the assignments, often participates in class discussions, rarely leaves a mess	Student always attends class, is thoroughly engaged in the assignments, always in class discussions, and never leaves a mess	-----
<b>Total</b>					-----

## Self - Assessment and Reflection - Figures in Space: Creating Art for Change

As a final entry in your journals, reflect on your process of creation by answering the following questions:

- How did engaging with the art of the three artists studied in this unit inspire your creative action?
- How did knowing the contexts, histories, and intentions of the studied artworks in this unit help you create your art for change?
- What makes your artwork effective?
- What influenced your choice-making?
- How did you create meaning in your artwork as advocating for a cultural or societal change?
- What is the most successful part of your artwork?
- What is the least successful?
- What would you do different next time?
- How might you further your engagement with Art for Change in the future?

Graded skills	ART RUBRIC				Points
	60-69 D	70-79 C	80-89 B	90-100 A	
<b>EFFORT AND PERSEVERANCE</b>	Project unfinished or completed only after many	Project finished with minimum effort/met	Project finished with hard work but some details	Project finished with maximum effort, went well beyond	-----

	prompts, ideas/ physical help from others	minimum requirements with no extra effort	lacking	requirements	
FOLLOWING DIRECTIONS/ MEETING CRITERIA	Completed project shows that instructions have been followed with little or no accuracy; very few criteria have been met	Completed project shows that instructions have been followed with some accuracy; some criteria has been met	Completed project shows almost all instructions have been followed with complete accuracy; most criteria has been met	Completed project shows that all instructions have been followed with complete accuracy; all criteria have been met	-----
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				Total	-----

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## LESSON PLAN

# African American Identity in the Gilded Age: Two Unreconciled Strivings



[Detail] African American baseball players from Morris Brown College

Jump to:

[Preparation](#) | [Procedure](#) | [Evaluation](#)

Examine the tension experienced by African Americans as they struggled to establish a vibrant and meaningful identity based on the promises of liberty and equality in the midst of a society that was ambivalent towards them and sought to impose an inferior definition upon them.

The primary sources used are drawn from a time of great change that begins after Reconstruction's brief promise of full citizenship and ends with the First World War's Great Migration, when many African Americans sought greater freedoms and opportunities by leaving the South for booming industrial cities elsewhere in the nation.

The central question posed by these primary sources is how African Americans were able to form a meaningful identity for themselves, reject the inferior images fastened upon them, and still maintain the strength to keep "from being torn asunder." Using the primary sources presented here, look for answers that bring your ideas together in ways that reflect the richness of the African American experience.

## Objectives

Students will:

- Recognize how African-Americans survived in an environment in which they were considered inferior;
- Identify ways in which African-Americans sustained for themselves a vibrant culture;
- Appreciate how personal identity requires coming to terms with external pressures; and
- Recognize how common, shared experiences shape a people's identity.

## Time Required

Three to five classes

## Lesson Preparation

### Materials

- [Primary Source Analysis Tool](#)

### Resources

- [African American Perspectives: Materials Selected from the Rare Book Collection](#)
- [American Life Histories: Manuscripts from the Federal Writers' Project, 1936-1940](#)
- [Printed Ephemera: Three Centuries of Broadsides and Other Printed Ephemera](#)
- [Inventing Entertainment: The Early Motion Pictures and Sound Recordings of the Edison Companies](#)
- [By Popular Demand: Jackie Robinson and Other Baseball Highlights, 1860s-1960s](#)
- [Music for the Nation: American Sheet Music, ca. 1870 to 1885](#)
- [Panoramic Photographs](#)
- [Detroit Publishing Company](#)

### Student Galleries

- [Family](#)
  - [Work](#)
  - [Play](#)
  - [Faith](#)
  - [Education](#)
  - [Race](#)
  - [Violence](#)
- 
- [Teacher's Guide to Analyzing Primary Sources](#)

## Lesson Procedure

*The lesson is divided into three parts:*

### Lesson One: Warming Up

- A variety of instructional options. Choose the activities you would most like to pursue.

### Lesson Two: Analyzing Primary Sources

- View and analyze primary sources from different topics of the African American experience in the Gilded Age. Students keep a response journal. You may want to select specific primary sources beforehand for student responses.

### Lesson Three: Following Up

- A variety of instructional options. Choose the activities you would most like to pursue.

## Key Questions

- In what ways did African Americans identify themselves during this era?
- In what ways did others identify African Americans during this era?
- Is there evidence for the assertion that African Americans possessed a dual identity?
- How much progress did African Americans make in the journey from slavery to equality?
- How do different types of historical documents provide different insights about African Americans?
- What kind of information about African Americans is lacking in the primary sources that comprise this project?

## Lesson One: Warming Up

Select one of the following activities to introduce students to the idea that a person's identity is a complex thing, consisting of external and internal forces, and also tied to larger communal and societal identities.

### Shoe box identity

Materials required for each student:

- shoe box
- materials with which to decorate the shoe box
- objects that represent things important to the student

Purpose:

- Most of us know what it is like to share with others only part of who we are. This activity visualizes the difference between a private identity kept to ourselves and those whom we trust and a public identity freely shared with others. In *The Souls of Black Folk*, W.E.B. DuBois wrote, "One ever feels his twoness, an American, a Negro, two souls, two thoughts, two unreconciled strivings, too many ideals in one dark body, whose dogged strength alone keeps it from being torn asunder."

Directions:

1. Each student should decorate the outside of a shoe box in ways that show to others something about his or her identity (using college insignia or a photograph of an automobile, for example).
2. The outside of the box represents a public identity; that is, those things we willingly share with others as a way of identifying who we are.
3. On the inside of the box, the student should place several objects unseen by others which represent his or her private identity; that is, those things kept private from others.
4. Students will need to decide if they would like to later reveal the inside items.

5. After the box is completed, students can attempt to identify their classmates based on the box's outward appearance and then can guess what items (and identity!) might be hidden within.

### Parallel time lines

Materials required for each student:

- history textbook

Purpose:

- Timelines are useful ways of tracking chronologies; a parallel timeline tracks two different kinds of activities across the same time span. This activity asks students to construct two timelines that compare events from a personal family history with those that are public and more widely known.

Directions:

1. Students label one of the timelines with events taken from their personal family history (the year they were born or their parents married, for example).
2. Students label the second parallel timeline with memorable events drawn from their textbook, especially those events which they can connect with the ones on their first timeline (a family member who served in the Vietnam War, for example).
3. Many students experience a sense of disconnection with events that the textbook labels as important--sometimes events swirling around us seem to have no bearing on our private lives.
4. Then again, students may be encouraged to discern significant connections--certainly African Americans who may never have personally known a lynching victim nonetheless understood the import such an act carried for them.
5. *Note:* Occasionally a student, especially one whose background is different from those of classmates, will not want to list events from his or her family's past, an indication of how painful it can be to share an identity with people who may not be accepting of it.

### History in a wallet

Material required for each student:

- his or her own wallet or billfold

Purpose:

- We carry around primary sources all the time. This exercise requires students to use the items found in a wallet or billfold to offer an interpretation of the identify of the person carrying those items. Our understandings of the past are limited by the amount of information available to us; it can be difficult to make reliable hypotheses about the past. Therefore historians must be imaginative in order to fashion meaningful understandings with limited materials.

Directions:

1. Divide students into pairs.

2. Have students examine the contents of each other's wallet or billfold. (You may want to give notice of this activity ahead of time!)
3. The contents should be considered as the only artifacts available to tell about the life they represent.
4. Students should consider:
  - What can you reasonably hypothesize about the identity of your partner?
  - What are you unable to know about your partner based on the contents before you?

## Lesson Two: Analyzing Primary Sources

Procedure:

*This activity is the heart of the unit. Sufficient time and attention should be provided for students to complete their analyses of the primary sources.*

1. This activity consists of seven topics. Each topic presents a selection of text, photographic, and motion picture primary sources drawn from several Library of Congress collections. The primary sources used in this lesson often contain stereotyping or violence. They are included because much can be learned about the attitudes of an era by considering the messages, intended and unintended, contained in document titles, descriptions, and ways of portraying people. Some students may find the images, language and attitudes disturbing. The links below provide materials for each topic.
  - [Family](#)
  - [Work](#)
  - [Play](#)
  - [Faith](#)
  - [Education](#)
  - [Race](#)
  - [Violence](#)
2. Assign topics to small groups of students.
3. Before beginning, discuss with students that many of the primary sources contain hurtful stereotypes that should be handled with sensitivity.
4. Have students analyze the primary sources within their topic. Students may record their thoughts on the [Primary Source Analysis Tool](#). Before the students begin, select questions from the teacher's guide [Analyzing Primary Sources](#) to focus the group work, and select additional questions to focus and prompt a whole class discussion of their analysis.
5. Students complete a response journal for each item they analyze. This journal allows students to record information about and their reactions to the primary sources. Possible questions to focus student responses might include:
  - Response as a reader: How did you respond/react to the primary source?
  - Historical context: Explain how the primary source presents you with an image of the past that is either strange or familiar.
  - Historical significance: Describe how helpful the primary source is for developing an understanding of African American identity during the Gilded Age.

*Note: The response journal is required for several of the follow-up activities.*

## Lesson Three: Following Up

Select one or more of the following activities to allow students to synthesize the information from the primary sources they have analyzed.

## Concept mapping

Purpose:

- Concept mapping offers a useful means for organizing ideas by linking together documents and concepts, sometimes in ways that are different from how they have been presented in the lesson's topics.

Directions:

1. Assign students different concepts.
2. Have students find multiple examples of the concept in the sources provided.
3. Students should refer to their completed response journals for information.
4. **Example:** The concept of *dignity* might link Booker T. Washington's statement, "The chief value of industrial education is to give to the students habits of industry, thrift, economy and an idea of the dignity of labor," (from [Education](#)) with the photograph "A Living sign on Fifth Avenue, New York City" (from [Work](#)). Such linkage would require students to consider how much dignity African Americans could find in labor if the nature of the work available to them was degrading.

## A conversation in the past

Purpose:

- At the time of his death in 1895, and for half a century before then, Frederick Douglass was the nation's most recognized and respected African American. After Douglass' death, Booker T. Washington played a similar role. Both men had been born to slavery; Douglass, however, had been a runaway, while Washington was still a child at the end of the Civil War. The issues the two confronted were similar and, at the same time, very different. Students can use the documents to create a series of onversations involving these historical figures.

Directions:

1. Using information from their response journals, pairs of students fashion a dialogue between the two men.
2. The conversation could touch on a variety of subjects:
  - how to define the important issues of the day;
  - the nature of education that should be afforded young African Americans;
  - the expectations that should be placed upon African American leaders; or
  - the identity of this era's generation (the first to come of age without having once been slaves).

*Alternately*

1. Have students arrange a conference of African American leaders to discuss the issues of the day.
2. Several of the pamphlets presented in the lesson are the result of such conferences and will suggest several topics around which such a conference could be staged.

## A conversation with the present

Purpose:

- Students often resort to these contradictory generalizations: "Nothing ever changes" and "That's all in the past." In studying the past, one is stuck both by how different and strange it is and by how much continuity there is with the present.

Directions:

1. For this conversation, students should choose a document whose speaker (or subject, if the document is a photograph) they find especially striking.
2. Ask that they bring this speaker into the present to talk with the class about his or her observation of today's world compared with his or her own.
3. Encourage the class to be prepared to answer the speaker's questions about the extent to which issues and circumstances have changed.

## Poetry Presentation

Purpose:

- Creating and sharing presentations can be used to effectively synthesize observations made by students as they draw conclusions from the documents they have examined. There are many ways such a presentation can be designed, with only one possibility suggested here. This exercise asks that students meld the power of words and images.

Directions:

1. Have students choose a photograph they find moving and to describe how they respond to it by writing a poem.
2. Another option is to select short excerpts from the documents presented in the lesson and match them with photographs to visualize what the document says.
3. Have students create a presentation combining their words and images.
4. Allow time for presentations to the class.

## Lesson Evaluation

Evaluate student products and participation in the activities according to teacher-specified criteria or criteria generated through discussion and class consensus.

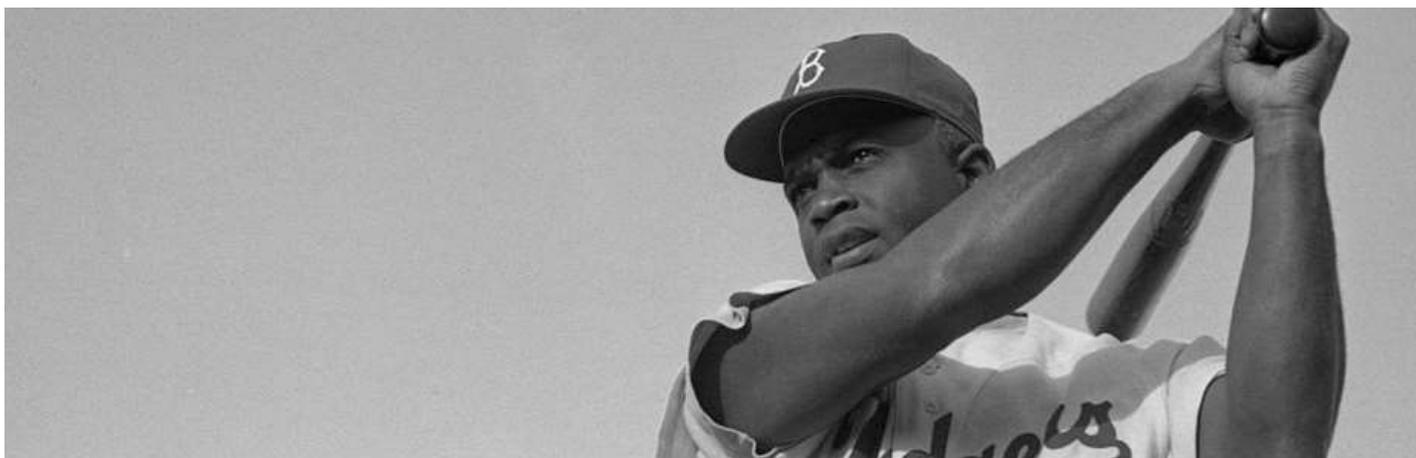
## Credits

Scott Culclasure & Pat Adams-Caskie

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## LESSON PLAN

# Baseball, Race Relations and Jackie Robinson



[Detail] Jackie Robinson in Brooklyn Dodgers uniform, swinging bat

Jump to:

[Preparation](#) | [Procedure](#) | [Evaluation](#)

In this lesson students draw on their previous studies of American history and culture as they analyze primary sources from the Library of Congress collection [Jackie Robinson and Other Baseball Highlights, 1860s-1960s](#). A close reading of two documents relating to Jackie Robinson's breaking of the racial barrier in professional baseball leads to a deeper exploration of racism in the United States, both in and out of sports.

## Objectives

Students will:

- Analyze primary documents closely.
- Research documents specific to the history of race relations in the mid-20th century United States.
- Draw conclusions moving from the specific documents to the broader society and test them for validity.

## Time Required

Two to three classes

## Lesson Preparation

### Materials

The following materials will be used in this lesson.

- [Primary Source Analysis Tool](#)

### Resources

- [Jackie Robinson and Other Baseball Highlights, 1860s-1960s:](#)
  - [Letter from Jackie Robinson to Branch Rickey, 1946](#)
  - [Branch Rickey's Speech to the "100-Percent Wrong Club"](#)
  - [Special Presentation: Baseball, the Color Line, and Jackie Robinson](#)
- [Using Primary Sources](#)
- [Teacher's Guide: Analyzing Manuscripts](#)
- [Teacher's Guide: Analyzing Primary Sources](#)

## Lesson Procedure

Students will need to bring considerable knowledge to this lesson, including a basic understanding of race relations in the United States, as well as a more specific understanding of the history of race relations after the Civil War, in both the South and the North. For example, students must be familiar with the concept of "separate but equal" from their study of the Supreme Court case *Plessy v. Ferguson*, and with the struggle, during the twentieth century, to end segregation and achieve civil rights for African Americans. Students may be familiar with the role of white men within the sports community, both opposed to (Ty Cobb, Enos Slaughter) and supporting (Branch Rickey, Pee Wee Reese) the civil rights movement.

While research on these themes could consume an entire course, this lesson focuses narrowly on two documents, each worthy of close reading and analysis. Students will find in this exercise a wealth of ideas that will lead them to further research on the important, interesting, and relevant topic of the history of race relations in the United States. Other sub-themes may occur to students, such as the place of sports in American life, and the conflict between urban and rural values in the United States (suggested by the location of ballparks in the center of busy cities.)

In addition to drawing on general background knowledge, students should be familiar with the information contained in the Special Presentation, [Baseball, the Color Line, and Jackie Robinson](#).

[Step One: Analysis of Jackie Robinson's Letter](#) | [Step Two: Analysis of Branch Rickey's Speech](#) | [Extension](#)

### Step One: Analysis of Jackie Robinson's Letter

Read definitions of primary and secondary sources in [Using Primary Sources](#) and discuss with students as necessary.

Students answer the following:

- What is the difference between a primary and a secondary source?
- Give two familiar examples of each type of source.

Students read and analyze the letter, recording their thoughts on the [Primary Source Analysis Tool](#). Before the students begin, select questions from the teacher's guide [Analyzing Manuscripts](#) to focus and prompt analysis and discussion.

1. Students read the Special Presentation, [Baseball, the Color Line, and Jackie Robinson](#)
2. Students read [Jackie Robinson's 1950 letter to Branch Rickey](#), and then the [transcription](#) of the letter, if desired.
3. Students may also answer the following questions, giving one-to-two sentence explanations of their answers.
  - In which form do you prefer reading the document? Is one form or the other more meaningful to you? Why?
  - Why do you think it was difficult for Robinson to write this letter to Rickey?
  - Why was Rickey's leaving Brooklyn harder on Robinson than on everyone else?
  - What did Robinson mean when he wrote "Baseball is like that"?
  - What "small part" did Robinson play in contributing to Rickey's success in Brooklyn?
  - In your opinion, to what "misunderstanding" was Robinson referring?

## Step Two: Analysis of Branch Rickey's Speech

Students analyze the speech, recording their thoughts on the [Primary Source Analysis Tool](#). Before the students begin, select questions from the teacher's guide [Analyzing Primary Sources](#) to focus and prompt analysis and discussion.

1. Students read [Branch Rickey's speech to the "100-Percent Wrong Club."](#)
2. Students analyze the speech, recording their thoughts on the [Primary Source Analysis Tool](#). Before the students begin, select questions from the teacher's guide [Analyzing Primary Sources](#) to focus and prompt analysis and discussion.
3. Students may also answer the following questions:
  - In the fourth paragraph of his speech, Rickey seems to be saying that he desired to bring a black player to the St. Louis ballclub. Why did this effort fail?
  - According to Rickey, what were the four factors that were necessary for him to bring a black player to the major leagues successfully?
  - Rickey stated that "the greatest danger, the greatest hazard, I felt was the negro race itself." What did he mean by that?
  - Rickey stated that, according to the historian Frank Tannenbaum, four things were necessary for the acceptance of black players in baseball. What were those four factors?
  - When Rickey stated, "I am completely color-blind," do you take him at his word?
  - Do you think that the following statement made by Branch Rickey was true in 1956?

*America is,--it's been proven Jackie,--is more interested in the grace of a man's swing, in the dexterity of his cutting a base, and his speed afoot, in his scientific body control, in his excellence as a competitor on the field,--America, wide and broad, and in Atlanta, and in Georgia, will become instantly more interested in those marvelous, beautiful qualities than they are in the pigmentation of a man's skin.*

- What did Rickey mean when he referred to "the last syllable in a man's name"?

## Extension

Use the following topics for additional student research and reporting:

1. While serving in the Army during 1942, Jackie Robinson caused an incident when he refused to move to the back of a bus. Ask students to link the event to other protests, similar or dissimilar, individual or collective, black or white, and draw conclusions as to their effectiveness.
2. Branch Rickey's strategy in breaking the color line in baseball has been widely judged a success. To what extent is that judgment due to the fact that Robinson proved to be a marvelous ballplayer? What might have happened had Robinson performed poorly on the field?
3. After his retirement from baseball, Robinson expressed his disillusionment with certain matters. What was the cause of his disillusionment? Did he have good reason to be disappointed?

## Lesson Evaluation

This lesson is intended to be part of a larger unit of study. Teachers may use traditional assessment tools to measure students' understanding of this unit with a test after the unit's completion. Teachers may also require a demonstration of students' findings, such as a thematic presentation or slide show using tools available to them in the school computer lab or at home.

## Credits

Arnold Pulda



Lesson Plan

# Civil Rights and the Cold War



"Racial discrimination furnishes grist for the Communist propaganda mills, and it raises doubts even among friendly nations as to the intensity of our devotion to the democratic faith."

—United States Amicus Curiae Brief, *Brown v. Board of Education of Topeka* (1954)

Textbooks often present history as conveniently divided by eras, movements, or themes; one follows another, trends begin and end, and they are more or less self-contained. In the high-school American history class, for example, we often look at the Cold War and civil rights movement as discrete entities, whose separate conflicts involved figures largely unrelated by circumstance. In fact, this could not be further from the truth!

Presidents Truman, Eisenhower, Kennedy, and Johnson juggled their domestic and international responsibilities; the Supreme Court considered Soviet “propaganda mills” when deciding the case of *Brown v. Board*; and segregationist rhetoric often equated support for desegregation with the advocacy of communism.

This lesson plan attempts to dissolve the artificial boundary between domestic and international affairs in the postwar period to show students how we choose to discuss history. Students will examine a variety of primary source documents used inside the United States and abroad during the Cold War and the concurrent civil rights movement. The goal is to see how these documents can be used as evidence for both Cold War and civil rights issues in several different ways.

## Guiding Questions

To what extent did individuals and institutions concerned with civil rights and the Cold War intersect?

To what extent were the goals of the civil rights movement and the Cold War complementary?

## Learning Objectives

Analyze point of view and possible motives for the statements and perspectives represented.

Evaluate the extent to which the policies adopted during the civil rights movement and the Cold War were mutually beneficial.

Evaluate the legacy of policies and individuals involved in the civil rights movement and the Cold War.

## Subjects & Topic:

History & Social Studies

U.S. History

## Grade: 6-12

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### Lesson Plan Author:

Michael Hristakopoulos

02/09/16

Updated by EDSITEment team on 12/01/19

## Lesson Plan Details

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### Background

Though the civil rights movement may be something we learn about in history class, it still lies at the center of America's continuing attempt to live up to its ideals and principles. The movement is a period of American history without clear boundaries, although generally speaking it is understood to run from the 1950s through the 1960s. The central issue of the movement was to end the legal basis for racial segregation and the subsequent struggle to enforce this ruling. Aside from this central goal, the civil rights movement was a social phenomenon that touched every aspect of American life for citizens of all races. Among the best remembered leaders of this era are Dr. Martin Luther King, Jr.; Malcolm X; Oliver Hill; Medgar Evers; Rosa Parks; and Thurgood Marshall.

At the same time that the civil rights movement brought domestic unrest to new heights on the domestic stage, the United States was engaged in an extended conflict known as the Cold War internationally. During WWII, the Soviet Union and U.S. fought together in an effort to combat Nazi Germany and the Axis Powers. When the war ended, however, a new bipolar world emerged in which the two superpowers— and nuclear-armed states—struggled against one another to extend their ideological, political, and economic influence. In the United States, especially, politicians were increasingly sensitive to the perceived threats of communist subversion and dissidents operating within the country. Though this threat was often exaggerated, it very much clouded the atmosphere that surrounded government affairs.

The question of race relations often came up in the context of the Cold War, and vice versa. Soviets used segregation and mistreatment of black Americans to support the claim that communism was a more just and equitable socio-political system, and American segregationists invoked the communist threat as a means to discredit the desegregation movement.

Conversely, the U. S. government and civil rights leaders appreciated that continued segregation was an ever more embarrassing issue in international politics.

More extensive [background information is available in a PDF.](#)

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## Content Standards

NCSS.D2.His.1.9-12. Evaluate how historical events and developments were shaped by unique circumstances of time and place as well as broader historical contexts.

NCSS.D2.His.2.9-12. Analyze change and continuity in historical eras.

NCSS.D2.His.3.9-12. Use questions generated about individuals and groups to assess how the significance of their actions changes over time and is shaped by the historical context.

NCSS.D2.His.12.9-12. Use questions generated about multiple historical sources to pursue further inquiry and investigate additional sources.

NCSS.D2.His.14.9-12. Analyze multiple and complex causes and effects of events in the past.

NCSS.D2.His.15.9-12. Distinguish between long-term causes and triggering events in developing a historical argument.

NCSS.D2.His.16.9-12. Integrate evidence from multiple relevant historical sources and interpretations into a reasoned argument about the past.

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## Preparation

Use this combined [timeline on the civil rights movement and the Cold War](#) to introduce or review major events from the era. Consider the following questions:

- Was the event a cause or an effect in relation to the civil rights movement and/or the Cold War?
- Did a particular event positively or negatively impact the civil rights movement and/or the Cold War?
- Which event was a turning point for the civil rights movement?
- Which event was a turning point for the Cold War?
- What events and/or people should be added to the timeline?

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## Lesson Activities

### Activity 1. Review of Documents

Analyze the following primary sources to begin the comparative evaluation of the civil rights movement and the Cold War:

**Document 1:** [Brief for the United States as Amicus Curiae, Oliver Brown, et. al. v. Board of Education of Topeka, 347 U.S. 483 \(1954\).](#)

**Document 2:** "Labor Day Weekend at Communist Training School,"

Broadside. Georgia Commission on Education, 1957, Series I., Subseries A, S. Ernest Vandiver Collection, Richard B. Russell Library for Political Research and Studies, University of Georgia, Athens, as presented in the Digital Library of Georgia.

**Document 3:** Report to the American People on Civil Rights, 11 June 1963.

J.F.K. Library.

**Document 4:** T.L. Hughes, State Department memo on Soviet Media Coverage of Current U.S. Racial Crisis, June 14, 1963. Papers of John F. Kennedy. Presidential Papers. National Security Files. Subjects. Civil rights: General, June 1963, 11-14 J.F.K. Library.

**Document 5:** Robert B. Patterson, "The Road Ahead: Address to the Annual Leadership Conference of the Citizens' Council of America" (Montgomery, AL, January 15, 1965).

Consider the following questions when analyzing the documents:

- Why was this document/statement published?
- Who do you think this document was intended to target?
- Whose perspective is missing?
- What new questions can you pursue to learn more about the issues presented?
- Provide a rationale for why you would group a document with the Cold War or the civil rights movement.

## Activity 2. Group Analysis

Divide the class into five groups to discuss the following questions and each group will produce new information regarding the civil rights movement and the Cold War not provided within the documents provided:

- What is the specific purpose of this document?
- What means does this document use to accomplish its goal?
- What are the points of view of each document?
- What new questions and/or information have you gathered?
- What new perspectives have you found or considered?

## Activity 3. Closing Discussion

Open with a short query about the meaning of the term “assumptions” as it pertains to documents. The efficacy of a document depends in part on the assumptions of the document’s author as well as those of the readers. Invite the class to compare and contrast the goals and assumptions made in the document. Focus on how we decide whether a document belongs to the civil rights movement or the Cold War. Is this distinction meaningful? How does this distinction hinge on the reader’s assumptions? What revisions should be made to the timeline? What perspectives should be included within the discussion about the civil rights movement and the Cold War?

## Assessment

Students will answer the following question in essay, presentation, or video format:

The people who made some of these documents may seem to be living in a different world. Why do these documents present such different perspectives? How do you think political goals, assumptions, and facts interact to produce our view of the world? What role do primary sources documents play in either supporting or challenging our views?

Students must use specific examples from the lesson, citing relevant evidence from the primary sources and background information presented on the Cold War and civil rights movement in the textbook.

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## Lesson Extensions

Students will draw comparisons to political documents—press briefings, news articles, archival speeches, etc., during the current or recent campaign seasons. Are the tactics used today the same or different from those used fifty years ago? In so, how? If not, why? What types of assumptions about society are implicit in contemporary campaign documents? How do these silent assumptions influence our thinking?

## Materials & Media

Civil Rights and the Cold War: Background  
File (PDF)

Civil Rights and the Cold War: Oliver Brown, et al. v. Board of Education of Topeka  
File (PDF)

# Title: Groveland Four and Media Responsibility

Grade Level: 9-12<sup>th</sup>

Subject: ELA/ Social Studies

Keywords: Sensationalize, Journalism, bias, lynching



<b>Lesson Plan:</b>	The Groveland Four and Media Responsibility
<b>Subject:</b>	English Language Arts/ Social Studies/ African American History
<b>Grade:</b>	9-12 <sup>th</sup> grade
<b>Description/ Abstract of Lesson</b>	<p>Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.</p> <p>Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources</p>
<b>SS.912.A.1.5</b>	Evaluate the validity, reliability, bias, and authenticity of current events and Internet resources. Use research and inquiry skills to analyze American history using primary and secondary sources.
<b>SS.912.A.7.6</b>	Understand the rise and continuing international influence of the United States as a world leader and the impact of contemporary social and political movements on American life
<b>SS.912.A.6.4</b>	Examine efforts to expand or contract rights for various populations during World War II.
<b>LAFS912.RH.1.1</b>	Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information
<b>LAFS.910.W.3.8</b>	Research to Build and Present Knowledge
<b>Objective(s):</b>	<ul style="list-style-type: none"> <li>• Students will be able to report the responsibility of the News Media</li> <li>• Analyze primary and secondary sources of the author's point of view</li> </ul>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• The Grover Four Case</li> <li>• Newspaper or Newsela</li> <li>• PEELS – Graphic Organizer</li> <li>• Computers</li> </ul>
<b>Duration:</b>	<ul style="list-style-type: none"> <li>● 1-2 class periods</li> <li>● Block Scheduling (90 min.) 2 class period</li> </ul>
<b>Lesson Lead In/</b>	1. Open the class discussion from the Warmup or Do Now. <span style="float: right;">1945</span>

<b>Opening:</b>	2. Ask the question: What is bias and are news media written in bias forms?
<b>Activity 1:</b>	Warm up or Do Now: What is the job of the News Media?
<b>Activity 2:</b>	Provide students with The Grover Four Case. Using the Graphic Organizer PEEL have student complete the graphic organizer while reading the case as a whole group ( you may want to read the case to the students)
<b>Activity 3:</b>	<ul style="list-style-type: none"> <li>• Have students research news articles using Newsela or Newspaper.</li> <li>• Allow students to choose a story that may show bias writing.</li> <li>• Have students share their evidence of bias writing due to the article.</li> <li>• Have students rewrite the article as an objective writer (remind them to use multiple sources)</li> </ul>
<b>Activity 4:</b>	<ul style="list-style-type: none"> <li>• Have students roll play a television news broadcast</li> <li>• Allow students to choose their roll as (anchors, writers, investigative reporter, set designer)</li> <li>• Present broadcasting</li> </ul>
<b>Higher Order Thinking Questions:</b>	What are the goals of the news media? Which Amendment the due process of law and were the men granted their rights?
<b>Suggested Books:</b>	<i>Devil in the Grove: Thurgood Marshall, the Groveland Boys, and the Dawn of a New America.</i> By Gilbert King
<b>Web Resources</b>	<p>Florida Terror: <a href="https://www.pbs.org/harrymoore/terror/groveland.html">https://www.pbs.org/harrymoore/terror/groveland.html</a></p> <p>Irvin's statement to Williams: <a href="https://www-tc.pbs.org/harrymoore/terror/images/irvin1_lg.gif">https://www-tc.pbs.org/harrymoore/terror/images/irvin1_lg.gif</a></p> <p>Norman Padgett's Testimony: <a href="https://www-tc.pbs.org/harrymoore/terror/images/norma_lg.gif">https://www-tc.pbs.org/harrymoore/terror/images/norma_lg.gif</a></p> <p>Orlando Sentinel <a href="https://www.orlandosentinel.com/opinion/editorials/os-op-orlando-sentinel-apologizes-groveland-four-20190109-story.html">https://www.orlandosentinel.com/opinion/editorials/os-op-orlando-sentinel-apologizes-groveland-four-20190109-story.html</a></p>

## The Groveland Four, 1949 Case

### Background of Groveland

In 1949, Groveland, Florida Black soldiers returning to home from serving their country. Although they had taken part in changing the history of the world, their world was little changed. Blacks were expected to work in the fields, especially at harvesting time when a shortage of labor meant oranges falling to the ground to rot. Sheriff Willis McCall, whose brutal treatment of blacks had become widely known. McCall's major job was to keep union organizers out of the county and make sure there was a steady supply of fruit pickers who were willing to work for low wages.

### Victims

Sammy Shepherd and Walter Irvin returned home to their parents' Groveland homes after serving in the Army. Shepherd and Irvin were violating several of McCall's rules. By wearing their Army uniform and they refused to work in the fields. Their fathers had demonstrated an independence that did not sit well with the whites. They had their own farm and had done well.

Charles Greenlee who was 16 years of age at the time, was job hunting. Ernest Thomas was at home with his family.

### Case

A young white couple, Willie and Norma Padgett, told police that they were on their way home from a dance when their car stalled on a lonely road. The two said that Shepherd, Irvin and two other blacks, Charles Greenlee and Ernest Thomas, had stopped to help them. But Willie Padgett claimed that the four attacked him and left him on the side of the road while they drove off with his wife. Seventeen-year-old Norma Padgett told police that she was raped.

Within hours McCall had the prisoners, Greenlee, Shepherd, and Irvin were in jail. Thomas fled the county and avoided a posse led by McCall until he was shot and killed about 200 miles northwest of Lake County.

In Orlando, the president of the Orlando NAACP asked the national office for help and NAACP attorney Franklin Williams promised to come. Williams gathered information that showed the evidence was highly questionable. When Williams met with the three suspects, he found their bodies covered with cuts and bruises - the result of beatings administered by deputies to obtain confessions. The three told Williams that they had been hung from pipes with their feet touching broken glass and clubbed. [View Walter Irvin's statement to Williams]

Williams had doubts whether the rape had even taken place. Although Norma Padgett claimed to have been raped and kidnapped, a white restaurant owner who gave her a ride after the alleged rape said she did not appear upset and did not mention the rape. Also, she did not claim to have been raped until after talking with her husband. Williams<sup>1947</sup>

suspected that William Padgett had beaten his wife and the two wanted to hide the truth from her parents, who had warned him against hitting their daughter.

## **Orlando Sentinel**

Ormond Powers, a reporter for the Orlando Morning Sentinel who covered the case, reported there were an estimated 200 cars carrying 500 to 600 men demanded that McCall turn the three men over to them for lynching. McCall refused and hid the suspects in a nearby orange grove.

The day of the trial, The Orlando Morning Sentinel, ran a front page cartoon with three electric chairs and the caption, "No Compromise." Powers said, "We always ran our cartoons on page one and in color, so you couldn't miss it. It was big and it provoked, oh man, they started investigating the newspaper and this upset the publisher very much."

## **A Night of Terror**

The members of the mob rejected McCall's advice. Unable to find the three, the mob looked for a new target. They turned on Groveland. The men drove to Groveland in a caravan and once they arrived, they began shooting into black homes and set them afire. But local blacks apparently had been warned of the approaching caravan and fled. Powers said he remembered blacks being loaded into trucks to get them out of town.

Even with the coming of dawn, the mob was not through. In Groveland, a number of black-owned homes had suffered damage, although the mob saved its greatest vengeance for the home of Henry Shepherd, which was destroyed. They set up blockades on the highway into Groveland and waited for unsuspecting blacks.

On July 18, Governor Fuller Warren yielded to the calls of the NAACP and sent in the National Guard. Over the following six days, the Guard gradually restored order.

## **The Trial**

As the trial began, Williams the attorney for the three gentlemen request a a change of venue, due to the Orlando Sentinel bias editorial. The judge rejected the request for a change of venue.

Despite evidence showing that Shepherd and Irvin were in Orlando at the time of the crime, and Greenlee was nineteen miles away, a jury took just ninety minutes to find them guilty. Norma Padgett testified that she had been raped.

Powers of the Orlando Sentinel describe her in his article of a "small slightly built, very young, she was 17 at the time, a little country girl. She was wearing a house dress. . . . She looked as though a slight breath of wind would blow her over... I thought she was a good witness."

Irvin and Shepherd were sentenced to death and the 16-year-old Greenlee was sentenced to prison.

United States District Attorney Herbert Phillips of Tampa, whose views of race and the guilt of the three defendants was not significantly different from that of the members of the Groveland mob. He refused to call key witnesses and any attempt at a fair investigation vanished.

### **The Shooting**

McCall drove to Raiford State Prison to bring Irvin and Shepherd back to Tavares for a retrial. McCall said that during the nighttime trip back, he mentioned that one of his tires seemed to be low. McCall said that when he stopped the car to check the tire, and to let Irvin go to the bathroom, Shepherd and Irvin tried to overpower him, even though they were handcuffed together. McCall said he pulled his gun and shot both prisoners. Shepherd was killed, but despite being shot twice, Irvin survived.

Irvin lived to tell a completely different story about that night. He said that McCall pulled the car over to the side of the road and told the two to get out. He pulled his gun and shot Shepherd and Irvin in the upper right chest. Irvin said he pretended to be dead and heard McCall brag on his police radio, "I got rid of them." When a deputy arrived and turned his flashlight on Irvin, he noticed that he was still alive and suggested to McCall that Irvin be killed. The deputy pulled the trigger, Irvin said, but the gun misfired. After inspecting his gun, the deputy fired again and shot Irvin in the neck.

Powers, Orlando Sentinel, went to see McCall in the hospital and that the sheriff did have a bump on his head and was bleeding. "He looked pretty bumped up, so something happened to him." The coroner's inquest cleared McCall and even praised him. Due to Powers reporting, the Case won national support from other news outage, from Mississippi to Tulsa, Oklahoma with the same sentiments as Powers.

In 1962, Greenlee was paroled and Irvin was released in 1968. Greenlee moved to Tennessee after his release and never returned to Florida. Irvin initially moved to Miami, but returned to Lake County for a visit in 1970. He died there of a heart attack.

All four men were posthumously pardoned on January 11, 2019 by Florida Governor Ron DeSantis.

# P.E.E.L. Graphic Organizer

Use the following chart to help you organize your P.E.E.L. written response.

Question: \_\_\_\_\_

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<b>P</b>	Point 1-2 sentences explain the main idea of your written response	
	E1	Explain your first supporting idea
	E2	Explain your second supporting idea
<b>E</b>	E2	Provide evidence from the text to support your second supporting idea
	E3	Explain your third supporting idea
<b>E</b>	E3	Provide evidence from the text to support your third supporting idea

**L**

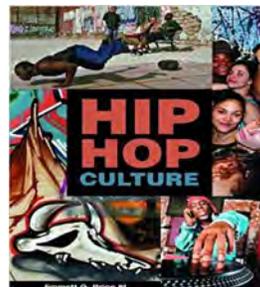
Link: Make a connection to yourself, another text, or to the world. Include a concluding sentence

# Title: Hip Hop and Politics

Grade Level: 9-12

Subject: Music/Sociology/Social Studies

Keywords: Hip Hop



<b>Lesson Plan:</b>	Hip Hop
<b>Subject:</b>	American History
<b>Grade:</b>	9-12
<b>Description/ Abstract of Lesson</b>	Compare social norms among various subcultures
<b>MU.912. C1</b>	Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
<b>SS.912.S.2.5</b>	Culture/Examine the influence on the individual and the way cultural transmission is accomplished.
<b>SS.912.H.1.1</b>	Relate works in the arts (architecture, dance, music, theatre, and visual arts) of varying styles and genre according to the periods in which they were created.
<b>SS.912.A.1.4</b>	Analyze how images, symbols, objects, cartoons, graphs, charts, maps, and artwork may be used to interpret the significance of time periods and events from the past.
<b>SS.912.A.1.7</b>	Describe various socio-cultural aspects of American life including arts, artifacts, literature, education, and publications
<b>LAFS912.RH.1.1</b>	Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information
<b>LAFS.912.WHST.3 .9</b>	Draw evidence from informational text to support analysis, reflection and research.
<b>Objective(s):</b>	Students will compare lyrics during the Hip Hop era to today's lyrics.
<b>Materials:</b>	<ul style="list-style-type: none"><li>Pictures of graffiti and vandalism</li><li>List the 5 elements of Hip Hop</li><li>The History of Hip Hop</li><li>Computers</li><li>Drawing paper</li><li>Color pencils</li><li>Notebook paper</li><li>Pen</li><li>Lyrics from Tupac Shakur "Dear Momma"</li><li>Poems from any poet</li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 1-2 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>
<b>Lesson Lead In/ Opening:</b>	<ol style="list-style-type: none"><li>1. Open the class discussion from the Warmup or Do Now.</li><li>2. Ask the class question: What are positive ways a person can express their</li></ol> <p style="text-align: right;">1952</p>

	<p>political concerns</p> <p>3. Show pictures of graffiti or Vandalism ask the class their point of view</p>
<b>Activity 1:</b>	Warm up or Do Now: Do you consider graffiti art or vandalism?
<b>Activity 2:</b>	<p>Teach: The History of Hip Hop Culture</p> <ul style="list-style-type: none"> <li>• 5 elements of <b>Hip Hop</b></li> <li>• In 1973, at a birthday for his sister, in the recreation room of an apartment building in the west Bronx, DJ Kool Herc created HIP HOP. The location of that birthplace was 1520 Sedgwick Avenue</li> <li>• He was Born Clive Campbell in Kingston, Jamaica, Herc was exposed at an early age of ten to both American and Jamaican music. Jamaican DJ Kool Herc staged parties that spawned a global youth culture, rooted in the African American experience</li> <li>• Kool Herc, Grandmaster Flash, and Afrika Bambaataa molded the new sound into a definable genre of music, which soon evolved into an urban sub-culture, which included rapping, beatboxing, scratching, graffiti, and breakdancing.</li> <li>• The West Coast (originated in California). It began with Run-DMC's album Raising Hell in 1986 and ended with the popularity of Dr. Dre's album The Chronic in late 1992. It was characterized by Afrocentric lyrics. With time hip hop transitioned into the modern era with the rise of gangsta rap and G-funk.</li> <li>• the East Coast-West Coast rivalry grew between the East Coast's Bad Boy Records and the West Coast's Death Row Records. The result of it unfortunately in the still unsolved deaths of Tupac Shakur and Notorious B.I.G.</li> <li>• Play examples of Hip Hop music.</li> <li>• <b>Graffiti</b> in hip hop began as a way of "tagging" for one's crew/gang, and developed during the 1970s on the subways of New York, and later expanded to the city walls themselves. This movement from trains to walls was encouraged by the efforts of New York's Metropolitan Transportation Authority to eradicate graffiti on their property (the M.T.A. officially declared the transit graffiti-free in 1989).</li> <li>• the rest of the globe imitated and adapted hip hop graffiti. Today, there are also strong scenes in Europe, South America, Australia and Japan.</li> </ul> <p>Graffiti has long been villainized by those in authority and allegedly associated with gangs, violence, drug culture and street crime. In most jurisdictions, creating graffiti art on public property without permission is a criminal offense punishable by fines and incarceration.</p> <ul style="list-style-type: none"> <li>•</li> </ul>
<b>Activity 3:</b>	<ul style="list-style-type: none"> <li>• Have students select their partner</li> <li>• Research a political situation (local, state or federal)</li> <li>• Write your lyrics related to the political situation of your concern and find a beat to upload and present your music</li> <li>• Teachers can create a website to allow students to upload their work</li> </ul>
<b>Activity 4:</b>	Graffiti - Draw a picture reflecting your political views
<b>Activity 5:</b>	Compare the lyrics of Tupac Shakur song "Dear Momma" to another Hip-Hop Artist, James Baldwin or Maya Angelou
<b>Higher Order Thinking Questions:</b>	<p>Why use the term Hip Hop?</p> <p>Where did the term Hip Hop stem from?</p> <p>Compare Hip Hop generation to the Civil Rights Generation?</p> <p>What political topics the Hip Hop activist want to hear from</p> <p style="text-align: right;">1953</p>

	<p>politicians?          What Values do the Hip Hop Ideas portray?</p>
<b>Suggested Books:</b>	<p>The Hip Hop Generation: Young Black and the Crisis in African American Culture by Bakari Kitwana  <a href="https://thesource.com/">https://thesource.com/</a></p>
<b>Web Resources</b>	<ul style="list-style-type: none"> <li>• <a href="https://www.youtube.com/watch?v=x_QYWAVySkc">https://www.youtube.com/watch?v=x_QYWAVySkc</a></li> <li>• Bboying: <a href="https://www.youtube.com/watch?v=7Kt_Ym-SEF8">https://www.youtube.com/watch?v=7Kt_Ym-SEF8</a></li> <li>• Digital Public Library of American <a href="https://dp.la/search?q=Hip+Hop+Culture">https://dp.la/search?q=Hip+Hop+Culture</a></li> <li>• Library of Congress: Tupac Amaru Shakur  <a href="https://www.congress.gov/bill/109th-congress/house-bill/4968">https://www.congress.gov/bill/109th-congress/house-bill/4968</a></li> <li>• </li> </ul>

## Alachua County Public Schools African and African American Studies

Title: Remembering Rosewood	
Writer: David Fields	Grade Level: 9-12
School: Gainesville High School	Subject Area(s): US History

### Unit Objectives:

- Students will summarize the events of the Rosewood Massacre of 1923
- Students will analyze the underlying causes that led to the Rosewood Massacre
- Students will weigh the efforts of the state of Florida to recognize the victims of Rosewood
- Students will create plans to build a memorial to honor the victims of Rosewood

### Standards/ Benchmarks:

- [SS.912.A.2.2](#)- Assess the influence of significant people or groups on Reconstruction.
- [SS.912.A.2.5](#) - Assess how Jim Crow Laws influenced life for African Americans and other racial/ethnic minority groups.
- [SS.912.A.2.6](#) - Compare the effects of the Black Codes and the Nadir on freed people, and analyze the sharecropping system and debt peonage as practiced in the United States.
- [SS.912.A.1.1](#)-Describe the importance of historiography, which includes how historical knowledge is obtained and transmitted, when interpreting events in history.
- [SS.912.A.1.2](#)- Utilize a variety of primary and secondary sources to identify author, historical significance, audience, and authenticity to understand a historical period.
- [SS.912.A.1.6](#) - Use case studies to explore social, political, legal, and economic relationships in history.
- [SS.912.A.5.9](#)- Explain why support for the Ku Klux Klan varied in the 1920s with respect to issues such as anti-immigration, anti-African American, anti-Catholic, anti-Jewish, anti-women, and anti-union ideas.
- [SS.912.A.5.10](#)- Analyze support for and resistance to civil rights for women, African Americans, Native Americans, and other minorities.
- [SS.912.A.5.12](#)- Examine key events and people in Florida history as they relate to United States history.

### Infusion Point:

This mini unit would be best suited to be completed during a larger unit on the 1920s in America. The Rosewood Massacre fits within the larger discussion of the 1920s seeing a large cultural backlash from traditional/fundamentalist Americans who were uncomfortable with the amount of cultural and demographic change in the United States.

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
x	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination	x	Neo-Slavery: Abolition, Civil Rights
	Other (please specify)		Soul of African Descent People
			Contributions to the World and USA

Cultural Context/ Background:

[Jessica Glenza, "Rosewood massacre a harrowing tale of racism and the road toward reparations"](#)

The **Rosewood massacre** was a racially motivated **massacre** of black people and destruction of a black town that took place during the first week of January 1923 in rural **Levy County, Florida**. At least six black people and two white people were killed, though eyewitness accounts suggested a higher death toll of 27 to 150. The town of **Rosewood** was destroyed, in what contemporary news reports characterized as a **race riot**. Racial disturbances were common during the early 20th century in the United States, reflecting the nation's rapid social changes. Florida had an especially high number of **lynchings** of black males in the years before the massacre,<sup>[2]</sup> including a well-publicized incident in December 1922.

Before the massacre, the town of Rosewood had been a quiet, primarily black, self-sufficient **whistle stop** on the **Seaboard Air Line Railway**. Trouble began when white men from several nearby towns lynched a black Rosewood resident because of unsupported accusations that a white woman in nearby **Sumner** had been beaten and possibly raped by a black drifter. A mob of several hundred whites combed the countryside hunting for black people and burned almost every structure in Rosewood. Survivors from the town hid for several days in nearby swamps until they were evacuated by train and car to larger towns. No arrests were made for what happened in Rosewood. The town was abandoned by its former black and white residents; none ever moved back, and the town ceased to exist.

Although the rioting was widely reported around the United States at the time, few official records documented the event. Survivors, their descendants, and the perpetrators remained silent about Rosewood for decades. Sixty years after the rioting, the story of Rosewood was revived in major media when several journalists covered it in the early 1980s. Survivors and their descendants organized to sue the state for having failed to protect Rosewood's black community. In 1993, the Florida Legislature commissioned a report on the incident. As a result of the findings, Florida became the first U.S. state to compensate survivors and their descendants for damages incurred because of racial violence. The incident was the subject of a **1997 feature film** directed by **John Singleton**. In 2004, the state designated the site of Rosewood as a **Florida Heritage Landmark**.

From [https://en.wikipedia.org/wiki/Rosewood\\_massacre](https://en.wikipedia.org/wiki/Rosewood_massacre)

Timeline:

**1900**

- Since the Civil War, 30,000 African-American teachers had been trained and put to work in the

South. The majority of blacks had become literate.<sup>[25]</sup>

#### 1901

- [Booker T. Washington's](#) autobiography *Up from Slavery* is published.
- [Benjamin Tillman](#), senator from South Carolina, comments on [Theodore Roosevelt's](#) dining with [Booker T. Washington](#): "The action of President Roosevelt in entertaining that nigger will necessitate our killing a thousand niggers in the South before they learn their place again."<sup>[26]</sup>

#### 1903

- September – W. E. B. Du Bois's article *The Talented Tenth* published.
- [W. E. B. Du Bois's](#) seminal work *The Souls of Black Folk* is published.

#### 1904

- May 15 – [Sigma Pi Phi](#), the first African-American Greek-letter organization, is founded by African-American men as a professional organization, in Philadelphia, Pennsylvania.
- [Orlando, Florida](#) hires its first black postman.

#### 1905

- July 11 – First meeting of the [Niagara Movement](#), an interracial group to work for civil rights.<sup>[27]</sup>

#### 1906

- The [Brownsville Affair](#), which eventually involves President Roosevelt.<sup>[27]</sup>
- December 4 – African-American men found [Alpha Phi Alpha](#) at [Cornell University](#), the first intercollegiate fraternity for African-American men.

#### 1907

- [National Primitive Baptist Convention of the U.S.A.](#) formed.

#### 1908

- December 26 – [Jack Johnson](#) wins the [World Heavyweight Title](#).
- [Alpha Kappa Alpha](#) at [Howard University](#); African-American college women found the first college sorority for African-American women.

#### 1909

- February 12 – Planned first meeting of group which would become the [National Association for the Advancement of Colored People \(NAACP\)](#), an interracial group devoted to civil rights. The meeting actually occurs on May 31, but February 12 is normally cited as the NAACP's founding date.
- May 31 – The [National Negro Committee](#) meets and is formed; it will be the precursor to the NAACP.
- August 14th A [lynch mob](#) moves through Springfield, Illinois burning the homes and businesses of black people and black sympathisers, killing many.

#### 1910

- May 30 – The National Negro Committee chooses "National Association for the Advancement of Colored People" as its organization name.
- September 29 – Committee on Urban Conditions Among Negroes formed; the next year it will merge with other groups to form the [National Urban League](#).
- The NAACP begins publishing *The Crisis*.

#### 1911

- January 5 – [Kappa Alpha Psi](#) fraternity was founded at [Indiana University](#).
- November 17 – [Omega Psi Phi](#) fraternity was founded at [Howard University](#).

## 1913

- The [Moorish Science Temple of America](#), a [religious organization](#), is founded by Noble Drew Ali (Timothy Drew).
- January 13 – [Delta Sigma Theta](#) sorority was founded at Howard University

1914 January 9 – [Phi Beta Sigma](#) fraternity was founded at Howard University

- Newly elected president [Woodrow Wilson](#) orders physical re-segregation of federal workplaces and employment after nearly 50 years of integrated facilities.<sup>[28][29][30]</sup>

## 1915

- February 8 – *The Birth of a Nation* is released to film theaters. The [NAACP](#) protests in cities across the country, convincing some not to show the film.
- June 21 – In *Guinn v. United States*, the U.S. Supreme Court rules against [grandfather clauses](#) used to deny blacks the right to vote.
- September 9 – Professor [Carter G. Woodson](#) founds the [Association for the Study of African American Life and History](#) in Chicago.
- A schism from the [National Baptist Convention, USA, Inc.](#) forms the [National Baptist Convention of America, Inc.](#)

## 1916

- January – Professor Carter Woodson and the Association for the Study of Negro Life and History begins publishing the *Journal of Negro History*, the first academic journal devoted to the study of African-American history.
- March 23 – [Marcus Garvey](#) arrives in the U.S. (see [Garveyism](#)).
- [Los Angeles](#) hires the country's first black female police officer.<sup>[citation needed]</sup>
- The [Great Migration](#) begins and lasts until 1940. Approximately one and a half million African Americans move from the Southern United States to the [North](#) and [Midwest](#). More than five million migrate in the [Second Great Migration](#) from 1940 to 1970, which includes more destinations in California and the [West](#).

## 1917

- May–June – [East St. Louis Riot](#)
- August 23 – [Houston Riot](#)
- In *Buchanan v. Warley*, the U.S. Supreme Court unanimously rules that a ban on selling property in white-majority neighborhoods to black people and vice versa violates the [14th Amendment](#).

## 1918

- [Viola Pettus](#), an African-American nurse in [Marathon, Texas](#), wins attention for her courageous care of victims of the [Spanish Influenza](#), including members of the [Ku Klux Klan](#).
- Mary Turner was a 33-year-old lynched in Lowndes County, Georgia who was Eight months pregnant. Turner and her child were murdered after she publicly denounced the extrajudicial killing of her husband by a mob. Her death is considered a stark example of racially motivated mob violence in the American south, and was referenced by the NAACP's anti-lynching campaign of the 1920s, 1930s and 1940s.

## 1919

- Summer – [Red Summer of 1919](#) riots: [Chicago](#), [Washington, D.C.](#); [Knoxville](#), [Indianapolis](#), and elsewhere.
- September 28 – [Omaha Race Riot of 1919, Nebraska](#).
- October 1–5 – [Elaine Race Riot, Phillips County, Arkansas](#). Numerous blacks are convicted by an all-white jury or plead guilty. In *Moore v. Dempsey* (1923), the U.S. Supreme Court

overturns six convictions for denial of due process under the [Fourteenth Amendment](#).

## 1920

- February 13 – [Negro National League \(1920–1931\)](#) established.
- [Fritz Pollard](#) and [Bobby Marshall](#) are the first two African-American players in the [National Football League](#) (NFL). Pollard goes on to become the first African-American coach in the NFL.
- January 16 – [Zeta Phi Beta](#) sorority founded at Howard University

## 1921

- May 23 – [Shuffle Along](#) is the first major African-American hit musical on Broadway.
- May 31 – [Tulsa Race Riot](#), Oklahoma
- [Bessie Coleman](#) becomes the first African American to earn a [pilot's license](#).

## 1922

- November 12 – [Sigma Gamma Rho](#) sorority, was founded at Butler University

## 1923

- [Garrett A. Morgan](#) invented and patented the first automatic three-position traffic light.<sup>[31]</sup>
- January 1–7 – [Rosewood massacre](#): Six African Americans and two whites die in a week of violence when a white woman in [Rosewood, Florida](#), claims she was beaten and raped by a black man.
- February 19 – In [Moore v. Dempsey](#), the U.S. Supreme Court holds that mob-dominated trials violate the [Due Process Clause](#) of the [Fourteenth Amendment](#).
- [Jean Toomer's](#) novel [Cane](#) is published.

## 1924

- [Knights of Columbus](#) commissions and publishes *The Gift of Black Folk: The Negroes in the Making of America* by civil rights activist and NAACP cofounder W. E. B. Du Bois as part of the organization's Racial Contribution Series.
- Spelman Seminary becomes [Spelman College](#).

## 1925

- Spring – [American Negro Labor Congress](#) is founded.
- August 8 – 35,000 [Ku Klux Klan](#) members march in Washington, D.C. (see [List of protest marches on Washington, D.C.](#))
- [Countee Cullen](#) publishes his first collection of poems in *Color*.
- [Brotherhood of Sleeping Car Porters](#) is organized.
- The [Harlem Renaissance](#) (also known as the New Negro Movement) is named after the anthology *The New Negro*, edited by [Alain Locke](#) .

## 1926

- The [Harlem Globetrotters](#) are founded.
- Historian [Carter G. Woodson](#) proposes [Negro History Week](#).
- [Corrigan v Buckley](#) challenges [deed restrictions](#) preventing a white seller from selling to a black buyer. The U.S. Supreme Court rules in favor of Buckley, stating that the [14th Amendment](#) does not apply because Washington, DC is a city and not a state, thereby rendering the [Due Process Clause](#) inapplicable. Also, that the Due Process Clause does not apply to private agreements.

## 1928

- [Claude McKay's](#) *Home to Harlem* wins the Harmon Gold Award for Literature.

## 1929

- The [League of United Latin American Citizens](#), the first organization to fight for the civil rights of [Latino](#) Americans, is founded in [Corpus Christi, Texas](#).
- [John Hope](#) becomes president of [Atlanta University](#). Graduate classes are offered in the liberal arts, and Atlanta University becomes the first predominantly black university to offer graduate education.
- Unknown – *[Hallelujah!](#)* is released, one of the first films to star an all-black cast.

## 1930

- August 7 – [Thomas Shipp and Abram Smith](#) were African-American men [lynched](#) in [Marion, Indiana](#), after being taken from jail and beaten by a mob. They had been arrested that night as suspects in a robbery, murder and rape case. A third African-American suspect, 16-year-old [James Cameron](#), had also been arrested and narrowly escaped being killed by the mob. He later became a civil rights activist.<sup>[32]</sup>
- The [League of Struggle for Negro Rights](#) is founded in [New York City](#).
- [Jessie Daniel Ames](#) forms the [Association of Southern Women for the Prevention of Lynching](#). She gets 40,000 white women to sign a pledge against lynching and for change in the South.

## Alachua County Public Schools African and African American Studies

Module 1 Title: Gainesville from 1865-1920

Subject Area: US History

Time Requirement: 1 class period

Module Objectives/ Essential Questions:

- How was Gainesville shaped by Reconstruction and the Gilded Age?

Standards/ Benchmarks:

- SS.912.A.2.5- Assess how Jim Crow Laws influenced life for African Americans and other racial/ethnic minority groups.
- [SS.912.A.1.1](#)-Describe the importance of historiography, which includes how historical knowledge is obtained and transmitted, when interpreting events in history.
- [SS.912.A.5.9](#)- Explain why support for the Ku Klux Klan varied in the 1920s with respect to issues such as anti-immigration, anti-African American, anti-Catholic, anti-Jewish, anti-women, and anti-union ideas.
- [SS.912.A.5.10](#)- Analyze support for and resistance to civil rights for women, African Americans, Native Americans, and other minorities.
- [SS.912.A.5.12](#)- Examine key events and people in Florida history as they relate to United States history.

Key Terminology:

Jim Crow - a system of laws passed throughout former Confederate states that discriminated against people of color

Redeemers - white Democratic politicians that took back power from Reconstruction and began implementing the Jim Crow laws

Gentrification - the process of renovating and improving a house or district so that it conforms to middle-class taste.

Activities:

1. Video: [A Timeline of Gainesville History](#) followed by a short discussion
2. Direct instruction on the larger atmosphere surrounding African American rights in the United States as well as how events in Gainesville fit into that larger narrative using Google slides presentation [01-Reconstructed Gainesville](#).
3. Students write a letter to a relative that lives outside of Gainesville to describe what

Gainesville was like in this time period (last side of the presentation).

Higher Order Thinking Questions:

- Why were white Southerners sympathetic to the message of the Redeemers?
- What connections to Gainesville today do you see in the lesson?
- Does this change what you think about Gainesville?
- What trends do you notice on the map?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Letter to Relative

- For the student letter, teachers may use the following rubric to assign grades
- The students writing demonstrates understands and applies knowledge of historical thinking, chronology, turning points, major ideas, and themes
  - 0: No work done
  - 1: Below average
  - 2: Average
  - 3: Above Average
  - 4: Perfect

Technology Needs:

- To complete this module, teachers will need access to a projector connected to a computer with internet for projecting the Google Slides to the classroom

Materials (please attach copies of any handouts to the end of the lesson):

- No additional materials needed.

References:

<https://lynchinginamerica.eji.org/explore/florida>  
<https://www.cityofgainesville.org/Community/AboutGainesville/History.aspx>  
<http://thefineprintmag.org/striking-home/>

## Alachua County Public Schools African and African American Studies

Module 2 Title: Rosewood Before the Massacre

Subject Area: 11th Grade US History

Time Requirement: 1 class period

Module Objectives/ Essential Questions:

How was the 1920s a time of new opportunity for Americans of all backgrounds?

Standards/ Benchmarks:

- SS.912.A.2.5- Assess how Jim Crow Laws influenced life for African Americans and other racial/ethnic minority groups.
- [SS.912.A.1.6](#) - Use case studies to explore social, political, legal, and economic relationships in history.
- [SS.912.A.5.9](#)- Explain why support for the Ku Klux Klan varied in the 1920s with respect to issues such as anti-immigration, anti-African American, anti-Catholic, anti-Jewish, anti-women, and anti-union ideas.
- [SS.912.A.5.10](#)- Analyze support for and resistance to civil rights for women, African Americans, Native Americans, and other minorities.
- [SS.912.A.5.12](#)- Examine key events and people in Florida history as they relate to United States history.

Key Terminology:

Great Migration - mass movement for African Americans from South to work in industrial North

Flappers - idea of the independent woman of the 1920s

Roaring 20s - stereotype for the mass consumerism that characterized the 1920s

Assembly Line - division of tasks that sped up production of consumer goods

Harlem Renaissance - outpouring of African American music, literature, art in the 1920s

Activities:

1. Direct instruction on the larger atmosphere surrounding African American rights in the United States as well as how events in Gainesville fit into that larger narrative (Use Google Slides Presentation [02- The Roaring 20s](#))
2. Students create visual to show how life in the 1920s was different from the 1860s (Last slide of the presentation)

Higher Order Thinking Questions:

- In what ways does technology shape our society?
- How is the societal change of the 1920s similar to our society in 2020?
- How will traditionally-minded Americans respond to all of this change?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- For the student visual, teachers may use the following rubric to assign grades
- The students drawings demonstrates understands and applies knowledge of historical thinking, chronology,turning points,major ideas,and themes
  - 0: No work done
  - 1: Below average
  - 2: Average
  - 3: Above Average
  - 4: Perfect

Technology Needs:

- To complete this module, teachers will need access to a projector connected to a computer with internet for projecting the Google Slides to the classroom
- *America: The Story of US* from the History Channel is a preferred resource, but not essential

Materials (please attach copies of any handouts to the end of the lesson):

References:

Brinkley, Alan. (2012) *American history :a survey* New York : McGraw-Hill Higher Education,

## Alachua County Public Schools African and African American Studies

Module 3 Title: 1920s Backlash

Subject Area: US History

Time Requirement: 1 class period

Module Objectives/ Essential Questions:

- How were the 1920s a struggle between traditional and contemporary societies?

Standards/ Benchmarks:

- SS.912.A.5.1- Discuss the economic outcomes of demobilization.
- [SS.912.A.1.2](#)- Utilize a variety of primary and secondary sources to identify author, historical significance, audience, and authenticity to understand a historical period.
- [SS.912.A.1.6](#) - Use case studies to explore social, political, legal, and economic relationships in history.
- [SS.912.A.5.9](#)- Explain why support for the Ku Klux Klan varied in the 1920s with respect to issues such as anti-immigration, anti-African American, anti-Catholic, anti-Jewish, anti-women, and anti-union ideas.
- [SS.912.A.5.10](#)- Analyze support for and resistance to civil rights for women, African Americans, Native Americans, and other minorities.
- [SS.912.A.5.12](#)- Examine key events and people in Florida history as they relate to United States history.

Key Terminology:

Ku Klux Klan - racist and xenophobic terrorist organization that grows in the 1920s

Fundamentalist - American who wants America to return to an earlier more conservative time

Rosewood - Massacre that occurs outside of Gainesville in 1923

Red Summer - summer of 1919 that featured many race riots throughout the country

Activities:

- Video: [Rosewood: A History](#) followed by a short discussion
- Direct instruction on the larger atmosphere surrounding African American rights in the United States as well as how events in Gainesville fit into that larger narrative using Google Slides Presentation [03- Response to the Roaring 20s](#)
- Students will fill out guided notes on the different conflicts of the 1920s <https://docs.google.com/document/d/1coXttl8-GGDJO3KR-GltJbJFj-Vb0HnbY4JD49xuQ-4/edit?usp=sharing>
- Students choose an article on the Race Riots of the 1920s to read or listen to

- [Rosewood podcast](#)
- [Rosewood article](#)
- [Tulsa graphic novel](#)
- Students are to answer the questions in response to the chosen article. Questions are in the article links.

Higher Order Thinking Questions:

- Why were Americans resistant to change?
- What factors made them more anxious?
- What connections to Gainesville in the 21st century do you see?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Responses to the article questions

- For the responses to the article/podcast questions, teachers may use the following rubric to assign grades
  - 0: No work done
  - 1: Below average
  - 2: Average
  - 3: Above Average
  - 4: Perfect

Technology Needs:

- To complete this module, teachers will need access to a projector connected to a computer with internet for projecting the Google Slides to the classroom
- *America: The Story of US* from the History Channel is a preferred resource, but not essential
- Students should preferably have access to laptops or be able to use their phones to complete the article/podcast assignment

Materials (please attach copies of any handouts to the end of the lesson):

Copies of [Lesson 3 Guided Notes](#)

Copies of Articles Assignments

- [Rosewood podcast](#)
- [Rosewood article](#)
- [Tulsa graphic novel](#)

References:

Brinkley, Alan. (2012) *American history :a survey* New York : McGraw-Hill Higher Education,

America: The Story of Us

Various articles included in the Google Drive folder

## Alachua County Public Schools African and African American Studies

Module 4 Title: Rosewood Primary Source Activity

Subject Area: US History

Time Requirement: 1 class period

Module Objectives/ Essential Questions:

- Students will weigh the first-person testimony from the Rosewood massacre

Standards/ Benchmarks:

- SS.912.A.5.1- Discuss the economic outcomes of demobilization.
- [SS.912.A.1.1](#)-Describe the importance of historiography, which includes how historical knowledge is obtained and transmitted, when interpreting events in history.
- [SS.912.A.1.2](#)- Utilize a variety of primary and secondary sources to identify author, historical significance, audience, and authenticity to understand a historical period.
- [SS.912.A.1.6](#) - Use case studies to explore social, political, legal, and economic relationships in history.
- [SS.912.A.5.9](#)- Explain why support for the Ku Klux Klan varied in the 1920s with respect to issues such as anti-immigration, anti-African American, anti-Catholic, anti-Jewish, anti-women, and anti-union ideas.
- [SS.912.A.5.10](#)- Analyze support for and resistance to civil rights for women, African Americans, Native Americans, and other minorities.
- [SS.912.A.5.12](#)- Examine key events and people in Florida history as they relate to United States history.

Key Terminology:

Rosewood - massacre that occurred in Levy County in 1923

Activities:

- Video: [Rosewood: The Last Survivor](#) followed by a short discussion.
- Students will choose from a variety of [primary source accounts](#) of what happened in Rosewood
- Students will work in pairs to role play as a member of a Congressional investigative committee to create 5 questions and answers for the other student to give the primary source account
- Students will act out their testimonies and questions/answers with the rest of the class

Higher Order Thinking Questions:

- What makes a source reliable?
- How does time affect memory?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- For the questions and answers, teachers may use the following rubric to assign grades
- The students questions and answers demonstrates understands and applies knowledge of historical thinking, chronology,turning points,major ideas,and themes
  - 0: No work done
  - 1: Below average
  - 2: Average
  - 3: Above Average
  - 4: Perfect

Technology Needs:

- To complete this module, teachers will need access to a projector connected to a computer with internet for projecting the Google Slides to the classroom
- Students should preferably have access to laptops or be able to use their phones to complete the assignment to investigate the primary sources

Materials (please attach copies of any handouts to the end of the lesson):

Copies of [primary source accounts](#)

References:

<https://rememberingrosewood.org/survivors.php>

## Alachua County Public Schools African and African American Studies

Module 5 Title: Rosewood 100th Remembrance

Subject Area: US History

Time Requirement: 2 Class Periods

Module Objectives/ Essential Questions:

- Debate how the 100th anniversary of Rosewood should be commemorated by the state of Florida.

Standards/ Benchmarks:

- [SS.912.A.1.1](#)-Describe the importance of historiography, which includes how historical knowledge is obtained and transmitted, when interpreting events in history.
- [SS.912.A.1.2](#)- Utilize a variety of primary and secondary sources to identify author, historical significance, audience, and authenticity to understand a historical period.
- [SS.912.A.1.6](#) - Use case studies to explore social, political, legal, and economic relationships in history.
- [SS.912.A.5.9](#)- Explain why support for the Ku Klux Klan varied in the 1920s with respect to issues such as anti-immigration, anti-African American, anti-Catholic, anti-Jewish, anti-women, and anti-union ideas.
- [SS.912.A.5.10](#)- Analyze support for and resistance to civil rights for women, African Americans, Native Americans, and other minorities.
- [SS.912.A.5.12](#)- Examine key events and people in Florida history as they relate to United States history.

Key Terminology:

Rosewood - massacre that occurred in Levy County in 1923

Activities:

- [Video Rosewood: Home for Sale](#) followed by a short discussion.
- Students will work in pairs or groups of 3 to create a proposal for a 100th remembrance of the Rosewood massacre for the state of Florida to utilize
  - Questions to Include
    - What is the proposed project?
    - Who would be involved?
    - What is the best estimate for the cost?

- When would it be used in the calendar year?
- How will the project educate Floridians about the events of Rosewood?
- Why is it necessary for your project to be funded?
- Students will also create a visual to advertise and introduce their proposed project
- Students will present their plans to the class
- Students will ask questions of other presenters and weigh each of the plans and vote for their favorite

Higher Order Thinking Questions:

- Why is it important to remember Rosewood?
- Why was it not explicitly taught in schools for so long?
- What would be the benefits of further acknowledging the Rosewood massacre?

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- For the project, teachers may use the following rubric to assign grades
  - 0: No work done
  - 1: Below average
  - 2: Average
  - 3: Above Average
  - 4: Perfect

Technology Needs:

- To complete this module, teachers will need access to a projector connected to a computer with internet for projecting the Google Slides to the classroom
- Students should preferably have access to laptops or be able to use their phones to complete the work more independently to create their proposed projects

Materials (please attach copies of any handouts to the end of the lesson):

n/a

References:

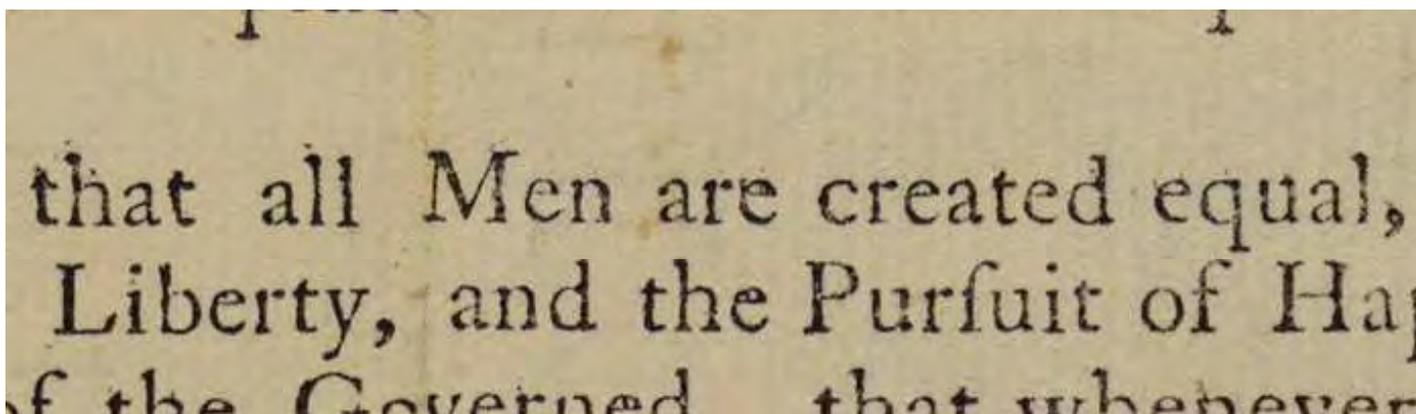
<https://rememberingrosewood.org/survivors.php>

Attachments:

[« Classroom Materials at the Library of Congress](#)[» Share](#)

## LESSON PLAN

# Segregation: From Jim Crow to Linda Brown



[Detail] extract from The Declaration of Independence

[TEACHERS](#)[STUDENTS](#)

Jump to:

[Preparation](#) | [Procedure](#) | [Evaluation](#)

## Teachers

The era of legal segregation in America, from *Plessy v. Ferguson* (1896) to *Brown v. The Board of Education, Topeka, Kansas* (1954), is seldom fully explored by students of American history and government. At most, these studies are sidebar discussions of isolated people or events. It is important for students to develop an understanding of the complex themes and concepts of African American life in the first half of the 20th century to provide a foundation for a more meaningful understanding of the modern Civil Rights Movement. The following mini-unit will allow students to explore to what extent the African American experience was **"separate but equal."**

After completing a study of *Plessy v. Ferguson* (1896), students will simulate the Afro-American Council Meeting in 1898 using [African American Perspectives: Materials Selected from the Rare Book Collection](#). This will be followed by an exploration of resources in the [digital collections](#) and other classroom materials. The unit culminating activity asks students to role-play an imaginary meeting of a similar civil rights organization prior to the *Brown* case in 1954.

1973

## Objectives

Students will be able to:

- Research American Memory collections and identify the diverse experiences of African Americans between 1896 and 1953.
- Describe the social, economic and political conditions of African Americans at the turn of the century.
- Evaluate primary sources and create a presentation reflective of the African American experience

## Time Required

One week

## Lesson Preparation

### Materials

- [Student pages](#)

### Resources

- [African American Perspectives: Materials Selected from the Rare Book Collection](#)
  - [Daniel Murray: A Collector's Legacy](#)
  - [Segregation and Violence](#)
    - Protection of American Citizens
    - Mob-violence and Anarchy, North and South
    - "The Black Laws"
    - "Lynch Laws in Georgia"
  - [Solving the Race Problem](#)
    - The Church as a Factor in Solving the Race Problem in America
    - The Champions of Human Liberty -- How shall we Honor them?
    - Industrial Education
    - Higher Education
  - [Contributions to the Nation](#)
    - Our Place in the Politics of the Country
    - Work Among Our Women
    - The Negro in the Wars of the Nation
    - Address to the Country
- [African-American Odyssey: A Quest for Full Citizenship](#)
  - [Slavery—The Peculiar Institution](#)
  - [Free Blacks in the Antebellum Period](#)
  - [Abolition, Anti-Slavery Movements, and the Rise of the Sectional Controversy](#)
  - [The Civil War](#)
  - [Reconstruction and Its Aftermath](#)
  - [Booker T. Washington Era](#)
  - [World War I and Postwar Society](#)
  - [Depression, New Deal, and World War II](#)
  - [The Civil Rights Era](#)

- [The Frederick Douglass Papers at the Library of Congress](#)
- [Jackie Robinson and Other Baseball Highlights, 1860s-1960s](#)
  - [Baseball, the Color Line, and Jackie Robinson](#)
- [Born in Slavery: Slave Narratives from the Federal Writers' Project, 1936-1938](#)
- [Slaves and the Courts, 1740-1860](#)

### [+ Learning Guide Answer Key](#)

## Lesson Procedure

Tell students that the National Afro-American Council met in Washington, D. C. in 1898, to consider the status of the race at the turn of the century. Using [African American Perspectives: Materials Selected from the Rare Book Collection](#), students will simulate attendance at this Council meeting. Although this collection does not include the actual speeches made at the meeting, it offers similar voices, ideas, and concerns. Students will "attend" one of the three sessions of the meeting: Segregation & Violence; Solving the Race Problem; or Contributions to the Nation.

Students read and study materials similar to conference materials they might have received if they had attended this meeting.

### Introductory Activity (15 minutes)

Divide students into home groups prior to activity.

1. As a class, students complete the "**K**" column of a K - W - L chart focusing on their prior knowledge of African-American life experiences at this time.
2. After completing the chart, the teacher will help students compile a master list of information the class has already learned about the African-American condition at the turn of the century.
3. The class will brainstorm additional themes and ideas they need to understand the topic and write these in the "**W**" column of the **K - W - L**

### Activity One - Attend the 1898 National Afro-American Council (1 Day)

1. Divide students into three expert groups:
  - Segregation and Violence
  - Solving the Race Problem
  - Contributions to the Nation
2. Students should read the [documents listed for their session and answer the questions for their session](#). See [Learning Guide Answer Key](#) for possible responses to the questions.
3. Students return to their home groups. Home groups should have members from each of the expert groups. Home groups discuss observations from the study, debriefing each other about the sessions and answering the questions for all sessions.

### Activity Two - Research Library of Congress Digital Collections (1 Day)

Tell students that they are now going to plan a 1953 meeting to consider the status of the race at the middle of the twentieth century. They will research the topic of their 1898 conference session, looking for more

1975

recent data on their topic for discussion at the 1953 meeting.

1. Students form into expert groups by session topics.
2. In their expert groups, each student locates two to three items that support the [session topic](#), beginning with the collections listed:
  - Segregation and Violence
  - Solving the Race Problem
  - Contributions to the Nation
3. Each expert group evaluates resources found by members of the group, selecting 2-3 items that together provide a comprehensive overview of the topic. Groups identify print and online materials using appropriate citation guidelines.

### **Activity Three - Synthesis of Convention (1 Day)**

1. The expert groups meet to examine items they've evaluated and selected and plan a short council meeting session related to the group theme.
2. Groups can develop a storyboard, post items on a school Internet site or print copies for classroom display.
3. Each group "attends" the other two sessions of the 1953 meeting created by the class.

### **Lesson Evaluation**

The teacher needs to continuously monitor student progress with attention to technical skills, understanding, and focus of the student activity. Various techniques can be incorporated for assessment as the teacher deems necessary.

### **Credits**

Agnes Dunn and Eric Powell

**Alachua County Public Schools**  
**African and African American Studies**

Title: <b>The Stono Rebellion: A Case Study of Slave Resistance and Historiography</b>	
Writer: Jessica Morey	Grade Level: 8-12
School: Buchholz High School	Subject Area(s): Advanced 8th Grade American History (you could modify to other levels); AP US History; African-American History

<p>Unit Objectives:</p> <ol style="list-style-type: none"> <li>1. Students will analyze primary and secondary sources to discover the who, what, where, when, and why of the Stono Rebellion.</li> <li>2. Students will compare and evaluate at least two historians' interpretations of the Stono Rebellion.</li> <li>3. Students will construct an essay in which they compare and contrast the historians' interpretations of Stono and will decide and defend which historian they most agree with in their essay based on the student's own interpretation of the original primary and secondary sources.</li> </ol>
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<p>Standards/ Benchmarks:</p> <p><i>8th Grade:</i></p> <p>SS.A.1.4 Differentiate fact from opinion, utilize appropriate historical research and fiction/nonfiction support materials.</p> <p>SS.A.1.5 Identify, within both primary and secondary sources, the author, audience, format, and purpose of significant historical documents.</p> <p>SS.A.1.6 Compare interpretations of key events and issues throughout American History.</p> <p>SS.8.A.3.15 Examine this time period (1763-1815) from the perspective of historically under-represented groups (children, indentured servants, Native Americans, slaves, women, working class).</p> <p>SS.8.A.3.16 Examine key events in Florida history as each impacts this era of American history.</p> <p>SS.8.A.4.11 Examine the aspects of slave culture including plantation life, resistance efforts, and the role of the slaves' spiritual system.</p> <p><i>9th-12th Grade (these standards can be applied in African-American history classes):</i></p> <p>SS.912.A.1.1 Describe the importance of historiography, which includes how historical knowledge is obtained and transmitted, when interpreting events in history.</p> <p>SS.912.A.1.2 Utilize a variety of primary and secondary sources to identify author, historical significance, audience, and authenticity to understand a historical period.</p>
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SS.912.A.1.3 Utilize timelines to identify the time sequence of historical data.  
 SS.912.A.1.6 Use case studies to explore social, political, legal, and economic relationships in history.

*AP United States History Standards*

Historical Thinking Skill 2: Analyze Sourcing and Situation of Primary and Secondary Sources

Historical Thinking Skill 3: Analyze Arguments in Primary and Secondary Sources

Historical Thinking Skill 6: Developing an Argument

Unit 2: Learning Objective C: Explain how and why environmental and other factors shaped the development and expansion of various British colonies that developed and expanded from 1607 to 1754.

KC-2.1.II.D The colonies of the southern Atlantic coast and the British West Indies used long growing seasons to develop plantation economies based on exporting staple crops. They depended on the labor of enslaved Africans, who often constituted the majority of the population in these areas and developed their own forms of cultural and religious autonomy.

Unit 2: Learning Objective G: Explain how enslaved people responded to slavery.

KC-2.2.II.C Africans developed both overt and covert means to resist the dehumanizing nature of slavery and maintain their family and gender systems, culture, and religion.

Infusion Point:

The Stono Rebellion represents one of the key examples of African resistance to slavery in North America. It is one of several examples of rebellions that led to increased fear among slaveholders and greater restriction on African-Americans' freedoms. As such it is part of a larger story that can be connected to other slave rebellions, such as Gabriel's Rebellion, the 1811 German Uprising in New Orleans, Vesey's Revolt, and Nat Turner's Rebellion among others.

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
X	African Americans		African Exploration of the World
	Africans in the Caribbean	X	Invasion and Weakening of Africa
	Africans in South America	X	Slavery: In the Americas
	Combination		Neo-Slavery: Abolition, Civil Rights
	Other (please specify)		Soul of African Descent People
			Contributions to the World and USA

#### Cultural Context/ Background:

While slavery arrived in Virginia in 1619, it spread to other southern British colonies throughout the 17th and early 18th centuries. Though slavery in British North America was not as harsh as in many of the Caribbean colonies, slavery in the Carolinas was patterned after that of the Caribbean. By 1710, South Carolina already had a “black majority”, meaning the number of blacks outweighed the number of whites (For More, read *Black Majority: Negroes in Colonial South Carolina from 1670 Through the Stono Rebellion* by Peter H. Wood). Georgia, South Carolina’s colonial neighbor to the South, was chartered in 1732 to serve as a buffer colony between the Carolinas and Spanish Florida. Spanish Florida in the 1730s greeted runaway slaves with freedom in exchange for converting to Roman Catholicism. This context set the stage for the Stono Rebellion.

“On the single day of Sunday, 9 September 1739, occurred a slave uprising which, although brief and quickly suppressed, alarmed white colonists throughout British America. About fifty enslaved African Americans, perhaps responding to the promise of freedom in Spanish Florida, stole weapons and killed about twenty white settlers as they headed south. Soon most were killed or captured, tried, and executed; the decapitated heads of several were placed on posts as a stark warning. Soon after, South Carolina enacted stricter limitations on slaves’ conduct, especially their freedom on Sundays to “work for themselves,” and also banned slaveholders from freeing their slaves.” (From <http://nationalhumanitiescenter.org/pds/becomingamer/peoples/text4/stonorebellion.pdf>)

This lesson explores what is known about the Stono Rebellion from available primary and secondary sources and then explores historians’ interpretations over why the rebellion occurred when it did and the motivations behind the slaves’ rebellion.

#### Timeline:

For a timeline of slave rebellions in American history, see [https://www.pbs.org/independentlens/natturner/slave\\_rebellions.html](https://www.pbs.org/independentlens/natturner/slave_rebellions.html)

## Alachua County Public Schools African and African American Studies

Module 1 Title: Historiography and Slavery in the Atlantic World

Subject Area: American History,  
African-American History

Time Requirement: One class period, 50  
minutes

Module Objectives/ Essential Questions:

1. Students will define or recall historiography.
2. Students will recall background knowledge on slavery in the Atlantic World up to 1739.
3. Students will analyze a colonial map and appraise the significance of South Carolina's black majority.

Standards/ Benchmarks:

SS.8.A.3.16 Examine key events in Florida history as each impacts this era of American history.

SS.8.A.4.11 Examine the aspects of slave culture including plantation life, resistance efforts, and the role of the slaves' spiritual system.

SS.912.A.1.1 Describe the importance of historiography, which includes how historical knowledge is obtained and transmitted, when interpreting events in history.

Key Terminology:

Historiography: the writing of history, especially the writing of history based on the critical examination of sources, the selection of particular details from the authentic materials in those sources, and the synthesis of those details into a narrative that stands the test of critical examination. (Britannica.com)

Activities:

Author's Note: Modify as necessary! I teach chronologically and use this as a lesson in AP US History, though I will be trying a modified version in my African-American History class this

spring. When I teach this with APUSH, they will be familiar with the concept of historiography from an earlier lesson on Christopher Columbus. I often also use with that lesson a handout on the Historiography of American History. Here's a reference you could use as a starting point if you need to develop your discussion of historiography more

(<http://www.cobbk12.org/campbellhs/201819/summerassignments/APUSHRHistoriography.pdf>).

These activities could be embedded in a PPT that you use as reference or could be simply written on the board.

1. Ask students to recall what historiography is. Put up definition for review and have students record the definition.
2. Ask students to recall where they have compared historian's interpretations before in this class or in others. (This is a required skill now on the APUSH course, as it will be one of the styles of SAQ question they will see.)
3. Transition into introduction of the Stono Lesson to include overview of the module activities and the culminating assignment as well as a discussion of the purpose of the unit (i.e. the objectives).
4. Ask students to recall what they know about slavery in the colonies thus far, while referencing a map of the 13 colonies that also shows location of Spanish Florida. This map linked (<https://www.pbs.org/wgbh/aia/part1/map1.html>) includes some additional facts about slavery that might be interesting to roll over and discuss with students. Teacher and students show review together and create a visual reference on the board and their notebooks that recalls origin of slave trade with Africa (role of de las Casas in encouraging Spanish to abandon native labor for Africans, arrival of first slaves to Virginia, transition from indentured servants to predominantly African laborer after the Bacon's Rebellion in late 17th century, changes in pull factors for poor Britons, types of crops demanding slave labor, differences in use of slaves in different colonies, the horrors of the Middle Passage, etc.) All this serves as backdrop to the Stono Rebellion.
5. Introduce to students the significance of Spanish Florida to the time period, providing a brief history of how and why the Spanish would grant freedom to African slaves if they converted to Catholicism ( For more information see <http://hiddenhistorymiami.com/the-spanish-kings-edict.html>) Ask students what they know about the religious background of slaves (they may know that some of the Kongo had been converted to Catholicism in the 15th and 16th century and that Islam was prominent in North and West Africa or may discuss animism). These thoughts remind them to keep in the back of their minds as they read the sources during the unit. (Author's Note: two of the historians' interpretations of Stono, Thornton and Smith, the latter more than the other, suggests religious motivations to the timing of the rebellion, and goes so far as to suggest that the slaves involved were likely from Kongo and were converts to Catholicism before their capture and enslavement.)
6. Closing Activity: Ask students to discuss in small groups what they would do if they were enslaved in South Carolina in 1739 and to write a reflection on what they think their daily existence would be like as a result of their gender, age, and physical capabilities. Would they consider resistance in some way? How would they go about rebelling if they wanted to leave their masters? Collect these reflections as students

exit class.

Higher Order Thinking Questions:

1. What motives shape historian's interpretations of the past?
2. Compare and contrast slavery within different colonies.
3. Evaluate the king's motives in offering freedom to African slaves who reached Florida.
4. Compose a reflection on what being enslaved might have been like in 1739 given your age, gender, and physical capabilities.

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Formative Assessment can be noted by teacher through student participation and through reading reflections.

Technology Needs:

Projector, Computer

Materials (please attach copies of any handouts to the end of the lesson):

Copies of *Stono: Documenting and Interpreting a Southern Slave Revolt* by Mark M. Smith, 2005.

([https://www.amazon.com/Stono-Documenting-Interpreting-Southern-Revolt/dp/1570036055/ref=sr\\_1\\_1?keywords=stono+mark+smith&qid=1574782822&sr=8-1](https://www.amazon.com/Stono-Documenting-Interpreting-Southern-Revolt/dp/1570036055/ref=sr_1_1?keywords=stono+mark+smith&qid=1574782822&sr=8-1))

References:

**Smith, Mark M, Ed. *Stono: Documenting and Interpreting a Southern Slave Revolt*. Columbia, SC: University of South Carolina Press, 2005.** This book is the main resource of this entire unit. It includes 15 mainly primary sources on the Stono Rebellion and then four historians' different interpretations of the rebellion. One is a straightforward narrative of the rebellion, one focuses on the African dimensions of the rebellion, one posits a gendered history, and the other focuses on the religious motivations behind the timing of the rebellion.

<http://www.cobbk12.org/campbellhs/201819/summerassignments/APUSHRHistoriography.pdf>

This links to another teacher's overview of historiography of American history with sample texts.

<https://www.pbs.org/wgbh/aia/part1/map1.html> This is one sample page with a colonial map from PBS's resources associated with their video series. The rest of the site is also useful; the first episode does have information about Stono.

<http://hiddenhistorymiami.com/the-spanish-kings-edict.html> This website explores the King's edict that offered freedom to Africans who converted to Catholicism. It provides Florida History and historical context for this lesson.

## Alachua County Public Schools African and African American Studies

Module 2 Title: Stono Rebellion Primary Source Analysis

Subject Area: American History,  
African-American History

Time Requirement: One class period, 50  
minutes

Module Objectives/ Essential Questions:

Students will utilize primary sources to evaluate the what, when, why, how, and whom of the Stono Rebellion.

Standards/ Benchmarks:

SS.A.1.4 Differentiate fact from opinion, utilize appropriate historical research and fiction/nonfiction support materials.

SS.A.1.5 Identify, within both primary and secondary sources, the author, audience, format, and purpose of significant historical documents.

SS.A.1.6 Compare interpretations of key events and issues throughout American History.

SS.8.A.3.15 Examine this time period (1763-1815) from the perspective of historically under-represented groups (children, indentured servants, Native Americans, slaves, women, working class).

SS.8.A.3.16 Examine key events in Florida history as each impacts this era of American history.

SS.8.A.4.11 Examine the aspects of slave culture including plantation life, resistance efforts, and the role of the slaves' spiritual system.

*9th-12th Grade (these standards can be applied in African-American history classes):*

SS.912.A.1.1 Describe the importance of historiography, which includes how historical knowledge is obtained and transmitted, when interpreting events in history.

SS.912.A.1.2 Utilize a variety of primary and secondary sources to identify author, historical significance, audience, and authenticity to understand a historical period.

SS.912.A.1.3 Utilize timelines to identify the time sequence of historical data.

SS.912.A.1.6 Use case studies to explore social, political, legal, and economic relationships in history.

*AP United States History Standards*

Historical Thinking Skill 2: Analyze Sourcing and Situation of Primary and Secondary Sources

### Historical Thinking Skill 3: Analyze Arguments in Primary and Secondary Sources

#### Key Terminology:

**Primary Sources:** immediate, first-hand accounts of a topic, from people who had a direct connection with it.

**Secondary Sources:** are one step removed from primary sources, though they often quote or otherwise use primary sources. They can cover the same topic, but add a layer of interpretation and analysis.

For review and examples: <https://umb.libguides.com/PrimarySources/secondary>

#### Activities:

1. Using an I Do, We Do, They Do model, students will begin to evaluate primary sources 1-9 and 11 in the *Stono* book.
2. I Do: Students will use a pre-made handout or create a quick foldable with the categories: What, when, why, how, whom, and source. I will then work through the Doc 1 reading with them and show them on the board what information I would record in the categories. I will then demonstrate how to start a timeline of Stono that they will continue to work on as they go through the docs. (10 Minutes)
3. We Do: Students will continue to work through Docs 2-4 at their table together for 15 minutes. Teacher circulates and helps as needed.
4. They Do: Students will work through Docs 5-9 as much as they can for the next 15 minutes. Teacher circulates, observes, asks questions, and helps as needed.
5. Students will contribute to shared additions to timeline on board as we discuss what we think was the rebellion so far.
6. Last 5: Students will compose a one paragraph summary of the Stono Rebellion based on the primary sources and support their summary with evidence from the sources.
7. HW: Students will read Documents 10 and 12 and write a second paragraph about what the consequences of Stono were for enslaved in South Carolina.

#### Higher Order Thinking Questions:

Develop a timeline of events that occurred at Stono based on the primary sources. Where the sources conflict, determine which source is more correct by starring which evidence you think is stronger by placing an asterisk next to the event on your timeline. Compose a one paragraph summary of the Stono Rebellion based on the primary sources

and support your summary with evidence from the sources.

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Formative Assessment through observation of students during class.

HW check the next day and collection.

Technology Needs:

Computer and projector if you would to put definitions of key terminology and instructions for class activities on projector.

Materials (please attach copies of any handouts to the end of the lesson):

Optional handout with chart of categories students can infer answers for during document analysis.

Paper for timeline.

References:

**Smith, Mark M, Ed. *Stono: Documenting and Interpreting a Southern Slave Revolt*. Columbia, SC: University of South Carolina Press, 2005.** This book is the main resource of this entire unit. It includes 15 mainly primary sources on the Stono Rebellion and then four historians' different interpretations of the rebellion. One is a straightforward narrative of the rebellion, one focuses on the African dimensions of the rebellion, one posits a gendered history, and the other focuses on the religious motivations behind the timing of the rebellion. For this section, I would probably ask students to attempt to complete analysis of Docs 1-9 and 11 in class.

For review and examples of primary and secondary sources:

<https://umb.libguides.com/PrimarySources/secondary>

## Alachua County Public Schools African and African American Studies

Module 3 Title: Historians' Interpretations

Subject Area: American History,  
African-American History

Time Requirement: One class period, 50  
minutes, HW Time

Module Objectives/ Essential Questions:

Students will compare and contrast at least two historians' interpretations.

Standards/ Benchmarks:

SS.A.1.4 Differentiate fact from opinion, utilize appropriate historical research and fiction/nonfiction support materials.

SS.A.1.5 Identify, within both primary and secondary sources, the author, audience, format, and purpose of significant historical documents.

SS.A.1.6 Compare interpretations of key events and issues throughout American History.

SS.8.A.3.15 Examine this time period (1763-1815) from the perspective of historically under-represented groups (children, indentured servants, Native Americans, slaves, women, working class).

SS.8.A.3.16 Examine key events in Florida history as each impacts this era of American history.

SS.8.A.4.11 Examine the aspects of slave culture including plantation life, resistance efforts, and the role of the slaves' spiritual system.

*9th-12th Grade (these standards can be applied in African-American history classes):*

SS.912.A.1.1 Describe the importance of historiography, which includes how historical knowledge is obtained and transmitted, when interpreting events in history.

SS.912.A.1.2 Utilize a variety of primary and secondary sources to identify author, historical significance, audience, and authenticity to understand a historical period.

SS.912.A.1.3 Utilize timelines to identify the time sequence of historical data.

SS.912.A.1.6 Use case studies to explore social, political, legal, and economic relationships in history.

*AP United States History Standards*

Historical Thinking Skill 2: Analyze Sourcing and Situation of Primary and Secondary Sources

Historical Thinking Skill 3: Analyze Arguments in Primary and Secondary Sources

Key Terminology:

Historiography,  
Primary Source,  
Secondary Source,  
Historical Significance,  
Audience,  
Point-of-View,  
Authenticity

Activities:

1. Bellwork: Ask students what was the most surprising aspect of the 1740 “Act for the Better Ordering of Negroes and other Slaves” (Doc 10) that they read for homework and ask 1-2 students to share their second paragraph from last module’s HW. (10 minutes)
2. Review Historiography Definition.
3. Introduce that the next part of the unit will ask them to compare and contrast two-four historians’ interpretations of the Rebellion. Only two are required but motivated students might be curious to read the others. Provide students with a brief overview of the four historians’ arguments so that they may choose two to read that may have special interest to them. Explain that students will have the rest of the class as reading time, but as they read they should take notes on the historians’ interpretation, looking for the evidence they use to substantiate their argument and particularly if they cite evidence from the primary sources read in the previous module. After reading each article, they should write a sentence that summarizes the author’s argument and then list the 3-5 strongest points of evidence that the author uses to support that argument.
4. Allow reading time. Observe and be available as teacher to answer questions or clarify vocabulary.

Higher Order Thinking Questions:

Determine the argument of each historian.

Develop a list of the strongest evidence to support each historian’s argument.

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Formative Assessment. Have students hand in one-sentence argument summaries and evidence in typed format and submit electronically as homework.

Technology Needs:

For HW: Access to computer (alternately can be handwritten and photo taken can be sent by email)

Computer and projector to project terms and directions.

Materials (please attach copies of any handouts to the end of the lesson):  
Copies of *Stono*.

References:

**Smith, Mark M, Ed. *Stono: Documenting and Interpreting a Southern Slave Revolt*. Columbia, SC: University of South Carolina Press, 2005.** This book is the main resource of this entire unit. It includes 15 mainly primary sources on the Stono Rebellion and then four historians' different interpretations of the rebellion. One is a straightforward narrative of the rebellion, one focuses on the African dimensions of the rebellion, one posits a gendered history, and the other focuses on the religious motivations behind the timing of the rebellion. For this section, I would ask students to attempt to complete analysis of of two historians' interpretations.

## Alachua County Public Schools African and African American Studies

Module 4 Title: Writing the History Essay

Subject Area: American History,  
African-American History

Time Requirement: One class period, 50  
minutes

Module Objectives/ Essential Questions:

Students will compose an essay that compares and contrast two historians' arguments and then articulates an argument which assesses which historian is more correct based on the students' own reading of the primary sources.

Standards/ Benchmarks:

SS.A.1.4 Differentiate fact from opinion, utilize appropriate historical research and fiction/nonfiction support materials.

SS.A.1.5 Identify, within both primary and secondary sources, the author, audience, format, and purpose of significant historical documents.

SS.A.1.6 Compare interpretations of key events and issues throughout American History.

SS.8.A.3.15 Examine this time period (1763-1815) from the perspective of historically under-represented groups (children, indentured servants, Native Americans, slaves, women, working class).

SS.8.A.3.16 Examine key events in Florida history as each impacts this era of American history.

SS.8.A.4.11 Examine the aspects of slave culture including plantation life, resistance efforts, and the role of the slaves' spiritual system.

*9th-12th Grade (these standards can be applied in African-American history classes):*

SS.912.A.1.1 Describe the importance of historiography, which includes how historical knowledge is obtained and transmitted, when interpreting events in history.

SS.912.A.1.2 Utilize a variety of primary and secondary sources to identify author, historical significance, audience, and authenticity to understand a historical period.

SS.912.A.1.3 Utilize timelines to identify the time sequence of historical data.

SS.912.A.1.6 Use case studies to explore social, political, legal, and economic relationships in history.

*AP United States History Standards*

Historical Thinking Skill 2: Analyze Sourcing and Situation of Primary and Secondary

## Sources

### Historical Thinking Skill 3: Analyze Arguments in Primary and Secondary Sources

#### Key Terminology:

Audience (from the rubric): I tell the students the audience for this paper is me! With high expectations. I also encourage students to write so anyone may read their paper and understand it, having not read the same sources as they have. This requires them to introduce and provide historical context for the Stono Rebellion in their introduction before stating their thesis (that's what they also should do in their APUSH DBQs to earn the first two points).

Claim: Another term for thesis, a statement or theory that is put forward as a premise to be maintained or proved

Counterclaim: a claim made to rebut a previous claim. Rebut?: claim or prove that (evidence or an accusation) is false

Citation: a quotation from or reference to a book, paper, or author, especially in a scholarly work

Reference: the action of mentioning or alluding to something\*\*\*\*\* to remind students that citations are needed even if you do not use an author's exact words!

APA Style: APA (American Psychological Association) style is most commonly used to cite sources within the social sciences.

(with this I like to show students Purdue Owl and also go over how to cite a reading from and edited book since that is the case for this assignment; see

[https://owl.purdue.edu/owl/research\\_and\\_citation/apa\\_style/apa\\_formatting\\_and\\_style\\_guide/reference\\_list\\_books.html](https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/reference_list_books.html)

If you don't want to use APA, then you may need to modify rubric or give students an alternate, simplified way to cite. Sometimes I just allow them to cite Doc 1, Doc 2, and author's name for the historians.

#### Activities:

1. Introduce essay assignment specifics to students. Go over tasks and rubric. Make sure they understand what is expected. Ask them to use their notes from yesterday to create their thesis statement. Remind them that their list of supporting evidence should help them. Create a model outline of how you would organize their paper to help guide struggling writers.
2. Have them write their introduction and thesis statement and then raise their hand for

you to check it.

3. Allow students to work through period.
4. For HW students need to finish essays and submit electronically, preferably through Turnitin if available at your school.

Higher Order Thinking Questions:

Compare and contrast the historians' arguments.

Construct a thesis and support it in an essay that compares and contrasts the historian's arguments and also assesses which historian is more correct based on the students' own reading of the primary sources.

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Argument Essay Rubric:

<https://1.cdn.edl.io/8cnBg9a2Un5u7nibMAnVQteUpTTNiEJp3DOANb0NEqernZGq.pdf>

I usually grade this on a 25 point scale, with students able to earn up to 5 points in each category. It's pretty self-explanatory.

Technology Needs:

Computer Lab or Computer Cart for students to work on essays.

Computer and projector to discuss citation methods and rubric.

Web access.

Materials (please attach copies of any handouts to the end of the lesson):

Computer lab.

Teacher computer and projector.

Copies of rubric, physical or electronic for students. The rubric I use is the Argument Essay for 11-12th graders, linked here:

<https://1.cdn.edl.io/8cnBg9a2Un5u7nibMAnVQteUpTTNiEJp3DOANb0NEqernZGq.pdf> This rubric can also be attached to a Turnitin assignment and you can grade with it within Turnitin.

References:

**Smith, Mark M, Ed. *Stono: Documenting and Interpreting a Southern Slave Revolt*. Columbia, SC: University of South Carolina Press, 2005.** This book is the main resource of this entire unit. It includes 15 mainly primary sources on the Stono Rebellion and then four historians' different interpretations of the rebellion. One is a straightforward narrative of the rebellion, one focuses on the African dimensions of the rebellion, one posits a gendered history, and the other focuses on the religious motivations behind the timing of the rebellion. For this section, the text would be used as reference and for citations.

Purdue Owl:

[https://owl.purdue.edu/owl/research\\_and\\_citation/apa\\_style/apa\\_style\\_introduction.html](https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_style_introduction.html)

Turnitin: <https://www.turnitin.com>

## Alachua County Public Schools African and African American Studies

Module 5 Title: Stono Culminating Discussion and Extensions

Subject Area: American History,  
African-American History

Time Requirement: One class period, 50  
minutes

Module Objectives/ Essential Questions:

Students will justify their arguments as they share their essay conclusions with their peers.  
Students will apply their new knowledge about Stono in a practice test question.

Standards/ Benchmarks:

SS.A.1.4 Differentiate fact from opinion, utilize appropriate historical research and fiction/nonfiction support materials.

SS.A.1.5 Identify, within both primary and secondary sources, the author, audience, format, and purpose of significant historical documents.

SS.A.1.6 Compare interpretations of key events and issues throughout American History.

SS.8.A.3.15 Examine this time period (1763-1815) from the perspective of historically under- represented groups (children, indentured servants, Native Americans, slaves, women, working class).

SS.8.A.3.16 Examine key events in Florida history as each impacts this era of American history.

SS.8.A.4.11 Examine the aspects of slave culture including plantation life, resistance efforts, and the role of the slaves' spiritual system.

*9th-12th Grade (these standards can be applied in African-American history classes):*

SS.912.A.1.1 Describe the importance of historiography, which includes how historical knowledge is obtained and transmitted, when interpreting events in history.

SS.912.A.1.2 Utilize a variety of primary and secondary sources to identify author, historical significance, audience, and authenticity to understand a historical period.

SS.912.A.1.3 Utilize timelines to identify the time sequence of historical data.

SS.912.A.1.6 Use case studies to explore social, political, legal, and economic relationships in history.

*AP United States History Standards*

Historical Thinking Skill 2: Analyze Sourcing and Situation of Primary and Secondary

## Sources

### Historical Thinking Skill 3: Analyze Arguments in Primary and Secondary Sources

## Key Terminology:

No new terms

## Activities:

1. Students will bring out their essays and discuss their conclusions in their small groups. They will attempt to conclude at their tables which of the four historian's they most felt had an interpretation that fit what the primary sources had said. Then each group will share out their whole conclusion and we will see if the class agreed. Teacher will then close with a brief discussion of how history as a discipline incorporates historiography in their work.
2. For the rest of the lesson there are alternate extensions:

For APUSH: I would likely give them the following sample MC question and past FRQ that involved the Stono Rebellion for them to complete to close.

MC (from <https://magoosh.com/hs/apush/2017/the-stono-rebellion-apush-topics-to-study-for-test-day/>):

"On the Ninth of September last at night, a great number of Negroes arose in rebellion, broke open a store where they got arms killed twenty one white persons and were marching in a daring manner out of the province, killing all they met and burning the houses on the road through which they passed... I met these rebels at eleven o'clock in the forenoon so that I fortunately discerned the danger time enough to avoid it and to give notice to the Militia who on the occasion behaved with so much expedition and bravery as by four o'clock the same day to come up with them, and killed and took so many as put a stop to any further mischief at that time."

-Description of the Stono Rebellion by Governor Bull to the Royal Council, 1739 (Source)

The Stono Rebellion changed slavery in colonial America primarily by

A) increasing support for abolition throughout the northeast.

**B) resulting in tighter government control over the activities of both slaves and masters.**

C) growing the African slave trade and increasing the number of colonial slaves.

D) making it easier for slaves to earn their freedom, increasing the proportion of free blacks.

FRQ (Scoring Guidelines: [https://secure-media.collegeboard.org/apc/ap03\\_sg\\_ushistory\\_b\\_26505.pdf](https://secure-media.collegeboard.org/apc/ap03_sg_ushistory_b_26505.pdf)):

Compare the ways in which TWO of the following reflected tensions in colonial society.

- Bacon's Rebellion (1676)
- Pueblo Revolt (1680)
- Salem Witchcraft Trials (1692)
- Stono Rebellion (1739)

For another class, I might conclude the activity with a comparison to other major slave revolts in American history and ask students to come back to their original reflection about whether or not that would have participated in a slave revolt or not. Before debating that question, I would have them read about other rebellions. A good article is:

<https://www.pbs.org/wnet/african-americans-many-rivers-to-cross/history/did-african-american-slaves-rebel/>

Higher Order Thinking Questions:

Compare the way the Stono Rebellion and another major revolt reflected tensions in colonial society. (See FRQ prompt above).

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

Rubric for Grading Essays: The rubric I use is the Argument Essay for 11-12th graders, linked here: <https://1.cdn.edl.io/8cnBg9a2Un5u7nibMAnVQteUpTTNiEJp3DOANb0NEqernZGq.pdf>

Possible Grading of FRQ Linked Above. The new LEQ rubric that would be used is: [https://www.tomrichey.net/uploads/3/2/1/0/32100773/apush\\_leq\\_rubric\\_2017.pdf](https://www.tomrichey.net/uploads/3/2/1/0/32100773/apush_leq_rubric_2017.pdf)

Technology Needs:

None unless you want to project prompts or read through Henry Louis Gates article linked above as a class.

Materials (please attach copies of any handouts to the end of the lesson):

None

References:

Timeline of Slave Rebellions:

[https://www.pbs.org/independentlens/natturner/slave\\_rebellions.html](https://www.pbs.org/independentlens/natturner/slave_rebellions.html)

Did African-American Slaves Rebel?

by Henry Louis Gates, Jr.

<https://www.pbs.org/wnet/african-americans-many-rivers-to-cross/history/did-african-american-slaves-rebel/>

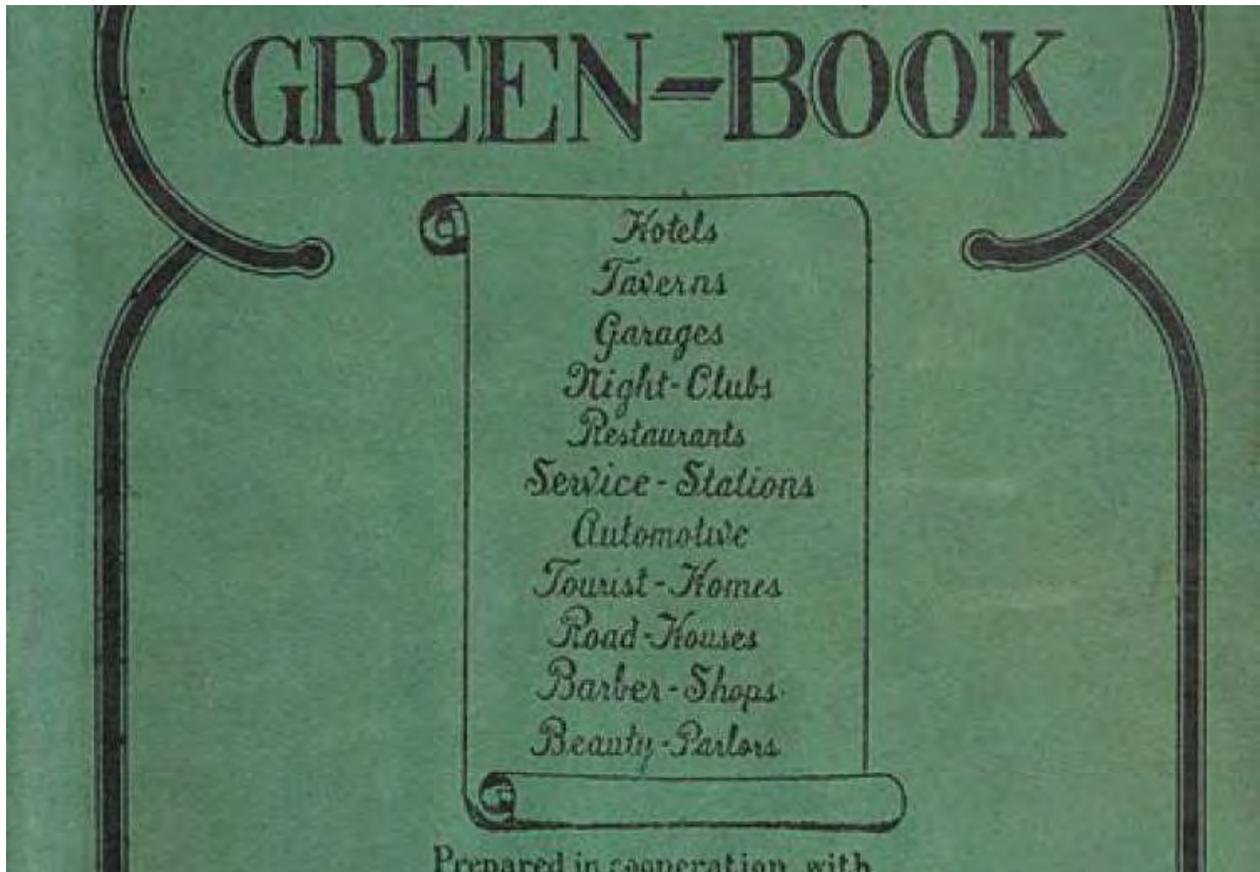
Attachments: None

Final Notes: I have used this lesson in both Honors and AP US History classes in the past. I usually do not spend five days on the assignment in my APUSH classes; there simply is not time. Rather I start it in class and then assign the bulk of the work over a weekend, preferably a long weekend if one falls in that time. It's the longest writing assignment I assign all year but it really shows me whether the kids are ready for college-level history writing or not. This year my students did a superb job! I can then reference the assignment throughout the year, both to make connections with content or to reinforce historiography.



## Lesson Plan

# The Green Book: African American Experiences of Travel and Place in the U.S.



Release of the film *Green Book* (2018) inspired renewed attention to the experiences of African Americans when traveling in the United States during the 20th century. This inquiry-based lesson combines individual investigations with whole or small group analysis of primary sources and visual media to investigate the compelling question: How have the intersections of race and place impacted U.S. history and culture? Concepts such as belonging and mobility, content areas that bring geography and history together, and opportunities to construct original arguments around the significance of place, race, and U.S. history are included in this lesson.

## Guiding Questions

How did the Jim Crow era affect how African Americans traveled and worked in the U.S.?

What are the short and long term effects of the Jim Crow era on U.S. history and culture?

## Learning Objectives

Students will analyze visual and text based resources to determine how and why the Green Book was used by African Americans for travel, performing, and lodging

during the 20th century.

Students will employ inquiry skills to design questions, investigate sources, and organize information to compare experiences across time and place.

Students will evaluate historical and contemporary issues through a change over time lens to respond to the CQ and GQs.

## Subjects & Topic:

History & Social Studies

U.S. History

Geography

**Grade:** 6-12

## Lesson Plan Details

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### Background

First published in 1936 by World War One Veteran and United States Postal worker turned travel agent Victor H. Green, the hotels and restaurants listed in the original "Negro Motorist Green Book" were limited to the New York City area. Immediately popular, the Green Book became a national guide and was a crowd-sourced publication in that users and businesses listed could recommend new entries for subsequent years.

The first edition totaled 10 pages and grew over the three decades it was in circulation (with a brief hiatus during WWII). The final Green Book was published in 1966 and reflected the expanded scope of the guide as the name of that 99-page publication was the \_\_\_\_\_

\_\_\_\_\_.

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## Content Standards

NCSS.D1.5.6-8. Determine the kinds of sources that will be helpful in answering compelling and supporting questions, taking into consideration multiple points of view represented in the sources.

NCSS.D2.Geo.5.9-12. Evaluate how political and economic decisions throughout time have influenced cultural and environmental characteristics of various places and regions.

NCSS.D2.His.12.6-8. Use questions generated about multiple historical sources to identify further areas of inquiry and additional sources.

NCSS.D2.His.15.6-8. Evaluate the relative influence of various causes of events and developments in the past.

NCSS.D2.His.16.9-12. Integrate evidence from multiple relevant historical sources and interpretations into a reasoned argument about the past.

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## Preparation

What does it mean to belong? Use the handout to reflect and record your thoughts in prose form or design a map that plots places where you live or more broadly where you do and do not feel welcome. Consider the extent to which one's sense of belonging can be affected by where they are or travel.

Draw upon historic examples of how regardless of popularity (i.e. musicians, athletes, actresses, etc.), Black people were not permitted to patron some “white only” institutions in the U.S. This article offers examples that illustrate how such instances were not limited to a single geographic region of the country (i.e. not just Southern states).

Develop questions to investigate based on the short video entitled "The Negro Motorist Green Book and Route 66" and an excerpt from the 1948 Green Book.

### Questions for discussion and initial inquiry:

- Where do you feel welcome? Unwelcome?
- Why did Victor H. Green create the Green Book?
- What is a sundown town?
- Which locations in your state appear in the Green Book?

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## Lesson Activities

# Activity 1. Time, Place, and the Green Book

Design questions to guide your investigation of multiple sources and text types to learn more about this era and phenomenon in U.S. history.

Use newspapers published between 1937-1967 available through Chronicling

America to construct the historical context of people's experiences, as well as maps, images, primary source texts, and more to develop a response to the guiding question: How did the Jim Crow era affect how African Americans traveled and worked in the U.S.? Your research may focus on specific places in the U.S., the lives of entertainers or athletes, why certain places added more businesses to the Green Book than others, patterns of migration following WWII and what this meant for shifts in population, or any other topics that interest you regarding the compelling question and this topic. Use the handout to assist with the organization of your questions and research.

## Activity 2. Telling a Story

Based on the research completed on the issues and topics you chose and the guiding questions, organize and share your findings using one of the following options:

1. Take on the perspective of someone from history (real or imagined) and use your research to create a **digital map** and use **storyboard software** to record a voice over that narrates your journey, what you experienced, and how you used the Green Book as you traveled. Setting the story in a specific state or region of the U.S. and year will help with identification of actual historical events you might have encountered.
2. **Illustrate** a response (portrait, comic, map, etc.) that includes a short written or audio recorded synopsis of what the author is trying to communicate to the audience.

3. Write a short **historical fiction** or **scene to be performed** about traveling in the U.S. between 1937-1967 based on the perspectives of athletes, musicians, actors, and/or other travelers you researched and include documented evidence from the Green Book. Rich, descriptive writing that blends history and imagination around dialogue is encouraged.
4. Construct a response in any form mentioned here or of **original design** that brings information about the 19th century underground railroad and/or the Great Migration together with research on use of the Green Book.
5. **Take on the role** of a performer who used the Green Book between 1937-1967 to create a piece of music or art about your experience traveling and performing.
6. A **document-based written response** that establishes a thesis and cites specific information from texts as evidence.
7. Consider the role that **local history** plays in the project you are constructing. Analyze the Green Book to identify locations in your city and/or state that appear in the Green Book and then construct a map or conduct interviews with area historians, business owners, community leaders, etc. to learn more through an oral history project.

### Discussion questions:

- Why was U.S. route 66 significant to African Americans?
- Who used and who operated the stops included in the Green Book?
- To what extent was the Green Book part of a 20th century “underground railroad”?

- To what extent is the Green Book related to the Great Migration of the late 19th and early 20th centuries?
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## Assessment

Closing reflections can include consideration of the short and long term connections, including contemporary issues, using the following questions:

1. To what extent did issues faced by African Americans in the 1940s change (improve?) over time?
  2. What can be done to prevent similar issues from occurring today and tomorrow?
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## Reference Websites

[Chronicling America](#)

[Mapping the Green Book](#)

[The History Channel—"Before the Green Book..."](#)

[New York Public Library Labs archives—Green Book](#)

[New York Public Library Labs—Green Book map](#)

[New York Public Library Digital Collections—Green Book](#) (select issues from the 1930s, 40s, 50s, and 60s)

[NPR story on the Chitlin' Circuit \(musicians\)](#)

[California Humanities project—Interview with Candacy Taylor](#)

[Playwright Calvin A. Ramsay's](#)

[Calvin A. Ramsay's children's book](#)

[Visionary Project—"Bill Russell: Violations of Civil Rights & Discrimination in Lexington" \(video\)](#)

[How to design a comic strip](#)

Music of Dr. Don Shirley (main character in the 2019 film) and other artists who used the Green Book when traveling can be played as students conduct their inquiries.

## Materials & Media

Guided inquiry handout for Green Book  
File (PDF)

Open inquiry handout for Green Book  
File (PDF)





Lesson Plan

# Toni Morrison's *Beloved*: For Sixty Million and More



“Freeing yourself was one thing, claiming ownership of that freed self was another.”

— Toni Morrison, *Beloved*

One of the most compelling novels of the twentieth century, *Beloved* by Toni Morrison has been read in classrooms and book clubs across the country since its publication in 1987. The following close reading and reflective activities are intended to guide thoughtful inquiry into the novel and its major themes, while also providing teachers and students with creative outlets for making connections with one of the great novels of the twentieth century.

## Guiding Questions

How do characters use collective experiences, challenges, and memories to construct a sense of community?

How do we cope with trauma?

How do the supernatural and achronological elements of the narrative contribute to plot and thematic development?

## Learning Objectives

Analyze how characters construct varied forms of community in response to tragedy and trauma.

Analyze themes and symbols used throughout the novel to make meaning of the text.

Evaluate decisions made by characters by considering context, character development, and narrative structure.

Synthesize interpretations of the text to create an original product that illustrates your understanding of the novel.

## Subjects & Topic:

History & Social Studies

U.S. History

Literature & Language Arts

Listening

Reading

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## Lesson Plan Author:

Kathryn Milschewski

06/17/19

## Lesson Plan Details

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## Background

With its stunning prose, complex characters, and moving examination of the lasting emotional, psychological, and physical trauma endured by slaves, Toni Morrison's [Beloved](#) (1987) is considered one of the great novels of the twentieth century. When asked why she chooses to write, Morrison said "If there's a book you want to read, but it hasn't been written yet, then you must write it."

- Whether you are using physical books or an online text, this [PDF version of Beloved](#) makes it possible for students to highlight, tag, and make notes as they interact with the text.
- The [Toni Morrison Society Website](#) provides a variety of resources for students and teachers interested in the author's biography.
- This 2015 [BBC documentary](#) on the Pulitzer Prize winning author offers another version of Morrison's biography and journey as a writer.
- This [free online audiobook](#) can be used for a read aloud and to help students develop their listening comprehension skills.
- These [short video summaries](#) can assist with comprehension of the writing style and non-chronological sequence in [Beloved](#).
- Toni Morrison: [NEH Jefferson Lecture in the Humanities \(1996\)](#) and [Humanities Medal Award Recipient \(2000\)](#).

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## Content Standards

CCSS.ELA-LITERACY.RL.9-10.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.9-10.2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text

CCSS.ELA-LITERACY.RL.9-10.5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

CCSS.ELA-LITERACY.RL.9-10.9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

CCSS.ELA-LITERACY.RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

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## Preparation

The lesson activities provided herein are designed so that students and teachers have choices for demonstrating their understanding and interpretations of the text. Students can work individually or in small groups, and activity options are adaptable in case you are reading the entire book as a group or if this is a selection students make individually. Each activity includes a specific text-based example that can be used to model for students or assist students with independent practice.

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## Lesson Activities

# Activity 1: Creating Chapter Titles

Famously, the chapters and sections of *Beloved* are not titled or numbered. While reading with the class, it might be logistically helpful to assign chapter numbers so the class remains on the same page. While students read, have them construct a chapter journal in which they name the chapters and sections based on themes and key plot points in the book. At the start of each class period, have a few students share their chapter titles and their reasoning for them. Consider the following while naming chapters:

- Important events
- Character narration
- Central Themes

- What makes each chapter unique?

If desired, you can assign each student a particular theme (the lasting effects of slavery, love, family, spirituality, the supernatural, memory, etc.) when they begin reading and have them tie their chapter titles to a particular theme throughout the novel. Refer to the [handout for Activity One](#) for guidance on designing chapter titles based on an excerpt from \_\_\_\_\_.

## Activity 2: Creating Community

"A man could risk his own life, but not his brother's.  
So the eyes said, "Steady now," and 'Hang by me.'"

What constitutes a community? What brings people together or eventually separates them? Working in small groups, have students examine the different types of communities that emerge throughout \_\_\_\_\_ and analyze the motivation for their formation. Using the [handout for Activity Two](#), have students consider how communities form, what the members have in common, key figures in the community, and whether they consider these communities to be sustainable.

## Activity 3: Writing a Sermon

Many characters deliver speeches or sermons throughout the novel. Based on one of the themes from the novel (love, masculinity, memory of the past, the supernatural and haunting, the trauma of slavery, spirituality, community, etc.), have students establish what they believe to be the overarching message regarding that theme. Once they have established that message, have students write a short speech preaching that idea to the class based on the [handout for Activity Three](#). Students should include:

- An overarching message delivered by the novel;
- 2-3 references to events or characters in the novel;
- The student's opinion on that topic.

Close the activity with a discussion about the rhetorical devices used within the speeches that students create and a reflection on the themes chosen.

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## Assessment

# Character Diary

Have students write a series of diary entries as one of the characters from the novel. The diary should identify important moments in the story and analyze a character deeply. Their diary should consider/include:

- A narration style similar to one of the characters;
- Important events in that character's life;
- Themes that are particularly relevant to that character;

- Mentions of symbols that are relevant to the character;
- The development of the character over the course of the novel.

# Primary Source Research

Use themes and scenes within \_\_\_\_\_ to inform research on slavery and the lasting impact of the institution in the United States. The following resources provide access to primary sources and NEH supported projects related to the study of slavery:

- The Gilder Lehrman Institute of American History: [Primary Sources on Slavery](#)
- [The Abolition Seminar](#)
- Emory University: [Slave Voyages](#)
- Historic Hudson Valley: [People Not Property](#)
- Library of Congress: [Slavery Resource Guide](#)
- Library of Congress: [Voices Remembering Slavery](#)
- \_\_\_\_\_ : [Fugitive Slave ads](#)
- Ohio History Central: [Underground Railroad](#)

## Materials & Media

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Beloved Activity One Handout

File (PDF)

Beloved Activity Two Handout

File (PDF)

Beloved Activity Three Handout

File (PDF)

# Title: *A Raisin in the Sun* by Lorraine Hansberry

Grade Level: 11-12

Subject(s): English Language Arts

Keywords: Theme, Characterization

<b>Lesson Plan:</b>	<i>A Raisin in the Sun</i> by Lorraine Hansberry
<b>Subject:</b>	English Language Arts
<b>Grade(s):</b>	11-12
<b>Description/ Abstract of Lesson</b>	Students will study the play <i>A Raisin in the Sun</i> by Lorraine Hansberry, exploring the connection between theme and technique and identifying central ideas in the play.
<b>LAFS.1112.RL.1.1</b>	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
<b>LAFS.1112.RL.1.2</b>	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
<b>LAFS.1112.RL.1.3</b>	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
<b>LAFS.1112.RL.2.5</b>	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
<b>LAFS.1112.W.4.10</b>	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
<b>LAFS.1112.SL.1.1</b>	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
<b>Objective(s):</b>	Students will be able to: <ul style="list-style-type: none"><li>● identify central ideas in the text</li><li>● analyze and interpret the connection between theme and technique in the play</li><li>● understand how Hansberry's choice to dramatize certain events on-stage and off stage helps to determine the play's focus</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● <a href="#">Biography of Lorraine Hansberry</a></li><li>● <a href="#">Biography video of Lorraine Hansberry (2:17)</a></li><li>● <a href="#">"Harlem: A Dream Deferred" by Langston Hughes</a></li><li>● <a href="#">Biography of Langston Hughes</a></li><li>● <a href="#">A Raisin in the Sun</a></li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 6-8 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>
<b>Lesson Lead In/ Opening:</b>	1. Students complete warm-up journal entry to answer the prompt: Do you think having dreams for the future is vital to success? Explain. Write at least one page.

	<ol style="list-style-type: none"> <li>2. Students engage in a think: pair: share. They share their journal entries with at least three classmates. Then the class debriefs with volunteers discussing what they wrote and the class engaging in dialogue about dreams: personal, academic, family, community-wide, societal.</li> <li>3. Tell students that you will be reading a play by Lorraine Hansberry called <i>A Raisin in the Sun</i> about an African American family's dreams. The play begins with a poem by Langston Hughes "Harlem: A Dream Deferred."</li> <li>4. Share the <a href="#">biography video on Lorraine Hansberry</a> and provide key biographical information on Langston Hughes.</li> </ol>
<b>Activity 1:</b>	Read " <a href="#">Harlem: A Dream Deferred</a> " with students. Ask students to work with a partner to write a three-sentence summary of the poem's message to readers. Then debrief as a class, highlighted Hughes' use of similes and imagery to convey the meaning of the poem.
<b>Activity 2:</b>	<p>Read and discuss Act I of the play. Students complete a 10-item summary of Act I.</p> <p>Sample Guiding Questions for Act I are as follows:</p> <ul style="list-style-type: none"> <li>● How does Walter's dream for the future differ from Mama's?</li> <li>● How does Beneatha's identity compare/contrast to Mama's? Ruth's?</li> <li>● How does living in one household impact the Younger family's relationship?</li> </ul> <p>After reading Act I, students identify and explain four sources of tension/conflict in the play (egs. Walter v. Mama; Mama v. Beneatha; Walter v. Ruth).</p>
<b>Activity 3:</b>	<p>Read and discuss Act II and Act III of the play. Students complete various activities while reading:</p> <ul style="list-style-type: none"> <li>● Complete a five-item summary of a scene. Identify, write down, and explain two significant quotes. For each quote, note the speaker, Act and Scene, what's happening in the play, and the impact of the quote on the plot.</li> <li>● Choose a main character and write a diary entry from his/her point of view about what's happened in the play so far.</li> <li>● Write a journal entry on the role of children in the play.</li> <li>● Write a journal entry on George Murchison v. Joseph Asagai. What role does each young man have in her life?</li> <li>● Write a journal entry on two central ideas in the play. How does Hansberry use literary techniques (egs. characterization, symbolism) to develop each idea?</li> <li>● How does Walter change throughout the play?</li> </ul>
<b>Activity 4:</b>	As a culminating activity, students complete a <a href="#">one-pager</a> on <i>A Raisin in the Sun</i> . Students present their one-pagers in small groups. Then the class creates a display of its one-pagers on the bulletin board.
<b>Higher Order Thinking Questions:</b>	<ul style="list-style-type: none"> <li>● What approaches does Lorraine Hansberry use to develop character and plot over time in the play? Provide at least three examples from the text with parenthetical citations to support your answer.</li> <li>● What approaches does Hansberry use to reveal social/historical values that embody the play? Provide at least three examples from the text with parenthetical citations to support your answer.</li> <li>● What symbols contribute to the meaning of the play? Name at least three symbols, and discuss how they help to communicate the meaning of the play. Provide at least three examples from the text with parenthetical citations to support your answer.</li> <li>● How does Hansberry's choice in dramatizing certain events on stage and others off stage help determine the play's focus? Provide at least three examples from the text with parenthetical citations to support your answer.</li> <li>● How does the poem, "Harlem: A Dream Deferred" by Langston Hughes, found at the beginning of the play, relate to <i>A Raisin in the Sun</i>? Provide at least three examples from the text with parenthetical citations to support your</li> </ul>

	<p>answer.</p> <ul style="list-style-type: none"> <li>● What do you think is the theme of <i>A Raisin in the Sun</i>? Explain. Provide at least three examples from the text with parenthetical citations to support your answer.</li> <li>● Discuss two literary techniques Hansberry uses to convey the theme of the play, and explain their impact on the text. Provide at least two examples per literary technique to support your answer.</li> <li>● What are three central ideas in the play? How does Lorraine Hansberry convey them throughout the text? For each central idea, provide at least three examples from the entire play to support your answer.</li> </ul>
<p><b>Suggested Book:</b></p>	<p><i>Looking for Lorraine: The Radiant and Radical Life of Lorraine Hansberry.</i> (2018). Imani Perry. Beacon Press.</p>
<p><b>Web Resources</b></p>	<p><a href="#">The Autobiographical Roots of A RAISIN IN THE SUN</a>  <a href="#">Full Audio of A RAISIN IN THE SUN</a></p>

# Title: “The Danger of a Single Story”

Grade Level: 11-12

Subject(s): English Language Arts

Keywords: Stereotype, Bias, Rhetorical Appeals

<b>Lesson Plan:</b>	“The Danger of a Single Story”
<b>Subject:</b>	English Language Arts
<b>Grade(s):</b>	11-12
<b>Description/ Abstract of Lesson</b>	In this lesson, students will explore the Ted Talk “The Danger of a Single Story” (2009) by Chimamanda Ngozi Adichie to understand the effects of bias and stereotypes.
<b>LAFS.1112.RL.1.1</b>	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
<b>LAFS.1112.W.3.9</b>	Draw evidence from literary or informational texts to support analysis, reflection, and research.
<b>LAFS.1112.W.4.10</b>	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
<b>LAFS.1112.SL.1.1</b>	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
<b>Objective(s):</b>	Students will be able to: <ul style="list-style-type: none"><li>● understand the ramifications of stereotyping and bias</li><li>● analyze use of rhetorical appeals (ethos, logos, pathos) in the TED Talk and the impact on its central message</li><li>● interpret the central meaning of the text.</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● <a href="#">Aristotle’s Rhetorical Appeals (Ethos, Logos, Pathos)</a></li><li>● Biography: <a href="#">About Chimamanda</a></li><li>● Ted Talk <a href="#">“The Danger of a Single Story”</a> (2009) by Chimamanda Ngozi Adichie</li><li>● <a href="#">Ted Talk Graphic Organizer</a></li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 1-2 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>
<b>Lesson Lead In/ Opening:</b>	<ol style="list-style-type: none"><li>1. Have students complete a warm-up journal activity, “Define <i>stereotype</i> and <i>bias</i> in your own words. Then write at least a five-sentence paragraph in response to this question: What do you think are the effects of stereotype and bias?” Students engage in a think: pair: share by sharing their responses with a partner, and then volunteers share with the class.</li><li>2. Explain to students that today’s lesson will explore the effects of stereotypes and bias through viewing, analyzing, and interpreting a Ted Talk by author Chimamanda Ngozi Adichie. Highlight key points from her <a href="#">biography</a>.</li></ol>
<b>Activity 1:</b>	Distribute and review the <a href="#">Ted Talk Graphic Organizer</a> , including the portion on identifying rhetorical appeals. Review <a href="#">Aristotle’s Rhetorical Appeals</a> (ethos, logos, pathos). While viewing the Ted Talk as a class, students complete as much of the graphic organizer as possible.

<b>Activity 2:</b>	Students collaborate with a partner to finish the graphic organizer. Then students debrief on the graphic organizer in small groups. As a group, students list five observations and/or questions they have on the Ted Talk as a result of their discussion.
<b>Activity 3:</b>	Debrief as a class with groups sharing their observations and/or questions. You can also select higher order thinking questions on the Ted Talk from this lesson plan to further your discussion.
<b>Activity 4:</b>	<p>Students complete a ticket out on one of the following options:</p> <ul style="list-style-type: none"> <li>● Write at least a 10-line poem that summarizes the central idea of “The Danger of a Single Story.”</li> <li>● Create a full-page image that summarizes your learning from “The Danger of a Single Story.” Write a three-sentence description of your image.</li> <li>● What do you think your generation can do to combat bias and stereotypes? Explain. Respond in at least a five-sentence paragraph.</li> </ul> <p>Share student responses next class.</p>
<b>Higher Order Thinking Questions:</b>	<p>On Ted Talk, “The Danger of a Single Story”</p> <ul style="list-style-type: none"> <li>● How does the speaker say reading foreign stories affected her mindset when she created her own stories?</li> <li>● What mental shift does the speaker say she experienced when reading literature by authors of African descent?</li> <li>● What does the speaker say the discovery of African writers did for her?</li> <li>● How does the speaker say her perceptions were affected by her mother's views of Fide's family?</li> <li>● How does a speaker use her experience of class and a single story to appeal to her audience?</li> <li>● According to the speaker, what is the danger of a single story?</li> <li>● What do you think is the danger of a single story in your own life? In American society? In global society?</li> <li>● How does the speaker define power?</li> <li>● According to the speaker how can society use power and adverse effects to create a single story?</li> <li>● According to the speaker, what is the danger of stereotypes? What does a single story create?</li> <li>● How does the speaker say stories can be used for good and for bad?</li> <li>● According to the speaker, how might the single story of Africa in Western Literature affect readers' views of Africa?</li> </ul>
<b>Suggested Books:</b>	<p><i>Purple Hibiscus: A Novel</i> by Chimamanda Ngozi Adichie. (2003). Algonquin Books.</p> <p><i>The Thing Around Your Neck. A Short Story Collection</i> by Chimamanda Ngozi Adichie. (2009). Alfred A. Knopf Publishers.</p>
<b>Web Resources</b>	<ul style="list-style-type: none"> <li>● <a href="#">Teaching Tolerance   Diversity, Equity And Justice</a></li> <li>● <a href="#">CASEL - CASEL</a></li> <li>● <a href="#">Character Education Broward County Public Schools</a></li> </ul>

## Alachua County Public Schools African and African American Studies

Title: James West and the Modern Microphone	
Writer:	Grade Level: Physics
Time Requirement: 2-3 (50-minute) class periods	Subject Area(s): Science

**Objectives:**  
 Students will understand that James West designed and patented the foil-electret microphone that is now used in approximately 90% of the microphones in use today.  
 Students will use the internet and other print/media to research the life of James West.  
 Students will understand the application of microphone technology that was developed by West.  
 Students will build a microphone using common materials.  
 Students will relate what they have learned through a presentation, project, or written report.

**Standards/ Benchmarks:**  
[SC.912.P.10.21](#)- Qualitatively describe the shift in frequency in sound or electromagnetic waves due to the relative motion of a source or a receiver.  
[SS.912.A.1.2](#) Utilize a variety of primary and secondary sources to identify author, historical significance, audience, and authenticity to understand a historical period.  
[SS.912.A.1.3](#) Utilize timelines to identify the time sequence of historical data.

**Infusion Point:**  
 James West designed, developed, and patented an inexpensive and effective microphone in the 1960s. Today, his design is the standard microphone technology in telephones, baby monitors, and hearing aids.

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
x	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America		Slavery: In the Americas
	Combination		Neo-Slavery: Abolition, Civil Rights
	Other (please specify)		Soul of African Descent People
		x	Contributions to the World and USA

Cultural Context/ Background:

Inventor James West was born on February 10, 1931, in Prince Edward County, Virginia. As a child, he was intrigued by how things worked and enjoyed taking apart appliances. "If I had a screwdriver and a pair of pliers, anything that could be opened was in danger," West would later recollect. "I had this need to know what was inside."

After an accident with a radio he had tinkered with, West became enthralled with the concept of electricity. He knew he wanted to pursue his interest in science academically, though his parents were concerned about future job prospects for an African-American scientist, due to the racism and Jim Crow laws of the South. They preferred for him to become a physician.

Undeterred, West headed to Temple University in 1953 to study physics and worked during the summers as an intern for the Acoustics Research Department at Bell Laboratories in Murray Hill, New Jersey. He received a bachelor's degree in physics in 1957, and was hired for a full-time position as an acoustical scientist by Bell.

In 1960, while at Bell, West teamed up with fellow scientist Gerhard M. Sessler to develop an inexpensive, highly sensitive, compact microphone. In 1962, they finished development on the product, which relied on their invention of electret transducers. By 1968, the electret microphone was in mass production. West's and Sessler's invention became the industry standard, and today, 90 percent of all contemporary microphones—including the ones found in telephones, tape recorders, camcorders, baby monitors and hearing aids—use their technology.

Years later, West was appointed president-elect of the Acoustical Society of America in 1997 and joined the National Academy of Engineering in 1998. And both West and Sessler were inducted into the National Inventors Hall of Fame in 1999. West has also worked with initiatives to entreat women and students of color to explore and pursue careers in the fields of science and technology.

Joins Johns Hopkins University

West retired from Bell in 2001, after more than four decades with the company. After interviewing with several universities, he chose Johns Hopkins and became a research professor at its Whiting School of Engineering in the electrical/computer engineering department.

"I discovered that Johns Hopkins was a lot like Bell Labs, where the doors were always open and we were free to collaborate with researchers in other disciplines," he said in a statement. "I like the fact that I won't be locked into one small niche here."

During his career, West has received an array of accolades and honors as well as developing more than 250 patents on microphones and related discoveries involving polymer-foil electrets. Known for being humanistic in his approach to working with others, he has also been a prolific writer, having authored and/or contributed to a number of scientific papers and books.

Copied from "James West Biography"

<http://www.biography.com/people/james-west-538802#develops-electret-microphone>

Timeline:

- **February 10, 1931** - born in Prince Edward County, Virginia
- **1939** – at the age of nine, dismembered and reassembled a broken radio, then suffered a serious shock from it

- **1953** – enrolled at Temple University
  - **1957** – received Bachelor’s of Science in Physics from Temple
  - **1960** – teamed up with Gerhard M. Sessler, another physicist, to develop an inexpensive, highly sensitive, and compact microphone
  - **1962** – West and Sessler finalize their electret microscope design
  - **January 14, 1964** – West and Sessler receive a U.S. Patent for their “electroacoustic transducer”
  - **2001** – Became a research professor at Whiting School of Engineering at Johns Hopkins University
  - **1995** – Named “Inventor of the Year” by the State of New Jersey
  - **1999** – Inducted into the Inventor’s Hall of Fame
  - **2000** – Awarded an honorary Doctorate of Science from the New Jersey Institute of Technology
- From “James West”; The Black Inventor Online Museum, <http://blackinventor.com/james-west/>

Key Terminology:

Activities:

1. Engage/Explain- Build a Microphone Lab

- Using the following video as your procedure, build a microphone out of common materials. <http://www.instructables.com/id/Plastic-Cup-Microphone-DIY-Project/>
- Student groups (a group of two is preferable): assemble the plastic cup apparatus with the appropriate materials: Teacher/One setup per class: XLR cable, alligator clips, and speaker
- Once microphone has been built and used, students should write a 1-2 paragraph summary/explanation of how their microphone works, using an appropriate ancillary resource, such as notes or a textbook.

2. Explore

- Distribute a copy of James West’s biography that is found at <http://blackinventor.com/james-west/>. After students read the biography, have a class discussion about how the microphones they built differ from modern microphone technology. Talking points of this discussion should include the cost of production, and the many applications of microphones in modern production.
- Students will then use the internet and print resources to research how James West invented the electret microscope. Student research should also focus on modern applications of microphone technology. Students will write a two-paragraph summary of their findings.

3. Extend

- Using the internet and print resources, students will research the significant events and discoveries of James West's life in order to complete the product of their choice (Evaluate). In their products, students should answer the following Key Questions in some fashion:
  1. How did James West become intrigued by electricity?
  2. What was James's father's fear, in terms of James' career choices?
  3. How has James West changed microphone technology?

4. Evaluate (students choose one of the following products)

1. Students will construct and present a visual timeline (dates and illustrations) of the significant events and scientific discoveries of James West's life
2. Students will make and present a Powerpoint Presentation of the significant events and scientific discoveries of James West's life
3. Students will research, diagram, and demonstrate how a modern microscope works.

Higher Order Thinking Questions:

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

1-2 paragraph summary of microphone  
 Answers to questions on James West's life  
 Project on James west

Technology Needs:

Computer  
 Projector  
 Speakers  
 Computer lab

Materials (please attach copies of any handouts to the end of the lesson):

Construction paper  
 Markers  
 Microphone Lab supplies  
 A lab or classroom space that can be used for microphone construction

References:

[The Black Inventor Online Museum James West biography](#)  
[James West Biography from Biography.com](#)  
["James Edward West"; African American History Program](#)  
[James West faculty profile: Johns Hopkins Whiting School of Engineering](#)

# Title: The Divine Nine: African American Fraternities and Sororities

Grade Level: 9-12

Subject(s): Social Studies

Keywords: Community Service

<b>Lesson Plan:</b>	The Divine Nine: African American Fraternities and Sororities
<b>Subject:</b>	Social Studies
<b>Grade:</b>	9-12
<b>Description/ Abstract of Lesson</b>	Students will learn about the history and purpose of African American fraternities and sororities and their role in the community.
<b>LAFS.1112.RH.1.1</b>	Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.
<b>LAFS.1112.RH.1.2</b>	Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.
<b>LAFS.1112.RH.3.7</b>	Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.
<b>LAFS.1112.WHST.3.9</b>	Draw evidence from informational texts to support analysis, reflection, and research.
<b>Objective(s):</b>	Students will be able to: <ul style="list-style-type: none"><li>● understand the history of African American fraternities and sororities</li><li>● understand the purpose of African American fraternities and sororities and their role in the community.</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● <a href="#">National Pan-Hellenic Council</a></li><li>● Laptops</li><li>● Banner Paper</li><li>● Visual Arts Materials</li><li>● Possible Guest Speakers from Divine Nine Organizations</li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 3-4 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>
<b>Lesson Lead In/ Opening:</b>	<ol style="list-style-type: none"><li>1. Students complete a warm-up in their journals by answering this question: What do you know about African American fraternities and sororities? If you don't know anything about them, what questions do you have? Write at least a five-sentence paragraph. Debrief as a class asking students to share responses.</li><li>2. Tell students that in this lesson they will learn about the history and purpose of African American fraternities and sororities, otherwise known as <i>The Divine Nine</i>, and their role in the community. Point out that African American fraternities and sororities serve the community.</li><li>3. Provide background on the <a href="#">National Pan-Hellenic Council</a>.</li></ol>
<b>Activity 1:</b>	Break students in groups of 3-4 depending on class size. Assign each group one of The Divine Nine organizations to research; organization names and websites are listed in Web Resources at the end of the lesson plan.  Each group creates a product for a Divine Nine Museum. Some options for group

	<p>products are as follows:</p> <ol style="list-style-type: none"> <li>1. Create a video package on your assigned fraternity/sorority.</li> <li>2. Create a slideshow on your assigned fraternity/sorority.</li> <li>3. Create a banner mural on your assigned fraternity and sorority.</li> </ol> <p>Group museum products must answer the seven higher order thinking questions listed below.</p>
<b>Activity 2:</b>	Each group chooses a spokesperson to staff their exhibit. Student groups do a quality check to ensure their products meet requirements, and the class sets up the The Divine Nine Museum. You may want students to order exhibits according to organization year founded or you may want to order them by fraternities according to year founded and then sororities according to year founded.
<b>Activity 3:</b>	Students do a Gallery Walk and may ask the group spokesperson questions at each exhibit. Students list at least three things they learn from each exhibit.
<b>Activity 4:</b>	The class debriefs on their learning. Note: If you have faculty or administrative staff who are active members of a Divine Nine organization, you may invite them to the Gallery Walk and all-class debriefing to answer student questions and discuss the value of membership.
<b>Higher Order Thinking Questions:</b>	<ol style="list-style-type: none"> <li>1. When and where was the organization founded?</li> <li>2. Who were the founders?</li> <li>3. What is the purpose of the organization?</li> <li>4. What is the criteria for membership?</li> <li>5. How does the organization provide youth leadership development?</li> <li>6. What are the organization's areas of focus for serving the community?</li> <li>7. Based upon your learning, what are the benefits of organization membership?</li> </ol>
<b>Suggested Book:</b>	<i>The Divine Nine: The History of African American Fraternities and Sororities.</i> (2019). Lawrence Ross. Kensington Publishing Corporation
<b>Web Resources</b>	<p>Divine Nine in order of Founding</p> <p><a href="#">Alpha Phi Alpha Fraternity, Incorporated</a></p> <p><a href="#">Alpha Kappa Alpha Sorority, Incorporated</a></p> <p><a href="#">Kappa Alpha Psi Fraternity, Incorporated</a></p> <p><a href="#">Omega Psi Phi Fraternity, Incorporated</a></p> <p><a href="#">Delta Sigma Theta Sorority, Incorporated</a></p> <p><a href="#">Phi Beta Sigma Fraternity, Incorporated</a></p> <p><a href="#">Zeta Phi Beta Sorority, Incorporated</a></p> <p><a href="#">Sigma Gamma Rho Sorority, Incorporated</a></p> <p><a href="#">Iota Phi Theta Fraternity, Incorporated</a></p>

# Title: All About Mae Jemison

Grade Level: Kindergarten

Subject: ELA & Social Studies

Keywords: Space, Astronaut, Scientist, and Space Shuttle



<b>Lesson Plan:</b>	All About Mae Jemison
<b>Subject:</b>	American History
<b>Grade:</b>	Kindergarten
<b>Description/ Abstract of Lesson</b>	Mae Jemison was the first African American female astronaut to enter space. Use this lesson plan to learn more about this famous scientist. Children will then read and write about her, and color images representing Ms. Mae Jemison.
<b>SS.K.A.1.2</b>	Student will develop an awareness of a primary source.
<b>LAFS.K.RI.1.2</b>	With prompting and support, students will be able to identify the main topic and retell key details of a text.
	Draw evidence from informational text to support analysis, reflection and research.
<b>Objective(s):</b>	Students will: <ul style="list-style-type: none"><li>● Identify the various strategies of Marcus Garvey's UNIA</li><li>● Discuss the appeal the Garvey Movement had not only on Black America but Black populations throughout the world</li><li>● Understanding historical events through various media resources</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● STS-129 HD LAUNCH <a href="https://youtu.be/zsJpUCWfyPE">https://youtu.be/zsJpUCWfyPE</a></li><li>● Class set of "All About Mae Jemison" Reader</li><li>● Photos of Mae Jemison in space</li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 1-2 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>
<b>Lesson Lead In/ Opening:</b>	<ol style="list-style-type: none"><li>1. The teacher will have the images of Mae Jemison displayed in the classroom.</li><li>2. The teacher will ask the students if they have ever seen an Astronaut before or have seen a space shuttle launch.</li><li>3. After the discussion write on the board the Key Terms for the lesson:<ol style="list-style-type: none"><li>a. Space</li><li>b. Astronaut</li><li>c. Space Shuttle</li></ol></li></ol>
<b>Activity 1:</b>	<b>Warm up or Do Now:</b> <ol style="list-style-type: none"><li>I. Introduce the video by asking students if they have ever seen a space shuttle take off, and what they think they will see when they watch the video.</li><li>II. Play the video STS-129 HD Launch starting from 1:13-2:10 to show the takeoff of a space shuttle. This video shows a countdown, takeoff, and the rocket boosters coming off the shuttle at around 3:30.</li><li>III. Class discussion: Students will discuss with the class their thoughts on watching the space shuttle take flight.</li><li>IV. Tell students they will learn more about the first African American female astronaut to enter space.</li></ol>
<b>Activity 2:</b>	Show photos of Mae Jemison in space. Hold a discussion with students about what they see in the pictures. Allow them to guess where Mae is and what she is in (space shuttle). Share a little information about Mae Jemison. Tell students that Mae Jemison was the first African American woman to enter space. She is a doctor, researcher, and dancer. After becoming a doctor, she joined the Peace Corps and

	served in Africa. Later, she joined NASA and became a crew member of the space shuttle Endeavour. After her travels in space, she left NASA to start companies and to continue researching how to get to a new star.
<b>Activity 3:</b>	<ol style="list-style-type: none"> <li>a. Display and distribute the All About Mae Jemison reader to the students.</li> <li>b. Allow them to flip through the pages and preview the booklet.</li> <li>c. Ask students to share with their partners what they think the reader is about and what they will do with the reader.</li> <li>d. Choose volunteers to read one page each of the reader (eight volunteers total) while the other students follow along in their reader.</li> </ol>
<b>Activity 4:</b>	<ol style="list-style-type: none"> <li>a. Ask students to pair up again and reread the booklet. They can trace the sight words as they read the text.</li> <li>b. Have students share one thing they learned about Mae Jemison from the booklet.</li> </ol>
<b>Higher Order Thinking Questions:</b>	<ol style="list-style-type: none"> <li>1. What were some of the things Mae Jemison liked to do?</li> <li>2. Why is Mae Jemison famous?</li> <li>3. Where did Mae Jemison go to school?</li> </ol>
<b>Web Resources</b>	<ol style="list-style-type: none"> <li>I. Youtube video: STS-129 HD Launch- <a href="https://youtu.be/zsJpUCWfyPE">https://youtu.be/zsJpUCWfyPE</a></li> <li>II. <a href="https://www.education.com/lesson-plan/get-to-know-mae-jemison/">https://www.education.com/lesson-plan/get-to-know-mae-jemison/</a> <ul style="list-style-type: none"> <li>• Here you will find a copy of the worksheet “All About Mae Jemison”</li> </ul> </li> </ol>



# Title: All About the Continent of Africa

Grade Level: Kindergarten

Subject: ELA & Social Studies

Keywords: Continent and Africa



<b>Lesson Plan:</b>	The Continent of Africa
<b>Subject:</b>	American History
<b>Grade:</b>	Kindergarten
<b>Description/ Abstract of Lesson</b>	Students will learn about the Continent of Africa and its culture.
<b>SS.K.A.2.1</b>	Students will be able to compare children and families of today with those in the past.
<b>LAFS.K.SL.2.4</b>	Students will be able to describe familiar people, places, things, and events and, with prompting and support, provide additional detail.
<b>Objective(s):</b>	Students will: <ul style="list-style-type: none"><li>• Develop an understanding for where Africa is located on a map and the shape of the continent on a map.</li><li>• Learn that Africa is the second largest continent in the world.</li><li>• Learn about the culture of Africa and how that culture transcends over into the African American culture here in the United States.</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● Digital resources</li><li>● Books, magazines and other resources made available by the school Media Center</li><li>● World Map or Map of Africa</li><li>● Crayons</li><li>● Printout of the Map of Africa</li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 1-2 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>
<b>Lesson Lead In/ Opening:</b>	<p>Explain to the students that Africa is the homeland of the ancestors of many people living in the United States, the Caribbean and Latin America today.</p> <ol style="list-style-type: none"><li>1. The teacher will display the map of Africa on the smartboard or a Large class map.</li><li>2. The teacher will ask the students if they have ever heard of a place named Africa.</li><li>3. The teacher will ask students, what they know about the continent of Africa, to probe them for prior knowledge.</li><li>4. During the discussion, the teacher will write on the board what that students have shared based on their prior knowledge of Africa.</li></ol>
<b>Activity 1:</b>	<p>Warm up or Do Now:</p> <ul style="list-style-type: none"><li>• Students will watch the Nat Geo Kids video titled: Africa-Destination World from Youtube- <a href="https://www.youtube.com/watch?v=PSYHMWmyVfo">https://www.youtube.com/watch?v=PSYHMWmyVfo</a></li><li>• Group discussion: Students discuss with the class some of the interesting things that they say in the video.</li></ul>
<b>Activity 2:</b>	<ul style="list-style-type: none"><li>• Share a prepared page with a picture of Africa in the center. To further enhance the lesson, the letter “A” should be in the upper left corner with a caption that spells out the word “Africa”. After appropriate practice, instruct the students to write a sentence using the word Africa in their sentence. (They will write their sentence on the back of the paper).</li></ul>

	<ul style="list-style-type: none"> <li>• Students will then color in the printout map of Africa.</li> </ul>
<b>Higher Order Thinking Questions:</b>	<ul style="list-style-type: none"> <li>• What type of animals are there in Africa?</li> <li>• What is a continent?</li> <li>• What are some of the different types of land is there in Africa?</li> <li>• What are somethings that we have here in America that are similar to Africa?</li> </ul>
<b>Suggested Books:</b>	Introducing Africa (Introducing Continents) by Chris Oxlade
<b>Web Resources</b>	<p>Destination World – Nat Geo Kids: Africa  <a href="https://youtu.be/PSYHMWmyVfo">https://youtu.be/PSYHMWmyVfo</a></p> <p>Printout of the Map of Africa: <a href="https://www.coloring.ws/t.asp?t=https://www.coloring.ws/countries/africa.gif">https://www.coloring.ws/t.asp?t=https://www.coloring.ws/countries/africa.gif</a></p>



# Title: Dr. Martin Luther King and The Bus Poster

Grade Level: Kindergarten

Subject: ELA and Social Studies

Keywords: Dr. King, Civil Rights, Diversity & Equality



<b>Lesson Plan:</b>	The Bus Poster
<b>Subject:</b>	American History
<b>Grade:</b>	Kindergarten
<b>Description/ Abstract of Lesson</b>	The Civil Rights Movement ended segregation. This activity helps students understand that we are all equal.
<b>SS.K.A.2.4</b>	Student will listen to and retell stories about people in the past who have shown character ideals and principles including honesty, courage, and responsibility.
<b>LAFS.K.RI.1.1</b>	With prompting and support, students will be able to ask and answer questions about key details in a text.
<b>Objective(s):</b>	Students will: <ul style="list-style-type: none"><li>▪ Teach students about Dr. King</li><li>▪ Introduce the concepts of civil rights, diversity, justice and equality</li><li>▪ Illustrate ways to be inclusive and tolerant</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● Larger poster size Bus- use large art paper to create the bus and draw large windows.</li><li>● Old magazines</li><li>● Safety scissors</li><li>● Paste or glue sticks</li><li>● Paper</li><li>● Crayons or paint</li><li>● Youtube Video: "Happy Birthday Martin Luther King" By Jean Marzollo: Ms. Mini's Book Club <a href="https://youtu.be/9Jg37Cn24B4">https://youtu.be/9Jg37Cn24B4</a></li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 1-2 class periods</li><li>● Block Scheduling (90 min.) 1 class period</li></ul>
<b>Lesson Lead In/ Opening:</b>	<ol style="list-style-type: none"><li>1. Read or Play the YouTube reading of, Happy Birthday, Martin Luther King, Jr. to the class. Discuss the contributions Dr. King made to civil rights. Talk about how students of different races could not ride together in the school bus. Ask students how they might feel if their friends could not ride the bus with them.</li><li>2. Have students paste their pictures in the windows of the bus. If possible, laminate the bus poster. Hang it on the wall with the caption, We All Ride Together</li></ol>
<b>Activity 1:</b>	Read or Play the YouTube reading of "Happy Birthday, Martin Luther King, Jr." to the class. <ul style="list-style-type: none"><li>• Discuss the contributions Dr. King made to civil rights.</li><li>• Talk about how students of different races could not ride together in the school bus.</li><li>• Ask students how they might feel if their friends could not ride the bus with them.</li></ul>
<b>Activity 2:</b>	Have students cut out images of people from different cultures from old magazines
<b>Activity 3:</b>	After cutting out their images from the old magazines, now have students paste their images in the windows of the bus.

<b>Activity 4:</b>	Once all the students have had an opportunity to paste their images on in the windows of the bus. Laminate the poster (if possible) and hang a sign above the image that reads "We are all Equal"
<b>Higher Order Thinking Questions:</b>	<ol style="list-style-type: none"> <li>1. What did Martin become when he grew up to be a man? Who else in his family had the same job?</li> <li>2. Why did Dr. King tell people not to fight each other?</li> <li>3. What is a law? Give an example of a law</li> <li>4. What was the name of the most famous speech that Dr. King gave?</li> <li>5. Why do we celebrate Martin Luther King Day?</li> </ol>
<b>Suggested Books:</b>	"Happy Birthday Martin Luther King" By Jean Marzollo
<b>Web Resources</b>	<a href="https://youtu.be/9Jg37Cn24B4">https://youtu.be/9Jg37Cn24B4</a>

**Web Resources:**

**Title: Kwanzaa, An African American Tradition****Grade Level: Kindergarten****Subject: Social Studies****Keywords: Kwanzaa, Tradition, Umoja, Kujichagulia, Ujima, Ujamaa, Nia, Kuumba and Imani**

<b>Lesson Plan:</b>	Kwanzaa, An African American Tradition
<b>Subject:</b>	American History
<b>Grade:</b>	Kindergarten
<b>Description/ Abstract of Lesson</b>	<p>Kwanzaa is a seven-day festival that celebrates African and African American culture and history. Kwanzaa takes place from 26th December to 1st January.</p> <p>The name Kwanzaa comes from the phrase 'matunda ya kwanza' which means 'first fruits' in the Swahili language (an Eastern African language spoken in countries including Kenya, Uganda, Tanzania, Mozambique and Zimbabwe). Kwanzaa is mostly celebrated in the USA.</p>
<b>SS.K.A.2.2</b>	Students will recognize the importance of celebrations and national holidays as a way of remembering and honoring people, events, and our nation's ethnic heritage.
<b>Objective(s):</b>	<p>Students will:</p> <ul style="list-style-type: none"> <li>● Identify the seven days of Kwanzaa and the meaning of the words used to express those days.</li> <li>● Identify how the candles in Kwanzaa represent the seven principles of Kwanzaa (Nguzo Saba)</li> <li>● Celebrate the seven sayings of Kwanzaa within the classroom during a class celebration of the first harvest.</li> </ul>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>● Digital resources- <a href="https://www.whychristmas.com/customs/kwanzaa.shtml">https://www.whychristmas.com/customs/kwanzaa.shtml</a></li> <li>● Books, magazines and other resources made available by the school Media Center</li> <li>● Class set of the Dr. Maulana Karenga, Kwanzaa worksheet</li> <li>● Crayons or markers</li> <li>● Candle holder and Seven Candles (three red and green &amp; one black)</li> <li>● Unite Cup</li> <li>● Table (for displaying the first harvest for the Kwanzaa celebration)</li> <li>● Fruits and Nuts</li> </ul>
<b>Duration:</b>	<ul style="list-style-type: none"> <li>● 1-2 class periods</li> <li>● Block Scheduling (90 min.) 1 class period</li> </ul>
<b>Lesson Lead In/ Opening:</b>	<ol style="list-style-type: none"> <li>1. The teacher will have the display table setup with the candles, fruits, and nuts displayed for students to observe</li> <li>2. The teacher will ask the students if they have ever seen a table display like the one presented in the class.</li> <li>3. After the discussion the teacher will write on the board what each color represents: Red: The Blood (What bonds African people) Black: The People Green: The Land (Africa)</li> <li>4. The teacher will show the students a video on Kwanzaa, to provide the students with a visual representation of the African American Holiday. <a href="https://www.youtube.com/watch?v=0kV-6qVp98Q">https://www.youtube.com/watch?v=0kV-6qVp98Q</a></li> </ol>

<b>Activity 1:</b>	<p>Warm up or Do Now:</p> <ul style="list-style-type: none"> <li>• <i>The teacher will read aloud the Dr. Maulana Karenga worksheet passage with the students, for them to analyze what they have just learned.</i></li> <li>• <i>Class discussion: Select a few students to share what they have learned from the reading.</i></li> </ul>
<b>Activity 2:</b>	<p>The teacher will display the Seven Says of Kwanzaa on the white board or chart paper for students to have a visual of these words and their meanings.</p> <p><b>Day One: Umoja (Unity)</b>- Unity of the family, community, nation and race</p> <p><b>Day Two: Kujichagulia (Self-Determination)</b> Being responsible for your own conduct and behavior</p> <p><b>Day Three: Ujima (Collective work and responsibility)</b> Working to Help each other and in the community</p> <p><b>Day Four: Ujamaa (Cooperative economics)</b>- Working to build shops and businesses</p> <p><b>Day Five: Nia (Purpose)</b> - Remembering and restoring African and African American cultures, customs and history</p> <p><b>Day Six: Kuumba (Creativity)</b> - Using creating and your imagination to make communities better</p> <p><b>Day Seven: Imani (Faith)</b> - Believing in people, families, leaders, teachers and the righteousness of the African American struggle</p> <ul style="list-style-type: none"> <li>• Students will then be assigned a word and asked to draw a picture to represent their word.</li> </ul>
<b>Activity 3:</b>	<p>The teacher will distribute the class set of the “Dr. Maulana Karenga, Kwanzaa worksheets to the students for them to color</p>
<b>Activity 4:</b>	<p>The class as a whole will practice (in celebration) the African American Holiday Kwanzaa before students leave for Winter Break.</p>
<b>Higher Order Thinking Questions:</b>	<p>What is one of the seven sayings of Kwanzaa?          What are the colors that represent the Kwanzaa candles?          What do those colors mean? Red, Green, and Black?          How can you teach your family about Kwanzaa?</p>
<b>Suggested Books:</b>	<ul style="list-style-type: none"> <li>• My First Kwanzaa. by Karen Katz.</li> <li>• Seven Days of Kwanzaa. by Melrose Cooper.</li> <li>• The Story of Kwanzaa. by Donna L. Washington</li> </ul>
<b>Web Resources</b>	<p>Sesame Street: Kwanzaa- <a href="https://www.youtube.com/watch?v=0kV-6qVp98Q">https://www.youtube.com/watch?v=0kV-6qVp98Q</a></p> <p>Kwanzaa Christmas Customs- <a href="https://www.whychristmas.com/customs/kwanzaa.shtml">https://www.whychristmas.com/customs/kwanzaa.shtml</a></p> <p>Dr. Maulana Karenga, Kwanzaa Creator Coloring page- <a href="https://www.teachervision.com/dr-maulana-karenga-kwanzaa-creator-coloring-page">https://www.teachervision.com/dr-maulana-karenga-kwanzaa-creator-coloring-page</a></p>

**Web Resources:**

## Alachua County Public Schools African and African American Studies

Title: Underground Railroad: Minty	
Writer: Adapted from a unit created for Pinellas County Schools	Grade Level: K
Time Requirement: 1 hr	Subject Area(s): ELA/ SS

**Objectives:**  
 The students will listen and recall details from the book, Minty.  
 The students will compare/contrast Minty’s life in the book to their own life by completing a class Venn Diagram.  
 The students will apply the information from the Venn Diagram to a picture depicting an aspect from Minty’s life and an aspect from their own life.

**Standards/ Benchmarks:**  
[LAFS.K.RI.1.1](#) With prompting and support, ask and answer questions about key details in a text.  
[LAFS.K.RI.1.2](#) With prompting and support, identify the main topic and retell key details of a text.  
[LAFS.K.RI.1.3](#) With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information in a text.  
[LAFS.K.RI.3.8](#) With prompting and support, identify the reasons an author gives to support points in a text.  
[LAFS.K.RL.1.1](#) With prompting and support, ask and answer questions about key details in a text.

**Infusion Point:**  
 This lesson is intended to be used when discussing different ways people live/ have lived in Social Studies.

Unit Focus Area		7 Elements of African/ African American Studies	
	Africa		Ancient Africa: Pre- Columbus
x	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America	x	Slavery: In the Americas
	Combination		Neo-Slavery: Abolition, Civil Rights
	Other (please specify)		Soul of African Descent People
			Contributions to the World and USA

### Cultural Context/ Background:

**Harriet Tubman** (born **Araminta “Minty” Ross**, c. March 1822<sup>[1]</sup> – March 10, 1913) was an American **abolitionist** and political activist. Born into **slavery**, Tubman escaped and subsequently made some 13 missions to rescue approximately 70 enslaved people, including family and friends,<sup>[2]</sup> using the network of antislavery activists and safe houses known as the **Underground Railroad**. During the **American Civil War**, she served as an armed **scout** and **spy** for the **Union Army**. In her later years, Tubman was an activist in the struggle for **women's suffrage**.

Born a slave in **Dorchester County, Maryland**, Tubman was beaten and whipped by her various masters as a child. Early in life, she suffered a traumatic head wound when an irate slave owner threw a heavy metal weight intending to hit another slave, but hitting her instead. The injury caused dizziness, pain, and spells of **hypersomnia**, which occurred throughout her life. After her injury, Tubman began experiencing strange visions and vivid dreams, which she ascribed to premonitions from God. These experiences, combined with her **Methodist** upbringing, led her to become devoutly religious.

In 1849, Tubman escaped to **Philadelphia**, only to return to Maryland to rescue her family soon after. Slowly, one group at a time, she brought relatives with her out of the state, and eventually guided dozens of other slaves to freedom. Traveling by night and in extreme secrecy, Tubman (or "**Moses**", as she was called) "never lost a passenger".<sup>[3]</sup> After the **Fugitive Slave Act of 1850** was passed, she helped guide fugitives farther north into **British North America** (Canada), and helped newly freed slaves find work. Tubman met **John Brown** in 1858, and helped him plan and recruit supporters for his **1859 raid on Harpers Ferry**.

When the Civil War began, Tubman worked for the Union Army, first as a cook and nurse, and then as an armed scout and spy. The first woman to lead an armed expedition in the war, she guided the **raid at Combahee Ferry**, which liberated more than 700 slaves. After the war, she retired to the family home on property she had purchased in 1859 in **Auburn, New York**, where she cared for her aging parents. She was active in the women's suffrage movement until illness overtook her, and she had to be admitted to a home for elderly **African Americans** that she had helped to establish years earlier. After her death in 1913, she became an icon of courage and freedom.

From: [https://en.wikipedia.org/wiki/Harriet\\_Tubman](https://en.wikipedia.org/wiki/Harriet_Tubman)

### Key Terminology:

Slavery

### Activities:

1. The students will listen to a read aloud of the book *Minty*.
  - a. Two read alouds available on youtube:
    - i. Without background music- <https://www.youtube.com/watch?v=IGoY3ShBAbl>
    - ii. With background music- <https://www.youtube.com/watch?v=Xd0gh8F-plM>
2. Throughout the read aloud and class discussion, students will make predictions about the story and gain an understanding of the life of a slave child.
3. After hearing the story, the students will recall details of how *Minty* lived her life (i.e., chores, clothing, toys, house, what she had to learn). Record on the **Venn Diagram** using sentence strips.
4. The students will compare these recalled details to the same aspects in their life (i.e., chores, clothing, toys, house, what she had to learn, etc.). Record on the **Venn Diagram** using sentence strips.

5. The students will discover the similarities and differences between themselves and Minty in the [Venn Diagram](#)
6. Individually, the students will complete a student page. The students will draw one aspect of Minty's life and one aspect of their life. The students will dictate to the teacher what their pictures say.

Higher Order Thinking Questions:  
Compare your life to Minty's life.

Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):

- Students will participate in the class discussion by listening attentively and sharing ideas.
- Students will complete the student page by drawing one accurate aspect of Minty's life and one accurate aspect of their life. The teacher will evaluate accuracy by talking with the student about their pictures as they dictate.

Technology Needs:

Computer  
Projector  
Speakers

Materials (please attach copies of any handouts to the end of the lesson):

Minty by Alan Schroeder  
Venn Diagram pocket chart  
sentence strips  
marker  
Paper for student work page  
Crayons  
pencils

References:

Freedom Center: [www.undergroundrailroad.org](http://www.undergroundrailroad.org)  
PBS Teacher Resources: [www.pbs.org/teachersource/](http://www.pbs.org/teachersource/)

# Title: A Courageous Little Girl

Grade Level: Kindergarten

Subject: Social Studies & ELA

Keywords: Courageous, Equality, & Differences



<b>Lesson Plan:</b>	The Story of Ruby Bridges
<b>Subject:</b>	American History
<b>Grade:</b>	Kindergarten
<b>Description/ Abstract of Lesson</b>	The students will study the story of a courageous six-year-old who made history in 1960, when she became the first African American to desegregate a formerly all-white school in New Orleans.
<b>SS.K.A.2.1</b>	Students will be able to compare children and families of today with those in the past.
<b>SS.K.A.2.4</b>	Students will be able to identify people from the past who have shown character ideals and principles including honesty, courage, and responsibility.
<b>LAFS.K.SL.1.1</b>	Students will participate in collaborative conversations with diverse partners about Kindergarten topics and texts with peers and adults in small and larger groups.
<b>LAFS.K.SL.2.6</b>	Student will be able to speak audibly and express thoughts, feelings, and ideas clearly.
<b>Objective(s):</b>	Students will: <ul style="list-style-type: none"><li>● Children will observe and record differences among their classmates while participating in activities that promote thinking and enhancing social skills.</li><li>● Children will understand the meaning of equality and it's importance in each of their lives.</li><li>● Students will be able to select and defend a word that they think best describes Ruby Bridges.</li><li>● Children will gain a knowledge of Ruby Bridges and of her contribution to our society.</li><li>● Students will communicate their understanding of differences and the effects differences have on our lives.</li></ul>
<b>Materials:</b>	<ul style="list-style-type: none"><li>● Digital Book or Actual Book- The Story Ruby Bridges by Robert Coles</li><li>● Sheets of print paper for drawings</li><li>● Crayons</li><li>● Pencils</li><li>● White Board</li><li>● Parent Letter (if you think this may be a sensitive topic for some families)</li></ul>
<b>Duration:</b>	<ul style="list-style-type: none"><li>● 1-2 class periods</li></ul>
<b>Lesson Lead In/ Opening:</b>	<b>Think-Pair-Share:</b> <ul style="list-style-type: none"><li>● Individually, have students think of the many differences they note among their classmates. For example, eye color, hair color, languages spoken, any special talents, etc. In pairs, have the children share the differences they thought of. As a class, students will express all of the differences they have come up with.</li><li>● The teacher, using the whiteboard, will then chart these differences. While charting these differences, the teacher will point out that there are numerous differences among the class and that each difference makes us unique.</li></ul>

	everyone else.
<b>Activity 1:</b>	<p>Warm up or Do Now:</p> <ul style="list-style-type: none"> <li>• Discuss the differences charted from the think pair-share activity.</li> <li>• Define the key terms and ask children if these differences make one person better than another.</li> <li>• Provide children with hypothetical situations in which some of the class members were given certain privileges that other students could not participate in because they were different. For example, only girls were allowed to eat their lunch in the cafeteria, while the boys had to eat their lunch outside (no matter what the weather was like). Or, children who were left-handed had to attend a different school from those students that are right-handed.</li> <li>• Ask students how they would feel if they couldn't do everything that other children could do just because they were different in some way. Emphasize that although we may be very different from one another, we are all equal and that we each deserve the same opportunities and privileges. Reinforce the meaning of the key terms.</li> </ul>
<b>Activity 2:</b>	<p>Briefly introduce Ruby Bridges to the students as one who was viewed by many as having differences from others. Focus children's attention on Ruby's courage and strength as you read <i>The Story of Ruby Bridges</i>.</p> <ul style="list-style-type: none"> <li>• The teacher will read to the students or play the Read-Aloud Video of "The Story of Ruby Bridges" by Robert Coles. <a href="https://www.youtube.com/watch?v=E5iL7H-S99s">https://www.youtube.com/watch?v=E5iL7H-S99s</a></li> </ul>
<b>Activity 3:</b>	<p><i>Count Me In:</i> Upon reading the book <i>The Story of Ruby Bridges</i>, present the following questions on the board:</p> <ol style="list-style-type: none"> <li>1. Who was Ruby Bridges?</li> <li>2. What made Ruby so different from everyone else?</li> <li>3. How would you feel if you were Ruby?</li> <li>4. What would you do if you were Ruby in that situation?</li> <li>5. In what ways has Ruby's strength and courage affected your lives?</li> </ol> <p>Divide the class into 5 groups. Each group will be assigned a specific question to answer as a group. Each student within that group will then draw a picture to represent their groups response. Each group will have an opportunity to share their question, response and images with the class, making sure each member understands both the question and the answer. Be sure to provide students enough time to gather their thoughts and draw their pictures.</p>
<b>Activity 4:</b>	<p><b>Four Corners:</b></p> <ul style="list-style-type: none"> <li>• Have the following 4 words taped up in the 4 corners of your classroom: <b><i>Patient, Courageous, Hopeful, and Peaceful</i></b></li> <li>• Read aloud to the students the following statement: <ul style="list-style-type: none"> <li>- "The word that best describes Ruby Bridges is..."</li> </ul> </li> <li>• Ask students to decide which word they agree with most and ask them to stand in that corner. Make sure that the children know what each of the words mean before you expect them to successfully accomplish this activity.</li> <li>• As a group, students should discuss their reasons behind choosing their word and then explain it to the rest of the class.</li> </ul>
<b>Higher Order Thinking Questions:</b>	<ul style="list-style-type: none"> <li>• What is one thing you would change in Ruby Bridges life? Why?</li> <li>• If there was a child who was different from everyone else and wasn't allowed in our school because of that difference, would you do anything to help that child? Why or why not?</li> <li>• If you were Ruby Bridges would you have continued going to school or would you have stayed home where you were safe?</li> <li>• Are you proud of who you are and what are some of your differences?</li> </ul>
<b>Suggested Books:</b>	<p><i>The Story of Ruby Bridges</i> by Robert Cole</p> <p style="text-align: right;">2046</p>

**Web Resources**

The Story of Ruby Bridges ~ READ ALOUD | Story time with Ann Marie

- Youtube Video- <https://www.youtube.com/watch?v=E5iL7H-S99s>



**Alachua County Public Schools**  
**African and African American Studies**

<b>Title:</b> African and African American Connections in the Visual Arts	
<b>Writer:</b> Nicole Reno	<b>Grade Level:</b> K - 5th
<b>School:</b> Meadowbrook Elementary	<b>Subject Area(s):</b> 2D and 3D Visual Art

**Unit Objectives:**

- learn basic printmaking skills.
- learn basic paper weaving skills.
- analyze the works of locally and nationally known African American artists and the personal narratives they created.
- create their own personal narrative with tempera paint.
- Experiment with assembling abstract quilt designs by gluing and stitching fabric scraps together then assembling all of the quilt squares to make one, collaborative quilt.
- Students will be able to identify the characteristics of the Florida Highwaymen's paintings and explain the significance of their story as it applies to the Civil Rights Movement and the history of Florida.
- be able to identify the work of Romare Bearden, William Johnson and Jacob Lawrence and examine the historical and cultural influences that inspired their work.

**Standards/ Benchmarks:**

- VA.K.C.1.1 Create and share personal works of art with others.
- VA.K.C.2.1 Describe personal choices made in the creation of artwork.
- VA.K.S.1.1 Explore art processes and media to produce artworks.
- VA.K.S.2.1 Develop artistic skills through the repeated use of tools, processes, and media. e.g., media-specific techniques, eye-hand coordination, fine-motor skills.
- VA.K.S.3.4 Identify artwork that belongs to others and represents their ideas.
- VA.K.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live(d).
- VA.1.C.1 Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
- VA.1.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.
- VA.1.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.
- VA.1.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live(d).
- VA.K.C.1.1 Create and share personal works of art with others.
- VA.K.S.1.2 Produce artwork influenced by personal decisions and ideas.
- VA.K.O.2.1 Generate ideas and images for artworks based on memory, imagination, and experiences.
- VA.K.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live(d).

VA.K.F.1.1 Experiment with art media for personal satisfaction and perceptual awareness.

VA.2.S.1.In.a Explore the use of art tools, processes, and media.

VA.3.C.3.3 Explain the similarities and differences between artworks and utilitarian objects.

VA.3.O.1.1 Demonstrate how the organizational principles of design are used to arrange the structural elements of art in personal work.

VA.3.H.1.3 Identify and be respectful of ideas important to individuals, groups, or cultures that are reflected in their artworks.

VA.3.F.3.2 Collaborate to complete a task in art.

VA.4.C.1.2 Describe observations and apply prior knowledge to interpret visual information and reflect on works of art.

VA.4.C.3.1 Use accurate art vocabulary when analyzing works of art.

VA.4.S.1.1 Manipulate tools and materials to achieve diverse effects in personal works of art.

VA.4.S.3.3 Follow procedures for using tools, media, techniques, and processes safely and responsibly.

VA.4.H.1.3 Describe artworks that honor and are reflective of particular individuals, groups, events, and/or cultures.

VA.5.C.1.2 Use prior knowledge and observation skills to reflect on, analyze, and interpret exemplary works of art.

VA.5.C.2.2 Analyze personal artworks to articulate the motivations and intentions in creating personal works of art.

VA.5.S.1.1 Use various art tools, media, and techniques to discover how different choices change the effect on the meaning of an artwork.

VA.5.O.3.Su.a Use personal symbols in artwork to document surroundings and community.

VA.5.H.1.1 Examine historical and cultural influences that inspire artists and their work.

VA.5.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

**Infusion Point:**

Unit Focus Area		7 Elements of African/ African American Studies	
<b>X</b>	Africa		Ancient Africa: Pre- Columbus
<b>X</b>	African Americans		African Exploration of the World
	Africans in the Caribbean		Invasion and Weakening of Africa
	Africans in South America	<b>X</b>	Slavery: In the Americas
	Combination	<b>X</b>	Neo-Slavery: Abolition, Civil Rights
	Other (please specify)	<b>X</b>	Soul of African Descent People
		<b>X</b>	Contributions to the World and USA

## Alachua County Public Schools African and African American Studies

**Module 1 Title:** Mud Cloth: Printmaking Symbols

**Subject Area:** Fine Art, Kindergarten

**Time Requirement:** 1, 40 min. class

**Module Objectives/ Essential Questions:**

- This lesson serves as an introduction to Ghana and Western African culture.
- Students will be able to apply what they have learned about Adinkra Cloth and use it to describe the symbolism of their own printmaking design.
- Students will learn basic printmaking skills.

**Standards/ Benchmarks:**

VA.K.C.1.1 Create and share personal works of art with others.

VA.K.C.2.1 Describe personal choices made in the creation of artwork.

VA.K.S.1.1 Explore art processes and media to produce artworks.

VA.K.S.2.1 Develop artistic skills through the repeated use of tools, processes, and media. e.g., media-specific techniques, eye-hand coordination, fine-motor skills.

VA.K.S.3.4 Identify artwork that belongs to others and represents their ideas.

VA.K.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live(d).

**Cultural Context/ Background:**

Adinkra (ah-DEEN-krah) cloth is a hand-printed fabric that is made in Ghana, which is located in West Africa. Developed by the Ashanti people, Adinkra cloths were traditionally made for royalty to wear at religious ceremonies. Through the years, people have also decorated the clothes to tell a story or to express their thoughts or feelings. Adinkra cloth is stamped and patterned with traditional Ashanti symbols. Each symbol has its own meaning. People in Ghana decorate the cloth by using a black dye made of bark. Using the dye, they draw lines on the cloth to divide it into squares. Next, they carve symbols into calabash gourds, press the gourds into the dye, and stamp the symbols onto the fabric. There are many Adinkra symbols and each of them has different meanings. The symbols have been used in Ghana on clothes, walls, pottery and as logos since the early 1800's, when King Adinkra was a king from the Ivory Coast. The symbols each had a special meaning, and some have been passed on for over 100 years.

**Key Terminology:**

Symbol

Printmaking  
Textile  
Repetition  
Pattern

**Text terminology from “The Talking Cloth”:**

Collection  
Collector  
Royalty

**Day 1 Activities:**

**Direct Instruction (I Do):** Using the google slides presentation [Adinkra Cloth](#) ask students to locate Ghana, Africa and Gainesville, Florida on a map. Watch the introduction slide on Adinkra printmaking. Then, read the book titled “The Talking Cloth”, by Rhonda Mitchell and ask text questions ([Link to youtube video of The Talking Cloth being read](#) also in google slides presentation). Then, discuss what a symbol is and explain the meaning of a few of the selected symbols. Explain which symbols represent me and why I am selecting them to print. Demonstrate how to apply black tempera paint to the selected symbol by lightly pressing the stamp in the stamp pad.

\* Stamps can be pre-made with cut sponges that are glued to wooden blocks, carved in styrofoam or purchased. Students can also design/create their own symbols as a way to extend the lesson and incorporate more critical thinking skills.

**Guided Practice (We DO):** As practice, students will select a stamp that represents them the best to press on their assessment sheet. They should also write the meaning of the symbol.

**Independent Practice (You Do):** Once students understand the sequence of printmaking and have a stamp selected, then they can repeat the process to create a repetitive design. Patterns could also be created with multiple stamps. Students can print on paper or fabric.

**Bell Ringer and Informal Assessment:** “Round Robin” what does your symbol say about you. What is the meaning and why do you feel that it represents you the best?

**Lesson Extension:** Students can examine how woven Kente Cloth strips sometimes border Adinkra fabrics. Simple, geometric designs can be drawn with oil pastels or crayons to create a border. Additionally, all of the adinkra prints can be hung together to create one, collaborative tapestry.

**Higher Order Thinking Questions:**

- Why do you think Aunt Pheobe likes to collect things?

- How would you explain that the cloth “talks”?
- Explain which symbol best represents yourself and why?
- What would the result be if too much or not enough paint was on your stamp?

**Assessments/ Assessment Grading Criteria:**

Adinkra Cloth: Guided Practice and Assessment handout [here](#).

Each item counts for 20 points.

Assessment grade can also be given for completion of adinkra stamps.

**Technology Needs:**

computer for presenter, internet connection, LCD projector

**Materials (please attach copies of any handouts to the end of the lesson):**

Google slide presentation [here](#).

Adinkra stamps (pre-made, purchased or made by students)

Fabric or paper

Tempera paint

**References:**

**“The Adinkra Cloth: An Art and Math Lesson for Black History Month” @**

<https://www.education.com/lesson-plan/the-adinkra-cloth-an-art-and-math-lesson-for-black-history-month/>

<http://www.pbs.org/wonders/Kids/kids.htm>

<https://yen.com.gh/109014-adinkra-symbols-a-comprehensive-list-meanings-ghana.html#109014>

<https://www.teacherspayteachers.com/Product/Adinkra-Cloth-Project-For-The-Talking-Cloth-3478373>

<https://kidworldcitizen.org/adinkra-fabric-printing-from-ghana/>

<https://www.youtube.com/watch?v=BOmLIIPUyC0>

<https://www.youtube.com/watch?v=tH0dSO6Rbb0>

## Alachua County Public Schools African and African American Studies

**Module 2 Title:** Kente Cloth: Weaving Personal Meaning through Color and Design

**Subject Area:** Fine Art, 1st grade

**Time Requirement:** 3, 40 min. classes

**Module Objectives/ Essential Questions:**

- This lesson serves as an introduction to Ghana and Western African culture.
- Students will be able to apply what they have learned about Kente Cloth and use it to describe the symbolism of their own, paper kente cloth design.
- Students will learn basic paper weaving skills.

**Standards/ Benchmarks:**

VA.1.C.1 Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

VA.1.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

VA.1.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

VA.1.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live(d).

**Key Terminology:**

Weaving  
Warp  
Weft  
Thread  
Yarn  
Textile  
Pattern  
Geometric  
Symbolism

**Day 1 Activities:**

**Bell Ringer:** Read “The Spider Weaver: A Legend of the Kente Cloth” by Margaret Musgrove or watch the read aloud video in Google slideshow.

**Direct Instruction (I Do):** After reading the story and book discussion, pass out the guided practice handout and ask students to locate / mark where they live and where Ghana, Africa is. Explain that the type of art that they will be making is a weaving. Shown examples of

weaving from the presentation. We will weave with paper for this lesson, but if we made our weaving with thread, it would become a decorative fabric/textile. Explain which colors I'm selecting and the personal connections I have to them. Demonstrate how to use a strip of construction paper to weave under and over the practice warp. The warp is created by cutting the bottom of the guided practice handout. The strip of construction paper is their weft.

**Guided Practice (We DO):** Students will begin the guided practice handout and write the symbolism of three colors they plan to use. Then, they will practice paper weaving at the bottom of their handout.

### **Day 2 Activities:**

**Direct Instruction (I Do):** Review the previous slides from Day 1 and provide a brief demo review of paper weaving. Remind students that they should concentrate on weaving the three colors that represent them the best.

**Guided Practice (We DO):** Complete handout from Day 1 if needed.

**Independent Practice (You Do):** Students will select a colored paper warp. These can either be pre-cut or provide directions for the students to cut them. They can then begin weaving with different colors of weft strips of paper. Then, they will use glue sticks to stick the ends of their weft paper to their warp.

**Bell Ringer and Informal Assessment:** "Mix-Pair-Share" what they felt was the most challenging or rewarding part of paper weaving.

### **Day 3 Activities:**

**Bell Ringer:** Read "The Seven Spools of Thread" and discuss.

**Direct Instruction (I Do):** Discuss the various geometric designs of Kente Cloth and their meaning. Identify patterns that repeat throughout the geometric designs. Identify the patterns that were created in the paper weaving example. Demonstrate how to use oil pastels to add geometric patterns on top of the paper weaving squares.

**Guided Practice (We DO):** Use the guided practice handout to create their own line designs and color patterns based upon their individual preference and creativity.

**Independent Practice (You Do):** Once students have demonstrated that they understand how to draw a geometric pattern, they can add patterns with oil pastels to their paper weaving.

**Bell Ringer and Informal Assessment:** "Mix-Pair-Share" to discuss the personal choices they made and the connections to the patterns and colors of their Kente Cloth weaving.

**Higher Order Thinking Questions:**

- How did the spider influence the weavers in the story?
- What would the result be if the weft of the paper weaving did not alternate the under/over pattern?
- Identify other examples of weavings that might be functional or decorative.
- In which way did the brothers change the most in the “Seven Spools of Thread” story?
- Explain how your Kente cloth paper weaving is a representation of your personality, beliefs or values.

**Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):**

Kente Cloth: Guided Practice and Assessment [here](#).

Each item on the assessment counts as 20 points.

Completion of the Kente Cloth can also be considered as an assessment.

**Technology Needs:**

computer for presenter, internet connection, LCD projector

**Materials (please attach copies of any handouts to the end of the lesson):**

Google Presentation on Kente Cloths [here](#).

Paper cut for the warp and the weft strips.

**References:**

“African Crafts for Kids: Exploring Kente Cloth Meaning Through Paper Weaving” @ <https://www.kitchentableclassroom.com/african-kente-cloth-exploring-prints-patterns-and-weaving/>

Kente cloth (Asante and Ewe peoples) @

<https://www.khanacademy.org/humanities/art-africa/west-africa/ghana/a/kente-cloth>

Kente Cloth.net <https://www.kentecloth.net/kente-cloth-lesson/>

The Harn Museum of Art also has Kente Cloths that are occasionally on display. Consider taking a class tour to see it on display.

## Alachua County Public Schools African and African American Studies

**Module 3 Title:** Memory Painting: A Study of Clementine Hunter and Alyne Harris

**Subject Area:** Visual Arts, 2nd grade

**Time Requirement:** 2, 40 min. classes

### **Module Objectives/ Essential Questions:**

Students will..

- analyze the works of locally and nationally known African American artists and the personal narratives they created.
- create their own personal narrative with tempera paint.
- understand the difference between a portrait and a self-portrait.
- Demonstrate how to draw a body with details.

### **Standards/ Benchmarks:**

VA.K.C.1.1 Create and share personal works of art with others.

VA.K.S.1.2 Produce artwork influenced by personal decisions and ideas.

VA.K.O.2.1 Generate ideas and images for artworks based on memory, imagination, and experiences.

VA.K.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live(d).

VA.K.F.1.1 Experiment with art media for personal satisfaction and perceptual awareness.

### **Cultural Context/ Background:**

A self-taught artist, **Clementine Hunter** created bright, whimsical folk paintings depicting life in the Cane River region of central Louisiana. Hunter lived and worked most of her life on the Melrose cotton plantation near Natchitoches, Louisiana. She did not start painting until the 1940s when she was already a grandmother. Her first painting, executed on a window shade using paints left behind by a plantation visitor, depicts a baptism in Cane River. Hunter painted at night, after working all day in the plantation house. She used whatever surfaces she could find, drawing and painting on canvas, wood, gourds, paper, snuff boxes, wine bottles, iron pots, cutting boards, and plastic milk jugs. Working from memory, Hunter recorded everyday life in and around the plantation, from work in the cotton fields to baptisms and funerals. She rendered her figures, usually black, in expressionless profile and disregarded formal perspective and scale. Though she first exhibited in 1949, Hunter did not garner public attention until the 1970s when both the Museum of American Folk Art in New York and the Los Angeles County Museum of Art exhibited her paintings.

Self-taught artist, **Alyne Harris** was born in Gainesville, Florida, in 1942. She began creating art as a child. She drew angels in the sand with a stick, and said she always had a vision of

what to draw before she drew it. Those same visions still come to her today as she sits down to paint one of her spiritual and vibrant pieces. The main subjects of her paintings are centered on the African-American experience, showing such struggles as slavery, the dichotomy of good and bad, religion, and the physical landscape. Harris's painting style is very easily identifiable; she uses the same techniques throughout her work, broad brushstrokes and quick thick dabs of paint. She tends to use anything available as a tool, her fingers, something off the ground, a kitchen utensil, all combining to create her signature look. Instead of the sand she used to draw in as a child, Harris now paints with acrylic on board, paper, and canvas to bring to life the visions she sees in her head. When looking at her work, you see ethereal angels surrounded by bold colors of the setting sun, or trees blooming for the first time in spring, or even dark nighttime vistas where the moon looms eerily overhead. In each of these settings the viewer is confronted with Harris's love of color. Harris is now a widely regarded folk artist whose work is included in the collections around the United States.

**Key Terminology:**

Memory Painter  
Self-Taught Artist  
Primitive Artist  
Folk Artist  
Plantation  
Mural  
Storytelling

**Day 1 Activities:**

**Bell Ringer:** Ask students to close their eyes. Think of a memory that is special to them or their family. Imagine the shapes, colors, sights and sounds of that memory. Who would be there? What activity would you be doing?

**Direct Instruction (I Do):** Explain that for this lesson, they will be learning about two special, self-taught artists. One of the artists was born right here in Gainesville, FL. Both of the artists used the power of their memory to paint their paintings. Watch the video "Sweat Your Mind: Clementine Hunter and the Painted Memoir". Look at each slide to determine the theme of each set of paintings. "Timed-Pair-Share" with shoulder partners to answer the guided questions of each slide. Introduce them to local artist, Alyne Harris, by examining her art in the slides provided. Additional inks are provided, but it's not necessary to look through each link with your students.

Walk the students through a special memory that you might have. It can be happy, sad, everyday activities, etc. Draw the memory with yellow chalk and walk them through the special details that are being included. Explain the difference between a self-portrait and a

portrait. Include both in the demonstration. Fill the page with a minimum of three details from the memory.

**Guided Practice (We DO):** Students will use yellow chalk to create a preliminary drawing of their memory. Chalk is easy to erase and encourages the students to draw large.

**Bell Ringer and Informal Assessment:** “Mix-Pair-Share” the details of their memory drawings.

### **Day 2 Activities:**

**Bell Ringer:** As a review, watch the video, “Art From her Heart”, about Clementine Hunter and review slides.

**Direct Instruction (I Do):** Demonstrate that they will be using tempera cakes to add color to their drawings. Show how to be responsible with the paints and respectful of other artists at their table. What would the result be if I painted the eyes first, then the skin around it? What would the result be if I used a large brush to paint the mouth or a skinny brush to paint the sky? Demonstrate how colors can be mixed to create unique colors. Create a “happy accident” and ask students to help you problem solve it.

**Independent Practice (You Do):** Pass out only medium-large brushes first. Encourage students to only paint the large background shapes. Then, begin to pass out smaller brushes as students are ready to move on to smaller shapes.

**Bell Ringer and Informal Assessment:** “Round-Robin/Round-Table” What do you feel is the most successful part of your painting? Or, What was the most challenging?

### **Higher Order Thinking Questions:**

1. Why was it important to Clementine Hunter to paint memories of her life on the plantation?
2. Explain the challenges that artists might face when painting from memory?
3. Explain why Ms. Hunter and Ms. Harris’s art became so successful, even though they were not professionally trained artists.
4. Recall a personal memory and paint it with at least three special details.
5. Compare and contrast the challenges of painting from memory vs. observation.
6. Identify the work of Clementine Hunter.

7. What would the result be if I painted the eyes first, then the skin around it? What would the result be if I used a large brush to paint the mouth or a skinny brush to paint the sky?

**Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):**

\* Each area counts for 10 points.

- Did the student participate in class discussions?
- Can the student identify the art of Clementine Hunter and Alyne Harris?
- Can the student recall one fact about either artist?
- Did the student create a preliminary sketch with chalk first?
- Did the students paint the large areas first, then move to the smaller areas?
- Can the student identify the self-portrait in their painting and one other portrait of someone significant?
- Did they convey a special memory in their painting with a minimum of three specific details?
- Did they title their work on the back of their paper?
- Did they use materials responsibly?
- Did the student participate in the "Mix-Pair-Share" at the end of the lesson?

**Technology Needs:**

computer for presenter, internet connection, LCD projector

**Materials (please attach copies of any handouts to the end of the lesson):**

Google Slideshow Presentation [here](#).

Art Supplies: 80 lb. white drawing paper, yellow chalk, tempera paint cakes

**References:**

James Lynwood Wilson, *Clementine Hunter: American Folk Artist*, Pelican Publishing Company (1990).

Kathy Whitehead, *Art From Her Heart: Folk Artist Clementine Hunter* (2008)

National Museum of Women in the Arts [link](#).

Souls Grown Deep [link](#).

Vernacular Art Catalog (Florida Grant for Support Material) [link](#).

Additional links to references are in the Google Slideshow Presentation.

## Alachua County Public Schools African and African American Studies

Module 4 Title: Gee's Bend Quilts: Stitchin' Traditions Through Fabric Designs

**Subject Area:** Fine Art, 3rd Grade

**Time Requirement:** 3, 40 min. classes

### **Module Objectives/ Essential Questions:**

Students will:

- Experiment with assembling abstract quilt designs by gluing and stitching fabric scraps together then assembling all of the quilt squares to make one, collaborative quilt.
- Learn the historical significance of the Gee's Bend quilters.
- Understand the difference between utilitarian and decorative art.

### **Standards/ Benchmarks:**

VA.2.S.1.In.a Explore the use of art tools, processes, and media.

VA.3.C.3.3 Explain the similarities and differences between artworks and utilitarian objects.

VA.3.O.1.1 Demonstrate how the organizational principles of design are used to arrange the structural elements of art in personal work.

VA.3.H.1.3 Identify and be respectful of ideas important to individuals, groups, or cultures that are reflected in their artworks.

VA.3.F.3.2 Collaborate to complete a task in art.

### **Cultural Context/ Background:**

The women of Gee's Bend—a small, remote, black community in Alabama—have created hundreds of quilt masterpieces dating from the early twentieth century to the present.

Resembling an inland island, Gee's Bend is surrounded on three sides by the Alabama River. The seven hundred or so inhabitants of this small, rural community are mostly descendants of slaves, and for generations they worked the fields belonging to the local Pettway plantation. Quiltmakers there have produced countless patchwork masterpieces beginning as far back as the mid-nineteenth century, with the oldest existing examples dating from the 1920s.

Enlivened by a visual imagination that extends the expressive boundaries of the quilt genre, these astounding creations constitute a crucial chapter in the history of African American art.

Gee's Bend quilts carry forward an old and proud tradition of textiles made for home and family. They represent only a part of the rich body of African American quilts. But they are in a league by themselves. Few other places can boast the extent of Gee's Bend's artistic achievement, the result of both geographical isolation and an unusual degree of cultural continuity. In few places elsewhere have works been found by three and sometimes four generations of women in the same family, or works that bear witness to visual conversations

among community quilting groups and lineages. Gee's Bend's art also stands out for its flair—quilts composed boldly and improvisationally, in geometries that transform recycled work clothes and dresses, feed sacks, and fabric remnants.

Most Gee's Bend quilts can be called improvisational or "my way" quilts. Uninhibited by the norms of fine or folk art, the Bend quiltmakers have been guided by a faith in personal vision; most of them start with basic forms and head off "their way" with unexpected patterns, unusual colors, and surprising rhythms. The quiltmakers of Gee's Bend and Rehoboth tell similar stories when describing their separate styles; taken together, the women's insistence on developing a unique artistic voice becomes a statement about their community's tradition. The people of the Bend like to do things in certain ways and have stuck to them. Theirs are handsome, if unorthodox, works of art, yet the shared unorthodoxy attests to the stabilizing power of a tradition that, for many decades, has fostered individualism and even eccentricity. By making what they want to make, these women reveal innovative ways of looking at fabric, design, and format and have produced work that is utterly original and ranks with the finest abstract art in any tradition. (Source: Souls Grown Deep website)

**Key Terminology:**

Plantation  
Civil Rights  
Traditions  
Utilitarian or functional art  
Abstract / Non-Objective designs  
Geometric shapes  
Repetition  
Composition  
Overlap  
Quilt  
Batting  
Embroidery thread

**Day 1 Activities:**

**Bell Ringer:** For this lesson, we are traveling to Boykin, Alabama. Ask students to locate it on the smartboard map and its relation to where we live.

**Direct Instruction (I Do):**

Read the book, "Stichin' and Pullin'" and ask the guided questions.

1. Before showing children the cover of the book, ask What images do you think of when you hear words like stitchin' and pullin'? After several responses are shared, show children the cover and ask What clues on the cover prove whether our predictions were correct?

2. Have you ever had any experiences with sewing a quilt? Do you know anyone who sews quilts? How long do you think it might take to sew a quilt? Why do you think so?
3. Imagine what life was like for African Americans prior to earning their freedom. What do you think you would miss the most if you lost your freedom?
4. How do you think African Americans felt when they finally earned the same rights as other people?
5. Do you share special memories with anyone in your family? What are some ways that your family remembers special times that they've shared?

Watch, "This is Alabama: Quilting in Gee's Bend" and discuss the patterns and repetition of shapes/colors. Demonstrate how to play with the scraps of fabric to create interesting compositions.

**Guided Practice (We DO):** Give students an 8 X 8 square of fabric with their name on a piece of masking tape securely attached to the back. Students can cut their personal fabric into simple, geometric shapes that repeat. Pre-cut geometric shapes should also be available for students to explore the possibilities of their composition. Remind them that they can overlap small shapes onto larger shapes as well. Encourage students to think about how the colors and shapes they select might symbolize an idea or meaning.

**Independent Practice (You Do):** Once each student has assembled their abstract design, they can paint a thin layer of fabric glue on their shapes to secure their design.

**Bell Ringer and Informal Assessment:** "Mix-Pair-Share" what they feel is the most successful part of their composition.

### **Day 2 Activities:**

**Bell Ringer:** Read the book, Belle, the Last Mule at Gee's Bend.

1. Explain how the characters in the story showed courage by solving problems non-violently.
2. Explain why Gee's Bend mules had the honor of carrying Mr. King's coffin.
3. Why is the history of Gee's Bend significant to the quilters that live there?

**Direct Instruction (I Do):** Today, they will learn the skill of stitching with embroidery thread to help hold their shapes together. The glue is largely doing this job, but the stitching will also be a nice visual detail. Explain how to be safe and responsible with the sharp needle. Demonstrate how to thread the needle carefully and how to create a simple, running stitch. Create a "happy accident" with the thread and ask them to help problem solve it.

**Guided Practice (We DO):** Practice threading the eye of the needle and stitching on a scrap of fabric. Also practice tying knots once the running stitch is complete.

**Independent Practice (You Do):** Students will use embroidery thread to create a running stitch in areas that they feel need reinforcement or a little pop of color to outline a shape.

After each student has completed their quilt design, assemble them all together to create a class quilt. This can be done by taping the backs together or gluing them to a large piece of cardboard or thick paper.

**Bell Ringer and Informal Assessment:** “Mix-Pair-Share” When they are finished, have them compare and contrast their design with images of actual Gee’s Bend quilts to see how the designs are similar and how they are different.

**Higher Order Thinking Questions:**

1. How does the selection of fabric scraps change the look, feel and meaning of the quilt?
2. Explain how repetition is used in creating the geometric designs of these quilts.
3. Is there a special idea that you are wanting to convey in your quilt design? What colors and shapes support your idea?
4. Compare and contrast the blanket on your bed to a Gee’s Bend Quilt.
5. Also, guided questions from the storybooks. (listed above)

**Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):**

\*Each item is worth 20 points. Also consider assessment of the completed lesson.

Can the artist...

- locate Gee’s Bend on a map?
- explain a fact about the historical significance of the Gee’s Bend quilters?
- explain how their quilt composition was inspired by the quilts of Gee’s Bend?
- explain the difference of utilitarian art and decorative art?
- title their work on the back with masking tape?

**Technology Needs:**

computer for presenter, internet connection, LCD projector

**Materials (please attach copies of any handouts to the end of the lesson):**

Google Slideshow Presentation [here](#).

Stitchin’ and Pullin’ By: Patricia McKissack

Belle, the Last Mule at Gee’s Bend, By: Calvin Alexander Ramsey

Art Materials: Ask children to begin collecting fabric scraps and pieces of old clothing they find at home. If possible, have them choose scraps from clothing that had some type of special meaning for them because of a special event or something they did while wearing the clothing.

needle

embroidery thread  
fabric glue  
cardboard

**References:**

Reader's Guide for "Stichin' and Pullin" @

[Stichin' and Pullin': A Gee's Bend Quilt Stichin' and Pullin': A Gee's Bend Quilt](#)

Souls Grown Deep [link](#)

Additional references/videos are linked to the Google Slideshow Presentation.

## Alachua County Public Schools African and African American Studies

**Module 5 Title:** Florida Highwaymen (Civil Rights Movement / Jim Crow Era)

**Subject Area:** Art, 4th grade

**Time Requirement:** 2, 40 min. classes

**Module Objectives/ Essential Questions:**

- Students will be able to identify the characteristics of the Florida Highwaymen's paintings and explain the significance of their story as it applies to the Civil Rights Movement and the history of Florida.
- Students will learn how to use soft pastels to create a Florida landscape that includes a palm tree with light, shadows, texture and movement.

**Standards/ Benchmarks:**

VA.4.C.1.2 Describe observations and apply prior knowledge to interpret visual information and reflect on works of art.

VA.4.C.3.1 Use accurate art vocabulary when analyzing works of art.

VA.4.S.1.1 Manipulate tools and materials to achieve diverse effects in personal works of art.

VA.4.S.3.3 Follow procedures for using tools, media, techniques, and processes safely and responsibly.

VA.4.H.1.3 Describe artworks that honor and are reflective of particular individuals, groups, events, and/or cultures.

**Cultural Context/ Background:**

The **Florida Highwaymen**, are a group of 26 African American landscape artists in Florida. Self-taught and Self-Mentoring, they created a body of work of over 200,000 paintings, despite facing many racial and cultural barriers. Mostly from the Fort Pierce area, they painted landscapes and made a living selling them door-to-door to businesses and individuals throughout Florida from the mid-1950s through the 1980s. They also peddled their work from the trunks of their cars along the eastern coastal roads.

For over 50 years The Highwaymen created large numbers of relatively inexpensive landscape paintings using construction materials rather than traditional art supplies. As no galleries would accept their work, they sold them in towns and cities and along roadsides throughout Florida, often still wet, out of the trunks of their cars. Their success and longevity is remarkable considering they began their career in the racially unsettled and violent times of the 50s in Florida and amid the social conditions of the Jim Crow South where the stirrings of the civil rights movement were only just beginning. (Source: Wikipedia)

**Key Terminology:**

Racism  
Prejudice  
Abolition  
Jim Crow Era  
Neoslavery  
Civil Rights Movement  
Soft Pastels  
Reflections  
Shadows  
Movement  
Texture  
Silhouette

**Day 1 Activities:**

**Direct Instruction (I Do):** As a class, start the K.W.L. Chart on the Civil Rights Movement. Then watch the “I Have a Dream Speech” video. Then explain that the FL Highwaymen were creating paintings during the time of the Civil Rights Movement. Watch the video interviews with the Florida Highwaymen. Look at paintings by the FL. Highwaymen and demonstrate how to sketch a palm tree in a landscape. Discuss possibilities of getting inspiration from a memory of a special landscape, imagination or inspiration from one of the paintings.

**Guided Practice (We DO):** Students will begin the guided practice / Assessment handout.

**Independent Practice (You Do):** Students will begin to sketch the composition of their landscape with yellow chalk.

**Day 2 Activities:**

**Bell Ringer:** Look at a painting by the Highwaymen and “Rally Robin” what your 5 senses would experience if you were at the location of the painting.

**Direct Instruction (I Do):** Look at the slideshow presentation and ask students to identify which landscape was created by the Highwaymen. Review the K.W.L. chart and add more to it as needed. A brief video review may also be necessary for students that were absent the previous week. Explain that today they will add color with soft pastels in their landscape. Explain that they should be used very lightly, so that harmful dust is not created. Demonstrate various techniques with the pastels. Color the background first, then the palm tree in the foreground. Details should be last. Discuss options for adding movement with details of birds, fish jumping or sailboat silhouettes.

**Guided Practice (We DO):** Students will practice soft pastel techniques on their guided practice handout. Scrap paper can also be available for experimentation.

**Independent Practice (You Do):** Students will use soft pastels to color their Florida landscape composition. The landscape should include a palm tree with movement, texture, shadow and reflection.

**Bell Ringer:** “Mix-Pair-Share” what they feel is the most successful part of their landscape and what was the most challenging.

**Higher Order Thinking Questions:**

- How did MLK Jr.’s “I Have a Dream” speech influence the Civil Rights Movement.
- Explain how a team approach to making and selling the paintings benefitted the group.
- Identify which painting was created by a Florida Highwaymen Artist.
- Gather visual information to determine the time of day, weather or season of individual paintings.
- Can the sun or moon be implied in a painting? Explain your answer.
- What would the result be if I pressed hard with a soft pastel?

**Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):**

See Guided Practice and Assessment Handout in Google Presentation.

**Technology Needs:**

computer for presenter, internet connection, LCD projector

**Materials (please attach copies of any handouts to the end of the lesson):**

[Highwaymen Slide Presentation](#)

Yellow Chalk

Soft Pastels

Manilla Paper

**References:**

“The Highwaymen: Florida’s African-American Landscape Painters”

By: Gary Monroe

## Alachua County Public Schools African and African American Studies

**Module 5 Title:** African American Life Reflected in Art During The Great Migration and The Harlem Renaissance

**Subject Area:** Art, 5th grade

**Time Requirement:** 2, 40 min. classes

**Module Objectives/ Essential Questions:**

Students will

- be able to identify the work of Romare Bearden, William Johnson and Jacob Lawrence and examine the historical and cultural influences that inspired their work.
- gain an understanding of the “Great Migration” and the impact it had on the artists listed above.
- gain an understanding of the Harlem Renaissance and the cultural contributions of the time.

**Essential Question:** How can you use symbolism to create a mixed media work of art that reflects a “Dream Community or Neighborhood” that you would like to live in? A place where everyone can live, work and play.

**Standards/ Benchmarks:**

VA.5.C.1.2 Use prior knowledge and observation skills to reflect on, analyze, and interpret exemplary works of art.

VA.5.C.2.2 Analyze personal artworks to articulate the motivations and intentions in creating personal works of art.

VA.5.S.1.1 Use various art tools, media, and techniques to discover how different choices change the effect on the meaning of an artwork.

VA.5.O.3.Su.a Use personal symbols in artwork to document surroundings and community.

VA.5.H.1.1 Examine historical and cultural influences that inspire artists and their work.

VA.5.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

**Cultural Context/ Background:**

The Great Migration was the relocation of more than 6 million African Americans from the rural South to the cities of the North, Midwest and West from about 1916 to 1970. Driven from their homes by unsatisfactory economic opportunities and harsh segregationist laws, many blacks headed north, where they took advantage of the need for industrial workers that arose during the First World War. During the Great Migration, African Americans began to build a new place for themselves in public life, actively confronting racial prejudice as well as economic, political and social challenges to create a black urban culture that would exert enormous influence in the decades to come.

The Harlem Renaissance was the development of the Harlem neighborhood in New York City as a black cultural mecca in the early 20th Century and the subsequent social and artistic explosion that resulted. Lasting roughly from the 1910s through the mid-1930s, the period is considered a golden age in African American culture, manifesting in literature, music, stage performance and art.

More information can be found about the Great Migration and the Harlem Renaissance on the [History Website](#) and [ArcGIS StoryMaps](#).

**Key Terminology:**

The Great Migration  
Harlem Renaissance  
Jim Crow Laws  
Segregation  
Civil Rights Movement  
Collage  
Mixed Media  
Symbolism  
Community

**Day 1 Activities:**

**Direct Instruction (I Do):** Begin the lesson by explaining The Great Migration and the reasons why many African Americans relocated. Then, watch the video about the Harlem Renaissance and discuss the “golden age” in African American culture. Continue through the slideshow to explore the work of Romare Bearden, William Johnson and Jacob Lawrence. Use the higher order thinking questions as a guide through the slideshow.

**Guided Practice (We DO):** Each artist reflects the idea of community in their art. “Jot Thoughts” (Kagan activity) to think of what aspects of a community are important to you? Discuss the ideas that are presented.

For this lesson, students will determine the best combination mediums to communicate their idea. Demonstrate the use of these materials if students aren’t familiar and provide opportunities for them to experiment with the possibilities. They can use paint, pencils, markers, crayon, soft pastels, texture rubbings, magazine cut outs, xerox copies, found objects, etc. to create a mixed media work of art.

**Independent Practice (You Do):** Students should start gathering magazine/xerox cut outs, texture rubbings, etc. in a ziploc bag to begin formulating possible ideas for their composition. Provide a ziploc bag with their name on it so that they can pick up where they left off next week.

### **Day 2 Activities:**

**Bell Ringer:** Listen to “Influential Musicians of the Harlem Renaissance” as students enter.

\* There are many other Harlem Renaissance jazz playlists that students can enjoy listening to as they create their art.

**Direct Instruction (I Do):** “All Heads Together” (while in small table groups) to review what they remembered about the Great Migration and the Harlem Renaissance. Revisit the theme of communities and how people can come together to live, work, play and help each other.

**Independent Practice (You Do):** Begin the mixed-media art by gluing down or painting the largest shapes first, for example: buildings, homes, streets, bridges, sidewalks, landscapes. Will your community have an art gallery, farmer’s market, performance center, nature center, school, etc. It would be best for students to complete any gluing or painting by this day, so that they can add details the following week with markers, colored pencils, pastels, etc.

### **Day 3 Activities:**

**Bell Ringer:** Revisit “The Block” by Bearden. Analyze the painting to look for smaller details that are in his work. Today, students should be ready to add smaller details to their mixed media work of art.

**Direct Instruction (I Do):** Demonstrate how I will continue to incorporate symbolism in my mixed media collage to create a “Dream Community” that I would like to live in. For example, recycling containers or gardens along the street might symbolize that I would like my community to be environmentally friendly. Talk through the options of which art material would be best to create the recycling bin. For example, soft pastels might smudge out the details, but markers will provide sharp contrast and colorful detail.

**Independent Practice (You Do):** Students will add details to their mixed media work of art. As you think through aspects of your “Dream Community”, what are the three most important ideas that you want people to recognize? How will you make them stand out? Also, how does your community communicate ideas of living, working, playing and helping each other?

**Higher Order Thinking Questions:**

- Compare and Contrast various works of art in the slideshow presentation.
- Explain the theme of the selected works of art and explain your answer.
- Analyze the three works of art and label which artists created the paintings.
- Explain how the “Great Migration” of African Americans influenced Johnson, Lawrence and Bearden’s work.
- Explain how African American life during the Harlem Renaissance influenced the work of Johnson and Bearden.
- What aspects of community do you see represented in this mixed media work of art?
- Reflect on community events that you participated in. Experiment with various materials to best document that time.
- How is your “Dream Community” similar/different to the community that you live in?

**Assessments/ Assessment Grading Criteria (please attach copies of any assessment handouts to the end):**

**Technology Needs:**

computer for presenter, internet connection, LCD projector

**Materials (please attach copies of any handouts to the end of the lesson):**

Google Slideshow Presentation [here](#).

Collage supplies (magazines, xerox copies of objects/people/cardboard/fabric, etc.)

Painting supplies

Sharpies, colored pencils, etc. for details.

**References:**

Cultural Context/Background from the History Website.

National Gallery of Art website

Romare Bearden [Teacher Packet](#) from the Romare Bearden Foundation.

<https://lawrencemigration.phillipscollection.org/> website.

ArcGIS Story Maps at

<https://storymaps.arcgis.com/stories/3aecbe29497f446aa9a3bc1cfaae4ccc>

Additional resources with links are in the slideshow.

African American Experience Infusion Monthly Digest

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## Black History In Florida

September 2019



Josiah T. Walls- First African American Congressman from Florida (1871-1876) Photo credit:  
[https://thefloridasqueeze.files.wordpress.com/2015/06/walls\\_josiah.jpg](https://thefloridasqueeze.files.wordpress.com/2015/06/walls_josiah.jpg)

by **Jon Rehm** on September 4, 2019

Each month a new topic will be spotlighted in this newsletter. The goal is for each school to have access to a consistent source of information to assist in the infusion of the African American experience. This month's topic is Black History in Florida. Florida has a long and rich history of African Americans including right here in Alachua County. Individuals of African ancestry have contributed to Florida's history since the age of exploration.

---

THIS MONTH'S  
TOPICS

## Fort Mose Resources

[Settlement at Fort Mose](#)- lesson plan courtesy of St Lucie County (Grade 4)

[Teacher Resources](#)- Fort Mose Historic State Park (Grade 4)

[Timeline activity](#)- lesson plan courtesy of Polk County (Grade 6-8)

[African Americans at Fort Mose](#)- lesson plan (Grade 8)

[Florida Museum of Natural History](#)- background information (K-12)

National Parks Service- background information (K-12)

## Pre Civil War/Slavery Resources

[Black Seminoles](#)- 3 page article (Grades 4-8)

[Plantation Culture](#) - Documents and photographs from Florida memory (Grades 6-12)

[How Slave Labor Built Florida](#)- Washington post article (grades 9-12)

[African Americans in Antebellum Florida](#)- lesson plan courtesy of Polk County (Grades 6-12)

[African Americans in Colonial Florida](#)- lesson plan courtesy of Polk County (Grades 6-12)

## Reconstruction/ Jim Crow Resources

[Rosewood](#)- Interactive History (Grades 6-12)

[Jim Crow Laws in Florida](#)- Wikipedia List (grades 4-12)

[Sarasota Herald Tribune](#)- Newspaper opinion article (grades 6-12)

## Civil Rights Resources

[Florida Social Justice Advocates](#)- UF exhibit (Grades 9-12)

[Florida Social Justice Advocates Lesson Plans](#) (Grade 6-12)

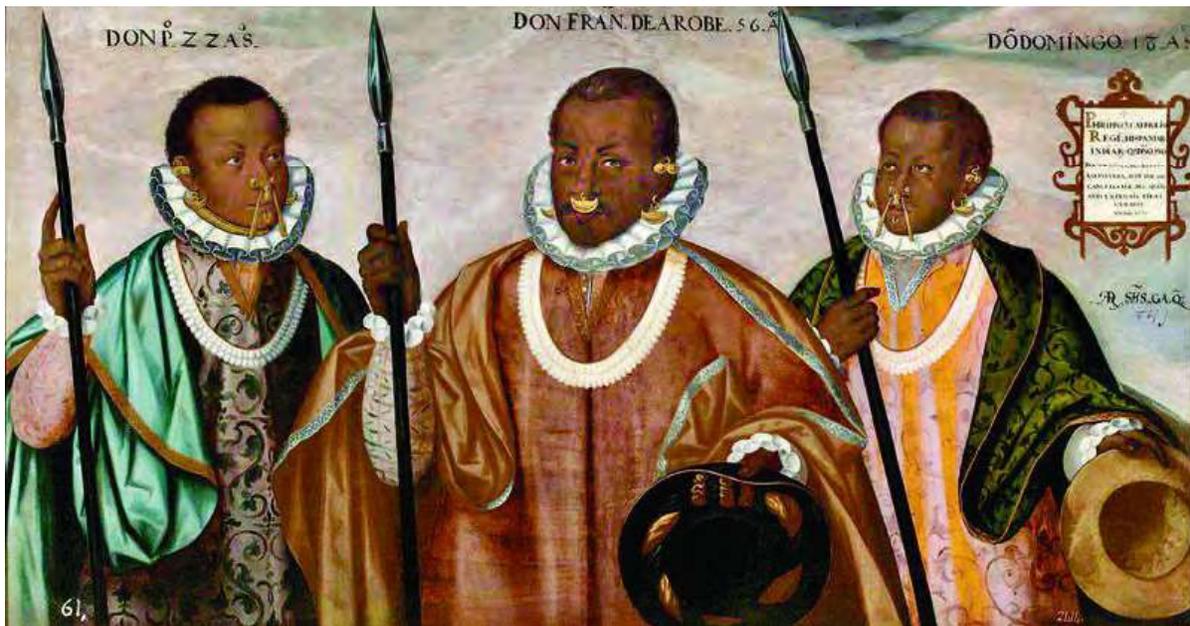
[Florida Memory](#)- History of Civil Right in Florida with photos, timeline and lesson plans (Grades K-12)

[READ MORE ON OUR WEBSITE](#)

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# Black History in Latin America and the Caribbean

October 2019.



*The Three Mulattoes of Esmeraldas* Ecuador 1599 by Andrés Sánchez Gallque. Photo credit: <https://revista.drclas.harvard.edu/book/african-and-afro-indian-rebel-leaders-latin-america-con-tanta-arrogancia>

by **Jon Rehm** on October 01

Each month a new topic will be spotlighted in this newsletter. The goal is for each school to have access to a consistent source of information to assist in the infusion of the African American experience. This month's topic is black history in Latin America and the Caribbean. The term Afro-Latin American is used in academia to describe individuals of African ancestry living in Latin America today. According to the historian Henry Louis Gates, historically, the Caribbean and Latin America received 95% of all Africans arriving in the Americas. Countries with significant Afro-Latin American Populations include Brazil, Haiti, Colombia, Mexico, Peru, Cuba, Venezuela, and the Dominican Republic. Comparisons between how individuals of African descent are viewed across the hemisphere can make for engaging lesson with a strong critical thinking component

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THIS MONTH'S  
TOPICS

## Resources

[Chronology of Slavery in Latin America- courtesy of Santa Fe College](#)- teacher resource (Grades K-12)

[American Slavery in Comparative Perspective](#)- Gilder Lehrman article (grades 9-12)

[The South American Slave trade](#)- short article ( grades 9-12)

[15 Minute History: The Haitian Revolution](#)- Background and audio (grades 9-12)

[Revista: harvard Review of Latin America- Afro-Latin Americans](#)

## Lessons

[The African Heritage in Latin America](#)- resources and additional links (grades 6-8)

[Poto Mitan: Haitian Women, Pillars of the Global Economy](#) Lesson Plan from Vanderbilt University (grade 7-12)

[Travelling suitcase](#)- classroom resource that can be borrowed from UF (grades K-12)

[Images of Cuba](#) Lesson Plan from Vanderbilt University (grade 5-12)

[African Enslaved](#)- comparative unit with DBQ from University of Texas (grade 9-12)

## Videos

Black in Latin America- PBS series w/ Dr. Henry Louis Gates

[Mexico and Peru](#)

[Brazil](#)

[Haiti and the Dominican Republic](#)

[Cuba](#)

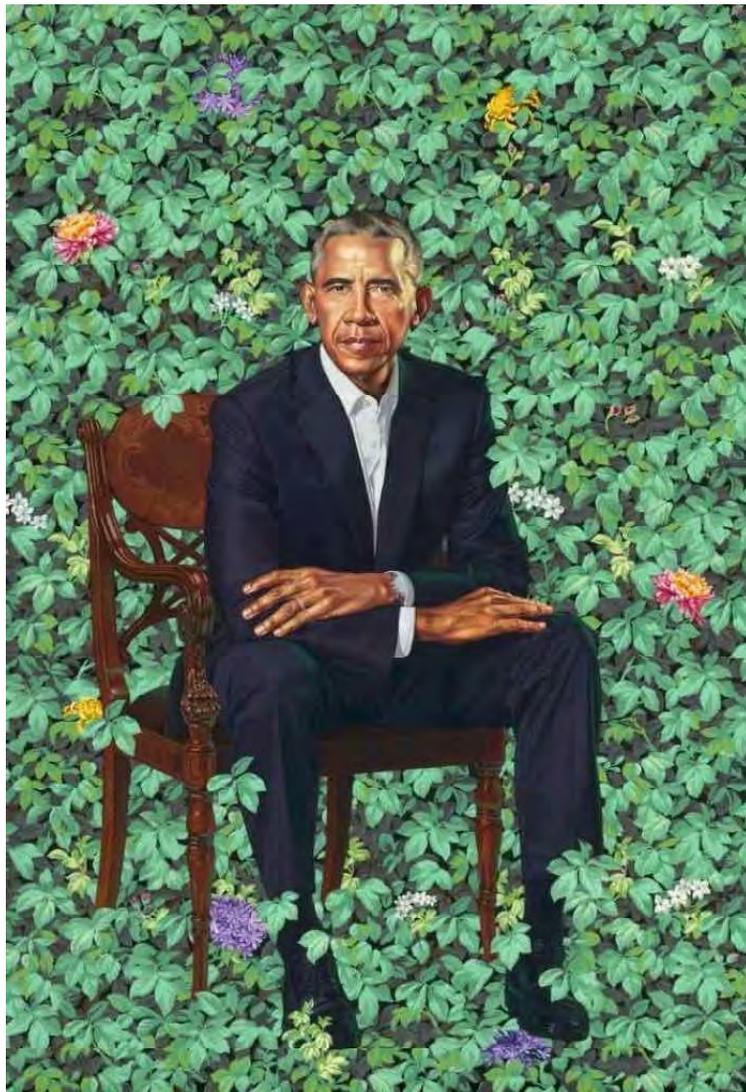
[READ MORE ON OUR WEBSITE](#)

African American Experience Infusion Monthly Digest

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# African American Art and Artists

November 2019.



Kehinde Wiley, *Barack Obama*, 2018

by [Jon Rehm](#) on November 01

Each month a new topic will be spotlighted in this newsletter. The goal is for each school to have access to a consistent source of information to assist in the infusion of the African American experience. This month's topic is African American Art and Artists. Art creation and the study of art and artists can develop critical thinking skills and help students interpret the world around them. Art and artists can be studied in all courses and at every level. Through the study of African American Art students can examine American culture and perspectives on that culture viewed through the eyes of artists.

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#### THIS MONTH'S TOPICS

## Resources

[National Gallery of Art](#)- Sample Gallery of African American artists all online

[Smithsonian American Art Museum](#) - Collection of Art and information about artists

[Biographies of African American Artists](#)- Oxford art online links to numerous reading (6-12)

[History of African American Art](#)- short article from Black art in America (9-12)

## Lessons

[The art of Kehinde Wiley](#)- Compare the art of Wiley to other artists (K-12).

[Recreating the work of 5 African American Artists](#) (K-5)

[Brining the Harlem Renaissance into your classroom](#)- (6-12)

## Videos

[Through Our Eyes](#)- African American Art exhibit in Jacksonville, FL

[Colored Frames](#)- Documentary about African American art from 1950s to today (9-12)

[The Collecting of African American Art](#)- National Gallery of Art 2012 (9-12)

[READ MORE ON OUR WEBSITE](#)

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# African American Musical traditions

November 2019.



Bo Diddley photo courtesy of Rolling Stone Magazine  
<https://www.rollingstone.com/music/music-news/remembering-bo-diddley-1928-2008-68713/>

by **Jon Rehm** on December 02

Each month a new topic will be spotlighted in this newsletter. The goal is for each school to have access to a consistent source of information to assist in the infusion of the African American experience. This month's topic is the African American musical tradition. African Americans have contributed to all areas of the musical landscape of America. Spirituals, Jazz, Rhythm and Blues, Rock and Roll, Hip Hop and Rap were all genres of music either created or driven by the influence of African American artists.

THIS MONTH'S  
TOPICS

## Resources

[Smithsonian Collection: Bessie Smith: Portraiture](#)- examine portraits of the Blues singer (6-12)

[Rolling Stone magazine Obituary of Bo Diddley](#)- local connection (6-12)

[Learning Black History Through Music](#)- brief lessons with links to massive number of songs (K-12)

[The Evolution of African American Music](#)- Brief PPT on history of African American Music form UNF (6-12)

[Roots of African American Music](#)- Smithsonian article with lots of links (k-12)

[History of Jazz](#)- Scholastic (3-5)

[NPR: Hip Hop: Today's Civil Rights Movement](#)- article and audio recording (6-12)

[Teaching History Through Hip Hop](#)- article on using lyrics in history classroom as primary source (6-12)

## Lessons

[The Music of African American History](#)- NEH lesson plan (9-12)

[Hidden Messages in Spirituals](#)- PBS lesson plan(6-8)

[African American Spirituals](#)- (grade 11)

[Writing Biographies of African American Jazz Musicians](#) ( 2-3)

[Jazz in American: What is Jazz](#)- from the Herbie Hancock Institute of jazz (grades 5, 8, 11)

[The Blues](#)- PBS series lesson includes essay “What is the Blues” (6-12)

[Hip Hop and Rap Music \(6-8\)](#)

[The evolution of Rap Music in the United States](#) (6-12)

[READ MORE ON OUR WEBSITE](#)



## APPENDIX Z: Pre and Post Conference Surveys African American History Educator's Conference

### Pre-Conference Survey

6/9/2020

Alachua County Public Schools Informed Consent to Participate in Research

## Alachua County Public Schools Informed Consent to Participate in Research

You are invited to participate in a research study based upon today's conference. Participation is completely voluntary. If you agree to participate, you can always change your mind and withdraw. There are no negative consequences, whatever you decide. I am seeking to determine if attendance at the conference has an impact upon teacher's willingness and knowledge for the infusion of African American studies into their curriculum. The study will consist of your responses on the pre- and post-surveys you are taking in relation the African American History Educator's Conference. The survey will consist of questions that address your attitudes and knowledge about African American Studies. Participation in the pre- and post- survey will be expected as a part of the conference, but only those individuals who grant permission will have their results included in the research portion of the data analysis.

**Risks:** Breach of confidentiality: There is a chance your data could be seen by someone who shouldn't have access to it. We're minimizing this risk in the following ways:

- o Data is anonymous. All identifying information is removed and replaced with a study ID.
- o We'll store all electronic data on a password-protected, encrypted computer.
- o We'll keep your identifying information separate from your research data, but we will be able to link it to you. We'll destroy this link after we finish collecting and analyzing the data.

**Possible benefits:** Participation in this survey will help to identify future directions for professional development related to the infusion of African American Studies, assist Alachua County Public Schools in obtaining Exemplary status from the Commissioner of Education's African American History task force, and contribute to a body of knowledge on best practices for the infusion of African American Studies into the school curriculum.

**Estimated number of participants:** approximately 100 individuals

**How long will it take?** 5-10 minutes per survey

**Costs:** None

**Compensation:** None

**Future research:** De-identified data (all identifying information removed) may be used in future research studies and shared with other collaborating researchers. You won't be told specific details about these future research studies.

**Confidentiality and Data Security** I will be collecting your name as part of the surveys for this research. This information is necessary to ensure pre and post survey data can be accurately matched. Any additional identifying information will be collected separately to ensure professional development points are assigned. There is no necessity for participation in order for professional development points to be assigned.

**Where will data be stored?** All data will be stored on the researcher's password protected computer.

**Who can see my data?**

- The Office of Research, Assessment, & School Improvement may review all the study data to ensure laws and ethical guidelines are being followed.

- Findings may be shared in publications or presentations. If we do, the results will be aggregate data, with no individual results. Short answer questions may be quoted, if so pseudonyms will be used.

Contact information:

For questions about the research, complaints, or problems: Contact Jon Rehm, 352-955-7622 or [rehmjc@gm.sbac.edu](mailto:rehmjc@gm.sbac.edu)

For questions about your rights as a research participant, complaints, or problems: Contact the ACPS Office of Research, Assessment, & School Improvement, 352-955-7681 or [charbojl@gm.sbac.edu](mailto:charbojl@gm.sbac.edu)

### Agreement to Participate

If you meet the eligibility criteria below and would like to participate in this study please sign and date below. Remember, your participation is completely voluntary, and you're free to withdraw at any time.

1.

*Check all that apply.*

- I agree to participate
- I do not agree to participate (your answers will not be used as part of the research study)

2. Please enter your name below

---

3. How competent do you feel in teaching African American Studies?

*Mark only one oval.*

- I feel extremely competent
- I feel very competent
- I feel somewhat competent
- I do not feel very competent
- I feel I have no competence

4. Do you have enough knowledge and content to incorporate aspects of the African American studies into your everyday teaching?

*Mark only one oval.*

- I have enough knowledge and content to do this successfully
- I have some knowledge and good content material
- I am some knowledge and not enough content material
- I have little knowledge and not enough content material
- I do not have enough knowledge and not enough content material

5. I am familiar with the perspectives of African American academic and cultural communities.

*Mark only one oval.*

- I have knowledge of this perspectives and feel comfortable teaching them
- I have some knowledge of these perspectives and feel comfortable teaching them
- I have some knowledge of these perspectives and feel somewhat comfortable teaching them
- I have little knowledge of these perspectives and feel somewhat comfortable teaching them
- I have little knowledge of these perspectives and feel uncomfortable teaching them

6. It is important to infuse African American History into all subject areas.

*Mark only one oval.*

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree

7. In which areas of African American Studies do you feel competent (select all that apply)

*Check all that apply.*

- Empires of West Africa and Kingdoms of Africa
- Trans-Atlantic Slave trade
- African American contributions to colonial America
- Slavery
- Resistance movements
- Anti-slavery movement
- Civil War
- Reconstruction
- Jim Crow
- Progressivism
- Westward expansion
- WWI
- Harlem Renaissance
- The Great Depression
- WWII
- Civil Rights Movements
- Contemporary issues of justice and equity

8. What specific questions or concerns do you have about teaching African American History in your classroom?

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Pre-Conference Survey

9. Which statement best describes your experience with African American Studies?

*Mark only one oval.*

- I am extremely experienced
  - I am very experienced
  - I am somewhat experienced
  - I am not very experienced
  - I have no experience
- 

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# Post Conference Survey

6/9/2020

African American History Post Conference Survey

## African American History Post Conference Survey

\* Required

1. 72/21Name (only used to connect responses to consent form) \*

---

2. After the conference sessions how competent do you feel in your ability to infuse African American Studies into the curriculum? \*

*Mark only one oval.*

- I feel extreme competence
- I feel very competent
- I feel somewhat competent
- I feel very little competence
- I feel I have no competence

3. In which areas of African American Studies do you feel competent after today's sessions? (select all that apply) \*

*Check all that apply.*

- Empires of West Africa
- Kingdoms of East Africa
- Atlantic Slave trade
- African American contributions to colonial America
- Slavery in the south
- Resistance movements
- Anti-slavery movement
- Civil war
- Reconstruction
- Jim Crowe
- Progressivism
- Westward expansion
- WWI
- Harlem Renaissance
- The Great Depression
- WWII
- Civil Rights

4. I plan on changing my classroom practice because of the conference sessions \*

*Mark only one oval.*

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly Disagree

5. How competent do you feel teaching African American Studies? \*

*Mark only one oval.*

- I am extremely confident
- I am very confident
- I am somewhat confident
- I am not very confident
- I have no confidence

6. How likely are you to infuse African American Studies into your current classroom teaching? \*

*Mark only one oval.*

- I am extremely likely
- I am very likely
- I am somewhat likely
- I am not very likely
- I do not

7. It is important to infuse African American Studies into my classes. \*

*Mark only one oval.*

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree

8. It is important to infuse African American Studies into all subject areas. \*

Mark only one oval.

Strongly agree

Agree

Neutral

Disagree

Strongly disagree

9. What did you find MOST helpful from the conference? \*

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10. What did you find Least helpful from the conference? \*

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11. How would you describe your overall experience at the conference? \*

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**APPENDIX AA:** African & African American Curriculum Implementation Progress Monitoring Tool

6/9/2020

African and African American Studies Curriculum Implementation

## African and African American Studies Curriculum Implementation

Please complete the information to the best of you knowledge.

\* Required

1. Email address \*

---

## 2. School \*

*Mark only one oval.*

- Alachua Elementary
- Archer Elementary
- A Quinn Jones
- Bishop Middle
- Buchholz High
- Chiles Elementary
- Duval Early Learning Academy
- Eastside High
- Finley Elementary
- eSchool
- Foster Elementary
- Fearnside Family Services
- Ft. Clarke Middle
- Gainesville High
- Glen Springs Elementary
- Hawthorne Middle High
- Hidden Oak Elementary
- High Springs Community
- Idylwild Elementary
- Irby Elementary
- Kanapaha Middle
- Lake Forest Elementary
- Lincoln Middle
- Littlewood Elementary
- Meadowbrook Elementary
- Mebane Middle
- Metcalfe Elementary
- Newberry Elementary
- Newberry High
- Norton Elementary

- Oak View Middle
- Professional Academies Magnet (Loften)
- Rawlings Elementary
- Regional Detention Center
- Santa Fe High
- Shell Elementary
- Sidney Lanier
- Talbot Elementary
- Terwilliger Elementary
- Westwood Middle School
- Wiles Elementary
- Williams Elementary

3. Who is your schools African American Experience Advocate?

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4. Who is your school's Equity Mentor? \*

---

#### Staff development

5. Have you offered staff development in African and African American Studies Curriculum content at your school? \*

*Mark only one oval.*

- Yes
- No

6. Would you be willing to offer staff development in African and African American Studies Curriculum content at your school? \*

*Mark only one oval.*

Yes

No

7. Do you have faculty participating in African and African American Studies curriculum writing? \*

*Mark only one oval.*

Yes

No

Maybe

8. If you answered yes to the previous question please list the name of any curriculum writes on your faculty you are aware of.

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9. Did you have faculty or administrators who participated in the African American Educator's History Conference? \*

*Mark only one oval.*

Yes

No

Maybe

10. If you answered yes to the previous question please list the name of any faculty or administrators you are aware of.

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11. Do you have any faculty or administrators who participated in additional professional developments related to African and African American Studies (i.e. Everfi 306, etc.) \*

*Mark only one oval.*

- Yes
- No
- Maybe

12. If you answered yes to the previous question please list the name of any faculty or administrators you are aware of.

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Media Center

13. How robust is your media center's resources on African and African American Studies? \*

Mark only one oval.

	1	2	3	4	5	
Low	<input type="radio"/>	High				

14. Please give a brief description of the types African and African American Studies of resources available in your media center on.

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15. If available, would you like additional African and African Studies Resources for your media center? \*

Mark only one oval.

- Yes
- No
- Maybe

School Curriculum

16. Are any teachers in your faculty currently infusing African and African American Studies into their content areas. \*

*Mark only one oval.*

- Yes
- No
- Maybe

17. If you answered yes to the previous question, please give the name of the faculty member and their content area.

---

18. During the school year, my school has or plans to offer speakers or events which support or focus on the African and African American Curriculum. \*

*Mark only one oval.*

- Yes
- No
- Maybe

19. If you answered yes to the previous question, please give a brief description of the speakers or events.

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20. Do you offer an African and African American Studies course as an elective \*

*Mark only one oval.*

Yes

No

### School Needs

21. \*

*Mark only one oval.*

Option 1

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**APPENDIX BB: Sample Questions; African & African American Curriculum**  
**AIMS and DEOC**

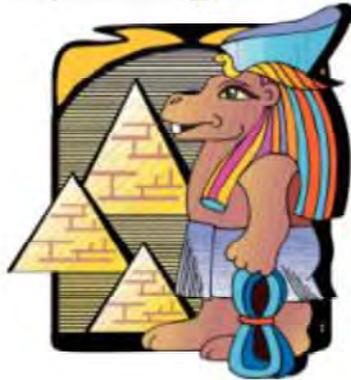
**Grade 1 Visual Arts**

Q.



Here are two artworks made by people from different places. What do these artworks have in common?

A. They are both Egyptian.



B. They are both Queens.



The Spider and The Lizard

### The Spider and The Lizard

Anansi, the spider, sat on the edge of his web. Below him sat Lizard. Anansi said to Lizard, "I think I will eat the next bug before you. I built this beautiful web. I will catch a tasty bug for my lunch in it."

Lizard said, "I think I will catch the next bug. I will sit here and be very quiet. When the bug comes close, I will quickly catch it and eat it."

Anansi shook his head, "You are too slow to catch a bug. I am much faster. I made this whole web before you even got out of bed this morning."

"That was before the sun warmed me," Lizard explained.

Anansi shook his head, "You do not have sharp teeth, or a strong jaw. You do not have a web. You will not be able to catch the next bug. I will catch it for sure. I have caught many bugs."

Anansi began to tell stories of all the bugs he had caught. He was telling the story of the biggest bug he ever caught. Anansi was saying, "It was bigger than a grasshopper..." when Lizard jumped forward and caught a bug. Lizard smiled up at Anansi.

Anansi looked at Lizard. Anansi nodded his head, "You are fast, Lizard. I have never seen an animal as fast as you are."

Lizard's smile grew bigger.

Anansi again nodded his head, "Your teeth must be very sharp. Your jaw must be very strong."

Lizard's smile grew even bigger.

Anansi nodded his head yet again. Anansi asked, "Is your tongue sticky?"

Lizard opened his mouth to answer. The bug flew away, right into Anansi's web. Anansi laughed. "Thank you, Lizard, for the fine lunch. Let me pay you with some words of wisdom: Don't trust compliments."

**Q.** What is the MAIN lesson of "The Spider and The Lizard"?

- A.** Try to learn from your mistakes.
- B.** Do not act too proud of yourself.
- C.** Do not trust people who play tricks.

## Grade 4 Social Studies

**Q:Why is Fort Mose important in history?**

- It was the first Spanish mission established in present-day Florida.
- It is the oldest permanent European settlement in present-day Florida.
- It is the oldest known Native-American village in the present-day United States.
- It was the first free African-American settlement in the present-day United States.

## Grade 6 World History

**Q:Which statement best describes what led to the rise of the ancient East African kingdom of Kush?**

- It emerged as a regional power because of the decline of Meroe.
- It emerged as a regional power because of the decline of Egypt.
- It emerged as a regional power because it defeated Nubia in a war.
- It emerged as a regional power because it defeated Egypt in a war.

## Grade 7 Civics

**Q:Read the following excerpt and answer the question below.**

For much of American history, most entrepreneurs were white men, such as Henry Ford. But over time, because of legal and social changes in the United States, people from different backgrounds got the chance to become entrepreneurs. Today, in fact, more women than men start their own businesses.

**Which one of the following is a famous example of the change described in the excerpt?**

- Hillary Clinton
- Angela Merkel
- Sonia Sotomayor
- Oprah Winfrey

### Jackie Robinson Breaks the Color Barrier

As with many aspects of life in late-19th century America, baseball was segregated. There were separate teams for black players because they were not allowed to play on white professional teams. In the late 1800s, professional African American players played on all-black teams such as the Cuban Giants. But some baseball managers and owners of Major League teams wanted to hire African Americans. In order to get around the rules, they listed some black players as Hispanic or Native American. Baseball remained a segregated sport well into the 1940s. In 1945, a talented young player named Jackie Robinson joined the Kansas City Monarchs in the Negro American League. He would become baseball's "great experiment."

In 1945, baseball policies separating black and white players changed forever when Brooklyn Dodgers general manager Branch Rickey signed a contract with Jackie Robinson that would bring him into the major leagues. Rickey, who called the move baseball's "great experiment," knew that the player chosen to cross the "color line" would have to be a strong individual, able to stand up to intense public observation and also be able to avoid confrontation even when met with insults and hostility. Jackie Robinson was an excellent athlete. In college, he competed in baseball, football, basketball, and track. He was also involved in civil rights and he had served in the Army. On October 23, 1945, Robinson officially signed his contract with the Dodgers. After a year on a minor league team to sharpen his skills, he put on his first Dodgers uniform (number 42) in April 1947.

Reaction to Robinson from baseball fans and players ranged from enthusiasm and joy to hostility and death threats. However, his talent on the field could not be denied, and he won respect as well as the first Rookie of the Year award in 1947. In 1949, he won the National League's Most Valuable Player award, leading the league with a .342 batting average and 37 stolen bases. Off the field, he was the subject of everything from songs to a feature-length film about his life. Robinson even starred as himself in the movie, "The Jackie Robinson Story." Released in 1950, it was one of the first films to portray a black man as an American hero. Robinson retired from baseball after the 1956 season. A legend even in his day, he was elected to the National Baseball Hall of Fame in 1962, his first year of eligibility.

1945	1947	1949	1955	1956	1962
Joined the Kansas City Monarchs in the Negro American League	Began to play for the Brooklyn Dodgers and won Rookie of the Year award	Won the National League's Most Valuable Player award	Helped the Brooklyn Dodgers win the World Series	Last appearance for the Brooklyn Dodgers	Inducted into the National Baseball Hall of Fame

Jackie Robinson's Baseball Career

- Q. In "Jackie Robinson Breaks the Color Barrier," how does the author introduce the significance of Jackie Robinson's presence in major league baseball?
- by highlighting Robinson's extraordinary athletic abilities
  - by describing the personality needed for the "great experiment"
  - by providing background information regarding segregation in baseball
  - by presenting evidence of Robinson's various interests outside of athletics

## Grade 8 Science

Q: According to patterns of how early fossil hominids are discovered, where did the earliest hominids live?

- Africa
- Africa and Asia
- Africa, Asia, and North America
- Asia and North America

## Grade 11 ELA

Excerpt from *The Future of African Americans*  
*Excerpt from The Future of African Americans*  
by William Aikman

A few weeks since President Lincoln sent quietly into the houses of Congress a message of strangely straightforward character, clothed in very plain and homely garb, but of meaning not to be misunderstood, and admitting of no misconstruction. It asked that Congress should simply resolve that the government was willing to lend its aid to any State of the Union which should desire to bring slavery to an end. That was all. But that simple message marked an era in the history of the world, and will be looked upon in all future time as one of the grand events of this century. It was unlooked for, sudden, so that the country stood confounded for the moment, but the next was ready to adopt it. It quickly became the policy of the government and of the people, without, so far as we know, a single voice of moment raised against it. The people have not yet begun to understand all its great meaning. What is it? It is that the government of these United States deems slavery an evil, wishes it to cease, and will do what it can to help it to an end. It is the first time in all our history that this was true. The government has never so spoken before. Henceforth, its policy is to help emancipation. It is a risen sun; it has brought a day whose glorious light we have not yet appreciated. Hereafter, all its patronage and power and prestige will be thrown on the side of freedom, and no man can accurately measure the result.

The President has, by this great act of his, lifted the moral sense of the nation to a position to which years could not otherwise have brought it. It was one of those strokes of God-inspired genius which once in a century or so, changes the face of the world. Like many other acts of this truly great man, it was wonderfully timely, put forth at the moment, the fullness of time, it was not too soon, it was not too late. The sense and the thought of the people needed to be advanced up to its reception and had not wildly gone beyond the point of wisdom; the moment with a deep intuition was recognized, seized upon, and by a few words talismanic, the forming elements were crystallized. So they will remain. For all the coming time, this people will look forward to the abolition of slavery. Freedom is the American watch-word, freedom for all men.

But a few weeks have gone, yet the change is wonderful already. The atmosphere is clearer and purer. The writer of this is living in a slave state, and is able to mark the changes better than those in places more remote from the influences of slavery. While a few months since no prominent men or class of men would venture to plant themselves openly on the platform of emancipation; now there is a great party forming in this state, (Delaware,) and at the coming elections in the autumn of this year, it will go into the canvass with Emancipation for its watch-word. The stigma which slavery has succeeded in attaching to the word "abolition" is already passing away, and it is no longer dangerous to one's reputation to be considered an emancipationist.

"The Future of African Americans" in the public domain.

- Q. Which sentence accurately expresses how Aikman's idea of emancipation develops from the beginning to the end of the passage?
- A. Emancipation marked a pivotal point in our nation's history whereby each and every state, including slave states, would openly accept emancipation with no reservations.
  - B. The end of slavery is an innovative beginning for the country; however, the author believes it may be too late for some states, except for Delaware, where the new platform is emancipation.
  - C. President Lincoln's quiet demeanor presenting the Emancipation Proclamation was simple and profound, which illustrated to the world that slavery in our nation would not stand.
  - D. The government's recognition of emancipation is a breakthrough for our country, which in turn will lead the people to the idea of freedom for all men, lifting the stigma of calling oneself an abolitionist.

### **Grades 9- 12 Biology**

**Q.** Dr. Charles Drew developed improved techniques for blood storage, using blood plasma.  
What is blood plasma?

- A.** blood cells that help the blood to clot in order to stop bleeding
- B.** The liquid portion of blood
- C.** The part of blood that carries oxygen
- D.** The cells in blood that help fight diseases

### **Grade 12 U.S. Government**

**Q:**Which movement worked toward the ratification of the Thirteenth Amendment?

- the Abolitionist Movement
- the Civil Rights Movement
- the Anti-Vietnam War Movement
- the Women's Suffrage Movement

APPENDIX CC: Agenda – September 16, 2019

African & African American History PLC with UF Faculty

Meeting with High School Teachers of African and African American History

Alachua County School Board

September 16, 2019

Objective of the Meeting: To learn about the teachers' experience in teaching the African and African American/diaspora history courses and seek ways that they can be supported.

Agenda:

Introduction – Brief introductions of the teachers and other participants

Sharing of teachers' syllabi and their course objectives, experiences in teaching thus far

What works and what has not worked

Sharable teaching techniques – Creative and fun ways

Suggested books—e.g. Africa 4<sup>th</sup> Edition – other resources – articles, online resources, videos

Teaching Approaches – Suggested techniques – how might teachers approach the teaching of African and Africa-American history and culture – examples – Drs. Agnes Leslie and Barbara McDade-Gordon

What support do the teachers need?

Material Resources – Brief overview of the accessible library resources - Dr. Dan Reboussin

School Presentations by faculty and students

Examples of Material Resources e.g. – Harn Museum – Dr. Susan Cooksey

Announcement of the Chinua Achebe and James Baldwin 40<sup>th</sup> Anniversary of Encounter in Gainesville April 2-3, 2020 – Commemorative events. Suggestions from the teachers.

Listserv to share insights or simply ask questions

Benchmarks - (Here we could discuss other meetings, events etc).

## **APPENDIX DD: African & African American Resources List Provided by the ACAAHTP**

### **Resources: African and African American History/Studies**

Compiled by the Alachua County African American History Task Force (ACAAHTF)  
acaah.taskforce@gmail.com

Dr. Dan Reboussin: **African Studies Curator**, UF Libraries danrebo@uflib.ufl.edu

Ms. Stephanie Birch: **African American Studies Librarian**, UF Libraries  
stephanie.birch@ufl.edu

Ms. Suzan Alteri: **Curator, Baldwin Historic Children's Library** suzanne@ufl.edu

Dr. Agnes Ngoma Leslie: Master Lecturer/Outreach Director, UF Center for African Studies.  
**African Politics, Women and Politics, African Societies, Africa and China Relations**  
[aleslie@ufl.edu](mailto:aleslie@ufl.edu)

Dr. Charles Bwenge: Master Lecturer/Language Coordinator, UF Center for African Studies.  
**African Languages, Swahili, East Africa** [cbwenge@ufl.edu](mailto:cbwenge@ufl.edu)

Dr. James Essegbey: Interim Director, African American Studies Program. **African Languages, West Africa, Religions, Culture** [essegbey@ufl.edu](mailto:essegbey@ufl.edu)

Dr. Barbara McDade-Gordon: Associate Professor Emerita. **Geography and Development in Africa; Global African Diaspora** [bmcdade07@gmail.com](mailto:bmcdade07@gmail.com)

Dr. Jacob U'Mofe Gordon: Professor Emeritus. **African and African American History**  
[jgordon07@gmail.com](mailto:jgordon07@gmail.com)

Dr. Rose Lugano: Master Lecturer. African Languages, Swahili, African Children's and Women's Literature, Women and Culture [rslugano@ufl.edu](mailto:rslugano@ufl.edu)

Ms. Felicity Aku Tackey-Otoo: Doctoral Candidate. African Culture, Clothing & Fashion, Building Construction [fel586@ufl.edu](mailto:fel586@ufl.edu)

Mr. Qudus Onikeku: Research Assistant Professor, Center for Arts, Migration and Entrepreneurship, College of the Arts. African Arts, Music, Dance. [gonikeku@arts.ufl.edu](mailto:gonikeku@arts.ufl.edu)

Mr. Osubi Craig: Director, Center for Arts, Migration, and Entrepreneurship. College of the Arts. African arts, culture. [ocraig@arts.ufl.edu](mailto:ocraig@arts.ufl.edu)

Mr. Elijah Adongo: Choral Director, Pazeni Sauti Choir, African Music, Choral Music,  
[elijahoado1go@ufl.edu](mailto:elijahoado1go@ufl.edu)

Dr. Kole Odutola: Senior Lecturer. **African Culture, Languages, Yoruba, Art, Theater, Media** [kodutola@ufl.edu](mailto:kodutola@ufl.edu)

Mr. Mohammed Mustapha: Doctoral Candidate. **Anthropology, Ghana, West Africa, Culture, Language** [mmustapha@ufl.edu](mailto:mmustapha@ufl.edu)

Dr. Abdoulaye Kane: Associate Professor. **West African Culture, Senegal, African Migrations** [akane@ufl.edu](mailto:akane@ufl.edu)

Dr. Susan Cooksey: Curator, **African Art – Ancient to Contemporary**. Harn Museum.  
[scooksey@harn.ufl.edu](mailto:scooksey@harn.ufl.edu)

Dr. Eric Segal: Director of Education, Harn Museum. **Museum Studies, Museum Education**.  
[esegal@harn.ufl.edu](mailto:esegal@harn.ufl.edu)

Dr. Robin Poynor: Professor. **African Art History, Nigeria, Ghana, West Africa**.  
[rpoynor@arts.ufl.edu](mailto:rpoynor@arts.ufl.edu)

## AFRICAN AMERICAN RESOURCES

Dr. Patricia Hilliard Nunn: Senior Lecturer. **African American History, Enslavement, Lynching, Black Film, Black Culture** [hilliardnunn@ufl.edu](mailto:hilliardnunn@ufl.edu)

Mr. Kali Blount: **Ancient Afrika, Political History in the U.S., Constitution/Civil Rights** [tanacabana@yahoo.com](mailto:tanacabana@yahoo.com)

Ms. Lizzie Jenkins: Founder/CEO, The Real Rosewood Foundation. **Local Florida History, Rosewood, Archer, Newberry** [Lizzieprj@aol.com](mailto:Lizzieprj@aol.com)

Dr. Rik Stevenson: Visiting Assistant Professor. **Marine Archeology, Slave Ships Recovery, African American History** [rstevenson2@ufl.edu](mailto:rstevenson2@ufl.edu)

Dr. Gwendolyn Zoharah Simmons: **Senior Lecturer Emeritus. Religion, Islam, Activism, Civil Rights, Emancipation** [zoharah@ufl.edu](mailto:zoharah@ufl.edu)

Dr. Delia Steverson: Assistant Professor. **African American Literature, Slave Narratives, Race & Disability Studies.** [dsteverson@ufl.edu](mailto:dsteverson@ufl.edu)

Dr. Vincent Adejumo Senior Lecturer. **African American History, Politics, Black Male Studies.** [vadejumo3@ufl.edu](mailto:vadejumo3@ufl.edu)

Dr. Ashley Preston: Lecturer. **African American History, African American SocioCultural/Intellectual History & Thought** [ashleypreston@ufl.edu](mailto:ashleypreston@ufl.edu)

### **African and African American Open Access Resources Online.**

Below is a collection of user-friendly and interactive websites to augment your teaching:

[https://guides.uflib.ufl.edu/AFAM\\_K-12/home](https://guides.uflib.ufl.edu/AFAM_K-12/home)

[https://guides.uflib.ufl.edu/AFAM\\_K-12/Africa](https://guides.uflib.ufl.edu/AFAM_K-12/Africa)

<http://africa.ufl.edu/outreach/irohin/>

APPENDIX EE: Community Scholar Involvement; African & African American Curriculum Creation- Flyer

**We need you...**

**AFRICAN AMERICAN STUDIES  
CONTENT AREA EXPERTS**



**Collaborate with content writers and contribute to our new exciting, engaging and insightful African American Studies Curriculum**

We need content experts willing to share their knowledge and resources related to African American studies and local history with our curriculum writers. Your knowledge will contribute to the documentary evidence teachers will use in constructing units and lesson plans. The resources you provide will ensure the content of the program will meet the highest standards of quality.

**Experts MUST be willing to:**

- CONTRIBUTE 3-4 hours of your time
- CONTRIBUTE Subject Area expertise
- CONTRIBUTE Human/Documentary Resources
- CONTRIBUTE concrete ideas to assist writers in creating lessons

**Interested...  
Please contact:  
Dr. Jon Rehm  
rehmjc@gm.sbac.edu  
Or  
352-955-7622**

## **APPENDIX FF: Collaboration with the Matheson Museum**

From: **Joanna Talbot** <[info@mathesonmuseum.org](mailto:info@mathesonmuseum.org)>  
Date: Wed, Aug 8, 2018, 11:43 AM  
Subject: Re: African American History Resources?  
To: Rachel E Osborne <[osbornere@gm.sbac.edu](mailto:osbornere@gm.sbac.edu)>, Peggy Macdonald  
<[director@mathesonmuseum.org](mailto:director@mathesonmuseum.org)>

Ms. Osborne,

Thanks so much for reaching out to us! I'm including our director, Peggy Macdonald, on my response so she can chime in as well. Also, our new exhibit, *Gators and Beyond: A Sports History of Alachua County*, includes the history of African American teams in the area so maybe you can come check it out sometime!

As far as books are concerned there are only a few available on local African American history:  
*Lincoln High School: Its History and Legacy* by Albert E. White and Kevin McCarthy

Michael Gengler's book on the desegregation of Alachua County will hopefully be coming out soon

*The Historic Haile Homestead at Kanapaha Plantation* by Karen Kirkman and Kevin McCarthy

If you expand past our county there are many wonderful resources:

*The Highwaymen: Florida's African American Landscape Painters* by Gary Monroe

*Remembering Paradise Park: Tourism and Segregation at Silver Springs* by Lu Vickers and Cynthia Wilson-Graham

*Anna Madgigine Jai Kingsley: African Princess, Florida Slave, Plantation Owner* by Daniel L. Schafer

*The African American Heritage of Florida*, edited David Colburn and Jane Landers

*Mary Ann Carroll: First Lady of the Highwaymen* by Gary Monroe

*Florida Soul: From Ray Charles to KC and the Sunshine Band* by John Capouya

*Mary McLeod Bethune in Florida: Bringing Social Justice to the Sunshine State* by Ashley Robinson

In regards to local speakers:

Albert E. White - president of the Lincoln High School Alumni Association

Karen Kirkman - president of the Historic Haile Homestead; expert on the enslaved laborers who built and worked at the plantation

Dr. Patricia Hilliard-Nunn - senior lecturer in the UF African Americans Studies Dept and expert on the history of lynching in Alachua County

Dr. Jon Sensbach - professor of history at UF and Matheson board member

Dr. Peggy Macdonald - she teaches a course on African American history at Stetson and is very knowledgeable about Alachua County history

If you would like contact information for any of these speakers let me know.

Also, if you would like to use local, historical images in any of your lessons let me know and we can email you scans. We are still growing that part of our collection but we do have a few wonderful images.