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| **Course** | Grade 5 Social Studies | **Unit Title** | From Jim Crow to the Green Book |
| **Prioritized Standards** | [Social Studies:](https://www.georgiastandards.org/Georgia-Standards/Pages/Social-Studies.aspx)SS5H6 Describe the importance of key people, events, and developments between 1950-1975.a. Analyze the effects of Jim Crow laws and practices.[Arts:](https://www.georgiastandards.org/Georgia-Standards/Pages/Fine-Arts.aspx) TA5.PR.1 Act by communicating and sustaining roles in formal and informal environments. |
| **Learning Targets** | Social Studies: I can… Describe the origins of Jim Crow as a character and analyze it as a cultural symbolDescribe Jim Crow laws and practices and analyze their effects on both African-Americans and white peopleDescribe the Green Book and analyze how it affected African American travelers during the Jim Crow Era both practically and psychologically.Arts: I can… Act by conveying specific activities through pantomimeAct by assuming roles in paired and group improvisations |
| **Essential Questions** | Social Studies: Who was Jim Crow, and why did Jim Crow become the identifying term for segregationist laws after Reconstruction?What was the Green Book and what effect did it have on people?Arts:What is pantomime and how can we use it to convey actions and ideas?What is improvisation and how can we use it to explore and enact given situations? |
| **Lesson Materials** | **Key Vocabulary, People, Events, Places** |
| Note: List in order that materials appear in the lesson. * [Grade 5 Learning Maps](https://fultonk12.sharepoint.com/%3Ab%3A/s/learningandteaching/ESEsVGMQBTxFgwYTd-Ky5pUBjt84uola5xYLs6hRaBKRPA?e=cx2V6n)
* “Jim Crow Laws in the South” video at:

<https://www.youtube.com/watch?v=41sF9ZTRTD4&t=2s>and“What was it like growing up in Alabama under Jim Crow?” video (interview with Rep. John Lewis) at:<https://www.youtube.com/watch?v=3p8tTiJ3EoY>* Glossary for *30 Years a Slave* excerpts (included at end of unit)
* “Pantomime,” ArtsNOW Instructional video, with Teaching Artist Barry Stewart Mann, MFA, at:

[https://artsnowlearning.org/project/ndi-pantomime/](https://nam11.safelinks.protection.outlook.com/?url=https%3A%2F%2Fartsnowlearning.org%2Fproject%2Fndi-pantomime%2F&data=05%7C01%7Csmitha17%40fultonschools.org%7C0b7e9e61905e447a080708da2e4efa91%7C0cdcb19881694b70ba9fda7e3ba700c2%7C1%7C0%7C637873214631831851%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C2000%7C%7C%7C&sdata=kylRZb4ezMavNlEtiOKQSqkESzNIb1BDP6Ks8jubK38%3D&reserved=0)* Jim Crow Laws Timeline (included at end of unit)
* “Improvisation,” ArtsNOW Instructional video, with Teaching Artist Barry Stewart Mann, MFA, at:

[https://artsnowlearning.org/project/ndi-improvisation/](https://nam11.safelinks.protection.outlook.com/?url=https%3A%2F%2Fartsnowlearning.org%2Fproject%2Fndi-improvisation%2F&data=05%7C01%7Csmitha17%40fultonschools.org%7C0b7e9e61905e447a080708da2e4efa91%7C0cdcb19881694b70ba9fda7e3ba700c2%7C1%7C0%7C637873214631831851%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C2000%7C%7C%7C&sdata=xI0gZBwTVE0eaLiDRW%2FSdsM5U3RMSGDLa69XQFVaoWw%3D&reserved=0)* “Guidelines for Improvisation in the Classroom” instructional document (included at end of unit)
* “Playwriting Format” instructional document (included at end of unit)
* Map of Southeastern United States (included at end of unit)
 | Social Studies Terms* Jim Crow – a cartoonish character based on a prejudicial image of African-Americans
* Jim Crow Laws – laws established after the end of Reconstruction to promote and reinforce segregation between Caucasians and African Americans
* Segregation/segregationist – the practice of separating people based on an innate attribute, esp. by race; a person who supports segregation
* Desegregation – the process of ending segregation
* Integration; integrationist – the practice of mixing people of different races or backgrounds; a person who supports integration
* The Green Book – The Negro Traveler’s Guide, in publication from 1936-1966
* Victor Hugo Green – the founder and publisher of the Green Book
* Sundown Towns – Towns which barred African-Americans from residence or from being present after sundown

Arts Terms* Pantomime – pretending to hold, touch or do something that the actor is not really holding, touching or doing
* Improvisation – acting without a script; unscripted drama
* Acting – living truthfully under imaginary circumstances
* Actor – a person playing a role in a drama
* Character – a person, or animal or object with human attributes, in a story
* Scene – a unit of drama that involves dialogue and action that occurs in one place over an uninterrupted period of time
* Conflict – the dynamic in a scene when different characters want different things that are mutually incompatible.
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| **Primary Sources** |
| Lesson 1:* “Jump Jim Crow,” audio recording of traditional song (1966), <https://www.loc.gov/item/afcreed000120/>
* “Jim Crow’s Polka,” sheet music of traditional song, 1846, <https://www.loc.gov/item/sm1847.420710/>
* “Jim Crow’s Polka” lyrics (included at end of unit)
* “Jim Crow,” Print, illustration of African-American man (1835-1845?), <https://www.loc.gov/item/2004669584/>
* *30 Years a Slave*, by Louis Hughes, extended first-person narrative by a former slave: <https://cdn.loc.gov/service/gdc/lhbcb/21103/21103.pdf>

Lesson 2:* “Railroad Station, Manchester, Georgia,” photograph, <http://loc.gov/pictures/resource/fsa.8a03461/>
* “Drinking fountain on the county courthouse lawn, Halifax, North Carolina,” photograph, <http://loc.gov/pictures/resource/fsa.8a03228/>
* “Negro going in colored entrance of movie house on Saturday afternoon, Belzoni, Mississippi Delta, Mississippi,” photograph, <http://loc.gov/pictures/resource/ppmsca.12888/>
* “Sign on restaurant, Lancaster, Ohio,” photograph, <https://www.loc.gov/pictures/item/2017731352/>
* “A cafe near the tobacco market, Durham, North Carolina,” photograph, <https://www.loc.gov/pictures/item/2017747555/>
* “Segregated Birmingham Bus,” photograph, <http://www.encyclopediaofalabama.org/article/m-3094>

Lesson 3:* “Goodbye Alexander, goodbye honey boy,” audio recording of 1910’s song, <http://www.loc.gov/jukebox/recordings/detail/id/6760/>
* “Goodbye Alexander, goodbye honey boy” transcribed lyrics, included at the end of the unit.
* “The Green Book,” cover of the 1942 Green Book, <https://www.loc.gov/item/2016298176/>
* “The Green Book,” cover of the 1956 Green Book: <https://digital.library.sc.edu/collections/the-negro-travelers-green-book-1956/>
* “Mapping the Green Book,” Nat Geo, <https://www.nationalgeographic.org/media/mapping-green-book/>
* “Navigating the Green Book”: <https://publicdomain.nypl.org/greenbook-map/>
* 1958 “Green Book” Foreword and Pages 18 and 19, from <https://www.loc.gov/item/53030287/>
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| **Formative Assessment Questions** | **Student Exemplar Responses to the Formative Assessment Questions** |
| 1. What were Jim Crow laws designed to do?
2. to separate individuals in public life based on race
3. to improve working conditions for factory workers
4. to make sure that all children received an equal education
5. to help citizens be better represented in government
6. Which type of laws did many states pass to try to maintain the pre–Civil War social order during the Jim Crow era?
7. black codes
8. civil rights acts
9. fugitive slave laws
10. intolerable acts
11. Look at the picture of a Greyhound bus station in Memphis, Tennessee. Then answer the question that follows.

What conclusion can be drawn based on this picture?1. This picture was taken after the Civil War ended and before the Civil Rights Act of 1875 was signed into law.
2. This picture was taken after the ruling in Plessy v. Ferguson and before the Civil Rights Act of 1964 was signed into law.
3. The picture was taken after the Civil Rights Act of 1875 was signed into law and before the Civil Rights Cases were decided in 1883.
4. The picture was taken after Civil Rights Act of 1964 was signed into law and before the Voting Rights Act of 1965 was signed into law.
5. Look at the picture taken in Birney, Montana, in 1941. Then answer the question that follows.

What conclusion can be drawn based on this picture?1. Whites discriminated against different races during the Jim Crow era.
2. American Indians faced the most discrimination during the Jim Crow era.
3. In the Jim Crow era, African Americans were treated better than other minorities.
4. In the Jim Crow era, it was against the law for anyone to serve alcohol to minorities.
5. In the 1960s, what federal action attempted to end the use of Jim Crow laws in the United States?
6. the proposal of the Thirteenth Amendment
7. the repeal of the Fugitive Slave Act
8. the passage of the Civil Rights Act
9. the ruling in Plessy v. Ferguson
 | 1. A. to separate individuals in public life based on race
2. A. black codes
3. B. This picture was taken after the ruling in Plessy v. Ferguson and before the Civil Rights Act of 1964 was signed into law.
4. A. Whites discriminated against different races during the Jim Crow era.
5. C. the passage of the Civil Rights Act
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| **Teacher Notes- Background on Art From** |
| In this unit, you will be using two forms of drama, pantomime, and improvisation. In both, the students will be acting.While most people have a sense of what acting is, a simple definition may be useful. The 19th Century Russian director defined acting as “Living truthfully under imaginary circumstances.” This includes two central concepts: “under imaginary circumstances” means that there is ‘pretend’ or ‘make believe’ happening; “living truthfully” means that the exercise or performance conveys something true, real, authentic about human behavior and the human experience.“Actor” and “Character” are two terms that are easily confused, so the distinction is worth noting. A Character is within the story or narrative; an Actor is the person who portrays the Character in a performance. Thus, speaking of these lessons, “Jim Crow” is a character, and Thomas Dartmouth Rice was the actor – a real person – who played the Character Jim Crow. In an improvisation, if Selena is a girl in your class, and she chooses the name “Daisy” for the family member traveling with the Green Book in a class improvisation, then Selena is the actor and Daisy is the character.Pantomime, in the classical sense, involves a performer, often in exaggerated make-up, in a black or black-and-white costume, performing with exaggerated movements to portray invisible objects and actions, without speaking or making sound. The word Mime, which is a short form of Pantomime, can also be used. The form of Pantomime used in this lesson is a variation on the classical practice. You can describe it to students as ‘pretending to hold or touch or do something that you are not really holding or touching or doing.” In this adaptation, speaking is not forbidden; the actors can talk while pretending to hold, touch or do imaginary objects or actions. In theatre, this form of Pantomime is sometimes referred to as Object Work, because the actor is imagining and conveying the presence of objects. While there are specific techniques that can be implemented for refining the practice of Pantomime, it is worth noting that Pantomime is something that most people have been doing since early childhood. The beauty of Pantomime is that it can be done anywhere, and that it requires no props or materials. The challenge of Pantomime lies in committing to the imaginary object or action, maintaining consistency in the movements, involving the whole body (including facial expressions), and incorporating details into the Pantomime in order to create a convincing illusion for both the actor and the audience.Improvisation involves acting without a script. Like Pantomime, it is something that most people began doing at the age of 2 or 3, when we have enough language to express more complex thoughts and enough imagination to imagine things that are not present or real. It is what we all did when we played “House” or “Dinosaurs” or “Princes and Princesses.” Improvisation is defined as “acting without a script” or “unscripted drama.” Actors work from given premises or circumstances, and then ‘make it up’ as they go. Like Pantomime, Improvisation involves specific strategies, but many of them are intuitive or self-evident. The beauty of improvisation is that it requires no scripts or preparation. The danger of Improvisation is that actors might take the Improvisation in errant directions, that the actors think too much for the ‘right’ thing to say and thus stifle their own spontaneity, and that they simply can’t come up with something to say or do. To avoid these challenge, Improvisation should be based in situations for which actors have ample prior knowledge, and actors should be encouraged to take their time. While there are different ways that improvisation is framed in theatrical and other settings, here are simple guidelines for improvisation in the classroom: 1. Accept All Information (accept and build on what other actors add to the scene); 2. Listen and Respond (take turns rather than taking over, and attempt to replicate the natural rhythms and dynamics of human conversation); 3. Make Strong Choices (as actors, make choices that create conflict for the characters, that deepen the connection with the curriculum, and that make the scene more engaging for both the actors and the observers); and 4. Stay in the Scene (keep focused on your partner and topic, avoid distractions, and keep the scene going)While many improvisation instructors and practices use the phrase, “Always say ‘Yes’,” meaning that the actors should affirm what other actors add to the improvisation (“Accept All Information”), this can be misleading if taken literally by actors, because they will think it means that their character must always agree with the other character, and it may lead them to draining the potential conflict or drama in a scene. The Actors need to be in silent agreement about what is happening in a scene, but the Characters may and should experience conflict because of their different viewpoints. |
| **Teacher Notes- General Overview** |
| For Lesson 1, the teacher will need to have the following materials prepared: - the audio recording of “Jump Jim Crow,” to play aloud - the image of the Jim Crow Sheet Music, to project - the lyrics from “Jim Crow’s Polka,” either projected, on individual devices, or printed out (provided) - the image of “Jim Crow,” to project (possibly in sections to be revealed one by one) - “Jim Crow Laws in the South” and “What was it like growing up in Alabama under Jim Crow” videos, to project - ArtsNOW instructional video on Pantomime, to project - excerpts from *30 Years a Slave,* either on individual devices or printed out from “30 Years a Slave excerpts” 1-6 (provided) For Lesson 2, the teacher will need to have the following materials prepared: - slips of paper with dates and events for the Jim Crow Timeline (provided, but must be cut into slips) - ArtsNOW instructional video on Improvisation, to project - six images from the Jim Crow era, printed out for small group work - “Playwriting Format” document (provided)For Lesson 3, the teacher will need to have the following materials prepared: - Recording of “Goodbye Alexander, Goodbye Honey Boy” (lyrics provided) - “The Green Book” covers from 1942 and 1956 - *National Geographic* video “Mapping the Green Book” - 1958 “The Green Book” Foreword - Map of southeastern United States (provided, or similar of teacher’s choice) - “The Green Book*”* navigation site |
| **Schedule Options for Unit**  |
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| ***70-80-minute Schedule:*** | **Day 1**: -Jump Jim Crow Song Analysis-Pantomime Task-Passage Reflection | **Day 2**: -Jim Crow Timeline-Image Analysis-Integrationist Improv-Circle of Jim Crow Era Voices | **Day 3**: -“Goodbye Alexander, Goodbye Honey Boy” Song Analysis-Greenbook Improv-Journal Entry |

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| **Lesson Sequence- Day 1** |
| **OPENING****Time: 20 minutes** | **Scaffolding Suggestions** |
| “Jump Jim Crow” Song Analysis 1. Without telling the students what it is, play the audio excerpt of “Jump Jim Crow.” As students listen, ask them to voice what they see or imagine. Where would this be? Who is in the picture? What is happening? On a second playing, encourage the students to stand and move to the music. How does it make you feel? How does it make you want to move?2. Tell the students the name of the piece, as well as the date (1966) and source (Henry Reed, rural Virginia - Appalachia). Make sure to explain that the music dates much farther back than 1966; even for the Reeds it was likely being played as a piece of traditional music.3. Ask the students what they know about Jim Crow. Establish, through student responses and/or direct instruction, that Jim Crow is a term used to describe a system of laws that enforced racial segregation in a period of nearly 100 years beginning at the end of Reconstruction.4. Explain that today’s lesson will be looking at the origins of Jim Crow. Explain that Jim Crow was not a real person, but a fictional character. According to the Jim Crow Museum at Ferris University, “Throughout the 1830s and '40s, the white entertainer Thomas Dartmouth Rice (1808-1860) performed a popular song-and-dance act supposedly modeled after a slave. He named the character Jim Crow. Rice darkened his face, acted like a buffoon, and spoke with an exaggerated and distorted imitation of African American Vernacular English. In his Jim Crow persona, he also sang "Negro ditties" such as "Jump Jim Crow."” According to History.com, Rice’s act “proved a massive hit among white audiences, and he later took it on tour around the United States and Great Britain. As the show’s popularity spread, “Jim Crow” became a widely used derogatory term for blacks.”5. Show the image of “Jim Crow.” Ask students to describe what they see. Tease out observations about the tattered clothes, the facial expression, the open-toed shoes, the clothed animal characters in the background, the steamboat, the palm trees, etc. Bring special attention to the character’s demeanor and implied movement. (Possibly, show the image piece by piece, in quarters, showing the lower right quarter, then the upper left, then the upper right, then the lower left, allowing students to build their familiarity and perceptions of the piece.)6. Show the sheet music for “Jim Crow Polka.” Read through the lyrics, with special attention to the vernacular. Take time to clarify what the vernacular terms mean, and how they were likely pronounced. Have the class read through the lyrics in unison. (If necessary, use the document with the lyrics transcribed.)7. Show the videos “Jim Crow Laws in the South” and “What was it like growing up in Alabama under Jim Crow” videos“Jim Crow Laws in the South” video at:<https://www.youtube.com/watch?v=41sF9ZTRTD4&t=2s>“What was it like growing up in Alabama under Jim Crow?” video ( interview with Rep. John Lewis) at:<https://www.youtube.com/watch?v=3p8tTiJ3EoY>8. Remind the students that Jim Crow was a stereotype created by and performed for white people. If needed, clarify what a stereotype is. Ask: Why would people create and support the propagation of such a stereotype? Whom did it serve? Could African-Americans of the time have fought against the Jim Crow stereotype? If so, how? | Allow students to join in the movement according to their comfort levels. |
| **WORK PERIOD****Time: 40** | **Scaffolding Suggestions** |
| Pantomime Tasks1. Explain that the class will now explore what it may have really been like to be an African-American living on a southern plantation during the times of slavery by exploring the physical tasks they were required to perform, using a Drama strategy called Pantomime, or Mime. Ask the students if they know what Pantomime is. Explain that it is a form of theatre, generally wordless, where actions and stories are expressed solely through movement. For the purposes of the lesson, it can be thought of as holding, touching, or doing something that you are not really holding touching or doing. This is also sometimes called *Object Work*, because it involves creating the illusion of objects2. Show the “Pantomime” instructional video. Have the students do the mime activities with the video. Reflect on the practice of mime to ensure comprehension. Reiterate points in the video: the importance of ‘picturing’ the object or activity, and of determining physical attributes of size, shape and weight. Also emphasize the need for full body movement, and good facial expressions.3. Introduce *30 Years a Slave.* Explain the background: it was published in 1896 by a former slave who had achieved freedom at the end of the Civil War.4. Divide students into groups and have them focus on certain excerpts, from the recommended list below. If students have digital access, they can look at their excerpts on their devices. If they do not, then paper printouts should be provided (See 30 Years a Slave excerpts 1-6, marked up for clarity). Have the students identify physical tasks that Mr. Hughes describes. (Tell students that numbers seem to appear randomly in the text – they are likely page numbers from the original book, and they can be ignored.)“House Servant and Errand Boy” - p. 9, from “My first work . . .” to “. . . business or pleasure.” (possible tasks: sweeping the large yard; handing the thread for the warp)“Cotton Raising” - p. 14, from “As soon as the third leaf . . .” to “. . . two kinds of plows” (possible tasks: scraping the ridge; plowing for uncovered plants)“The Cotton Harvest” - p. 16, from “The pickers would pass . . . “ to “. . . would get a whipping.” (possible tasks: getting the first pickings; picking cotton in full bloom)“Farm Implements” - p. 18, from “Horse collars were made . . . “ to “. . . saw mills in that region” (possible tasks: plaiting corn husk horse collars; repairing farm implements; sawing timber by hand) “The Clearing of New Land” - p. 19, from “When additional land . . .” to “. . . trees were cleared out.” (possible tasks: deadening a tree; cutting trees into lengths; piling up log heaps)“Carding and Spinning” – pp. 20-21, entire paragraph (possible tasks: carding wool; spinning wool into yarn; transferring yarn with a reel into cuts or hunks)Project, or provide each group with a copy of, the document entitled “*30 Years a Slave* Glossary,” with definitions of a term or two in each excerpt.5. Have groups each choose one physically challenging task from their excerpt (the challenge can derive from the force required, the precision required, and/or the tedium involved). Have them stand and work together to develop a pantomime of that task. Remind them to picture it first, then to determine size, shape, and weight, and to use their full bodies and express their concentration and exertion with their faces. Encourage them to break the activity down into smaller parts - the mime actions should be detailed, with specific steps involved.6. Have each group take a turn demonstrating and teaching their mimed slave task to the class. All students should participate in all activities. Encourage the students to commit to the physical movements. During this sequence, comment on where you see students really creating the illusion of the slave task.7. Discuss the experience of performing slave tasks through pantomime. Compare that experience with the stereotype propagated by the Jim Crow character and performances. Explain that, though Jim Crow performances became less popular in the late 19th Century, Jim Crow lived on. According to History.com, “Jim Crow’s popularity as a fictional character eventually died out, but in the late 19th century the phrase found new life as a blanket term for a wave of anti-black laws laid down after Reconstruction. “[8. If time allows, read from a section of *30 Years a Slave* that connects with the image of Jim Crow: on page 43, in the section entitled “My First Break for Freedom,” Hughes describes being a runaway on a boat, and being asked to dance for the white men gathered around.] | An alternative process for introduction of the excerpts: Read aloud as a full class (teacher reads, or student volunteers read), and identify the tasks together before sending the students to develop their pantomimes in groups.Groups may work in unison, with all members doing the same motions; or they may work individually, with different members doing different parts of a process or different tasks in the excerpt. |
| **CLOSING****Time: 10** | **Scaffolding Suggestions** |
| Passage Reflection1. Explain that Louis Hughes worked his way from Memphis to Cincinnati and finally ended up in Milwaukee, where he became a nurse, using skills he first learned on the plantation. Read the final paragraph from *30 Years a Slave*, on pages 108-109, beginning with “I have endeavored . . . .” Ask the students to reflect on this passage: how did Louis Hughes feel looking back on his life?2. Have students write a letter as a freedman or freedwoman, or as one of their descendants, who has seen a Jim Crow cartoon and heard a Jim Crow song, responding to the stereotype and the reality of life under slavery. The letter should be addressed to a close relative. Remind students to include details in their writing.  | If helpful, choose and replay a specific song, or show a specific image. Possibly, provide an opening to the letter, such as: “My dearest \_\_\_\_\_\_, You would not believe what I saw/heard today! It was a cartoon/song that . . .” |

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| **Lesson Sequence- Day 2** |
| **OPENING****Time: 20** | **Scaffolding Suggestions** |
| Jim Crow Laws Timeline1. Review Lesson 1 information about Jim Crow as a character. Ask: Who was Jim Crow? How was Jim Crow represented in society? How was this image spread? What effect did this representation of Jim Crow have on people?2. Remind students that, according to History.com, “Jim Crow’s popularity as a fictional character eventually died out, but in the late 19th century the phrase found new life as a blanket term for a wave of anti-black laws laid down after Reconstruction.“ Explain that today’s lesson will look at the development of those Laws, called Jim Crow Laws.3. Randomly distribute slips with dates for the Jim Crow Laws Timeline. Give students the challenge to line up in chronological order. Once this has been accomplished, give them a moment to practice reading through their lines individually, offering any assistance needed for pronunciation or meaning. Then have them read through the timeline, date by date, for the class.4. Discuss: How were Jim Crow laws established, defended, and maintained? How were they challenged, struck down, and dismantled? Guide the students to recognize and analyze the complex interplay of forces on various levels: federal government (Executive, Legislative, and Judicial); state and local governments; private organizations; and cultural norms (e.g., after 1883 Supreme Court ruling, states adopt segregationist laws; White Citizens’ Councils were formed in response to Brown vs. Board of Education). | For an added challenge, have the students do the lining up activity without speaking. |
| **WORK PERIOD****Time: 30** | **Scaffolding Suggestions** |
| Jim Crow Images Analysis1. Distribute Jim Crow Era images to small groups. (See primary source list for links.) Have students investigate the images.Guiding questions, adapted for this lesson from <https://www.loc.gov/teachers/usingprimarysources/>*Ask students to closely observe each primary source.** Who created this primary source?
* When was it created?

*Help students see key details.** Where does your eye go first?
* What powerful words and ideas are expressed?

*Encourage students to think about their personal response to the source.** What feelings and thoughts does the primary source trigger in you?
* What questions does it raise?

*Encourage students to speculate about each source, its creator, and its context.** What was the creator’s purpose in making this primary source?
* What does the creator do to get his or her point across?
* What was this primary source’s audience?
* What biases or stereotypes do you see?

*Additional Questions for Drama Integration** Who are the people in the image? What are they doing or thinking? If they were to speak, what might they say?
* What might be happening outside the frame of the image, to the right and left, above and below?
* What might have happened just prior to the moment that this image was captured? What might have happened just after?
* Who else might be entering this scene? What would their purpose be?

2. Have each group present and describe their image to the class. As they present, remind them of some of the guiding questions. Allow for class feedback.Integrationists Improv1. Explain to the class that in today’s lesson, the class will use a drama strategy called Improvisation to explore scenes that convey life during the Jim Crow era. Ask if students know what Improvisation is. Introduce Improvisation as ‘acting without a script.’2. Show the “Improvisation” instructional video 3. Model an improvisation with a student or have two students model an improvisation. Use a familiar scenario, such as a 12-year old child asking a parent for permission to go somewhere, or a parent wanting a child to do chores. Review the guidelines for Improvisation, using the sign provided (“Guidelines for Improvisation in the Classroom.”)4. Reflect on the improvisation to note how the actors followed the guidelines, and in what ways they could improve.5. Discuss the terms *integration, integrationist, desegregation, segregation,* and *segregationist.*6. Have students pair up or assign students into pairs (if there is an odd number of students, there can be a group of 3). Direct students to choose one of the settings portrayed in the Primary Source photographs, and to imagine two characters in that setting who are both integrationists. (They may be of any skin tone, gender, religious faith or national origin, but they must support integration and be opposed to segregation as it is embodied in Jim Crow Laws. They may be any age above 10 years old.) Have the pairs imagine a conflict between the characters that is directly related to segregation and Jim Crow Laws. (For example, they may be two African-American men at a train station where the “Colored Men” bathroom is broken, and one of them is considering sneaking into the “White” bathroom. They could be two Caucasian owners of a restaurant considering flouting the laws and serving African-American customers. They could be a young Caucasian person on a bus offering his seat to an older African-American rider. They could be a disabled African-American person who cannot climb the stairs to the theatre and is talking to a sympathetic but cautious employee, asking to be let into the “White” entrance.)7. Have students spread out around the room and improvise the conversation between the characters. Give them about two minutes. Take a pause, and ask volunteers to reflect on what is easy and what is challenging in the exercise. Remind students that either partner can add in new relevant information. If appropriate, review the improvisation guidelines.8. Give the students another two minutes to continue and deepen their improvisations. Monitor the improvisations to assess which pairs are on task and being successful.9. Have students return to their seats. Draft one or two pairs, or ask for volunteers, who would like to recreate their improvisations in front of the class. Instruct them to keep the same scenario, but to allow themselves to improvise it rather than do it exactly the same – it may be different because of what they learned from the first time.10. Reflect as a class on the process, allowing others to talk about their improvisations as well. Ask them:* How did you incorporate your knowledge of the era into your scene?
* What were some of the challenges that well-intentioned people faced in confronting Jim Crow Laws?
* What were some details you included in your improvisation that made your scene stronger?

11. Show students the document entitled “Playwriting Format.” (They may already be familiar with this or a similar format for dramatic writing.)12. Have students write out their scene in Playwriting Format. You may have them continue to work in pairs, or you may have each student write the scene she improvised as she remembers it. Also tell them that they may revise the scene as they are writing it, improving on the scene as it was improvised.  | Perhaps, for clarity, choose specific questions and have each student in a group answer one of them as their group presents.It is recommended to choose a student who has shown some facility with drama in the past.Note: each student should choose their own character and collaborate to determine the premise of their scene; no student should be compelled to portray a character or enact a conflict that makes them uncomfortable.Depending on time, students need not write a complete script; possible, give them a certain number of speeches to write out, such as 3 per character |
| **CLOSING****Time: 20** | **Scaffolding Suggestions** |
| A Circle of Jim Crow Era Voices1. Have students take their scripts and stand in a circle, or around the perimeter of the room. It need not be a perfect circle; it just needs to establish a clear sequence to move from student to student. Have the students choose one or two lines that their character says in their script.2. Tell students that the class will go around the circle two or three times. The first time, they are to identify their character (name, age, race); the second and, if applicable, third times, they will speak one of their lines from the play. Tell them this should be done smoothly, without any pauses or commentary. Remind them to speak loudly and clearly. Indicate where the circle will start. When everyone is ready, give the sign to start. | If a full class circle presents individual or group challenges, create several smaller simultaneous circles, or one smaller circle that is grouped in the center of the class, or a series of smaller grouped circles. |

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| **Lesson Sequence- Day 3** |
| **OPENING****Time: 10** | **Scaffolding Suggestions** |
| “Goodbye Alexander, Goodbye Honey Boy” Song Analysis 1. Play the recording of “Goodbye Alexander, Goodbye Honey Boy.” Share or refer to the lyrics as needed. Ask students to compare the image of an African American presented in this song with that presented in “Jim Crow Polka” in Lesson 1. Ask students when they think this song was written, and why. Ask: what effect might it have had on African-Americans? on Caucasians?2. Explain that the song dates back to World War I, the 1910’s. Explain that in the early half of the 20th Century, there was a rising African-American middle class. Explain that with the advent of the automobile, people, including many African-Americans, had the opportunity to travel more.3. Discuss: Based on the explorations in Lesson 2, what was it like for African Americans to travel in Jim Crow America? What did people need to travel to visit relatives, and what obstacles and challenges did they face?4. Define and discuss Sundown Towns: “A sundown town [was] a community that for decades kept non-whites from living in it and was thus “all-white” on purpose. Some allowed a non-white household or two as an exception. . . . Beginning in about 1890 and continuing until 1968, white Americans established thousands of towns across the United States for whites only. Many towns drove out their black populations, then posted sundown signs. Others passed laws barring African Americans after dark or prohibiting them from owning or renting property. Still others just harassed and even killed those who violated the custom. Some sundown towns also kept out Jews, Chinese, Mexicans, Native Americans, or other groups.” - <https://abhmuseum.org/sundown-towns-the-past-and-present-of-racial-segregation/> |  |
| **WORK PERIOD****Time: 50** | **Scaffolding Suggestions** |
| Greenbook Improv1. Create a list on the board of obstacles and challenges a family might face on a long car trip (e.g., can’t find an auto mechanic that will repair the car; can’t find a restaurant that will serve African Americans; getting late in the day and all the towns on the route are “Sundown Towns”)2. Review the guidelines for Improvisation. Ask the students what they remember. Then go over the definition and 4 guidelines.Improvisation is acting without a script, making it up as you go. 1. Accept All Information 2. Listen and Respond 3. Make Strong Choices 4. Stay in the Scene3. Explain that the students will do quick improvisational scenes as African-American travelers encountering challenges in the Jim Crow Era. 4. Use the pinky-thumb format for partnering – this is a format that allows for quick shifts, and gives students a chance to work with several partners. Divide the class in half, designating one half as “Pinkies” and the other as “Thumbs”. Have the “Pinkies” hold up a pinky, and have the “Thumbs” hold up a thumb. Give the instruction: Pinky, find a Thumb, Thumb, find a Pinky. Once they are partnered (if there is an odd number, there can be a group of 3), tell them to put down their fingers (the fingers are just to help in creating random pairs) and give the prompt:- Pinky, you are a child tired of driving; Thumb, you are a parent explaining that the family has to keep going until they can find a place that rents rooms to African-Americans.5. Have all the groups improvise simultaneously for 1-2 minutes. After the improvisations, take several reports on what was said in their scenes.6. Repeat the process two more times, using the Pinky-Thumb format to have students connect with new partners, and then providing different prompts. The prompts may come from the ideas generated on the board, or here are several suggestions:- Pinky, you are a mother setting out food on a roadside picnic table, Thumb, you are a family member wishing you didn’t have to eat the same thing over and over.- Pinky, you are an elder, a grandmother or grandfather, who is losing patience with the children; Thumb, you are a parent needing the grandparent to watch the children while you go off to find someone who will fix the flat tire.- Pinky, you are a parent explaining that a farmer has agreed to let the family spend the night in their barn; Thumb, you are a family member who is refusing to sleep in a barn.- Pinky, you are a parent who wants to find a doctor for a child who is not feeling well; Thumb, you are the other parent who says that the family must keep going because all the towns you are passing through are “Sundown Towns.”7. After each round, take several comments/reflections on the scenes that were improvised.8. Introduce the *Green Book.* Explain that in the 1930’s, a man named Victor Green recognized these challenges and came up with a solution that would help African American travelers for the next 30 years.9. Project the 1942 *Green Book* cover. Ask: what do you see? Project the 1956 cover. Ask: what do you see? Have students compare the two for clues to changes over the 14 years (which might include: multiple seasonal editions in a year, price hike, sponsorship by an oil company, inclusion of air travel, change from “Motorists” to “Travelers”, change from pamphlet to booklet (side staples), different address - moved from Harlem to Midtown New York City). Ask: What do these changes tell you?View the National Geographic video, *Mapping the Green Book*. <https://www.nationalgeographic.org/media/mapping-green-book/>Project or read the Foreword from the 1958 Green Book.<https://www.loc.gov/item/53030287/>10. Explain that the class is going to imagine an African-American family traveling during the Jim Crow Era.**Full Class Option for establishing premises of the improvisational scenes:**1. Project the map of the southeastern United States provided at the end of this document (note: a similar map can be used; this map was prepared to show a variety of cities within particular limits, without a lot of extra information, with Georgia highlighted). Explain that the class is going to imagine a family traveling from one city to another, on a route that requires passing through a substantial part of Georgia (e.g., Chicago to Jacksonville, Richmond to Birmingham, or Memphis to Charleston)2. Go to the Green Book Navigation Site on the smartboard. Input the city names to see the itinerary. Note the Green Book sites (real world locations – hotels, restaurants, homes, etc.) that are generated and visit the Green Book pages for those sites. Green Book pages can be visited through the website, or via the materials from the 1958 Green Book provided.3. Divide the class into groups of 4-6 students. Have each group select, or assign each group, a section of the journey. Tell them they will be members of a family traveling together, except for one member, who will be the Green Book host. Have each group decide on family relationships, encouraging variations on the typical nuclear family unit (e.g., inclusion of a grandparent, cousin, aunt or uncle). Remind them that there may be people who are members of the family, but not this particular traveling group (e.g., Mother, two sons, grandmother, and aunt, but father stayed home to work.) Have the group come up with a family name (not the surname of anyone in the class or known to all) and individual character names (not the first names of anyone in the class). Have the Green Book Host in each group come up with an appropriate name.**Small Group Option for Establishing Premises of the Improvisational Scenes** (depending on teacher comfort and availability of devices and internet connection)1. Divide class into groups of 4-6 students. In their small group, have them look at the map of the southeastern US (note: a similar map can be used; this map was prepared to show a variety of cities within particular limits, without a lot of extra information, with Georgia highlighted). Explain that each group will imagine a family traveling from one city to another, on a route that requires passing through a substantial part of Georgia (e.g., Chicago to Jacksonville, Richmond to Birmingham, or Memphis to Charleston). Have each group go to the Green Book Navigation Site on their devices (the group may congregate around a single device, or each student may use her own). Have them input the city names to generate an itinerary. Have them note the Green Book sites (real world locations – hotels, restaurants, homes, etc.) that are generated and visit the Green Book pages for those sites. Green Book pages can be visited through the website, or via the materials from the 1958 Green Book provided2. Have each group select a section of their generated itinerary based on the sites they find through the Green Book Navigation Site.3. Tell them they will be members of a family traveling together. Have each group decide on family relationships, encouraging variations on the typical nuclear family unit (e.g., inclusion of a grandparent, cousin, aunt or uncle). Remind them that there may be people who are members of the family, but not this particular traveling group (e.g., Mother, two sons, grandmother, and aunt, but father stayed home to work.) Have the group come up with a family name (not the surname of anyone in the class or known to all) and individual character names (not the first names of anyone in the class).**(End of small group option for establishing the premises of the improvisational scenes)**1. Have each group choose a challenge that the family faces along the way. Have them be specific about where along the route the challenge is occurring, based on what they learned from the map and the Green Book resources available along the way.2. Have each group improvise two scenes. In the first scene, the family will discuss the problem, begin to despair, and then find a possible solution in the Green Book. In the second scene, the family will arrive at the Green Book site and meet the Green Book Host and determine whether or not their problem is resolved.Remind students of the guidelines for Improvisation: 1. Accept All Information 2. Listen and Respond 3. Make Strong Choices 4. Stay in the Scene3. Give the groups a signal to do the first improvisation (one member will sit out - the Green Book Host). Allow 2-3 minutes. Optional: after the first improvisations, allow volunteers to report what was said or developed in their groups.4. Give the groups a signal to do the second improvisation. Allow 2-3 minutes. Optional: After the second improvisations, allow volunteer groups to recreate their improvisations for the class. | Note: if students become distracted or silly, it likely indicates that they are uncomfortable with the proposed scenarios, or don’t have enough information. If necessary, remind them of the purpose of the exercise, to understand what life was like for real people in a difficult period of our country’s history, and adjust the prompts to make them simpler and more accessible, e.g., a parent wanting a child to settle down on the long ride, two parents trying to decide whether to ask if a gas station will sell them gas. |
| **CLOSING****Time: 10** | **Scaffolding Suggestions** |
| Journal EntryHave students write a journal entry detailing the joys and challenges of the journey. The students who played the Green Book Hosts can write about welcoming or helping the traveling family, and the joys and challenges of being listed in the Green Book.Additional extension activity: Have students create a graphic showing their journey on a map with illustrations depicting their scenes along the way. |  |
| **Author(s)** | **Barry Stewart Mann** |

”Jim Crow’s Polka” Lyrics

Transcribed from

<https://www.loc.gov/item/sm1847.420710/>

Now listen what Ise gwan to say,

It is de fashion ob de day,

Bofe old and young de light and gay,

All try to dance de Poker:

When fust I cum into dis place,

Dey took me for a harden’d case,

And as dey starr’d me in de face,

Said he can dance the Poker.

Den up, and down, fast, and slow,

Toe and heel, It’s all de go;

So if you wants to make a show,

Why learn to dance the Poker.

Glossary for selected excerpts from *30 Years a Slave*, by Louis Hughes

Compiled by Barry Stewart Mann, MFA

“House Servant and Errand Boy” (p. 9, from “My first work . . .” to “. . . business or pleasure.”)

 *warp* the cloth – arrange threads in lines to prepare for weaving

 got my ears *boxed* – slapped or hit

“Cotton Raising” (p. 14, from “As soon as the third leaf . . .” to “. . . two kinds of plows”)

 *superfluous* – extra, unnecessary, overflow

 *cultivator* – an implement for breaking up soil and pulling up weeds

 *harrow* – a plow-like implement that is dragged to break up clods of soil

 “The Cotton Harvest” (p. 16, from “The pickers would pass . . . “ to “. . . would get a whipping.”)

 *bale* – a package, usually cylindrical in shape, of compressed ginned cotton

 *zealous* – excited, eager, passionate, committed

“Farm Implements” (p. 18, from “Horse collars were made . . . “ to “. . . saw mills in that region.”)

 *sap* – a fluid that transports water and nutrients through a plant

 *plaited* – braided, interwoven

“The Clearing of New Land” (p. 19, from “When additional land . . .” to “. . . trees were cleared out.”)

 *grubbing* – digging up roots after land has been cleared

“Carding and Spinning” – (pp. 20-21, entire paragraph)

 *carding* – preparing wool for spinning by removing clumps and tangles by passing it through brushlike instruments

 *spinning* – turning wool into yarn by drawing it out, twisting it, and winding it onto a bobbin.

Jim Crow Laws Time Line

Developed by Barry Stewart Mann, based primarily on the time line at

<https://www.ferris.edu/HTMLS/news/jimcrow/timeline/jimcrow.htm>, with additional information from other general sources.

(Print these pages, first checking formatting and spacing, and cut them into slips to form a time line in the classroom.)

1863

President Lincoln issues the Emancipation Proclamation.

1865

The Civil War ends and all slaves are officially freed.

1865

The Ku Klux Klan is founded in Pulaski, Tennessee, to promote white supremacy and resistance to equal rights.

1870
A Virginia law makes it illegal for black and white children to attend the same schools.

1875
Congress passes the Civil Rights Act of 1875, prohibiting discrimination in public accommodations.

1877
Rutherford B. Hayes is elected President by the Electoral College after a deal is worked out to withdraw all federal troops from the South, effectively ending Reconstruction.

1883
The Supreme Court rules that the Civil Rights Act of 1875 is unconstitutional. The Court says that the 14th Amendment prohibits states, but not citizens, from discriminating.

1890-1908
Southern states adopt new constitutions and voting laws designed to deny the vote to blacks.

1896

In Plessy v. Ferguson, the Supreme Court establishes the "Separate but Equal” Doctrine, holding that legal racial segregation does not violate the equal protection clause of the 14th Amendment.

1913-1921
President Woodrow Wilson institutionalizes segregation in the federal civil service. By the end of World War I, the District of Columbia is thoroughly segregated as well.

1914
Every southern state and many northern cities have Jim Crow laws that discriminate against black Americans.

1915

The movie *Birth of a Nation*, based on Thomas Dixon's *The Clansman*, popularizes many anti-black caricatures. It also glorifies the Ku Klux Klan and helps lead to its resurgence*.*

1917
At least forty blacks are attacked and killed during a race riot in East St. Louis, Illinois. Three weeks later, 10,000 blacks participate in a silent march down Fifth Avenue in New York City to protest racial oppression.

1919
Many whites, resentful of black demands for equality, attack blacks; Chicago, Houston, Little Rock, Harlem, Washington D.C., New York, Baltimore, New Orleans, and many other cities have outbreaks of anti-black rioting.

1925
The Ku Klux Klan has 3 million members during its heyday in the early 1920s. On August 8, 1925, 35,000 members of the Klan march down Pennsylvania Avenue in Washington, D.C.

1941
President Franklin D. Roosevelt issues Executive Order 8802, which eliminates hiring discrimination in the defense industry and establishes the Fair Employment Practices Commission.

1954 (May)

The Supreme Court rules in *Brown vs. Board of Education of Topeka* that school segregation violates the Constitutional rights of African-American schoolchildren.

1954 (July)

After *Brown vs. Board of Education*, middle and upper class men form White Citizens Councils across the south to reinforce cultural segregation.

1955
The Maryland legislature passes a law that imprisons any white woman who gives birth to a mixed-race child. The white woman would be incarcerated up to five years.

1956

An Alabama law bars blacks and whites from playing games or sports together. A North Carolina law requires factories to maintain separate bathrooms for black employees. A Louisiana law mandates that all places of public entertainment separate white and black patrons.

1958
The Virginia legislature votes to close any school that enrolls both black and white students.

1959
An Arkansas law requires all state buses to designate whites-only seating areas.

1964

President Johnson signs the Civil Rights Act, banning discrimination based on race, color, religion, sex, or national origin; unequal application of voter registration requirements; and racial segregation in schools, employment, and public accommodations.

1965

President Johnson signs the Voting Rights Act, outlawing legal barriers at the state and local levels that prevent African Americans from exercising their right to vote.

“Goodbye Alexander, goodbye honey boy”

Lyrics by Henry Creamer

(Transcribed by Barry Stewart Mann)

Alexander Cooper was a colored trooper

With his regiment he marched away.

Bands were gaily playing, colored folks were swaying

On Emancipation Day.

From the crowd, Dinah Lee so proud,

Hollered to her sweetie good and loud,

Goodbye Alexander, goodbye honey boy.

Dressed up in that uniform, you fills my heart with joy.

You ain't born for mopin', boy you sure can laugh,

But you left that window open and they got you in the draft.

Alexander, I'll save my lovin' for you

I'll be waiting like Poor Butterfly.

So get busy with that gun and don’t come back here till you’ve won,

Alexander, goodbye!

[Spoken (for teacher review – not recommended to share with students, or only selectively):

Lord, the parade is stopping. Let me reach my man.

Alexander, honey, you all have certainly got some band.

I’ve been marching right along with you ever since you left the town,

And I know your dogs are barking just from the way you lay ‘em down.

But you certainly kept a’struttin’, I don’t see how you can grin.

Never mind, you tell your sweet puppies they’re gonna walk you right to Berlin,

So go on across the ocean ‘cause these white folks know your worth,

For there never was a colored traitor born on this here earth.

And they know that you’ll die fightin’ cause you’re [Earl and] Dinah’s son.

And the world can see you’re fast black, and fast black will not run.

You’re from one race of people that will scrap and do it right.

(Course they don’t count the Irish, for they don’t do nothing else but fight.)

Now Alexander, promise while you’re across that pond.

At night, don’t care how hot you get, you keep that nighty on.

Lord, there goes that bugle, child,] you hear that band?

Honey, they’re playing *Dixie,* [--------------]

Goodbye Alexander, goodbye honey boy . . .

Guidelines for Improvisation in the Classroom

Suggested by Barry Stewart Mann, MFA

1. Accept All Information

 Agree to and build on what other actors introduce into the scene.

2. Listen and Respond

 Take turns rather than taking over, and attempt to replicate the natural rhythms and dynamics of human conversation.

3. Make Strong Choices

 As actors, make choices that create conflict for the characters, that deepen the connection with the curriculum, and that make the scene more engaging for both the actors and the observers.

4. Stay in the Scene

 Maintain focus on your partner and the content of the scene, avoid distractions, and keep the scene going; whatever happens, incorporate it into the reality you are creating.

Playwriting Format

Created by Barry Stewart Mann, MFA

Playwriting format is the way that dialogue and action are written on the page in a script (play or screenplay). It facilitates easy reading by actors, and distinguishes between dialogue and stage directions. Dialogue is the words that the actors will speak. Stage directions tell the actions that the actors will do, or the emotions they will convey.

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| Playwriting Format Template | Sample Scene in Playwriting Format |
| Setting: Place and TimeCharactersCharacter Name: Dialogue. (Stage direction.)Character Name (Stage direction): Dialogue. (Stage direction.) Dialogue.Character Name: Dialogue. | Setting: A public swimming pool in Macon, GA. Summer 1939.Characters: Douglass, 17, and his sister Daria, 15.Douglass: I can’t wait to go in. (He starts to open the gate.)Daria (urgently): Brother, wait a minute! (She points to a sign on the fence.) It says “White Only.”Douglass: Yeah, but the Colored pool is empty and full of weeds. Where are we supposed to swim? |

