

Marching for Freedom:

Walk Together, Children, and Don't You Grow Weary

A Guide for Teachers

Introduction

This study guide is designed to enhance students' mastery of key content and skills in social studies, language arts, and other disciplines through examination of the Selma to Montgomery March. It is intended to be used in conjunction with ***Marching for Freedom: Walk Together, Children, and Don't You Grow Weary*** by National Book Award Finalist Elizabeth Partridge. The lessons compliment curriculum in the social studies, particularly the Civil Rights era, but also language arts, including poetry.

The guide is drawn from themes investigated in ***Marching for Freedom: Walk Together, Children, and Don't You Grow Weary***. It is organized into a preparatory activity plus five lesson plans:

- People Power
- Word Power
- Photo Power
- Music Power
- Marching On

Within each lesson plan you will find the following information:

- Synopsis of lesson
- Correlations to national standards set by the National Council for the Social Studies and the International Reading Association/National Council for Teachers of English
- Time required
- Materials needed
- The lesson (with lesson-starter, lesson procedures, and assessment)
- Additional resources

Although the study guide is designed so that the five lesson plans provide an integrated course of studies, it is not expected that students will complete all the listed activities. Teachers may assign selected activities to their classes, allow students to choose an activity for themselves, or set up independent learning centers with the material needed for suggested activities. Also, teachers may wish to give students the opportunity to earn extra credit by completing some activities as independent work. Each lesson is designed with multiple objectives in mind, to make the most efficient use of teacher's time. Recognizing the time and accountability

constraints facing classroom teachers, we encourage you to select and adapt the activities that best meet your students' needs and abilities, curriculum requirements, and teaching style.

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Preparatory Activity

Synopsis

This activity introduces students to the 1965 civil rights march from Selma to Montgomery, focusing on the experience of the young people who participated. It integrates artifact analysis, reading, vocabulary development, and map skills. It is designed for grades 6-8, although it may be readily adapted by upper elementary (grades 4-5) and high school classes (grades 9-12.)

Time required

This lesson will probably take 1 to 2 class periods, depending on whether students read the first book chapter, *Voteless*, in or outside of class and whether the mural is mounted during class time.

Materials needed

- ***Marching for Freedom: Walk Together, Children, and Don't You Grow Weary*** (back cover and first chapter, *Voteless*)
- Artifact Analysis Worksheet
- Large roll of brown butcher paper or bulletin board paper
- Large roll of white newsprint or bulletin board paper of contrasting color
- Selma to Montgomery map marked with pushpins
- Length of yarn sufficient to mark the distance on the map from Selma to Montgomery (for multiple classes, use different colored yarn)
- Shoe-shaped cover sheet
- Shoe-shaped recording sheet
- Vocabulary list (2 pages)
- 3 x 5 vocabulary cards (75)

The Activity



Activity-Starter

1. Provide students with the Artifact Analysis Worksheet the day before they begin this unit of study and ask them to complete the assignment as homework. If this is not possible, allow students up to ten minutes to complete it in class.
2. After gathering the worksheets, explain that the shoes have been in the collection of the Smithsonian's National Museum of American History since 1975. They were worn by Juanita T. Williams in 1965 when she participated in part of the 54-mile civil rights march from Selma to Montgomery, Alabama.
3. Show the back cover of ***Marching for Freedom: Walk Together, Children, and Don't You Grow Weary*** and identify the central figures (spanning the publisher imprint) as Dr. Martin Luther King, Jr. and his wife, Coretta Scott King. The photograph was taken on

Thursday, March 25, 1965 in Montgomery, Alabama. Direct students' attention to the woman to Dr. King's far right (holding a large bag,) Rosa Parks. Finally, direct students to the woman in the front row, between Dr. King and Rosa Parks—she is Juanita T. Williams, wearing the shoes featured on the worksheet. Hosea Williams, another leading civil rights figure, was Juanita's husband and stands between her and Rosa Parks.

4. Explain to students that they will be reading about the key role played by children and young adults in the fight for civil rights in Alabama in 1965 in ***Marching for Freedom: Walk Together, Children, and Don't You Grow Weary*** and retracing the route taken by the Selma to Montgomery marchers.

Activity Procedures

1. Divide students into pairs. Explain that they will be outlining each other's shoes on a roll of paper (preferably white newsprint or bulletin board paper of one color.) They will all need to face left when being traced so all shoe outlines in the class face left. Provide students with up to three minutes to complete the tracing of both left and right shoes, and then trim off the large piece with all their shoe outlines. This is the Obstacles Mural.
 
2. Explain to students that, next, they will be outlining each other's shoes on a roll of paper (brown butcher paper or bulletin board paper of a different color.) They will all need to face right so all shoe outlines in the class face right. Direct each student to write his/her name in their right shoe outline. Give students up to five minutes to complete the tracing of both left and right shoes, and then trim off the large piece with all their shoe outlines. This is the Marchers Mural.
 
3. Students will pre-read ***Marching for Freedom: Walk Together, Children, and Don't You Grow Weary*** by skimming the book for the name of one of the following young civil rights protesters of Selma:

Joanne Blackmon (Bland), age 10	Charles Bonner, age 16
Lynda Blackmon (Lowery), age 14	Martha Griffin, age 12
Sheyann Webb (Christburg), age 8	Cliff Moton, age 13
Rachel West (Nelson), age 9	Lewis "Big June" Marshall, age 17
Charles Mauldin, age 17	Samuel Newell, about 10
Bobby Simmons, age 18	

You may assign or allow students to select one of the young persons of Selma's names.

- Provide each student with a shoe-shaped cover sheet, onto which they will need to write the young civil rights protester's name (not their own name!). Have them cut it out.

- Provide each student with a shoe-shaped recording sheet. Direct pupils to remember to put their name at the bottom of the sheet and then record the name and age of their young civil rights protester at the top. Have them cut it out.
 - Finally, instruct students to write on the shoe-shaped worksheet any page number where the child's name appears in a photograph caption or in a chapter text. Provide students with ten minutes to skim, not read, the book.
 - Collect the shoe-shaped cover sheet but tell students to keep the shoe-shaped recording sheet and check/correct themselves as they read the story with the class, turning it in the last day.
 - Note: Later in this guide, they will be composing poems on footprints, and may conduct research conduct additional research about the child, glean information from print or online sources—interviews, video clips. This will all be assembled for posting on the mural in the culminating activity.
4. Review and discuss the meaning of the following vocabulary terms from the first chapter of the book, *Voteless*: Register, Literacy, Intimidation, Segregation, Indulgence, Registrar, Assistance, Memorandum. In conjunction with “Register,” introduce students to the issues by discussing:
 - Who is eligible to register to vote? What is the age requirement?
 - How do you register to vote?
 - When you register, are you eligible to vote in local, state, and national elections?
 - Why do you have to be registered to vote?
 5. Duplicate and distribute the 75-term vocabulary list to each student. The vocabulary includes the word which needs to be defined and the book chapter in which it is located. Divide the list among the pupils of the class and provide one 3 x 5 card for each vocabulary word a student has been assigned. Direct students to write the vocabulary word and its definition on one side of the 3 x 5 card; they should write their name on the reverse. Explain to students that they will be responsible for posting their completed cards below the outline of their right foot on the Marchers Mural at the beginning of class on the day the chapter containing that word will be read. Students with words from the chapters *Martin Luther King, Jr. Arrives: January 2, January 4-14, and January 18-22* will need to be ready tomorrow.
 6. Direct the class to read the first chapter of *Marching for Freedom, Voteless*. The teacher may elect to assign it as homework, or use class time to allow students to read the chapter silently or aloud. If reading the chapter aloud, possible strategies include having students take turns reading aloud, or reader's theater-style (with the students who are researching a particular child reading their role.)
 7. Show students a map of the area of Alabama including Selma and Montgomery. For a large-scale free map of Alabama, you may order via live internet chat, telephone 1-800-252-2262 or request one via letter from the Alabama Tourism Department. The Alabama

Tourism Department has additional smaller maps and photographs in a .pdf brochure, Alabama Civil Rights Trail which can be downloaded from their website at http://www.alabama.travel/images/page_images/civil-rights-trail.pdf.

8. Mount the Selma to Montgomery March map and the two murals in the classroom as follows:
 - The map will be in the middle. Use push-pins to mark the beginning and end points of the march and the three campsites. The white triangle under the “y” in Montgomery marks the approximate location of the third campsite, the City of St. Jude.
 - The Marchers Mural will be to the left of the map
 - The Obstacles Mural will be to the right of the map

Follow Up Activities

- Discuss with students:
 - How it would feel if there were lines of hostile people yelling rude and threatening things to them as they were trying to outline their shoes for the mural?
 - How difficult would it be if they were the age of the child they are researching to cope and have to deal with hostile and violent crowds?
 - How much more difficult must it have been for the young people of Selma to protest day after day, and march mile after mile for freedom?
 - “Courage” is used sloppily by the media today. Did the young people of Selma have courage? What was the root of their strength?
- Have students use Google Street Level to:
 - A. Follow the path from George Washington Carver Homes to the Dallas County Courthouse
 - B. Follow the path from Brown Chapel to Pettus Bridge
 - C. Follow the path from St. Jude to the State Capitol in Montgomery
- Have students go to Google Lit Trips and follow the link for ***Marching for Freedom: Walk Together, Children, and Don’t You Grow Weary*** at <http://www.googlelittrips.org/>.

Resources on the Internet

- ❖ The National Park Service’s Teaching with Historic Places *Selma to Montgomery Voting Rights March Lesson* at <http://www.nps.gov/history/nr/twhp/wwwlps/lessons/133SEMO/133selma.htm> has readings, maps, photographs, and student activities which further support this lesson. Another online NPS resource is the National Register of Historic Places *We Shall Overcome* website at: <http://www.nps.gov/history/nr/travel/civilrights/>
- ❖ The history of segregation can be examined in greater depth at a number of websites including the PBS website, The Rise and Fall of Jim Crow at

<http://www.pbs.org/wnet/jimcrow/> and the New York Life sponsored website, The History of Jim Crow at <http://www.jimcrowhistory.org>.

- ❖ The Civil Rights Movement Veterans website is a rich resource for oral histories, photographs, posters, documents, and other materials (including reading lists) to help teachers and students at <http://www.crmvet.org/> . Selma was the focus of 2004-2005 discussions which you may examine at <http://www.crmvet.org/disc/selma.htm>.
- ❖ The United Nations features the shoe of a young child killed at the Nazi death camp of Auschwitz II-Birkenau as the focus of a lesson plan (with slide-show) called *Ordinary Things? Discovering the Holocaust through historical Artefacts*, part of its Footprints for Hope Project at http://www.un.org/holocaustremembrance/educational_footprints.shtml
- ❖ The largest center for disadvantaged children in Kansas, Youthville, runs a “Walk a Mile” art project for the children. Each child decorates a shoe which expresses their feelings about themselves and the juvenile system. Their decorated shoes, and the powerful stories accompanying them, may be viewed at <http://www.youthville.org/WalkAMile/Default.aspx>.
- ❖ The Long Island Children’s Museum hosts online the Global Shoes exhibit, which has many ideas, images, and activities organized around the idea of footwear. Visit it at <http://www.licm.org/GlobalShoes.php>

Artifact Analysis Worksheet



Directions: Study this picture closely for facts or reasonable deductions (not speculation) you can make about this artifact and its original owner.

1. What is this object?

2. Who would have used it? (Adult or child, man or woman?) _____
3. How old is it? _____
4. What material(s) is it made of?

5. How many pieces is it made of? _____
6. How are they attached? _____
7. How well maintained is the artifact? Is there a difference between the condition of the upper and lower portions? _____

8. Name at least three facts we can't know simply by looking at this artifact:
 - a. _____
 - b. _____
 - c. _____
9. Most similar artifacts in this condition end up being thrown away. Suggest a reason why this was not discarded: _____
10. What is one question you'd ask the person who last wore this artifact, if you could:

Selma to Montgomery March Map



Credit: U.S. Department of Transportation



Shoe-Shaped Recording Sheet

Marcher's First Name: _____

Marcher's Last Name: _____

Marcher's Age in 1965: _____

Name appears in photograph caption on page(s): _____

Name appears in chapter text on page(s): _____

MY NAME: _____

Vocabulary

Momentum (Chapter: MLK Arrives, Jan.2)
Vulnerable (Chapter: MLK Arrives, Jan.2)
Confrontation (Chapter: MLK Arrives, Jan.2)
Cattle prod (Chapter: MLK Arrives, Jan.2)
Bailed out (Chapter: MLK Arrives, Jan.2)
Duress (Chapter: MLK Arrives, Jan.2)
Principles (Chapter: MLK Arrives, Jan.2)
Nonviolence (Chapter: MLK Arrives, Jan.2)
Obstacle (Chapter: MLK Arrives, Jan.2)
Urgency (Chapter: Jan.4-14)
Firebrand (Chapter: Jan.4-14)
Mesmerized (Chapter: Jan.4-14)
Dignity (Chapter: Jan.4-14)
Turpentine (Chapter: Jan.4-14)
Shackled (Chapter: Jan.4-14)
Visionary (Chapter: Jan.4-14)
Dismay (Chapter: Jan.4-14)
Intrigued (Chapter: Jan.4-14)
Dominate (Chapter: Jan.4-14)
Vagrancy (Chapter: Jan.4-14)
Exhilarating (Chapter: Jan.4-14)

Arrogantly (Chapter: Jan.4-14)
Caddy (Chapter: Jan.4-14)
Passive (Chapter: Jan.4-14)
Hysterical (Chapter: Jan.4-14)
Convict (Chapter: Jan.4-14)
Empowering (Chapter: Jan.4-14)
Go-fer (Chapter: Jan. 4-14)
Nightstick (Chapter: Jan.18-22)
Maimed (Chapter: Feb. 1-17)
Incessant (Chapter: Feb. 1-17)
Demerit (Chapter: Feb. 1-17)
Misdemeanor (Chapter: Feb. 1-17)
Congregational (Chapter: Feb. 1-17)
Transformation (Chapter: Feb. 1-17)
Sweatbox (Chapter: Feb. 1-17)
Suffocate (Chapter: Feb. 1-17)
Tear gas (Chapter: Bloody Sunday)
Sniper (Chapter: Bloody Sunday)
Crest (Chapter: Bloody Sunday)
Frontage (Chapter: Bloody Sunday)
Gash (Chapter: Bloody Sunday)

Laceration (Chapter: Bloody Sunday)
Burly (Chapter: Bloody Sunday)
Billy Club (Chapter: Bloody Sunday)
Distraught (Bloody Sunday)
Federal (Chapter: Turn-Around Tuesday)
Berlin Wall (Chapter: Turn-Around Tuesday)
Intimidation (Chapter: Turn-Around Tuesday)
Humiliate (Chapter: Turn-Around Tuesday)
Bigotry (Chapter: Turn-Around Tuesday)
Coercion (Chapter: Turn-Around Tuesday)
Coma (Chapter: Turn-Around Tuesday)
Tarp (Chapter: Turn-Around Tuesday)
Vigil (Chapter: Turn-Around Tuesday)
Adamant (Chapter: Day 1)
Demolition (Chapter: Day 1)
Federalize (Chapter: Day 1)

Adjacent (Chapter: Day 1)
Inclusive (Chapter: Day 1)
Kerosene (Chapter: Day 1)
Recognizance (Chapter: Day 2)
Squelched (Chapter: Day 2)
Shortwave Radio (Chapter: Day 2)
Spanish Moss (Chapter: Day 2)
Algae (Chapter: Day 2)
Stalwart (Chapter: Day 4)
Harmonized (Chapter: Day 5)
Euphoric (Chapter: Day 5)
Legacy (Chapter: Day 5)
Reap (Chapter: Day 5)
Sow (Chapter: Day 5)
Arc (Chapter: Day 5)
Exhilaration (Chapter: Day 5)
Jubilation (Chapter: Day 5)

Lesson 1: People Power

Synopsis

The theme of this lesson is power and people. Students will take an historic Alabama literacy test, examine a poll tax receipt and photographs related to juvenile convict laborers as they learn about how power can be used to deny civil rights. Then, they will learn about the role of children, parents, teachers, and Dr. Martin Luther King, Jr. in mobilizing people power to advance the civil rights movement. This lesson is designed for grades 6-8, although it may be readily adapted by upper elementary (grades 4-5) and high school classes (grades 9-12.)

National Standards

National Council for the Social Studies:

Standard V. Individuals, Groups and Institutions: *Social studies programs should include experiences that provide for the study of interactions among individuals, groups, and institutions.*

Standard VI: Power, Authority, and Governance: *Social studies programs should include experiences that provide for the study of how people create and change structures of power, authority, and governance.*

International Reading Association/National Council of Teachers of English:

Standard 1—Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

Standard 4—Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

Time Required

This lesson will take 1 to 2 class periods, depending on whether students read the three book chapters in or outside of class, the length of time the written activities take, and how vigorous the classroom discussion is.

Materials Needed

- *Marching for Freedom: Walk Together, Children, and Don't You Grow Weary* (pp. 5-16)
- Alabama Voter Registration Documents
- Life in Alabama Worksheet (2 pages)
- The Emancipation Proclamation and First Amendment (optional)

The Lesson

NOTE: Remind students with vocabulary words from the chapters *Martin Luther King, Jr. Arrives: January 2, January 4-14, and January 18-22* to post them below their shoe tracing on the mural. Remind students with vocabulary words from the chapters *February 1-17, February 19-March 6, and Bloody Sunday* that they will be due tomorrow.

Lesson-Starter

1. Tell students that they are going to be taking a literacy test used in Alabama between 1949 and 1965. Distribute the paper with the literacy test and poll tax. Tell students to write directly on the literacy test, and then administer the test with a five minute time limit.
2. Have students swap papers and review their responses. Discuss:
 - How did you feel when you took this test?
 - Is it logical to use excerpts from the Constitution to test voter literacy? Why or why not?
 - Is it fair to use excerpts from the Constitution to test voter literacy? Why or why not?
 - What kind of literacy does this test determine? Is it a good basis for determining whether a voter is qualified?
 - What are some reasons why a state would want to use such a test?
 - Should literacy be a requirement for voting? Why or why not?
3. Direct students' attention to the poll tax receipt. Explain that "poll" is an archaic word for "head." Discuss:
 - How much was the full poll tax for the year 1895? Does it seem expensive?
 - In current money, the tax would be approximately \$66. Does it seem expensive?
 - Why did the form have a place to indicate race (col. = colored, or African American)?
 - What are some reasons why a state would want to use such a test?
4. Explain to students that in 1901, Alabama passed a state constitutional amendment requiring voters to pay a poll tax and either own property or pass a literacy test. The purpose was to

prevent black citizens from registering to vote. Discuss how the poll tax and literacy test could be used for discriminatory purposes.

5. Share with students that, in 1949, a Federal district Court outlawed literacy tests. Two years later, in 1951, the Alabama legislature passed a state statute which turned voter registration over to local authorities. The county registrars could develop and administer local literacy tests. By 1964, however, the state had developed one hundred standard literacy tests for use by local registrars. This literacy test was submitted as an exhibit before the United States Senate in its hearings on the 1965 Voting Rights Act. After the passage of that act, on August 6, 1965, all such tests were prohibited as a requirement to vote.

Lesson Procedures

1. Direct the class to read the next three chapters of *Marching for Freedom: Martin Luther King, Jr. Arrives: January 2, January 4-14, and January 18-22*. The teacher may elect to assign it as homework, or use class time to allow students to read the chapters silently or aloud. If reading the chapters aloud, possible strategies include having students take turns reading aloud, or reader's theater-style (with the students who are tracking a particular child on the note-sheet reading their role.)
2. Ask students to study the photographs of juvenile convicts on page 11.
 - Ask students what they notice first?
 - What is the race of these children?
 - How are the children dressed?
 - What impression does the uniform manner of dressing create?
 - What year was the photograph taken? What season?
 - What feelings does the photograph create? How would you feel to be one of the children in the photograph?

Discuss with students Alabama's practice of leasing convict labor to outside companies. Explain that chain gangs were phased out in 1955. Forty years later, in 1995, Alabama reinstituted them, as did Arizona, Florida, Iowa, and Maine. Challenged on the grounds of "cruel and unusual punishment," by the Southern Poverty Law Center, Alabama abandoned it within about a year. Only Maricopa County, AZ still uses the chain gang, on a voluntary basis, as of 2009.

3. Duplicate and distribute the Life in Alabama Worksheet and ask students to complete it. If using a data projector, the photographs are on the Library of Congress American Memory website at:
 - Juvenile convicts, 1903 (p. 11 photograph),
<http://memory.loc.gov/service/pnp/det/4a20000/4a28000/4a28300/4a28370v.jpg>
 - Convict quarters, 1937:
<http://memory.loc.gov/pnp/habshaer/al/al0200/al0285/photos/003326pv.jpg>
 - Convict quarters interior, 1937:
<http://memory.loc.gov/pnp/habshaer/al/al0200/al0285/photos/003328pv.jpg>

- Pratt Coal and Coke convict work sites and cemetery:
<http://memory.loc.gov/pnp/habshaer/al/al1000/al1048/photos/046313pv.jpg>

4. Discuss as a class:

- By definition, civil disobedience involves rule-breaking. Joanne Blackmon was first arrested when she was 10 years old, along with her grandmother; Joanne was jailed 11 times in two years. What kind of impact do you think it had on Joanne when she saw her grandmother getting arrested? What kind of impact do you think it had on Joanne's grandmother to see her grand-daughter arrested? What impact do you think it had on the adult-child relationship?
- Eight-year-old Sheyann Webb cut school to listen to speakers at Brown Chapel, such as Hosea Williams. Eventually, she was suspended by her principal for three days and warned by her parents she might fail school. What do you think the impact on Sheyann was to think she might not pass? What do you think the impact was on Sheyann's parents to be told that she was suspended and might not pass? What impact do you think it had on their relationship?
- Teachers initially did not participate because they knew they would be fired by the school board, but were so outraged by student arrests that 105 members of the Selma Negro Teachers Association decided to register or go to jail. The school system wouldn't allow them to be arrested because it would close down the school system. What kind of impact did the students' protests have on their teachers? What kind of impact did the teachers' protest have on the students? What impact do you think it had on the teacher-pupil relationship?
- Bobby Simmons and Sheyann Webb slipped off to participate in civil rights activities without their parents' permission. What kind of impact do you think it had on these young people, doing something without their parents' approval? What do you think the impact was on their parents learning their children had given up asking them for permission? What impact do you think it had on the parent-child relationship?
- How was it different for children and young adults, as opposed to adults, to participate in the civil rights movement?
- Why or why not:
 - Do you feel it was a good idea for civil rights leaders to encourage high school students to participate?
 - Do you feel it was a good idea for civil rights leaders to encourage middle schoolers to participate in the civil rights movement?
 - Do you feel it was a good idea for civil rights leaders to encourage elementary school children to participate in the civil rights movement?
 - Do you feel there should have been an age limit for participation in the civil rights protests? If so, what age?

5. Explain to students that Martin Luther King, Jr. often used Biblical, musical, literary and historical references in his speeches and timing of events to give them greater resonance. For example, in the "I Have a Dream" speech, Dr. King quoted lyrics from "My Country 'Tis of Thee," offered a contrasting allusion to the first line of Shakespeare's Richard III ("the sweltering summer of the Negro's legitimate discontent" contrasts with the "Now is the winter of our discontent") and referenced Isaiah 40:4-5 in the line, "I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough

places will be made plain, and the crooked places will be made straight; and the glory of the Lord shall be revealed and all flesh shall see it together.” The March on Washington itself was intended to mark the centennial of the Emancipation Proclamation. The timing of Martin Luther King, Jr.’s arrival in Selma, January 2, was keyed to the 102nd anniversary of the Emancipation Proclamation. All five pages of the Emancipation Proclamation, along with its historical background and related documents may be viewed at the National Archives website at

http://www.archives.gov/exhibits/featured_documents/emancipation_proclamation/.

Lincoln’s signature is on the fifth page. If the class has a data projector, provide time for students to see the original; if not, print out, laminate and post the Emancipation Proclamation either above or below the Alabama map on the mural so students may view it.

6. Discuss with the class:

- Dr. King believed symbolism (historical, Biblical, literary, and musical) had a multiplier effect on his efforts. Do you agree or disagree?
- Ask students what kinds of resources accompanied Dr. King when he came to Selma (staff members accustomed to engaging in the civil rights struggle, press coverage, etc.)
- Historians often debate the importance of the role of an individual in history. How important to the civil rights struggle Selma was Dr. King’s personal involvement?

Assessment

1. The following rubric may be used to grade the Life in Alabama Worksheet. Convert to a 100-point grading scale by multiplying by 10.

Excellent (10/A)	Good (9-8/B)	Fair (7-6/C)	Not Satisfactory (5-1/D)	No Work (0/F)
Written assignment demonstrates excellent historical <ul style="list-style-type: none"> • analysis of information • command of facts • synthesis of information • interpretation 	Written assignment demonstrates good historical <ul style="list-style-type: none"> • analysis of information • command of facts • synthesis of information • interpretation 	Written assignment shows fair historical <ul style="list-style-type: none"> • analysis of information • command of facts • synthesis of information • interpretation 	Written assignment shows little historical <ul style="list-style-type: none"> • analysis of information • command of facts • synthesis of information • interpretation 	

2. Participation in discussion may be graded by using the following rubric:

Excellent (10/A)	Good (9-8/B)	Fair (7-6/C)	Not Satisfactory (5-1/D)	No Participation (O/F)
<ul style="list-style-type: none"> • Student contributes to class by often offering ideas and asking questions • Student listens when others talk. • Student incorporates or builds off of the ideas of others • Student is polite to others, even during disagreements. 	<ul style="list-style-type: none"> • Student contributes to class by occasionally offering ideas and asking questions • Student listens when others talk. • Student is polite to others, even during disagreements. 	<ul style="list-style-type: none"> • Student contributes to class by occasionally by offering ideas or by asking questions, but not both • Student usually listens when others talk. • Student is usually polite to others, even during disagreements. 	<ul style="list-style-type: none"> • Student rarely contributes to class by offering ideas or by asking questions • Student rarely listens when others talk. • Student may be disruptive or rude during disagreements. 	

Follow Up Activities

1. Divide the class into five groups and either direct students to the First Amendment in their textbook or provide them with the text:

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

Assign to each group one of the five clauses of the First Amendment and direct them to find examples in the chapters of ***Marching for Freedom*** they have read so far of how it helped the civil rights protesters of Selma:

- Free exercise of religion
- Freedom of speech
- Freedom of the press
- Right to peaceful assembly

- Right to petition the government
2. Examine the role of the press in the civil rights movement considering their impact on people and power. Students might read one or more of the following:
- NBC News reporter Richard Valeriani's account of being beaten the same night Jimmie Lee Jackson was killed. It is online at <http://civilrightsandthepress.syr.edu/pdfs/Richard%20Valeriani.pdf>
 - A short analysis of press coverage at <http://www.watson.org/~lisa/blackhistory/civilrights-55-65/selma.html>
 - Contemporary report, *Letter from Selma*, published in *The New Yorker* magazine in 1965 at http://www.newyorker.com/archive/1965/04/10/1965_04_10_121_TNY_CARDS_000282138
 - Historian Stephen Oates' 1982 article for *American Heritage*, *The Week the World Watched Selma*, at http://www.americanheritage.com/articles/magazine/ah/1982/4/1982_4_48.shtml
- For further research, students might visit Civil Rights & the Press, a Syracuse University website containing scholarship and interviews from a 2004 symposium at <http://civilrightsandthepress.syr.edu/index.html>. The oral histories are high impact.
3. Students may wish to investigate some aspect of child activism, either in literature or history. Possibilities include:
- a. The Little Rock Nine, 1957
 - b. Ruby Bridges
 - c. The Birmingham Alabama Children's Campaign of 1963
 - d. The Newsboys' Strike of 1899, basis for the Disney musical film, *Newsies*
 - e. Mother Jones's Children's Crusade, detailed in *Kids on Strike* (published 2003.)
 - f. Gavroche is Victor Hugo's child character who participates in the Paris student uprising of June 5-6, 1832 and dies on the barricade. His song, in the stage production of *Les Misérables*, *Little People*, captures the pride of children in trying to change the world. The music is readily available, as are the lyrics online.
 - g. The 1212 Children's Crusade

Additional Resources

Published

Civil Rights Movement for Kids: A History with 21 Activities, by Mary C. Turck. Chicago Review Press, 2000. Stories of the role that children played in the civil rights movement, with teaching activities

Freedom's Children, by Ellen Levine. William Morrow & Company, 1993. Thirty young civil rights activists from the 1950s and 1960s provided oral histories for this book.

My Brother Martin: A Sister Remembers, by Christine King Farris, Chris Soentpiet (Illustrator). Simon & Schuster, 2002. A different memoir of Martin Luther King, Jr., from the viewpoint of a sister when he was a boy and young man.

The Story of Ruby Bridges, by Robert Coles. Scholastic, 1995. This is the illustrated story of 6 year old Ruby Bridges, the first African- American child to integrate New Orleans' schools; although designed for early elementary readers, it may be used with upper elementary students, as well.

Through My Eyes, by Ruby Bridges. Scholastic, 1999. This is Ruby Bridges own award-winning account of her integration of the new Orleans school system.

Witnesses to Freedom, Young People Who Fought for Civil Rights, by Belinda Rochelle. Dutton, 1993. A volume containing stories of young people who participated in the Civil Rights movement.

Internet

- ❖ The poll tax receipt is from the Smithsonian Institution's National Museum of American History online exhibition which commemorated the 50th anniversary of Brown v. Board of Education at: <http://americanhistory.si.edu/Brown/index.html>
- ❖ To view some of the hand-drawn notices for meetings and photographs of protests in Selma, visit the Veterans of the Civil Rights Movement's photo album, Images of a People's Movement at their website, <http://www.crmvet.org/images/imgselma.htm> and <http://www.crmvet.org/images/imgmont.htm>
- ❖ An interview with Sheyann Webb, in which she talked about her part in the march from Selma to Montgomery, the impact it had on her in school and with her parents, and her pride in getting her parents to register to vote for her birthday, is posted at: <http://www.teachersdomain.org/resource/iml04.soc.usd.civil.webb/>.
- ❖ Measuring Worth is a website which allows users to calculate the current value of historical dollars from 1774 and was the basis for the valuation of the 1896 \$2.50 as \$66 (in 2008.) To update that figure or calculate others, visit

<http://www.measuringworth.com/ppowerus/?redirurl=calculators/ppowerus/> (To calculate other currencies besides the dollar, visit <http://projects.exeter.ac.uk/RDavies/arian/current/howmuch.html>.)

Alabama Voter Registration Documents

Alabama Literacy Test, circa 1949-1965, National Archives

EXCERPTS FROM THE CONSTITUTION	
<p>Part 1. In case of the removal of the president from office, or of his death, resignation, or inability to discharge the powers and duties of the said office, the same shall devolve on the vice-president, and the congress may by law provide for the case of removal, death, resignation or inability, both of the president and vice-president, declaring what officer shall then act as president, and such officer shall act accordingly, until the disability be removed, or a president shall be elected.</p>	
<p>Part 2. In all cases affecting ambassadors, other public ministers and consuls, and those in which a state shall be a party, the supreme court shall have original jurisdiction.</p>	
<p>Part 3. In all the other cases before mentioned, the supreme court shall have appellate jurisdiction, both as to law and fact, with such exceptions, and under such regulations as the congress shall make.</p>	
<p>Part 4. Neither slavery nor involuntary servitude, except as a punishment for crime whereof the party shall have been duly convicted, shall exist within the United States, or any place subject to their jurisdiction.</p>	
INSTRUCTION "C"	
<p>(After applicant has read, not aloud, the foregoing excerpts from the Constitution, he will answer the following questions in writing and without assistance:)</p>	
<p>1. In case the president is unable to perform the duties of his office, who assumes them? _____</p>	
<p>2. "Involuntary servitude" is permitted in the United States upon conviction of a crime. (True or False) _____</p>	
<p>3. If a state is a party to a case, the constitution provides that original jurisdiction shall be in _____</p>	
<p>4. Congress passes laws regulating cases which are included in those over which the United States Supreme Court has _____ _____ jurisdiction.</p>	
<p>I hereby certify that I have received no assistance in the completion of this citizenship and literacy test, that I was allowed the time I desired to complete it, and that I waive any right existing to demand a copy of same. (If for any reason the applicant does not wish to sign this, he must discuss the matter with the board of registrars.)</p>	
<p>Signed: _____ (Applicant)</p>	

Alabama Poll Tax, 1896, Smithsonian Institution

No. S38	Birmingham, Ala.	4/9	1896
Received of <i>J. M. Gillis</i>		(Col.)	(White.)
the sum of <i>Two 25 1/2</i>		Dollars	
in full of amount of Poll Tax for the year 1895.			
Poll Tax,		1	50
Assessor's Fee,			50
Collector's Fee,			50
<i>M. M. P. T. C.</i>			

Life in Alabama Worksheet

PART ONE: LIBRARY OF CONGRESS PHOTOGRAPHS



Convict Living Quarters, Chewalca
Limeworks, Lee County, Alabama, 1937



Pratt Coal and Coke
Company: Beehive ovens
(bottom left), Birmingham
Southern Railway Shops
(top right), and convict
cemetery (top left),
Jefferson County,
Alabama. Pratt used
convict laborers aged 16
and older from 1880 to
1914. By 1906, 90% of the
906 convicts employed
here were black. In 1881
alone, 180 died.

PART TWO: QUESTIONS

1. What kind of working conditions do these photographs, and the one of the convict workers on page 11, document?
2. Name at least three difficulties laborers endured at work as convicts that are not documented by the photographs.
 - a.
 - b.
 - c.
3. What kind of living conditions do these photographs document?
4. Name at least three difficulties laborers endured in these living conditions as convicts that are not documented by the photographs.
 - a.
 - b.
 - c.
5. The introduction of a doctor reduced convict mortality at Pratt from 18% in 1881 to 2% in 1883, but several hundred inmates are buried in unmarked graves in the prison cemetery. What impact would the treatment of dead inmates have on other inmates? On their families?

6. How does it relate to Bobby Simmons' statement, "They had a lot of fear in them because of the punishment they had took and the abuse."

7. Why do you think these Alabama sites were included in the Historic American Building Survey?

8. How do these photographs help explain the reaction of Bobby Simmons' mother on page 11?

Lesson 2: Word Power

Synopsis

The theme of this lesson is the power of words. Students will continue to read ***Marching for Freedom: Walk Together, Children, and Don't You Grow Weary***, express an aspect of their personal experience through an if you "walk in my shoes" activity, and write a group poem in two voice using the words of Dr. Martin Luther King, Jr. and his Selma opponent, Sheriff James G. Clark. This lesson is designed for grades 6-8, although it may be readily adapted by upper elementary (grades 4-5) and high school classes (grades 9-12.)

National Standards

National Council for the Social Studies:

Standard II. Time, Continuity and Change: *Social studies programs should include experiences that provide for the study of the ways human beings view themselves in and over time.*

Standard X. Civic Ideals and Practices: *Social studies programs should include experiences that provide for the study of the ideals, principles, and practices of citizenship in a democratic republic.*

International Reading Association/National Council of Teachers of English:

Standard 5—Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

Standard 6—Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

Time Required

This lesson will take approximately 1 class period, depending on whether students read the three book chapters in or outside of class, the length of time the written activities take, and the time required to read the poem in two voices.

Materials Needed

- ***Marching for Freedom: Walk Together, Children, and Don't You Grow Weary*** (pp. 17-31)
- Walk in My Shoes Worksheet
- Sheets with quotes from Dr. Martin Luther King, Jr. and Sheriff James G. Clark
- Dr. Martin Luther King, Jr. and Sheriff James G. Clark: *Marching for Freedom* Organizational Chart
- Group worksheet for A Poem for Two Voices

NOTE: Remind students with vocabulary words from the chapters *February 1-17*, *February 19-March 6*, and *Bloody Sunday* to post them below their shoe tracing on the mural. Remind students with vocabulary words from the chapters *Turn Around Tuesday*, *Day One*, and *Day Two* that they will be due tomorrow.

The Lesson

Lesson-Starter

1. Remind students that there is a saying, “You can’t really understand another person’s experience unless you’ve walked a mile in their shoes.” Ask them to think about their own shoes and where they’ve walked for the past mile, up to the time they sat down in the desk in the classroom. Direct them to write either a paragraph, or a short poem from the following prompt:
What you can learn about me if you know the last mile I walked in these shoes is
2. Provide students with the Walk in My Shoes shoe-shaped worksheet to write a clean copy of their paragraph or poem, to be collected tomorrow for posting below their footprint on the Marchers’ Mural.

Lesson Procedures

1. Read the next three chapters of *Marching for Freedom: February 1-17, February 19-March 6, and Bloody Sunday*. The teacher may elect to assign it as homework, or use class time to allow students to read the chapters silently or aloud. *Bloody Sunday* is particularly well suited to reading aloud, even if other chapters are not read in class. If reading the chapters aloud, possible strategies include having students take turns reading aloud, or reader's theater-style (with the students who are tracking a particular child on the note-sheet reading their role.)
2. As a class, brainstorm a list of opponents in the arenas of politics, sports, popular culture or history, (for example, Democrats and Republicans, New York Yankees and Boston Red Sox, Harry Potter and Voldemort, or Abraham Lincoln and Jefferson Davis.) Next, ask students to name examples of opponents who share some things common or work together, for example when former presidents George H. W. Bush and Bill Clinton worked on tsunami and hurricane aid.
3. Provide the following sample of a poem in two voices to two student volunteers. Give them about five minutes to rehearse it briefly before reading it to the class.

Thomas Jefferson and Richard Henry Lee

I am Thomas Jefferson

I am Richard Henry Lee

**I want to talk to you about
this proposed Constitution**

We must ratify this Constitution
Quickly.

Why are we in such a
hurry? Where is the
emergency?

**But we must agree on some
form of government for our
new nation.**

A Constitution without a
Bill of Rights is no good.

I agree with you, Richard, but
a country without a government
is chaos.

Government seeks
power. If we adopt this
Constitution the federal
government will take
more and more power.
The power of
government needs
to be limited before
ratification!

The right of free men must be
protected from a tyrannical
government. But I agree that
it is next to useless without a
Bill of Rights.

This country needs a government.

4. Divide students into groups of 3-4 and provide each student with the two pages with handouts of quotations from Dr. Martin Luther King, Jr. and Sheriff James G. Clark and the chart to organize the two men's opinions (of each other, about registering to vote, etc.) Explain that each group will be writing a poem for two voices. It will be a "found poem" using entire or partial quotations from the handouts. Advise the groups to discuss their charts with each other and come to a consensus about the issues and viewpoints expressed in the words of Dr. King and Sheriff Clark.
5. Provide the following instructions to each group on how to structure their poem along with the worksheet for the Poem for Two Voices on which to record it.
 - a. Write a title for your poem.
 - b. Begin by writing one phrase both sides can say together that reflects agreement, for example, I work for the Common Good, I want Peace, I believe in the Constitution of the United States. Put this in the middle column.
 - c. Look through the sheet of quotations and select 5-8 pairs of quotations which show how the two men disagreed. You may use the entire quotation or part of a quotation (as long as it doesn't change the meaning.) Put quotations from Dr. King in the left column, from Sheriff Clark in the right column; break up the quotations with at least one, or perhaps two phrases both men can say together.
 - d. Conclude with one phrase both sides can say in one voice.

Allow students to rehearse the poem before reading it aloud. In addition to the two speakers, the group may add a narrator to give historical background or to introduce the poem.
6. Assign students one of the following adults associated with the events in Selma about whom they will conduct research:

Sylvia Johnston

Cager Lee

Amelia Boynton

Doris Wilson

Jimmie Lee Jackson

Margaret Moore

James Reeb

Ardies Mauldin

Viola Liuzzo

Alice West

Jim Letherer

Dr. Martin Luther King, Jr.

Len Chandler

Rev. Ralph Abernathy

Judge Frank M. Johnson

James Bevel

Mayor Joe Smitherman

Hosea Williams

Sheriff James Clark

Andrew Young

Colonel Albert Lingo

John Lewis

Major John Cloud

Rosa Parks

Wilson James Baker

Coretta Scott King

Gov. George Wallace

Attorney General Nicholas
Katzenbach

Pope John XXIII

President Lyndon B. Johnson

Explain to students that they will be writing a formal biography, one that they should pattern after a Wikipedia entry in form—early life, activism, legacy sections—as well as documentation, and neutrality. Medgar Evers' biography at http://en.wikipedia.org/wiki/Medgar_Evers may be used as a model. Review with them Wikipedia's policy on writing biographies of living persons, even if their subject is deceased, at

http://en.wikipedia.org/wiki/Wikipedia:Biographies_of_living_persons. Students may, as an extension of this activity, become participants in the Wikipedia community, joining discussion groups or become editors. The biography will be due at the end of the unit of study and will be posted on the mural walls.

Assessment

The groups' poems and presentations may be graded on a twenty point scale (which may be multiplied by five to convert to 100-point scale or for conversion to letter grades) using the following rubric:

	Good – 2 Points	Average – 1 Point	No – 0
The poem is titled			
The opening “Both” phrase reflects agreement			
There are at least 5 and no more than 8 pairs of quotations that reflect disagreement			
The middle “Both” phrase(s) reflect agreement			
The closing “Both” phrase reflects agreement			
The conclusion emphasizes or summarizes the conflict			
Do presenters introduce the poem effectively?			
Do all presenters speak clearly and audibly?			
Do the presenters read the poem dramatically?			
Do the presenters transition without problem between each other?			

Follow Up Activities

1. Provide students with the obituary that 8-year-old Sheyann Webb wrote for herself, in after experiencing Bloody Sunday, but deciding she would march with Dr. King from Selma to Montgomery anyway:

Sheyann Webb, 8 years, was killed today in Selma. She was one of Dr. King Freedom fighters. She was a student at Clark School, Selma. Sheyann want all people to be free and happy.

Explain that although Sheyann did not die in the struggle for voting rights in Selma, Jimmie Lee Jackson, James Reeb, and Viola Liuzzo, did. Ask students to write a four line obituary for one of them. For background information students may research eyewitness accounts. NOTE: some information is graphic:

- Richard Leonard's Diary about James Reeb at <http://www.uuworld.org/spirit/articles/2358.shtml>
 - Clark Olsen's Account of James Reeb's Death <http://www.uuworld.org/spirit/articles/2360.shtml>
 - Orloff Miller's Account of James Reeb's Death at http://library.wustl.edu/units/spec/filmandmedia/collections/hampton/eyes1/miller_orloff.htm
 - James Reeb's Daughters recollections at <http://www.hmbreview.com/articles/2008/11/12/news/doc491b50f509276949150920.txt>
 - Account of Viola Liuzzo's life and death at <http://doghouseriley.blogspot.com/2006/03/death-of-viola-liuzzo-march-25-1965.html>
2. Students might read additional eyewitness interviews of young people who participated in the civil rights movement in Selma including those of:
 - Rachel West at http://library.wustl.edu/units/spec/filmandmedia/collections/hampton/eyes1/nelson_rachel_west.htm
 - Charles Bonner and Bettie Mae Fikes at <http://www.crmvet.org/nars/chuckbet.htm>
 - John Lewis at <http://www.archives.gov/exhibits/eyewitness/html.php?section=2>

- Charles Mauldin at <http://www.nps.gov/archive/semo/freedom/508/transcripts/P24-trns.html>

Additional Resources

Published

Eddie's Ordeal, by Kelly Starling Lyons. Just Us Books, 2004. Fictional story of a 13-year-old whose civil rights veteran father doesn't allow him to stay on the basketball team when his grades slip. A story of a father and son who struggle to understand each other and find common ground.

Free At Last: A History of the Civil Rights Movement and Those Who Died in the Struggle, by Sara Bullard. Oxford University Press, 1993. This book traces the history of the struggle for civil rights from slavery to the Civil Rights Movement of the 1960s. Developed in conjunction with the "Teaching Tolerance" project of the Southern Poverty Law Center (see website below.)

Leon's Story, by Leon Tillage and Susan Roth (illustrator). Farar, Strauss, & Giroux, 2000. Autobiography of a sharecropper's son recounting his life in the segregated south, his father's senseless death, and his participation in the civil rights movement.

Selma, Lord, Selma, by Sheyann Webb and Rachel West Nelson. University of Alabama Press, 1980. The memoir of Sheyann Webb and Rachel West and their participation in the civil rights protests of Selma.

Internet

- ❖ Washington University Digital Gateway hosts the *Eyes on the Prize* Interview Archives at <http://digital.wustl.edu/e/eop/browse.html>. Among the Selma-Montgomery participants interviewed are Reverend Ralph Abernathy, Reverend James Bevel, Sheriff James Clark, Attorney General Nicholas Katzenbach, Coretta Scott King, Reverend Orloff Miller, Rachel West Nelson, Amelia Boynton Robinson, Mayor Joseph Smitherman, Richard Valeriani, C.T. Vivian, Governor George Wallace, Sheyann Webb, and Reverend Andrew Young.

- ❖ *Teaching Tolerance* is a project of the Southern Poverty Law Center. Its website with classroom activities, kits and handbooks, and magazine articles is located at <http://www.tolerance.org/teach/?source=redirect&url=teachingtolerance>
- ❖ The Camille Cosby Girls' Program hosts a "Walk a Mile in My Shoes" Essay and Art Contest. For information about participating, visit <http://www.jbcc.harvard.edu/programs/girls.htm>.

Walk in My Shoes Worksheet

MY NAME: _____

What you can learn about me if you know the last mile I walked in these shoes is

Rev. Dr. Martin Luther King, Jr.

At the rate they are letting us register now, it will take a hundred and three years to register all of the fifteen thousand Negroes in Dallas County who are qualified to vote. But we don't have that long to wait!

We must be ready to march; we must be willing to go to jail by the thousands. Our cry to the state of Alabama is a simple one: give us the ballot!

We're not on our knees begging for the ballot. We are *demanding* the ballot.

Don't worry about your children. Don't hold them back if they want to go to jail. They are doing a job for not only themselves but for all of America and for all mankind. They are carving a tunnel of hope through the great mountain of despair.

A hundred times I have been asked why we have allowed little children to march in demonstrations, to freeze and suffer in jails, to be exposed to bullets and dynamite. The answer is simple. Our children and our families are maimed a little every day of our lives. If we can end an incessant torture by a single climactic confrontation, the risks are acceptable.

Until Sheriff Clark is removed, the evils of Selma will not be removed. It is a tragedy when a man becomes so depraved and so sick that he will grab a woman and push and shove and all but kick her in the process as if he were dealing with some wayward dog.

We must let them know that if they beat one Negro they are going to have to beat a hundred, and if they beat a hundred, then they are going to have to beat a thousand.

I do not know what lies ahead of us. There may be beatings, jailings, tear gas. But I would rather die on the highways of Alabama than make a butchery of my soul.

Today I want to tell the city of Selma, today I want to say to the state of Alabama, today I want to say to the people of America and the nations of the world, that we are not about to turn around. We are on the move now.

Like an idea whose time has come, not even the marching of mighty armies can halt us. We are moving to the land of freedom.

I come to say to you this afternoon, however difficult the moment, however frustrating the hour, it will not be long, because “truth crushed to earth will rise again.”

How long? Not long, because “no lie can live forever.”

How long? Not long, because “you shall reap what you sow.”

How long? Not long, because the arc of the moral universe is long, but it bends toward justice.

Sheriff James G. Clark

The relationships were very good. They had lived there peaceably for 100 to 150 years between the blacks and whites did, and they, there was no discontent on the part of either one as far as we could tell.

All of you underage are arrested for truancy and the others for contempt of court. Turn that line around and let's go.

I knew that Martin Luther King's tactics were to bring his agitators in first and stir things up and then he tried to appear as a man of peace later on to calm him down when he had actually precipitated the uh agitation himself.

The registration drive was unnecessary because it was a ruling of the federal judge that gave the uh, black people the right to vote and uh, overruled the laws of the state of Alabama - allowed anybody, nonresident or regardless of background, to register to vote - but it, the drive continued on and on.

Governor Wallace's plan was just like all of the law enforcement officers. He's the top law enforcement officer in the state of Alabama, as Governor, and his job, just the same as it was as mine, was, as Sheriff, was to keep the peace, which we all endeavored to do but with the agitation that we received and the laws constantly being broken we were just stretched beyond imagination in trying to keep the peace without just making mass arrests and which we were forced to do sometimes.

My only regrets were that they did get out of control sometime, but basically I was under orders from the laws of the state of Alabama and the constitution of Alabama, to enforce the law, and to use what force was necessary to do it. And if they didn't obey lawful orders then I had to take further action.

I'm against all public protest, demonstrations in the street anything that violates the law because it makes targets of law enforcement and puts them at a great disadvantage because they just have no way of handling it without violence, even though they're called peaceful demonstrations, it's still a very tense time and all it takes is just one little spark to make the whole thing blow up and I just don't believe that law enforcement deserves that sort of action. We have law making bodies that are founded by the Constitution of the United States and the constitution of, of different states, and I don't see where in a democracy such as ours, that we have to have demonstrations. We just need to have the right people in, making laws.

Dr. Martin Luther King, Jr. and Sheriff James G. Clark: *Marching for Freedom*

Organizational Chart

How did each:	Dr. Martin Luther King, Jr.	Sheriff James G. Clark
Feel about the people of Selma?		
View the other?		
Feel about the need for the registration drive?		
View the Common Good?		
Feel about their duty?		
Feel about the value of protest?		
Feel about violence against protesters?		
Feel about keeping the peace?		
Other:		

Names of Group Members:

A Poem for Two Voices

Dr. King	Both	Sheriff Clark

Lesson 3: Photo Power

Synopsis

The theme of this lesson is the power of images in shaping knowledge and opinion. Students will analyze historic photographs of the struggle for voting rights, Bloody Sunday, and the Selma to Montgomery march. Then, they will learn about the impact these images had on public opinion and advancing the cause of civil rights in the United States. This lesson is designed for grades 6-8, although it may be readily adapted by upper elementary (grades 4-5) and high school classes (grades 9-12.)

National Standards

National Council for the Social Studies:

Standard II. Time, Continuity and Change: *Social studies programs should include experiences that provide for the study of the ways human beings view themselves in and over time.*

Standard VI: Power, Authority, and Governance: *Social studies programs should include experiences that provide for the study of how people create and change structures of power, authority, and governance.*

International Reading Association/National Council of Teachers of English:

Standard 7—Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

Standard 8—Students use a variety of technological and informational resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

Time Required

This lesson will take around 2 class periods, depending on whether students read the three book chapters in or outside of class, the length of time students need to complete written activities, and how long the oral presentations take.

Materials Needed

- *Marching for Freedom: Walk Together, Children, and Don't You Grow Weary* (pp. 32-45)
- Bloody Sunday Photograph Analysis worksheet
- Photograph Research Project assignment sheet (2 pages)

NOTE: Remind students with vocabulary words from the chapters *Turn Around Tuesday*, *Day One*, and *Day Two* to post them below their shoe tracing on the mural. Remind students with vocabulary words from the chapters *Day Three*, *Day Four*, and *Day Five* that they will be due tomorrow. Remember to mark the march route for days 1 and 2 on the mural map.

The Lesson

Lesson-Starter

1. Show the whole class the image below from the Library of Congress (<http://memory.loc.gov/service/pnp/ppmsca/08100/08102v.jpg>), either using a transparency or data projector. Provide students with 1 ½ minutes, timed, to study it. Show the entire image for 15 seconds, then cover $\frac{3}{4}$ of the picture and rotate through each quadrant every 15 seconds. Finally reveal the entire photograph again for the final 15 seconds. Remove the image.



2. Ask students to generate a list of people, objects, and actions (verbs) they recall from the photograph. Record them on the board, flip chart, or a transparency. Then, show the photograph again. Compare the list compiled from memory with the actual photograph. Discuss:
 - How many flags are in the photograph?
 - Why do you think the people in the photograph are carrying so many flags?

- How can you tell from the shoes whether this is the beginning of the march, or the end?
3. Ask students to examine the photograph of Dr. King on page 6 of *Marching for Freedom* and discuss:
 - What do you first notice?
 - What about the lighting or composition of the photograph draws you to that?
 - What is Dr. King's emotion in the picture?
 - Why is it so jarring that Dr. King's hand is in a fist, based on what you know about him?
 - How do you think Dr. King managed his anger over injustice?
 - Explain whether the photo would have the same impact if Dr. King were smiling.
 - Where was the photograph taken? What evidence in the photo gives you clues?
 - What evidence is there in the photograph that Dr. King was addressing a crowd?
 - Who else is in the photograph? Why do you think the photographer included him when framing the shot?
 4. Look at the photo of 17-year-old Lewis "Big June" Marshall on page 67 and discuss:
 - What do you first notice?
 - What is Marshall's emotion in the picture?
 - Why is the flag so important in this picture?
 5. If you feel that the possible association with lynching will not be too upsetting for your students, show your class the image of the child holding the piece of the "Berlin Wall" on p. 62 (l) without sharing the caption with them and ask them to brainstorm what the rope might have had to do with Selma. (If you have access to a data projector, you may wish to also use the image from the University of Pennsylvania Fisher Fine Arts Library, "Rope called the Berlin Wall" at <http://imagesvr.library.upenn.edu/f/fisher/simple.html>). If necessary, explain the actual Berlin Wall in Germany alluded to by the people of Selma.

Lesson Procedures

1. Sometimes the power in photographs is amplified by the pairing or juxtaposition of two images. Provide students with the Bloody Sunday Photograph Analysis for the two photographs of Bloody Sunday on pages 26 and 27.
2. Read the next three chapters of *Marching for Freedom*, *Turn Around Tuesday*, *Day One*, and *Day Two*. The teacher may elect to assign it as homework, or use class time to allow students to read the chapters silently or aloud. If reading the chapters aloud, possible strategies include having students take turns reading aloud, or reader's theater-style (with the students who are tracking a particular child on the note-sheet reading their role.)
3. Divide the class into research teams of 2-3 students to examine photographs of the civil rights activities in Selma and the Selma to Montgomery March. Assign one photograph from the book or from the Selma slide show at the Take Stock Photos website at <http://www.takestockphotos.com/selma/index.html> to each team. Explain that each team has the responsibility to examine the role played by each of the following four elements: camera (media), photographer, subject, and audience. Distribute the Photograph Research Project assignment sheet and explain that they can begin finding information about photographs from the book on p. 67, the photo credits page.

4. Direct each team to conduct research in the media center and online to provide answers to all or most of the questions for their photograph and be prepared to offer a 5 minute presentation on their findings. Depending on constraints of time and technology, students may use illustrative materials, objects, or a computer slide-show as they share their findings.
5. As a culminating activity, ask students to discuss the following questions as a class.
 - a. What aspects of the reality the civil rights movement does this collection of photographs capture?
 - b. What emotions do these photographs capture? Is there a prevailing emotion that unites the photograph regardless of photographer or subject? Explain.
 - c. What aspects of the struggle for civil rights does a photograph capture than cannot be captured from other primary sources such as narratives or drawings?
 - d. How important is chronology or historical context to understanding these photographs?
 - e. Are these photographs more like artwork or more like documents? Does it matter?
 - f. In this era, the marchers were not asked for permission when their photographs were taken. They were rarely asked their names. Do you think this is fair?

Assessment

The classroom presentations may be evaluated on a 25-point scale (which may be multiplied by 4 to convert to 100-point scale or for conversion to letter grades) using the following rubric:

	Excellent	Good	Fair	Not Satisfactory	No Work
Oral Skills	Effective Speaker – tonal variety, speed, volume, clarity (5)	Minor Problems – monotone, soft, mumbling, too rapid (4)	Numerous speaking problems or Minimal participation (3)	Communication lacking, Wanders off topic (2-1)	Does not participate (0)
Historical Research	Locates and uses specific historical information and examples No factual errors (10-9)	Locates and uses general historical information and a few examples No factual errors (8-7)	Locates and uses general information Some factual errors (6-4)	Little research Limited understanding of topic Many factual errors (3-1)	No research (0)
Group Skills	Natural participation in ebb and flow of presentation; improvises well. Contributes to the presentation but does not monopolize it. Displays courtesy. (10-9)	Participates effectively but as an individual rather than group member. (8-7)	Does not contribute. (6-4)	Rude to other members of the class (3-1)	Inappropriate comments (0)

Follow Up Activities

1. Time and technology allowing, the teacher may wish to show video images of the struggles at Selma to the class or encourage students to view independently interviews, historic speeches, Selma commemorative events, and montages using photographs of the events in Selma on YouTube including:
 - Interview with Lynda Blackmon Lowery about Bloody Sunday, <http://www.youtube.com/watch?v=IGuhSvYuCoQ>
 - Sheyann Webb on Happy Birthday Martin Luther King Jr. 2009, <http://www.youtube.com/watch?v=PsXS91ddFKM>

- Selma Montgomery March, Part I:
<http://www.youtube.com/watch?v=T8reaKQgwKg> Selma Montgomery March, Part II: <http://www.youtube.com/watch?v=NS57Svuipas&feature=related>
 - Bloody Sunday, 1965
<http://www.youtube.com/watch?v=SiOVOIm3Dq8&feature=fvw>
 - Dr. King on the Selma March,
<http://www.youtube.com/watch?v=d2oQDo04NTY&feature=related>
 - Edmund Pettus Bridge,
http://www.youtube.com/watch?v=_2fsdEa1Dcg&feature=related (NOTE: there is one profanity in this)
 - Bloody Sunday, Selma, Alabama 1965,
http://www.youtube.com/watch?v=sc6mMRUi_Xg&feature=related
 - How Long, Not Long (Dr. King's Montgomery Speech),
<http://www.youtube.com/watch?v=TAYITODNvIM>
 - Selma Civil Rights March (highlighting Jewish contribution)
<http://www.youtube.com/watch?v=yNXyFI4IEz8>
 - A Sister of Selma Celebrates Martin Luther King's Birthday
http://www.youtube.com/watch?v=iQTx4Iy_f0M
2. Share with students the impact of the 15-minute unedited ABC news bulletin of Sunday, which brought Bloody Sunday into 48 million American television viewers' homes. The timing, which meant ABC interrupted the Nazi war crimes drama, *Judgment at Nuremberg*, reinforced contemporary images of racist violence with historic echoes of Nazi anti-Semitic violence. *Judgment at Nuremberg* is readily available, but given time constraints, it may be preferable to use the audio clip from American Rhetoric: Movie Speech from Judgment at Nuremberg. The decision of the war crimes tribunal is delivered by actor Spencer Tracy playing Judge Dan Haywood at <http://www.americanrhetoric.com/MovieSpeeches/moviespeechjudgmentatnuremberg3.html>.
 3. Have students count the number photographs in the book in which these appear:
 - The American Flag
 - Coca Cola
 - Billy Club

Additional Resources

Published

The Bridge at Selma: Turning Points in American History, by Marilyn Miller. Silver Burdett Press, 1989. An account illustrated with many photographs of the Selma march.

Civil Rights Marches (Cornerstones of Freedom), by Linda George and Charles George. Children's Press, 2000. A nicely illustrated survey of civil rights marches, including Selma, which talks about the philosophy of nonviolence articulated by Thoreau and Gandhi.

I Have a Dream, by Martin Luther King. Scholastic 1997. The text of the famous speech is illustrated by 15 Coretta Scott King Award-winning artists who provide statements explaining the emotions they were trying to capture in image, and how.

If You Lived at the Time of Martin Luther King, by Ellen Levine and Anna Rich. Scholastic 1994. Using a question-answer format the book introduces students to segregation and the civil rights movement, with information about Dr. King, although it is not a biography.

The Civil Rights Movement: A Photographic History 1954-1968, by Stephen Kasher. Abbeville Press, 1996. This volume includes over 150 images with informative captions which chronicle both the famous images and the lesser-known ones.

Internet

- ❖ Picturing America, <http://picturingamerica.neh.gov/>, is an online gallery of paintings, sculpture, architecture and photographs that capture key aspects of the American Experience, for example, James Karales' iconic photograph of the Selma-Montgomery march which is opposite the Contents page in ***Marching for Freedom***. The Maryland Council for the Humanities has a lesson plan for the photograph at: http://www.mdhc.org/files/413_HS%20Eng%20Lesson%20Plan%20MHCupdated.pdf. In addition to making high quality images available, the site is a hub for other internet sites and lesson plans.
- ❖ The Library of Congress Treasure Room includes photographs taken by SNCC member Danny Lyon at <http://www.loc.gov/exhibits/treasures/trr057.html>. The library's Prints and Photographs collection highlights the U.S. News and World Report Photographic Collection of the Civil Rights Era at http://www.loc.gov/rr/print/list/084_civil.html. The Library's online exhibit, *African American Odyssey*, traces the struggle for freedom and equality from the colonial era to the 20th century in documents and images. Visit it at <http://memory.loc.gov/ammem/aaohml/exhibit/aointro.html>.
- ❖ *Powerful Days in Black and White* is a presentation by Kodak of Charles Moore's civil rights photographs at <http://www.kodak.com/US/en/corp/features/moore/mooreIndex.shtml>.
- ❖ Queen's Library gallery features the photographs of participant-photographer Ernest C. Withers in the online exhibit, *Let Us March On!* <http://www.queenslibrary.org/gallery/marchon/index.html>
- ❖ The University of Southern Mississippi has digitized much of its collection of civil rights era photographs for online viewing at http://cdm.lib.usm.edu/cdm_usm/index.php.

Bloody Sunday Photograph Analysis

1. Examine the photograph on page 26 and write a description:

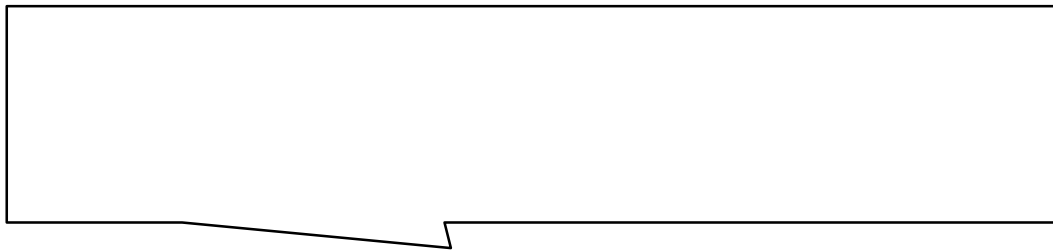
2. Examine the photograph on page 27 and write a description:

3. Imagine what happened in between and write a paragraph to connect the two photographs.

4. People sometimes say “a picture is worth a thousand words.”
 - How could the publication in newspapers and magazines of these photographs and film footage help the cause of the freedom fighters of Selma?

 - How would the television broadcast of unedited film of Bloody Sunday help the cause of the freedom fighters of Selma?

5. Select one person from either one of the pictures and write a sentence or two from their point of view of how they are feeling or what they are thinking in this speech bubble. It will be posted on the Marchers Mural.



Photograph Research Project

Team members: _____

Attach a photocopy of the photograph the team analyzed.

Camera

Note: The cameras used by photographers in the 1960s who would have photographed in Selma were film cameras, with film developed in chemical baths in a darkroom.

- Locate photographs which show a film camera's exterior, the film compartment of a film camera, 35 mm film, and a darkroom.
- How is the process of taking photographs with film different from the digital?
- Do the film images appear different than digital ones?
- Do you think that as many photographs were taken in this era as now? What implication does that have for future researchers?

Photographer

- Who was the photographer? Does it matter if we know?
- Why do you think photographers were attracted from all over America, not just Selma or Alabama, to photograph these events? What were their goals?
- How did photographers "see" moments that would have high emotional resonance as an image and try to capture them? Consider the editorial choices of this photographer:
 - ✓ Choice of event: was it a daily or special event?
 - ✓ Choice of subject
 - ✓ Framing choice: What did the photographer chose to include in the image? One or more people? Surrounding objects? What may the photographer have left out?
 - ✓ Choice of lighting conditions and sources (Time of day or night, sunlight or artificial light?)

Subject

- Who was/were the subject(s)? Does it matter if we know?
- Do you think this/these subject(s) had ever been photographed before? How "hi-tech" was photography compared to the level of technology in their ordinary life?
- How spontaneous do you think the individual in each photograph was?
- Is spontaneity necessary to capture real emotion and truth in a photograph?

- Do you think the subject(s) put any constraints on the photographer in the taking of the photograph, like asking to wash up first, or change outfits, or be photographed from their “good side”?
- Do you think, like modern models or others photographed today, that these subjects gave written or verbal consent to being photographed?
- Do you think the subject(s) ever saw the final image(s)?

Audience

- Who do you think was the original intended audience for these images?
- How do you think the original audience responded to these images? Are they typical of images of the era?
- What aspects of the images do you think the original audiences understood better than modern audiences?
- What is the impact of this photograph on you?
- What questions would you like to ask the photographer?
- What questions would you like to ask the subject?
- What do you bring to the photograph that gives you an understanding that the original audience lacked?
- Do you think the impact of this photograph would be as great if it were a video? If it were in color? If it had audio?
- Does this image reach out to you over time or not, and why?

Lesson 4: Music Power

Synopsis

The theme of this lesson is the power of music in forming community and opinion. Students will listen to and analyze freedom songs from the struggle for voting rights, Bloody Sunday, and the Selma to Montgomery march. This lesson is designed for grades 6-8, although it may be readily adapted by upper elementary (grades 4-5) and high school classes (grades 9-12.)

National Standards

National Council for the Social Studies:

Standard V. Individuals, Groups and Institutions: *Social studies programs should include experiences that provide for the study of interactions among individuals, groups, and institutions.*

Standard X. Civic Ideals and Practices: *Social studies programs should include experiences that provide for the study of the ideals, principles, and practices of citizenship in a democratic republic.*

International Reading Association/National Council of Teachers of English:

Standard 8—Students use a variety of technological and informational resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

Standard 12—Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Time Required

This lesson will take 1 to 2 class periods, depending on whether students read the three book chapters in or outside of class, the length of time the written activities take, and how vigorous the classroom discussion is.

Materials Needed

- ***Marching for Freedom: Walk Together, Children, and Don't You Grow Weary*** (pp. 46-58)
- Selma Adaptation of *If you Miss Me at the Back of the Bus*
- Music Analysis Worksheet
- Computer with speakers or MP3 player with speakers or CD player

Teacher Advisory

Please be aware of and honor copyright protections on music. Students may read lyrics or listen to .midi files online; many fee sites have free 30-second clips which may be as much as you need

to play on a computer speaker for the students' needs. In the case of copyrighted performances, normally you may rip songs from CDs that you already own, or download individual songs for a fee, create a playlist of the musical selections and burn a CD if you are using it strictly for educational purposes. Otherwise, the media center or music department might invest in purchasing digital downloads or CDs, perhaps with help from the PTA or a grant. Songs mentioned in the book are:

- Walk Together, Children, and Don't You Get Weary
- This Little Light of Mine
- We Shall Overcome
- Freedom
- Ain't Gonna Let Nobody Turn Me Round
- Keep Your Eyes on the Prize
- We Shall Not be Moved
- Yankee Doodle
- Battle Hymn of the Republic
- Come by Here Lord (Kumbaya)
- If You Miss Me from the Back of the Bus
- Oh, Wallace
- Berlin Wall

NOTE: Remind students with vocabulary words from the chapters *Day Three*, *Day Four*, and *Day Five* to post them below their shoe tracing on the mural. Remember to mark with yarn the routes on the mural map for days 3, 4, and 5 of the march.

The Lesson

Lesson-Starter

1. Play *Ain't Gonna Let Nobody Turn Me Round*, (track 15, *Freedom Songs: Selma, Alabama* features Sheyann and Rachel singing; can be accessed through either

Amazon.com, iTunes, or Smithsonian Folkways for free 30-second clip, or the 1:32 minute clip bought outright for 99 cents).

2. Then, distribute to students the Music Analysis Worksheet with lyrics and replay the clip, directing students to complete the worksheet. After a minute or two, replay the clip a third time and perhaps once more, if the students need it.
3. Explain to students that music was such an integral part of the civil rights movement that there was a Freedom Singers conference in Atlanta in 1964. Staff members taught songs to people in the communities, often adding modern lyrics to old spirituals or patriotic tunes. Bettie Mae Fikes was interviewed about the role of singing in Selma on the Veterans of the Civil Rights Movement website at <http://www.crmvet.org/nars/chuckbet.htm>. Discuss with students the psychological impact of music in the struggle considering:
 - How “Ain’t Gonna Let Nobody Turn Me Round,” helped revive the determination of the beaten freedom fighters of Selma after Bloody Sunday
 - The opponents of the marchers had to walk through their voices raised in song, enveloped by that sound, to confront the civil rights marchers

Lesson Procedures

1. Read the next three chapters of *Marching for Freedom*, *Day Three*, *Day Four*, and *Day Five*. The teacher may elect to assign it as homework, or use class time to allow students to read the chapters silently or aloud. If reading the chapters aloud, possible strategies include having students take turns reading aloud, or reader’s theater-style (with the students who are tracking a particular child on the note-sheet reading their role.)
2. Provide students with an example of adaptive lyrics. For example, share the handout, Selma Adaptation of *If you Meet Me at the Back of the Bus* with students and/or play teenager Bettie Mae Fikes singing the adaptation, (track 3, *Voices of the Civil Rights Movement: Black American Freedom Songs 1960-1966*; can be accessed through Amazon.com, iTunes, or Smithsonian Folkways for free 30-second clip, or the 3:03 clip bought outright for 99 cents). You may also want to play *Wallace Said We Couldn’t March/Yankee Doodle*, (track 6, *WNEW’s Story of Selma* with Len Chandler talking and singing; can be accessed through either Smithsonian Folkways, Amazon.com, iTunes for free 30-second clip, or the :41 second clip bought outright for 99 cents).
4. Finally, play *Walk Together, Children* (track 4, *Hall of Fame Series, Fisk Jubilee Singers*; can be accessed through either Amazon.com or iTunes for free 30-second clip, or the 1:28 clip bought outright for 89 cents.) Explain that it is a call and response song, a gospel form with roots in West African religious rituals. The individual emerges from the group to call the solo lines of the song, and then the group affirms the individual’s testimony by responding as a chorus. Although not all spirituals were adapted as freedom songs in the Civil Rights era, and many share the “call and response” form, repetition of key lyrics, and allusions to freedom and slavery (often through biblical allusions to Moses and the Hebrews in Egypt.)
5. Divide students into groups of three to write a freedom song. When it is complete it will be collected and mounted on the Marchers Mural. They should chose one of the following options:
 - *Walk Together, Children* as a pattern and substituting new solo lines

- Creating a freedom song to the tune of Yankee Doodle
 - Creating an entirely new call and response freedom song
 - Translating a song to sign language (see Gallaudet student group BELIEVE performing *Ain't Gonna Let Nobody Turn Me Round* at <http://likeawhisper.wordpress.com/2009/02/04/bhm-youngest-women-and-the-march/> or *Ain't Gonna Let Nobody*, at www.whenyoubelieve.org).
6. Have students discuss the idea that the popularity of the “call and response” form arose because it reaffirmed individual worth in a society that dehumanized the individual and that the form also built community through worship.

Assessment

The group Freedom Song activity may be evaluated on a 25-point scale (which may be multiplied by 4 to convert to 100-point scale or for conversion to letter grades) using the following rubric:

	5	4	3-2	1	0
Content	The lyrics clearly reference the original source. The main idea of the song is well focused and is fully supported by details in the lyrics.	The lyrics clearly reference the original source. The main idea of the song generally is clear and supported by details in the lyrics.	The lyrics clearly reference the original source. The main idea of the song is not entirely clear or lacks details in the lyrics.	The lyrics do not reference the original source. The main idea of the song is unclear or lacks supporting details in the lyrics.	No work
Voice	The writers seem to be writing from knowledge. The authors have assumed ownership of the original idea.	The writers assumed ownership of the original idea but do not seem to be writing from knowledge.	The writers relate some of personal knowledge, but it adds nothing to the flavor of the song.	The writers have not tried to transform the information in a personal way. The ideas and the way they are expressed seem to belong to the original author.	No work
Organization	Details are placed in a logical order and the way they are presented effectively keeps the interest of the reader, listener, or viewer.	Details are placed in a logical order, but the way in which they are presented sometimes is confusing or uninteresting.	Some details are not in a logical or expected order, and become confusing or a distraction.	Many details are not in a logical or expected order. There is little sense that the song is organized.	No work
Flow & Rhythm	All sentences sound natural and are easy-on-the-ear when read aloud. Each sentence is clear and has an obvious emphasis.	Almost all sentences sound natural and are easy-on-the-ear when read aloud, but 1 or 2 are stiff and awkward or difficult to understand.	Most sentences sound natural and are easy-on-the-ear when read aloud, but several are stiff and awkward or are difficult to understand.	The sentences are difficult to read aloud because they sound awkward or are difficult to understand.	No work

Group Dynamics	The group is focused and self-directed. Group members almost always listen to, share with, and support the efforts of others. They try to keep all members working well together.	The group is generally on task. Members usually listen to, share, with, and support the efforts of others. They avoid dissension.	Some members are on task but others needed to be prodded. Members sometimes listen to, share with, and support efforts of others, but do not always work together as a team.	Members have to be prodded to stay on task. Group members rarely listen to, share with, and support the efforts of others. They often do not work together as a team.	No work or group members are rude to each other.
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Follow Up Activities

1. Students may elect to:
 - a. Collect the playlist of songs included in the book and prepare “notes” patterned after those on CD covers including available information about the composer and/or lyricist, date of composition, instruments used, and additional historical information and musical analysis.
 - b. Collect the lyrics of the songs included in the book, with Selma adaptations where they can find them, and create a “Freedom Song-Book”
 - c. If an individual student or group has vocal and/or instrumental talent, they may wish to rehearse and perform a collection of the songs from the book. The performance should run no longer than 40 minutes, including narrative so that it may be performed at a school assembly, either at their school or as a visiting performance at elementary schools. Consider free concerts at other public venues—churches, nursing facilities, libraries, mall stages, city hall—as well, perhaps in conjunction with Martin Luther King’s Birthday celebrations or during Black History Month.
2. Music and song have been an important element in the African American quest for freedom and equality, long before the 1960s. Music helped to serve fugitive slaves in place of maps, which were unavailable and which few slaves knew how to interpret. Often times, spirituals were used as “code songs” by the Underground Railroad, giving the time of day or location where escaping slaves could meet a “conductor” who would guide them to freedom. Examples of “code songs” include *Follow the Drinking Gourd*, *Let Us Break Bread Together on Our Knees*, *Swing Low Sweet Chariot*, *Wade in the Water*, *Free at Last* and *Go Down Moses*.
 - In collaboration with the music teacher, students could locate and learn a selection of songs used by fugitive slaves and the Underground Railroad, either for direction, inspiration or as code
 - Students may analyze the code from several songs, looking for specific mention of times of day and locations
 - Students might explain the advantages to slave in using a spiritual or hymn as a “code song”?

- A student might map the directions of a particular song, such as *Follow the Drinking Gourd*, to show how the lyrics fit with actual geographical features, according to NASA (<http://quest.nasa.gov/lrc/special/mlk/gourd2.html>) or investigate the debates over *Follow the Drinking Gourd* at <http://www.followthedrinkinggourd.org/>.
3. Negro spirituals were often a source of inspiration, solace, and form of protest. Students should answer the following questions about a song from the following selection: *Go Down Moses/Let My People Go; Deep River; Now Let Me Fly; Swing Low, Sweet Chariot; Wade in the Water; Steal Away to Jesus; Didn't My Lord Deliver Daniel?; Let Us Break Bread Together; We Shall Overcome; March Down to Jordan*.
 - a. Given the numbers of slaves who adopted the Christian religion and also the lyrics of this song, why do you think slaves would create such a song?
 - b. Is there some biblical reference in this song that justifies it being used as a hymn?
 - c. Could a slave-owner or someone oppressing the singers feel threatened by the lyrics?
 - d. Under what circumstances would slave-owners permit an open performance of a song about freedom?
 - e. Does this song fit into the “call and response” form of music?
 - f. How is repetition used in this song? What is emphasized?
 - g. Is there anything about the wording of the lyrics that suggest it could have been used as a code song?
 - h. Is this a song that has characteristics which would have made it a meaningful song during the Civil Rights era in the 20th century?
 4. In 1949, Memphis radio station WDIA became the first all-black format radio station in the United States. Students may wish to research the history of the station, its ownership and staffing, and the artists it helped to promote and influence.
 5. Music has often been a medium for dissent by individuals against authority. In addition to the counter-culture musicians of rock and roll and folk music (The Weavers; Woody Guthrie; Pete Seeger; Peter, Paul, and Mary; Joan Baez; Odetta; Harry Belafonte; Bob Dylan), students might research consider musical dissenters around the world, both past (Beethoven's *Fidelio*, Paul Robeson, Miriam Makeba) and present (Bruce Springsteen, Public Enemy, Patti Smith, Le Tigre). Students could create a playlist of the selections with “notes” patterned after those on CD covers including country of origin and lyrics translations where appropriate.
 6. Ask students to compare and contrast elements of freedom songs with a different style, either in the African American tradition (ragtime, jazz, rock 'n roll, reggae, blues, hip-hop) or a different tradition (European Gregorian, baroque, romantic era; classical Hindustani or Carnatic Indian music; classical Chinese pentatonic-diatonic music; traditional Native American tribal music.) Organizing questions might include:
 - a. What era is this composer from?
 - b. Can one determine the composer's attitude about freedom from the composition?

- c. Can one determine the composer's attitude about equality, racial equality in particular?
- d. How is this music similar to the freedom songs:
 - In underlying ideas?
 - In musical structure?
 - In use of instruments?
 - In musical scale and foundation chords?
- e. How is it dissimilar?

Additional Resources

Published

Teaching the Civil Rights Movement: Freedom's Bittersweet Song, by Armstrong, Edwards, Roberson, and Williams. Routledge, 2002. This is a guide for high school and college educators which provides perspectives on presenting the civil rights movement in different classroom contexts and disciplines.

Freedom Song: Young Voices and the Struggle for Civil Rights, by Mary C. Turck. Chicago Review Press, 2009. This book, with accompanying CD, traces the relationship between music and the civil rights movement.

Sing for Freedom: The Story of of the Civil Rights Movement through its Songs, by Candie and Guy Carawan. New South Books, 2008. This is a collection of music and lyrics of songs used during the civil rights era, but also includes photographs and eyewitness accounts.

The 1963 March on Washington: Speeches and Songs for Civil Rights, by Jake Miller. PowerKids Press, 2004. This book is designed for an elementary school audience.

We Shall Overcome: The History of the American Civil Rights Movement, by Reggie Finlayson. Lerner Publishing Group, 2002. Finlayson uses lyrics from freedom songs and civil rights speeches as a framework for his well illustrated survey of the civil rights movement.

Internet

- ❖ History Now Interactive History has a "jukebox" of six important songs of the civil rights era. Each selection includes lyrics, photographs, and a sound file.
http://www.historynow.org/06_2006/interactive.html
- ❖ The University of Illinois at Champaign-Urbana maintains a website featuring a play written by the students of a Freedom School in McComb, Mississippi in 1964, including music referenced in the play at
<http://www.ed.uiuc.edu/courses/ci407ss/GATEWAY.HTM>.

- ❖ Bernice Johnson Reagon's commentary about freedom songs for American Experience's Eyes on the Prize can be read at http://www.pbs.org/wgbh/amex/eyesontheprize/reflect/r03_music.html.
- ❖ A valuable Site of Negro Spirituals and Antique Gospel Music is <http://www.negrospirituals.com/> which has history about spirituals, their relationship to freedom songs, and a search engine to lyrics and music.
- ❖ PBS has broadcast two major series exploring African American music, jazz and blues, both of which influenced freedom songs. Ken Burns' *Jazz* is a ten-part exploration of jazz music, first broadcast in 2001. Episodes 9 and 10 look at jazz during the civil rights era. For more information go to <http://www.pbs.org/jazz/>. *The Blues* was a seven-part exploration of blues music by seven directors in 2003, tracing its evolution from a local style to an international phenomenon. The website includes biographies of blues artists, a discography which reveals the location of recordings as well as the original labels and dates of famous blues performances, and audio clips of great blues performances. It can be accessed at: <http://www.pbs.org/theblues/index.html>

Selma Adaptation of *If you Miss Me from the Back of the Bus*

If you miss me from Hudson High
You can't find me nowhere,
Just come on over to Parrish High
I'll be sitting over there.

If you miss Miss Moore
You can't find her nowhere
Just come on over to Parrish High
She'll be teaching over there.

If you miss Governor Wallace
You can't find him nowhere,
Just come on over to the crazy house
He'll be resting over there.

If you miss Jim Clark,
You can't find him nowhere,
Just come on over to the graveyard,
He'll be lying over there.

If you miss me from Preston's Place
You can't find me nowhere,
Come on over to the Thirsty Boy

I'll be eating over there.

Notes: *If You Miss Me from the Back of the Bus* (Songwriter: Charles Neblett although unknown Selma teenagers came up with this adaptation; Arranged by Bettie Mae Fikes) Singers led by Bettie Mae Fikes. Recorded in Selma, Alabama, October 1963. From *Voices of The Civil Rights Movement: Black American Freedom Songs 1960-1966*, 1997

- “If you miss me from the back of the bus” originally meant that the singer had moved to the seating in the front of the bus, as did Rosa Parks, leading to the Montgomery Bus Boycott.
- Hudson High was the all-black high school while Parrish High was the all-white high school.
- Miss Moore is the brave, beloved high school teacher who participated in the protests.
- At the Thirsty Boy, African Americans were only allowed to go around to a side window and order food to take away; they weren't allowed to sit down inside the restaurant.

Music Analysis Worksheet: Ain't Gonna Let Nobody Turn Me 'Round

*Ain't gonna let nobody
Turn me around! Turn me around! Turn me around!
Ain't gonna let nobody turn me around
I'm gonna keep on a – walkin' keep on a – talkin'
Marchin' down to freedom's land!*

*Ain't gonna let no tear gas
Turn me around! Turn me around! Turn me around!
Ain't gonna let no tear gas turn me around
I'm gonna keep on a – walkin' keep on a – talkin'
Marchin' down to freedom's land!*

*Ain't gonna let no horses
Turn me around! Turn me around! Turn me around!
Ain't gonna let no horses turn me around
I'm gonna keep on a – walkin' keep on a – talkin'
Marchin' down to freedom's land!*

*Ain't gonna let no George Wallace
Turn me around! Turn me around! Turn me around!
Ain't gonna let no George Wallace turn me around
I'm gonna keep on a – walkin' keep on a – talkin'
Marchin' down to freedom's land!*

1. Is this music: instrumental ____ or vocal ____ ?
2. What musical type(s) is this song? gospel____ country-western____ jazz____
hip-hop ____ rock and roll ____ folk ____ pop____
3. Who performed the song?
4. What is the mood of the performers?
5. What lyrics stand out?
6. What is the refrain of the song?
7. For what type of audience was this music performed?
8. Who do you think was the intended recording audience?
9. Is there a message the song is trying to convey? If so, what?
10. What is your emotional response to this song?

Lesson 5: Marching On

Synopsis

The theme of this lesson is the continuing impact of the civil rights movement in the lives of people today, especially as a model for active citizenship. Students will complete reading the book and making the mural, write from the point of view of a young person of Selma in a second “walk in my shoes” activity, and create a poem patterned after Langston Hughes’ *Mother to Son*. This lesson is designed for grades 6-8, although it may be readily adapted by upper elementary (grades 4-5) and high school classes (grades 9-12.)

National Standards

National Council for the Social Studies:

Standard II. Time, Continuity and Change: *Social studies programs should include experiences that provide for the study of the ways human beings view themselves in and over time.*

Standard V. Individuals, Groups and Institutions: *Social studies programs should include experiences that provide for the study of interactions among individuals, groups, and institutions.*

Standard VI. Power, Authority, and Governance: *Social studies programs should include experiences that provide for the study of how people create and change structures of power, authority, and governance.*

Standard X. Civic Ideals and Practices: *Social studies programs should include experiences that provide for the study of the ideals, principles, and practices of citizenship in a democratic republic.*

International Reading Association/National Council of Teachers of English:

Standard 7—Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

Standard 12—Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Time Required

This lesson will take 1 to 2 class periods, depending on whether students read the final book chapter in or outside of class, the length of time the written activities take, and how vigorous the classroom discussion is.

Materials Needed

- *Marching for Freedom: Walk Together, Children, and Don’t You Grow Weary* (pp. 59-60)

- Walk in My Shoes Worksheet (see Lesson 2 for handout)
- Son/Daughter to Mother Poem Template
- Voter Registration Information (Contact your local department of elections prior to this lesson and they will provide literature about voter registration, perhaps a class set)

The Lesson

Lesson-Starter

1. Read the final chapter of *Marching for Freedom, Voting Rights Act*. Because the chapter is so short, you are encouraged to have students read the two pages aloud in class. Students may view the original Voting Rights Act online at the National Archives' website, <http://www.archives.gov/historical-docs/document.html?doc=18&title.raw=Voting%20Rights%20Act> or print out a copy to be posted on the mural wall by the Emancipation Proclamation.
2. Provide students with a copy of the same Walk in My Shoes worksheet that they used in Lesson 2. Now that they know the role played by the young person of Selma they tracked through the book, direct students to respond to the same prompt by either writing a paragraph or poem from the point of view of that young Freedom Fighter. In addition to free-form or rhyming couplet, students may wish to try other forms such as haiku, diamante, or a sonnet.
3. Dr. King asserted that, "A hundred times I have been asked why we have allowed little children to march in demonstrations, to freeze and suffer in jails, to be exposed to bullets and dynamite. The answer is simple. Our children and our families are maimed a little every day of our lives. If we can end an incessant torture by a single climactic confrontation, the risks are acceptable." Discuss as a class, now knowing about the conditions in jail the children endured and the impact of the march, if they agree with the idea of having children participate in civil disobedience, specifically in Selma, but also as a general principle.

Lesson Procedures

1. Charles Mauldin's mother, Ardies, became the first person in the United States to register under the Voting Rights Act. Like many of the parents, they were reluctant at first to have their son involved. After Charles and many of the young people they knew were treated so badly on Bloody Sunday, Ardies and her husband became staunch supporters. Return to page 51 and the Langston Hughes poem, *Mother to Son*. Divide students into groups of four and provide them with a the Son to Mother Poem Template to create a poem patterned after *Mother to Son*, called *Son/Daughter to Mother*, imagining what one of the young freedom fighters of Selma might have written to a fearful parent.

2. Collect the poems and complete the final mounting on the mural walls of all remaining items including:
 - Vocabulary terms
 - The young person of Selma cover shoe-shaped cover sheet, recording sheet, and Walk in My Shoes sheet
 - Student's Walk in My Shoes worksheet
 - Photographs from the Photograph Research Project (arranged in approximately chronological order, earliest on the left)
 - Speech balloons to be added to the two Photographs from pages 26 and 27
 - Yarn segments for all five days of the Selma-Montgomery march
 - The Emancipation Proclamation
 - The Voting Rights Act of 1965
 - The Poem in Two Voice, Dr. King and Sheriff Clark written by the student groups
 - Freedom Songs written by student groups
3. Ask students:
 - Do you know how to register and vote in our community? (If they don't share voter registration information with them.)
 - What group was the most recent group to get the right to vote, by Constitutional Amendment (18-21 year olds in 1971 through the 26th Amendment—this can be viewed online at the National Archives' Digital Vault, <http://www.digitalvaults.org/record/227.html>)
 - If you are convicted of a felony, you may lose voting rights, depending on the state in which you are convicted. (The local elections office can answer the current status for your state since legislation for partial or complete restoration of felon voting rights is being considered by many state legislatures at present.)
 - If you lose voting rights, you may lose other rights, such as the right to serve on a jury—you can be judged by your peers, but you cannot judge them. What impact does that have on a person?

4. Coordinate with your administration to enable students to organize and participate in a walk-a-thon. If possible, allow students to select the charitable organization which would benefit from the walk-a-thon. Part of their decision-making may be to evaluate the effectiveness of their donations by visiting Charity Navigator, which shows how an organization uses donations, at <http://www.charitynavigator.org/>. Funds raised could be used to support needs within the school, a civil rights organization or museum, or to help raise money to combat hunger or disease. The course might be 54 laps, or the commitment to walk a one-mile circuit for 54 days (perhaps in the morning before school starts) in honor of the Selma-Montgomery march. Students may get sponsors to make a lump sum donation or to sponsor each lap or mile. A list of some of the many organizations who have programs for walks/runs of different lengths follows:

- AIDS Walk, <http://www.aidswalk.net/>
- Buddy Walk, National Down Syndrome Society, <http://www.buddywalk.org/>
- Crop Hunger Walk, Church World Service, http://www.churchworldservice.org/site/PageServer?pagename=crop_main
- Heart Walk, American Heart Association, <http://www.americanheart.org/presenter.jhtml?identifier=3053039>
- Jingle Bell Walk/Run, Arthritis Foundation, <http://www.arthritis.org/jingle-bell-run.php>
- March for Babies, March of Dimes (Birth Defects), <http://www.marchforbabies.org/default.aspx>
- Memory Walk, Alzheimer's Association, <http://www.alz.org/memorywalk/overview.asp>
- Susan G. Komen Race for the Cure, The Global Breast Cancer Movement, <http://ww5.komen.org/findarace.aspx>
- Race Against Racism, YWCA, <http://www.ywca.org/site/pp.asp?c=djISI6PIKpG&b=284783>
- Relay for Life, American Cancer Society, http://www.cancer.org/docroot/par/content/PAR_1_Relay_For_Life.asp
- Team in Training, The Leukemia and Lymphoma Society, <http://www.teamintraining.org/>
- Walk a Mile in Her Shoes, The International Men's March to Stop Rape, Sexual Assault & Gender Violence at <http://www.walkamileinhershoes.org/>
- Walk like MADD, Mothers Against Drunk Driving, http://support.madd.org/site/PageServer?pagename=wp1_homepage
- Walk with Me, Easter Seals (People with Disabilities), http://www.easterseals.com/site/PageServer?pagename=Walk_homepage

Assessment

Have students self assess their work in organizing and participation in the charity benefit by answering the following questions:

Instructions: When you complete this project, evaluate the process by answering the statements below.

What I did: (explain what you or your group did to complete your project)

What I enjoyed: (write about what you liked best about the project)

What I found difficult: (write about any part that you found hard to do and why)

What really worked: (write about any part that you thought worked well and why)

Next time: (write what you would do differently next time to improve on your project)

Follow Up Activities

1. The first African American president of the United States, Barack Obama, has used language that resonates from the civil rights era (for example his reference to the “arc of the moral universe” from Martin Luther King’s Montgomery speech in a CBS interview about the disputed election in Iran, June 19, 2009.) He has made several addresses on race and civil rights, as well. For more current material, check the official White House website and search “race” or “civil rights” on their site search engine: <http://www.whitehouse.gov/>. Students may wish to read or listen to the following historic comments in part or entirety:
 - Interview with Harry Smith of CBS about Iran Protests, June 19, 2009
<http://www.cbsnews.com/stories/2009/06/19/eveningnews/main5099083.shtml>
 - Speech of March 18, 2008 in Philadelphia, “A More Perfect Union,” about race in America. <http://my.barackobama.com/page/content/hisownwords>
 - Speech of July 16, 2009 on the centennial of the NAACP, transcript at: http://www.whitehouse.gov/the_press_office/Remarks-by-the-President-to-the-NAACP-Centennial-Convention-07/16/2009/ and NAACP posted YouTube video of the address at: http://www.youtube.com/watch?v=Zv6EAaoFNno&feature=channel_page
2. The veterans of the civil rights movement are inexorably aging; students may wish to conduct oral history interviews in their community, perhaps arranged through the NAACP, church organizations, or nursing facilities. The New York Public Library’s Schomburg Center for Research in Black Culture maintains an online exhibit, *In Motion: The African American Migration Experience*, with essays and valuable lesson plans including one designed to help students conduct oral history interviews with people who

participated in the civil rights movement, The Greatest Generation Lesson Plan, http://www.inmotionaame.org/education/lesson.cfm?migration=9&id=9_004LP

3. Students may synthesize the information they have learned into:
 - A script for a play or television program
 - A real-life or video performance dramatizing an element of the Selma March
 - A computer slide-show with audio and visual elements, which may be posted on sites such as YouTube (making certain that copyrights are honored)

Additional Resources

Published

At Issue in History: Civil Rights Act of 1964, by Robert H. Mayer (Editor). Greenhaven Press, 2004. This volume includes a history of the act, contemporary articles and essays by scholars of today.

Changing Channels: The Civil Rights Case That Transformed Television, by Kay Mills. University Press of Mississippi, 2004. This book recounts the effort to revoke the broadcast license of Jackson, Mississippi's WLBT television station, beginning in 1964, over failure to provide fair coverage of the civil rights movement.

Dare to Dream: Coretta Scott King and the Civil Rights Movement, by Angela Medearis and Anna Rich. Penguin Putnam, 1999. This is an elementary level biography of Coretta Scott King and her participation in Civil Rights Movement.

The Coming Free, by David Rubel. DK Publishing Group (Penguin), 2005. This volume chronicles the struggle for freedom from Brown v. Board of Education to the assassination of Dr. Martin Luther King, Jr.

There Comes a Time: The Struggle for Civil Rights, by Milton Meltzer. Random House, 2002. A concise overview of the civil rights movement, beginning with the Greensboro sit-in, but extending back to slavery and up to the current era.

Internet

The National Voting Rights Museum, Selma is located by the Pettus Bridge and is a repository for materials and artifacts of the struggle for voting rights, Bloody Sunday, and the march from Selma to Montgomery. The museum has a collection, "Footprints to Freedom," of molded footprint casts of many of the individuals who participated in the march. The website is located at <http://www.nvrm.org/>.

Book author Elizabeth Partridge's website is at <http://www.elizabethpartridge.com/>. The website has information on other books she has written, including young adult biographies of John

Lennon, Woody Guthrie, and Dorothea Lange, her blog, links to interviews, and contact information.

Son/Daughter to Mother Poem Template, patterned after *Mother to Son*
by Langston Hughes

Well, mother, I'll tell you:

Life for me _____.

It's _____,

And _____,

And _____,

And _____ ---

_____.

But all the time

_____,

And _____,

And _____,

And _____,

_____.

So, mother, don't you _____.

Don't you _____.

'Cause you find it's _____.

Don't you _____ ---

For, _____,

_____ still _____

And life for me _____.