
BLACK & WHITE: RACE ISSUES IN THE PAST AND TODAY

TEACHER GUIDE

PRESENTED BY



PARK & MUSEUM

Alabama Course of Study

6.9.1) Critique major social and cultural changes in the United States since WWII.

9.1a) Identify key persons and events of the modern Civil Rights Movement – Martin Luther King, Jr.; Rosa Parks, Fred Shuttlesworth; John Lewis (AL).

11.14) Trace events of the modern Civil Rights Movement from post-WWII to 1970 that resulted in social and economic changes, including the Montgomery Bus Boycott, the desegregation of Little Rock Central High School, the March on Washington, Freedom Rides, the Sixteenth Street Baptist Church bombing, and the Selma-to-Montgomery March (AL).

11.14b) Explain contributions of individuals and groups to the modern Civil Rights Movement, including Martin Luther King, Jr.; James Meredith; Medgar Evers; Thurgood Marshall; the Southern Christian Leadership Conference (SCLC); the Student Nonviolent Coordinating Committee (SNCC); the Congress of Racial Equality (CORE); the National Association for the Advancement of Colored People (NAACP); and the civil rights foot soldiers.

National Council for the Social Studies C3 Framework

D2.His.1.6-8. Analyze connections among events and developments in broader historical contexts.

D2.His.1.9-12. Evaluate how historical events and developments were shaped by unique circumstances of time and place as well as broader historical contexts.

Introduction

This unit examines how to discuss race and race relationships in the social studies classroom through the lens of the Civil Rights Movement and the relationship between Rev. Fred Shuttlesworth and Eugene “Bull” Connor. The contentious confrontations between these two prominent figures are examples of the issues and perspectives that were present during the 1960’s Civil Rights Movement. The lessons in this unit will examine the social, political, and cultural landscape of the 1960’s that set the stage for Shuttlesworth and Connor’s conflicts in Birmingham, AL. The lessons will also illustrate how issues, such as racism, injustice, and inequality develop over historical eras and have the power to impact the present.

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Resource List

Paper

Pencil

TV Screen

Billie Holiday: Strange Fruit Video

Day One

- **Focus:** Provide each student with a copy of the lyrics of the song *Strange Fruit* by Billie Holiday. This song is ideal for this lesson because it provides students with an example of a protest song that highlights lynching as a major struggle in the lives of African Americans during the early and mid-20th century. The teacher does not tell students what “strange fruit” means or the author’s purpose in writing the song. They will analyze the lyrics as a part of the lesson. The lyrics to *Strange Fruit* are provided below.

Strange Fruit

Written by Abel Meeropol

Performed by Billie Holiday

*Southern trees bear a strange fruit
Blood on the leaves and blood at the root
Black bodies swingin' in the Southern breeze
Strange fruit hangin' from the poplar trees*

*Pastoral scene of the gallant South
The bulgin' eyes and the twisted mouth
Scent of magnolias sweet and fresh
Then the sudden smell of burnin' flesh*

*Here is a fruit for the crows to pluck
For the rain to gather
For the wind to suck
For the sun to rot
For the tree to drop
Here is a strange and bitter crop*

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- Students listen to the song as it is sung by Billie Holiday and simultaneously read the lyrics. The music video of Billie Holiday's Strange Fruit may be accessed [here](#). The purpose of playing the song is for students to understand the role music plays in evoking emotion about an issue and how music may be utilized to bring attention to contemporary issues.
 - As students listen to the song, they jot down notes on the lyrics. The teacher instructs students to note and explain the emotions the song may evoke, such as anger or sadness. They may also write what they believe is the "strange fruit" and what is happening in the song. It is appropriate for students to note any of their impressions.
 - At the conclusion of the song, the teacher debriefs with the class. This is a time where students discuss the comments and notes they wrote while the song was playing. The teacher encourages students to explain their notations. They are able to share their thoughts with each other. The teacher explains how song and imagery are used to evoke emotion in the listener.
 - Then, the teacher provides each student with a graphic organizer. The purpose of the graphic organizer is to deconstruct the lyrics of Strange Fruit.
 - The class is divided into pairs; however, each student completes his and her own graphic organizer. Partners work together to analyze and discuss the lyrics. The teacher should walk around the classroom in order to monitor student discussion, answer questions, and ensure students are on task. An example of the graphic organizer is provided below:

STRANGE FRUIT
By Billie Holliday

**How does the author describe the South?
Use textual evidence to support your
response.**

**How does the author describe the ‘fruit’? Use
textual evidence to support your response.**

**How does the description of the South
conflict with the description of the “fruit”?**

What is the “strange fruit”? Explain your reasoning?

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- Once students have completed the activity, the teacher brings the class together to discuss their responses on the graphic organizers. This provides students the opportunity to share their thoughts with the class as well as explain the rationale for their written responses.
 - **Prompt:** The teacher may ask guiding questions to lead students to delve deeper into the historical context and the author’s purpose of writing the song. Examples of such questions are provided below.
 - What was happening in the South that may have influenced the writing of this song?
 - Billie Holiday performed this song in 1959. What was happening in America in the African American community that might have impacted how this song was received by the public?
 - How can artists use their music to speak about contemporary issues? Do we see that today?
 - **Writing Prompt:** After the class debriefing, provide students with a prompt for a writing assignment. They use the song lyrics and graphic organizer to complete the assignment. The writing prompt is provided below.

Reread the lyrics to Strange Fruit. What do you think is the author’s purpose in writing the song? What did the author mean by “strange fruit”? Explain your reasoning. Why do you think the artist used music to speak about what was happening in the African American community during this time period? How is this song still relevant today as far as the Black Lives Matter movement? Explain your response and provide at least two details to support your answer. Use your graphic organizer and the song lyrics as evidence to support your answers.

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- It would be beneficial for the teacher to provide time for students to read their responses aloud. This provides an opportunity to share their thoughts with their peers. Students make connections between the past and present, especially about topics, such as racism, that continue to evolve and reoccur over time.

Days Two and Three

- **Focus:** Establishing historical context. Provide students with three primary sources: George Wallace's *Gubernatorial Inaugural Speech* (1963), *Birmingham Manifesto* (1963), and the Letter to Dr. Martin Luther King, Jr. from a Group of Clergy Men (1963). These primary sources represent differing perspectives held by groups that were antagonists, protagonists, and bystanders during the Civil Rights Movement, respectively.
- Each student is given an excerpt from the three sources. The sources are chunked, which means each text is separated into paragraphs. This reading strategy helps to make a large amount of text seem less intimidating by breaking it up into smaller paragraphs that makes for easier reading comprehension. This also allows students to be able to better summarize the text in their own words.
- Students are given instructions on how to annotate the primary sources. They work in pairs to complete the task, which includes highlighting the words they do not know and defining them in the margins of the text. Next, students underline the main points in each paragraph. This helps to complete the next step, which is writing a brief summarization of each paragraph. Annotating the text helps students to understand the author's purpose, provides an opportunity to question the text, and allows students to think critically about the historical context of the primary source. An example of a possible student-annotated paragraph is provided below.

Forebears: an ancestor.

Tyranny: cruel and oppressive government or rule.

Trod: walk on or along.

Gauntlet: an armored glove or the part of the glove that covers the wrist.

Segregation: the forced separation of different racial groups.


Today I have stood, where once Jefferson Davis stood, and took an oath to my people. It is very appropriate then that from this Cradle of the Confederacy, this very Heart of the Great Anglo-Saxon Southland, that today we sound the drum for freedom as have our generations of forebears before us done, time and time again through history. Let us rise to the call of freedom-loving blood that is in us and send our answer to the tyranny that clanks its chains upon the South. In the name of the greatest people that have ever trod this earth, I draw the line in the dust and toss the gauntlet before the feet of tyranny . . . and I say . . . segregation today . . . segregation tomorrow . . . segregation forever.

Summarization:

I take an oath and swear to the people of the South that I will fight for our rights, the same as our ancestors did. Let us send a message to our oppressive government that we will fight for our freedoms as Southerners. In the South we will have segregation today, tomorrow, and forever.

- Allow students to continue annotating the three primary sources if they did not complete the task in Day Two. It is important that they fully annotate the primary sources before proceeding to the next activity. The full text for each primary source is included in the appendix.
- Provide students with a graphic organizer. The purpose of the graphic organizer is to analyze the primary sources in more depth. The questions in the graphic organizer guide students to recognize the differing perspectives that are represented in each annotated text, why the authors wrote the texts, and consider how perspective affects actions and motives.
- Instruct students to work in pairs and use the annotated texts to complete the graphic organizer. It is beneficial if the teacher models for students how to answer the questions. The first question asks, “Who is the author(s)’s audience? Why is the author writing the text? Provide at least two details from the text to support your answer.”

- Using George Wallace’s inaugural speech, the teacher models how he or she determined who the audience was and the rationale for determining why the author wrote the speech. This allows students to see the teacher’s thinking process and how to analyze the document for textual evidence. A copy of the graphic organizer has been provided below.

Primary Sources 	Who is the author(s)'s audience? Why is the author writing the text? Provide at least two details from the text to support your answer.	What is the author(s)'s perspective about civil rights issues, such as segregation, protesting, and equality? Provide at least two details from the text to support your answer.	How does the author(s) suggest solving the civil rights issues and racial tensions that were occurring in 1963? Provide at least two details from the text to support your answer.
<i>George Wallace's Gubernatorial Inaugural Speech (1963)</i>			
<i>Birmingham Manifesto (1963)</i>			
<i>Letter to Dr. Martin Luther King, Jr. – A Group of Clergy Men (1963)</i>			

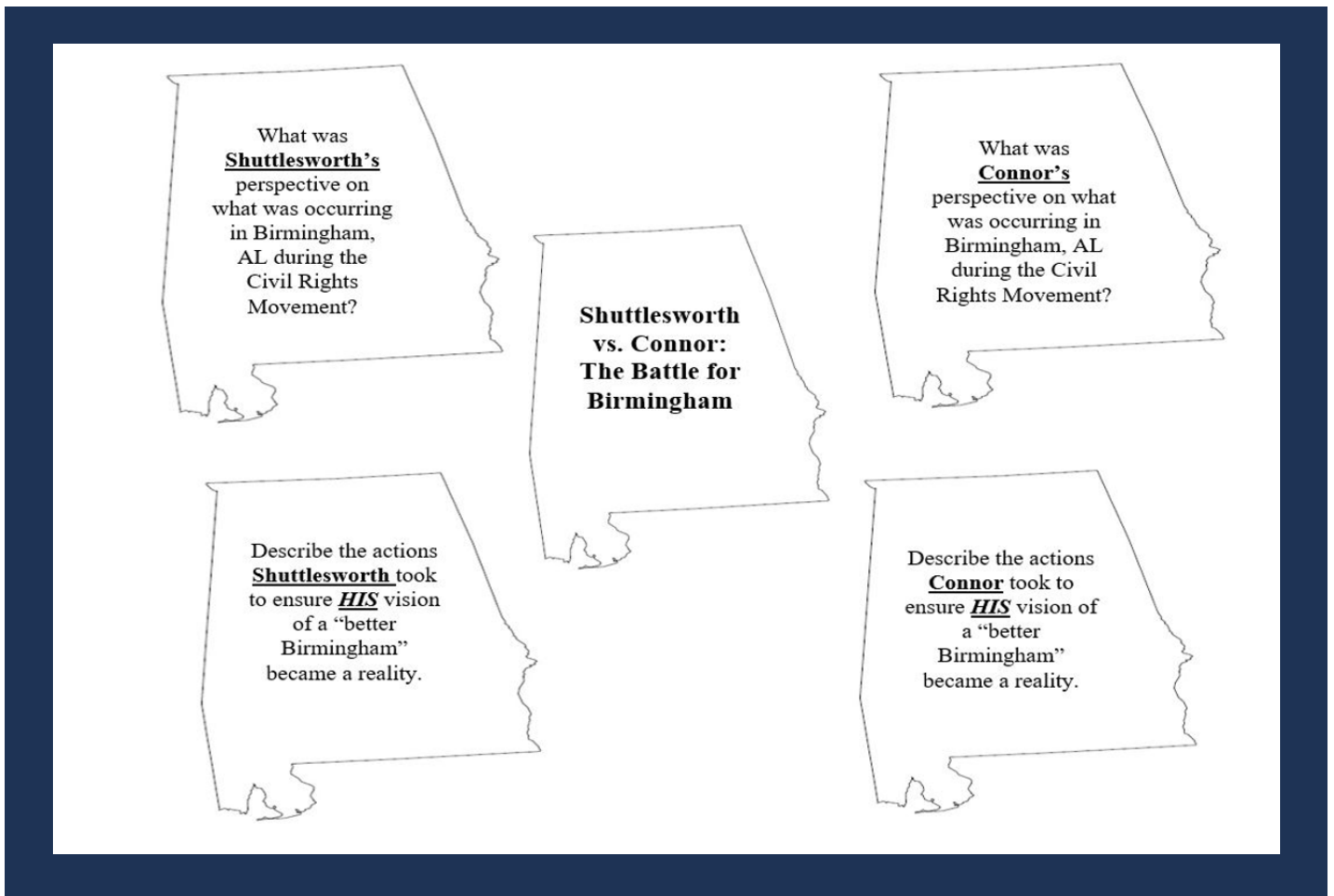
- Bring the class together for a class discussion once they have completed the graphic organizers. This debrief provides an opportunity for students to share their thoughts and rationale for their responses. The teacher may also ask several guiding questions in order to encourage students to more deeply about the texts. Such questions may be, “How might what was happening in the Civil Rights Movement at the time influenced why the author wrote the text?” and “Why do you think the author(s) chose the audience they did when writing the text? Do you think the choice was deliberate? Why or Why not?”

By engaging students in a debriefing session about the graphic organizer, the teacher creates an opportunity for students to explain their reasoning and also see how historical context impacts when and why texts are created.

- The next activity requires students to utilize the annotated texts and graphic organizers to write a first-person perspective narrative. When writing a first-person narrative, students take on the persona of a historical figure from another era. They take into consideration the historical context, such as what is occurring socially and politically at a certain time period, as well as how these factors may impact the perspective of the person they are impersonating. Students write in first-person and use the primary sources and graphic organizer as evidence to support their writing.
- **Writing Prompt:** Write a paragraph pretending you are an aide to Dr. Martin Luther King, Jr. He has just received the letter from the group of clergy men who have issued an “Appeal for Law and Order and Common Sense.” You have been given the job of writing a response to the clergy men. They have asked for calm negotiations and an end to demonstrations. What is your response to this request? Why? Explain your reasoning. The clergy men have a clear idea of what is best for Birmingham. Describe what you believe needs to be done in order to have a better Birmingham. Include textual evidence from George Wallace’s 1963 Gubernatorial Inauguration speech, the Birmingham Manifesto, and the Letter to Dr. King from the Clergy Men to support your writing. Be sure to stay in character and write in first person.

Days Four and Five

- Give each student an excerpt from Brimmer's *Black and White: The Confrontation Between Reverend Fred L. Shuttlesworth and Eugene Bull Connor*. This trade book focuses on the contentious relationship between Shuttlesworth and Connor and how it impacted the path of the 1960's Civil Rights Movement in Birmingham, AL. Each man had a different perspective about race relations, racism, segregation, and equality. These perspectives were influenced by racial, cultural, societal, and political factors. This was reflected in their decision-making and actions as it pertains to the Civil Rights Movement.
- Students are provided an excerpt that clearly illustrates Shuttlesworth and Connor's views on civil and human rights issues, and how they put these views into action. A recommended excerpt is pages 83-85, however, there are plenty of sections in *Black and White* the teacher may select that fulfills this purpose. Students read and annotate the text in pairs. They highlight and define words they do not know in the margins of the text. The teacher also instructs students to underline the parts of the text that describe each man's views on civil rights. Finally, they briefly summarize each paragraph in their own words.
- Provide students with a graphic organizer. They use the annotated text to complete the graphic organizer. This graphic organizer is an opportunity for students to delve further into the text, question the text, and visually organize their thinking. The questions allow them to pull together the information they annotated, underlined, and summarized. An example of the graphic organizer is provided below.



- Bring the class together for a whole group discussion. Students are given the chance to explain their reasoning for their responses. They are able to articulate where they found corroborating details from the text. This allows other students to think about their own thinking as they listen to their peers' explanations. The teacher may also want to ask guiding questions to encourage students to think deeper about how actions, decisions, and feelings are influenced by historical figures' perspectives. Examples of guiding questions are "How were Shuttlesworth and Connor's motives impacted by perspectives on civil rights issues?" and "How might the culture in the South influenced Shuttlesworth and Connor's perspectives on civil rights?" These questions lead students to think about how factors such as regional geography, cultural and societal traditions, and systemic racism impact how people view the world.

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- Provide students with instructions for the next activity. The discussion, annotated text, and graphic organizer help students to complete the writing activity, which is an epilogue. An epilogue comes at the end of a story and is used to tie together the major concepts presented in story and provide a sense of closure. For the writing activity, students will write an epilogue to *Black and White*. The prompt is provided below.
 - **Writing Prompt:** Pretend the author of *Black and White* ended the book after explaining how the Civil Rights Act of 1964 resulted in the integration of school and other public places. You have been asked to write an epilogue to *Black and White* that describes how Reverend Shuttlesworth and Eugene “Bull” Connor impacted the Civil Rights Movement in Birmingham, AL. Explain what the author meant when he said that each man’s actions resulted in change for Birmingham and its citizens. Provide at least two reasons to support your answer. Describe Shuttlesworth and Connor’s differing perspectives and how each man was influenced by racial, cultural, and political factors. Do you think Birmingham would have been at the center of the civil rights struggle without the involvement of each man? Why or why not? Use the text and graphic organizer as evidence to support your answer.
 - Time permitting, students read their epilogues aloud. This is an opportunity for them to demonstrate their understanding and interpretation of the content and texts.

Days Six

- Divide students into groups of three. Each student in the group is given an interview protocol template. Students work together to create interview questions. They pretend they are interviewing a person who lived in Birmingham, AL during the Civil Rights Movement and followed Shuttlesworth in his protest efforts during this time period. The teacher informs students that the purpose of the interview is to learn about the person's experiences and if he or she sees any connections between the past and what is happening in America now with the Black Lives Matter Movement. Students are given the following criteria for information that must be included in the questions:
 1. Personal information (name, age, education, career, etc.)
 2. Describe experiences as a protestor.
 3. Reasons for protesting
 4. Experience(s) during the 1960's Civil Rights Movement
 5. Life since the Civil Rights Movement
 6. Opinion on race and racism in the 21st century (ex: "Has race relations gotten better since the 1960's?")
 7. Opinion on Black Lives Matter Movement
 8. Thoughts on the legacy of the 1960's Civil Rights Movement
 9. Final thoughts on your thoughts and hope for the future of America..

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- Students use these criteria to form their questions in the interview protocol. They must have at least ten questions on the protocol. The teacher models how to take the required criteria and form a question. For instance, criterion three, “reasons for protesting,” may be framed as “Why did you begin protesting in the Civil Rights Movement during the 1960’s? Please give me at least two reasons.” Modeling how to form the questions provides students with the opportunity to see how to develop open-ended questions that require a meaningful response.
 - The students work in groups to help each other create the interview protocols. Even though they collaborate on the questions, each student is required to create their own protocol. A possible student interview protocol is included in the appendix. Several example questions are provided below.
 1. Please tell me at least three details about your family.
 2. In the 1960’s Civil Rights Movement, you protested with Reverend Fred Shuttlesworth. How old were you when you began protesting?
 3. How did you feel when the Civil Rights Act of 1964 was passed?
 4. Do you think the Black Lives Matter Movement has its foundations in the 1960s Civil Rights Movement?
 5. Please describe what you think is the legacy of the Civil Rights Movement and how you see its impact today.

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- Once the groups have completed their interview protocols, the teacher brings the class together for a whole class debrief. Each group presents their questions to the class. This is an important step because students share their questions with the other groups, provide feedback to each other, and receive feedback from the teacher. After the debrief, the teacher instructs the students to go back to the groups and review their questions. They take into consideration the feedback from their peers and the teacher and revise any of their questions if need be.

Days Seven and Eight

- Provide students with the instructions for the culminating project for the unit. In order to complete the project, students utilize all the annotated primary and secondary sources, graphic organizers, and interview protocol from all of the previous lessons. For the culminating project, students write an historical monologue. A monologue is a written or spoken speech from the voice of one person who is directly addressing an audience. Monologues are usually dramatic and give voice to the innermost thoughts, feelings, and motives of the speaker. When writing an historical monologue, students are embracing these characteristics in their writing, but they are also incorporating historical context and basing their writing on evidence.
- The historical monologues follow a script format. It includes the nuances of a script, such as providing a name for a character and the setting. The instructions are provided below.
 1. Select a name for your character.
 2. Choose a time and setting. When is the monologue taking place (i.e., month, year)? Where is the monologue taking place? This information must be provided at the beginning of the script.
 3. When the character makes physical and facial movements (i.e., frowns, laughs, nods his or her head), write it in parentheses throughout the monologue.

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- It would be very beneficial for students if the teacher provides an example of a written monologue. This allows them to see how the characteristics of the monologue are supposed to appear in a written format. They will be able to model their own monologues after the teacher's example. The interview protocols students created are the basis of the historical monologues. The speaker in the monologue answers the questions from the protocols. The prompt for the historical monologue is provided below.

Writing Prompts

- Write an historical monologue. Pretend you are a person who lived in Birmingham during the 1960's Civil Rights Movement. "You" participated in many protests during this time and even marched with Reverend Fred Shuttlesworth. Now, protests against racism are occurring again in downtown Birmingham, just as they did in the 1960's. Are "you" going to participate in these demonstrations? Why or why not? Explain why "you" chose to protest in the 1960's and if this is going to impact "your" decision to protest now. Also, compare race relations in the 1960's to current times. In your opinion, has racism in America improved since the Civil Rights Movement? Make sure to reflect on the legacy of the Civil Rights Movement and its impact on today.
- Use the interview protocol as the foundation for what should "you" should address in the monologue. As you write the monologue, answer all of the questions from the interview protocol. Use annotated primary and secondary sources and graphic organizers as evidence to support your writing. Stay in character, be creative, and do not use language or include certain details that would not fit your character's history. For instance, when your character refers to his or her experiences during the Civil Rights Movement, there should be no mention of cell phones or the internet.

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- The teacher walks around the class to monitor students as they write their monologues. This is to ensure that students have the opportunity to ask questions and the teacher can readily provide feedback during the writing process. An excerpt from a possible student example of a historical monologue has been provided below.

TIME: June 24, 2020

SETTING: Downtown Birmingham, AL; In Kelly Ingram Park

EDITH HANLEY: (looks around the park at the crowd) This gathering brings back so many memories for me. I am an old woman now. Lord knows I have been blessed to see my 80's. But the Lord also knows I prayed I would never see the day where I would stand in this park again and protest for the same things I did back in the 1960's.

(Wipes a tear from her face)

EDITH: I remember standing with Rev. Shuttlesworth many years ago. That time is etched in my memory because I was demanding America give me my equal rights. I stood against Bull Connor, the police, firehoses, and dogs. It is breaking my heart to be here again.

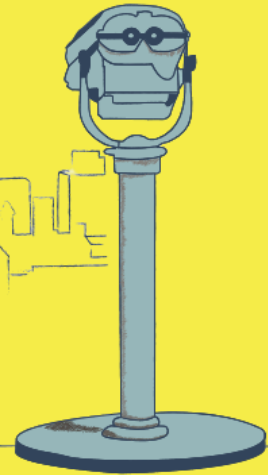
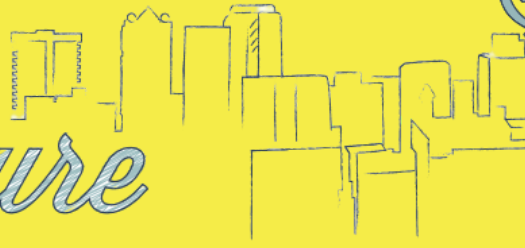
EDITH: (turns to the person next to her) Excuse me, young man. I just want to say that it is so good to see you out here fighting for civil and human rights. Did you know that I did this same thing and in this same spot over 50 years ago? Even though I believe since the Civil Rights Movement America has done more to fulfill her promises to all people of color, I see we still have a ways to go. (Smiles at the young man) We still need young people like you fighting for this cause.

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- Each student is given a peer editing sheet. Students are divided into pairs. They trade monologues for their partners to read over and edit. Peer editing is beneficial for students because they think critically about their own writing. They focus on skills inherent in writing, such as punctuation, spelling, and grammar. In addition, when there are requirements, such as providing details and using textual evidence, students learn to become more proficient in citing evidence and using supporting details to enhance their writing.
 - The teacher explains how to use the peer editing sheet. Students review their partner's monologue for the required criteria that was provided for the interview protocol. The peer editing sheet includes a chart where the required criteria is listed. If the information is included, a check is put in the "yes" column of the chart on the peer editing and if it is missing, put a check in the "no" column. There are also questions the editor must complete stating if more details need to be added, what the editor likes about the monologue, and what can be done to improve it. These statements are meant to provide the writer with more comprehensive information to help revise the monologue, as well as offer encouragement. A peer editing sheet is included in the appendix. An example of the chart that is included in the peer editing sheet is provided below.

	YES	NO
Includes personal information (ex: name, age, career, etc.)		
Describes experiences as a protestor.		
Explains reasons for protesting.		
Describes experiences during the 1960's Civil Rights Movement.		
Describes what life has been like since the Civil Rights Movement.		
Provides opinion about race and racism in the 21st century (ex: "Has race relations gotten better since the 1960's?")		
Provides opinion on Black Lives Matter Movement.		
Describes thoughts on the legacy of the 1960's Civil Rights Movement.		
Explains final thoughts about hopes for the future of America.		

- Once students complete the peer editing sheets, the teacher instructs them to revise their monologues based on the recommendations of the editors. It is important that the teacher walks around the room. If students have questions about the revisions the peer editor suggested, they can ask for feedback and the teacher also ensures the class is staying on task.
- The teacher should provide an opportunity for students to read their monologues to the class after the revisions are complete. Presenting their projects allows them to share their thoughts with the class, express their creativity, and creates an opportunity for students to do dramatic readings. This is another way to engage students in the content as some are more extroverted than others. The teacher is providing another avenue for students to be successful and involved in the class.

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