Exploring African American Leadership and Service in North Carolina

"Everybody can be great, because everybody can serve." — Dr. Martin Luther King, Jr.

Overview

North Carolina's history is rich with stories of African Americans' leadership, service and contributions in the face of adversity. In this lesson, students will explore the contributions African Americans have made to North Carolina by examining the "SERVICE" mural commissioned by the School of Government at UNC-Chapel Hill. The mural, which depicts key African-American leaders in North Carolina, is a stunning visual for teaching students about our state's history. After examining and interpreting the mural in small groups and through class discussion, students will choose and research one of the figures pictured in the mural. Students will then apply what they have learned by writing a monologue in which this figure speaks about his/her life in first person. The project will culminate with students dressing as their chosen figure and "bringing the mural to life" by presenting a 3-4 minute monologue in the character of their historical figure.

Grade

8

North Carolina Essential Standards for 8th grade

- 8.H.2.2 - Summarize how leadership and citizen actions (e.g. the founding fathers, the Regulators, the Greensboro Four, and participants of the Wilmington Race Riots, 1898) influenced the outcome of key conflicts in North Carolina and the United States
- 8.H.3.3 - Explain how individuals and groups have influenced economic, political and social change in North Carolina and the United States.
- 8.C&G.2.1 -Evaluate the effectiveness of various approaches used to effect change in North Carolina and the United States (e.g. picketing, boycotts, sit-ins, voting, marches, holding elected office and lobbying).
- 8.C&G.2.2 -Analyze issues pursued through active citizen campaigns for change (e.g. voting rights and access to education, housing and employment).
- 8.C&G.2.3- Explain the impact of human and civil rights issues throughout North Carolina and United States history.
- 8.C.1.3 -Summarize the contributions of particular groups to the development of North Carolina and the United States (e.g. women, religious groups, and ethnic minorities such as American Indians, African Americans, and European immigrants).

Essential Questions

- What does it mean to be a leader? What does it mean to participate in service?
- In what ways did the African Americans pictured in "SERVICE" make a difference in North Carolina and beyond? What challenges did they overcome to do so?
- Why is it important to acknowledge and celebrate the contributions African Americans have made to our state?

Materials

- *Teacher Reference* - Information and images of "SERVICE," a mural commissioned by the School of Government at UNC-Chapel Hill to honor the contributions of African Americans to North Carolina history, can be found at: http://www.sog.unc.edu/node/317
  - *Note:* If this link is no longer active, conduct an internet search of "SERVICE mural UNC School of Government"
- "SERVICE Power Point;" available in the Database of K-12 Resources (in PDF format)

- To view this PDF as a projectable presentation, save the file, click "View" in the top menu bar of the file, and select "Full Screen Mode"
- To request an editable PPT version of this presentation, send a request to CarolinaK12@unc.edu
- Teachers will need to print slides 2-9 of the PPT, which contain the 8 panels of the "SERVICE" mural, to provide as handouts for the group activity described in step 6 of the "Procedure."

- Chart paper
- Monologue assignment sheet, attached
- Monologue examples (can be played for students while going over assignment):
  - David Walker: http://craftingfreedom.org/walker/video.php
  - Harriet Jacobs: http://craftingfreedom.org/jacobs/video.php
  - William Henry Singleton: http://craftingfreedom.org/singleton/video.php
- Research materials (Internet access, library access, books, encyclopedias, etc.)
- Audience Response Sheet, attached

Duration

- 60-90 minutes for initial lesson and project description
- Additional class and homework time will be needed for project completion and presentations; time will vary according to teacher preference

Teacher Preparation

This lesson plan is based on a mural entitled "SERVICE," located in the School of Government at UNC-Chapel Hill. The mural celebrates the lives and contributions of African Americans to North Carolina, and it depicts a gathering of African-American leaders at the lunch counter of a store similar to the Greensboro, North Carolina Woolworths, the famous location of North Carolina's Greensboro Sit-Ins. Colin Quashie, the artist, has featured the Greensboro Four — Joseph McNeil, David Richmond, Jibreel Khazan (formerly known as Ezell Blair, Jr.), and Franklin McCain — prominently in the mural, with each wearing a chef's uniform. He explains he made this artistic choice since "they literally took possession of the lunch counter with their refusal to leave until served. By seeking service they were, by extension, serving a cause greater than themselves." The mural's background also pictures various significant scenes from African American history in North Carolina, such as Princeville, the Pea Island Lifesavers, NC's Colored Troops, Durham's Black Wall Street, and more. Given the wide span of history that the mural covers, this lesson would be most successfully presented after students have a foundation in African-American history in North Carolina, and in particular, after they have studied the Greensboro Sit-Ins. (See Carolina K-12's "A Counter Revolution in North Carolina: The Greensboro Sit-Ins," available here or by sending a request to CarolinaK12@unc.edu.)

For additional lesson plans on African-American history in North Carolina, visit Carolina K-12's Database at http://k12database.unc.edu/ or see the lesson plans listed at the end of this file under "Related Lesson Plans."

Procedure

Exploring Leadership and Service

1. Draw a T-chart on chart paper and write the word LEAD at the top of the left column. Ask students to share what comes to mind when they consider this word:
   - What does it mean to lead?
   - What other words or themes do you associate with this verb?
   - What are the characteristics of an effective leader? How does/should an effective leader act and behave?
   - What skills, attitudes, actions, emotions, etc. are associated with a leader?
   - Can you note a point in your own life when you have been a leader? Explain.

   As students contribute their thoughts, write them in the left side of the chart.

2. Transition student thinking to another word by writing SERVE in the right hand column. Ask students to now focus on this word and again share what comes to mind:
   - What does it mean to serve?
   - What other words or themes do you associate with this verb?
   - What are the characteristics of effective service?
   - What skills, attitudes, actions, emotions, etc. do you associate with one who serves?
   - Why is service important?
   - Can you note a point in your own live when you have been of service to someone (i.e. participated in a service activity?)

3. Tell students to partner up and take 3 minutes to create two definitions, one for the word LEADERSHIP and the other for the word SERVICE. Tell students they can refer back to the class brainstorm, as well as add their own unique thoughts. After students have written their definitions, ask volunteers to share and as a class, note the commonalties between the various definitions. Create one final class definition for each of the words.

   Next, ask students to discuss what they feel these two words, LEADERSHIP and SERVICE, have in common. Do the class definitions illustrate these commonalities? Why or why not?

4. To facilitate additional discussion, write or project the following quote at the front of the room:
   - "The true leader serves. Serves people. Serves their best interests, and in doing so will not always be popular, may not always impress. But because true leaders are motivated by loving concern rather than a desire for personal glory, they are willing to pay the price." — Eugene B. Habecker, The Other Side of Leadership

   Ask students to discuss their interpretation of this quote:
   - What message is author Eugene Habecker trying to convey?
   - Do you agree that true leaders “serve?” Why or why not?
   - Is this a common understanding of leadership? Explain. If not, how do we typically think of leaders?
   - Can you think of any leaders who exemplify this quote and its connection between service and leadership? (Encourage students to not only note prominent figures from history and current events, but also people in their own lives that they know personally. Are there people within their own community, within their own school, etc., that evidence this quote?)

5. To further the discussion, write or project an additional quote for consideration:
   - “Everybody can be great, because everybody can serve.” — Dr. Martin Luther King, Jr.

   Discuss:
   - What is Dr. King’s opinion of service?
   - What message is Dr. King trying to convey about being a good person? What is your opinion of this message?
   - In your opinion, what are some of the other qualities of “greatness?”
   - In what ways do you represent some of these qualities yourself?

“Service”

6. Tell students that they are going to be examining these two themes further by examining a piece of art in small groups. Divide students into 8 groups, providing each group with one of the 8 mural panels (these can be printed from slides 2-9 of the PPT), a copy of the discussion questions, and a piece of chart paper. Instruct students that after they have assigned the roles of facilitator, note taker, and presenter, they will all assume the role of “art experts” and carefully examine the image provided to them. Explain that under the leadership of the facilitator, they should discuss their observations and thoughts about the art. After a

detailed discussion, the note taker will combine the group's thoughts about the art on the chart paper. The presenter will then use this as a visual when summarizing the group's discussion and interpretation of their panel for the rest of the class. Let students know that each of the 8 groups is viewing a different image, so it is important they present a detailed summary of their discussion of the art with the remainder of the class.

Give students approximately 6-8 minutes to discuss in their groups. Afterwards, ask each of the presenters to take turns summarizing their group's discussion for the remainder of the class in a 1-2 minute presentation. Presenters should share in order of the panel they examined, with the Panel 1 group presenting first and the Panel 8 group presenting last. As each group presents, teachers should use the "SERVICE Power Point" to project the panel the student is discussing so that the entire class may view it.

- As students discuss, keep a running list of any people they identify correctly, or any of the places illustrated in the background of the mural that students correctly identify. Continue to add to these lists in the discussion below as well.
- Optional: Teachers may want to have a piece of large, white cardstock paper that students can take and use as a "magnifying glass" as they present. If the presenter wants to call attention to a particular part of the painting, they can simply hold the paper in front of the part of the projection they want to focus on. That part of the image will be magnified on the white paper being held out in front – thus calling attention to that specific part of the image for the seated students.

7. Once all groups have presented, discuss as a class:
   - What do these images have in common? (It is likely a student will note that these are all part of the same piece of art.)
   - What evidence makes you think they are all part of the same art?
     - Let students know that each of the 8 panels they studied in their small groups are part of one large 50-foot long mural.
   - Have you seen or heard anything in the other panels and presentations that has made you think differently, notice something else, or taught you something, about your own panel? Explain.
   - When looking at the panels of the mural individually, what commonalities did we find?

8. Let students know that they have been viewing pieces of a mural commissioned by the School of Government at UNC-Chapel Hill. Still holding off on giving students any additional information about the mural, project slide 10 of the PPT which is an image of the entire mural. Due to the large size of the actual mural, projecting the entire mural while still getting a sense of its scale is difficult. Explain this to students while they look at slide 10, allowing them to come closer to view the image if possible. Next, show them slides 11 and 12, which offer an angled image of the art in its actual location. This will give students a sense of the true size of the mural. Finally, stop on slide 13, where the mural is broken into three pieces and can be viewed a bit larger for students to discuss further:
   - Have your observations, thoughts, and impressions of this painting changed upon viewing the entire mural? Explain.
   - Do you have any additional thoughts regarding the setting and/or what is taking place?
   - Are there any particular people that stand out to you for any reason, either based on their attire or their position in the mural?
   - What do you notice about the four men who are in the forefront of the mural? Does anyone recognize these men? Why do you think they are pictured wearing chef's uniforms?
   - Why do you think all of these people are pictured together in this way? Can you note anything that they may all have in common?
     - At this point, refer to the list of people that students have identified from the mural. Ask students if they can note anything the people they have identified thus far have in common.
   - Think back to what we have learned about the Greensboro Sit-Ins. How might this mural connect to that important event and period of time?

- Ask students to identify the various ways the Greensboro Sit-Ins are referenced throughout the mural, such as on the newspaper article in panel 4, the photo in panel 6, etc.

- In your small groups, you discussed how the themes of leadership and/or service are represented in this painting. What do these people have to do with these themes?
- Given your group discussions and your observation of the entire mural, what do you think the purpose of this mural may be? What message does this art convey?
- What would make a good title for this mural and why?
- The title the artist chose for this mural is "SERVICE." Why do you think he chose this title based on what you see?

The Story of the Mural: "Service"

9. Explain to students that the image they have been viewing is a 5' x 50' painting that was commissioned by the School of Government at UNC-Chapel Hill to acknowledge and honor the many contributions of African Americans to the history of North Carolina. All of the people pictured are African-American men and women who have made a difference in our state through their leadership and service. Let students know that their interpretations were wonderful and share the artist's interpretation with them:

    - "A creative interpretation of the Greensboro, North Carolina, sit-in of 1960, SERVICE …depicts a gathering of African-American leaders at the lunch counter of a store not unlike F.W. Woolworth in Greensboro. The artist, Colin Quashie, has featured the Greensboro Four—Joseph McNeil, David Richmond, Jibreel Khazan (formerly known as Ezell Blair, Jr.), and Franklin McCain—as chefs because, as Quashie explains, 'they literally took possession of the lunch counter with their refusal to leave until served. By seeking service they were, by extension, serving a cause greater than themselves.'" (*Source: http://www.sog.unc.edu/node/317*)

    Discuss:
    - Is the artist's interpretation similar to any of our interpretations? Explain.
    - What questions do you still have?

10. Next, focus students on the eight backdrops as represented in each of the panels, noting that each black and white scene represents an event, place, or accomplishment in North Carolina's history, each orchestrated by African Americans. Go through each panel with students once more, discussing what is pictured. (It is likely that some of the students will have already identified some of the scenes pictured, in which case teachers need only share any additional information that was perhaps left out.)
    - *Panel 1—Princeville, North Carolina*
      Following the Civil War, Freedom Hill was a community of freed slaves. In 1885 it was renamed after ex-slave Turner Prince and incorporated as Princeville, NC. It is the oldest incorporated municipality of freed slaves in America. The Town Hall, originally a Rosenwald school, is now the community's African-American museum.
    - *Panel 2—Pea Island Lifesavers*
      The Pea Island Life-Saving Station on the Outer Banks of North Carolina was the first life-saving station in the country to have an all-black crew and a black man, Richard Etheridge, as commanding officer.
    - *Panel 3—Menhaden Fishing Fleet and Chanteymen*
      Beaufort, North Carolina, is the menhaden capital of the world. The shipboard crews employed by the fisheries were predominantly black and the work assigned to them was physically demanding. To help ease and pace this extraordinary labor, the men sang "chanteys," or worksongs, that were drawn from many sources, including hymns and gospel songs, blues, and barbershop quartet songs, and were often improvised.
        - The newspaper article in this panel represents the Wilmington Race Riots of 1898, a politically-motivated attack by whites against the city's leading African-American citizens. Statewide election returns had signaled a shift in power with Democrats taking over the State Legislature. The City of Wilmington, however, remained in Republican hands primarily because of its solid

base of African-American voters. Alfred Moore Waddell, a former Confederate officer and a white supremacist, led a group of townsmen to force the ouster of Wilmington's city officials.

- *Panel 4—Parrish Street, Durham, North Carolina*
  In the early twentieth century, Parrish Street in Durham, North Carolina, was the hub of African-American business activity. This four-block district was known as "Black Wall Street." Although other cities had similar districts, Durham's was one of the most vital and was nationally known.
- *Panel 5—North Carolina School Integration*
  After the integration of Charlotte schools in 1957, many whites showed their objection by refusing to allow their children to ride school buses with Black children.
- *Panel 6—U.S. Colored Regiment*
  The 27th regiment of US Colored Troops, under the command of General Charles Paine, played a prominent role in the capture of Fort Fisher in February 1865. These troops also constituted the vanguard of the Union's march on Wilmington.
- *Panel 7—Somerset Place Plantation*
  The Somerset Place Plantation was North Carolina's third largest by 1860 and was designated as a State Historic Site in 1969. In 1986, Dorothy Spruill Redford planned a gathering of descendants of slaves known as Somerset Homecoming. More than 3,000 descendants nationwide attended the homecoming at the plantation.
- *Panel 8—Dr. King and Ralph Abernathy*
  A week after the sit-ins began, F.W. Woolworth temporarily closed the lunch counter. Two weeks later, Dr. Martin Luther King, Jr. and Rev. Ralph Abernathy came to Greensboro to lend their support to the movement.

➢ **Teacher note:** For additional lesson plans on these particular historical events, see the "Related Lesson Plans" section at the end of this lesson.

Discuss:

- Why do you think the artist chose to illustrate these particular events in the background like this?
- What is important about these landmarks and events? Why should we remember these moments in history, places, people, etc.?

11. Next, draw student attention to the running list of people they have identified from the mural thus far. Depending at what point in the semester this lesson is delivered, the list may be very short, or somewhat substantial. Tell students that you want to spend some time focusing on these people, and all the people pictured in the mural, and their numerous contributions to our state.

African American Leadership and Service in North Carolina

12. Hand out the attached monologue assignment and explain to students that they will be focusing on one of the figures from the "SERVICE" mural by further exploring the details of their life, accomplishments in the face of adversity, and contributions to North Carolina and beyond. Go over the details of the assignment, making sure students understand what is meant by a first-person monologue and highlighting the importance of putting research into their own words. Also, you may wish to clarify your expectations in terms of the costume required when they present. (It is recommended that students are instructed to show effort in representing historical costume, but are not required to buy, rent, or sew extravagant outfits.)

    It is also recommended to share a monologue example with students, either by the teacher doing a reading, or by pulling a clip from a movie of an actor delivering a monologue. Several good examples can be found on the Crafting Freedom website (www.craftingfreedom.org), including:

    - David Walker: http://craftingfreedom.org/walker/video.php
    - Harriet Jacobs: http://craftingfreedom.org/jacobs/video.php
    - William Henry Singleton: http://craftingfreedom.org/singleton/video.php

Pulling a sample from *Unchained Memories: Readings from the Slave Narratives* can also show students how to deliver a dramatic presentation without memorizing the monologue or having an elaborate costume. The majority of these narratives are presented by actors without costumes as the read from a paper. This is likely available for rental in your local library or video store, or can be purchased at: http://www.hbo.com/docs/programs/unchained_memories/.

After watching examples of monologue presentations, teachers may also want to discuss the importance of being sensitive and respectful in their presentations. Since all of the figures to be portrayed are African American, it is likely that some students will be representing someone of a different race than themselves. Given the fact that the majority of mural figures are male, it is also possible that some female students will need to portray male figures. Remind students that their goal is to honor these figures by allowing their voices to be heard once more, and to acknowledge the amazing contributions they made to North Carolina and beyond. Let students know that any choice they make in costuming or portrayal should thus be made with this in mind. Teachers should circulate throughout the in-class "Dress Rehearsal" to ensure all students are following this expectation.

13. Allow for time at the end of class for students to ask questions, brainstorm, and do preliminary research to determine their top three choices of people they would like to portray. Teachers can then assign students their requests.

14. Teachers should determine and let students know how much class time will be provided for completion of this project, as well as how much homework time should be devoted to its completion. At a minimum, teachers are encouraged to devote at least one class period to initial research, helping ensure students are discovering credible sources. Teachers should also consider devoting at least a partial class period to a writer's workshop in which students bring the first draft of their monologue and offer feedback to one another. Allotting time for practicing monologues, costume and prop construction, etc. in class is up to the teacher's discretion. Regardless of the amount of in-class time devoted to the project, it is imperative teachers check in routinely with students to ensure they are making progress on the project.

Presentation of Monologues

15. Students will present their monologues to their classmates on the due date. Make sure to review respectful audience expectations before presentations. It is also advised that student audience members take notes on their classmate's presentations, detailing the name of their character, important contributions he/she made, challenges overcome, etc., as well as positive comments regarding the presentation as a whole (example note-taking sheet attached.) After each presentation, allow the class to ask questions and offer positive comments to the actor ("What I liked/What I learned").

16. When all students have presented, culminate with a discussion:
    - Which North Carolina figure did you find most compelling and why? Which historical figure were you most impressed with and why?
    - Which people do you feel faced and overcome the greatest challenges? Explain.
        - Teachers may want to take some time to discuss/review the time periods and circumstances of the various societies these figures were living during (i.e. slavery, Jim Crow, segregation, etc.)
    - How would you characterize these individuals overall? In what ways did they engage themselves and others to bring about change in their communities? What actions did they take to make a difference?
    - In what ways did these North Carolinians affect his/her society? How might your life be different if these leaders had instead been apathetic to their cause?
    - In what ways are we similar to the people presented? What characteristics do you have in common? (Encourage students to compare their ideals, values, humanity, etc. Make sure students understand the humanness of the people in the mural and presented to them in monologues, and that many of

them were ordinary people, just as we are, who took the time to do extraordinary things to make the world a better place. Each of us today should be empowered to be similarly active in our own lives.)
- Why is it important for us, as individuals today, to be active and engaged in making a positive impact on our community, just as these people did?
- We honor those who came before us by learning about and caring about the history they endured. What are other ways we can honor them? What are our responsibilities as youth today to ensure history and injustice does not repeat itself?

Culminating Student Understanding of the Mural

17. Again call student attention to the mural "SERVICE"
    - Why do you think these individuals in particular were included in this mural called "SERVICE"?
    - Looking back at this mural after the great monologues you all presented, what do you know now that you didn't know before? Do you see the mural differently in anyway, or do you feel differently about it? Explain. (Allow students time to offer any new or additional observations.)
    - Given the costumes we all designed for our own performances, do you notice anything about the way the figures in the mural are dressed?
        - Discuss with students that while many of these figures would have dressed very differently based on what years they were living, in the mural, all of the figures are painted in fairly contemporary clothing. Ask students to predict why they think the artist may have made this choice, then explain that the artist chose this design for a compositional and visual structure. No period clothing was used.
    - Where would a mural like this best be displayed and why? Who should see this art and why?
    - Why do you think the artist, Colin Quashie, created this mural? What was his goal or message? What are some other ways we might honor and celebrate our state's history?
    - Why is it important to acknowledge and celebrate the contributions African Americans have made to our state?
    - Who is not pictured in this image that you think should be and why?
    - Can any person be a leader, and/or one who "serves"? Explain. (Discuss with students how we often think of historical figures as "heroes" or "larger than life" people, yet in actuality, any single one of us can be a person who makes a difference.)

18. As a culminating homework writing (or discussion question), ask students to respond to the following: After learning more about this art and the individuals pictured within, if you were to choose an alternative title for the mural, what would you call it and why?

Additional Activities

- Either before or after monologue presentations, allow students to participate in a "Meet and Greet" or reception in which they all attend in character and learn about one another.
- Host a dramatic presentation of student monologues for families and the community. Such an evening event could also include a reception, where the historical figures attend and can be interviewed by invitees.
- Arrange a fundraising evening such as "Night of the Notables" at a local book store, where students present monologues in public; stores will often donate a portion of sales the evening of such presentations to the school.

Related Lesson Plans

The following lessons are available in Carolina K-12's Database, or by e-mailing a request to CarolinaK12@unc.edu. (Please include the complete lesson title and the grade.)

- African American Troops in the Civil War
- Against All Odds: The African American Founding of Princeville, North Carolina
- Exploring the Poetry of George Moses Horton

- African Americans in the United States Congress During Reconstruction
- The Wilmington Race Riot of 1898
- A Street With a Story: Durham's Black Wall Street
- School Segregation
- Sitting Down to Stand Up for Democracy
- A "Counter Revolution" in North Carolina: The Greensboro Sit-Ins
- Doing Democracy
- Journey of Reconciliation, 1947

Small Group Discussion Instructions

1. Select someone in your group to fill the following roles:
   - Facilitator
   - Note Taker
   - Presenter

2. Under the leadership of your facilitator, discuss:
   - What do you see? Point out various parts of this painting that you think are important. What was your eye first drawn to and why?
   - Upon careful examination, what can you point out about this painting that other people may not notice upon first glance?
   - What do you notice about the people pictured? Do you recognize (think you recognize) anyone pictured? Explain.
   - Where do these individuals appear to be and what do you think they are doing? What evidence makes you think this?
   - What do you notice regarding the background of this art? What do you think is being represented and why?
   - What do you think the purpose of this piece of art is, or, what message might the artist be conveying?
   - How might the themes of leadership and/or service be represented in this painting?
   - What questions do you have while viewing this piece of art?

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   - What do you see? Point out various parts of this painting that you think are important. What was your eye first drawn to and why?
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   - What do you think the purpose of this piece of art is, or, what message might the artist be conveying?
   - How might the themes of leadership and/or service be represented in this painting?
   - What questions do you have while viewing this piece of art?

Name: _____

African American Leadership and Service in North Carolina

I. Assignment:

Choose a figure from the "SERVICE" mural (see the list below), all of whom are African Americans who made a difference to our state through their contributions as active, engaged members of North Carolina communities. Many of these compelling individuals, through their various actions, strove for equality, worked to make society a better place, and/or stood up for the rights of all individuals.

You will start by researching this individual, learning about all aspects of his/her life. Of specific importance are the **actions the person took to challenge the flawed society in which they lived and/or to make an impact on their community**. Remember, the title of the mural is "SERVICE." How did the person assigned to you exemplify this theme? Using your learned information, you will write a monologue in which this historical figure comes to life and speaks about their life in first person. You will culminate this project by dressing as the figure and presenting your 3-4 minute monologue to class in character. While you will not need to memorize your monologue, you should practice your presentation so that you can still present your historical figure in a dramatic and believable fashion.

*Please note that while you may find writings by some of these various figures themselves, all research must be put into YOUR OWN WORDS when writing your final monologue. While you can include short, direct quotes from your historical figure, cutting and pasting large chunks of information is considered plagiarism.

II. Time Line for Completion:

Date	Action
	Students determine their top three choices of figures to research and "become." Choice 1: _____ Choice 2: _____ Choice 3: _____
	Students assigned their historical figure.
	In-class research days (all other research must be conducted outside of class time) – find answers to questions such as: • What is most interesting or unique about this figure? • What contributions did he/she make to NC and beyond? • What adversity/challenges did he/she overcome? • How did he/she exemplify service?
	First draft of monologue due; in-class writing workshop day to improve first draft.
	Final draft of monologue and time appropriate costume sketch (detailing how you will dress) due • Your final monologue should highlight the important contributions of your figure. The monologue can provide an overview of your figure's life, or focus on one important aspect or moment of the figure's life. Make sure you are accurate, creative, and intriguing - draw us into your life with these 3-4 minutes. • Your costume sketch should show a drawn representation of how your figure would have realistically dressed in the period during which he/she lived. If you were to design a costume for this person to wear in a movie, and budget was not issue, what would he/she wear?
	Dress Rehearsal (Students will work in partners or small groups practicing their monologues and receiving feedback/suggestions for improving the performance)
	Final performance (Students will present their monologue in costume to classmates)

The person I have been assigned to research, write a monologue about, and act out in first person is:

_____

III. Requirements/Grading: This will count as TWO project grades.

Grade One will be based on the written monologue; 100 possible points based on:

Research/accuracy	25 points
Creativity	25 points
Format/Grammar Mechanics (While some of these people may employ different dialects of English in their speech, all monologues should still be written grammatically correct.)	25 points
Content (should be focused on the ways this person made a difference, exhibited service and leadership, strove to change society, etc.)	25 points

Grade Two will be based on the performance of the 3-4 minute monologue; 100 possible points based on:

Participation/Effort (rehearsed, took performance seriously, maintained character, etc.)	25 points
Costume/Props (students are not required to come dressed in elaborate costumes, but should show an effort to recreate time appropriate dress)	25 points
Volume/Clarity of Speaking	25 points
Creativity (showed emotion, made best effort to "bring this person to life," etc.)	25 points

IV. Parent Signature

I have reviewed this assignment with my child and understand the expectations and requirements. If I have any questions, I will e-mail the teacher at _____. I will check in with my child periodically to ensure he/she is abiding to all due dates. I will read over my child's first draft before its due date on _____, review the final draft, and ensure he/she turns in their final monologue on _____. Finally, I will assist my child at home in practicing the monologue out loud in preparation for performances on _____.

_____ _____

Parent/guardian Signature e-mail address or phone number

V. Choices of historical figures

This list contains the names of the African Americans pictured in the "SERVICE" mural. Please select your top three choices of who you would like to portray in a monologue.

- **DAVID WALKER (1785 – 1830)** - Author of a 76-page incendiary anti-slavery pamphlet, "Walker's Appeal," urging slaves to rise up and free themselves. Widely believed to have been poisoned as a result of large rewards offered by southern slave owners.
- **GEORGE HENRY WHITE (1852 – 1918)** - A lawyer, real estate developer, and Republican U.S. Congressman between 1897 and 1901. The last African-American Congressman of the Reconstruction era.
- **HARVEY E. BEECH (1923 – 2005)** - Legal and philanthropic legend and a staunch civil rights defender, he was the first Black to graduate from UNC-Chapel Hill Law School.
- **ABRAHAM H. GALLOWAY (1837 – 1870)** - Fugitive slave, abolitionist, organizer, and North Carolina's principal spokesman for Black rights. Chief recruiter and intelligence provider for Union officers. Twice elected State Senator.

- **ANNIE WEALTHY HOLLAND (1871 – 1934)** - Educator and promoter of public education for Blacks, she founded the NC Congress of Colored Parents and Teachers, the first such organization for African Americans in the state.
- **JOSEPH McNEIL (1942 –) *(in chef's jacket)*** - One of the original "Greensboro Four," students from North Carolina Agricultural & Technical State University who took part in the historic Woolworth lunch counter sit-ins in Greensboro, North Carolina, in 1960. A Greensboro native, McNeil moved with his parents to New York shortly after graduating from high school. He returned to the state to attend NC A&T State University on a full scholarship, but he found it difficult to live in the segregated South after experiencing the more open society of New York. McNeil earned a degree in engineering physics and spent six years in the U.S. Air Force, where he initiated a series of diversity programs. After leaving the Air Force, he worked for IBM and as a commercial banker for Bankers Trust in New York City and as a stockbroker for E.F. Hutton in Fayetteville, North Carolina. McNeil currently lives in Hempstead, New York. He and his wife have five children.
- **ELLA JO BAKER (1903 – 1986)** - Community organizer, journalist, and member of the NAACP, she emerged as one of the most important women in the civil rights movement. Established conference that led to creation of the Student Nonviolent coordinating Committee (SNCC).
- **JAMES EDWARD SHEPARD (1875 – 1947)** - Founder of North Carolina College for Negroes, later renamed North Carolina Central University. Co-Founder of Mechanics and Farmers Bank in Durham and the North Carolina Mutual Insurance Company.
- **WILLIAM C. SMITH (1856 – ?)** - Editor of Charlotte's first African-American newspaper, the *Charlotte Messenger*. He shared the belief of many citizens that blacks could gain acceptance by exhibiting commitment to such values as good manners, self discipline, hard work, and financial responsibility.
- **KELLY M. ALEXANDER (1915 – 1985)** - Civil rights activist and president of the NAACP Branches, largest state conference in the country with more than 120 branches and 30,000 members. Elected National Chairman in 1984.
- **ALEX M. RIVERA, JR. (1913 – 2008)** - Nationally renowned photojournalist and correspondent who covered the last lynchings in South Carolina and Alabama, school segregation, and the civil rights movement.
- **JAMES E. O'HARA (1844 – 1905)** - North Carolina congressman, publisher, and lawyer was an active speaker for women's rights and against racial violence. Introduced one of the first bills to make lynching a federal crime.
- **JOSEPH C. PRICE (1854 – 1893)** - Founder and first president of Livingston College in North Carolina. Called "The World's Orator" by the British press and voted one of the "Ten Greatest Negroes Who Ever Lived."
- **CHARLES C. SPAULDING (1874 – 1952)** - Built North Carolina Mutual Life Insurance Company into nation's largest black-owned business. Trustee for Howard University, Shaw University, and North Carolina College for Negroes.
- **JOHN ADAMS HYMAN (1840 – 1891)** - Born into slavery, Hyman was sold eight times for his attempts to educate himself. Freed by the 13th Amendment, he was elected State Senator and U.S. Congressman in 1874.
- **JAMES BENSON DUDLEY (1859 – 1925)** - Born into slavery, he became President of North Carolina Agricultural and Mechanical College, predecessor institution of North Carolina A & T State University.
- **ELRETA MELTON ALEXANDER-RALSTON (1919 – 1998)** - First Black woman to graduate from Columbia University School of Law in 1945 as well as the first black woman to practice law and be elected as a judge in North Carolina.
- **DR. AARON M. MOORE (1863 – 1923)** - Preeminent force in building a strong Black community in Durham. Principal in establishing Lincoln Hospital, Bull City Drug Company, and Mechanics and Farmers Bank.
- **REGINALD HAWKINS, SR. (1923 – 2007)** - Dentist and ordained minister who lived the cause of civil rights and championed the fight for equal rights throughout the Mid-Atlantic states. First African American to run for Governor of North Carolina.
- **HENRY PLUMMER CHEATHAM (1857 – 1935)** - Republican Congressman from 1888 – 1892. Superintendent of the African-American orphanage he had co-founded two decades earlier.

- **DAVID RICHMOND (1941– 1990)** *(in chef's jacket)* **-** One of the original "Greensboro Four," students from North Carolina Agricultural & Technical State University who took part in the historic Woolworth lunch counter sit-ins in Greensboro, North Carolina, in 1960. A Greensboro native, Richmond majored in business administration and accounting at NC A&T State University. He worked as a counselor-coordinator for the CETA (Comprehensive Employment and Training Act) program, but he left Greensboro after his life was threatened, living for nine years in the mountain community of Franklin, North Carolina. Richmond subsequently returned to Greensboro to care for his elderly parents, and he found work as a janitor for the Greensboro Health Care Center. In 1980, the Greensboro Chamber of Commerce awarded him the Levi Coffin Award for "leadership in human rights, human relations, and human resources development in Greensboro." After his death in 1990, NC A&T posthumously awarded him an honorary doctorate degree.
- **CLARENCE EVERETT LIGHTNER (1921 – 2002)** - First and to date only black mayor of Raleigh (1973-1975). Election gained national attention since only 16% of registered voters in Raleigh were black.
- **CHARLOTTE EUGENIA HAWKINS BROWN (1883 – 1961)** - Nationally acclaimed educator who taught rural black children, she established the Alice Freeman Palmer Institute, the first historical landmark of North Carolina identified with an African American.
- **CHARLES NORFLEET HUNTER (1852 – 1931)** - Born into slavery in Raleigh, he became a journalist, educator, historian, and voice of the African-American community in North Carolina.
- **ROBERT F. WILLIAMS (1925 – 1996)** - Militant civil rights leader whose open advocacy of armed self-defense anticipated the movement for "black power" in the late 1960s and helped inspire groups such as the NCC, the Revolutionary Action Movement, and the Black Panther Party.
- **GOLDEN ASRO FRINKS (1920 – 2004)** - Leader in the Civil Rights Movement in North Carolina who organized protests around the country while working as a field secretary for the SCLC. Jailed 87 times for civil disobedience and often referred to as "the great agitator."
- **CHARLES WADDELL CHESNUTT (1858 – 1932)** - Teacher, lawyer, businessman, and author acclaimed for portraying blacks realistically and challenging the usual sympathetic portrayals of slavery.
- **COLONEL JAMES H. YOUNG (1860 – 1921)** - Owner and editor of the *Raleigh Gazette*. Appointed colonel of a black volunteer regiment organized for the Spanish-American War. First African American to hold that rank in the United States.
- **JOHN HENRY MERRICK (1859 – 1919)** - Born into slavery and freed by Emancipation Proclamation. Co-founder of the North Carolina Mutual Provident Life Insurance Company, the largest black-owned insurance company in the United States.
- **DR. PAULI MURRAY (1910 – 1985)** - First black awarded law doctorate from Yale University. Co-founder of NOW (National Organization for Women). First black female priest ordained in Episcopal Church.
- **JOHN CHAVIS (1763 – 1838)** - Early 19th century minister and teacher, he fought in the Revolutionary War. Opened a private school in Raleigh where he taught black and white children, specializing in Latin and Greek.
- **JIBREEL KHAZAN (1941 –**)*(in chef's jacket)* - Formerly known as Ezell Blair, Jr., Jibreel Khazan was one of the original "Greensboro Four," students from North Carolina Agricultural & Technical State University who took part in the historic Woolworth lunch counter sit-ins in Greensboro, North Carolina, in 1960. Khazan received a BS in Sociology from NC A&T. He moved to New Bedford, Massachusetts, in 1965, and in 1968 became a member of the New England Islamic Center and took on his present name. Khazan worked with CETA (Comprehensive Employment and Training Act) in New Bedford, with the AFL/CIO in Boston, and with the Opportunities Industrialization Center (OIC).
- **DR. MILTON QUIGLESS (1905 – 1997)** - Doctor who defied the odds and the conventions of his time to make medical care available to African Americans in Edgecombe County.
- **DR. CHARLES WATTS (1917 – 2004)** - Physician, professor, and activist for health care for the poor, he was North Carolina's first African-American surgeon.
- **HARRIET JACOBS (1815 – 1897)** - Fugitive slave who escaped in 1835. Best known for her autobiography, *Incidents in the Life of a Slave Girl*, published in 1852.
- **ANNA JULIA HAYWOOD COOPER (1858 – 1964)** - Civil and women's rights pioneer. Earliest Black woman activist in the realm of higher education. She served as school principal for 39 years.

- **JOHN HOPE FRANKLIN (1915 – 2009)** - United States historian who is best known for his work *From Slavery to Freedom*, first published in 1947 and continually updated. Awarded the Presidential Medal of Freedom, the nation's highest civilian honor, in 1995.
- **FRANKLIN McCAIN (1941 –) *(in chef's jacket)*** - One of the original "Greensboro Four," students from North Carolina Agricultural & Technical State University who took part in the historic Woolworth lunch counter sit-ins in Greensboro, North Carolina, in 1960. Born in Kannapolis, North Carolina, McCain studied chemistry and biology at NC A&T State University. McCain joined Hoechst-Celanese Corporation in Charlotte as a chemist and is now retired. As a resident of Charlotte, he has served on many boards, including the Board of Trustees of NC A&T State University, and he has worked to bring about changes in the educational, civic, spiritual, and political life of the Charlotte-Mecklenburg area. In 1993 he received the Nancy Susan Reynolds Award for leadership from the Z. Smith Reynolds Foundation.
- ****ANONYMOUS SLAVE COUPLE** – (located in Panel 7 of the mural); These individuals represent the scores of unnamed and forgotten contributors to North Carolina history. If you would like to select a person from North Carolina history who was enslaved but not listed here for your monologue, you may do so but will need to get teacher approval first.

Name: _____

African American Leadership & Service in NC – Audience Response Sheet

While watching your classmates perform their monologue, fill in the chart below. After each presentation, everyone will participate in a feedback section.

Name of Historical Figure	List at least three important facts about/accomplishments by this person	What did you like most about your classmate's presentation of this person?

Of the people presented, who do you think made the greatest impact on their community and why?

FREEDOM HILL
Community established here by freed blacks in 1865. Incorporated Princeville in 1885.
TOWN HALL
PRINCEVILLE N.C.
COMMUNITY CENTER
LGEFCU
F.W. Woolworth Co.
Today's Menu Suggestions
1. ROAST BEEF DINNER $1.10
2. ROAST TURKEY DINNER ..... 95¢
3. BAKED MEAT LOAF DINNER ..... 95¢
4. FRIED FISH PLATTER ..... 95¢
5. HOT BEEF SANDWICH $1.00
TODAY'S LUNCHEON SPECIAL 99¢
Coca-Cola

Whites Kill Negroes and
Seize City of Wilmington

THE NORTH CAROLINA
MUTUAL AND PROVIDENT ASSOCIATION
Evening Meditation
Greensboro Grad
The Greensboro Record
Parents Of Negro Student File Suit Against Chapel Hill Board
A&T Students Launch 'Sit Down' Demand For Service At Downtown Lunch Counter
Woolworth Made Target For Demonstration Here

DUDLEY