

**Ohio Standards
Connections:**

STANDARD:

HISTORY

BENCHMARK D:

The United States
in the 20th Century

INDICATOR 10:

*Analyze the
major political,
economic, and
social
developments of
the 1920's
including
immigration
restrictions,
nativism, race
riots, and the
reemergence of
the Ku Klux
Klan.*

INDICATOR 14:

*Analyze the
origins, major
developments,
controversies and
consequences of
the civil rights
movement with
emphasis on:
c: the linkages
between the civil
rights movement
and movements to
gain justice for
other minority
groups.* Grade 10

BENCHMARK:

Lesson Summary:

In this lesson students will read Richard Wright's *Native Son*, examine art from The Columbus Museum of Art, discuss and consider the complex topic of race-inspired lynching in a multi-disciplinary manner. Students will synthesize the novel *Native Son* through primary source documents and charts on lynching; an art analysis/comparison of two lynching-inspired art works from the Columbus Museum of Art collection; a seminar with Socratic questions; and writing assignments. The purpose is to look at the issue of race lynching from multiple perspectives.

Estimated Duration:

This unit is divided into five sections.

Part One—Read and discuss *Native Son*: 1-2 weeks depending upon the class. Parts Two-Five: Two 40 minute sessions each.

Commentary:

In the United States race relations have been at the forefront of community interactions for hundreds of years. Anti-lynching laws were written but were not enforced. Why? What was the climate of the U.S.? How is it that so many people were lynched? Have we recovered from the emotional and immoral behaviors of our forefathers?

Pre-Assessment:

Discuss in class or have students write their opinions in a journal to review at end of unit:

What do the students know about race-related lynching? When or in what time period did lynchings occur? Where did they occur? Who participated in the lynching? What was the desired outcome? How did the general public react to the lynching? Did we have lynching in Ohio?

Post-Assessment:

Several performance task assessments are offered within this lesson including rhetoric (persuasive speaking skills), an artistic analysis, creative expression through visual arts, discussion and a formal writing piece.

Analysis and Interpretation

INDICATOR 2:

Analyze primary source material to see if an historical interpretation is supported.

STANDARD:
VISUAL ARTS

VALUING THE ARTS/AESTHETIC REFLECTION

BENCHMARK A:

Communicate how an aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others

INDICATOR 1:

Articulate how individual beliefs, cultural traditions and current social contexts influence

response to the meanings in works of art.

Grade 10

CREATIVE EXPRESSION & COMMUNICATION:

Scoring Guidelines:

Attached rubric for seminar questions (p.13)

Writing Rubric (p. 14)

Instructional Procedures:

Part One: Guided and close-line reading of Richard Wright’s *Native Son*. This book is a classic, racially charged novel. As students read the book the teacher will help students analyze important issues enacted in the book including discussion about:

p. 243-4 “Indignation rose to white heat last night...” This is a section of a newspaper article about the event. Newspapers are expected to give an unbiased, factual account of events. Does this happen here? What are some of the actions that result from the report of this event? In other words, how do people react?

p. 256 “Today and last night...” Is this article written fairly for all involved? How could it be written to show that Bigger Thomas had not yet been tried or convicted of the crime? Today we would use terms like ‘a person of interest’ or ‘alleged murderer.’ If you read this article in the paper today, how would you react if you saw Bigger Thomas in a building?

p. 257-8 “He listened; there were throbs of motors; shouts...” What is happening? Why? What would you do in this situation? What image do you see when you read this passage?

Does the student sympathize with any characters in the novel?

Part Two: The Arts

Visual Arts:

Compare art that provokes thoughts similar to those in *Native Son*. Look at *American Justice* by Joe Jones, *Photograph of Tom Shipp and Abe Smith Lynching in Marion, Indiana, 1930* by Lawrence Beitler http://en.wikipedia.org/wiki/Strange_Fruit and *Strange Fruit* by Boris Gorelick.

BENCHMARK B

Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.

INDICATOR 2:
Evaluate their choices of compositional elements in terms of how those choices affect the subject matter of the work.

Grade 10

Create artwork that interprets a theme, idea or concept and demonstrates technical skill and the perceptive use of visual art elements

Grade 11

STANDARD:
MUSIC

HISTORICAL,

What do you see? Objects, people, environment, etc.

What colors, shapes, lines are used? Where does your eye go first?

What image, shape, space or color is the artist emphasizing? What emotion do you feel when you view the artwork? What do you think the artist was saying with this piece?

Information from the museum and the collection can be used to help guide the discussion. Historical context, symbolism and use of color should be a part of the discussion. There is background information about the Shipp and Smith lynching photograph attached to this lesson.(Page 10)

Music:

Share the poem entitled *Strange Fruit* by Abel Meeropol which was later turned into a ballad by Billie Holiday. Play the DVD of Billie Holiday singing this song. Compare the lyrics, mood of the ballad and the image by Gorelick.

When artists use the word or image of a lynching, does it always mean that someone was ‘hanged?’ About what might the artist be referring?

Part Three: History

DISCUSS: Lynching in America.

Race-inspired lynching is a complex, horrific issue. America created an atmosphere that enabled this violence to continue for quite some time.

When did it begin? Who participated in lynching? Were there laws against or for lynching? Why do you feel that lynching was able to continue for so long in our history? Do you feel that lynching is no longer considered to be an acceptable form of punishment? Is lynching still occurring in other countries? Pass out the handout with the statistics for lynching by year and state. (page 11) Are the numbers surprising? Share the handouts with statistics about lynching by race and year. (page 12)

CULTURAL
AND SOCIAL
CONTEXTS

BENCHMARK A:

Identify music forms from various cultures and historical periods and create or perform representative repertoire with stylistic accuracy.

INDICATOR 2:

Interpret various music styles from the U.S., other cultures and historical periods.

INDICATOR 3:

Discuss and evaluate the performance of music from different historical time periods.

Grade 10

STANDARD:

WRITING

BENCHMARK:

WRITING

APPLICATIONS

INDICATOR :

Write responses to literature that organize an insightful interpretation around several

Part Four: Persuasive Discussion

Seminar or discussion of selected scenes from *Native Son*.

(Wright 84-7) Bigger is going through the physical and psychological act of killing Mary Dalton, a white woman. He returns her to her room and puts her to bed as she is intoxicated. He feels compelled to stay, gets caught, and proceeds to put a pillow over her face to quiet her. Socratic questions to pose:

1. *Does he know he's killing her and was that his intent?*
2. *Who is to blame for this death: Bigger, society, ignorance?*
3. *Did he have a choice, did she have to die?*

(Wright 243-4, 256-8) Bigger is on the run and the media is heavily covering his rape and murder of Mary Dalton. The city is in a mob mentality driven by hysteria. Seminar questions to pose:

1. *Why didn't he get lynched—was it the time period, the locale, reliance in the justice system, etc.?*
2. *Is vigilante justice ever justified?*
3. *If you knew he was guilty, would lynching simply speed up the punishment process?*

Part Five: Creative Writing

Write from another voice:

Example: How does the town square remember the lynch mob?

Does the farmer's field feel protective of the hunted?

How does it embrace and hide the victims?

Choose a person, item, object from either artwork and write about the lynching from his/her/its perspective. Teacher may wish to have the class do some brainstorming together at first collecting a number of sensory words and phrases that would help the writing. Pre-writing and editing might be done outside of class.

Part Six: Math

Read the charts on pages 11 & 12. Using the information stated in the charts ask students to create a graph comparing the lynching numbers by year and/or state.

Differentiated Instructional Support

Students who need assistance with reading and comprehension may have help from an aide, the teacher or another student.

clear ideas, premises or images and support judgments with specific references to the original text, to other texts, authors and to prior knowledge.

STANDARD:
LANGUAGE
ARTS

BENCHMARK:
Reading Process:
Concepts of print,
comprehension
strategies and self
monitoring
strategies.

INDICATOR
COMPREHENSION

STRATEGIES:
1. Apply reading comprehension strategies, including making prediction, comparing and contrasting, recalling and summarizing and making inferences and drawing conclusion.

BENCHMARK:

Extension

Civil Rights:

Watch the *Strange Fruit* DVD to learn more about civil rights issues. www.pbs.org/strangefruit

Music:

Strange Fruit has been recorded hundreds of times by musicians, such as Tori Amos, Billie Holliday and Jeff Buckley in a variety of styles. Students could find other versions of the Strange Fruit. Compare and contrast each artist's version of the song. Which version has the most meaning to them? Which one would they like to alter the most? Why?

Homework Options and Home Connections

Read *Native Son*. Research more about lynching, KKK, the time period at the library and/or online.

Interdisciplinary Connections

Students will be involved in visual arts, music, social studies and writing throughout this lesson.

Dance/Movement: Listen to the music and lyrics of Strange Fruit and interpret them through dance/movement.

Visual Arts Option: Students will create a visual statement (painting, drawing or collage) that expresses their opinions about lynching in America. Ideas might express points of view that include the victim, the KKK member or murderer, a person who might have stumbled onto the lynch scene, or an inanimate object like the tree or a building that magically shares their thoughts.

Communication-
Oral and Visual

INDICATOR F:
Provide persuasive presentations that use varied speaking techniques and strategies and include a clear controlling idea and thesis

BENCHMARK:
Reading
Applications:
Informational,
Technical and
Persuasive Text

INDICATOR 3:
Evaluate the effectiveness of information found in maps, charts, tables, graphs, diagrams.

Materials and Resources:

<i>For teachers</i>	Wright, Richard. <i>Native Son</i> . Perennial Classics, 1940. A number of copies are available through the CMA Teacher Resources Lynching Statistics handout from the Tuskegee Institute
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For students Wright, Richard. Native Son. Perennial Classics, 1940
Lynching Statistics handout from the Tuskegee Institute

Key Vocabulary

Lynching -Execution of a presumed offender by a mob without trial, under the pretense of administering justice. It sometimes involves torturing the victim and mutilating the body. Lynching has often occurred under unsettled social conditions. The term derives from the name of Charles Lynch, a Virginian who headed an irregular court to persecute [loyalists](#) during the [American Revolution](#). In the United States, lynching was widely used in the post-Reconstruction South against blacks, often to intimidate other blacks from exercising their civil rights. [Britannica Concise Encyclopedia](#). © 2006 [Encyclopædia Britannica, Inc.](#) All rights reserved

Ku Klux Klan- A secret society whose ultimate goal is to establish white supremacy. Founded in 1866 at Pulaski, Tennessee, the Ku Klux Klan violently attacked and intimidated African Americans and white Republicans (carpetbaggers and Union League members). Ex-Confederate General Nathan Bedford Forrest (1862-77), who had massacred black and white Union soldiers at Fort Pillow, was elected its first Grand Wizard. The organization's name is thought to have come from the Greek word for circle (kuklos) and the English word for clan, although some historians and folklorists speculate that it might have had its origins in the phantom Indian chieftain named Clocletz. This spiritual figure was believed, in slave times, to have roamed the Alabama woods hunting for escaped slaves. The Clocletz Indians were indeed an historic people used for that purpose--and many blacks identified the word with terror and capture [Britannica Concise Encyclopedia](#). © 2006 [Encyclopædia Britannica, Inc.](#) All rights reserved

Technology Connections

Research lynching and the KKK online.

Research Connections

Related lessons and information for teacher:

- www.yale.edu/ynhti/curriculum/units/1979/2/79.02.04.x.html
 - www.teachervision.fen.com/civil-rights/lesson-plan/4839.html
- utopia.utexas.edu/lesson_plans/2005/puckett_lynching.php
- www.jimcrowhistory.org/resources/lessonplans/hs_lp_newsca st.html
 - http://en.wikipedia.org/wiki/Thomas_Shipp
 - http://www.thehypertexts.com/Mysterious_Ways/Mysterious_Ways_Lynching_of_James_Cameron.htm

- <http://www.liu.edu/cwis/cwp/library/african/2000/lynching.htm>
- <http://www.yale.edu/ynhtml/curriculum/units/1979/2/79.02.04.x.html> The Negro Holocaust: Lynching and Race Riots in the United States, 1880-1950.

Ohio lynching:

- www.ehistory.osu.edu/osu/mmh/lynching
- www.memory.loc.gov/ammem/ndlpedu/collections/aaohio/history.html
- www.memory.loc.gov/ammem/ndlpedu/collections/aaohio/file.html

link to handout information:

www.law.umkc.edu/faculty/projects/ftrials/shipp/lynchingyear.html

Attachments

Lynching Statistics handout from the Tuskegee Institute

Shipp/Smith Lynching information

Strange Fruit DVD

Seminar scoring sheet

This lesson is based on work by Sarah Thornburg and David Fawcett, teachers at Columbus Alternative High School in Columbus, Ohio.

Strange Fruit

By Abel Meeropol
(Pseudonym: Lewis Allan)

Southern trees bear a strange fruit,
Blood on the leaves and blood at the root,
Black body swinging in the Southern breeze,
Strange fruit hanging from the poplar trees.

Pastoral scene of the gallant South,
The bulging eyes and the twisted mouth,
Scent of magnolia, sweet and fresh,
And the sudden smell of burning flesh.

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

(presented under "fair use" and copyright guidelines for poems)

Impact

The lyrics were so chilling that Holiday later said, "*The first time I sang it, I thought it was a mistake. There wasn't even a patter of applause when I finished. Then a lone person began to clap nervously. Then suddenly everyone was clapping.*"

The club owner immediately recognized the impact of the song on his audience and insisted that Holiday close all her shows with it. Just as the song was about to begin, waiters would stop serving, the lights in the club would be turned off, and a single pin spotlight would illuminate Holiday on stage. During the musical introduction, Holiday would stand with her eyes closed, as if she were evoking a prayer.

The song became an instant success and came to be the piece most identified with Holiday, though it has been performed by countless others including Josh White, UB40, Tori Amos, Pete Seeger, Siouxsie and the Banshees, Cassandra Wilson, Nina Simone, Jeff Buckley, Cocteau Twins, and The Twilight Singers, remixed by Tricky and others. In October 1939, Samuel Grafton of *The New York Post* described *Strange Fruit*, "If the anger of the exploited ever mounts high enough in the South, it now has its *Marseillaise*."

Notes on the Lynching of Tom Shipp and Abe Smith

A Lynching in the Heartland by James Madison, a professor of History at Indiana University, records the events surrounding this very famous picture of an American lynching.

This took place in Marion, Indiana in 1930. Marion is in between Indianapolis and Fort Wayne. The image is attributed to Lawrence Beitler and shows two young black men dangling lifelessly from a tree in Courthouse Square. As disturbing as the two lynched bodies are, perhaps more disturbing is the scene of the white mob below. There is a festive feel and many white people look directly into the camera with no shame or remorse for the act just committed. On a side note, about 500 copies of the photograph were printed and sold at 50 cents a piece.

The two young men are Tom Shipp, age 19, and Abe Smith, age 18. Along with James Cameron, age 16, these young men were arrested and accused of an armed robbery where a white man was shot and his white girlfriend raped. A mob of white citizens stormed the Grant County Courthouse and beat all three senseless. Somehow Cameron survived the ordeal but the other two were dragged from the jail cell, beaten, stabbed, and then hanged.

Cameron was actually officially pardoned of the crime in 1993 by then Indiana Governor Evan Bayh. James Cameron has since spoken out publicly about the atrocity, appearing in *Ebony* Magazine, on *Oprah* and NBC's *Dateline*.

In *A Lynching in the Heartland*, author James Madison ends his book with a panel discussion of Marion residents that takes place in 1998. Out of the 14 panelists, half are white and half are African-American. All agreed that progress had been made since the days of the lynching, however none of the panelists felt that a color line had been erased. Just weeks before the panel discussion someone had desecrated the black area of a local cemetery, spray-painting swastikas on grave markers.

As Madison concludes in the book, "There would always be the memory of the battered bodies of Abe Smith and Tom Shipp hanging from the tree on the Courthouse Square. But becoming more and more haunting as time passed was the white crowd standing below those bare, dangling feet. By the beginning of the 21st century that crowd of shameless spectators was no longer just Grant County's memory but all of America's. Americans would continue to decide what to do with that memory and what stories it evoked."

http://en.wikipedia.org/wiki/Strange_Fruit

Lynchings: By State and Race, 1882-1968 *

State	White	Black	Total
Alabama	48	299	347
Arizona	31	0	31
Arkansas	58	226	284
California	41	2	43
Colorado	65	3	68
Delaware	0	1	1
Florida	25	257	282
Georgia	39	492	531
Idaho	20	0	20
Illinois	15	19	34
Indiana	33	14	47
Iowa	17	2	19
Kansas	35	19	54
Kentucky	63	142	205
Louisiana	56	335	391
Maine	1	0	1
Maryland	2	27	29
Michigan	7	1	8
Minnesota	5	4	9
Mississippi	42	539	581
Missouri	53	69	122
Montana	82	2	84
Nebraska	52	5	57
Nevada	6	0	6
New Jersey	1	1	2
New Mexico	33	3	36
New York	1	1	2
North Carolina	15	86	101
North Dakota	13	3	16
Ohio	10	16	26
Oklahoma	82	40	122
Oregon	20	1	21
Pennsylvania	2	6	8
South Carolina	4	156	160
South Dakota	27	0	27
Tennessee	47	204	251
Texas	141	352	493
Utah	6	2	8
Vermont	1	0	1
Virginia	17	83	100
Washington	25	1	26
West Virginia	20	28	48
Wisconsin	6	0	6
Wyoming	30	5	35
Total	1,297	3,446	4,743
*Statistics provided by the Archives at Tuskegee Institute.			

Lynchings: By Year and Race

Race Relations

Year	Whites	Blacks	Total	Year	Whites	Blacks	Total
1882	64	49	113	1927	0	16	16
1883	77	53	130	1928	1	10	11
1884	160	51	211	1929	3	7	10
1885	110	74	184	1930	1	20	21
1886	64	74	138	1931	1	12	13
1887	50	70	120	1932	2	6	8
1888	68	69	137	1933	2	24	28
1889	76	94	170	1934	0	15	15
1890	11	85	96	1935	2	18	20
1891	71	113	184	1936	0	8	8
1892	69	161	230	1937	0	8	8
1893	34	118	152	1938	0	6	6
1894	58	134	192	1939	1	2	3
1895	66	113	179	1940	1	4	5
1896	45	78	123	1941	0	4	4
1897	35	123	158	1942	0	6	6
1898	19	101	120	1943	0	3	3
1899	21	85	106	1944	0	2	2
1900	9	106	115	1945	0	1	1
1901	25	105	130	1946	0	6	6
1902	7	85	92	1947	0	1	1
1903	15	84	99	1948	1	1	2
1904	7	76	83	1949	0	3	3
1905	5	57	62	1950	1	1	2
1906	3	62	65	1951	0	1	1
1907	3	58	61	1952	0	0	0
1908	8	89	97	1953	0	0	0
1909	13	69	82	1954	0	0	0
1910	9	67	76	1955	0	3	3
1911	7	60	67	1956	0	0	0
1912	2	62	64	1957	1	0	1
1913	1	51	52	1958	0	0	0
1914	4	51	55	1959	0	1	1
1915	13	56	69	1960	0	0	0
1916	4	50	54	1961	0	1	1
1917	2	36	38	1962	0	0	0
1918	4	60	64	1963	0	1	1
1919	7	76	83	1964	2	1	3
1920	8	53	61	1965	0	0	0
1921	5	59	64	1966	0	0	0
1922	6	51	57	1967	0	0	0
1923	4	29	33	1968	0	0	0
1924	0	16	16	Total	1,297	3,445	4,742
1925	0	17	17				
1926	7	23	30				
1927	0	16	16				

*Statistics provided by the Archives at Tuskegee Institute.

Socratic Seminar Rubric

<i>Levels:</i>					
<i>Criteria:</i>	Unprepared	Needs Improvement	Prepared	Excellent	Score
Attention to Audience	Did not attempt to engage audience	Little attempt to engage audience	Engaged audience and held their attention most of the time by remaining on topic and presenting facts with enthusiasm	Engaged audience and held their attention throughout with creative articulation, enthusiasm, and clearly focused presentation	
Clarity	No apparent logical order of presentation, unclear focus	Content is loosely connected, transitions lack clarity	Sequence of information is well-organized for the most part, but more clarity with transitions is needed	Development of thesis is clear through use of specific and appropriate examples; transitions are clear and create a succinct and even flow	
Content	Thesis is unclear and information appears randomly chosen	Thesis is clear, but supporting information is disconnected	Information relates to a clear thesis; many relevant points, but they are somewhat unstructured	Exceptional use of material that clearly relates to a focused thesis; abundance of various supported materials	
Speaking Skills	Monotone; speaker seemed uninterested in material	Little eye contact; fast speaking rate, little expression, mumbling	Clear articulation of ideas, but apparently lacks confidence with material	Exceptional confidence with material displayed through poise, clear articulation, eye contact, and enthusiasm	

WRITING RUBRIC

Name	Novice	Trainee	Fine Writer	Master Writer	Score
<i>Criteria:</i>					
Editing	Student often ignores peer and teacher edits, turning in final products with grammatical and spelling errors. Student does not edit his or her own work at all.	Student accepts peer and teacher edits, but does not edit his or her own work.	Student accepts peer and teacher edits. Student usually edits his or her own work, catching accidental grammatical and spelling errors.	Student accepts peer and teacher edits. Student is also exceptionally meticulous about editing his or her own work, catching most grammatical and spelling errors.	
Final Draft/Publication	Final draft shows little evidence of editing and revision. Writer takes little pride in published work.	Final draft shows some evidence of editing and revision. Writer takes some pride in published work.	Final draft shows clear evidence of editing and revision. Writer takes pride in published work.	Final draft shows clear evidence of thoughtful editing and revision. Writer takes exceptional pride in published work.	
Pre-writing (Outline, Notes, Graphic Organizer)	Does not utilize pre-writing process or makes only a cursory attempt to brainstorm, plan, or organize thoughts.	Uses only one pre-writing strategy. Pre-writing is usually only minimally connected to later written work.	Uses multiple pre-writing strategies to form a strong foundation for later written work.	Makes exceptional use of multiple pre-writing strategies. Pre-writing forms a strong and clear foundation for later written work.	
Drafting	Requires excessive guidance and prompting from teacher. Is unable to write independently. Written work is usually short, with few details or creativity.	Requires occasional guidance and prompting from teacher to write independently. Written work is inconsistent, but sometimes demonstrates detail, depth, and creativity.	An independent writer who requires little guidance or prompting from teacher to write. Written work is usually detailed and creative, exploring topics in depth.	Requires no guidance or prompting from teacher to write independently. Written work is unusually creative and detailed. Student enjoys writing.	
Attitude	Shows no enthusiasm for or commitment to the writing process.	Shows some enthusiasm for and commitment to the writing process.	Usually shows enthusiasm for and commitment to the writing process.	Shows exceptional enthusiasm for and commitment to the writing process.	
Revision	Student resists the revision process, making few or no changes from first to final draft.	Student makes minor revisions when necessary. Accepts some constructive criticism from teacher; is reluctant to accept feedback from peers.	Student accepts constructive criticism well from peers & teachers and often comes up with creative and appropriate revision ideas of his/her own. Progressive drafts show improvement.	Student makes full use of the revision process, soliciting and accepting constructive criticism from peers and teachers and implementing his or her own ideas for revision. Effects creative and appropriate revisions that result in marked improvements in subsequent drafts.	

