

2019 Supplement to
A Teacher's Guide to African American Historic Places in South Carolina
Integrating the Arts into Classroom Instruction

Using South Carolina College- and Career-Ready Standards for Visual and Performing Arts Proficiency,
South Carolina Social Studies Academic Standards &
South Carolina Social Studies College- and Career-Ready Standards

A publication of the South Carolina African American Heritage Foundation

Third Edition



2019 Supplement to *A Teacher's Guide to African American Historic Places in South Carolina:* Integrating the Arts into Classroom Instruction

Acknowledgements

The South Carolina African American Heritage Foundation (SCAAHF) is very pleased to introduce this 2019 Arts Integrated supplement to *A Teacher's Guide to African American Historic Places in South Carolina 2015*. The *Teacher's Guide* was originally published in 2008, revised in 2012, then updated in 2015. The first supplement was published in 2016 and the second, in 2018. This third edition adds twelve lessons to the collection, fusing Social Studies with the Arts for an innovative approach to teaching South Carolina history.

This supplement is the product of a team of dedicated teachers from across South Carolina. We are thankful for South Carolina State University history professor Dr. Larry Watson, SCAAHF member Victoria Smalls, African American Heritage Coordinator at the SC Dept. of Archives & History Dr. Ramon Jackson, former Gullah Geechee Cultural Heritage Corridor Commissioner Dr. Veronica Gerald, Ashley Brown of the SC Arts Commission, SCAAHF Executive Director Jannie Harriot, and former SCAAHF member Alada Shinault-Small for their contributions to completing this edition.

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

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

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

How to Use this Supplement

This third Arts Integration Supplement to *A Teacher's Guide to African American Historic Places in South Carolina* outlines twelve lesson plans that infuse the 2017 South Carolina College- and Career-Ready Standards for Visual and Performing Arts with African American History for a nicely integrative classroom experience. Both the 2011 South Carolina Social Studies Academic Standards & the 2020 South Carolina Social Studies College- and Career-Ready Standards are listed. The teachers whose lessons are included in this edition were a part of a larger group who attended a teachers' institute from June 17 - 21, 2019 at historic Penn Center on St. Helena Island in Beaufort County. The theme was "Integrating the Arts into the Curriculum of Grades K - 12 Through the Lens of Gullah Geechee Culture". The lessons in this edition include historic sites located within the federally-designated Gullah Geechee Cultural Heritage Corridor. The GGCHC includes four states: coastal southern NC, coastal SC and GA and coastal northern FL and St. Augustine, plus the territory extending about thirty miles inland. Coastal South Carolina is the geographical focus area for this supplement. *Alada M. Shinault-Small, Editor/Layout/Design*

Time Periods

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

Expansion and Reform: Antebellum (1800-1860) – ANTE

Civil War and Reconstruction (1860-1877) – CWR

Modern America and Jim Crow Segregation (1877-1945) – MAJC

Contemporary America: Civil Rights Movement (1945-present) – CRM

Multiple Time Periods – MTP

Lesson plans are classified using the above time periods and are numbered sequentially starting with the 2016 edition. The lessons include the historic context of a site or facility along with a visual and/or performing arts component. Further, they also include essential elements for planning including suggested class size and time periods for instruction, learning objectives, vocabulary lists, recommended materials and resources and assessment parameters.

Teaching Activities

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

On the Cover:

Top left - The 1939, 1947, 1955 & 1963-1964 editions of *The Green Book*, from The New York Public Library Digital Collections, <https://digitalcollections.nypl.org/items/dc858e50-83d3-0132-2266-58d385a7b928/book?parent=9ea5d5b0-1117-0132-7932-58d385a7b928#page/7/mode/2up>. See Richland Co. educator Sarah Smith's lesson "Captured Moments at The Black Pearl". In it she uses photography to teach 3rd graders about Jim Crow laws, *The Green Book* & the history of Atlantic Beach.

Top right - See Charleston Co. Orchestras Director Sharese Pearson-Bush's lesson "Avery Institute: Preservation of African American Education & Culture" to discover her suggestions for 8th graders on connecting the dots between 19th century education, 20th century preservation & "Lift Every Voice And Sing". Singer image by 5DMedia from Pixabay; sheet music from <http://www.hymntime.com/tch/pdf/l/i/f/Lift%20Every%20Voice.pdf>.

Bottom - Penn School, St. Helena Island, 1917; See Marion Co. educator Wallace Foxworth's 8th grade lesson "Penn Center: Cultural Connections" for his ideas on teaching about Gullah Geechee history & culture. Image from The New York Public Library Digital Collections, <http://digitalcollections.nypl.org/items/510d47df-1e8e-a3d9-e040-e00a18064a99>.

Table of Contents

	Page
Acknowledgements	2
How To Use This Supplement	3
 <u>First Grade</u>	
American Democracy Yolanda Fowler-Moore/Dr. Larry Watson.....	5
 <u>Third Grade</u>	
<i>The Courageous Women of the Cigar Factory Overcome: Using South Carolina Gullah Geechee History to Inform & Inspire Creative Movement Choreography</i> Jackie Stokes	7
<i>Captured Moments at The Black Pearl</i> Sarah Smith.....	11
<i>The Sheldon Union Academy, Still in Motion</i> Brenda Singleton.....	16
<i>Homes and Heritage · Hutchinson House</i> Cindy Jesup.....	24
<i>South Carolina Praise House Design</i> Emilie McLemore.....	35
<i>Telling the Story of the Sheldon Union Academy</i> Brenda Singleton.....	39
 <u>Fourth Grade</u>	
<i>That Grain We Call Rice</i> Ramonica Pendarvis /Dr. Larry Watson.....	46
 <u>Eighth Grade</u>	
<i>Avery Institute: Preservation of African American Education & Culture</i> Sharese Pearson-Bush.....	49
<i>Feeling The Moving Star</i> Dana Brown/Dr. Larry Watson.....	59
<i>Penn Center: Cultural Connections</i> Wallace Foxworth.....	62
<i>Drawing The Drayton Dwellings</i> Dana Brown/Dr. Larry Watson.....	71
 South Carolina African American Heritage Commission Board Members	73
Support the South Carolina African American Heritage Foundation	74

LP – CWR – 2

American Democracy

Yolanda Fowler-Moore, Cannon Elementary, Spartanburg
Dr. Larry Watson, SC State University



Historic Site: SC marker located in front of Historic Charleston Foundation, 40 East Bay St., Charleston

Recommended Grade Level: 1st

Social Studies Standards (2011)

Standard 1-3: The student will demonstrate an understanding of the principles of American democracy and the role of citizens in upholding those principles.

Indicator: 1-3.3 Summarize the contributions to democracy that have been made by historic and political figures in the United States.

Social Studies Standards (2020)

Standard 4: Utilize the college and career skills of a political scientist to understand and display civic dispositions about contemporary South Carolina.

Enduring Understanding: Responsible citizenship requires individuals of diverse cultural backgrounds to employ dispositions that promote strong relationships.

1.Civics/Govt.-3: Demonstrate ways to display active and responsible citizenship in local and state government.

Visual And Performing Arts (2017)

Artistic Processes-Creating: I can make artwork using a variety of materials, techniques, and processes.

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

Indicator VA.CR NL.1: I can use some elements of art to communicate a story about a familiar place or object.

The student will be able to:

- ⇒ Explain democratic principles
- ⇒ Summarize how Beaufort native Congressman Robert Smalls, also called “The Gullah Statesman” , contributed to U.S. Democracy
- ⇒ Create a self-portrait that encompasses democratic principles exemplified by Congressman Robert Smalls
- ⇒ Cooperate to create tableaux

American Democracy For First Grade continued

Essential Questions:

- ⇒ What is a democracy, and how do citizens contribute to it?
- ⇒ What contributions have African Americans, and Congressman Robert Smalls in particular, made to Democracy?
- ⇒ How can the artwork of African Americans inspire me to create my own?

Lesson Time Frame: 2-3 sessions of 30 minutes each. (Students need ample time to collaborate and plan their tableaux.)

Pedagogy/Direct Instruction/Assessment

This lesson is completed towards the beginning of the second semester when students can read more complex texts. Make sure at least one active reader is in each group. **Tableaus and text card tableaux would have been implemented before this lesson.**

Introduce the student to Congressman Robert Smalls via lecture, biography or a short video.

Vocabulary words will be written onto sentence strips or index cards for each member of the group. Each group member will have the same text. Each group will have a different word.

- ⇒ Democracy
- ⇒ Citizen
- ⇒ Vote
- ⇒ Ballot
- ⇒ Government
- ⇒ Representation

Students will be placed in groups of 4-5 students. They will discuss what they think democracy is. Have them attempt to make a tableau for what a democracy is. Open the floor for a conversation. Discuss the following questions within the group:

- ⇒ What would it be like if they or their parents couldn't go to the store whenever they wanted?
- ⇒ What if they or their parents couldn't choose to live wherever they wanted?
- ⇒ What if they or their parents couldn't choose the jobs they wanted or the schools they wanted to attend, clothes to wear, etc.?

Explain that democracy is about having the freedom to make choices. Introduce more vocabulary.

Students will be given text cards with sentences written on them. Students will define each word. Each group of students will verbally divide the sentences into parts.

Each group member will say their part. Then, the group will state a piece together, and complete a text card tableau. Each group will have a chance to perform their text card tableau for the whole class, thereby teaching the vocabulary. Each group has ONE of the vocabulary words. Repeat this process.

Explain that democracy includes choices for all parts of our lives - the right to vote, freedom of speech (within reason), etc.

Discuss the fact that all people did not get these same rights at the same time: men, women, poor, black, white. Also, some people had to fight for these rights for themselves and others.

Evaluate the performance of each student within the group and individually.

Provide feedback to groups and individual student.

Congressman Smalls' photo on the previous page is at <https://robertsmalls1839.wordpress.com/>. It was taken in about 1861 when he would have been around 22 years old.

LP – CRM – 19

The Courageous Women of the Cigar Factory Overcome: Using South Carolina Gullah Geechee History to Inform & Inspire Creative Movement Choreography

Jackie Stokes, L.W. Conder Arts Integrated Magnet, Columbia

Historic Site: Cigar Factory: American Tobacco Company (Originally the Charleston Manufacturing Company and later the Charleston Cotton Mills.), 701 East Bay St., Charleston

Recommended Grade Level: 3rd

Social Studies Standards:

Standard 4: Demonstrate an understanding of varied human cultural and economic characteristics across Earth's surface.

3.4.1 PR Investigate the cultural characteristics of places and regions around the world.

3.4.2.HS Investigate the economic and land use characteristics of places and regions around the world.

Visual and Performing Arts Standards:

Artistic Processes: Creating - I can conceive and develop new artistic ideas and work.

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

Benchmark: I can create a dance that communicates an idea through the use of literal and abstract gestures.

Other academic standards this lesson addresses: ELA

Class Size/Space Size: 20 students / Dance studio or open space

Time Required: Two 45-minute lessons

Materials: SmartBoard/Chromebooks Easel Pad Markers

Resources: SmartBoard/Chromebooks Easel Pad Markers

Vocabulary: Discrimination, Labor Unions, Labor Strike, Picketing Workers, Protest and Freedom Songs

Sources Needed:

South Carolina African American Heritage Commission. The Green Book of South Carolina, 2019. <https://greenbookofsc.com/locations/cigar-factory-we-shall-overcome/>. Accessed 25 August 2019.

Charleston: The City Magazine. Overcoming at the Cigar Factory, 2015. https://charlestonmag.com/features/overcoming_at_the_cigar_factory. Accessed 25 August 2019.

YouTube. "I'll Overcome Someday", 2011. <https://www.youtube.com/watch?v=ns4rLJbY370>. Accessed 25 August 2019.

YouTube. Morehouse College: *We Shall Overcome*. <https://www.youtube.com/watch?v=Aor6-DkzBJ0>. 2009. Accessed 25 August 2019.

The Courageous Women of the Cigar Factory Overcome continued

Pre-assessment/Essential Questions How can art help to overcome or influence social change, and how can social change influence art?

Peer Review Rubric for Research (On Easel Paper) Students will present findings on the Cigar Factory Protest. American Tobacco Company				
Outcome	Excellent - 4	Good - 3	Satisfactory - 2	Needs Improvement - 1
	All Cigar Factory information was answered	Most of the Cigar Factory info was answered (75-95%)	Some of the Cigar Factory info was answered (50-74%)	None of the Cigar Factory info was answered (0-49%)

Peer Review Rubric for Creative Movement to their Protest Lyric Students will demonstrate creative movement to their protest lyrics.				
Outcome	Excellent - 4	Good - 3	Satisfactory - 2	Needs Improvement - 1
	Demonstrates all creative movement components to a one-line protest lyric	Demonstrates most of the creative movement components to a one-line protest lyric (75-95%)	Demonstrates some of the creative movement components to a one-line protest lyric (50-74%)	Demonstrates little or none of the creative movement components to a one-line protest lyric (0-49%)

The Courageous Women of the Cigar Factory Overcome continued

Student Learning Objectives:

Students will research and present findings on the African American women's strike at the Cigar Factory. They will write and create a one-line protest song lyric and choreograph movement to accompany their lyrics.

Lesson Plan/Instructional Plan:

Students will research the strike at the Cigar Factory on student Chromebooks, present findings on easel paper, write protest lyrics, create movement to accompany the lyrics and perform for peer review.

Lesson Activities/Lesson Steps:

Day 1:

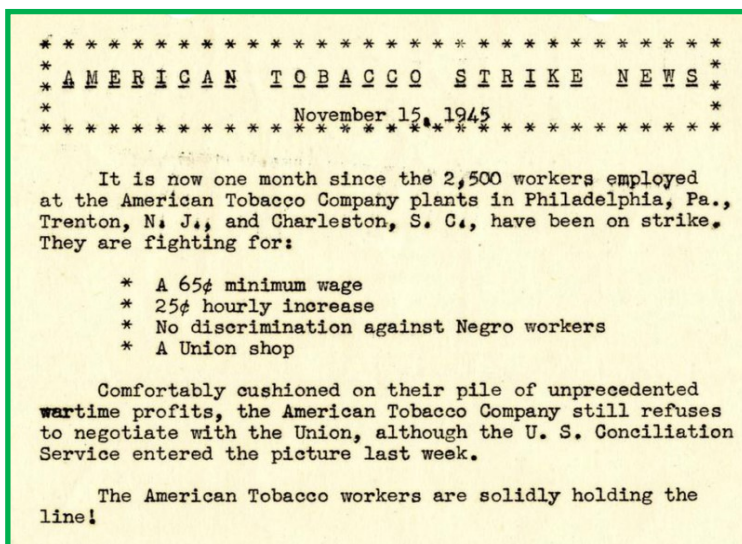
Students will research information on their Chromebooks from specific websites to learn about the Charleston "Cigar Factory" Strike, and its impact on the development of the protest song *We Shall Overcome*.

South Carolina African American Heritage Commission. The Green Book of South Carolina, <https://greenbookofsc.com/locations/cigar-factory-we-shall-overcome/>. Accessed 25 August 2019.

Charleston: The City Magazine. "Overcoming at the Cigar Factory", October 2015. https://charlestonmag.com/features/overcoming_at_the_cigar_factory. Accessed 25 August 2019.

Students will work in small groups to answer the following questions and list their findings with markers on easel paper. Each group will present their information to the class and engage in a class discussion to answer any additional questions students may have.

- ◆ What month and year did the African American women go on strike?
- ◆ What month and year did the African American women go back to work?
- ◆ Was their strike successful?
- ◆ What are labor unions, and what is a workers' strike?
- ◆ What is discrimination?
- ◆ What are wages?
- ◆ What is a freedom song or protest song?
- ◆ What is the name of the freedom song that the striking workers sang?
- ◆ What is the popular protest song that was inspired by the strike at the Cigar Factory?
- ◆ Where is the Cigar Factory?
- ◆ Why did the African American female workers go on strike?



Find this announcement at http://ldhi.library.cofc.edu/exhibits/show/cigar_factory/escalating_tensions_before_the

The Courageous Women of the Cigar Factory Overcome continued

Day 2:

Students will remain in the same small student groups. They will write one-line protest lyrics (that correspond with the first line in the instrumental version of *We Shall Overcome*) using their research information on the Cigar Factory to inspire their original lyrics. In the same small groups, students will create a movement phrase to accompany the protest lyrics they compose and perform to the instrumental version of *We Shall Overcome*, in a peer review performance.

We Shall Overcome (Instrumental Version) <https://www.youtube.com/watch?v=ULVW51pr37A>

Assessment Ideas / Evaluation Documents:

Small-Group Presentation/Performance Peer Review Teacher Feedback

The SC historical marker documenting the evolution of *We Shall Overcome* is located on the west side of the Old Cigar Factory, presently a mixed-use commercial building. Photos by A.M. Shinault-Small



LP – CRM – 20

Captured Moments at The Black Pearl

Sarah A. Smith, North Springs Elementary, Columbia



Historic Site: Atlantic Beach state marker at the intersection of 30th Avenue South and South 3rd Street

Recommended Grade Level: 3rd

Visual and Performing Arts Standards:

VA.CR IL.2: I can research a specific technique, style, or artist to explore new ways of making art

VA.CR IM.2.2: I can use processes and techniques by other artists in my artwork.

VA. NL.7.1: I can show connections between visual art and other subjects in my school.

Social Studies Standards:

3-5.1 Summarize the social and economic impact of developments in agriculture, industry, and technology, including the creation of Jim Crow laws, the rise, and fall of textile markets, and the expansion of the railroad.

3.2.2.ER Identify and analyze the ways people interact with the physical environment in different regions of the state, the country, and the world.

3.4.2.HS Investigate the economic and land use characteristics of places and regions around the world.

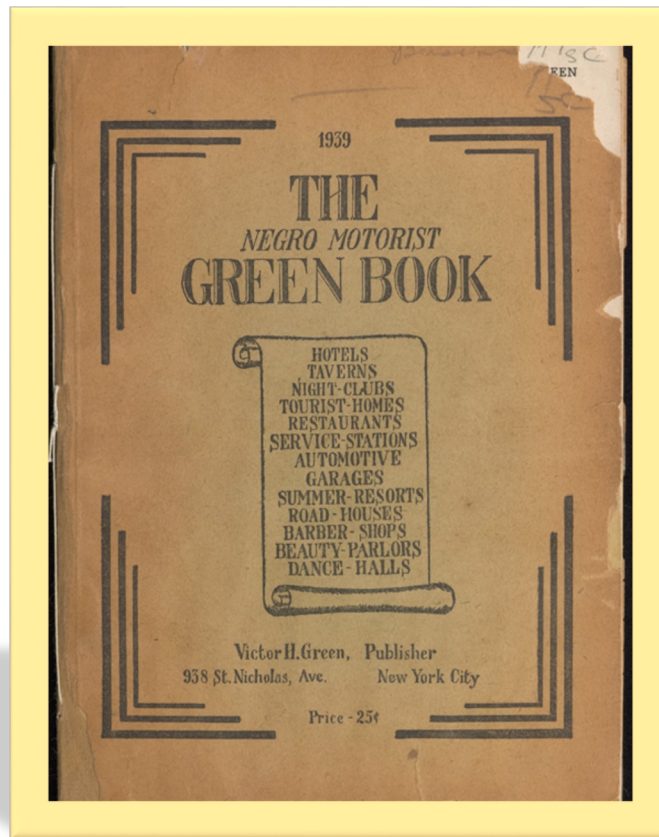
Class Size: 20

Time required: 3 class periods

Materials: Oatmeal box, potato chip can or paper towel roll, black electrical tape, cardboard, film paper

Vocabulary: negative, daguerreotype, photograph, camera, segregation, Jim Crow, *The Green Book*, *The Black Pearl*

Captured Moments at The Black Pearl continued



The 1939 edition of *The Green Book*. Early editions were called *The Negro Motorist Green Book*. See <https://digitalcollections.nypl.org/items/911d3420-83da-0132-687a-58d385a7b928>

Sources:

Making Oatmeal Box Pinhole Cameras, <http://users.rcn.com/stewoody/makecam.htm>.

“Coffee, Tea, Or Vitamin C Kitchen Chemistry In The Darkroom.” *Shutterbug*, 16 May, 2018
<https://www.shutterbug.com/content/coffee-tea-or-vitamin-cbrkitchen-chemistry-darkroom>.

“History”, Town of Atlantic Beach, South Carolina website, <http://www.townofatlanticbeachsc.com/history.html>.

“Photos”, including photo shown on previous page, Town of Atlantic Beach, South Carolina website, <http://www.townofatlanticbeachsc.com/photos.html>.

“Atlantic Beach”, *The Green Book of South Carolina*, <https://greenbookofsc.com/locations/atlantic-beach/>.

Primary Source:

“Photos”, *Town of Atlantic Beach, South Carolina* website, <http://www.townofatlanticbeachsc.com/photos.html>.

Essential Questions:

- ◇ How did Jim Crow laws affect how African Americans traveled?
- ◇ In what ways did families utilize photography?
- ◇ How is photography beneficial for historians when researching areas and events?

Captured Moments at The Black Pearl continued

RUBRIC	3	2	1
Composition	<p>The student was able to capture an image using the pinhole camera successfully.</p> <p>Photograph developed successfully with little to no error.</p>	<p>The student was able to capture an image using the pinhole camera.</p> <p>The photograph was able to develop. The image was blurry with a few blemishes.</p>	<p>The student did not capture an image using the pinhole camera.</p> <p>There was no photograph to develop.</p>
Craftsmanship	<p>The student successfully built the pinhole camera.</p>	<p>The student managed to build the pinhole camera with minimal error.</p>	<p>The student did not build the pinhole camera.</p>
Participation	<p>The student participated in classroom activities & photography assignments.</p> <p>The student remained on task and utilized his or her time wisely.</p>	<p>The student participated in some classroom activities and photography assignments.</p> <p>The student had to be redirected back on task but managed to finish the assignment.</p>	<p>The student did not participate in the classroom activities and photography assignments.</p> <p>The student was consistently off task and didn't utilize time wisely.</p>

Captured Moments at The Black Pearl continued

Student Learning Objectives:

Students will be able to:

- ◇ Describe the social and economic impact that Jim Crow laws had on African Americans while traveling.
- ◇ Discuss the importance of the *Green Book*.
- ◇ Build a pinhole camera and successfully capture an image.

Lesson Plan/Instructional Plan:

- 1) Start the lesson by asking the students what they know about Jim Crow laws and how they affected the lives of African Americans. Ask if the students are familiar with the *Green Book* and its purpose.
- 2) The teacher will give a brief lecture about the *Green Book* and its purpose. Provide a map that shows an example of what a road trip would look like during this time period. Students can use their Chromebooks to look up different destinations such as gas stations, hotels, hair salons, barbershops, and restaurants. Put an indicator on the map of the location if it is in the *Green Book*. Students should be able to notice that a lot of places didn't allow African Americans to visit during this time period.
- 3) When the students have successfully planned a trip utilizing the *Green Book*, the teacher would introduce Atlantic Beach, SC, and its history. Students will be shown different photographs taken in Atlantic Beach. The teacher should discuss the art of photography. While discussing photography, the teacher should discuss the camera obscura, daguerreotype, and the process of capturing an image.
- 4) After the lecture, the teacher will show students how to create a pinhole camera. Students will then go outside and attempt to capture an image of their own.

Lesson Activities/Lesson Steps:

How To Make A Pin Hole Camera

- 1) Clean out oatmeal boxes.
- 2) Draw a small box 2 3/4 inches from the bottom of the oatmeal box (beneath the smiling face if using a Quaker Oatmeal box). Cut out the box. Be sure to clean out any scraps from cutting the box.
- 3) Cut out contact paper to fit the top and bottom lead of the box. Apply epoxy glue around the bottom seam.
- 4) When the glue is dry, spray paint the inside and outside of the box. ***Teacher should perform this step.***
- 5) Cut the ends off of an aluminum can. From there, cut a 2 x 3-inch pinhole plate with rounded edges. ***Teacher should perform this step.***
- 6) Use a #16 beading needle to make the pinhole in the aluminum plate. When the needle is visible from the other side, remove the needle and sand the hole. ***Teacher should perform this step.***

Captured Moments at The Black Pearl continued

- 7) Put electrical tape on two sides of the plate. Place epoxy glue around the hole without getting the glue in the hole. Then, place the pinhole plate inside the camera so that the pinhole is in the middle of the opening. Press the plate inside until the epoxy glue holds.

- 8) Cut two 1x7 inch strips out of a file folder. These will serve as the shutter guides. Then, cut two 10 in. pieces of electrical tape. Stick the tape over each shutter guide. There should be 1 1/2 in. of tape hanging over each guide. Apply the guides over the pinhole plate on the oatmeal box.

- 9) Cut a 1 1/2 in. x 2 in. piece from the file folder. Cut 3/4 in. x 5 in. strip from a heavier piece of cardboard. Fold the 3/4 x 5 in strip in half. Take each side and fold it in half. There should be four sections. Hold the outer sections and push the cardboard together. The middle pieces should come together, and the cardboard should form a "T" shape. Glue the inner sections together and wrap some electrical tape around it. This will serve as the shutter handle.



Making a Pinhole Camera
<http://users.rcn.com/stewody/makecam6.htm>

- 10) Glue the shutter handle to the 1 1/2 in. x 2 in. piece that was cut from the file folder. Carefully align the shutter handle in the guides on the cardboard box.
- 11) The teacher should load the pinhole cameras with film paper. This must be done in the dark with a guide light so the film paper won't be exposed to light prematurely.

How to Capture an Image using a Pinhole Camera

- 1) Students should take their cameras outside on a sunny day. Being mindful of composition and value, students should find a subject for their photograph.
- 2) When students find a subject, they should position their cameras. If needed, they should bring something heavy to hold the camera down so it doesn't blow away. When ready, the students should slide the shutter to allow light inside the camera. The shutter should stay open for at least 20 seconds (students should count, "one Mississippi, two Mississippi, etc.").

How to Develop Photographs From a Pinhole Camera

- 1) After the images have been captured, in a dark room, remove the negatives from the cameras. One at a time, place the negative in developer** for 10 seconds. Be sure to rock the tray back and forth gently.
- 2) Using tongs, lift the negative out of the tray and place it in the stop bath tray for at least two minutes.
- 3) Wash the photography in clean, room temperature water for 4 minutes. Pat the image dry with the towel and set the paper down to dry.

** For developer and stop bath, it is common to use Kodak Dektol and Kodak Fixer. Under normal use, these chemicals aren't toxic, but be careful not to ingest them. If proper ventilation isn't available for these chemicals to be used, coffee could be used as an alternative developer, and saltwater can serve as an alternative fixer.

LP – MAJC – 14

The Sheldon Union Academy, Still in Motion

*Brenda Singleton, Whale Branch Elementary &
Davis Early Learning Center, Seabrook*

Historic Site: Sheldon Union Academy Historic Marker, US Highway 21

In the Sheldon community of Beaufort County during the mid-1800s, an independent group of community leaders saw a need to educate their children. So in 1893, the group purchased two acres of land from Toby Stuart on Providence Plantation in the Sheldon Township for \$20.00 to erect a school. They named the school **Sheldon Union Academy**. The group of black men who founded the school funded and operated it on the site as a private school until 1918. Seeking financial assistance for education, the Sheldon Union Academy board agreed to convey the property to the Beaufort County Board of Education for \$5.00 with the condition that it be used solely to educate Negro children and that it be returned to the owners when it was not used for this purpose. The Board of Education constructed a school on the site which became known as the Sheldon School. In 1942, the Board of Education consolidated small rural schools. The consolidation meant that children would attend a school in a more centralized location. The children of the Sheldon Township began attending Dale School, and the Sheldon School was closed. The buildings are no longer standing, but in 2001 Frieda R. Mitchell and other committee members worked diligently to establish a SC historical marker at the site to ensure that the story of the school will always be remembered.

Recommended Grade Level: 3rd

Visual and Performing Arts Standards 2017:

- Artistic Processes: Creating - I can make artwork using a variety of materials, techniques, and processes.
- o Anchor Standard 2: I can use different materials, techniques, and processes to make art.
- ✦ Benchmark VA.CR NM.2: I can use some materials, techniques, and tools to create artwork.
- Indicator VA.CR NM.2.2: I can use three-dimensional art materials and techniques to make art.

2020 South Carolina Social Studies College- and Career-Ready Standards

- Standard 2: Demonstrate an understanding of Earth's physical features and ecosystems that affect human activities.
- Enduring Understanding: Earth's diverse physical landscape provides the opportunity to discover how humans live and interact in various areas over time. Earth's physical systems influenced human migration and lifestyle and led to the creation of a diverse world.
- The student will: 3.2.2.ER - Identify and analyze the ways people interact with the physical environment in different regions of the state, the country, and the world.

The Sheldon Union Academy, Still in Motion continued

2011 South Carolina Social Studies Academic Standards

o 3-1: The student will demonstrate an understanding of places and regions in South Carolina and the role of human systems in the state.

★ Enduring Understanding: People utilize, adapt to, and modify the physical environment to meet their needs. They also identify regions based on geographic and human characteristics to help them interpret Earth's complexity. To understand how people interact with the physical environment, the student will utilize the knowledge and skills outlined in the following indicators:

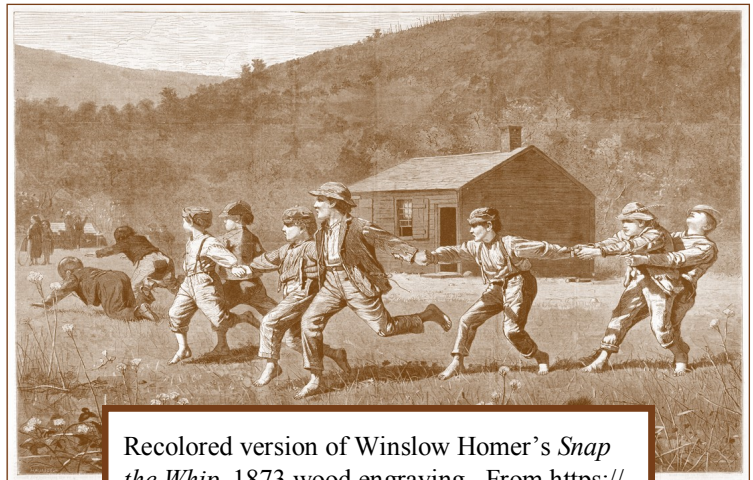
Indicators: 3-1.3 Explain interactions between the people and the physical landscape of South Carolina over time, including the effects on population distribution, patterns of migration, access to natural resources, and economic development.

Class Size/Space Size: 16 - 20 Students

Time Required: 4 periods, 55 minutes per period

Materials/Equipment:

- Writing paper, pencils, erasers, clay, sculpting tools, pencil sharpeners, tape
- Reproduction and/or digital image of “Snap the Whip” by Winslow Homer
- Printed or digital images of the Sheldon Union Academy historical marker
- Printed and/or digital images of schools
- Hard copy and/or video of the children’s book *Dear Mr. Rosenwald* by Carole Boston Weatherford
- Water cups, glue, paper towels, aprons - optional
- Smartboard, smartboard wires, attachments & accessories
- Computer with smartboard connection capabilities, internet access
- Artist Statement worksheet



Recolored version of Winslow Homer’s *Snap the Whip*, 1873 wood engraving. From <https://americanart.si.edu/artwork/snap-whip-10733>

Resources:

"Mitchell trying to preserve Sheldon's early education history." *The Beaufort Gazette*. July 1, 1999.

State of South Carolina Bill of Sales, April 8, 1893.
South Carolina Department of Archives and History.

State of South Carolina Bill of Sales, May 15, 1918. South Carolina Department of Archives and History

<https://www.historysouth.org/rosenwaldhome/> = ROSENWALD SCHOOLS Beacons for Black Education in the American South.

<https://greenbookofsc.com/locations/centenary-rosenwald-school-terrells-bay-high-school/>, *The Green Book of South Carolina, A Travel Guide to S.C. African American Cultural Sites*.

The Sheldon Union Academy, Still in Motion continued

<https://greenbookofsc.com/going-back-to-rosenwald-school/>, “Going Back to (Rosenwald) School! A Travel Guide to S.C. African American Cultural Sites”.

<https://greenbookofsc.com/locations/gifford-rosenwald-school/>, Gifford Rosenwald School in Hampton County from *The Green Book of South Carolina*.

Vocabulary:

- Art Criticism
- Artist Statement
- Base
- Drawing
- Education
- Geography
- Landscape
- Mount
- Painting
- Reconstruction
- Sculpture
- Three - dimensional

Sources Needed:

The painting “Snap the Whip”, 1872, from Winslow Homer The Complete Works website, <https://www.winslow-homer.com/Snap-The-Whip-I.html>.

The painting “Children Playing London Bridge”, c. 1942 by William H. Johnson, http://www.driskellcenter.umd.edu/narratives/exhibition/sec3/john_w_03.html.

Historical Marker Database, <https://www.hmdb.org/>.

Coffin Point School from the Fisk University Rosenwald Fund Card File Database, http://rosenwald.fisk.edu/index.php?module=search.details&set_v=aWQ9MzM5Mw==&school_state=SC&button=Search&o=70.

Image of the Hampton Colored School, <https://greenbookofsc.com/locations/hampton-colored-school/>.

Organized dancing in a playground, Flint Street School, Southwark, 1908 From Archives in London and the M25 area, https://aim25.com/partner_images/fullsize/118/L04197AR.jpg.

The original Mountain Road School (circa 1909) from *Education Department Report*, 1909, [Manitoba Legislative Library](http://www.mhs.mb.ca/docs/sites/mountainroadschool.shtml). <http://www.mhs.mb.ca/docs/sites/mountainroadschool.shtml>, Manitoba Historical Society.

Primary Sources Needed:

- Art reproduction or digital image of “Snap the Whip” by Winslow Homer
- Printed or digital images of the Sheldon Union Academy Marker
- Art reproduction or digital image of “Children Playing London Bridge”, c. 1942 by William H. Johnson
- Video of the reading of the book *Dear Mr. Rosenwald*

The Sheldon Union Academy, Still in Motion continued

Secondary Sources Needed:

The book *Dear Mr. Rosenwald* by Carole Boston Weatherford

Pre-assessment Ideas/Essential Questions:

- Think-Pair-Share responses to “Children Playing London Bridge”, c. 1942 by William H. Johnson
- How was the artwork made?
- What did the artist choose to show in the artwork?
- How is it the same or different from “Snap the Whip” by Winslow Homer?

Rubric: At the end of the lesson

Student Learning Objectives:

I can use three-dimensional materials and techniques to make art to show a game; children may have played outside at the Sheldon Union Academy.

Lesson Plan/Instructional Plan:

Period 1:

- Pre-assessment - The lesson will begin with a small group pre-assessment activity. Students will be asked to view reproductions or digital images of “Snap the Whip” by Winslow Homer and “Children Playing London Bridge”, c. 1942, by William H. Johnson. The students will quietly view the pieces for 2-3 minutes.
- Think-Pair-Share – Each student will then pair with another student and compare and contrast “Snap the Whip” by Winslow Homer and “Children Playing London Bridge”, c. 1942 by William H. Johnson. Students will then be allowed to share with the group.
- Introduction of Art Content – The teacher will lead a discussion on how movement is represented in artworks. The teacher and students will brainstorm games that may be played outside at school. The teacher and students will view images of the Sheldon Union Academy marker.
- Whole Group Activity – The teacher and students will make guesses as to what games students may have played on this site. The teacher and students will reenact one of the listed games.

Period 2-3:

Audio-Visual Presentation – View the video presentation of recorded read-aloud of *Dear Mr. Rosenwald*.

Small-Group Brainstorm – The students will talk together in small groups about the illustrations of children moving or playing shown in *Dear Mr. Rosenwald*. They will be prompted to discuss what movement or game they will show in their artwork.

The Sheldon Union Academy, Still in Motion continued

- **Guided Practice** – The teacher will introduce sculpture and the materials and techniques used to create it. The teacher will demonstrate how to use the materials and techniques, including how to use a base. The teacher will explain the expectations for the final work based on the Grading Rubric or Assessment Ideas/Evaluation Documents.
- **Individual Production** – Each student will work on his/her artwork individually. First, they will make at least four sketches or practice drawings based on the lesson discussions from the previous period and the discussions of the illustration seen in *Dear Mr. Rosenwald*. Then the students will select one of the sketches or practice drawings to work into a completed artwork. The students will work on the selected piece trying out ideas, tools, and techniques as they work. Students are reminded of the information given in prior discussions and the guided practice. The students will be asked to make careful observations of his/her work to determine if the work meets the criteria of the Grading Rubric or the Assessment Ideas/Evaluation Documents. The students, along with the teacher, will determine if they need to make changes to the artwork. If changes are needed, the students will work to make the changes to complete the work. If changes are not needed, the students will continue to complete the work.

Period 4:

- **Prepare work for presentation** – The students will prepare his/her artwork by gluing it onto a base if it is not yet attached.
- **Evaluation:**
 - * **Write an Artist Statement** – Each student will be given an Artist Statement/Art Criticism worksheet to complete. The worksheet asks for basic information about the student; name, grade, class, and the date they are filling out the worksheet. It also asks for information about the artwork, like the title and medium of the artwork. The student then fills in the remaining blanks with written sentences about his/her artwork to describe it, analyze it, interpret it, and judge it.
 - * **Share** – Each student will share his/her artwork and Artist Statement with the entire class. He/she will stand in front of the class holding his/her artwork so everyone can see. He/she will tell the story/meaning of his/her artwork to the class through a speech or by reading his/her Artist Statement aloud. The share should include references to “Snap the Whip”, “Children Playing London Bridge” and the illustrations from *Dear Mr. Rosenwald*.
- **Presentation** – Each student can elect to share his/her artwork and Artist Statement with the school body by turning it into the teacher to be displayed outside of the classroom.

Lesson Activities/Lesson Steps:

1. **Pre-assessment** - The students will quietly view the image of “Snap the Whip” by Winslow Homer and “Children Playing London Bridge” by William H. Johnson for 2-3 minutes.
2. **Think-Pair-Share** – Students will compare and contrast “Snap the Whip” by Winslow Homer and “Children Playing London Bridge” by William H. Johnson in pairs. Students will share aloud from paired discussions.
3. **Introduction of Art Content** – The teacher will introduce the use of three-dimensional materials and techniques in the creation of artwork.
4. **Whole Group Activity** – the teacher and students will re-enact games children may play outside at school.
5. **Audio-Visual Presentation** – View the video presentation of recorded read-aloud of *Dear Mr. Rosenwald*.

The Sheldon Union Academy, Still in Motion continued

6. Small-Group Brainstorm – The students will talk together in small groups about the illustrations of the school shown in the book. They will be prompted to discuss the movement or games the children in the illustrations are performing.
7. Guided Practice – The teacher will explain the expectations for the final work based on the Grading Rubric or Assessment Ideas/Evaluation Documents. The teacher will demonstrate how to use materials to create three-dimensional artwork.
8. Individual Production – Each student will make at least four sketches or practice drawings. Then the students will select one of the sketches or practice drawings to work into a completed artwork. The students will work on the selected piece trying out ideas, tools, and techniques as they work until it is completed, making evaluations and adjustments throughout the creative process.
9. Prepare work for presentation – The students will prepare his/her artwork for presentation by gluing it onto a base.
10. Evaluation:
 - Write an Artist Statement – Each student will be given an Artist Statement/Art Criticism worksheet to complete.
 - Share – Each student will share his/her artwork and Artist Statement with the entire class.
11. Presentation – Each student can elect to share his/her artwork and Artist Statement with the school body by turning it into the teacher to be hung on the walls outside of the classroom.

Lesson Notes: Works that were presented for display will be placed in various locations throughout the school. Students will perform a final observation and critique of all works presented for display by placing a sticker on the artwork that best represents creativity, historical implications, and craftsmanship in the quality.

Assessment Ideas/Evaluation Documents: Final lesson grades will be determined by completion of an artwork, the completion of an Artist Statement/Art Criticism worksheet and participation in shared activities as described in the Grading Rubric.

Community Extensions:

Perhaps the experiences and awareness gained through participation in this lesson will lead students to develop a deeper understanding and respect for this site and others like it. This applies to students that live in the area where the marker is placed and where the school once stood and for students who travel to experience the site.

Modification ideas for students with disabilities:

Several modifications can be made to the lesson as needed including but not limited to: the use of videos for the presentation of information; students may choose to work on the artwork with a partner or with the teacher; students are allowed more time on task; students may request preferential seating; scoring rubric criteria to be repeated and posted; shares could be audio/video recorded; responses for worksheet could be dictated; and /or students are allowed to work on another activity.

Worksheet

Artist Statement/Art Criticism

Art criticism is a method of gaining an understanding of a work of art. It is done by describing, analyzing, interpreting, and judging.

Describing = telling what lines, colors, textures, shapes, and/or images you see in the art.

Analyzing = telling how the lines, colors, textures, shapes, and/or images you see in the art are organized.

Interpreting = telling what the use and organization of lines, colors, textures, shapes, and/or images you see in the art means.

Judging = telling whether you like or dislike the art and why.

Write a statement describing, analyzing, interpreting, and judging the artwork you created in this lesson.

Artist Name _____ Class _____ Date _____

Title _____ Medium _____

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on its right side, suggesting it's resting on a surface.

The Sheldon Union Academy, Still in Motion continued

<u>RUBRIC</u>	Advanced, High Level 25 points	Intermediate Emerging, Middle Level 22.25 points	Novice Beginner 19.17 points
ORIGINALITY/CREATIVITY	I used my ideas and images, and I used tools and materials in new ways I have not seen before.	I used some of my ideas and images and copied some from other artists, and I used tools and materials in mostly traditional ways.	I copied from other artists. I used tools and materials only in traditional ways.
HISTORICAL IMPLICATIONS/ COMPOSITION/THEME	I filled the space with the theme; the work looks complete; the work represents the theme.	I almost filled the space with the theme; the work looks almost complete; the work somewhat represents the theme.	I have images on the surface.
CRAFTSMANSHIP QUALITY OF ARTWORK	My work is neat. My work has no unintentional marks, bends, tears, or smudges.	My work is almost neat. My work has a few unintentional marks, bends, tears, or smudges.	My work has many unintentional marks, bends, tears, or smudges.
PARTICIPATION/EFFORT	I fully participated in the lesson; I asked and answered questions; I did my best on the activity. I completed an Artist Statement/Art Criticism worksheet; I shared an oral presentation about my work and the work of others.	I participated in the lesson; I listened as others asked and answered questions; I tried my best on the activity. I completed an Artist Statement/Art Criticism worksheet; I shared an oral presentation about my work.	I tried to participate in the lesson; I sometimes listened as others asked and answered questions; I put little effort into the activity. I completed an Artist Statement/Art Criticism worksheet; I shared ideas about art.

LP – MAJC – 15

Homes and Heritage · Hutchinson House

Cindy Jesup , Jane Edwards Elementary, Edisto Island



Historic Site: Hutchinson House · 7666 Point of Pines Road · Edisto Island

Henry Hutchinson was born enslaved in 1860 and built the house around the time of his marriage to Rosa Swinton in 1885. The Hutchinson House is the oldest intact house identified with the African American community on Edisto Island after the Civil War. Hutchinson lived there until his death in 1940. According to local tradition, he built and operated the first cotton gin owned by an African American on the island from about 1900-1920.

1991 photo above is from South Carolina Department of Archives & History

2020 Social Studies College- and Career-Ready Standards

Deconstruction Skills

CX: Context- Make connections between historical developments in history using specific references to time, place, and broader circumstances.

- Explain how historical events have a local impact.
 - Make connections between historical events and current events.

CC: Continuities and Changes- Recognize patterns of historical continuity and changes in history.

- Identify recurring patterns in historical events
- Identify continuities in the patterns of historical events

Standard 5: Demonstrate an understanding of how and why humans have explored and migrated across Earth.

3.5.3.HS Investigate and explain the economic, social, political, and environmental motivations behind human migration and how places can change as a result.

Recommended Grade Level: 3rd

Homes and Heritage · Hutchinson House continued

2017 South Carolina College- and Career-Ready Standards for Visual Arts Proficiency:

Creating: **VA.CR IM.1** I can analyze and apply the elements and principles of art to solve a given artistic challenge.

Presenting: **VA.P IM.4.2** I can describe the intended meaning of my artwork.

Responding: **VA.R NM.5** I can talk about how an artwork tells a story or has a message.

What other academic standards (s) would this lesson address? (Math, Science, ELA):

ELA: Inquiry-Based Literacy **Standard 1:** Formulate relevant, self-generated questions based on interests and/or needs that can be investigated.

1.1 Formulate questions to focus thinking on an idea to narrow and direct further inquiry.

Standard 4: Synthesize information to share learning and/or take action

4.1 Draw logical conclusions from relationships and patterns discovered during the inquiry process.

Class Size/Space Size:

18-24 students, Art Room

Time Required:

Four to five 45-minute classes

Materials:

Drawing paper, pencils, erasers, rulers, photographs from home, construction paper, scissors, chalk, crayons, markers or paints

Resources:

“Fri, 03.14.1794 The cotton gin patented.” *African American Registry*. 2019. aaregistry.org/story/the-cotton-gin-patented/. Accessed 12 August 2019.

Lindsay, Nick. *And I’m glad: An oral history of Edisto Island*. Charleston, SC: Arcadia Publishing, 2000.

Murray, Chalmers S., and Margaret Wilkinson. *Life Histories of Edisto Island, South Carolina: Interviews from the Files of the Federal Writer’s Project, 1936 to 1940*. Edited by Peter V. Andrews, Indigo Hills Books, 2017.

SC Picture Project: South Carolina Citizen History. “Hutchinson House · Edisto Island.”

South Carolina Picture Project, 2019. www.scpictureproject.org/charleston-county/hutchinson-house.html. Accessed 15 August 2019.

South Carolina African American Heritage Foundation. “Henry Hutchinson’s House.” *A Teacher’s Guide to African American Historic Places in South Carolina*, 2015, pp. 36. [scdah.sc.gov/sites/default/files/Documents/Historic%20Preservation%20\(SHPO\)/Publications/TGAAHPfull.pdf](http://scdah.sc.gov/sites/default/files/Documents/Historic%20Preservation%20(SHPO)/Publications/TGAAHPfull.pdf). Accessed 12 August 2019.

Homes and Heritage · Hutchinson House continued

Spencer, Charles. *Edisto Island 1861-2006 Ruin, Recovery, Rebirth*. Charleston, SC: The History Press, 2008.

Vocabulary:

Freedman's Bureau, Freedman style home, design, dormer windows, porch, rail, gingerbread, cotton gin, Sea Island Cotton, long-staple, short-staple, sketch, elements of art, principles of design, proportion

Sources Needed:

"Fri, 03.14.1794 The cotton gin patented." *African American Registry*. 2019, aaregistry.org/story/the-cotton-gin-patented/. Accessed 12 August 2019.

"Henry Hutchinson's House." *African American Historic Places in South Carolina*, 2015, pp. 29. [scdah.sc.gov/sites/default/files/Documents/Historic%20Preservation%20\(SHPO\)/Publications/AAHistoric%20places%20in%20sc.pdf](http://scdah.sc.gov/sites/default/files/Documents/Historic%20Preservation%20(SHPO)/Publications/AAHistoric%20places%20in%20sc.pdf). Accessed 12 August 2019.

"Hutchinson House · Edisto Island." *South Carolina Picture Project*, 2019. www.scpictureproject.org/charleston-county/hutchinson-house.html. Accessed 15 August 2019.

Lindsay, Nick. *And I'm glad: An oral history of Edisto Island*. Charleston, SC: Arcadia Publishing, 2000.

Murray, Chalmers S., and Margaret Wilkinson. *Life Histories of Edisto Island, South Carolina: Interviews from the Files of the Federal Writer's Project, 1936 to 1940*. Edited by Peter V. Andrews, Indigo Hills Books, 2017.

"South Carolina College and Career-Ready Standards for Visual Arts Proficiency," *South Carolina Department of Education*, 2017, pp. 4-15. ed.sc.gov/scdoe/assets/File/instruction/standards/Visual%20Arts/Visual_Arts_Design_and_Media_Arts_Standards.pdf. Accessed 12 August 2019.

Spencer, Charles. *Edisto Island 1663 to 1860: Wild Eden to Cotton Aristocracy*. Charleston, SC: The History Press, 2008.

Spencer, Charles. *Edisto Island 1861-2006 Ruin, Recovery, Rebirth*. Charleston, SC: The History Press, 2008.

Writing team for South Carolina Social Studies College- and Career-Ready Standards. "South Carolina Social Studies College- and Career-Ready Standards." *South Carolina Department of Education*, 2020, pp. 28-37, 53-59. ed.sc.gov/instruction/standards-learning/social-studies/standards/2020-south-carolina-social-studies-college-and-career-ready-standards/. Accessed 12 August 2019.

Homes and Heritage · Hutchinson House continued

Primary Sources:

“Hutchinson House · Edisto Island.” *South Carolina Picture Project*, 2019. www.scpictureproject.org/charleston-county/hutchinson-house.html. Accessed 15 August 2019.

Lindsay, Nick. *And I’m glad: An oral history of Edisto Island*. Charleston, SC: Arcadia Publishing, 2000.

Secondary Sources:

Murray, Chalmers S. and Margaret Wilkinson. *Life Histories of Edisto Island, South Carolina: Interviews from the Files of the Federal Writer’s Project, 1936 to 1940*. Edited by Peter V. Andrews, Indigo Hills Books, 2017.

Pre-assessment/Essential Questions:

What is a cotton gin?

How did life change on Edisto Island after the Civil War?

Who were leaders in Edisto's African American community after the war and what did they do to help their community?

What is a Freedman’s style house?

What is a family history?

Do you know your family history?

What styles of houses are on Edisto Island? What type of style is your home?

Do houses today look the same as those built during Reconstruction?

Rubric: At the end of the lesson

Student Learning Objectives:

- ◆ Students will discuss what a cotton gin was and why it was necessary for South Carolina's economy during the 18th, 19th, and early 20th centuries.
- ◆ Students will be able to talk about the economic and societal changes that took place on Edisto Island following the Civil War.
- ◆ Students will learn about Misters Jim and Henry Hutchinson and Mr. John Thorne.
- ◆ Students will research their family history.
- ◆ Students will share stories about their family’s history.
- ◆ Students will analyze the Hutchinson home and the Thorne home to talk about different housing elements.
- ◆ Students will identify the most appropriate elements of art and principles of design to use when drawing their home.
- ◆ Students will include all the major housing elements in their drawings (windows, doors, dormers, gingerbread, trim, steps, etc.).

Homes and Heritage · Hutchinson House continued

Lesson Plan/Instructional Plan:

This lesson highlights the Hutchinson House as a means for students to develop an awareness of personal and family history while gaining an appreciation for significant leaders in the African American community on Edisto following the Civil War. Students will conduct family interviews, draw family homes, and tell/write brief descriptions of their families' stories.

Lesson Activities/Lesson Steps:

First Day:

- ◆ Students will learn about Mr. Jim and Mr. Henry Hutchinson and Mr. John Thorne.
- ◆ We will talk about the Freedman's Bureau and African American land and homes during Reconstruction.
- ◆ We will analyze the Hutchinson and Thorne homes.
- ◆ Next, we will talk about families today and the types of homes we live in now.
- ◆ Then students will answer questions to determine the tools and materials that are used to build houses.
- ◆ Students will begin preliminary sketches of their homes.
- ◆ Students will be asked to interview parents, grandparents, aunts, uncles to find out about their family histories. They will receive a family fact sheet to fill out and return.

Second day:

- ◆ We will review the information on African American leaders on Edisto that we talked about last class.
- ◆ We will talk about families then and now as students share interesting family facts that they gathered during their family research.
- ◆ They will compare their family histories with events that occurred during Mr. Hutchinson's and Mr. Thorne's life.
- ◆ We will review the lesson vocabulary.
- ◆ Then we will take 5 minutes to begin writing a short family history, using the family history worksheet as the guide.
- ◆ Students will examine and determine the elements that are part of Mr. Hutchinson and Mr. Thorne's homes. Students will compare them to their homes to see if they need to add more details.
- ◆ Students will continue drawing their home, transferring their ideas and sketches from last week to a sheet of drawing paper.

Third-Day:

- ◆ We will review the information we covered during the previous lessons/weeks and continue working on the family home and history.
- ◆ We will again take 5 minutes of class time to continue writing the short family histories, using the family history worksheet as a guide.
- ◆ Students will include any flora or fauna that are found around their homes.
- ◆ Students will collaborate with a peer and receive feedback on the progress of their drawing (checking to see that major elements are included – doors, windows, steps, etc.).

Homes and Heritage · Hutchinson House continued

- ◆ Students will continue adding details to their homes and begin to add color to their drawings using the media of choice (color pencils, crayons, and/or markers).

Fourth Day:

- ◆ We will review the information we covered during the previous lessons/classes and continue working on the family home and history.
- ◆ We will work for 5 minutes to complete the students' short family history.
- ◆ Students will continue adding details to their homes and color to their images.
- ◆ Following the class, check completed student histories for grammar and spelling.

Fifth Day:

- ◆ Students will make corrections to their family histories.
- ◆ Students may need an extra day to complete the artwork.
- ◆ Students will mount their picture and family history on a single piece of construction paper for display.
- ◆ Students will share their completed family history and finished drawings with classmates.

Lesson Notes:

Charleston County - Edisto Island - Henry Hutchinson House

First, we must learn about the history of the cotton gin, and about some of the leaders in Edisto Island's African American community immediately following the Civil War.

Eli Whitney, a graduate of Yale and pioneer of mass production including the cotton gin, was working as a tutor in Georgia. He saw enslaved people using a simple comb to remove the seeds from cotton blooms of short-staple cotton (Sea Island cotton was too fragile to be ginned by the original process). At that time, no enslaved people could apply for a patent. Whitney never received any profits from the patent because there were many imitations by the time the patent was finally granted in 1807. Historians believe that he got the idea from an enslaved African American, but it was never proven. (African American Registry)

In 1860, Henry Hutchinson was born enslaved. His father, Jim Hutchinson, was bi-racial and became a Union soldier after the Union forces occupied Edisto Island. Following the war, Jim Hutchinson became a leader in the African American community advocating for land ownership and helping others acquire land. Later, he was murdered by a white man from Wadmalaw Island. (Spencer *Edisto 1861-2006 112-113*)

Henry Hutchinson was also a leader in the African American community on Edisto. When he first built his cotton gin, it was set up for long-staple Sea Island cotton – highly desired around the world for its smooth finish. Sea Island cotton was one of the reasons Charleston was, at one point in time before the Civil War, the wealthiest city in the United States. When ginned, it required more labor than the short-staple cotton. When feeding the long strands through the roller slowly, the seeds were visible. Workers were needed on the other side to straighten out the strands like thin cloth. In 1918, the boll weevil came to Edisto and ate all of the long Sea Island cotton, ruining the cash crop forever. (Lindsay 120-122) Those who didn't change to the short-staple strand cotton after the initial boll weevil infestation lost their businesses.

Homes and Heritage · Hutchinson House continued

Assessment Ideas / Evaluation Documents:

Students will be evaluated on different phases of their home and heritage projects.

- | | |
|------------------------------|---------------------|
| Family research worksheet | Pair-share on day 2 |
| Preliminary sketches | Daily check-ins |
| Final self-assessment rubric | |

Community Extensions:

- ◆ Students can participate in a field trip to see Mr. Hutchinson's home
- ◆ Students can exhibit work at school for parents and the school community

Modification ideas for students with disabilities:

Students with disabilities who have difficulty drawing shapes will be given a set of shapes to use as templates when constructing their drawings.

Peers will work with disabled students to encourage and remind them of steps while working through the project.

Homes and Heritage · Hutchinson House continued

My Family History

We are studying the life of people on Edisto Island from the Civil War to today. We are starting with Mr. Henry Hutchinson. We are looking at leaders in the island community and seeking links to life today. Please participate even if your family has not been on the island for a long time. Children get a better sense of their place in the world when they know about the people who are part of their history and heritage. Please fill in as much of the family tree as you are comfortable with by writing the names of your family members and where they live or lived.

Can you trace your family back to 1860?

My name is _____. I am _____ years old.

I live with my _____ and _____.

And my brother(s) and sister(s) are _____

_____.

I also have aunt(s), uncle(s), and cousin(s). Their names are _____

We live _____.

My family has lived _____ for _____ years.

I like to _____ after school. (draw, fish, play in the woods, go for walks, work in the garden, read books, learn about my family history, etc.)

My favorite family story is _____

_____.

The name of my grandparents on my dad's side are _____ and they live(d)

_____.

The name of my grandparents on my mom's side are _____ and they live(d) _____.

The name of my great-grandparents on my dad's side are _____ and _____ and they live(d) _____. Also, _____ and _____ and they live(d)

_____.

The name of my great-grandparents on my mom's side are _____ and _____ and they live(d) _____. Also, _____ and _____ and they live(d)

_____.

Homes and Heritage · Hutchinson House continued

Also, my great-great-grandparents on my dad's side are _____ and
 _____ and they live(d) _____,

And _____ and _____ and they live(d) _____,
 And _____ and _____ and they live(d) _____,
 And _____ and _____ and they live(d) _____,

Also, my great-great-grandparents on my mom's side are _____
 _____ and _____ and they live(d) _____,

And _____ and _____ and they live(d) _____,
 And _____ and _____ and they live(d) _____,
 And _____ and _____ and they live(d) _____.

I also know about my great-great-great-grandparents on my dad's side. They lived in
 _____ and their names are _____ and
 _____. Other great-great-great-grandparents on my dad's
 side are _____ and they lived in
 _____. Other great-great-great-grandparents on my dad's
 side are _____ and they lived in
 _____. Other great-great-great-grandparents on my dad's
 side are _____ and they lived in
 _____. Other great-great-great-grandparents on my dad's
 side are _____ and they lived in
 _____.

Some of my mother's great-great-great-grandparents are _____
 and _____ and they lived in _____. Other great-great-
 great-grandparents on my mom's side are _____ and _____
 _____ and they lived in _____. Other great-great-
 great-grandparents on my mom's side are _____ and
 _____ and they lived in _____.

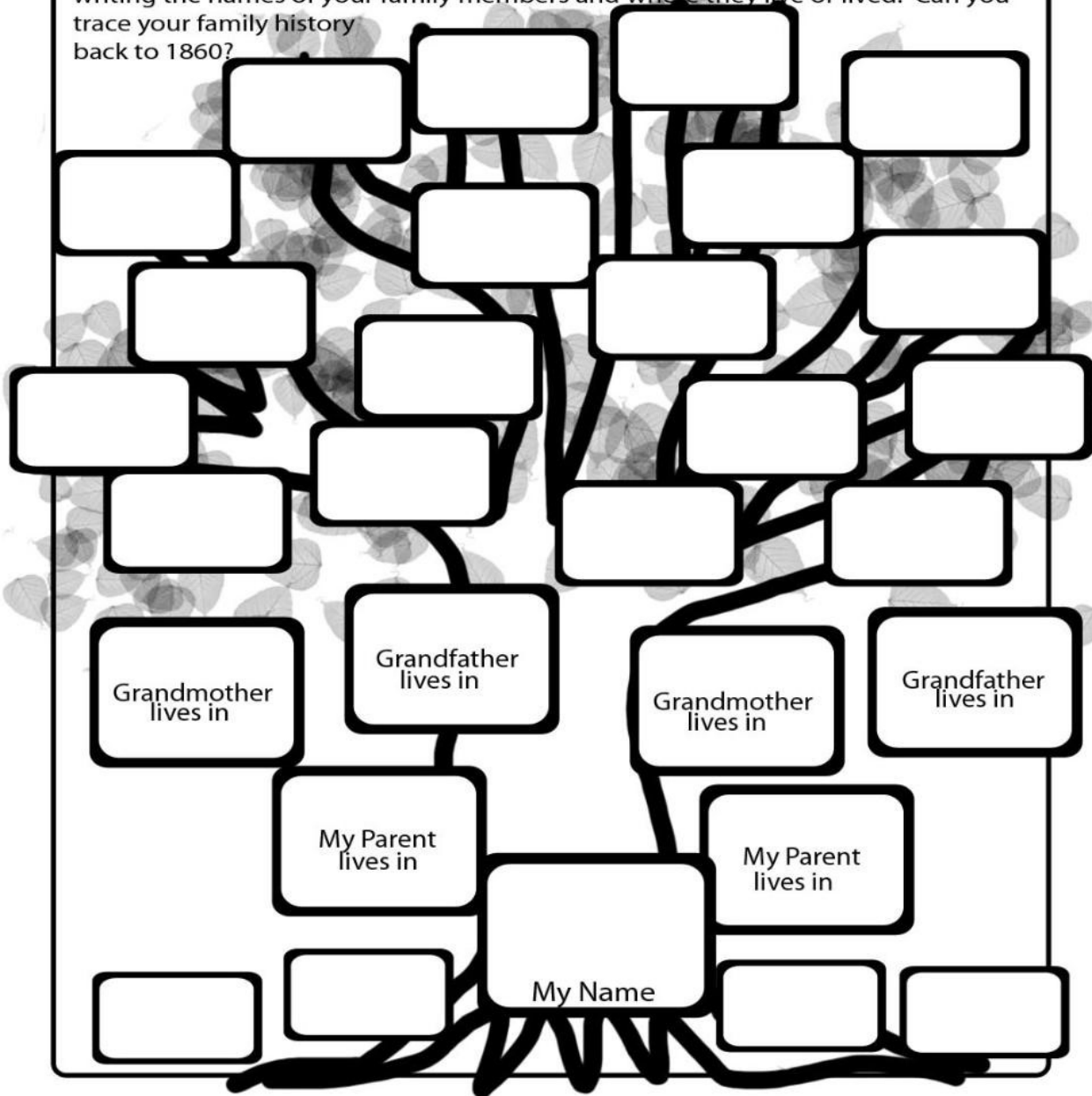
Other great-great-great-grandparents on my mom's side are _____
 _____ and _____ and they lived in _____.

Other great-great-great-grandparents on my mom's side are _____
 _____ and _____ and they lived in _____.

If you know more information, feel free to add it.

Family Tree

We are studying the life of people on Edisto Island from the Civil War until today. We are starting with Mr. Henry Hutchinson. We are looking at leaders in the island community and seeking links to life today. Please participate even if your family are not long-term residents of the island. Children get a better sense of their place in the world when they know about the people who are part of their history and heritage. Please fill in as much of the family tree as you are comfortable with by writing the names of your family members and where they live or lived. Can you trace your family history back to 1860?



Homes and Heritage · Hutchinson House continued

Home & Heritage Grading Criteria

Name _____ Grade ____ Table ____

Student Teacher

_____ House with windows, doors, trim (1 -5 pts)

_____ Animals, critters, pets in pictures (1 -5 pts)

_____ Yard, landscape including foreground, middle
ground, background (1 -5 pts)

_____ Quality Art Craftsmanship (1 -5 pts)

_____ Corrected Family history written (1 -5 pts)

_____ Completed project (1 -5 pts)

_____ Home & Heritage project · 30 pts possible

Home & Heritage Grading Criteria

Name _____ Grade ____ Table ____

Student Teacher

_____ House with windows, doors, trim (1 -5 pts)

_____ Animals, critters, pets in pictures (1 -5 pts)

_____ Yard, landscape including foreground, middle
ground, background (1 -5 pts)

_____ Quality Art Craftsmanship (1 -5 pts)

_____ Corrected Family history written (1 -5 pts)

_____ Completed project (1 -5 pts)

_____ Home & Heritage project · 30 pts possible

Home & Heritage Grading Criteria

Name _____ Grade ____ Table ____

Student Teacher

_____ House with windows, doors, trim (1 -5 pts)

_____ Animals, critters, pets in pictures (1 -5 pts)

_____ Yard, landscape including foreground, middle
ground, background (1 -5 pts)

_____ Quality Art Craftsmanship (1 -5 pts)

_____ Corrected Family history written (1 -5 pts)

_____ Completed project (1 -5 pts)

_____ Home & Heritage project · 30 pts possible

Home & Heritage Grading Criteria

Name _____ Grade ____ Table ____

Student Teacher

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_____ Animals, critters, pets in pictures (1 -5 pts)

_____ Yard, landscape including foreground, middle
ground, background (1 -5 pts)

_____ Quality Art Craftsmanship (1 -5 pts)

_____ Corrected Family history written (1 -5 pts)

_____ Completed project (1 -5 pts)

_____ Home & Heritage project · 30 pts possible

LP – MAJC – 16

South Carolina Praise House Design

Emilie McLemore, Lake Carolina Elementary, Columbia

Historic Site: Eddings Point Praise House, Eddings Point Dr., St. Helena Island

Grade Level: 3rd

Time Frame: Three art class sessions

Standards/Indicators:

SS 2011- 3-2.5 Explain the role of Africans in developing the culture and economy of South Carolina, including the growth of the slave trade; slave contributions to the plantation economy; the daily lives of the enslaved people; the development of the Gullah culture; and their resistance to slavery.

SS 2020- 3.2.2.ER Identify and analyze the ways people interact with the physical environment in different regions of the state, the country, and the world.

Visual and Performing Arts 2017-

Indicator VA.CR IM.2.1: I can use a variety of art media, techniques, and processes in my artwork.

Indicator VA.P IH.4.2: I can develop an artist's statement that describes criteria, influences, and intent of my artwork.

Required Materials/Equipment:

Images of praise houses, specifically Eddings Point Praise House

Images of 3D buildings drawn in perspective

Large paper (9"x 12" is best)

Pencil/Eraser

Watercolor pencils

Paint brushes/Water

Eddings Point Praise House, St. Helena Island
 See <https://remnantsofsouthernarchitecture.blogspot.com/2018/03/>



South Carolina Praise House Design continued

Learning Objectives:

Understand what a Praise House means in Gullah Geechee culture

Reflect on the importance of an individual or group being able to meet and express themselves

Draw a unique Praise House using perspective techniques

Apply and blend watercolor pencils to create shades and tints using great craftsmanship

Essential Questions: (3-5)

- 1) What would you want a Praise House to look like if you were in SC in 1900?
- 2) What type of activities would you do at your Praise House?
- 3) Who would be welcome there? Why?
- 4) What are some tools you can use to draw in perspective correctly?
- 5) How do you blend watercolor pencils to create depth and a 3-D appearance of your Praise House?

Historical and VPA Content

“African American Historical Places in South Carolina” published in September 2015.

Google Earth of Eddings Point Praise House: https://satellite-earth.com/earth86/?glid=CjwKCAjw67XpBRBqEiwA5RCocZNt01YQgk4zw00jWeVXCZR7L2lVd2nyIC442lf2dTW51WGiLPHAQhoClGgQAvD_BwE.

Images of several Praise Houses in SC:

- ♦ <https://juliacart.com/SEA%20ISLAND%20ELEGY/WORSHIP/2>
- ♦ <http://remnantsofsouthernarchitecture.blogspot.com/2018/03/praise-houses-saint-helena-island.html>
- ♦ <https://bdcbl.wordpress.com/2018/08/13/praise-houses-in-gullah-religion-and-social-practices/>

Direct Instruction:

Discuss the time period in South Carolina around 1900, specifically on the Sea Islands. Show images of African American slaves on plantations and let students discuss knowledge of their living conditions. Show images of Praise Houses and tell students the purpose behind them and their functions. Let students look at several images to see a variety of sizes, styles and to notice any unique features. Focus on the Eddings Point Praise House, built in 1900 and how it is listed as an important site in one of the SCAAHC’s publications, *African American Historical Places in South Carolina*.

South Carolina Praise House Design continued

I will do a demonstration of how to draw a basic house in perspective, highlighting the use of a horizon line in their drawing, as well as a vanishing point to help them align their guidelines to it. I will add some simple features, like doors and windows at several angles and tell students to think of their own creation while I am completing the demonstration with watercolor pencils. I will use several shades of colored pencils to color onto my sketch and show overlapping, blending, hatching and cross-hatching as techniques. Before students begin drawing, a few will wet a paintbrush with water and show the whole group what happens when the medium is wet.

Instruct students to sketch their own version of a praise house on a Sea Island. As students start to sketch, ask small groups what imagery might be in their backgrounds to create a SC island setting. Once students have completed their sketch, they will present it to their table (3-4 other students) and explain their design and their chosen setting. Feedback will be given to each student by the group and they will change anything needed, and begin to use watercolor pencils to add color. Students will continue to color until their drawing is filled or blended to a white edge. They will begin to neatly apply the layer of water to the watercolor pencil medium to create multiple tints and shades.

When completed, students will write a short story about the history of their Praise House, including when and where it was built, who constructed it, what group meets there, what happens at the meetings and the overall message that his/her Praise House conveys to others.

Essential Vocabulary: Design, plantation, praise house, perspective, horizon line, space/overlapping, hatching, cross-hatching, tints, shades.

Assessment:

Students will fill out a rubric (next page) as their watercolor dries to score themselves on the completion of the project. Read their short stories about their praise houses and then discuss it with them one-on-one and review their completed self-assessment rubric.

South Carolina Praise House Design continued

5	<ol style="list-style-type: none"> 1. Work is complete and finished to an outstanding degree. 2. Above average understanding of art concepts very evident in student's work. 3. Student's work is on topic and relevant to indicators/standards presented in lesson. 4. Excellent craftsmanship and practice of skills used to create artwork.
4	<ol style="list-style-type: none"> 1. Work is complete and finished considering time allowed. 2. Understanding of art concepts very evident in student's work. 3. Student's work is on-topic and relevant to indicators/standards presented in lesson. 4. Good craftsmanship and practice of skills used to create artwork.
3	<ol style="list-style-type: none"> 1. Work is mostly complete and finished considering time allowed. 2. Some understanding of art concepts evident in student's work. 3. Student's work mostly relevant to indicators/standards presented in lesson. 4. Average craftsmanship and practice of skills used to create artwork.
2	<ol style="list-style-type: none"> 1. Work is somewhat incomplete and unfinished, considering time allowed. 2. Very little understanding of art concepts evident in work. 3. Student's work is somewhat relevant to indicators/standards presented in lesson. 4. Less than average craftsmanship and practice of skills used to create artwork.
1	<ol style="list-style-type: none"> 1. Work is incomplete and unfinished, considering time allowed. 2. No understanding of art concepts evident in student's artwork. 3. Student's work is not on-topic to indicators/standards presented in lessons. 4. Poor craftsmanship and practice of skills used to create artwork.
0	<ol style="list-style-type: none"> 1. Student made no attempt to work on project. 2. Student destroyed artwork entirely, leaving nothing to evaluate. 3. Student's actions required removal from classroom, no artwork to evaluate. 4. Student made no attempt to practice craftsmanship or skills.

LP – MAJC – 17

Telling the Story of the Sheldon Union Academy

*Brenda Singleton, Whale Branch Elementary &
Davis Early Learning Center, Seabrook*

Historic Site: Sheldon Union Academy State Marker, US Highway 21

In the mid-1800s in a rural Sheldon community in Beaufort County, an independent group of community leaders saw a need to educate their children. In 1893 the group purchased two acres of land from Toby Stuart on Providence Plantation in the Sheldon Township for \$20.00 to erect a school. They named the school **Sheldon Union Academy**. The group of Black men who founded the school, also funded and operated the school on the site as a private school until 1918. Seeking financial assistance in the education of the children, the Sheldon Union Academy board agreed to convey the property to the Beaufort County Board of Education for \$5.00. On the condition that it be used to solely educate Negro children and be returned to the owners when it was not used for this purpose. The Beaufort County Board of Education constructed a school on the site which became known as the Sheldon School. In 1942, the Beaufort County Board of Education consolidated small rural schools. This consolidation meant that children from small rural schools would attend a school in a more centralized location. The Sheldon School was closed because the children started to attend the Dale School. The buildings are no longer standing, but in 2001 Frieda R. Mitchell and other committee members worked to establish the site as a Historical Marker to ensure the remembrance of the school.

Recommended Grade Level: 3rd

Visual and Performing Arts Standards 2017:

- Artistic Processes: Responding - I can evaluate and communicate about the meaning in my artwork and the artwork of others.
 - o Anchor Standard 5: I can interpret and evaluate the meaning of an artwork.
 - ✦ Benchmark VA.R NM.5: I can talk about how an artwork tells a story or has a message.
 - ✦ Indicator VA.R NM.5.1: I can identify details to determine the mood or theme of an artwork.

2020 South Carolina Social Studies College- and Career-Ready Standards:

- o Standard 2: Demonstrate an understanding of Earth's physical features and ecosystems that affect human activities.
 - ✦ Enduring Understanding: Earth's diverse physical landscape provides the opportunity to discover how humans live and interact in various areas over time. Earth's physical systems influenced human migration and lifestyles and led to the creation of a diverse world.
 - ✦ The student will: 3.2.2.ER Identify and analyze the ways people interact with the physical environment in different regions of the state, the country, and the world.

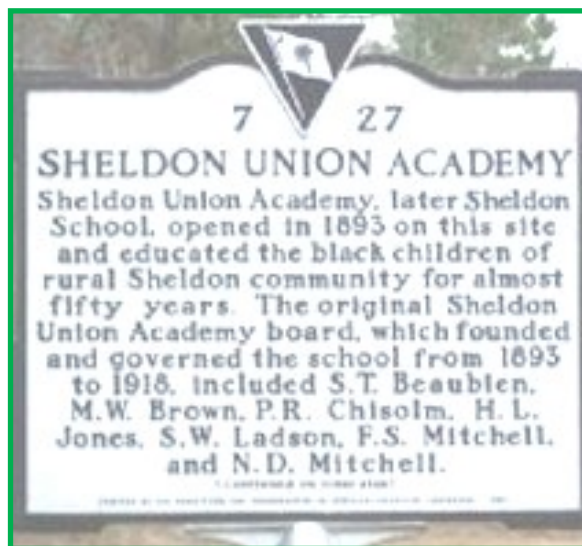
Telling the Story of the Sheldon Union Academy continued

2011 South Carolina Social Studies Academic Standards Standard

o 3-1: The student will demonstrate an understanding of places and regions in South Carolina and the role of human systems in the state.

✦ Enduring Understanding: People utilize, adapt to, and modify the physical environment to meet their needs. They also identify regions based on geographic and human characteristics to help them interpret Earth's complexity. To understand how people interact with the physical environment, the student will utilize the knowledge and skills outlined in the following indicators:

✦ Indicators: 3-1.3 Explain interactions between the people and the physical landscape of South Carolina over time, including the effects on population distribution, patterns of migration, access to natural resources, and economic development.



Class Size/Space Size:

16 - 20 Students

Time Required:

4 periods, 55 minutes per period

Materials/Equipment:

Writing paper Pencils Erasers

Pencil sharpeners Tape

Art reproduction and/or digital image of “Snap the Whip” by Winslow Homer

Printed or digital images of the Sheldon Union Academy Marker

Printed and/or digital images of schools

Printed and/or digital images of the Civil War and Reconstruction Era time-lines

Printed images and/or Video presentations of History timelines

Hard copy and/or video of the children’s book *Dear Mr. Rosenwald* by Carole Boston Weatherford

12x18 watercolor paper Colored construction paper Crayons Oil pastels

Tempera cake paint sets (12 or more) Paintbrushes Water cups Paper towels

Newspaper or tablecloths for surface protection Aprons (optional)

Smartboard, smartboard wires, attachments, and accessories

Computer with smartboard connection capabilities Internet access Glue Artist Statement worksheet

Resources:

- “Mitchell trying to preserve Sheldon’s early education history”. *The Beaufort Gazette*. July 1, 1999.
- The State of South Carolina. Bill of Sales. April 8, 1893. South Carolina Department of Archives and History
- The State of South Carolina. Bill of Sales. May 15, 1918. South Carolina Department of Archives and History
- <https://www.historysouth.org/rosenwaldhome/> = ROSENWALD SCHOOLS Beacons for Black Education in the American South
- <https://greenbookofsc.com/locations/centenary-roosenwald-school-terrells-bay-high-school/> = *The Green Book of South Carolina, A Travel Guide to S.C. African American Cultural Sites*
- <https://greenbookofsc.com/going-back-to-roosenwald-school/> = (Going Back to (Rosenwald) School! = the Green Book of South Carolina, A Travel Guide to S.C. African American Cultural Sites
- <https://greenbookofsc.com/locations/great-branch-school-and-teacherage/> = Great Branch School and Teacherage
- <https://greenbookofsc.com/locations/goodwill-parochial-school/> = Goodwill Parochial School
- <https://greenbookofsc.com/locations/gifford-roosenwald-school/> = Gifford Rosenwald School in Hampton Co.

Telling the Story of the Sheldon Union Academy continued

Vocabulary:

- Architecture
- Art Criticism
- Artist Statement
- Civil War
- Discrimination
- Drawing
- Education
- Geography
- Illustration
- Jim Crow
- Landscape
- Mount
- Painting
- Reconstruction
- Timeline

Sources Needed:

-The painting “Snap the Whip” from Winslow Homer, The Complete Works website = <https://www.winslow-homer.com/Snap-The-Whip-I.html>

-Historical Marker Database = <https://www.hmdb.org/>

-Civil War Timeline Video from <https://youtu.be/4wlGtaODsA0?t=67>

-Reconstruction from <https://youtu.be/-AJWWnA6Reo?t=52>

-Reconstruction from <https://youtu.be/VkM5Wyk2BGA?t=94>

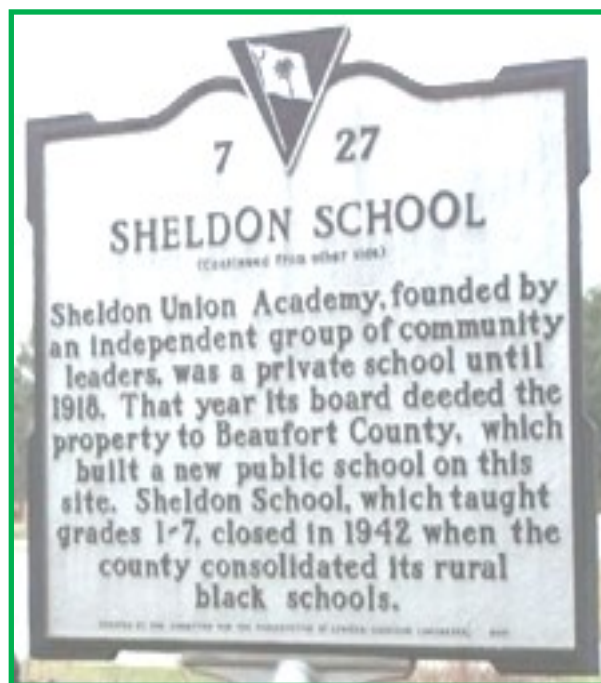
-“Helping kids learn about the Civil War” from <https://youtu.be/Bc3bb779SZs?t=46>

-Coffin Point School from the Fisk University Rosenwald Fund Card File Database = http://rosenwald.fisk.edu/index.php?module=search.details&set_v=aWQ9MzM5Mw==&school_state=SC&button=Search&o=70

-Image of the Hampton Colored School = <https://greenbookofsc.com/locations/hampton-colored-school/>

-Organized dancing in playground, Flint Street School, Southwark, 1908 From Archives in London and the M25 area = https://aim25.com/partner_images/fullsize/118/L04197AR.jpg

-The original Mountain Road School (circa 1909) from: Education Department Report, 1909, *Manitoba Legislative Library*. <http://www.mhs.mb.ca/docs/sites/mountainroadschool.shtml> = Manitoba Historical Society



This is the back of the school’s state marker. The marker’s front is pictured on the previous page. See both images at https://www.carolana.com/SC/Education/sc_education_beaufort_county.html

Primary Sources Needed:

- Art reproduction or digital image of “Snap the Whip by Winslow Homer
- Printed or digital images of **the Sheldon Union Academy Marker**
- Video of the reading of *Dear Mr. Rosenwald*
- Digital reproductions of schools

Secondary Sources Needed:

- History timelines
- *Dear Mr. Rosenwald*
- How to draw landscapes instruction videos

Telling the Story of the Sheldon Union Academy continued

Pre-assessment Ideas/Essential Questions:

Think-Pair-Share responses to “Snap the Whip” by Winslow Homer

1. What did the artist choose to show in the artwork?
2. What is the message, mood, or theme of this artwork?
3. Where were African American children in South Carolina educated after reconstruction?
4. Where were children in other regions of the world educated during the mid-1800s to mid-1900s?
5. Do these locations still exist? Why or why not?

Student Learning Objectives:

I can tell the story of the Sheldon Union Academy through the creation of an artwork, a written statement, or a performance of an oral presentation.

Lesson Plan/Instructional Plan:

Period 1:

- Pre-assessment - The lesson will begin with a small group pre-assessment activity. Students will be asked to view a reproduction or digital image of “Snap the Whip” by Winslow Homer. The artwork depicts a small group of children playing a game in an open grass area. A little schoolhouse sits in the background along with the trees and other foliage of the surrounding environment. The students will quietly view the piece for 2-3 minutes.
- Think-Pair-Share – Each student will then pair with another student and discuss what they saw, thought, and concluded about the meaning of “Snap the Whip” by Winslow Homer. Students will then be allowed to share with the whole group. The teacher will interject content information about “Snap the Whip” and the artist as fitting.
- Introduction of Art Content – The teacher will lead a discussion on the places provided for the education of African American children after reconstruction. The teacher will define Reconstruction. The teacher will show printed images or video presentations of timelines of the Reconstruction era. The teacher and students will view pictures of **the Sheldon Union Academy Marker**. The actual school is not standing any longer, and no images could be located for this school. The teacher and students will view images of other early schools from this and other regions. The teacher will ask the students to imagine how **the Sheldon Union Academy** and the surrounding landscape may have looked. The students can use gained understanding from his/her discussions of “Snap the Whip”. Also, they can use their observation of other early schools to make decisions about the **Sheldon Union Academy** and the surrounding landscape. The students will compare and contrast images seen and imagined and share conclusions with a Thumb Up or Thumbs Down Post Assessment Activity.
- Whole Group Activity (Thumbs Up or Thumbs Down Activity): Does the image you see here, match the vision you imagined from the **Sheldon Union Academy** and surrounding landscape?
- Audio-Visual Presentation – View the video presentation of recorded read-aloud of *Dear Mr. Rosenwald*
- Small Group Brainstorm – The students will talk together in small groups about the illustrations of the school shown in the book. They will be prompted to discuss what they will show in their artwork to tell the story of **the Sheldon Union Academy**.

Telling the Story of the Sheldon Union Academy continued

- Guided Practice – The teacher will explain the expectations for the final work based on the Grading Rubric or Assessment Ideas/Evaluation Documents. The teacher will demonstrate how to use materials to show a building and its surrounding landscape
- Individual Production – Each student will make at least four sketches or practice drawings. Then the students will select one of the sketches or practice drawings to work into a completed artwork. The students will work on the chosen piece trying out ideas, tools, and techniques as they work until it is completed, making evaluations and adjustments throughout the creative process
- Prepare work for presentation – The students will mount his/her artwork by gluing it onto a colored construction paper
- Evaluation:
 - a. Write an Artist Statement – Each student will receive an Artist Statement/Art Criticism worksheet to complete.
 - b. Share – Each student will share his/her artwork and Artist Statement with the entire class.
- Presentation – Each student can elect to share his/her artwork and Artist Statement with the school body by turning it into the teacher to be hung on the walls outside of the classroom

Lesson Notes: Works that were presented for display will be hung on the wall. Students will perform a final observation, and critique of all works presented for viewing by placing a sticker on the artwork that best represents creativity, historical implications, and craftsmanship in the quality.

Assessment Ideas/Evaluation Documents: Final lesson grades will be determined by completion of an artwork, the conclusion of an Artist Statement/Art Criticism worksheet, and participation in shared activities as described in the Grading Rubric.

Modification ideas for students with disabilities:

Several modifications will be made to the lesson as needed including but not limited to: the use of videos for the presentation of information; students may choose to work on the artwork with a partner or with the teacher; students are allowed more time on task; students may request preferential seating; scoring rubric criteria to be repeated and posted; shares could be audio/video recorded; responses for worksheet could be dictated; and /or students are allowed to work on another activity.

Artist Statement/Art Criticism

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Telling the Story of the Sheldon Union Academy continued

RUBRIC	Advanced, High Level 25 points	Intermediate, Emerg- ing, middle level 22.25 points	Novice, Beginner, Low 19.17 points
ORIGINALITY/CREATIVITY	I used my ideas and images; I used tools and materials in new ways I have not seen before.	I used some of my ideas and images and copied some from other artists; I used tools and materials in mostly traditional ways.	I copied from other artists. I used tools and materials only in traditional ways.
HISTORICAL IMPLICATIONS/ COMPOSITION/THEME	I filled the space with the theme; the work looks complete; the work represents the theme.	I almost filled the space with the theme; the work looks nearly complete, the work somewhat represents	I have images on the surface.
CRAFTSMANSHIP QUALITY OF ARTWORK	My work is neat. My work has no unintentional marks, bends, tears, or smudges.	My work is almost neat. My work has a few unintentional marks, bends, tears, or smudges.	My work has many unintentional marks, bends, tears, or smudges.
PARTICIPATION/EFFORT	I fully participated in the lesson; I asked and answered questions; I did my best on the activity. I completed an Artist Statement/Art Criticism worksheet; I shared an oral presentation about my work and the work of others.	I participated in the lesson; I listened as others asked and answered questions; I tried my best on the activity. I completed an Artist Statement/Art Criticism worksheet; I shared an oral presentation about my work.	I tried to participate in the lesson; I sometimes listened as others asked and answered questions; I put little effort into the activity. I completed an Artist Statement/Art Criticism worksheet; I shared ideas about art.

LP – ANTE – 5

That Grain They Call Rice

Ramonica L. Pendarvis, Round Top Elementary, Columbia
Dr. Larry Watson, SC State University

Historic Site: Inland Rice Fields HM, Palmetto Commerce Parkway, NW of Ashley Phosphate Rd., North Charleston vicinity

For West Africans forcibly transplanted from rice-growing regions to the SC Lowcountry, nearby wetlands provided spatial zones for growing rice that was similar to the West African wetlands. Relying on cultural memory, these enslaved cultivators constructed embankments where they could grow patches of rice that were based on West African agricultural practices. When cutting cypress or herding cattle in swamps away from plantation settlements, the enslaved also noted potential cultivation sites. At times Africans also collaborated with American Indians in their cultivation and exploration, though the American Indian population became increasingly scarce during the colonial period due to disease and warfare. As historian Peter Wood notes, early Africans in Carolina frequently served as “pioneers”, who navigated through parts of the Lowcountry landscape that European settlers avoided. As more enslaved Africans in Carolina were brought from rice-growing regions, this grain became one of many subsistence crops that they grew on otherwise unwanted land.

Recommended Grade Level: 4th

Targeted Standards/Indicators:

Social Studies (2011)

4-2.3 Explain the impact of triangular trade, indentured servitude, and the enslaved and free Africans on the developing culture and economy of North America.

Social Studies (2020)

Culture and Economy (CE) 4.1. CE Identify the effects of changing economic systems on the diverse populations in British North America.

Visual and Performing Arts Standards (2017)

- ♦ Artistic Processes: Connecting: I can relate artistic ideas and work with personal meaning and external context

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

Indicator VA.C IL.7.1 I can use art concepts and skill with other arts disciplines and content areas.

- ♦ Artistic Processes: Creating: I can make artwork using a variety of materials, techniques, and processes

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

Indicator VA.CR NM.1 I can combine several elements of art to express ideas.

That Grain They Call Rice continued

Required Materials/Equipment:

- Internet access
- PC or personal electronic device
- Google Earth app
- Sketching paper

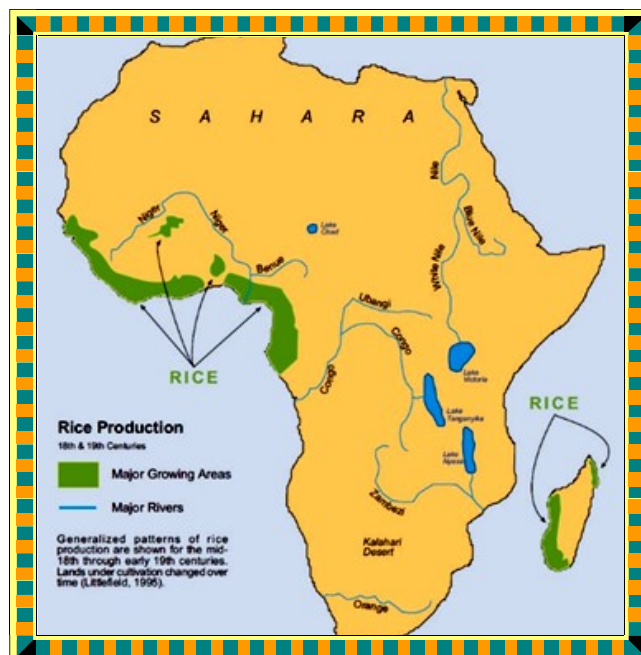
Suggested Time: 1-2 class periods

Vocabulary:

- Triangular trade
- Economy
- Mercantilism
- Inland rice cultivation

Learning Objective:

- ◆ The learner will be able to understand the history of rice cultivation in North America
- ◆ The learner will be able to identify the connection between the rice-growing nations of West Africa and the lowlands of South Carolina and Georgia
- ◆ The learner will be able to use a creative design challenge to connect today's lesson



Essential Questions:

- What is inland rice cultivation?
- What role did enslaved Africans play in developing South Carolina rice culture?
- What impact did rice have on the economy in North America?

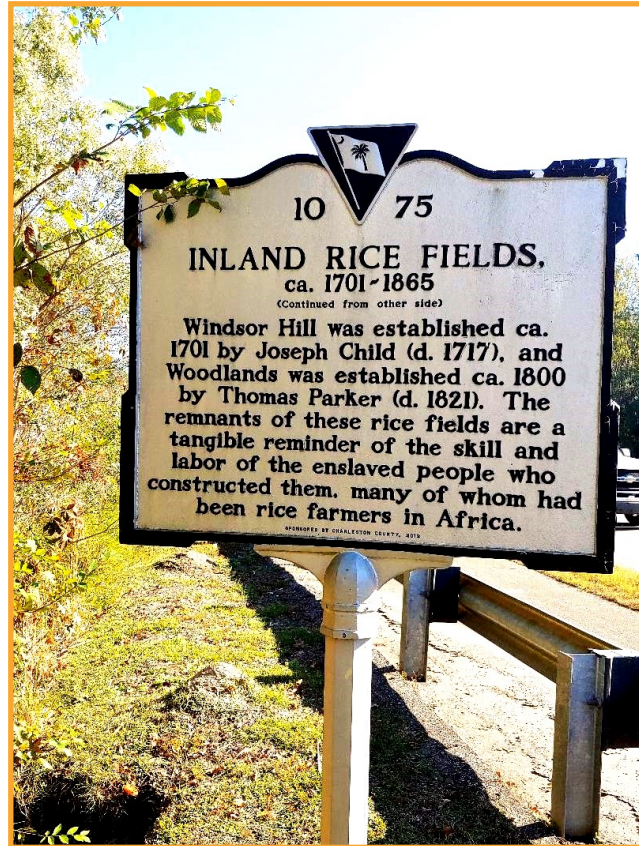
Direct Instruction:

- ◆ The teacher will build engagement for the lesson by writing the words "Carolina Gold" on the board and having students do a 1-minute Quickwrite, jotting down their ideas about what the words mean
- ◆ View several documentaries on rice cultivation in South Carolina (see resource list on the next page)
- ◆ Have students "turn and talk" to an elbow partner to share new points of learning
- ◆ Have students use textbook atlases, or digital devices along with Google Earth to locate the specific places in our state where inland rice plantations were found, to further lesson connections
- ◆ Have students brainstorm how "Carolina Gold" impacted the economy and then share-out for class discussion. The remaining class time will be used for the completion of today's assignment
- ◆ Students will work in groups to design a prototype of a tool that enslaved rice growers could have used to cultivate rice

Assessment:

Formative assessments: The teacher will check for understanding throughout the lessons by creating anecdotal notes, using the following formative assessments: thumbs-up/thumbs-down; parking lot, DLIQ.

That Grain They Call Rice continued



This is the rear of the state marker that's located in North Charleston on Palmetto Commerce Parkway. See a photo of the marker's front on pg. 74.
Photos by A.M. Shinault-Small

Primary/Secondary Resources:

State Historic Preservation Office. *A Teacher's Guide to African American Historic Places in South Carolina*, Department of Archives and History, 2015.

When Rice was King - South Carolina's Rice Plantations, <https://youtu.be/YBGI06SAosE>.

Charleston County Inland Rice Fields Traveling Trunk Program, <https://youtu.be/vtkhK92A-2k>.

The Gullah, Joseph Opala, <https://glc.yale.edu/sites/default/files/files/South%20Carolina%20Rice%20Plantations.pdf>.

Generalized patterns of rice production in Africa in the 18th and 19th centuries, http://ldhi.library.cofc.edu/exhibits/show/forgotten_fields.

LP – MTP – 5

Avery Institute: Preservation of African American Education & Culture

*Sharese Pearson-Bush, Northwoods Middle &
Edmund A. Burns Elementary, North Charleston*

Historic Site: Avery Normal Institute, 125 Bull St., Charleston

Founded in 1865, the Avery Normal Institute was the first accredited secondary school for African Americans in Charleston. Established by the American Missionary Association (AMA), the school was initially named after NY abolitionist Lewis Tappan. It was later renamed Saxton after Union General Rufus B. Saxton, an assistant commissioner of the Freedmen's Bureau. The school was temporarily located in several buildings confiscated by the federal government. It was staffed with northern white missionaries and with members of Charleston's antebellum free black community like Francis Cardozo.

Cardozo campaigned to construct a permanent building and persuaded the AMA's traveling secretary to seek \$10,000 from the estate of the late Rev. Charles Avery of Pittsburgh, PA. With additional aid from the Freedmen's Bureau, the new school building was renamed Avery Institute and was finished in 1868. Cardozo expanded the school's mission beyond primary and secondary education to include teacher training. Prohibited from teaching in all but one of Charleston's black public schools, many graduates taught in one-room schoolhouses throughout SC.

The educational traditions found at Avery that differed from other schools were "common" courses like farming, sewing, cooking, and millinery; advanced studies in classical education like history, government, economics, languages and literature, methods of teaching, natural philosophy and physiology; and industrial & manual training developing the "Self Help—Social Uplift" philosophy. Furthermore, participation in extra-curricular activities was highly encouraged by school administrators. Activities like drama, music, and athletics aimed to develop school spirit, culture and character.

In 1917, Avery became a well-known institutional leader for the establishment of the Charleston branch of the National Association for the Advancement of Colored People (NAACP). In 1919, the NAACP adopted "Lift Every Voice And Sing" as "The Negro National Anthem". The anthem was originally written as a poem by James Weldon Johnson and then set to music by his brother John Rosamond Johnson.

Avery was closed in 1954, supposedly because the building had stabilization issues; it re-opened that same year as a business school, however. In 1985, the alumni of the Avery Normal Institute formed the Avery Institute of Afro-American History and Culture. The Institute joined with the College of Charleston and many others to establish the Avery Research Center for African American History & Culture. The Center opened in the renovated former school in 1990. It hosts public programs and is a repository for thousands of primary- and secondary-source materials that document the history, traditions, legacies, and influence of Averyites, African Americans, South Carolina and its Lowcountry, and their relationship to the American narrative and to the African Diaspora. The former school building has been under renovation for several years. Staff and services are housed temporarily at the College of Charleston's main library. The Center is scheduled to re-open in early 2020.



A rendering of the Avery Normal Institute during its early years. From <http://www.averyinstitute.us/>

Recommended Grade Level: Orchestra, 8th

Avery Institute: Preservation of African American Education & Culture continued

Social Studies 2011 Standard 8-5: The student will understand the impact of Reconstruction, industrialization, and Progressivism on society and politics in South Carolina in the late nineteenth and early twentieth centuries.

Indicator 8-5.8: Compare the Progressive movement in South Carolina with the national Progressive movement, including the impact on temperance; women's suffrage; labor laws; and educational, agricultural, health and governmental reform.

Social Studies 2020 Standard 4: Demonstrate an understanding of South Carolina's role in and response to the dynamic economic, political, and social developments in the United States and around the world during the period 1862–1929.

Indicator 8.4.CC Analyze continuities and change in the African American experience in the period of Reconstruction and Jim Crow eras within South Carolina.

Visual and Performing Arts Standards: Arts Standard- Instrumental Music (2017):

I. Artistic Processes: Creating- I can use the elements of music to communicate new musical ideas and works.

Anchor Standard 1: I can compose and arrange music.

Indicator IM.CR.NM.1.1: I can choose various pitches to represent simple melodic patterns.

II. Artistic Processes: Connecting- I can relate musical ideas to personal experiences, culture, history, and other disciplines.

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

Indicator IM.C, IM.8.1: I can describe the significance and intent of music from a specific culture.

III. Artistic Process: Performing - I can perform a variety of music with fluency and expression.

Anchor Standard 3: I can produce a characteristic tone.

Indicator IM.O.P.IL.3.1: I can play in tune within an ensemble on an appropriate level of music.

Class Size/Space Size: Typical classroom and/or rehearsal space for music lessons.

Time Required: 5 days

Materials: Teacher: Journal paper, Laptop, SMART board- visual projector for the following:

- Display summary of Reconstruction-era & concept map illustrating the function of music during the era
- Video: "The Story behind Why We 'Lift Every Voice and Sing'"
- Lyrics: "Lift Every Voice And Sing"
- Sheet music: "Lift Every Voice And Sing"
- Audio player for the music of "Lift Every Voice And Sing"
- Musical instrument for demonstration

Secondary Sources:

American Battlefield Trust. Music of the 1860s. Retrieved from <https://www.battlefields.org/learn/articles/music-1860s>.

Avery Institute history. Retrieved from <http://www.averyinstitute.us/history.html>.

About The Avery Research Center for African American History and Culture. Retrieved from <https://avery.cofc.edu/about/>.

Digital Scholarship Lab. "The beauty of music in African American culture". The University of Richmond. Retrieved from <https://historyengine.richmond.edu/episodes/view/4855>.

Hopkins, L.M. "Avery Institute: Preservation of African American history & culture". Arts integration supplement. Cited in *A Teacher's Guide to African American Historic places in South Carolina*, p. 29-32. South Carolina African American Heritage Foundation. Retrieved from [https://scdah.sc.gov/sites/default/files/Documents/Historic%20Preservation%20\(SHPO\)/Publications/Integrating-Art-Supplement.pdf](https://scdah.sc.gov/sites/default/files/Documents/Historic%20Preservation%20(SHPO)/Publications/Integrating-Art-Supplement.pdf).

Avery Institute: Preservation of African American Education & Culture continued

LDHI. Student activities. "Avery: The spirit that would not die, 1865-2015". Retrieved from <https://ldhi.library.cofc.edu/exhibits/show/avery/studentactivities>.

Meffert, J., Pyatt, S., & the Avery Research Center. *Black America Series: Charleston South Carolina*. Charleston, SC: Arcadia Publishing, 2000.

NAACP History: "Lift Every Voice And Sing". Retrieved from <https://www.naacp.org/naACP-history-lift-evry-voice-and-sing/>.

Public Broadcasting Service, "Lift Every Voice And Sing", Black Culture Connection. South Carolina ETV. Retrieved from <https://www.pbs.org/black-culture/explore/black-authors-spoken-word-poetry/lift-every-voice-and-sing/>.

"theGrio". "Why we 'Lift every voice and sing': The story behind the 'black national anthem'". Retrieved from <https://www.youtube.com/watch?v=38sxYtHRGGw>.

Pre-assessment/Essential Questions:

1. What is meant by a "free Negro"?
2. What is the Reconstruction era?
3. Did all African Americans in Charleston have access to public school education prior to Reconstruction? Explain your answer. (Think using the following approaches) :
 - a. How did freed slaves gain access to education during the Reconstruction era?
 - b. How did the enslaved gain access to education prior to the Reconstruction era?
 - c. What was the American Missionary Association (AMA) and how were they instrumental in teaching African Americans in Charleston during Reconstruction?
 - d. Who or what was the Charleston's antebellum Free Black Community?
 - e. Why was the Avery Institute established & what is a Normal school?
 - f. What were the initial qualifications to attend this institute?
 - g. What significant role did the Avery Institute have in the education of African Americans?

Rubric: At the end of Day 5

Lesson Plan/Instructional Plan:

Prior to beginning lesson activities, the teacher will provide brief background information (via PowerPoint or video resources) on the education of African Americans prior to, during; and after the Civil War. In addition, the teacher will note the deficiencies and challenges of music history and performance during the Reconstruction era. Once the background information is established, the teacher will proceed with the following new info:

Lift Every Voice And Sing was first written as a poem. Created by James Weldon Johnson, it was performed for the first time by 500 school children in celebration of President Lincoln's Birthday on February 12, 1900 in Jacksonville, FL.

The poem was set to music by Johnson's brother, John Rosamond Johnson, and was later adopted by the National Association for the Advancement of Colored People (NAACP) as its official song. Today "Lift Every Voice And Sing" is one of the most cherished songs of the Civil Rights Movement and is referred to as the Black National Anthem.

James Weldon Johnson (June 17, 1871 – June 26, 1938) was an American author, educator, lawyer, diplomat, songwriter, and civil rights activist.

Avery Institute: Preservation of African American Education & Culture continued



James Weldon Johnson

Find this photo at: <http://jamesweldonjohnson.emory.edu/home/about/index.html>

He is widely celebrated for his leadership of the NAACP, where he began working in 1917. In 1920, he was the first African American to be chosen as executive secretary of the organization, basically its operating officer. Johnson served in that position for ten years.

Johnson established his reputation as a writer and was known during the Harlem Renaissance for his poems, novels, and anthologies collecting both poems and spirituals relating to black culture.

Direct Instruction: Potential Instructional Strategies for Orchestra

PURPOSE: To reinforce the significance of the Avery Institute during the Reconstruction era and how Avery became a central institution for the NAACP in the Lowcountry.

Day 1- Learning Target: I can describe the purpose and value of “Lift Every Voice and Sing” and answer the question, “What role did Avery Institute play in the evolution of education for African Americans in Charleston?”

-Hook: Class Discussion - In what ways was the Reconstruction era beneficial for African Americans? Can music be used to inspire hopefulness, fight injustice, or create a movement to help people strive for excellence?

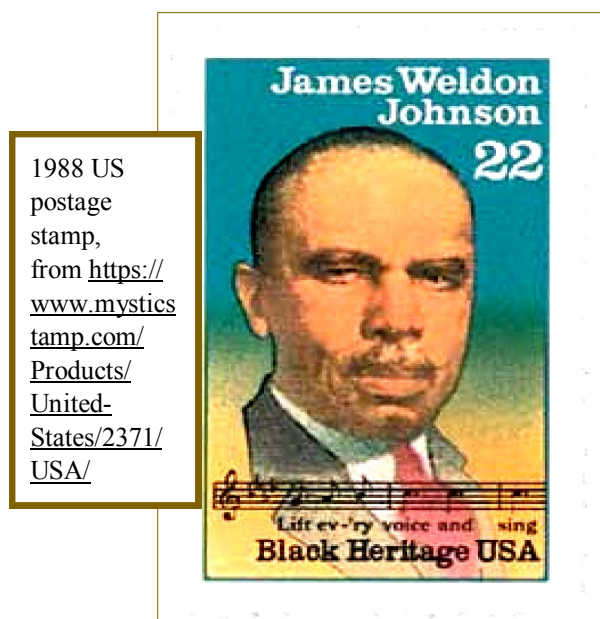
-Web site: Using South Carolina ETV Black Culture Connection: (<https://www.pbs.org/black-culture/explore/black-authors-spoken-word-poetry/lift-every-voice-and-sing/>), research James Weldon Johnson to cite his contributions to the NAACP

-Play music sample of “Lift Every Voice and Sing” (using the link

listed above) and display “Lift Every Voice And Sing” supplemental reference (found in the appendix) on SMART board

-Have musicians sing (or hum) “Lift Every Voice And Sing”

-Have musicians work collaboratively to improvise a melody on their instruments (violin, viola, cello, or string bass) starting on the tonic pitch “D” (open string), pizzicato. When musicians ask why there is no sheet music for this activity, remind students that this song initially began as a poem



Avery Institute: Preservation of African American Education & Culture continued

Informal Assessment: Collaborative groups demonstrate improvised melody on their instrument (violin, viola, cello, string bass) for teacher review as a checklist for completion -

Student Name(s):	Date:
Is melody recognizable?	Circle (YES/NO)
Steady tempo?	Circle (YES/NO)
Musical Expression (use of dynamics, vibrato, trills, etc.)?	Circle (YES/NO)
Appropriate instrument & body posture?	Circle (YES/NO)

Day 2- Learning Target: I can describe the purpose and value of “Lift Every Voice And Sing” and answer the question, What is meant by a ‘freed Negro’?

-Review: Class Discussion - In what ways was the Reconstruction era beneficial for blacks? Can music be used to inspire hopefulness, fight injustice, or create a movement to help people strive for excellence?

-Video Clip - “theGrio”. “Why we ‘Lift every voice and sing’: The story behind the ‘black national anthem’”. <https://www.youtube.com/watch?v=38sxYtHRGGw> Have students view the video clip to learn why “Lift Every Voice And Sing” is important and what it represents. Recording of the song is included

-Informal Assessment: Collaborative groups compare the poem *Lift Ev’ry Voice And Sing* to the song “Lift Every Voice and Sing”. The teacher will engage student discussion as open-ended questions to motivate all musicians to participate such as: How is a poem turned into music?; What musical elements must be present for a poem to emerge into a song?; Do present-day musicians write their music in this way? Which comes first...the poetry or the music, and why?, etc. Students journal their thoughts in paragraph form (5 to 6 sentences)

-Performance basics: Display “Lift Every Voice And Sing” supplemental reference and sheet music (found in the appendix) on SMART board

-Independent study (teacher assisted) Have musicians read and follow sight-reading procedures on instruments (violin, viola, cello, string bass) to play measures 1-16 of “Lift Every Voice And Sing”

Avery Institute: Preservation of African American Education & Culture continued

Day 3- Learning Target: I can identify the functions of music during the Reconstruction era and what music represented for African Americans of this time period.

-**Rehearsal Warm-Up:** Play recording of “Lift Every Voice and Sing” as students walk into the classroom.

Challenge students to pizzicato along with the recording as their warm-up for class

-**Read aloud:** Historical content of Reconstruction and the function of music during the Reconstruction era (found in the appendix)

-Performance basics: Review & Expand Learning

- Display “Lift Every Voice And Sing” supplemental reference and sheet music (found in the appendix) on SMART board
- **Review: (as an ensemble)** Musicians read and follow sight-reading procedures on instruments (violin, viola, cello, string bass) to play measures 1-16: “Lift Every Voice And Sing” (found in the appendix, copy as consumable)
- **Expand Learning: (Independent study - Teacher assisted)** Musicians read and follow sight-reading procedures on instruments for measures 17-32

Day 4- Learning Target: I can relate the historical meaning of “Lift Every Voice And Sing” to a historic location in the Gullah Geechee Cultural Heritage Corridor in South Carolina (Avery Institute).

-**Rehearsal: Warm Up:** Play recording of “Lift Every Voice And Sing” as students walk into the classroom.

Challenge students to pizzicato along with the recording as their warm-up for class

-**Read aloud:** Avery Institute History (<http://www.averyinstitute.us/history.html>)

- **Further examination:** NAACP history.” Lift Every Voice And Sing”. (<https://www.naacp.org/naacp-history-lift-every-voice-and-sing/>)

-**Culturally Relevant Connection:**

Using South Carolina ETV Black Culture Connection: (<https://www.pbs.org/black-culture/explore/black-authors-spoken-word-poetry/lift-every-voice-and-sing/>), play a hip-hop music sample of “Lift Every Voice And Sing”.

-**Informal Assessment:** Collaborative groups compare traditional vs. hip-hop versions of “Lift Every Voice And Sing”. Teacher will engage student discussion as open-ended questions to motivate all musicians to participate such as: What elements of music do you hear?; What are the characteristics of hip-hop music?, etc.

-Performance basics:

- Display “Lift Every Voice And Sing” supplemental reference and sheet music (found in the appendix) on SMART board
- **Independent study (teacher assisted)** Have musicians read and follow sight-reading procedures on instruments (violin, viola, cello, string bass) to play measures 1-32: “Lift Every Voice And Sing” (found in the appendix, copy as consumable)

Day 5- Learning Target: I can perform (on my violin, viola, cello, or string bass) in a historically accurate lyrical style characteristic to “Lift Every Voice And Sing”.

-**Connecting the Dots:**

- Analyze the historical significance of the Avery Institute and its connection to the NAACP
- Evaluate the purpose and value of the song “Lift Every Voice and Sing”
- Describe the usage of music as a movement to rebuild through hopefulness, fight injustice, or create a movement to help people strive for excellence
- Evaluate the significance of music to the Reconstruction era, identifying the functions of music
- Understanding the importance of “Lift Every Voice And Sing” to the NAACP and the character of Avery Institute

Formal Assessment (rubric): Teacher will assess the collaborative performance of measures 1-32 (next page):

Avery Institute: Preservation of African American Education & Culture continued

RUBRIC

Score	Tone Quality	Intonation	Technique	Rhythm	General Musicianship
8	The tone is appropriate to the style. Warm, full sound. Virtually no flaws. Continuous full vibrato	Virtually all notes are in tune. Even in the fastest passages.	Passages are played at the appropriate tempo with ease of execution & virtually no errors	Subdivision of beats leads to a flawless, clear rhythm. One consistent tempo is kept throughout	Appropriate style is combined with exact adherence to all written directions, dynamics, etc. No inadvertent cresc. dim, etc.
7	Full warm appropriate sound. 2 - 4 flaws; almost continuous vibrato	Generally excellent intonation but with 3 - 5 errors	Excellent technique. Appropriate tempos but with 2 - 4 errors	Excellent Rhythm but with a couple of minor lapses.	Close attention is paid to stylistic considerations and all written directions.
6	Generally, fine sound Some flaws breaks or thinness. Vibrato on most notes	Good intonation as a rule. A couple of major misses or 5-9 minor errors	Good technique Fast enough tempo with 5-9 errors or almost fast enough with 1-3 errors	Good overall, with a couple major errors or 5 - 9 minor misses	Good observation of dynamics, with several lapses in style or ignored expression markings
5	Good sound as a rule. A few significant errors or numerous instances of thin or fluffy sound	Decent intonation more than a couple of major misses or 10- 15 minor errors	Fast enough with 10 -15 errors, or almost fast enough with 4 - 7 errors	Generally good rhythm with either 1-2 recurring errors or 10 - 15 minor misses	Acceptable style. Dynamics etc. are generally observed with some major expeditions.
4	Acceptable sound w/many instances of thin harsh or fluffy sound. Vibrato on long notes only.	Generally acceptable intonation but with numerous small or some major errors	Acceptable technique. Fast enough with major problems or too slow with few errors.	Acceptable rhythm but with consistent lack of proper beat subdivision or unsteady tempo	Only some dynamics are observed.
3	Sound often has an improper mix of bow speed, weight, and distance from the bridge, Some vibrato	Entire passages are out of tune, or a significant number of accidentals are missed.	Almost fast enough w/many errors, or not fast enough with a significant problem or tempo far too slow.	Significant lapses or consistent errors distracted the listener.	Few written directions are observed. There are numerous instances of unintentional cresc., dim, etc.
2	Frequent, serious lapses in tone. Little if any vibrato	Consistent inattention to intonation is evident	Tempo far too slow w/ some errors or nearly fast enough w/ many errors.	Frequent, serious lapses are marring the performance	Dynamics and written directions are mostly not observed
1	Little attention is paid to sound production	Many accidentals are missed, and/or key signatures ignored	Serious technical problems mar the performance	Little attention is paid to note durations	No attention is paid to dynamics or stylistic considerations
0	Sound has little knowledge of proper ratios of bow speed, weight & distances from the bridge. No vibrato	There is little differentiation between intervals	Little technique or control is evident Passages or bowings are simplified.	Little distinction is made between note durations	All notes are played at the same dynamic level.

Avery Institute: Preservation of African American Education & Culture continued

Lesson Notes: The class discussions, journal entries, and class performance activities are designed for students to use critical thinking as well as creativity in music to learn the artistic and historical information about the Avery Institute.

Assessment Ideas / Evaluation Documents: Embedded within daily instructional strategies identified as “Formal Assessment” or “Informal Assessment”.

Appendix: Supplemental materials for direct instruction:

I. Historical Content- The Beauty of Music in African American Culture (1870-1890)

(<https://historyengine.richmond.edu/episodes/view/4855>)

In the aftermath of the Civil War, formerly enslaved people rejoiced in celebration of their newly-established freedom. This emancipation provided them with a sense of hope for uplift in a society in which they and their ancestors had been generationally degraded and disenfranchised. Music played a large role in the evolution of African American culture during Reconstruction. The banjo, originally created in Africa, was an instrument that was played regularly by African Americans before and after the Civil War. Up until the 1840s, Africans were predominantly the only banjo players. Banjos were made of gourds and animal skins with three to nine strings, and they created a unique Blues-style sound.

After the Civil War, African Americans had the freedom to express their feelings. The earliest known players of Blues music date back to the late 1890s. It developed in the South, influenced by work songs, ragtime, church music, and the folk songs played by whites. Many African Americans used the Blues to express issues due to racism and poverty. Music played a huge role in African American culture in a variety of ways.

II. Historical Content: Music of the 1860s- Patriotic Songs of the Era

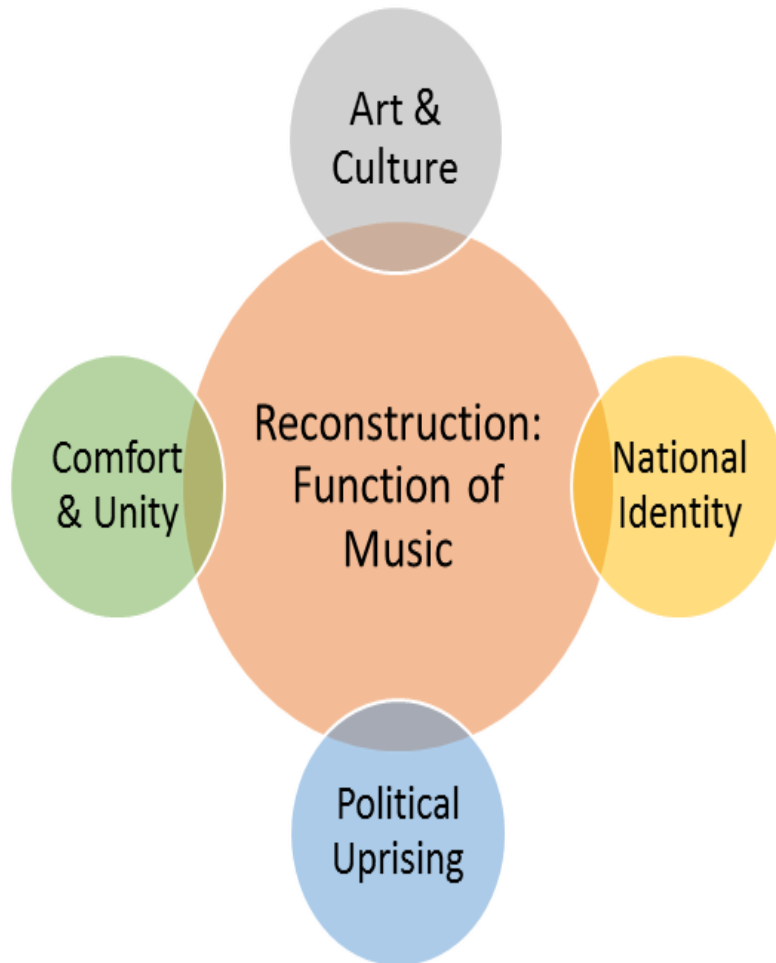
(<https://www.battlefields.org/learn/articles/music-1860s>)

In the years preceding the Civil War, schools and musical institutes operated throughout the US. Band concerts were popular forms of entertainment and pianos graced the parlors of many homes. Sales of sheet music were very profitable for music publishing houses on both sides of the Mason-Dixon Line.

Hence, when Northern and Southern soldiers marched off to war, they took with them a love of song that transcended the political and philosophical divide between them. Music passed the time; it entertained and comforted; it brought back memories of home and family; it strengthened the bonds between comrades and helped to forge new ones. And, in the case of the Confederacy, it helped create a sense of identity and unity. "In camp and hospital, they sang -- sentimental songs and ballads, comic songs and patriotic numbers...The songs were better than rations or medicine."

Furthermore "...during the first year [of the war] alone, an estimated two thousand compositions were produced, and by the end of the war more music had been created, played, and sung than during all our other wars combined. More of the music of the era has endured than from any other period in our history."

Songs were based on folk music from individual families or regions, and some songs were original compositions created by soldiers of the North (Union), South (Confederacy), enslaved workers, and Freedmen. Songs were performed a cappella (voice only) or with various instruments such as the violin, banjo, guitar, harmonica, flute, trumpet, bugle, and drums.



Lift Every Voice and Sing
Lyrics by James Weldon Johnson
Music by J. Rosamond Johnson

Lift every voice and sing
 Till earth and heaven ring,
 Ring with the harmonies of Liberty;
 Let our rejoicing rise
 High as the listening skies,
 Let it resound loud as the rolling sea.
 Sing a song full of the faith that
 the dark past has taught us,
 Sing a song full of the hope that
 the present has brought us,
 Facing the rising sun of our new day begun
 Let us march on till victory is won.

Get the rest of the lyrics from <http://www.pbs.org/black-culture/explore/black-authors-spoken-word-poetry/lift-every-voice-and-sing/>



The Johnson brothers - James W., left, J. Rosamond, right. See this image & others at - https://sittingbull1845.blogspot.com/2013/11/black-social-history-african-american_5373.html



LP – CRM – 21

Feeling the Moving Star

Dana Brown, Haut Gap Middle, Johns Island
Dr. Larry Watson, SC State University

Historic Site: Moving Star Hall, River Rd., Johns Island, Charleston vicinity

The Moving Star Young Association was founded as a mutual aid and burial society to provide assistance for its members in times of sickness and death. The Moving Star Hall was built around 1917 to provide a meeting place and praise house for its members, who were also members of several local churches. The Hall provided a meeting place during the week, where the prayers, songs, and preaching provided alternatives to the more formal church services on Sundays. It also provided opportunities for leadership within the African American community. In the 1940s, the building served as the meeting place for the Progressive Club, which sought to register African Americans to vote. In the 1960s the Hall was associated with the rise of the Moving Star Singers, a folk group that recorded three albums and enhanced appreciation for the traditional music that was popular on some of the SC Sea Islands.

Recommended Grade Level: 8th

Targeted Standards/Indicators:

Social Studies (2011)

- 8-7.2 Analyze the movement for civil rights in South Carolina, including the impact of the landmark court cases *Elmore v. Rice* and *Briggs v. Elliott*; civil rights leaders Septima Poinsette Clark, Modjeska Monteith Simkins, and Matthew J. Perry; the South Carolina school equalization effort and other resistance to school integration; peaceful efforts to integrate beginning with colleges and demonstrations in South Carolina such as the Friendship Nine and the Orangeburg Massacre

Social Studies (2020)

- 8.5.CX Analyze the correlation between the Modern Civil Rights Movement in South Carolina and the U.S.

Visual and Performing Arts Standard (2017)

- Artistic Processes: Connecting: I can relate artistic ideas and work with personal meaning and external context
- ♦ Anchor Standard 6: I can identify and examine the role of visual arts through history and world cultures
- ◇ Benchmark VA.C AH.6: I can analyze the beliefs, values, and behaviors of a society and how they impact an artist's work

Materials:

Audio/Video equipment with internet access Paper Pencils Markers Pastels Lyrics to songs

Vocabulary:

Spiritual

Folk tale

Elements and principles of design

Praise House

Feeling the Moving Star continued

Resources:

Carawan, Guy, and Robert Yellin. *Ain't You Got a Right to the Tree of Life? The People of Johns Island, South Carolina - Their Faces, Their Words, and Their Songs*. Univ. of Georgia Press, 2001.

https://www.youtube.com/watch?v=Eq5U6EaTPrI&list=PL_vHlFXMxoq0yvtLQTMkX8MLX8uXD5Ejf&index=24

https://www.youtube.com/watch?v=Lx_G-EEXJ3Q&list=PL_vHlFXMxoq0yvtLQTMkX8MLX8uXD5Ejf&index=17

https://www.youtube.com/watch?v=crEUpTtFbxc&list=PL_vHlFXMxoq0yvtLQTMkX8MLX8uXD5Ejf&index=4

https://www.youtube.com/watch?v=J3rQGH_YLk&list=PL_vHlFXMxoq0yvtLQTMkX8MLX8uXD5Ejf&index=6

https://www.youtube.com/watch?v=9xOHdn8IC3I&list=PL_vHlFXMxoq0yvtLQTMkX8MLX8uXD5Ejf&index=16

Student Learning Objectives:

The student will be able to identify the role of the Moving Star Hall to the Civil Rights Movement.

The student will be able to use the elements and principles of art to express their ideas.

Instructional Plan and Activities:

The students will discuss prominent events during the Civil Rights Movement.

The students will discuss the role of Johns Island through the Moving Star Hall and Progressive Club during this period.

The students will listen to stories and songs to develop imagery for their artwork.

The students will discuss the use of the Moving Star Hall and its role during the Civil Rights Movement.

The students will listen to music and folk tales from the Moving Star Hall Singers and Janie Hunter (of the Moving Star Singers).

The students will listen to music and watch videos of the Moving Star Singers to begin to develop images to express the feeling of the atmosphere created at the Moving Star Hall. They can also listen to and read folk tales told by Janie Hunter to develop an image.

The students also have the option of using the lyrics to some of the songs to develop a composition using the elements and principles of design to express the feeling of the songs.

Presentation of artwork in a local gallery setting.

Feeling the Moving Star continued

Assessment Ideas / Evaluation Documents:

A rubric will be used to evaluate students on the following:

- ♦ Ability to verbalize the theme of their artwork
- ♦ Identification of an artistic theme
- ♦ Understanding of principles of design
- ♦ Creativity
- ♦ Craftsmanship

Moving Star Hall, built c. 1917

From South Carolina Dept. of Archives & History



LP – MTP – 6

Penn Center: Cultural Connections

Wallace Foxworth, Johnakin Middle, Marion

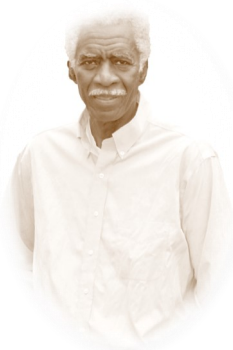
Historic Site: Penn Center, Martin Luther King Drive, St. Helena Island.

Penn Center grew out of the efforts of Northern Abolitionists' attempts to educate newly freed slaves during the second year of the Civil War. The school was named in honor of Quaker William Penn, who founded Pennsylvania. Northern Abolitionists understood that educating newly-freed slaves was the key to rebuilding the south and the road to full citizenship for ex-slaves in the United States. They believed that Penn School would be the model to follow throughout the country. The first classes were held at Brick Baptist Church and in the living room of the abandoned Oak Plantation before a schoolhouse was built. Abolitionists raised funds needed and sent these funds to the island. Some Northerners came to the island to oversee what would be one of the first examples of Reconstruction in the South even during the Civil War itself. Land left behind by plantation owners fleeing Union forces was purchased from funds coming in from supporters of the newly-freed slaves. Buildings were erected, and Penn School was the first institution founded to educate African Americans in a Confederate State.

Two white Abolitionists, Laura Towne and Ellen Murray started teaching classes at Penn School in 1862. Charlotte Forten, also from the North, was the first African American to teach there for some time. The students were taught reading, writing, arithmetic, history, geography, and music. As time progressed in the early 20th Century, Grace House and Rosa Cooley became staff members and adopted Booker T. Washington's model of industrial education. Classical studies were eliminated; carpentry, masonry, and other domestic service classes were added. Penn School gave training through the 12th grade and provided adult education for others, even though South Carolina only required African Americans to be educated through the 7th grade. During the mid-20th Century, the great migration of blacks to the North and wartime opportunities in Charleston and Savannah significantly reduced the population of St. Helena Island.

Penn School closed in the late 1940s and transitioned to becoming Penn Center by 1950, offering community services to include becoming one of the few places in the South in that era where non-segregated meetings could be held without the threat of legal action or violent harassment. Dr. Martin Luther King, Jr., his staff and colleagues had meetings and retreats there often.

Dr. Emory Shaw Campbell from Hilton Head Island played an instrumental role in preserving the cultural heritage of Penn Center. Born on October 11, 1941, he became Penn Center Director in 1980. One of his passions was creating a family connection between Gullah Geechee people in coastal SC with people of Sierra Leone, West Africa because the ancestors of many South Carolinians and other Americans were forcibly removed from Sierra Leone and enslaved because of their knowledge of rice culture. One of Campbell's successful efforts was the hosting of Sierra Leone President Joseph Momoh at Penn Center in 1988 for a Gullah Reunion. In 1989, Campbell led the Reunion to Sierra Leone. His work to preserve Gullah Geechee culture inspired him to write several publications. He also worked on the project to translate the *New Testament* of the Bible into the Gullah language. Campbell retired from Penn Center in 2002 and continues to be involved in endeavors that document and highlight Gullah Geechee heritage.



Dr. Emory S. Campbell

Find this photo & more info on Dr. Campbell at <https://ssuimpressions.wordpress.com/2017/01/17/emory-campbell/>.

Penn Center: Cultural Connections continued

Penn Center became a part of the Gullah Geechee Cultural Heritage Corridor that was established by the US Congress and signed by former president Bush in 2006. The Gullah Geechee people are descendants of enslaved Africans who were brought to the region as early as the 1600s. They are now recognized as the oldest African American group of people to preserve their language, religious customs, and cultural identity within the US successfully. Penn Center continues to be a vital part of its surrounding community by continuing its legacy of cultural preservation.

Recommended Grade Level: 8th

Social Studies Standards, 2011 & 2020:

- ◆ 8-1.4 Explain the significance of enslaved and free Africans in the developing culture and economy of the South and South Carolina, including the growth of the slave trade and resulting population imbalance between African and European settlers; African contributions to agricultural development; and resistance to slavery, including the Stono Rebellion and subsequent laws to control slaves
- ◆ 8-4.6 Compare the differing impact of the Civil War on South Carolinians in each of the various social classes, including those groups defined by race, gender, and age
- ◆ 8-5.2 Describe the economic impact of Reconstruction on South Carolinians in each of the various social classes
- ◆ 8.1.CO Compare the three British North American colonial regions economically, politically, socially, and in regard to labor development
- ◆ 8.1.CE Analyze the factors that contributed to the development of South Carolina's economic system and the subsequent impacts on different populations within the colony
- ◆ 8.1.P Summarize major events in the development of South Carolina, which impacted the economic, political, and social structure of the colony
- ◆ 8.4.CO Compare perspectives toward reform that emerged during the Progressive Era
- ◆ 8.4.CC Analyze continuities and change in the African American experience in the period of Reconstruction and Jim Crow eras within South Carolina

Visual and Performing Arts Standards, Social Studies Standards, and Indicators:

- ◆ VA6-3.1 I can identify and describe the content in works of visual art
- ◆ VA.CR NM.1: I can combine several elements of art to express ideas
- ◆ VA.CR AH.1: I can create a body of work in a specific medium that explores a personal theme, idea, or concept
- ◆ VA.C IL.7.1, I can use art concepts and skills with other arts disciplines and content areas

Class Size/Space Size: Class size may vary with a maximum of around 30

Time Required: 2-3 days, 50-minute periods

Materials:

Smartboard and projector Computer Poster paper CD

Penn Center: Cultural Connections continued

Resources:

<https://greenbookofsc.com/locations/penn-center-historic-district-reconstruction-era-national-monument/>
<http://www.nationalregister.sc.gov/beaufort/S10817707020/>

<https://www.knowitall.org/video/emory-campbell-community-leader-sea-change>

Gullah Homecoming Sierra Leone and Gullah People: <https://www.youtube.com/watch?v=rCR1rmm6Xew&t=1420s>

Gullah Grub: Shrimp & Grits: <https://www.youtube.com/watch?v=dWpHNWLeKP4&t=67s>

Gullah Grub: Authentic Low Country Cooking Part One (Collards, red rice, and pan-fried chicken): <https://www.youtube.com/watch?v=MIOirm55kmU&t=95s>

Part Two: <https://www.youtube.com/watch?v=IYUnpVwPiqQ&t=50s>

Gullah Grub: Shrimp and Okra: <https://www.youtube.com/watch?v=TIlzuUW7X2c&t=360s>

Gullah Geechee Food Traditions: <https://www.youtube.com/watch?v=bvUUgNFYVNk>

Gullah Music: <https://www.youtube.com/watch?v=S1HEZJLDjaw>

Primary Sources:

<https://www.thehistorymakers.org/biography/emory-campbell-41>

<http://www.ahardroad.com/2018/10/16/sc-emory-campbell/>

https://www.youtube.com/watch?v=znR7_HFUmec

<https://www.youtube.com/watch?v=R0DGijYiGQU>

<https://www.youtube.com/watch?v=gnfg1-itrQg>

Secondary Sources:

Campbell, Emory, *Gullah Cultural Legacies: A Synopsis of Gullah Traditions, Customary Beliefs, Art forms and Speech on Hilton Head Island and vicinal Sea Islands in South Carolina and Georgia*, 2008.

<https://www.celebratehiltonhead.com/article/1291/emory-campbell-coming-hom>

<http://www.onehundredmiles.org/wp-content/uploads/2016/11/Dr.EmoryCampbellBio.pdf>

<https://www.islandpacket.com/opinion/opn-columns-blogs/david-lauderdale/article113957043.html>

<https://www.scseagrant.org/african-roots-carolina-gold/?fbclid=IwAR0U5upDS7vm4f0fXIP8C7s3ItRdoAOiBRJYTPhNqxo-TkWZ0aRUBH-L-Fw>

<https://ssuimpressions.wordpress.com/2017/01/17/emory-campbell/>

<https://www.wsav.com/tag/dr-emory-campbell/>

Pre-assessment/Essential Questions:

What is Penn Center, and why is it historically important?

How has Dr. Emory Campbell helped to preserve and advance the Gullah Geechee culture?

Penn Center: Cultural Connections continued

Rubric: At the end of the lesson

Student Learning Objectives: Students will be able to determine how Penn Center preserves Gullah Geechee Culture.

Students will learn about the work of South Carolinian Dr. Emory Campbell as former director of Penn Center and as a Gullah Geechee preservationist.

Students will be able to create a poster depicting aspects of Gullah Geechee culture.

Lesson Plan/Instructional Plan: The teacher will begin the lesson by asking students what they know about Penn Center, the Gullah Geechee Cultural Heritage Corridor and people who live there. The teacher will hold a discussion about their responses for clarity. The teacher will share a brief history of Penn Center.

The teacher will ask the question, What does Gullah mean? They will discuss the meaning as a class.

The teacher will introduce the video clip from www.knowitall.org featuring Dr. Campbell. Students will write responses to the following questions.

- ◆ What would the effect of climate change be on Gullah Geechee culture?
- ◆ Is there an awareness in this community of climate change?
- ◆ How do we make people aware of climate change?
- ◆ What's the most important thing that people don't understand about the SC Low Country?

The teacher will play Gullah Homecoming video clip, see Resources.

The teacher will play several YouTube videos featuring Gullah Geechee foods, see Resources.

The teacher will play YouTube videos featuring the Gullah language: “Gullah Geechee Storyteller Preserves a Painful Past”, <https://www.youtube.com/watch?v=R0DGijYiGQU>, and/or “G is for Gullah”, <https://www.youtube.com/watch?v=gnfg1-itrQg>.

The students will create a poster.

Lesson Activities/Lesson Steps:

- ◆ Complete the KWLH chart
- ◆ Complete video analysis sheet from the Homecoming video - Activity 2, two pages
- ◆ Complete Gullah Foods sheet - Activity 3
- ◆ Create a poster depicting aspects of Gullah Geechee culture

Lesson Notes: The students will complete a critique that will assess what worked well and what didn't. The teacher will also evaluate what worked well and what didn't.

Assessment Ideas / Evaluation Documents: The teacher will evaluate all activity sheets. A grading rubric will be used for the poster.

Modification ideas for students with disabilities: Students that need more time to accommodate their disabilities will be given that time. If students are having complications with various motor skills, the teacher will assist. Any IEP or 504 Plan will be followed.

Name: _____ Date: __/__/__

KWLH Chart

What We Know	What We Want to Learn	What We Learned	How Can We Discover More Info?

Gullah Homecoming Video Analysis -Activity 2

Directions: Complete the following prompts/questions.

1. Write anything you know about the topic.
2. Record the key points and details you learned from the video.
 - a.
 - b.
 - c.
 - d.
3. Jot down any new vocabulary terms you heard in the video.
4. Write any questions that you still have about the topic.
5. What was happening at the time in history that it was created?
6. Who do you think is the intended audience?
7. What did you find out from this video that you might not learn anywhere else?

Gullah Homecoming Video Analysis -Activity 2**pg. 2**

8. What is the mood or tone?

9. List the people, places, and activities you see.

People	Places	Activities
1. _____	1. _____	1. _____
2. _____	2. _____	2. _____
3. _____	3. _____	3. _____
4. _____	4. _____	4. _____
5. _____	5. _____	5. _____

10. Write a short summation about this video and the Gullah Geechee connection, if any.

Gullah Geechee Cuisine Videos (Activity 3) Select 3 of the videos. Complete the chart.

Food	How Obtained	Plant or Animal	Type of Meal
Vid-1	Fishing: _____ Hunting: _____ Foraging: _____ Farming: _____		
Vid-2	Fishing: _____ Hunting: _____ Foraging: _____ Farming: _____		
Vid-3	Fishing: _____ Hunting: _____ Foraging: _____ Farming: _____		

1. What is unique about these foods?

2. Why do you think it's called Gullah foods?

3. What is similar and different about the foods that you cook and eat?

Poster Rubric

CATEGORY	5	3	2	1
Graphics - Relevance	All graphics are related to the topic and make it easier to understand. All borrowed graphics have a source citation.	All graphics are related to the topic and most make it easier to understand. All borrowed graphics have a source citation.	All graphics relate to the topic. Most borrowed graphics have a source citation.	Graphics do not relate to the topic or several borrowed graphics do not have a source citation.
Graphics - Originality	Several of the graphics used on the poster reflect an exceptional degree of student creativity in their creation and/or display.	One or two of the graphics used on the poster reflect student creativity in their creation and/or display.	The graphics are made by the student, but are based on the designs or ideas of others.	No graphics made by the student are included.
Labels	All items of importance on the poster are clearly labeled with labels that can be read from at least 3 feet away.	Almost all items of importance on the poster are clearly labeled with labels that can be read from at least 3 feet away.	Many items of importance on the poster are clearly labeled with labels that can be read from at least 3 feet away.	Labels are too small to view OR no important items were labeled.
Attractiveness	The poster is exceptionally attractive in terms of design, layout, and neatness.	The poster is attractive in terms of design, layout and neatness.	The poster is acceptably attractive though it may be a bit messy.	The poster is distractingly messy or very poorly designed. It is not attractive.
Grammar	There are no grammatical mistakes on the poster.	There is 1 grammatical mistake on the poster.	There are 2 grammatical mistakes on the poster.	There are more than 2 grammatical mistakes on the poster.

LP – ANTE – 6

Drawing The Drayton Dwellings

*Dana Brown, Haut Gap Middle, Johns Island
Dr. Larry Watson, SC State University*

Historic Site: Drayton Hall, 3380 Ashley River Road, Charleston vicinity

Drayton Hall is one of the finest of all surviving plantation houses in America. John Drayton, a member of the King's Council, acquired the land on which Drayton Hall was built in 1738. Perhaps because of their relatively comfortable position in South Carolina society at this early date, the Draytons were able to invest a degree of architectural elaboration that was very rare in America in the first half of the 18th century. Drayton Hall has conducted significant research on the African Americans who lived and worked there. Their impact was an integral part of the family's history & wealth from the 18th - 20th centuries.

Recommended Grade Level: 8th

Targeted Standards/Indicators:

Social Studies (2011)

- 8-1.5 Explain how South Carolinians used their natural, human, and political resources uniquely to gain economic prosperity, including settlement by and trade with the people of Barbados, rice and indigo planting, and the practice of mercantilism

Social Studies (2020)

- 8-2.2 Analyze the economic, social, and political causes and consequence of the foundation of South Carolina Economic system

Visual and Performing Arts (2017)

- Artistic Processes Creating: I can use different materials, techniques, and processes to make art
- ♦ Anchor Standard 1: I can use the elements and principles of art to create artwork
- ◇ Indicator VA.CR.NL.1.1: I can use some elements of art to communicate a story about a familiar place or object

Class Size/Space Size: 20

Time Required: Five 60-min. class periods

Materials: Ruler, drawing paper, found materials, wood sticks, cardboard, glue



The African American cemetery at Drayton Hall dates from c.1790. The entry arch says "Leave 'Em Rest" which basically means "Let Them Rest" in the Gullah language. Find it at: <http://www.draytonhall.org/gallery/landscape/>.

Drawing The Drayton Dwellings continued

Resources:

- <https://savingplaces.org/places/drayton-hall#.XWo3BJNKjBK>
- <http://www.draytonhall.org/category/african-american-history/>
- Daley, Susan, and Steve Gross. *Historic Charleston and the Lowcountry*. Gibbs M. Smith Inc, 2016.
- Franklin, Paul M, and Nancy Mikula. *South Carolina's Plantations and Historic Homes*. Voyager Press, 2006.
- Iseley, N. Jane., et al. *Lowcountry Plantations Today*. Legacy Publications, 2002.

Vocabulary:

Culture Architecture Dwelling Plantation Tenant house

Pre-assessment/Essential Questions:

What is plantation living?

What types of architecture are present on a plantation?

Student Learning Objectives:

The student will be able to compare and contrast the different types of dwellings on a plantation.

The student will be able to use artistic tools and techniques to replicate African American dwellings at Drayton Hall.

Instructional Plan and Activities:

- Students will learn about South Carolina colonial history and culture
- Students will be introduced to different kinds of architecture
- The students will participate in a one-day field trip to Drayton Hall plantation. (Field Trip alternative-research Drayton Hall)
- The students will make observations of the architecture of the plantation house vs. African tenant houses. They will use observational drawing skills to sketch out the landscape and buildings on the property

See the Drayton Hall “big house” or plantation house in the background. From <http://www.draytonhall.org/image-gallery/>



- The students will develop their own building in the style of the architecture that they observed on the Drayton Hall property (2-D or 3-D building)
- Students should use their observational drawings as sketches and ideas
- Students should also reflect on reasons for materials and styles for the different forms of architecture

Assessment Ideas / Evaluation Documents:

A rubric will be used to evaluate students on the following:

- Craftsmanship
- Creativity
- Reproduction of style

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