

Standards-Aligned Lesson Plan

High School US History: Witness Walls (Nashville, TN)

*Developed in partnership with the
Metropolitan Nashville Arts Commission.*

Ayers Institute for Teacher Learning & Innovation
College of Education at Lipscomb University
One University Park Drive
Nashville, TN 37204-3951

www.AyersInstitute.org

Initial Publication: February 24, 2015
Last Update: February 24, 2015

Planning and Presenting a Science, Social Studies, or Technical Subject/Fine Arts Lesson Based on TN Academic Standards

United States History Grade 11

Section I: Planning

Overview: This section focuses on the elements to consider when planning for a content-specific lesson with TN Academic literacy standards embedded, such as Content Standards, State Performance Indicators, and CCSS Literacy for the Technical Subjects. Other elements to plan include clear learning targets, task objectives, new learning for students, anticipated learning challenges, scaffolding, opportunities for differentiation, ways to prompt student thinking through assessing and advancing questions, instructional strategies to be used in the lesson, and materials and resources.

Lesson Topic: Address in Time: 1960 Nashville, Tennessee	Time Frame/Lesson Length: 1-60 minute class period
---	---

Content Standard	CCS Literacy Standards	Assessments (Please describe the specifics of the assessment) ✓ Formative ➤ Summative
US.92 Describe significant events in the struggle to secure civil rights for African Americans (Sit-ins, marches, demonstrations, Nashville Sit-ins)	<p>CCSS.ELA-Literacy.RH.11-12.1 Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.</p> <p>CCSS.ELA-Literacy.RH.11-12.9 Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.</p>	<ul style="list-style-type: none"> ✓ Students will participate in an inquiry-based discussion and complete a graphic organizer of “Walking with the Wind” to demonstrate understanding. ✓ Students will participate in an inquiry based discussion and complete a graphic organizer for the “CORE Student Report” to demonstrate understanding ✓ Students will analyze a photograph and complete the “Reading Photographs” guide & participate in a listening exercise for the song “We Shall Overcome”

Clear Learning Targets	<ul style="list-style-type: none"> • I can analyze different genres for information • I can integrate multiple sources of information presented in diverse media or formats • I can pull info from various sources presented in diverse media and formats
Task	<ul style="list-style-type: none"> • Students will participate in a close reading strategy, inquiry-based discussion, to analyze two texts written about the

Objectives (steps to reach mastery of clear learning targets)	<p>same events</p> <ul style="list-style-type: none"> • Students will participate in an analysis of a photograph of the same event as well as listen to a song closely connected with the movement.
New Learning	<ul style="list-style-type: none"> • Civil Rights Movement in Nashville • Civil Disobedience
Anticipated Learning Challenges	<ul style="list-style-type: none"> • Interpreting music for message and theme • Understanding and citing text evidence
Scaffolding opportunities (to address learning challenges)	<ul style="list-style-type: none"> • Model inquiry-based discussion using primary source documents prior to this lesson to get the students accustomed to the practice and set the stage with some prior knowledge of the historical context • Graphic organizers will allow students to interact with the text individually, but with support through prompting • Grouping students intentionally will allow for student-to-student feedback as support for learning
Opportunities to Differentiate Learning (explain how you address particular student needs by differentiating process, content, or product)	<ul style="list-style-type: none"> • The texts will include auditory and visual formats • Collaborative learning opportunities (private think time, whole-group and small-group) inquiry based discussion • The texts include nonlinguistic representation
Questioning: Planning to Illuminate Student Thinking	<p><i>Assessing questions:</i></p> <ul style="list-style-type: none"> • What does “Walking with the Wind” tell us about the preparation of the protestors? • How did John Lewis’ views regarding breaking the law differ in 1960 from what his parents had taught him as a child? (cite specific textual evidence) • What do the photographs of the Nashville Sit Ins reveal about the demonstrations and the participants? • How do the lyrics of “We Shall Overcome” relate to the desegregation of Nashville’s lunch counters? <p><i>Advancing questions:</i></p> <ul style="list-style-type: none"> • Is it essential for all demonstrators to follow “rules” like the ones John Lewis created in “Walking with the Wind”? Why? • Based upon Paul Laprad’s account of the Nashville Sit Ins, how challenging do you feel it would have been for you to adhere to the rules of non-violent protest if you were a participant in the Nashville Sit Ins?

	<ul style="list-style-type: none"> • What other examples can you think of in history where a group of people have come together and expressed their struggles through song? • Moving forward in time from 1960 to 2015, what progress or events do you view as Civil Rights victories? What do you consider to still be issues? • How will your generation overcome?
Instructional Strategies	<ul style="list-style-type: none"> • Close Reading: Inquiry-based discussion • Small group discussion • Accountable Talk • Whole group discussion • Reflection
Materials and Resources	<ul style="list-style-type: none"> • <i>Walking with the Wind</i> excerpts (2) <i>Walking With the Wind</i>, John Lewis and Michael D'Orso. Simon & Schuster, 1998. • Nashville: A Community in Struggle CORE Student Report by Paul Laprad http://www.crmvet.org/docs/sitin/sithome.htm • Close Reading Graphic Organizer (2) http://1.bp.blogspot.com/-1bzYLzUzeUE/TpsSAAekDbI/AAAAAAAAA2g/SnDBNBkdjFM/s1600/WorldLiteratureGlobalPerspectiveOrganizer.png http://www.classroomfreebies.com/2011/10/free-common-core-standards-aligned.html • “Reading Photographs” Guide • Photographs selected from: http://www.library.nashville.org/civilrights/photos.htm http://www.library.nashville.org/civilrights/images/pics/L5.jpg http://www.library.nashville.org/civilrights/images/pics/L4.jpg http://www.library.nashville.org/civilrights/images/pics/L6.jpg http://www.library.nashville.org/civilrights/images/pics/L79.jpg • “We Shall Overcome” (music) • “We Shall Overcome” (lyrics) • Lyrical Analysis Questions Post it Notes for Closure/Reflection

Section II: Presentation

Overview: This section focuses on the steps involved in presenting the lesson. The lesson presentation is divided into segments, such as “Framing the Lesson,” “The Texts and Task,” “Sharing, Discussing, and Analyzing” and “Closing the Lesson,” and “Extending the Learning.” For each of these lesson elements, there is an explanation of the procedure, teacher actions, and student outcomes.

🔔 Framing the Lesson (5 minutes)		
Detailed Procedure <ul style="list-style-type: none"> • Introduce topic via brief power point presentation • Clear learning targets 	Teacher Actions <ul style="list-style-type: none"> • Bell ringer: Ask students to reflect, then free write on the following prompts: What is the difference between “unfair” and “unjust”? Is it ever okay to break a law? How can individuals bring about social change? • Connect texts to learning targets 	Student Outcomes <ul style="list-style-type: none"> • Free write and share-out to facilitate a class discussion • Create class definition of “unjust” • Understand learning goals for today
🌀 Exploring the Texts and Task (25 minutes)		
Detailed Procedure <ul style="list-style-type: none"> • Inquiry-Based Discussion “Walking with the Wind” • Inquiry-Based Discussion “CORE Student Report Nashville a Community in Struggle” • Reading Photographs Activity • Listening Activity for “We Shall Overcome” 	Teacher Actions <ul style="list-style-type: none"> • Introduce topic • Distribute readings to each student along with graphic organizer for text analysis. • Facilitate rounds of close reading for “Walking with the Wind” (individual). Read twice • Facilitate rounds of close reading for CORE Student Report. Read twice • Guide usage of photo analysis (collaborative) • Establish purpose for listening to “We Shall Overcome”(whole group) 	Student Outcomes <ul style="list-style-type: none"> • Participate in close reading by supplying & citing text evidence for graphic organizer • Participate in small-group share time • Participate in close reading by supplying & citing text evidence for graphic organizer • Participate in Reading Photographs Analysis & supply & cite evidence • Actively listen to song for stated purpose & supply & cite text evidence for lyrical analysis
☺ Sharing, Discussing, and Analyzing (20 minutes)		
Detailed Procedure <ul style="list-style-type: none"> • From their table groups, students will 	Teacher Actions <ul style="list-style-type: none"> • List and help students categorize 	Student Outcomes <ul style="list-style-type: none"> • Share findings and insights from a

share their close reading responses. • Students will compile and consolidate responses and share findings with whole group.	responses on board. • Model accountable talk • Modify or amend class definition of “unjust”	variety of sources about the Nashville Sit-Ins • Cite evidence from analysis
--	---	---

❑ Closing the Lesson (10 minutes)

Detailed Procedure	Teacher Actions	Student Outcomes
<ul style="list-style-type: none"> Reflection Collect reflection response 	<ul style="list-style-type: none"> Writing Prompt: Finish this statement from your own vantage point or that of your generation: “We shall overcome _____” Direct students to post their learning, (post-it notes or index cards) then use this information to plan the next lesson. 	<ul style="list-style-type: none"> Synthesize and articulate the learning from today Student feedback drives the instruction for the next lesson

📖 Extending the Learning: Have students create a gallery of prominent leaders who advocated and participated in civil disobedience over a broad spectrum of history. Examples should include both abolitionists and social activists. The students could create a gallery walk by finding photographs or drawing portraits of these men and women and writing a brief biographical sketch describing their accomplishments to display with the visual component.

The students read Henry David Thoreau’s 1949 essay “Civil Disobedience” and examine in depth how Thoreau's ideas evolved into the nonviolent protests of the Civil Rights Movement and Mahatma Gandhi's "satyagraha."

Students may write an analysis that compares and contrasts an older song with a more current song.

Appendices:

- *Walking with the Wind* (excerpt) from *Walking With the Wind*, John Lewis and Michael D'Orso. Simon & Schuster, 1998
- CORE Pamphlet 1960 “Nashville a Community in Struggle” (excerpt) Paul Laprad, Fisk University <http://www.crmvet.org/docs/sitin/sithome.htm>
- Close Reading Graphic Organizer (2) Handout
- Photograph(s) From the Collection of the Civil Rights Room at the Nashville Public Library
- <http://www.library.nashville.org/civilrights/photos.htm>
- “Reading Photographs” Guide
- “We Shall Overcome” (music) <http://youtu.be/Aor6-DkzBJ0?list=RDAor6-DkzBJ0>
- “We Shall Overcome” (lyrics) Handout (lyrics may be accessed electronically at <http://www.k-state.edu/english/nelp/american.studies.s98/we.shall.overcome.html>)
- Lyrical Analysis Questions Handout

Address in Time: 1960 Nashville TN

Mary Browning-Huntington

Metro Arts/Ayers Institute Teacher Cadre

In 1960, much of the United States was segregated. African-Americans could not eat at the same restaurants as Caucasians. Using non-violent protests, a group of college students brought about social change by desegregating lunch counters in the city of Nashville.

**“If not us, then who?
If not now, then
when?”**

- 1: Attestation of a fact or event; a testimony
- 2: One that gives evidence; specifically: one who testifies
- 3: One who has personal knowledge of something
- 4: Something serving as evidence or proof

*Witness: Definition

In 2014, the Metropolitan Nashville Arts Commission selected artist Walter Hood to create a public art project commemorating the city of Nashville's pivotal role in the Civil Rights Movement. Using iconic photographs from the Nashville Public Library's Civil Rights Reading Room, the fragmented sculptural walls will honor the events and the individuals who changed history.

Witness Walls



Recording Text-Based Details in a Reading Passage

In excerpt 1 what **factual** information did you learn?

Factual Text Detail 1:

Factual Text Detail 2:

Cite evidence for the factual text details:

Evidence Detail 1:

Evidence Detail 2:

What question do you have after reading excerpt 1?

SECOND READING:

Identify moments or details in the text that you deem to be significant.

Significant Text Detail 1:

Significant Text Detail 2:

Explain briefly why you chose those moments or details as being significant.

Text Detail 1:

Text Detail 2:

What question do you have after completing this reading?

Excerpt 2

Paul Laprad Fisk University

First sign of possible violence came on February 20, a Saturday, with school out and the white teenagers downtown. Some of them jeered at the demonstrators. At Walgreens, the fifth store to be covered, a boy got into a violent argument with a white coed from Fisk. Police were present during all of these sit-ins, but did not make arrests or attempt to interfere with the demonstrators. Between February 20 and 27, however, a merchants' committee called upon Mayor Ben West to halt the sit-ins. He said city attorneys had advised him that anyone has the right to sit at a lunch counter and request service. However, he expressed the viewpoint that it is a violation of law to remain at a lunch counter after it has been closed to the public. This set the stage for February 27, again a Saturday. Every available man on the police force had been ordered in to the downtown area at the time of the demonstration. I was with the student group which went to Woolworth's. Curiously, no police were inside the store when white teenagers and others stood in the aisles insulting us, blowing smoke in our faces, grinding out cigarette butts on our backs and, finally, pulling us off our stools and beating us. Those of us pulled off our seats tried to regain them as soon as possible. But none of us attempted to fight back in any way. Failing to disrupt the sit-in, the white teenagers filed out. Two or three minutes later, the police entered and told us we were under arrest. To date, none of the whites who attacked us have been arrested, although Police Chief D. E. Hosse has ordered an investigation to find out why. As might be expected, even the jail cells in Nashville are segregated. Two other white students and I were isolated from the others in a fairly large room, but we managed to join in the singing which came from the horribly crowded cells where the Negro students were confined. There were 81 of us, in all, arrested that day.

Sit-Ins: the Students Report

CORE Pamphlet, May 1960

Name _____

Date: _____

Directions: Examine the photograph you have been provided. Then answer the questions to determine how it relates to the story of the Nashville sit-in movement.

Step 1: Observing

A. Study the photograph for two minutes. Form an overall impression of the photograph and then, examine individual items.

Next, divide the photo into four equal parts and study each section to see what new details become visible.

B. Use the chart below to list people, objects, and activities in the photograph.

PEOPLE	OBJECTS	ACTIVITIES

Step 2: Formulating

Based on what you have observed, list three things you can determine about this photograph.

-
-
-

Step 3: Questioning

What questions do you have about this photograph?

-
-
-

Lyrical Analysis "We Shall Overcome"

*We shall overcome
We shall overcome
We shall overcome, some day
Oh, deep in my heart, I do believe
We shall overcome, some day*

*We'll walk hand in hand
We'll walk hand in hand
We'll walk hand in hand, some day
Oh, deep in my heart, I do believe
We shall overcome, some day*

*We shall live in peace
We shall live in peace
We shall live in peace, some day
Oh, deep in my heart, I do believe
We shall overcome, some day*

*We are not afraid
We are not afraid
We are not afraid, today
Oh, deep in my heart, I do believe
We shall overcome, some day*

*The whole wide world around
The whole wide world around
The whole wide world around, someday
Oh, deep in my heart, I do believe
We shall overcome, some day*

Please answer the following in complete sentences, citing specific text examples for support.

1. What is the theme of this song?
2. What mood or tone was the songwriter(s) trying to evoke?
3. Why literary devices do the songwriters use? (cite)
4. What does the piece say about what life was like in the past?
5. What was the purpose of the piece?

Excerpt 1: From *Walking With the Wind* by John Lewis

Next was that Thursday, the eighteenth. This time there were close to two hundred of us. My group went to W. T. Grant's. Again the counter was closed. Again we stayed the afternoon, this time about four hours. Again there was minimal response from employees or onlookers. White Nashville was just not ready for this. It had never had to deal with black people this way. These waves of well-dressed, well-behaved young black men and women were something no one had seen before.

We wanted them to see us. We planned each sit-in to begin around lunch time because we wanted people to be there when we arrived. We wanted white people, everyday citizens, everyday customers to be exposed to us, to see us as we were, not as something in their minds, in their imaginations. We wanted them to watch how we responded to the people who refused to serve us. And we wanted them to watch those people as well. Among so many other things, this was about education, pricking consciences, teaching one race about another, and, if need be, about itself. If some of these white onlookers went back to their own homes, their own jobs, their own churches, and began talking about this in heartfelt terms, about what they had seen, then we had achieved one of our main objectives.

Two days later, on Saturday, the twentieth, we marched 340 strong to the same four five-and-tens we'd been to before. We also added Walgreen's to the list. Now there were hecklers inside the stores and small angry crowds outside, complaining to reporters that they now had no place to eat lunch.

The stores were now beginning to counterattack. The managers at Kress's and McClellan's ordered employees to stack goods -- wastebaskets, blankets, lampshades, pots and pans -- on the lunch counters to keep us from studying. There was no violence, but temperatures were rising. This could not go on forever. Sooner or later the city would have to respond in one way or another.

That night the store owners asked for a moratorium, promising to come up with a response, what they called a proposal. Jim Lawson met with us, the central committee, and we agreed to wait. But by the end of that week, when we'd heard nothing, we said enough. Saturday we would sit in again.

This time, though, the city was set to respond. Late that Friday afternoon we got word from Nashville's chief of police, a man named Hosse, that anyone involved in further protests would be arrested for disorderly conduct and trespassing. There were also rumors of planned attacks by groups of young whites, attacks which the police would do nothing to stop.

This was what we had prepared for. That night Bernard and I let ourselves into the ABT administration building -- as a janitor, I had my own set of keys -- and "liberated" a ream of mimeograph paper. Though many of the students who would be sitting in the next day had been trained, our numbers were swelling so fast that there were hundreds who had not. So I wrote up a basic list of dos and don'ts to be distributed the next day:

DO NOT

1. Strike back nor curse if abused.
2. Laugh out.
3. Hold conversations with floor walker.
4. Leave your seat until your leader has given you permission to do so.
5. Block entrances to stores outside nor the aisles inside.

DO

1. Show yourself friendly and courteous at all times.
2. Sit straight; always face the counter.
3. Report all serious incidents to your leader.
4. Refer information seekers to your leader in a polite manner.
5. Remember the teachings of Jesus Christ, Mahatma Gandhi and Martin Luther King. Love and nonviolence is the way.

MAY GOD BLESS EACH OF YOU

Bernard and I, with the help of a young administrative secretary, made five hundred copies of the leaflet that night. Then we locked up and left.

To the five stores we'd already struck, we added a sixth target this day -- Cain-Sloan. As we walked en masse toward the Arcade, we faced the typical taunts we'd come to expect from white onlookers, mostly teenagers. But this time there was some pushing and shoving, which was new, and which the police, who were in sight along the way, did nothing to stop. I learned later that after we'd passed through the Arcade, a black teenager who worked at one of the stores there and had nothing to do with our group was badly beaten by some of those young white toughs. It was sickening to hear that.

As soon as my group entered our target store, Woolworth's, we were confronted with a group of young white men shouting, "Go home, nigger!" and "Get back to Africa!" They jabbed us as we passed and chided us for not fighting back. "What's the matter? You chicken?" they teased, trying to force the situation into terms they were comfortable with -- fists and fighting.

We weren't playing by those rules, of course, and that infuriated them even further. No sooner did we take our seats at the upstairs counter than some of these young men began pushing the group at the downstairs restaurant off their stools, shoving them against the counter, punching them.

We immediately went down to join our brothers and sisters, taking seats of our own. I was hit in the ribs, not too hard, but enough to knock me over. Down the way I could see one of the white men stubbing a lit cigarette against the back of a guy in our group, though I couldn't tell who it was in the swirl of the action.

I got back on my stool and sat there, not saying a word. The others did the same. Violence does beget violence, but the opposite is just as true. Hitting someone who does not hit back can last only so long. Fury spends itself pretty quickly when there's no fury facing it. We could see in the mirror on the wall in front of us the crowd gathered at our backs. They continued trying to egg us on, but the beating subsided.

At the same time, we would learn later, the same thing was happening in the other stores. Yellow mustard was squeezed onto the head of one black male student in Kress's while the crowd hooted and laughed. Ketchup was poured down the shirt of another. Paul LaPrad, being white, attracted particularly brutal attention over at McClellan's. He was pulled off his stool, beaten and kicked by a group of young whites with the word "Chattanooga" written on their jackets -- a reference to recent white-on-black attacks in that city that had followed a series of sit-ins there.

A television camera crew was at McClellan's, recording the scene as LaPrad's attackers spent themselves. It filmed Paul -- bloody and bruised and silent -- pulling himself back on to his chair. When the footage aired that night on national television, it marked one of the earliest instances where Americans were shown firsthand the kind of anger and ugliness that the peaceful movement for civil rights was prompting in the South. Many viewers were sickened by what they saw. They would see more in the years to come.

We didn't sit there long before the police, conspicuous by their absence during the attacks, arrived. I didn't imagine they had come to arrest anyone for assault, and I was right. As the young men

who had beaten us looked on and cheered, we were told that we were under arrest for "disorderly conduct."

It was strange how I felt as a large, blue-shirted Nashville police officer stood over me and said without emotion, "You're under arrest." A lifetime of taboos from my parents rushed through my mind as the officer gripped me by the bicep of my left arm. Don't get in trouble. Stay away from Love Street. Only bad people go to jail. I could see my mother's face now. I could hear her voice: Shameful. Disgraceful.

But I felt no shame or disgrace. I didn't feel fear, either. As we were led out of the store single file, singing "We Shall Overcome," I felt exhilarated. As we passed through a cheering crowd gathered on the sidewalk outside, I felt high, almost giddy with joy. As we approached the open rear doors of a paddy wagon, I felt elated.

<http://www.tolerance.org/activity/commitment-nonviolence-leadership-john-lewis>

From *Walking With the Wind* by John Lewis. Copyright (© 1998) by John Lewis. Reprinted by permission of Simon & Schuster, Inc.