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Created Equal: Image, Sound, and Story
Teacher’s Guide

SUMMARY
Welcome to Created Equal: Image, Sound, and Story. This interdisciplinary curriculum and professional development program aims to enhance the teaching of the Civil Rights era in middle school classrooms through integrating a history and media arts pedagogy that provides teachers with resonant primary media sources from the 1960s and the present. The Brooklyn Historical Society (BHS) and the Jacob Burns Film Center (JBFC) collaboratively designed this program, which provides in-depth interaction with leading scholars, hands-on training in the project’s digital curriculum, and classroom support as teachers implement the lesson plans with students. The program is designed to inspire young people to learn the history of a seminal moment in the Civil Rights movement in America, understand the power of people and the media to advance social change, and share their own story about racial justice through the creation of multimedia arts projects. Students will be empowered as historians, storytellers, media makers, and social activists as they grow to understand how the past and the present are connected, shaped, and shared.

PROGRAM COMPONENTS

- Professional development
- Online curriculum consisting of four sections: Introduction, Image, Sound, and Story. These four sections comprise approximately 12-16 40-minute lessons.
- Teacher’s Guide (TG)
- Student Journal (SJ)
- Assessment rubrics for student projects
- Documentary film Freedom Riders by Stanley Nelson
- Culminating event
USING THE TEACHER’S GUIDE

This TG supports you, the classroom teacher, in preparing and presenting Created Equal. We recommend reviewing this TG and familiarizing yourself with all the curriculum components and historical content in advance of implementing Created Equal in the classroom. There are suggested teaching and facilitation strategies for organizing group work or discussions, but these are not meant to be prescriptive. You know your students and the culture in your classroom; we encourage you to use the teaching strategies that are most effective and appropriate for your students.

The TG includes:

- Materials and equipment guide
- Historical background information and key terms
- Lesson plans, including:
  - Time allocation for all learning activities
  - Teacher actions, suggested facilitation, and speaker notes aligned with the Created Equal website
  - Guidelines for the Student Journal
- Checklist of actions to be taken after each unit
- Technical support for the devices your students will use to create their multimedia arts projects.
- Glossary of terms

CURRICULUM OVERVIEW

The Created Equal curriculum uses Stanley Nelson’s documentary film Freedom Riders as a jumping-off point for students to make connections between contemporary and 1960s-era civil rights activists. As they juxtapose current events with a study of the goals, tactics, and strategies of 1960s-era activists throughout the American South and in Northern cities, students will gain an understanding of the broader context of the Black Freedom Movement in America. Along the way, students will build skills working with primary sources related to the Brooklyn chapter of the Congress of Racial Equality (CORE) and critically engage with contemporary media. Created Equal is also a case study that integrates the study of history and media arts learning, adaptable to studies of twentieth century social movements in America. The curriculum supports the Common Core Standards for English Language Arts and the COMMON CORE STATE STANDARDS FOR LITERACY IN HISTORY/SOCIAL STUDIES.

Each of the four sections – Intro, Image, Sound, and Story – has these components:

- View Now Do Now: A quick warm-up that introduces students to some information, sources, and new terms, and brings them into the processes of viewing and creating.
- Researching: Students practice viewing and listening to images and sounds in a deeper way and encounter new historical content.
- Creating: Students practice producing original media arts projects that apply their new vocabulary and research findings.
- Share and Reflect: In this essential part of the process, students present their work and celebrate their classmates’ accomplishments. They also connect the unit’s work to the broader themes and goals of Created Equal.
ESSENTIAL UNDERSTANDINGS AND STUDENT OUTCOMES

After completing all of the units, lessons, and projects in Created Equal, students will be able to:

- Develop a language and vocabulary to think and talk critically about visual media, past and present.
- Identify and understand the use of composition, framing, and shot types in archival and contemporary materials.
- Identify the components of documentary film: archival material, interviews, b-roll, and diegetic and non-diegetic sound.
- Develop a language and vocabulary to decode, evaluate, interpret, and synthesize evidence from primary and secondary source texts.
- Define and understand the elements of primary and secondary sources.
- Understand how social movements define and achieve goals, tactics, and strategies.
- Define and understand the key issues and components of America in the 1960s: civil rights, black freedom struggle, ghetto, redlining, Jim Crow, segregation (de facto and de jure), nonviolent protest.
- Name and describe a main campaign that Brooklyn CORE fought in the early 1960s—i.e., the Bibuld family schools case and the citywide schools boycott.
- Connect their personal experiences to current events and to historical events.
- Practice the skills and techniques necessary to produce visual media.
- Effectively combine various sources of images, interviews, and additional media to create meaning and share information.

MATERIALS AND EQUIPMENT

For the majority of the time the students are engaged in the Created Equal curriculum, please ensure access to the following: https://education.burnsfilmcenter.org/education/classrooms/758

- Smartboard or screen with access to the Created Equal website:
- Tools for production, such as iPads or Chromebooks
- Student Journals
- Pencils

Any additional or lesson-specific materials and equipment are listed in the Unit Overview. We recommend checking wifi or Internet access regularly. Step-by-step instructions for using iMovie on iPads and WeVideo on Chromebooks to complete the student media projects for this curriculum can be found here: http://createdequaltechsupport.weebly.com/
Unit 1: Introduction
Overview

Unit 1 of *Created Equal* introduces students to the curriculum and importantly, the Student Journal where they will do the bulk of their planning. The Unit features the first eight minutes from the documentary *Freedom Riders*, a film that tells the story of activists who used racially integrated, nonviolent protests to challenge segregated interstate bus travel in 1961. It also features a video introduction from the film’s director, Stanley Nelson.

The Unit also features a video of historian Brian Purnell who wrote the book *Fighting Jim Crow in the County of Kings: the Congress of Racial Equality in Brooklyn*. Brian Purnell introduces the civil rights theme of this project and provides context for the actions of the Brooklyn chapter of the Congress of Racial Equality (CORE) in the 1960s. The video displays primary source documents from the Arnie Goldwag CORE Collection at the Brooklyn Historical Society. The final lesson of the Unit asks students to articulate the research questions that informed Brian Purnell’s book and Stanley Nelson’s film. In this lesson the students devise their own research question.

At the end of this Unit students will be able to:

1. Personalize a journal with words, drawings, or collages related to their preexisting knowledge about civil rights activism in the 1960s and now.
2. Identify the civil rights issue addressed in the film *Freedom Riders* and some of the methods used by the activists.
3. Devise a research question about civil rights history in their city.

Time: 120 mins over 3 (40 minute) classroom periods

HISTORICAL BACKGROUND

In 1892, the Supreme Court ruled in *Plessy v. Ferguson* that “separate but equal” facilities for blacks and whites were permissible under the Constitution. This precedent legalized racial segregation in the American South, a system known as Jim Crow. For generations, racial justice activists worked to overturn *Plessy*. A series of cases between 1946 and 1960, most notably the 1954 *Brown v. Board of Education* ruling declaring segregated schools unconstitutional, began to crack the legal underpinnings of Jim Crow.

The South, however, remained largely noncompliant with the new federal decisions. In 1961 an interracial, interfaith group of young people organized by the Congress of Racial Equality (CORE) planned and executed a nonviolent direct action campaign to test the South’s compliance with orders to desegregate interstate travel. They boarded buses in interracial groupings and rode from Washington, DC, into the Deep South in “Freedom Rides.” They faced violence, terror, and jail and were joined by other student organizations along the way. Thanks to the campaign, by the end of May 1961, all remaining Jim Crow signs and practices were ordered removed from travel sites.

Meanwhile, in Brooklyn, NY, a local chapter of CORE was organizing to battle racial discrimination facing black and brown Brooklynites in housing, employment, jobs, and schools. The issues in a Northern city such as New York were different than Jim Crow; much of the segregation and discrimination was de facto, and racist city policies coexisted with a significant population of white and black residents who would have condemned the outward racism of the Jim Crow South. In fact, much of the strategy of Brooklyn CORE involved bringing the city’s rampant racial inequity to the attention of city leaders and demanding accountability.

Brooklyn CORE was media savvy and bold; in Operation Clean Sweep (1962), CORE members picked up their brooms and literally swept up the trash neglected by a City Sanitation service that worked less frequently in Brooklyn’s majority-black and -brown ghettos. The collected trash was deposited on the
steps of Brooklyn Borough Hall to great media attention. In 1964, CORE joined with other civil rights leaders to stage a one-day schools boycott in which over 400,000 students stayed home, picketed, or attended alternative gatherings known as Freedom Schools.

For many Americans, the story of civil rights is best known in the South as a victorious fight against Jim Crow laws. But many of the issues at stake in Brooklyn in the 1960s continue today: racial equity in schools, jobs, housing, and city services remains unrealized. By learning about two case studies—one in the North and one in the South—students will develop the intellectual tools to help them better unpack and understand the America they live in.

KEY TERMS

- Director
- Documentary
- Civil rights
- Activism
- Nonviolence
- Civil disobedience
- Freedom Riders
- Segregation
- CORE
- Primary source
- Ephemera
- Oral histories
- Archival footage
- Score
- Soundtrack
- Juxtaposition
- Research question
- Iterative
- Jim Crow
LESSON PLAN: Created Equal Unit 1, Lesson 1

Materials for the lesson:
Student Journals, printed and stapled/bound (1 per student)

TEACHERS

1. Introduction
   00:00 – 00:05
   Tell students they are about to start a new curriculum: Created Equal—Image, Sound, Story! In this curriculum they’ll learn about civil rights, they will also become historians and documentary filmmakers. They will watch film clips, look at primary source photographs and newspaper clippings, listen to protest songs, and create their own images, music, and media projects about civil rights.

2. Brainstorming (pair-share or small group)
   00:05 – 00:15
   Ask students to pair up and discuss the questions: what do you think civil rights activists in the 1960s were fighting for? What injustices do you see social justice advocates fighting against today? In Created Equal, you’ll learn about the CORE Freedom Riders, a group of young Americans, black and white, who boarded buses in the segregated South to protest racial segregation. Many of them faced jail, violence, or worse. Think about the world you live in. Is there any issue or injustice you would like to stand up against? Would you risk your personal safety for it? Why or why not?
   Call on students to share back.
   Write student answers on white board or easel paper

3. Distribute Student Journal
   00:15 – 00:16
   Tell students they will have their own personal Student Journal to capture their thoughts, questions, ideas, and to support the pre-production of projects.

STUDENTS

Listen

Discuss

Report back from discussion

Listen
4. Writing/drawing  
00:16 – 00:36

Tell students that they will have 20 minutes to personalize their Student Journal with words, drawings, or collages related to the answers they shared about civil rights battles of the 1960s and now. They can also share what they would stand up for.

5. Conclusion  
00:35 – 00:40

Tell students that in the next class they will learn about the CORE Freedom Riders that you alluded to in this lesson

Homework: For an optional homework have students gather magazine or newspaper clippings that illustrate their civil rights theme and have them add to the illustration/decoration they started in class

Notes and Reflection
LESSON PLAN: Created Equal Unit 1, Lesson 2

Materials for the lesson:

Internet access and screen to project web curriculum

TEACHERS

1. Introduction
   00:00 – 00:01
   Tell students they are going to learn about the CORE Freedom Riders, a group of young Americans, black and white, who boarded buses in the segregated South to protest racial segregation. Many of them faced jail, violence, or worse.

2. Discussion
   00:01 – 00:10
   Ask students the following question: What kinds of primary sources do you think would help a historian to tell a story about Civil Rights?

   Try to tease out the following kinds of sources: documents and ephemera (collectibles, memorabilia etc.), media of the time (newspapers, newsreels, interviews, propaganda), first-hand accounts and oral histories. Explain that these are primary sources.

   For a definition of primary sources look at teachinghistory.org/

   What kinds of images and sounds can documentary filmmakers use to tell a nonfiction story?

   Try to tease out the following Interviews, Text, Archival footage, Soundtrack, Score. For a definition of these terms go to the JBFC visual glossary: https://education.burnsfilmcenter.org/education/visual-glossary/featured

   Call on students to share back.

3. Viewing
   00:10 – 00:18
   Tell students they will now watch 8 minutes from the film Freedom Riders.

   Ask them to think about the following as they watch the clip and to make notes in their SJ:
   • What is the civil rights issue in this film?
   • Who was involved?
   • What methods did the civil rights activists use to try to achieve their goals?
4. Discussion

00:18 – 00:39

**Tell** students you’d like to now have them talk about the specific images and sounds they heard and the emotions that they felt when watching the clip. Tell them that they should note down anything that they find interesting in their Student Journal.

**Ask** students:

What did you see?

*Encourage students to describe the images that they saw in this clip and to think about why the filmmaker (Stanley Nelson) chose those images. E.g: One notable set of images is the opening sequence of neon signs. You might say that these images set up theme of the film: i.e. bus travel, but that they also communicate night-time, and this creates a certain mood for the viewer. What you are trying to get at is this adds evidence to their oral account and makes it more stimulating for an audience.*

**Ask** students:

What kinds of sources does Stanley Nelson use to present his main idea?

*Encourage students to describe specific instances from the film where Nelson uses documents and other sources E.g. While we are hearing the Freedom Riders talk about signing up to participate in the rides we see photographs and text (a letter that has writing appear on it as though it were being written as we see it). Ask students: Why do you think the director of Freedom Riders chose to have a photograph and text accompany the voices of people speaking? What you are trying to help students understand is this adds evidence to their oral account and makes it more stimulating for an audience.*

**Direct** students to look at the part of the clip where see some footage of a Greyhound bus ride, this is **archival footage**.

You can pull up the visual glossary and do a search for ‘archival footage’ if you want to explain this term more fully or show students examples

**Ask** students:

As a viewer, how did it make you feel to see the clips of white people singing on a Greyhound bus as Sangernetta Gilbert Bush told the story about her father’s experience with discrimination?

*Encourage students to think about juxtapositioning—i.e the filmmaker deliberately putting Sangernetta Gilbert Bush’s story up alongside the happy smiling travel story as shown in the archival footage.*
Ask students:
What did you hear?

Encourage students to describe the variety of voices they heard in the clip, e.g. different participants in the rides, historians, residents of the area. Stanley Nelson said it was important to him to tell the story of the Freedom Riders from multiple viewpoints. What viewpoints do we see in the first 8 minutes? Push them to identify whether any voices are primary. Students will likely talk about how those who directly participated have a larger role, ask why. Also ask why the filmmaker interviewed many people not just one or two. You may also push them to identify the music and sounds they heard. E.g. in the opening sequence of the neon signs what is communicated by the combination of image and score? Students will likely pick up on the serious tone.

Ask students:
What do you think is a main idea or guiding question for this film?

E.g. Stanley Nelson said it was important to him to tell the story of the Freedom Riders from multiple viewpoints.

Ask students:
What did you learn?

Encourage students to think about how the film introduces regional difference between North and South; for example, the riders wanted to travel from the North, where there was integrated travel, to the South, where travel was still segregated (even though the federal government has ruled this illegal). See http://www.pbs.org/wgbh/amERICANexperience/freedomriders/ for more background on the Supreme Court rulings leading up to the Freedom Rides.

Encourage students to think about the tactics and strategies of the Freedom Riders as portrayed in this introductory clip. Students will likely pick up that this was a challenge to the government – the riders will undertake a highly visible act of defiance (traveling together as integrated travelers through areas where travel is still segregated in order to provoke the government to action). This method—civil disobedience—is a key nonviolent strategy used by civil rights activists at the time.

<table>
<thead>
<tr>
<th>5. Conclusion</th>
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<tbody>
<tr>
<td>00:39 – 00:40</td>
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Ask students final question:

You've learned quite a bit about the Freedom Riders in 8 minutes – think about the following question for next class: What else do you want to know?
### LESSON PLAN: Created Equal Unit 1, Lesson 3

**Materials for the lesson:**

Internet access to view web curriculum

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**TEACHERS**

1. **Introduction**
   
   00:00 – 00:01

   **Tell** students that Stanley Nelson—a filmmaker, and Brian Purnell—a historian, were both inspired by their curiosity and interest in the Civil Rights activism of the Congress of Racial Equality (CORE) in the 1960s. In this lesson students will watch a video featuring Nelson and Purell. Students will hear them talk about their process.

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2. **Viewing**
   
   00:01 – 00:10

   **Pull up** video clip 1

   **Ask** students:

   What do you think was Stanley Nelson’s guiding question or main idea as he made the film *Freedom Riders*?

   **Pull up** video clip 2

   **Ask** students:

   What do you think was Brian Purnell’s guiding question or main idea as he wrote the book *Fighting Jim Crow in the County of Kings*?
3. Modeling how to devise a research question
00:10 – 00:20

Tell students that for the rest of the lesson they will be working on devising a research question about civil rights in their city. Say that you are going to model how to come up with a well-focused research question that aims to uncover the civil rights history in the your city.

On the whiteboard write a general research question that you might want to know about your city and civil rights.

E.g. What types of people led civil rights demonstrations?

Ask students if this could be more specific.

Tell students specifics can be time frame, subject, topic, or location

Based on student feedback, write a revised version of your question on the board:

E.g. What types of people led civil rights demonstrations in the 1960s?

Ask students: can we get even more specific?

E.g. What types of people led civil rights demonstrations in the years 1960-1969?

Keep going!

E.g. What types of people led civil rights demonstrations in Brooklyn, NY, in the years 1960-1969?

This gives you a scope, a location, a time frame, and a subject

Tell students that a good research question is iterative—that is, it can be changed in response to new evidence that is uncovered

Ask students to imagine that in the course of your research you repeatedly read that priests, pastors, and rabbis are mentioned as leaders at these demonstrations; how might you change your research question to respond to this new evidence?

E.g. Why did members of the clergy lead civil rights demonstrations in Brooklyn, NY, in the years 1960-1969?

This broadens the original question, “What types of people led civil rights demonstrations?” It has a scope, a location, a time frame, AND because it has been changed in response to new evidence, it has a revised subject: “members of the clergy.”
**TEACHERS**

4. **Writing**
   00:20 – 00:39

Tell students that they will have 10 minutes to devise their own research question in their Student Journal. They should only write in the first box provided; they will have two more opportunities to revise it.

5. **Conclusion**
   00:39 – 00:40

Tell students:

They have thought like a historian and devised a starting research question. In future lessons they’ll get to think like a filmmaker and look deeply at images.

**STUDENTS**

Write in Student Journal

Listen

**Notes and Reflection**

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**CHECKLIST END OF UNIT 1**

- Check the Student Journals to see the kinds of research questions students have written and identify where students may benefit from additional background information.
- Prepare iPads or Chromebooks for student use in Unit 2.
Unit 2: Image
Overview

Unit 2 of Created Equal features images from 2016 Black Lives Matter protests and images from an early 1960s CORE (Congress of Racial Equality) protest against school segregation in New York City. Students will be asked to put themselves in the position of 1960s photographers and protestors and create an image that will dramatize the struggle for integrated schools that was fought in New York City half a century ago.

At the end of this Unit students will be able to:

• Interpret images from the Arnie Goldwag Brooklyn Congress of Racial Equality (CORE) Collection at Brooklyn Historical Society and Black Lives Matter protest images.
• Describe the civil rights issue at stake in the Bibuld family case study and the strategies CORE used to fight segregated schools.
• Revise a research question.
• Identify shot types and propose reasons for a particular shot selection.
• Plan and create a protest sign and photograph.

Time: 120 minutes over three (40-minute) classroom periods

HISTORICAL BACKGROUND

While CORE was staging the Freedom Rides to shine a light on segregated interstate travel in the American South, local chapters of CORE in the North fought for civil rights for black, brown, and working-class white residents in cities, including New York City. In one campaign, CORE worked with the Bibuld family to challenge the city’s segregated school system and shine a light on its inequitable distribution of resources, facilities, curriculum, and teacher training between schools for white students and schools for students of color. Their campaign unfolds over five months.

October 1962

Jerome and Elaine Bibuld, an interracial couple with three children, were forced to move from the Crown Heights neighborhood, where their children were enrolled in an integrated mid- to high-performing public school, to the Park Slope area of Brooklyn after a fire in their apartment. After their move, the Bibuld children started attending a new district school, PS 282, as directed by the Board of Education. At PS 282, they faced many challenges, such as insufficient materials, few enrichment programs, and low student achievement.

The children’s mom, Elaine Bibuld, asked the Board of Education to move her children to a different school. The Board of Education refused Mrs. Bibuld’s request to move her children out of district, so she decided to take her son Douglass out of PS 282 and send him to a friend’s school, PS 200, without the Board of Education’s permission. Newspapers called this a “one-child sit-in.”

November-December 1962

The Bibulds’ sit-in at PS 200 ignited a vitriolic response. The Bibulds were charged with child neglect by the Bureau of Child Welfare because they didn’t send their children to their assigned school. The Ku Klux Klan and other groups threatened the lives of the Bibuld children, forcing the family to seek police escorts and other protection.
January 1963

The Bibulds went to Brooklyn CORE for help. When Brooklyn CORE examined the school maps, they found that schools in certain Brooklyn neighborhoods were heavily segregated, serving mainly African-American and Puerto Rican students. In response to the challenges the Bibulds were facing, Brooklyn CORE led street marches in the neighborhood of Bedford-Stuyvesant to protest the Bibulds’ treatment and for more and better resources for schools serving primarily students of color.

January-February 1963

Brooklyn CORE moved their protest from the streets of the Bedford-Stuyvesant neighborhood to the offices of the Board of Education in downtown Brooklyn. Brooklyn CORE members staged a sit-in, or occupation, of the offices of the Board of Education from January 28 to February 3 for the Bibuld children.

February 1963

The Brooklyn CORE protests were successful, and the Bibuld children were allowed to enroll in PS 130, an integrated (20 percent black and Puerto Rican) school that had better scores in reading and math than PS 282. This protest was successful for one family, but it didn’t address the problems of segregated schools for everyone. The following year (1964), CORE would join other organizations such as the Parents’ Workshop in organizing a one-day school boycott that mobilized over 400,000 students to make the Board of Education commit to a desegregation plan for all of New York City’s schools.

KEY TERMS

- Protestor
- Black Lives Matter
- CORE
- School segregation/integration
- Campaign
- Research question
- Shot composition
- Close-up
- Medium shot
- Wide shot
- Export
- iOS
- Airdrop
LESSON PLAN: *Created Equal* Unit 2, Lesson 1

**Materials for the lesson:**

iPADs or Chromebooks (suggested 1 per group of 4 students) or another device capable of taking photographs

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**TEACHERS**

1. **Introduction**  
   00:00 – 00:01
   
   **Tell** students that this lesson will be looking at images from protests and will encourage them to ask questions about images to deepen their understanding of a moment in history.

2. **View Now Do Now**  
   00:01 – 00:10
   
   **Pull up image.**
   
   **Pair up** students. **Ask** students the following question:
   
   1. When you look at this image, what do you see?  
      
      **Encourage students to be specific and cite details in their answers.**
   
   2. Now ask, “How does this image make you feel?”
   
   3. Now ask them to think of a question they still have about the image – “What do you want to know?” – and to share their question with their partner. **Ask** the pairs to share back.
   
   **Tell** the students about the context of this image: The photo is from July 9, 2016. The woman, along with tens of thousands of other people, protested the police shooting deaths of Philando Castile and Alton Sterling in front of police headquarters in Baton Rouge, Louisiana. The woman is named Ieshia Evans. She works as a nurse in New York and has a 5-year-old son. A friend of hers told the press that she had traveled to Baton Rouge to protest the death of Alton Sterling because she wanted to look her son in the eyes and tell him that she had fought for his freedom and rights.
   
   **Tell** students to look at the image again.
   
   **Ask:** Does having this information deepen the way you think or feel about the photograph? How?
   
   **Link to next activity – Tell** students: An image can grow in significance when we learn more about the details of the story it is capturing, and this is the point of the next exercises.

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**STUDENTS**

**Look at this image**

**Think/Pair/Share**
3. Discussion

Tell students we are now going back to the 1960s. While CORE (Congress of Racial Equality) was staging the Freedom Rides to shine a light on segregated interstate travel in the American South, local chapters of CORE in the North fought for civil rights for black, brown, and working-class white residents in cities, including New York City.

Ask:
1. When you look at this image, what do you see?
2. Now ask, “How does this image make you feel?”
3. Now ask students to think of a question they still have about the image: “What do you want to know?”

Tell students: This is a photo from a campaign (a campaign is an organized set of protests and actions) in which CORE worked with the Bibuld family in support of their desire to enroll their children in a high-performing school. This photo (“Bury Jim Crow”) was a part of one of CORE’s protests.

Ask students to look at the photo again. How does this information change the way we think or feel about the photograph?

4. Timeline research

Tell students that they are to imagine that they are historians researching the “Bury Jim Crow” image and where it fits into the story of a campaign.

Separate students in groups; provide each group with a device and direct them to open a web browser and go to this hyperlink: [LINK TO TIMELINE TK]

Direct students to pull up timeline.

Ask students to click through and think about what challenges the family faced from October 1962 to February 1963 and how CORE helped them address these challenges. They should write down their notes in the Student Journal.

Have students discuss this question: “How did the information from the timeline deepen our understanding and experience of the “Bury Jim Crow” photograph?
5. Revise research question

00:35 – 00:40

Tell students that the Bibuld family case they just looked at offers us, the researchers, a case study for a Northern civil rights campaign.

To conclude this lesson, ask students to revise their research questions. The Student Journal will prompt them to answer these two questions:

1. What did you learn in this case study that helps answer your research question?
2. How can you revise your research question with these new understandings?

Notes and Reflection
LESSON PLAN: *Created Equal* Unit 2, Lesson 2

Materials for the lesson:
Posterboard (suggested 1 board per group of 4 students), markers (optional: tape, scissors, glue)

### TEACHERS

1. **Introduction**
   00:00 – 00:05

   **Tell** students: “You are in training as a photographer for the local paper. You’re learning that as a photographer, you get to decide what goes in the frame. What do you focus on? What do you leave out? A photographer does this by intentionally choosing a shot type.

   **Tell** students that the process of deciding what goes in the frame and where it’s placed is called *shot composition*.

   There are three primary kinds of shots: *close-ups*, *medium shots*, and *wide shots*.

   For additional examples, visit https://education.burnsfilmcenter.org/education/visual-glossary/ featured and search close-up, medium shot, and wide shot.

### STUDENTS

Listen

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2. **View Now Do Now 2**
   00:05 – 00:15

   Pull up image

   **Facilitate** a group discussion about the image:
   - What do you see?
   - What do you feel?
   - What do you want to know?

   **Tell** students this is a *close-up*. A close-up focuses on one particular detail in the frame. It is often used to convey the subject’s emotion.

   Pull up the next image.

   **Ask** students the following questions:
   1. What do you see?
   2. What do you feel?
   3. What do you want to know?

   **Tell** students this is a *medium shot*. A medium shot often shows us the subject from the waist up and his/her action. A medium shot can also give us some sense of the environment.
Pull up the next image.

Facilitate a close reading of the photograph and ask:

1. What do you see?
2. What do you feel?
3. What do you want to know?

Tell the students that this is a wide shot: a more distanced framing in which the subject is seen from head to toe. It gives us information about the setting of a shot, as well as how our subjects are acting within it.

Ask a culminating question:

Imagine you are the editor of a newspaper and need to choose one of these images for your front-page article about the protest. Which shot would you choose, and why?

3. Planning

00:15 – 00:25

The rest of this unit asks students to imagine they’ve gone back in time. Read the directions of this scenario aloud:

It’s 1963. You are now a working photographer in Brooklyn, NY. The local chapter of CORE has asked you to cover the protest against school segregation happening at your school. If you get a good shot, your picture will be on the front page of tomorrow’s paper!

For this activity, let’s assume the challenges of school segregation at your school are like those faced by the Bibuld family.

Pull up image, “Bury Jim Crow.”

Break students into groups of three or four. Tell students to go back to their SJ to review some of the challenges they noted the Bibulds were experiencing. For instance:

1. Little to no resources.
2. Lacking in achievement; teaching students at a lower grade level than they should be.
3. Lacking in extracurricular and enrichment programs.
4. Safety on the way to and from school.

Fill in planning sheet
**TEACHERS**

**Tell** students to select one of these challenges as the most important, and to follow their Student Journal prompts to create a poster or other protest tool, following these steps:

1. Use blank posterboard to send a message that unifies the voice of your group by sending a clear message about the challenge you’ve selected.
2. Write down three ideas in Step 2 of your planning sheet. As a group, vote on your favorite message.
3. Write your message in big bold letters on your posterboard and/or build a different type of protest prop.

Remind students to be creative and to be inspired by Brooklyn CORE.

---

**STUDENTS**

---

<table>
<thead>
<tr>
<th><strong>4. Creating</strong></th>
<th><strong>Make protest sign</strong></th>
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**Tell** students they will have 10-15 minutes to create their protest sign.

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<table>
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<tr>
<th><strong>5. Conclusion</strong></th>
<th><strong>Listen</strong></th>
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<tbody>
<tr>
<td>00:39 – 00:40</td>
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**Tell** students that the next class will involve more planning and more creating.

---

**Notes and Reflection**
LESSON PLAN: *Created Equal* Unit 2, Lesson 3

**Materials for the lesson:**
- Protest posters or props students created in Unit 2, Lesson 1
- iPads/Chromebooks or other devices capable of taking a photograph—e.g., students’ own smartphones. If using iPads, direct the students to shoot their photographs in iMovie.

**TEACHERS**

1. **Introduction**
   00:00 – 00:05

   *Show* the students their protest signs from the last lesson and commend them on their planning.

   *Tell* students that this lesson will also involve being intentional as students plan and create their own protest photographs. *Tell* students that you will be using devices to take photographs—e.g., “We will be using the iPad’s in-built camera to take our photographs”—and ask if anyone needs help identifying where the camera is on the device.

2. **Complete planning sheet**
   00:05 – 00:20

   *Hand back* the students’ signs.

   Students should still be in their groups of three or four from the previous lesson.

   *Tell* students that taking a photo is about showing and not telling. They should now look at the challenge shown on their sign and make a list of three scenarios that show students in your school contending with this challenge.

   *Tell* them to think of what they want their audience to see, feel, and be curious about. Be sure to include their poster in the shot.

   *Tell* them to complete Steps 2 through 5 of the planning sheet in their Student Journal.

   While students are completing the planning sheet, turn on the iPads, Chromebooks, or other recording devices.

**STUDENTS**

1. **Look/listen**

2. **View**

3. **Discuss**

4. **Complete planning sheet**

   **Step 2:** List three scenarios that show students in your school contending with this challenge.

   1. 

   2. 

   3.
TEACHERS

Check in with each group and answer questions while they are planning.

STUDENTS

As a group, vote on your favorite scenario.

Step 3: Describe what your selected scenario looks like. Use specifics.

[Short-Answer Response]

Step 4: Reflect on the description of your scenario and decide what type of shot will convey your message with the clearest impact.

Circle One: Close-up
Medium Shot     Wide Shot

Why?

Step 5: In the space below, draw how you envision your photo looking. (Stick figures are OK!) And answer the questions below. Make sure your sign is clearly visible.

Example:

Select a location in your school where this photo takes place:
### TEACHERS

#### 3. Creating
00:20 – 00:30

**Tell** students they have 10 minutes to take their photograph(s).

Send groups to their locations and tell them to set up a scene using the members of the group and using their drawing as a reference.

**Tell** them to follow Steps 6 and 7 of their planning sheet – E.g., they should take at least three shots of their photo subject and immediately look at the photos together. See if there is anything they want to revise to make the message of the photo even clearer. If so, make those revisions, reset, and take three more shots.

#### 4. Share
00:30 – 00:35

**Ask** students to share an image they took. This could be a simple “Hold up your image to show your classmates,” or you can have students send you a photo from the camera roll on their device to the teacher’s device (i.e., the one that is connected to the Smartboard or projector/screen) and you’ll be able to share a projected image.

#### 5. Reflect
00:35 – 00:39

**Tell** students to choose an image that one of their classmates shot and discuss:

What does the image communicate, and what tools did the photographer use to convey that message?

#### 6. Conclusion:
00:39-00:40

**Ask** students to write their answer to the following prompt in their Student Journal:

The story of the civil rights is my story because...

*This writing prompt could also be completed as homework.*
Notes and Reflection

CHECKLIST FOR END OF UNIT 2

• Review and assess the students’ photographs. Rubrics are available on the curriculum website.
• Export any photos on the devices to a folder on your own device.
• Check to ensure you can open iMovie on the iPad or the camera on the Chromebook.
Unit 3: Sound
Overview

Unit 3 of *Created Equal* features an audio recording from a recent Black Lives Matter protest song and an earlier protest song by CORE Freedom Singers. It also features a clip from Stanley Nelson’s documentary *Freedom Riders*, in which activists who were imprisoned for nonviolent protest discuss using song as a tool to challenge their incarceration.

Students will encounter additional primary source documents from the Arnie Goldwag CORE Collection at the Brooklyn Historical Society that provide context for a citywide education boycott that took place in 1964 to protest against segregated schools in New York City. Students will work in groups to create a protest song that applies their new historical learning.

At the end of this Unit students will be able to:

- Understand why music is a tool for social protest.
- Analyze primary source documents and identify the civil rights grievances they reference.
- Identify the types of music that documentary filmmakers use.
- Work as a group to plan and create a protest song that addresses grievances from the 1964 schools boycott in New York City.

Time: 120 minutes over three (40-minute) classroom periods

HISTORICAL BACKGROUND

Although the Bibuld family’s case was ultimately successful, it didn’t really change the city’s segregated and unequal schools. In 1964 a coalition of civil rights activists led by Reverend Galamison, Brooklyn CORE, and the Parents Workshop for Equality called for a one-day citywide boycott of New York City schools; 400,000 students participated. CORE created song lyrics set to the popular song “Hit the Road Jack” to encourage their members to join the boycott and to shame the school superintendent, Calvin Gross.

The Freedom Riders had also used song to galvanize and encourage members who were serving time at Parchman Farm, a state penitentiary and prison farm in Mississippi. The Freedom Riders’ time at Parchman came after a tumultuous few weeks of violent attacks by white supremacists in Alabama that resulted in the federal government intervening to protect activists after state and local officials refused to do so effectively. Once the Freedom Riders reached Mississippi, Governor Ross Barnett arrested them, claiming it was the best and only way he could protect them. People from all over the country responded by busing themselves to Mississippi to join the growing collective of Freedom Riders at Parchman, many of whom were sentenced to hard labor.

In this unit students will also encounter a contemporary protest song, “Hell You Talmbout,” performed in 2015 by Janelle Monáe for Wondaland Records, featuring performances from Deep Cotton, St. Beauty, Jidenna, Roman GianArthur, and George 2.0. The song lists the names of the following black Americans killed by police violence or white supremacists:

**Walter Scott** was a black man shot eight times and killed by Officer Michael Slager, a white police officer, after a traffic stop on April 4, 2015, in South Carolina. A video recorded by an eyewitness shows that officers handcuffed Scott after he was shot and planted a Taser next to his body to match their “official” account that Scott was an armed threat. Michael Slager was fired, arrested, and held without bail until trial.
Jerame Reid was a black man shot and killed by Officer Braheme Days, a black police officer, at a traffic stop on December 30, 2014, in New Jersey. Days claimed there was a gun in Reid’s glove compartment. When Reid got out of the car to lay on the ground, Days shot him. In August 2015, a grand jury voted not to file charges against Officer Days or his partner, who was also present when Reid was killed.

Phillip White was a black man arrested in New Jersey on March 31, 2015, and attacked by a police dog while unconscious and handcuffed. Eyewitnesses say White was unconscious from being punched, stomped on, and kicked by the officers. He died in police custody soon after. Two of the three officers involved have been placed on administrative leave.

Eric Garner was a black man killed on July 17, 2014, in New York City during an arrest. Daniel Pantaleo, a white police officer, performed an illegal chokehold while several other NYPD officers aided in restraining Garner. Garner’s death was ruled a homicide by a medical examiner. In December 2014, a grand jury voted not to indict Pantaleo.

Trayvon Martin was a black youth killed on February 26, 2012, by George Zimmerman, a white Hispanic man and neighborhood-watch coordinator for the gated community where Martin lived with his father in Florida. Zimmerman approached Trayvon and shot him. Zimmerman argued self-defense and was acquitted of murder charges in February 2015.

Sean Bell was a black man killed by police on November 25, 2006, in New York City. Eyewitnesses’ accounts conflict with official police statements, alleging that undercover officers drew their guns at Bell and his friends without first revealing themselves as police. Sean Bell was killed in the chaos that ensued, with five officers firing 50 bullets into his car. All three of the police officers who were indicted were acquitted, but were fired or forced to resign by March 2012.

Freddie Gray was a black man who died on April 19, 2015, in Baltimore due to a spinal cord injury while in police custody. One week prior to his death, Gray was arrested and given a “rough ride” in a police van. The six police officers involved, three white and three black, were all arrested and posted bail on the same day they were booked. All six were indicted with varying charges.

Aiyana Jones was a black 7-year-old girl youth who was shot and killed during a botched raid by Detroit police on May 16, 2010. Many believe excessive tactics were used during the raid for dramatic effect because the police were filming for the A&E reality show The First 48. Officer Joseph Weekley, a white man, was originally indicted for Aiyana’s murder, but all charges against him were eventually dismissed, and he remains on the Detroit police force today in a “non-field” position.

Sandra Bland was a black woman who died in police custody on July 13, 2015, after being unable to post bail in Texas. Her death was classified by police as a suicide, but evidence shows that State Trooper Brian Encinia conducted an illegal traffic stop and illegal arrest to bring Bland into jail in the first place.

Kimani Gray was a mixed-race youth shot and killed by two police officers on March 9, 2013, in New York City. An eyewitness says Kimani was unarmed and that police threatened her life when she questioned them immediately after. Officer Mourad Mourad, a man of Egyptian descent, and Officer Jovaniel Cordova, a white man, have not faced any charges.

John Crawford III was a black man shot and killed by Officer Sean Williams, a white man, at a Walmart in Ohio on August 5, 2014. Ronald Ritchie, a white man, called 911 when he saw Crawford walking around the store with a BB/pellet air rifle from the sporting goods section. Officers gave Crawford no warning before firing two shots and killing him. Another customer, Angela Williams, also died from a heart attack while fleeing the shooting. Both officers involved in the incident were not charged and kept their jobs.

Michael Brown was a black youth shot and killed by Officer Darren Wilson, a white man, in Ferguson, Missouri. According to an eye witness, Brown had his hands up at the time he was shot. In November 2014, a grand jury voted not to indict Officer Wilson, though he resigned due to public pressure.
Miriam Carey was a black woman suffering from mental illness who was shot and killed by police officers in Washington, DC, on October 3, 2013. Carey attempted to drive through a White House security checkpoint, struck a U.S. Secret Service officer, and was chased by Secret Service to the U.S. Capitol, where she was fatally shot. Carey’s daughter, a passenger in the car, survived the incident. No charges were filed against the officers involved.

Rev. Sharonda Coleman-Singleton was a black woman shot and killed by Dylann Roof, a white man, in South Carolina, on June 17, 2015. Along with eight others, Reverend Singleton was targeted as a member of the historic Emanuel AME Church in Charleston.

Emmett Till was a black youth who was kidnapped and lynched by Roy Bryant and J.W. Milam on August 28, 1955. The men, both white, claimed that Emmett had flirted with a white woman. Emmett’s mother insisted on an open casket at her son’s funeral to highlight the gravity of racism and white supremacy in the United States. In November 1955, a grand jury declined to indict either of the men involved.

Tommy Yancy was a black man and a U.S. military veteran suffering from PTSD who was killed by California Highway Patrol officers during a traffic stop on May 11, 2014. During the stop, initiated by CHP Officer Gilbert Caldera, Yancy was pulled from his car, attacked by a K-9 unit, tased, and beaten while eyewitnesses recorded video of the incident and asked the officers to stop. Two of the officers were place on administrative leave but have since returned to their jobs.

Jordan Baker was a black man who was shot and killed in Texas on January 16, 2014, by Officer Juventino Castro. Officer Castro, who was working another job as a private security guard for a strip mall, claimed Baker was armed and charged at him when he asked for ID. Investigators found no weapons on Baker, and Castro was placed on administrative leave.

Amadou Diallo was a black man who was shot 19 times and killed by four plain-clothed officers in New York City on February 4, 1999. Officers Edward McMellon, Sean Carroll, Kenneth Boss, and Richard Murphy believed Diallo fit the description of a well-armed serial rapist. When they approached Diallo, they mistook him pulling out his wallet for him pulling out a gun and fired 41 shots total. All four officers were acquitted.

KEY TERMS

- Black Lives Matter
- Protest song
- Nonviolence
- CORE
- Freedom Singers
- School segregation
- Primary source
- Boycott
- Activist
- Mood
- Rhythm
- Archival footage
- Diegetic sound
- Non-diegetic sound
- Instagram
LESSON PLAN: Created Equal Unit 3, Lesson 1

Materials for the lesson:
Internet access to view web curriculum

TEACHERS

1. Introduction
   00:00 – 00:01
Tell students that this unit will look at how music is and has been a tool for movement building, social protest, and filmmaking.

2. View Now Do Now
   00:01 – 00:15
Go to web curriculum.
Pull up audio clip.

The audio clip students are listening to is a song by Janelle Monae. The individuals named in the song are black Americans who were killed by police or white supremacists. For more information, read the historical background at the start of this Unit.

Ask students:
What do you hear?
Encourage students to notice the musical elements rhythm, beat, call and response, as well as the words and names. When students have answered, ask:
What do you feel?
There may be strong feelings in your classroom – e.g., anger, sadness, and frustration – especially if the students recognize names. If students don’t recognize names, they may still be caught up and carried along by the song. Try to push your students to say why the song engages them. Finally ask:
What do you want to know?
Tell your students that just as information about the images we viewed gave us deeper understanding of the stories behind them, an additional primary source about this piece of music may answer some of their questions. Tell them Janelle posted an artist’s statement on Instagram.
Pull up Janelle Monae’s artist statement on the screen.
Play the Janelle Monae song again.

STUDENTS

Listen
Discuss
Write in Student Journal
TEACHERS

Ask students: How does reading the artist’s intention deepen your experience of listening to the song?

Your students may notice the phrase “sound is our weapon” in Monae’s artist statement, and they may begin to see that in addition to communicating Monae’s anger, sadness, and frustration, she wanted to use this song as a weapon.

3. Research

00:15 – 00:20

Tell students music was an essential strategy of the 1960s civil rights activists as well. The act of singing together created a sense of unity; was an expression of culture; and communicated the anger, sadness, and frustration they felt in their quest for equal opportunity.

Tell students that you want them to listen to a song from the Core Freedom Singers 1963-4.

The CORE Freedom Singers were a group of musicians who performed around the country to educate audiences about the Civil Rights movement and to raise funds. In the summer of 1963, they devised new lyrics for the 1961 Ray Charles song “Hit the Road, Jack” and recorded “Get Your Rights, Jack.” The Brooklyn chapter of CORE referenced local politicians and officials, specifically New York City Schools Superintendent Calvin E. Gross.

Pull up audio clip.

Ask students:
1. What do you hear?
2. What do you feel?
3. What do you want to know?

Pull up the lyrics to this song and spend some time pointing out the lyrics, drawing attention to “get your rights.”

Pull up the image of New York City Schools Superintendent Calvin E. Gross to show who he is.

Go to https://education.burnsfilmcenter.org/education/classrooms/377

Pull up audio clip.

Listen to the original song “Hit the Road, Jack.”

STUDENTS

STUDENTS
## TEACHERS

**Ask** students:

What do you hear?

_Beats_ students may say that they hear the same song but with
_less ambiguity in the lyrics now: “Jack” is being told to hit the
road and not come back._

What do you feel?

_Hopefully students will feel the upbeat mood of the song and
how easy the lyrics are to sing along with. You could prompt
them by telling them what a big hit this song had been just two
years before, and how people at the time would have instantly
recognized this song._

**Ask** students:

Why did the CORE members choose to rewrite this song?

_Tell_ students this song was part of a boycott of local public
schools led by CORE and other organizations.

### 4. Writing

00:20 – 00:39

**Go to** the web curriculum. Use the resources to discover more about the 1964 schools boycott. Tell students to write their answers to these questions in their Student Journal as they view the sources:

- Who were the protesters?
- What were their demands?
- What were the actions that protesters took?

### 5. Conclusion

00:39 – 00:40

_Tell_ students that this Unit will culminate in them making a protest song themselves on the civil rights theme they started looking at today.

### Notes and Reflection

**Write in Student Journal**

**Listen**
LESSON PLAN: *Created Equal* Unit 3, Lesson 2

**Materials for the lesson:**

- Internet access to view web curriculum
- Easel paper, pens, and tape (optional), iPads/Chromebooks or other devices capable of conducting an Internet search, Wifi and password

### TEACHERS

1. **Introduction**
   00:00 – 00:01

   **Remind** students that in an earlier lesson they learned about the 1964 NYC Schools Boycott.

   **Tell** them that in this lesson they will complete planning to write out new lyrics for a protest song and that the aim for the next two lessons is to finish planning and to perform and video-record the song as a group.

### STUDENTS

Listen

2. **Refining research question**
   00:01 – 00:05

   **Tell** students that you want them to take out their Student Journal.

   **Say:** “Let’s use what we learned from the 1964 NYC Schools Boycott case study to revisit our research question.”

   **Have students go back to the research question you created in the Intro lesson:**

   E.g., What was the experience of school segregation in NYC?

   Have students fill in answers to the following questions in their Student Journal:

   Would you like to refine your research question?
   1. What did you learn in this case study that helps answer your research question?
   2. How can you revise your research question with these new understandings?

3. **View Now Do Now**
   00:05 – 00:20

   **Go to** web curriculum.

   **Pull up video.**
TEACHERS

Tell students: “In this clip from Freedom Riders, director Stanley Nelson focuses on how the CORE activists used music as a tool of resistance when they were sentenced to serve time in the Mississippi State Penitentiary better known as Parchman Farm.

The Freedom Riders’ time at Parchman came after a tumultuous few weeks of violent attacks by white supremacists in Alabama that resulted in the federal government intervening to protect activists after state and local officials refused to do so effectively. Once the Freedom Riders reached Mississippi, Governor Ross Barnett arrested them, claiming it was the best and only way he could protect them. People from all over the country responded by busing themselves to Mississippi to join the growing collective of Freedom Riders at Parchman, many of whom were sentenced to hard labor.

Ask students to watch the clip and to think about how the act of singing affected the CORE activists’ circumstances and their demands.

After you have played through the clip, ask students the following question:

What did you hear?

E.g., Hearing stories, hearing the storytellers singing, then hearing a more polished version of the song with music, etc.

Then ask:

What did you feel?

Students may refer to getting the humor of how the protestors responded to their situation; they might also refer to the mood of the music and how it makes them feel.

Tell students to answer this question:

How did the experience of singing together help the CORE activists?

Students may touch on how the protestors took the guards’ escalating punishments and turned them into a song that helped them resist and kept up their spirits.

Tell students:

The audio in the scene when we see Bernard Lafayette, Jr., singing is called diegetic sound. That means that the sound is coming from the world of the film, and the characters in the scene are hearing the music.

Filmmakers also use non-diegetic sound, which is only heard by the audience or the viewers.

STUDENTS

Discuss

Write in Student Journal

Write in Student Journal
TEACHERS

Ask students:
Did you notice the points in this clip where the song is diegetic sound as opposed to where it is non-diegetic?

How does the non-diegetic version of Buses are a comin’ add more emotion to the scene?

Note for teachers: At about two minutes into the clip, there is an example of a non-diegetic version of “Buses are a comin’.” It plays over archival images of the Freedom Riders.

4. Planning
00:20 – 00:39

Tell students that now that they’ve learned about the power of protest songs, they are going to write one.

Tell students: Imagine you are participating in the 1964 NYC Schools Boycott.

Pull up this image of students at Erasmus High School.

Tell students: “You and your fellow protesters are going to sing a song you’ve written. The song will be an adaptation of a popular song you know and love. You will rewrite its lyrics to communicate the reasons for your protest and the changes you expect to see.”

Divide students into groups of approximately four students each.

Hand out iPads/Chromebooks.

Tell students they will have a couple of minutes to brainstorm three or four popular songs.

Tell students that they can use the iPad/Chromebook to listen to the song. They should discuss among themselves what mood each song conveys. How does it make them feel? Happy? Sad? Angry? Powerful?

Tell each group to decide on which song they’ll rewrite.

Tell them to write this song title down in their Student Journal.

Instruct the students to find the lyrics to a chorus and one verse of their song. They can do this by conducting an Internet search.

STUDENTS

View

Discuss

Write in Student Journal
**TEACHERS**

Tell students they should now work as a group to rewrite the lyrics as though the song is a protest song that they will sing at the 1964 NYC Schools Boycott.

*Students can write the lyrics in their Student Journals, or if you have easel paper and pens, you can have them work on a bigger canvas.*

*Make sure you spend time with each group and keep them on track with the task. Some of your students may need time during the next class to polish their lyrics.*

*When they have finished writing lyrics, they are ready for the next lesson, when they’ll rehearse and perform their song.*

---

**STUDENTS**

Write in Student Journal

---

**4. Conclusion**

00:39 – 00:40

Tell students that during the next lesson they’ll be performing and recording the songs they wrote today.

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**Notes and Reflection**
LESSON PLAN: *Created Equal* Unit 3, Lesson 3

**Materials for the lesson:**

Easel paper, pens, and tape (optional)
iPads/Chromebooks or other recording devices (one per group)

---

**TEACHERS**

1. **Introduction**
   00:00 – 00:01
   
   **Remind** students that during the last lesson they started writing new lyrics for a protest song and that the aim for this class is to finish writing, to practice singing the lyrics, and to perform and video-record the song as a group.

2. **Writing**
   00:01 – 00:10
   
   **Tell** students that you want them to take out their Student Journals and, if necessary, continue to work on writing their lyrics. If they are ready to move on, have them begin rehearsal.

3. **Rehearsing**
   00:10 – 00:20
   
   **Tell** students to rehearse performing the chorus and the verse with the song playing.
   
   They should revise their lyrics as needed.

4. **Performing**
   00:20-00:30
   
   **Tell** students: “You and your fellow protesters are going to sing and video-record the song you’ve written.”
   
   **Invite** students to sing and video-record their song.

---

**STUDENTS**

1. **Listening**
2. **Writing**
3. **Rehearsing**
4. **Performing**

---

*You can appoint one of the students from each group to be responsible for the video-recording, or you can record each group yourself. If the groups are all performing and recording at the same time, they should find a location away from the other groups. The sound environment that the students choose is important. Tell them to try to find a quiet spot, and avoid large echoing spaces.*
### TEACHERS

#### 5. Sharing
00:30 – 00:40

**Tell** students that they’ve all taken turns writing and performing a song. Now they will listen to the songs that their classmates performed.

**Play** each group’s songs for everyone to hear.

**Tell** students you want them to listen carefully because you’d like them to choose a song by one of their classmates and give feedback:

- Choose one of the songs your classmates created. What does the song communicate and what tools did the songwriters use to convey that message?

**Call** on a few students to give feedback.

**Have** them open their Student Journal and complete this statement:

“*The story of civil rights is my story because…*”

*This writing prompt could also be completed as homework.*

### STUDENTS

- **Listen**
- **Write in Student Journal**

### Notes and Reflection

### CHECKLIST FOR END OF UNIT 3

- Review and assess the students’ protest song recordings. Rubrics are available on the curriculum website.
- Export any videos and/or audio files on the devices to a folder on your own device.
- Check to ensure you can open iMovie on the iPad or the camera on the Chromebook.
Unit 4: Story
Overview

Unit 4 of Created Equal asks your students to synthesize the work they’ve done in the Image and Sound units into a short documentary film. Students will be asked to work in groups to determine a main idea for their films, and then use the resources they’ve gathered over the course of this curriculum and supplement them with new sources into a film that expresses their point of view.

At the end of this Unit students will be able to:

• Collectively articulate a main idea in a group.
• Create a radio edit.
• Select and sequence archival sources to support a main idea.
• Create a documentary short about civil rights, using an iPad or a Chromebook.
• Set up and record interviews with peers; be recorded in an interview.
• Reflect on the progression of their connection to and awareness of civil rights activism past and present.

Time: 240 minutes over six (40-minute) classroom periods

HISTORICAL BACKGROUND

Unit 4 invites students to reflect on and synthesize the content they’ve encountered in Units 1-3. All of the archival sources they have seen will be available in a digital archive in this section of the web curriculum, alongside a film bank of interview clips with historians Brian Purnell and Cornelius Bynum and filmmaker Stanley Nelson.

In this unit groups will likely move at different paces from one another, and the role of the teacher may shift to floating and supporting groups one on one. The Student Journal provides detailed step-by-step instructions for the student groups, and the timings and facilitation notes included in this Teachers Guide should be understood as benchmarks, likely to shift with each instructor. As this unit is highly sequential, we recommend reading it over carefully before beginning.

KEY TERMS

• Radio edit
• Main idea
• Archival sources
• Interview
• Layout
• Sequence
LEsson Plan: Created Equal Unit 4, Lesson 1

Materials for the lesson:

- Smartboard or other projector for showing audio and video
- iPads or Chromebooks (suggested 1 per group of 4 students)
- Student Journals

Teachers

1. Introduction
   00:00 – 00:01
   Tell students that they are now taking on the role of filmmaker and will work in small groups to create documentaries about the Civil Rights movement in the North.

2. View Now Do Now
   00:01 – 00:10
   Pull up video.
   Filmmaker Stanley Nelson has some words for you as you start this process.
   Pair up students. Ask students the following question:
   1. What advice does Stanley Nelson have for filmmakers?
      Encourage students to be specific and cite details in their answers.
   Link to next activity—Tell students: Film is the product of many creative voices. Together, we’re going to decide on a main idea for our film in small groups.

3. Discussion
   00:10 – 00:20
   Note: You will need to make a couple of decisions about how to bring the students from their individually refined research question into a group. For example, each group member could state his/her question and the group could work together to combine ideas, find best idea, etc. Or you may want to create groups prior to beginning this activity based on which students have similar research questions.
   Ask groups to share their main ideas, and chart them so that the class can see what each group has decided upon.

Students

Listen

Watch this video

Think/Pair/Share

Discuss and write in Student Journal
4. Review and Identify Archival Sources
  00:20 – 00:35

Tell students now that they have identified their main idea, they will have an opportunity to review the material they’ve already encountered that might work in their film. As they evaluate each source, they should ask these three questions about the source.

- What questions does it answer?
- How does it support your main idea?
- How might you use it in your film?

Note: You may want to model this process for the whole class, using one source. Choose an archival source from a previous lesson to pull up, and walk through the three questions in “Step 2.”

Direct students to pull up Step 2.

Tell students that by the end of the lesson, they should have identified 4-8 archival sources that they will be using in their film.

5. Revise and Reflect
  00:35 – 00:40

Tell students that in the next lesson, they will review a bank of interview clips that they can add to their film. Now that they have revised their main idea and found archival sources, do they want to revise their main idea?

To conclude this lesson, ask students to revise their main ideas. Alternatively, they can begin to brainstorm about what additional material they would like to include in their film.

Notes and Reflection
LESSON PLAN: *Created Equal* Unit 4, Lesson 2

**Materials for the lesson:**
- Smartboard or other projector for showing audio and video
- iPADs or Chromebooks (suggested 1 per group of 4 students)
- Headphones and a headphone splitter (optional)
- Student Journals

**TEACHERS**

1. **Introduction**
   00:00 – 00:02

   Tell students: “We are continuing to work on our documentary shorts. Now that we have identified archival sources from our previous work, we will now view some new sources: interviews of scholars and experts to add to our films.

   **Note:** Students will evaluate interviews on the same criteria they used to evaluate the archival sources. If there is a long break between Lesson 1 and Lesson 2, you might decide to use this introduction time to review the work already completed and the evaluation questions the students will be using before introducing the new material.

   **Note:** Because all groups will be listening to video clips, you may want to add instructions on volume level, use headphone splitters, or find alternate spaces to spread groups out so that they don’t disturb each other.

2. **View Now Do Now**
   00:02 – 00:20

   Pull up Interview Bank.

   Facilitate small-group work on listening and evaluating clips.

   Remind students that as they are listening, they should be thinking about which archival sources might pair with the interviews, and what order they think would make the most sense for viewers to encounter the interviews in their film. In the next portion of this lesson, they will create a radio edit using these clips.

**STUDENTS**

Listen
3. Radio Edit
00:20 – 00:39

Tell students: Documentary filmmakers create a radio edit by ordering their interviews in a sequence that conveys their main idea through the spoken word in a clear and interesting way. Go back to your journal and sequence only the interviews from Step 3 and create a radio edit for your main idea. Think about the order in which you’d like the interview clips or clips you chose to appear. When you feel the sequence is strong, pull the clips into your timeline.

Tell students: Once you have created this rough layout, play the entire sequence and listen carefully. You don’t have to include the entire interview; you can trim it.

What is missing?
Who else might be useful to include here?

You can go back to the list of interviews and add additional voices.

4. Conclusion
00:39 – 00:40

Tell students that the next class will involve more planning and more creating.

Listen

Notes and Reflection
LESSON PLAN: *Created Equal* Unit 4, Lesson 3

Materials for the lesson:

- Smartboard or other projector for showing audio and video
- iPads or Chromebooks (suggested 1 per group of 4 students)
- Headphones (optional; recommended)
- Student Journals

**TEACHERS**

1. Introduction
   00:00 – 00:05

Tell the students that they are close to completing their documentary short. They will continue revising their radio edit by conducting interviews with regular people – their fellow students.

Facilitate students answering the following questions:
This could take the form of a free write, a Do Now before you begin the rest of the lesson, or a think/pair/share with a whole group share-out.

Note: Students will use these questions to generate an interview, so having them record their answers somewhere will be important because it will allow them to read those answers when it is time to conduct the interviews.

- *When you were researching Brooklyn CORE, what is one thing that surprised you?*
- *What would you like to be sure your audience knows and understands about the 1960s-era civil rights activists?*

Note: It’s unlikely every student in the class will have an opportunity to be interviewed. They’ll need to make some choices about who will be in front of and behind the camera.

2. Complete planning sheet
   00:05 – 00:10

Tell students that they will have time during this session to record an interview. You may choose to review the other interviews in the curriculum for a visual reference on how to set up an interview.

Note: You may want to pull up an interview and have students analyze the way the interviewee is framed. Reference the vocabulary from the Image lesson (close-up, medium shot, wide shot; background).

Tell them to decide who will be interviewed, and where. They can use the graphic organizer from the Image lesson to help plan this, if they like.

**STUDENTS**

Look/listen

Write in Student Journal

View and discuss

Draw in Student Journal
# TEACHERS

While students are preparing their interviews, turn on the iPads, Chromebooks, or other recording devices.

Check in with each group and answer questions while they are planning.

## 3. Creating

00:10 – 00:25

Tell students they have 15 minutes to complete filming their interviews.

Send groups to their location and tell them to set up a scene using the members of the group and using their drawing as a reference.

Tell them to listen to the interview after it is recorded and to make sure that the audio sounds good, the speaker makes sense, and that the framing is how they want it. They will also want to consider the location of the interview and a spot that is quiet.

## 4. Add to Radio Edit

00:25 – 00:39

As students complete their interviews, begin uploading those interviews to each student computer so that they can include them in their radio edit.

Once the interviews are completed and uploaded, students should add the new interview to their radio edit where they think it fits best.

## 5. Conclusion

00:39-00:40

Next week, students will combine the archival sources into their radio edit along with music.

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# STUDENTS

Record interviews

Display photographs

Write

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**Notes and Reflection**
## LESSON PLAN: *Created Equal* Unit 4, Lesson 4

### Materials for the lesson:
- Smartboard or other projector for showing audio and video
- iPads or Chromebooks (suggested 1 per group of 4 students)
- Headphones (optional; recommended)
- Student Journals

### TEACHERS

<table>
<thead>
<tr>
<th>1. Introduction</th>
<th>00:00 – 00:05</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tell</strong> the students that they are close to completing their documentary short. They will continue revising their radio edit by adding in the images they selected in Lesson 1 and choosing a soundtrack.</td>
<td><strong>Ask</strong> students to review the primary sources they picked in Lesson 1 with their group.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>2. Add Images to Radio Edit</th>
<th>00:05 – 00:10</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Note:</strong> You may want to show a portion of the Freedom Riders documentary, which combines a speaker and visuals of a documentary primary source (as when the Freedom Riders are reading their applications) [INSERT FR TIMESTAMP HERE] to model what this looks like to students.</td>
<td><strong>Listen to radio edit and look at images, their work from Step 2.</strong></td>
</tr>
<tr>
<td><strong>Tell</strong> students that they should close their eyes and listen to the radio edit. As they listen, they should consider which images will work well over the interviews.</td>
<td></td>
</tr>
<tr>
<td><strong>Tell</strong> students to make notes as they listen.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3. Creating</th>
<th>00:10 – 00:25</th>
</tr>
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<tbody>
<tr>
<td>Once they’ve listened to the radio edit and chosen which images to use, <strong>Tell</strong> students to intentionally place each image that came to mind into their <em>sequence</em> from the <em>Photos folder</em>. Have them place the image above the video so that the interviewee’s words play as we look at the image.</td>
<td><strong>Edit video</strong></td>
</tr>
<tr>
<td><strong>Ask</strong> them to think about how long the image should play for and trim the clip accordingly.</td>
<td></td>
</tr>
</tbody>
</table>
4. Add to a soundtrack

00:25 – 00:39

Tell students to watch their entire sequence with the images added in and think about the emotion they’d like to give the short documentary. Do they want the mood to be hopeful? Sad? Perhaps their video begins sad but ends hopeful.

Ask them to select music can help create these emotions.

5. Conclusion

00:39-00:40

Tell students that next week they’ll put the finishing touches on their documentary short by revising the choices they’ve already made and adding a title and credits.

Notes and Reflection
LESSON PLAN: Created Equal Unit 4, Lesson 5

Materials for the lesson:
• Smartboard or other projector for showing audio and video
• iPADs or Chromebooks (suggested 1 per group of 4 students)
• Headphones (optional; recommended)
• Student Journals

TEACHERS

1. Introduction
   00:00 – 00:15

Tell the students that they are close to completing their documentary short. Filmmakers create a title that is creative and evocative, and they recognize all the work it took to create the film in the credits.

Ask students in their groups to brainstorm a title and to make a list of all the people who helped them make the film, appear in it, and any archival sources that they’ve used.

STUDENTS

Look/discuss

2. Revise and Work
   00:15-00:40

Tell students to continue revising the sequence of interviews, images, and music in their documentary short.

Tell them that when they’re happy with the sequence, the audio levels, and the music choice, they should create their credits and title.

Celebrate! Write

Write

Notes and Reflection
LESSON PLAN: *Created Equal* Unit 4, Lesson 6

**Materials for the lesson:**

- Smartboard or other projector for showing audio and video
- iPads or Chromebooks (suggested 1 per group of 4 students)
- Headphones (optional; recommended)
- Student Journals

**TEACHERS**

1. **Introduction**
   
   00:00 – 00:10

   **Note:** You might facilitate the answering to this prompt in a number of ways: as a free-write answer to a “Do Now” question, as a think/pair/share followed by a whole-group discussion. It will be important to record the answers in written form, as the students will be recording their answer to this question later in the lesson, and they can use that writing to read aloud during their interview.

   **Tell** students that in this final session together, they will reflect on the process and everyone in the class will record an interview as an “extra feature” to their group’s film.

   Take a moment to answer the prompt one last time:
   “The story of civil rights is my story because…”

2. **Plan and Execute Interviews**
   
   00:15 - 00:40

   **Students**

   Students will now record their latest answer to the prompt, “The story of civil rights is my story because…”

   Remind them to use all the tools they’ve learned over the course of the project to plan their interview, and then record them. Interviewees should restate the prompt when beginning their interviews.

   **Note:** Once these interviews are completed, you may ask students to edit them together into one long clip and watch the answers together.

   **Note:** Once these interviews are completed, you may ask students to go back to their radio edit and create a second chapter called “Special Features.” They can add their interviews here.
Notes and Reflection

CHECKLIST FOR END OF UNIT 4

- Review and assess the students’ documentary film projects. Rubrics are available on the curriculum website: NEW LINK
- Collect and review completed Student Journals.
- Export completed films