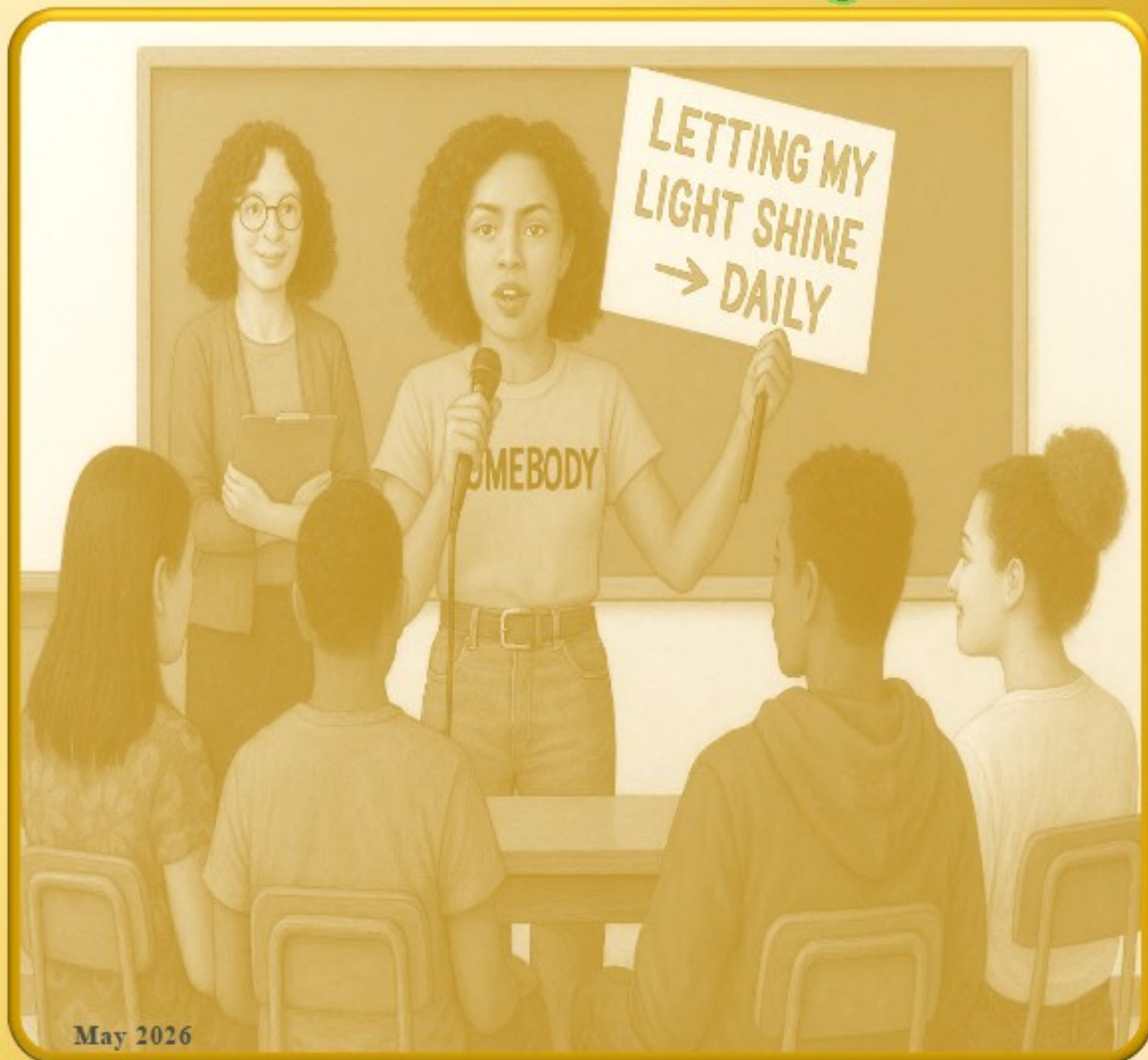


Five Lessons Infusing Social Studies
with Theatre
for South Carolina Middle & High Schools
highlighting
Music of the Civil Rights Era



May 2026

**SOUTH CAROLINA
CIVIL RIGHTS MUSEUM**
WARRIORS OF HISTORY THAT SHAPED AMERICA

SOUTH*
CAROLINA
ARTS COMMISSION

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

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AI-generated art preceding each lesson created by Antionette Clyburn

FOR THE CHILDREN

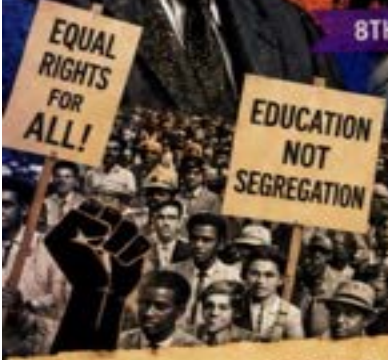
ATTORNEY THURGOOD MARSHALL'S
SOUTH CAROLINA BUSINESS TRIP, 1951

8TH GRADE INTERDISCIPLINARY CIVIL RIGHTS LESSON EXPERIENCE

“To protest against injustice is the foundation of all our American democracy.”

— THURGOOD MARSHALL

LAWYER.
LEADER.
CHAMPION.
LEGEND.



MAY 1951
ATTORNEY THURGOOD MARSHALL arrives in NORTH CHARLESTON, SC by train to prepare for the BRIGGS v. ELLIOTT case at the federal courthouse in Charleston.

Photo by Cecil Williams

ABOUT THURGOOD MARSHALL

- ★ Born in Maryland. Raised in NY, returned to Maryland. College in Pennsylvania.
- ★ Howard University School of Law.
- ★ Influenced by Prof. Charles Houston.
- ★ Graduated in 1933. Passed the Maryland bar the same year.
- ★ Joined the NAACP. Director of the Legal Defense & Educational Fund.
- ★ Won 29 out of 32 cases argued before the U.S. Supreme Court.
- ★ Helped win Brown v. Board of Education (1954)—declaring segregation in public schools unconstitutional!

CIVIL RIGHTS MOVEMENT
THE FIGHT FOR JUSTICE.
THE POWER OF EDUCATION.

FROM BRIGGS v. ELLIOTT
TO BROWN v. BOARD
OF EDUCATION
EQUAL EDUCATION.
EQUAL FUTURE.
EQUAL JUSTICE.



KEY THEMES

- ★ Civil Rights Movement
- ★ Briggs v. Elliott
- ★ Brown v. Board of Education
- ★ Student Collaboration
- ★ Acrostic Poetry
- ★ Civil Rights Research
- ★ Historical Analysis
- ★ Social Justice
- ★ Visual Arts



**STUDENTS
CREATE!
PRESENT!
INSPIRE!**

YOUR VOICE.
YOUR HISTORY.
YOUR FUTURE.

LEARNING OBJECTIVES

- ✓ Understand Thurgood Marshall's history and his legal work in SC (1940s–1950s).
- ✓ Understand the impact of Briggs v. Elliott and later Brown v. Board of Ed on SC & US history
- ✓ Create and analyze Civil Rights themed acrostic poems.
- ✓ Demonstrate understanding of Civil Rights vocabulary and concepts.
- ✓ Collaborate with peers to create historical literacy projects.

ACTIVITIES

- ★ **STUDENTS RESEARCH**
• Explore resources & discuss as a class
- ★ **CREATE**
• Groups build acrostic poems using key Civil Rights vocabulary
- ★ **DESIGN**
• Create posters (freehand or digital) using art & words
- ★ **PRESENT**
• Share and explain completed acrostic poems and artwork with classmates

STANDARDS

SOCIAL STUDIES
Standard 5: Demonstrate an understanding of the impact of world events on South Carolina and the United States from 1929 to present.
B. S.C.C Analyze the correlation between the Modern Civil Rights Movement in SC and the U.S.
R. S.C.C Analyze the continuities and changes in SC's identity resulting from the civic participation of different individuals and groups of SC citizens.

VISUAL & PERFORMING ARTS – THEATRE
Artistic Process: Creating
• Anchor Standard 1: I can conceive and develop new artistic ideas and work.

RESOURCES & INSPIRATION

- HISTORICAL RESOURCES**
- Green Book of South Carolina
 - History.com • Kiddie
 - National Park Service
 - PBS

FREEDOM SONGS TO INSPIRE

- ♪ People Get Ready
- ♪ Woke Up This Morning
- ♪ A Change is Gonna Come
- ♪ You Better Leave Segregation Alone
- ♪ Eyes On The Prize
- ♪ Oh Freedom!

Hear it. Feel it. Live it.
Change it.



KNOW HISTORY. CREATE CHANGE. BUILD JUSTICE.
THE PAST EMPOWERS THE FUTURE.

For the Children: Attorney Thurgood Marshall's South Carolina Business Trip, 1951

Alada M. Shinault-Small, South Carolina Civil Rights Museum

Overview:

Thurgood Marshall was born in Maryland. His family moved to New York when he was very young for his parents to seek better job opportunities, then they moved back to Maryland when he was an older child. After high school, he went to college in Pennsylvania. After graduating college, he wanted to attend the University of Maryland Law School, but due to segregation, he could not. Marshall applied to the Howard University School of Law in Washington, DC and was accepted. At Howard, one of his professors in particular, Charles Houston, had a tremendous impact on shaping his world view. Houston taught his students to be "social engineers" - they should use the law to fight for civil rights which would make society better for everyone.

Marshall graduated in 1933, then later that year passed the Maryland bar examination to become a lawyer. Soon after, he joined the National Association for the Advancement of Colored People (NAACP). He became very active and later became the director of the organization's Legal Defense and Educational Fund. The attorney won his first large civil rights case in 1935 in Maryland with help from his law school professor Houston. Marshall became known for winning many cases, and he won 29 out of 32 cases that he argued before the US Supreme Court.

One of those cases was a class action lawsuit named *Brown v. Board of Education of Topeka, Kansas* which combined 5 cases that challenged the "separate but equal" ruling from the *Plessy v. Ferguson* case in 1896. One of those five cases - *Briggs v. Elliott* - originated in Clarendon County, SC, and Attorney Marshall was heavily involved. His work in SC with Black Clarendon County residents seeking equal educational opportunities for their children began in the late 1940s. Fast forwarding to 1951, Attorney Thurgood Marshall arrived one night in May to the train station in the "north area" (now City of North Charleston) to prepare for the *Briggs v. Elliott* case that would be deliberated at the federal courthouse in Charleston. Young photographer Cecil Williams was there, and he snapped a now-famous picture of the attorney exiting the train.



The courtroom and hallway were packed with onlookers, and hundreds of others gathered outside the building. The plaintiffs lost, but Attorney Marshall and the others on the legal team scored a huge victory 3 years later in May 1954 by joining in with the 4 other similar cases, The US Supreme Court ruled unanimously in their favor that segregation in the nation's public schools is unconstitutional.

This lesson highlights a portion of Thurgood Marshall's history prior to his SCOTUS appointment in 1967. Students will divide into 2 groups to create acrostic poems using the letters of Attorney Marshall's name and will present their poetry to each other.

Recommended grade level: 8th

"To protest against injustice is the foundation of all our American democracy."
--- Thurgood Marshall

Social Studies Standard:

Standard 5: Demonstrate an understanding of the impact of world events on South Carolina and the United States from 1929 to present.

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

8.5.CC Analyze the continuities and changes in South Carolina's identity resulting from the civic participation of different individuals and groups of South Carolinians.

Visual and Performing Arts Standard:

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

Anchor Standard 1: I can create scenes and write scripts using story elements and structure.

Days required: 2-3

Materials/Equipment needed: Internet access, computers, paper/pencils, markers/crayons/colored pencils or design software, 11x14 poster boards, 6" or 8" craft sticks, glue

Suggested resources:

1. Green Book of South Carolina, "[United States Courthouse and Post-Office: Briggs v. Elliott historical marker](#)".
2. History website, "[Thurgood Marshall](#)", last updated 5-28-25.
3. Kiddle, "[Briggs v. Elliott facts for kids](#)", last modified 10-17-25.
4. Kiddle, "[Thurgood Marshall facts for kids](#)", last modified 10-17-25.
5. National Park Service, "[Briggs v. Elliott](#)", last update 3-5-26.
6. PBS, Brinson, Claudia Smith, "[Briggs v. Elliott brought us Brown v. Board of Education. Here's how.](#)", 3-23-21.

A sampling of Freedom/Protest/Affirmation/Civil Rights Movement-Inspired Songs on YouTube:

1. Curtis Mayfield & The Impressions, "[People Get Ready](#)", 2:38.
2. John Legend, "[Woke Up This Morning](#)", 4:17.
3. Sam Cooke, "[A Change is Gonna Come](#)", 3:10.
4. Smithsonian Folkways Recordings, "[You Better Leave Segregation Alone](#)", 0:38.
5. Sweet Honey In The Rock, "[Eyes On The Prize](#)", 3:35.
6. The Golden Gospel Singers, "[Oh Freedom](#)", 3:05.

Learning Objectives:

- To get an overview of US Supreme Court Justice Thurgood Marshall's history and his legal involvement in South Carolina in the 1940s-1950s
- To understand the impact that *Briggs v. Elliott* and later *Brown v. Board of Ed* had on both SC & US history
- To learn a basic acrostic poetic form
- To experience a group collaborative exercise
- To participate in a multi-disciplinary activity fusing Social Studies with ELA, Visual Arts & Theatre
- To experience some of the songs that were prevalent during the Civil Rights Movement

Lesson/Activity Steps:

Students will read selected info from the Resources above and discuss as a class

The class divides into 2 groups, with one group selecting or being assigned "THURGOOD" and the other, "MARSHALL"

Each group member selects a letter, designs a poster - freehand or digitally - expanding on his/her letter with a statement or question using relevant facts or thoughts from their reading & class discussion

* Some suggested keys words: train, train tracks, history, Howard University, unequal, US Courthouse, unanimous, unconstitutional, goals, organize, determination, mother(s), advocate, argument (court), resistance, risk, Supreme Court, segregation, separate, Harry Briggs, lawsuit, Lowcountry


Students will glue a craft stick onto the back bottom edges of their posters to make a handle. Holding up the posters by handles will keep them upright and will assist with executing their verbal & non-verbal deliveries

Students will decide how their groups will deliver their letters to their classmate audience re: body spacing, posture, music use, etc. & will orally project their poster info clearly while expressing feeling. They will use gestures and other body movements to accompany their voices.

If there are more students than letters, consider adding posters with punctuation marks, symbols and/or images to one or both words

Assessment: Peer/Teacher review with discussion. See a letter example on the next page.

EXAMPLE: ACROSTIC POEM LETTER



THROUGH
RAIN OR SHINE,
THE
WORK MUST
CONTINUE

ART. ACTIVISM. HERITAGE. HISTORY. OUR STORIES. OUR POWER.

"Art becomes powerful when it speaks for the people."
- M.R. ASANTE

DON'T BE A DROPOUT!

Edwin A. Harleston

VISUAL ARTIST • NAACP LEADER
Charleston Native • Portraitist
First President of the NAACP
Charleston Branch



EQUALITY JUSTICE FREEDOM NOW!

WE DEMAND EQUAL RIGHTS NOW!



James "Godfather of Soul" Brown

MUSIC ICON • ACTIVIST • EDUCATION ADVOCATE
Barnwell County Native • Global Entertainer
Used his music and voice to inspire change, uplift communities, and promote education.

8TH GRADE

Two PALMETTO STATE ARTIVISTS:

EDWIN HARLESTON & JAMES BROWN

ART • ACTIVISM • MUSIC • THEATRE • HISTORY

Exploring the lives and legacies of two South Carolinians who used their art, their voices, and their convictions to fight for justice, inspire change, and uplift our communities.



★ MAIN THEMES

- ★ Art + Activism
- ★ Civil Rights Movement
- ★ Historical Vignettes
- ★ Music & Social Change
- ★ South Carolina History
- ★ Theatre & Performance

★ LEARNING ACTIVITIES

- ★ Research historical figures
- ★ Create historical vignettes
- ★ Blend fact with fiction
- ★ Use costumes and props
- ★ Explore Civil Rights music
- ★ Collaborative performance work

*OUR VOICES.
OUR STORIES.
OUR FUTURE.*

*Speak.
Create.
Perform.
Change
The World*



★ FEATURED HISTORICAL FIGURES ★



EDWIN A. HARLESTON
Artist, Activist, Leader.
NAACP Champion.



JAMES "GODFATHER OF SOUL" BROWN
Entertainer, Activist, Education Advocate.
Voice of a Generation.

STUDENT CREATIVITY HISTORY COMES ALIVE THROUGH YOU!

FACTS + FICTION = POWERFUL STORYTELLING!

Two Palmetto State Artists: Edwin Harleston & James Brown

Alada M. Shinault-Small, South Carolina Civil Rights Museum

Overview:

“The activist (artist +activist) uses her artistic talents to fight and struggle against injustice and oppression – by any medium necessary. The activist merges commitment to freedom and justice with the pen, the lens, the brush, the voice, the body, and the imagination. The activist knows that to make an observation is to have an obligation.” – M.K. Asante

Edwin Augustus “Teddy” Harleston (1882-1931), a Charleston native, and James Joseph Brown (1933-2006), a Barnwell County native, were two South Carolinians who personified the definition of **"artist"** throughout much of their professional lives. They both catapulted their community work to another level by using their artistic gifts to boost their platforms.

Harleston was a visual artist who received wide acclaim for his portraiture, and he was a landscapist. He gave his character subjects a dignity that was not generally seen in depictions of African Americans during that time. *The Bible Student* shown on p. 10 is an example. He was known to give the same careful attention and depth while portraying anonymous everyday people on his canvases that he gave to his influential clients who sat for portraits. Harleston became the first president of the NAACP’s (National Association for the Advancement of Colored People) Charleston branch. It worked tirelessly to reform the city’s Black schools and achieved great success under his leadership.

Brown was an entertainer known for his soulful singing performances and high-energy choreography. He traveled the world with his band captivating audiences with his musical and movement prowess. During the height of the Civil Rights Movement, he was actively involved in the push for change and often sponsored benefit concerts, to include in his home state. Messages in his music advocated cultural pride and encouraged taking action to cultivate change. Brown’s support for education took a national stage when he partnered with the White House on a stay-in-school campaign.

This lesson invites students to learn about the legacies of the two men as evidenced by their community activism and the ways that they used their art to further their messaging and their commitments to protecting human rights. Students will research the men, examine documents and photos and will be prompted to create historical vignettes centering around a fictitious meeting between the two artists. They would not have had the opportunity to meet and strategize in “real life” since Harleston died two years before Brown was born.

Recommended grade level: 8th

Social Studies Standard:

Standard 5: Demonstrate an understanding of the impact of world events on South Carolina and the United States from 1929 to present.

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

8.5.CC Analyze the continuities and changes in South Carolina’s identity resulting from the civic participation of different individuals and groups of South Carolinians.

8.5.E Utilize a variety of primary and secondary sources to analyze multiple perspectives on the cultural changes in South Carolina and the U.S.

Visual and Performing Arts Standard:

Theatre: Artistic Process: Creating- I can conceive and develop new artistic ideas and work.
Anchor Standard 1: I can create scenes and write scripts using story elements and structure.

Days required: 3-5 depending on class size since students will execute the activity in pairs.

Materials/Equipment needed: Internet access, computers, paper/pencils

Assessment: See rubric

Suggested resources:

1. Discovering Our Past: College of Charleston Histories, Williams, Joseph, "[Charleston Branch of the NAACP, 81-A Columbus Street](#)", modified 4-17-26.
2. James Brown website, "[James Brown - The Legacy](#)".
3. *South Carolina Encyclopedia*, Aldrich, Jane M., "[Edwin Augustus Harleston](#)", last updated 8-8-22.
4. *South Carolina Encyclopedia*, Buggy, Heather, "[James Brown](#)", last updated 7-19-22.
5. The Johnson Collection, "[Harleston, Edwin \(1882-1931\)](#)".
6. UDiscover Music website, Williams, Stereo, "[James Brown, Politics, And The Revolutionary 60s](#)", 4-5-26.
7. YouTube, "[Get Down, The Influence Of James Brown \(2020\)](#)", see 1:17-2:46.

A sampling of Freedom/Protest/Affirmation/Civil Rights Movement-Inspired Songs on YouTube:

1. Bob Dylan, "[Blowing In The Wind](#)", 2:35.
2. James Brown, "[Don't Be A Dropout](#)", 4:31.
3. James Brown, "[Get Up, Get Into It, Get Involved](#)", 3:21.
4. James Brown, "[I Don't Want Nobody To Give Me Nothing \(Open Up The Door I'll Get It Myself\)](#)", 9:42.
5. James Brown, "[Say It Loud I'm Black And Proud](#)", 3:01.
6. John Legend, "[Woke Up This Morning](#)", 4:17.
7. Sweet Honey In The Rock, "[Eyes On The Prize](#)", 3:35.

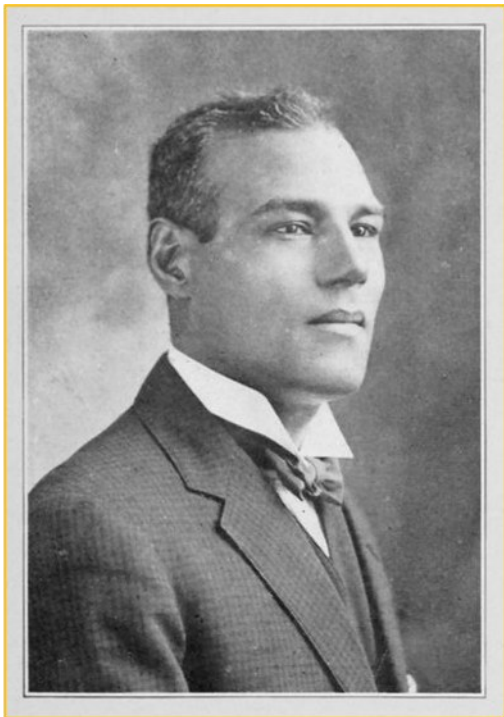
Learning objectives:

- To discover the backgrounds of the two activists and learn how they contributed to South Carolina's identity
- To collaborate with a partner to combine facts with fiction & transform them into a presentation
- To create a Historical Vignette - a short, focused scene capturing a moment in time
- To experience music that was prevalent during the Civil Rights era including James Brown's

Lesson/Activity Steps:

- Students will research Harleston and Brown and discuss their legacies as a class
- Students will select or be assigned a partner to create and develop vignettes based on the provided prompt
- Students will blend facts with fiction to craft their scenes
- Student pairs will decide their [blocking](#) and what costumes/props, if any, they want to use to enhance their scenes
 - Costume:** Anything an actor wears to establish their character's identity, era, or status. Clothing, footwear, headwear, wigs, and jewelry are examples. They remain with the character for the duration of a scene or performance
 - Prop (theatrical property):** Any moveable or portable object that an actor handles or interacts with during a performance - distinct from costumes, scenery, and lighting. It advances the plot, provides character details, and/or helps the actor to function while in character
- Students will listen to various songs that were sung during the Civil Rights era and select music (live or recorded) to use before, during and/or after their vignettes
- Student pairs will share their historical vignettes with the class

EDWIN “TEDDY” HARLESTON (1882-1931)



Top left - [Edwin A. Harleston](#), 1923. Bottom left - "[The Nurse](#)", by Edwin A. Harleston, 1917. Above - Dr. W.E.B. DuBois - civil rights activist, historian, sociologist, author & NAACP co-founder - (standing in the middle) visited Charleston in 1917 to explore establishing an NAACP branch. He approved and designated Harleston (back row, far left) to head up the effort. Below - "[The Bible Student](#)", E.A. Harleston, 1924.



JAMES “GODFATHER OF SOUL” BROWN (1933-2006)

DON'T BE A DROP-OUT

Words and Music by
JAMES BROWN
and NAT JONES

Moderately fast

1. Now a good friend of mine... sat with me and he cried...
He told me a story I know he hadn't lied
Said he went for a job And Mr. Man said
Without an education You might as well be dead
Now don't get me wrong He said, it's not who you are
But people come to me From near and far
But I do just what And I follow the rules
I didn't have an education So I had to go back to school

2. See ABBBBA (Gtr)

© Copyright 1967, 1970 by James Brown and Nat Jones. All rights reserved.



Above - US Vice President Hubert Humphrey asked James Brown to partner with him in 1967 on a stay-in-school campaign, building on Brown's *Don't Be A Drop-Out* song. [See the article](#). Left - a page of the song's sheet music. Right - Song lyrics. Below - [James Brown](#) received the Key to the City of Columbia, SC from Mayor Bates during a benefit concert, 5-22-68.

Don't Be A Dropout James Brown & Nat Jones

*Now a good friend of mine
Sat with me and he cried
He told me a story
I know he hadn't lied
Said he went for a job
And Mr. Man said
Without an education
You might as well be dead
Now don't get me wrong
He said, it's not who you are
But people come to me
From near and far
But I do just what
And I follow the rules
I didn't have an education
So I had to go back to school*

[Chorus]
*You gotta, gotta listen now now
What he said
Without an education
You might as well be dead
Look here
See the other lyrics [here](#).*



Historical Vignette Prompt: Mr. Harleston sent a message by a friend to Mr. Brown during one of his recent Horry County concert tours. He asked his friend to mention to “Mr. Dynamite” that he’d like to meet with him to discuss his performing during an NAACP fundraiser that’s being planned in Charleston. Mr. Brown agrees, and they make plans by telegram to connect for breakfast during Brown’s next Charleston area visit a month away.

That next month, the men speak by telephone to reconfirm the date, place and time for their breakfast gathering.

What details will they discuss during their conversation? What casual conversation will they have after they discuss business?

<u>Criteria</u>	4 -Distinguished (Exceeds Standard)	3 -Proficient (Meets Standard)	2 - Developing (Approaching)	1 - Emerging (Needs Support)
<u>Historical Accuracy & Evidence</u>	At least 3 specific details are woven naturally into dialogue.	At least 2 specific details are included. The general historical setting is clear and accurate.	The dialogue lacks specific details. Some historical inaccuracies are present.	Minimal use of facts. The scene lacks a clear historical timeframe or factual basis.
<u>Characterization & Voice</u>	Characters have distinct voices. The dialogue reflects their specific goals, social status, and personal stakes.	Characters are recognizable and act according to their historical roles. Dialogue is functional and logical.	Characters feel generic. It is difficult to distinguish between the two speakers' motivations or personalities.	Characters have no distinct traits and serve only to state facts rather than interact.
SC Standard Alignment	Masterfully explains how these specific SC events impacted the broader National Civil Rights movement through the dialogue.	Clearly connects the SC event to the larger struggle for equality in the US.	Mentions that the event was important but doesn't explain why or the connection to the larger movement.	No clear connection made between the local event and the broader context of US history.
Collaboration	Partners show equal contribution. Dialogue is balanced	Both partners contribute significantly. One may lead slightly more than the other, but both are engaged.	One partner does most of the work. Teamwork appears strained.	Only one student is actively participating.

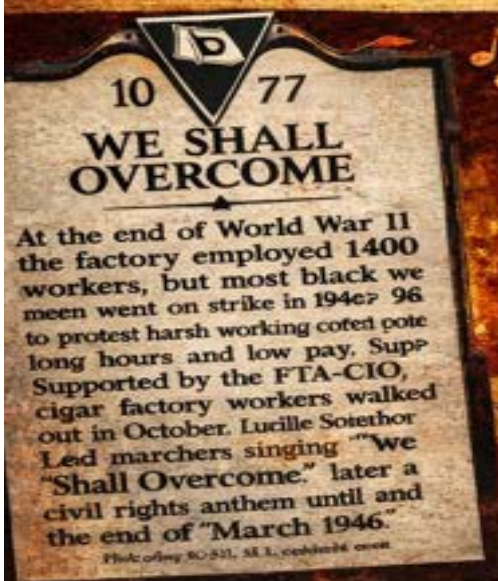
WE SHALL OVERCOME— SOUTH CAROLINA BORN AND BRED

By Alada M. Shinault-Small
South Carolina Civil Rights Museum



OVERVIEW

- In October 1945, over 1,000 employees at the American Tobacco Company in Charleston, SC went on strike protesting racial discrimination, low wages, and lack of health benefits
- Most protesters were African American women.
- They demanded a 25-cent wage increase (from 45 cents/hour) and the right to unionize.
- The strike was supported by FTA and CIO unions



IMPACT & RESULTS

- Wages increased to 53¢/hour (but still shy of the 70¢ they demanded)
- Restrictions on Black workers in skilled jobs were removed
- The movement showed that unity and organized action create change

WHY IT MATTERS

- Highlights South Carolina's role in the Civil Rights Movement
- Demonstrates how collective voices influence national change
- Connects history, music, and activism

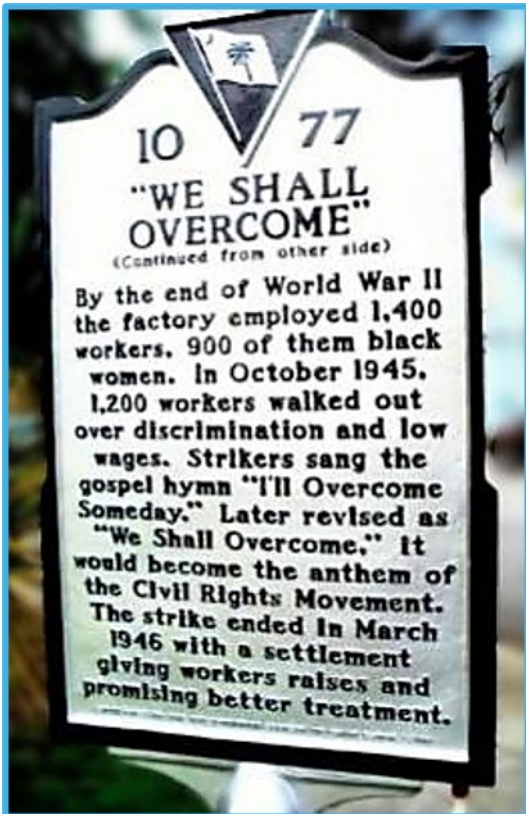


We Shall Overcome – South Carolina Born And Bred

Alada M. Shinault-Small, South Carolina Civil Rights Museum

Overview: In October 1945, over 1000 employees at the American Tobacco Company (ATC) in Charleston, SC walked off their jobs to protest racial discrimination as well as insufficient wages and health benefits. Most of the protesters were African American women. Two of the company's other subsidiaries, in Trenton, NJ and Philadelphia, PA, launched strikes during the same time as well. Charleston protesters worked with the local chapters of the Food, Tobacco, Agricultural and Allied Workers (FTA) union and Congress of Industrial Organizations (CIO). They demanded a 25 cent-per-hour pay increase, up from 45 cents per hour, and the ability to unionize.

Strikers faithfully walked Charleston streets during the winter months from early morning to evening, making their needs known through chants, carrying signs and through song. Ms. Lucille Simmons, a protester, is credited with transforming the hymn "I'll Overcome Someday" to what is popularly known today as the protest song "We Shall Overcome". She infused their messages into the lyrics.



Information on the song's evolution varies; including the belief that it developed from the field holler "I'll Be All Right Someday", sung often by enslaved African Americans. Another discussion centers around the song's title and lyrics being "We Will Overcome" at first, then segueing to "We Shall Overcome".

At the end of March 1946, the ATC agreed to raise wages by 8 cents per hour - to 53 cents, the protesters wanted 70 cents per hour - and to eliminate restrictions that kept Blacks from skilled jobs. Although the factory employees were unable to settle their issues to the extent that they were demanding, they did emanate a clear message nationwide: planned action steps and unified voices do make a difference.

This lesson explores the 1945-46 strike and the emergence of "We Shall Overcome" as a musical message. Students will collaborate to create scripts from the perspective of two features of the factory's building fabric and participate in a [Reader's Theatre](#) activity.

Above – Reverse side of the state historical marker located on the southwest corner of the massive former ATC cigar factory. It is presently a mixed-use commercial complex on Charleston's Eastside. Photo by A.M. Shinault-Small

Recommended grade level: 8th

Social Studies Standard:

Standard 5: Demonstrate an understanding of the impact of world events on South Carolina and the United States from 1929 to present.

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

8.5.CC Analyze the continuities and changes in South Carolina's identity resulting from the civic participation of different individuals and groups of South Carolinians.

8.5.E Utilize a variety of primary and secondary sources to analyze multiple perspectives on the cultural changes in South Carolina and the U.S.

Visual and Performing Arts Standard:

Theatre: Artistic Process: Creating- I can conceive and develop new artistic ideas and work.
Anchor Standard 1: I can create scenes and write scripts using story elements and structure.

Days required: 3-5

Materials/Equipment needed: Internet access, computers, paper/pencils; chairs, stools, podiums, music stands or easels

Suggested resources:

1. Kiddle, [1886 Charleston earthquake facts for kids](#).
2. Lowcountry Digital History Initiative (LDHI) online exhibit, "[Charleston's Cigar Factory Strike 1945-1946](#)", Lowcountry Digital Library, College of Charleston, SC.
3. NPR, "[The Inspiring Force of 'We Shall Overcome'](#)", 8-28-13.
4. YouTube, Genie Deez, "[a History of We Shall Overcome](#)", 8:47.
5. YouTube, Hymns Made Fresh - "[We Shall Overcome](#)", piano instrumental with lyrics displayed, 3:37; Mahalia Jackson - "[We Shall Overcome](#)", 2:44; Summer Russell - "[We Shall Overcome](#)", a cappella, harmony, 3:19.
6. YouTube, [Pete Seeger talks about the history of "We Shall Overcome"](#), 2006, 6:10.
7. YouTube, Union of Southern Service workers, "[Cigar Workers on Strike, 1945](#)", 4-1-24, 1:34.

A sampling of Freedom/Protest/Affirmation/Civil Rights Movement-Inspired Songs on YouTube:

1. Bob Dylan, "[Blowing In The Wind](#)", 2:35.
2. John Legend, "[Woke Up This Morning](#)", 4:17.
3. Sam Cooke, "[A Change is Gonna Come](#)", 3:10.
4. Smithsonian Folkways Recordings, "[You Better Leave Segregation Alone](#)", 0:38.
5. Sweet Honey In The Rock, "[Eyes On The Prize](#)", 3:35.
6. The Golden Gospel Singers, "[Oh Freedom](#)", 3:05.

Learning objectives:

- To learn about South Carolina's role in the growing national labor movement post-World War II
- To identify the influences that the ATC strike contributed to South Carolina's identity
- To experience some of the songs that were prevalent during the Civil Rights Movement
- To understand that the protest song *We Shall Overcome* as it is known today originated during the 1945-1946 Charleston, SC cigar factory workers' strike, and various theories exist about the song's evolution; to know that "We Shall Overcome" became one of the most iconic pieces of music sung, hummed and played nationwide throughout the Civil Rights Movement; to know that many people classify the song as the Movement's anthem
- To observe some of the physical aspects of the factory building
- To practice giving voice to inanimate objects via monologue and dialogue
- To collaborate with peers to create a short script
- To discover and use Reader's Theatre as a mechanism to present students' historical-based creative work

Lesson/Activity Steps:

After exploring facts about the 1945 strike, see #2 & #7 in Resources, students will look over the old cigar factory's [state historic property record](#) listing. The 14 images shown offer views of the building's brickwork and earthquake bolts. See additional photos below

Review info on the 1886 earthquake at #1 in Resources. Also see the 0:41 video short on [earthquake bolt](#) examples

Students will listen to various songs that were commonly sung during the Civil Rights Movement. A sampling is provided on the previous page + links to versions of "We Shall Overcome" are listed at #5

See [this article](#) that describes Reader's Theatre

Students will break into small groups to transform what they've learned about the Cigar Factory Strike and the 1886 earthquake and what they observed about 2 of the physical aspects of the building (brickwork & earthquake rods) to create a short script. Scripts will discuss ongoing activity during the 1945 protest from the perspective of the building's bricks and earthquake rods. As protesters marched all day long for months, their route included areas near the immense structure. Scripts should include facts and fiction. Music from the era can be included, live and/or recorded

Students can deliver their scripts while standing at podiums or music stands/easels or while sitting in chairs or on stools and holding their scripts

Assessment: Peer & Teacher review with discussion. Preparation, voice projection & tone, verbal and non-verbal techniques and overall delivery are key elements to assess.



Above - Close-ups of the Old Cigar Factory's brickwork & earthquake bolts (rods). Photos by A.M. Shinault-Small

“Our stories.
Our voices.
Our future.”
— CIVIL RIGHTS
THEN. POWER NOW.

Hear Me Out!

LIBERTY

EQUAL RIGHTS FOR ALL!

Using Historical Markers, Monuments, Plaques & Public Art to Arouse Spoken Word

11TH GRADE CIVIL RIGHTS & SPOKEN WORD LESSON EXPERIENCE

EXPLORE. RESEARCH. CREATE. PERFORM. INSPIRE.

SOUTH CAROLINA
CIVIL RIGHTS FREEDOM FIGHTERS
Their courage changed a state.
Their legacy changed a nation.

OVERVIEW:

Students explore Civil Rights-related public art, monuments, murals, and historical installations throughout South Carolina and transform their experiences into powerful spoken word poetry performances.

LEARNING OBJECTIVES

- ★ Identify Civil Rights era public art in communities
- ★ Research the stories behind installations
- ★ Explore Civil Rights music and culture
- ★ Create original spoken word poetry
- ★ Perform with confidence and creativity
- ★ Collaborate using music, props, and artistic expression



ACTIVITY HIGHLIGHTS

- Spoken Word Performances
- Public Art Exploration
- Photography & Research
- Civil Rights Music Connections
- Creative Collaboration
- Historical Storytelling

FEATURED THEMES

- ★ Civil Rights Movement
- ★ Identity
- ★ Social Justice
- ★ Community Voices
- ★ Artistic Expression
- ★ Theatre & Poetry

WE SHALL OVERCOME
FREEDOM NOW!

SPOKEN WORD CAFE

I write.
I speak.
I change the world.

THE SOUNDTRACK: TELL THE STORY. LEAVE THE LEGACY. HEAR ME OUT.

SOUTH CAROLINA
OUR HISTORY. OUR ART. OUR VOICES.
- OUR FUTURE.

“THEY TRIED TO BURY US.
THEY DIDN'T KNOW
WE WERE SEEDS.”

— DIND M. MELAYE

USE YOUR VOICE.
TELL THE STORY.
LEAVE THE LEGACY.
HEAR ME OUT.

Hear Me Out: Using Historical Markers, Monuments, Plaques & Public Art to Arouse Spoken Word

Alada M. Shinault-Small, South Carolina Civil Rights Museum

Overview: South Carolina benefits significantly from the many markers, monuments, plaques and public art that highlight the people, places, and events that have contributed to the state's expansive and diverse history and culture. There are historic, cultural and archeological designations throughout each of the state's 46 counties. Some originate at the local level, some are administered through the state, others are approved by a federal government program. Others are the result of collaborative efforts. Public art installations have blossomed throughout South Carolina during the 21st century especially. All of these designations are visual chronicles of the state's story. They are incomparable teaching tools as landscapes continue to change, and their "previous lives" can easily become lost if they are not documented.

This lesson instructs students to visit a SC public art installation, in person or digitally, that relates to the Civil Rights era then compose poetry for spoken word deliverables to reflect their visitation experiences.

Recommended grade level: 11th

Social Studies Standards:

Standard 5: Demonstrate the impact of America's global leadership on technological advancements, the transition to a post-industrial society, and ongoing debates over identity in the period 1945–present.

USHC.5.CC: Evaluate continuities and changes during the Civil Rights Movement and other subsequent movements for equal rights.

Theatre Standards:

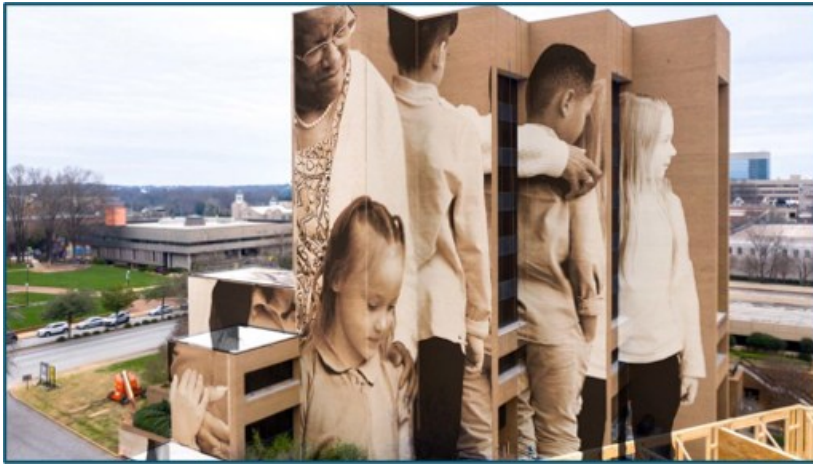
Novice Theatre Artistic Processes: *Creating* - I can conceive and develop new artistic ideas and work. **Anchor Standard 1:** I can create scenes and write scripts using story elements and structure. *Performing/Producing/Presenting* - I can produce new artistic ideas and work from a variety of materials, techniques, and processes. **Anchor Standard 3:** I can act in improvised scenes and written scripts.

Days required: 2-3

Materials/Equipment needed: Internet access, computer, paper/pencils, camera; sound amplification, optional

Vocabulary:

Public Art - A multi-disciplinary genre of art that is created for and placed in the public realm. It is accessible to everyone and is designed to interact with its surroundings and the community where it is located. Art that is found in museums or private galleries is not public art. Often the creation of public art includes a process like soliciting community input or forming a committee to facilitate the project. Durable materials like stone, bronze, steel and/or weather-resistant paint are used since public art is exposed to the elements.



Canvas Tower mural, Greenville, 2021 - [info](#) and [additional info](#)

Spoken Word - “A broad designation for poetry intended for performance. Though some spoken word poetry may also be published on the page, the genre has its roots in oral traditions and performance. Spoken word can encompass or contain elements of rap, hip-hop, storytelling, theater, and jazz, rock, blues, and folk music. Characterized by rhyme, repetition, improvisation, and word play, spoken word poems frequently refer to issues of social justice, politics, race, and community. Related to slam poetry, spoken word may draw on music, sound, dance, or other kinds of performance to connect with audiences.” - - *Poetry Foundation*

Suggested resources:

1. ["How to Perform Spoken Word"](#), Deborah Magdalena, Kennedy Center Education Digital Learning, YouTube, 2022, 8:59.
2. ["Public Art"](#), One Columbia website.
3. ["Spoken word facts for kids"](#), Kiddle website.
4. ["The rise of public art in South Carolina"](#), South Carolina Arts Commission, *The Hub*, 8-14-17.

A sampling of Freedom/Protest/Affirmation/Civil Rights Movement-Inspired Songs on YouTube:

- 1, Curtis Mayfield & The Impressions, ["People Get Ready"](#), 2:38.
2. John Legend, ["Woke Up This Morning"](#), 4:17.
3. Mahalia Jackson, ["We Shall Overcome"](#), 2:44.
4. Sam Cooke, ["A Change Is Gonna Come"](#), 3:10
5. Sweet Honey In The Rock, ["Eyes On The Prize"](#), 3:35.
6. The Freedom Singers, ["We Shall Not Be Moved"](#) at the 1963 March on Washington, 1:40.

Learning objectives:

- To identify public art in the students’ communities that commemorate the Civil Rights era and to discover others that are installed throughout the state
- To discover examples of recorded music from the Civil Rights era
- To research the backstory of the installation
- To transform the visitation experience into a spoken word poem
- To determine if/what other elements would embellish the final presentation - music, specific attire, a co-presenter, props, etc.
- To present the poem to the class solo or through collaboration with classmates
- To speak the poem verbally and non-verbally with comfort and confidence

Lesson/Activity Steps:

Students will identify, visit & photograph public art in/near their community that is related to the Civil Rights era, or conduct research on installations located elsewhere in the state

Students will research the history related to their selected artwork and the process that led to the finished products

Students will listen to examples of recorded music from the Civil Rights era and decide how to incorporate it into their poems

Students will decide if they want to collaborate with another student(s) and/or incorporate other elements to enhance their work

Students will present their finals to the class

Assessment: Peer/Teacher review with discussion. Preparation, voice projection & tone, verbal and non-verbal techniques, staging, audio/visual elements used, and overall delivery are key features to assess.



[Freedom Walkway, Rock Hill](#)

THE 1969 HOSPITAL WORKERS STRIKE

in Charleston

WHEN THE WINDS OF CHANGE BLEW THROUGH SOUTH CAROLINA, AGAIN

“A STRIKE FOR DIGNITY. A MOVEMENT FOR CHANGE.”

HONOR THE PAST. TELL THE STORY. SHAPE THE FUTURE.

EXPLORE A POWERFUL MOMENT IN SOUTH CAROLINA HISTORY THROUGH THE LENS OF THEATRE, STORYTELLING, AND MUSIC. Students will study the 1969 Hospital Workers Strike in Charleston and use the artistic technique of **TABLEAU VIVANT (LIVING PICTURE)** to analyze, interpret, and recreate a historic photograph by Cecil Williams.

FEATURING
TABLEAU VIVANT
(LIVING PICTURE)

GRADE LEVEL
11TH
GRADE

SUBJECTS CONNECTED



U.S. HISTORY



THEATRE ARTS



CIVIL RIGHTS STUDIES



PERFORMANCE & STORYTELLING

LEARNING OBJECTIVES

- ✓ Explore South Carolina's role in the Civil Rights and labor movements.
- ✓ Analyze historical photography through performance art.
- ✓ Develop characters using costumes, posture, expression, and storytelling.
- ✓ Collaborate through tableau performance to communicate meaning.
- ✓ Connect music and protest culture to historical movements.

MUSIC INSPIRES

THE MOVEMENT

- 🎵 "WE SHALL OVERCOME"
- 🎵 "A CHANGE IS GONNA COME"
- 🎵 "THIS LITTLE LIGHT OF MINE"
- AND MANY MORE FREEDOM SONGS!

DAYS REQUIRED
2 - 3 DAYS

GROUP PERFORMANCE
COLLABORATE, CREATE, COMMUNICATE

MATERIALS NEEDED
Internet Access, Computer, Paper/Pencils, Costumes & Props

ASSESSMENT
Rubric (See Back Page) & Classroom Feedback

OUR STORY. OUR VOICES. OUR FUTURE.

WHEN PEOPLE STAND TOGETHER FOR JUSTICE, CHANGE IS INEVITABLE.

The 1969 Hospital Workers Strike in Charleston - When the Winds of Change Blew through South Carolina, Again

Alada M. Shinault-Small, South Carolina Civil Rights Museum

Overview: “On Monday, March 17, 1969, a group of African American employees at the Medical College Hospital for the State of South Carolina in Charleston occupied hospital president William McCord’s office. They sang civil rights protest songs, chanted, and even answered his telephone. When Police Chief John Conroy arrived to restore order, the workers explained that they had been invited to a meeting with McCord to discuss their longstanding grievances. The president had packed the meeting with “loyalist” hospital employees, and then canceled on short notice. The workers returned to their jobs after Conroy threatened arrest, but twelve of the protestors were fired at the end of their shift for abandoning their patients. By Wednesday, March 19th, hundreds of black hospital workers—predominantly women—went on strike to demand the reinstatement of their coworkers and official recognition for their union, Local 1199B of the Retail Drug and Hospital Employees. A week after...more than sixty African American employees at the Charleston County Hospital joined the strike. They shared many of the same complaints, and had also been attending union meetings.

For more than one hundred days during the spring and summer of 1969, demonstrations, mass arrests, and a military occupation brought the city of Charleston to a standstill. No visit generated as much press and excitement as that of Coretta Scott King, a year after the assassination of her husband during a similar labor and civil rights struggle in Memphis, Tennessee. SCLC organized an economic boycott of King Street businesses in downtown Charleston during the strike. They also conducted ‘shop-ins,’ in which demonstrators clogged grocery aisles and cash register lines. ‘This thing is hurting us, but not because of the boycott,’ one business owner explained to a reporter. ‘The fact is, people are just avoiding the area until the trouble blows over.’ Marches through the downtown City Market in the spring and early summer disrupted city visitors at the height of the tourism season, putting additional pressure on the city’s leaders to encourage a settlement.

McCord finally announced a strike settlement to the press on Friday, June 27, 1969. The Medical College Hospital administration promised to rehire the strikers the following week, to abide by a newly established six-step grievance process, and to provide modest pay increases. Though the workers conceded on the central issue of union recognition, (William “Bill”) Saunders hailed the agreement as a ‘victory for 25,000 [hospital] workers, black and white, across the state.’ The strike at the Charleston County Hospital continued for three weeks before it was settled along similar lines.”

- - *From Lowcountry Digital History Initiative (LDHI) online exhibit “The Charleston Hospital Workers Movement, 1968-1969”.*

This lesson incorporates using the theatrical technique tableau vivant (living picture) to analyze, interpret and recreate a photo taken by Mr. Cecil Williams during the hospital workers strike.

Recommended grade level: 11th

Social Studies Standards:

Standard 5: Demonstrate the impact of America’s global leadership on technological advancements, the transition to a post-industrial society, and ongoing debates over identity in the period 1945–present.

USHC.5.CC: Evaluate continuities and changes during the Civil Rights Movement and other subsequent movements for equal rights.

Theatre Standards:

Novice Theatre Artistic Processes: *Creating* - I can conceive and develop new artistic ideas and work. **Anchor Standard 1:** I can create scenes and write scripts using story elements and structure. *Performing/Producing/Presenting* - I can produce new artistic ideas and work from a variety of materials, techniques, and processes. **Anchor Standard 3:** I can act in improvised scenes and written scripts. *Responding* - I can interpret and evaluate how the arts convey meaning. **Anchor Standard 5:** I can interpret and evaluate live or recorded dramatic performances as an active audience member.

Days required: 2-3

Materials/Equipment needed: Internet access, computer, paper/pencils; costumes & props

Suggested resources:

1. “Know It All” website, "[The Charleston Hospital Strike | The World of Cecil](#)", 5:58.
2. Lowcountry Digital History Initiative (LDHI) online exhibit, "[The Charleston Hospital Workers Movement, 1968-1969](#)", Lowcountry Digital Library, College of Charleston, SC.
3. *South Carolina Encyclopedia*, Hopkins, George, "[Charleston hospital workers' strike](#)", last update 7-20-2022.
4. The Citadel Today, "[Through the eyes of the Charleston hospital workers movement 50 years later](#)", Faculty and Staff, 6-11-19.
5. “United States Civil Rights Trail” website, "[Ordinary Objects, Extraordinary Stories](#)".
6. WCBD News 2, Charleston, SC, "[Civil Rights - Civil Wrongs: The 1969 Hospital Workers Strike](#)", last update 2-4-20.
7. *Wikipedia*, "[Tableau vivant](#)".

A sampling of Freedom/Protest/Affirmation/Civil Rights Movement-Inspired Songs on YouTube:

1. Hamer, Fannie Lou, "[This Little Light of Mine](#)", *songs my mother taught me*, Smithsonian Folkways Recordings, 2015, 3:07.
2. John Legend, "[Woke Up This Morning](#)", 4:17.
3. Sam Cooke, "[A Change Is Gonna Come](#)", 3:10.
4. Smithsonian Folkways Recordings, "[You Better Leave Segregation Alone](#)", 0:38.
5. Summer Russell, "[We Shall Overcome](#)", a capella, harmony, 3:19.
6. Sweet Honey In The Rock, "[Eyes On The Prize](#)", 3:35.
7. The Golden Gospel Singers, "[Oh Freedom](#)", 3:05.

Learning objectives:

- To learn about the 1969 Hospital Workers Strike as an example of South Carolina’s role in the labor and the equal rights movements post-World War II
- To become familiar with the “living picture” artistic technique
- To work collaboratively with classmates to analyze the provided image and to recreate the scene by portraying various group members
- To develop one’s character verbally, non-verbally & with costume/prop selection
- To discover examples of recorded music from the Civil Rights era

Lesson/Activity Steps:

Students will watch and discuss as a class the 40 min. video displayed with the article “Civil Rights - Civil Wrongs: The 1969 Charleston Hospital Workers Strike”, resource #6, and read/review the article published by The Citadel, resource #4

Students will listen to music that was popular during the Civil Rights era. A sample list is above, to include a rendition of *We Shall Overcome*. It originated during the Charleston, SC cigar factory strike, 1945-1946, and evolved through the years. *We Shall Overcome* is considered by many to be the anthem of the Civil Rights Movement

Students will divide into groups of 6-8. Group members will select which person from the provided image that s/he wants to portray - carefully noting the person’s stance, facial expression, clothing, jewelry, signage, etc. Students will then work individually and collectively within their groups to develop their characters to mirror the people in the photo. In addition, they will prepare brief bios on their characters, factual or fictitious, to complete their characters’ stories and decide what costume or prop, if any, they want to use

Costume: Anything an actor wears to establish their character’s identity, era, or status. Clothing, footwear, headwear, wigs, and jewelry are examples. They remain with the character for the duration of a scene or performance

Prop (theatrical property): Any moveable or portable object that an actor handles or interacts with during a performance - distinct from costumes, scenery, and lighting. It advances the plot, provides character details, and/or helps the actor to function while in character

For the group performance: Students will assemble, then freeze exactly like their characters in the photo. The teacher will tap each character on the shoulder to prompt the student to unfreeze & share his/her story. When finished, the character will refreeze until all group members have spoken

Groups can embellish their tableaux by incorporating a Civil Rights era song(s), live and/or recorded at some point within their performances. Humming can be as powerful as singing

The class audience will observe the performances, take notes and be prepared to share their thoughts during a feedback session

Assessment: Rubric (on the last page) & classmate feedback

Students performing a [Tableau Vivant](#)



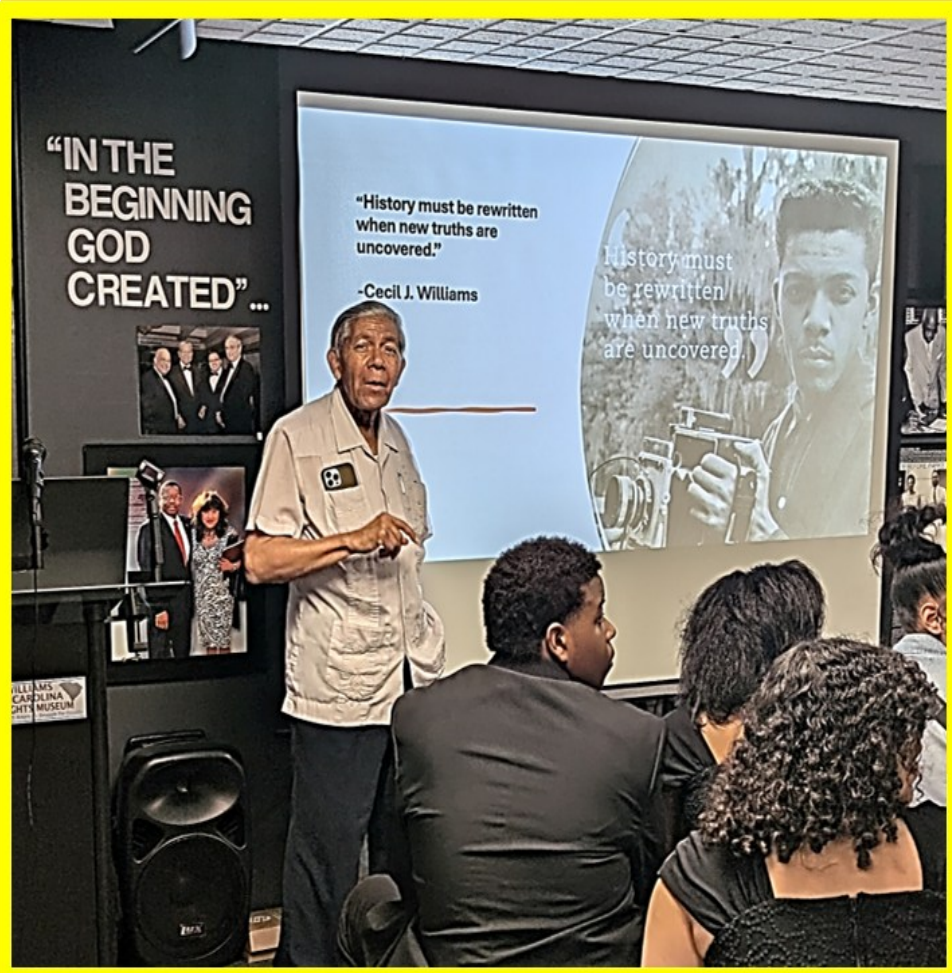
IMAGE FOR THE TABLEAUX VIVANTS



Photo by Cecil Williams

Rubric _____/100

Criteria	Excellent 20 pts	Proficient 16 pts	Developing 12 pts	Beginning 8 pts or below
Historical Accuracy & Understanding	Tableau strongly reflects the historical photo and demonstrates deep understanding of the strike, historical context and social issues.	Tableau reflects the historical photo with clear understanding of the event and context.	Some historical elements are accurate, but understanding is partial or unclear.	Historical connections are weak, inaccurate or missing.
Use of Tableau Techniques	Excellent use of frozen poses, facial expressions, levels, spacing and body language to communicate meaning and emotion.	Strong use of tableau elements with mostly clear communication.	Some effective poses or expressions, but visual storytelling is inconsistent.	Minimal use of tableau techniques; scene lacks clarity or focus.
Emotional Impact & Storytelling	Performance powerfully communicates tension, struggle, solidarity or emotion connected to the strike. Audience easily understands the story/message.	Performance communicates emotion and story clearly.	Emotional communication is somewhat unclear or uneven.	Limited emotional expression or storytelling.
Collaboration & Ensemble Work	Group demonstrates excellent teamwork, preparation, focus and coordinated staging.	Group works well together with minor issues in coordination.	Uneven participation or preparation among group members.	Lack of teamwork or preparation.
Critical Thinking & Interpretation	Tableau shows thoughtful interpretation of themes such as labor rights, racial justice, protest or resistance.	Interpretation of themes is clear and relevant.	Themes are somewhat present but underdeveloped.	Little evidence of interpretation or analysis.



**SOUTH CAROLINA
CIVIL RIGHTS MUSEUM**
VANGUARD OF HISTORY THAT SHAPED AMERICA

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