

REYNOLDA

Lesson Plan for African American Studies



Styling, Lloyd Toone, 1998
mixed media (shoe soles)

Reynolda House Museum of American Art, Museum Purchase, 2001.3.1

<https://reynoldahouse.emuseum.com/objects/169/styling>

Compelling Question

- How can individuals choose to improve their lives despite the restrictions or limitations of the time period in which they live?

Grade Level/Course

9th - 12th for African American Studies

Estimated Time

90 minutes

Suggested Unit

African American Studies

Unit 5 Impact and Responses to Political, Economic and Cultural Decisions
1865 - 1945

Section 2 Economic Barriers and Resistance

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Objectives

- **NCES.AAS.H.1.1** - Use primary and secondary sources to interpret various historical perspectives.
- **NCES.AAS.H.1.3** - Integrate evidence from multiple relevant historical sources and interpretations into a reasoned argument about the past.
- **NCES.AAS.G.2.2** - Use maps, charts, graphs, photographs, geographic data and available technology tools to make inferences about African American life.
- **NCES.AAS.E.1.1** - Analyze the economic development of African American groups and communities in terms of challenges to standard of living.

Background Knowledge

Use [this link](#) for a video overview (17:43) of the exhibit, *Still I Rise*, the basis for this lesson plan.

This lesson is designed to cover three different time periods of US History. The activities lead students to examine artifacts from the Reynolda House Museum of American Art archives for three individuals whose lives intersected with the Reynolds families, in the context of their choices (all except one) to improve their economic development during different eras of US History. Students are encouraged to investigate these three persons as humans with individual choices and multiple roles and intersectionalities in their lives.

- **pre-Civil War** (before 1865 - time period of enslavement),
- **Reconstruction** (1865-1877 - time of hope and possibilities for newly freed African Americans, the Freedmen's Bureau provided support and resources).
- **post-Reconstruction** (for this lesson, I used the dates 1877-1945, a time in which white Redeemers forcefully seized power and repressed the economic and political rights that African Americans had gained during Reconstruction).
- **pre-Civil Rights** (for this lesson, I used the dates 1945 - 1954, a time in which African Americans slowly and painfully achieved limited success and began to check the power of the white Redeemers).

The foundation for this lesson is a quote from Dr. Maya Angelou about her own agency in her multiple roles and intersectionalities - roles and intersectionalities of which all humans at least partially share. From the perspective of our shared and our divisive roles and intersectionalities, students are then asked to investigate changes in the economic development of African Americans, their choices in terms of challenges to standards of living of three persons whose lives intersected with the Reynolds families during three different time periods of US History.

Dr. Maya Angelou herself conquered restrictions on her life and challenges to her standard of living to participate fully in economic development for herself and her family.

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She considered herself a person of multiple and various roles and intersectionalities and engaged her agency to change her life.

The goal is for students to connect with the persons represented in the artifacts and to observe, infer, and investigate how almost all of these individuals resisted the restrictions of their time period, demonstrating grit and resilience in fighting for economic development and improvement to their standard of living

Students will consider artifacts and works of art from times of enslavement (pre-Civil War) to Reconstruction to post-Reconstruction to pre-Civil Rights.

About Reynolda

Completed in 1917, Reynolda House Museum of American Art in Winston-Salem, North Carolina was originally the home of Katharine Smith and R.J. Reynolds, founder of the R.J. Reynolds Tobacco Company. Promising a healthier lifestyle, the more than 34,000-square-foot historic home was the centerpiece of a 1,067-acre estate and model farm. Over 100 people worked at Reynolda in the early 20th century. The model farm used modern technology to grow crops and raise animals. In the 1960s, Reynolda became a museum of American art, and today it connects people to the beauty and complexity of the American story through its history and collections.

The museum holds more than 6,000 historic objects along with its collection of world-renowned American art on view in the historic house and special exhibitions in the Babcock Gallery. Spanning 250 years, the collection is a chronology of American art, and features artists such as Georgia O’Keeffe, Frederic Edwin Church, Alexander Calder, Romare Bearden, Lee Krasner, Stuart Davis, Martin Johnson Heade, Jacob Lawrence, John Singer Sargent, Andy Warhol and Grant Wood. Works rotate throughout the historic house frequently, and the Museum keeps [a listing of current works of American art on view here](#). View [a listing of decorative arts on view here](#).

Vocabulary

intersectionality: the interconnected nature of social categorizations such as race, class, nationality, disability, sexual orientation and gender as they apply to a given individual or group, regarded as creating overlapping and interdependent systems of discrimination or disadvantage. (<https://seechangehappen.co.uk/intersectionality>.)

Intersectionality takes into account people’s overlapping identities and experiences in order to understand the complexities of prejudices they face. (<https://www.ywboston.org/2017/03/what-is-intersectionality-and-what-does-it-have-to-do-with-me>.)

agency: the capacity of an individual to actively and independently choose and to affect change; free will or self determination (<https://sociologydictionary.org/agency/>)

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Materials

- *ONLY if students prefer paper/pencil creations instead of an Internet creation: paper (8 ½ x 11 or 11x18 or poster board) + colored markers and/or pencils + rulers + scissors + glue sticks + magazines with plentiful pictures*
- Chromebooks for each student
- [Chart for investigation of 3 persons](#) - [link](#) or print for students (first tab on the spreadsheet). The second tab on the spreadsheet is for students to complete electronically.
- [Sources](#) (artifacts, various works of art)
- [Rubric](#) for the Summative Performance task
- (optional) [Observation form](#)
- (optional) Venn Diagram [Exit ticket](#)

Student Scaffolding (*optional*)

No scaffolding needed. African American Studies Units 4 and 5 provide the background info needed.

Teacher will want to make sure students have a basic understanding of the four time periods:

- **pre-Civil War** (before 1865 - time period of enslavement),
- **Reconstruction** (1865-1877 - time of hope and possibilities for newly freed African Americans, the Freedmen's Bureau provided support and resources).
- **post-Reconstruction** (for this lesson, I used the dates 1877-1945, a time in which white Redeemers forcefully seized power and repressed the economic and political rights that African Americans had gained during Reconstruction).
- **pre-Civil Rights** (for this lesson, I used the dates 1945 - 1954, a time in which African Americans slowly and painfully achieved limited success to claim their economic and political rights as they began to check the power of the white Redeemers).

Lesson Procedures

Overview (76 total minutes)

Students (in groups of 2-4, at teacher discretion) will:

- **1. Choose** 3 persons (from a predetermined list) to study. (3 minutes)
- **2. Examine** the artifacts for the 3 persons (6 minutes).

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- **3. Complete** the chart (formative performance task) to demonstrate understanding of the artifacts and the 3 persons, individually, in the context of US history and in relation to the Reynolds family (10 minutes).
- **4. Create** an evidence of understanding (summative performance task), that will visually (and auditorily, if time permits) represent the 3 persons chosen - their choices for their own individual agency, the intersectionalities of their lives and the changing economic conditions related to the economic development of African Americans and challenges to their standard of living in US history. (30 minutes)
- **5. Engage** in a discussion of the chosen persons, Dr. Maya Angelou and themselves - noting the intersectionalities shared, the differences in their roles and the changes in economic opportunities and development in terms of challenges to their standards of living. (15 minutes)
- **6. Write an exit ticket**, a Venn diagram, to assess their final understanding of the lesson. (5 minutes)
- **7. Discuss** Dr. Maya Angelou's and Mr. R.J. Reynolds' quotes and their relation to the lesson. (7 minutes)

Details

1a. Teacher will divide students into groups of 2-4 students each (teacher discretion). Groups could decide to choose a name for themselves to use on their summative performance task and as a quick identity on the Gallery Walk activity.

1b. Teacher will ask students to **choose** either one group of persons whose lives intersected with the Reynolds families or a self selected group of three (from the six persons listed) who represent three of four time periods in US History -

- Enslavement/pre-Civil War (before 1865)/Reconstruction (1865 - 1877),
- post-Reconstruction/Redeemers take power (1877 - 1945),
- pre-Civil Rights (1945 - 1954)

Students will choose one person from each era, for a total of three (3) persons. 3 MINUTES

| Group 1: Enslavement and Reconstruction 1619 - 1865 1865 - 1877 | Group 2: Post Reconstruction/Redeemers take power 1877 - 1945 | Group 3: pre-Civil Rights 1945- 1954 |
|--|--|---|
| Enslavement - Jack | Flora Pledger | Rosalie Miller |
| Reconstruction - Cely | Ellis Pledger | Harvey Miller |

For example: Jack + Flora Pledger + Harvey Miller

For example: Cely + Ellis Pledger + Rosalie Miller

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2. Teacher will tell students to **examine** the artifacts available for each group of persons. Use Observe-Infer-Investigate strategy. 6 MINUTES

Observe (see): What do students see in the artifacts?

Infer (think): What values are evident, What clues about daily life can students discern?, What message might be conveyed?,

Investigate (wonder): Why are particular items included in the artifacts? What does the artifact indicate about this person's life?

3. Teacher will instruct students to **complete** the [Formative Performance Task](#), the chart. (The first tab is set up for a print option. The second tab is for electronic use.) 10 MINUTES.

4. Teacher will then explain the Summative Performance Task and show students the [rubric](#). Students will **create** the Summative Performance Task. Here is a possible [example](#). For a Canva example, [link](#). 30 MINUTES

5. Teacher will decide how to share with the class the Summative Performance Tasks - the class will **engage** by discussion, by Gallery Walk, by sharing Google items - and whether to ask students to complete the [observation form](#). 15 MINUTES

6. Teacher will direct students to complete a [Venn diagram](#) as an **exit ticket**. This will be completed individually. 5 MINUTES

7. If there is time, a **final discussion** related to Dr. Maya Angelou's quote and R.J. Reynolds quote will complete the lesson. 7 MINUTES

“ I am other than a Black woman artist. I am an American; I am a human being. I'm a mother; I'm somebody's lover; I'm a good friend; and a sister; and a daughter; I'm tall.” Maya Angelou Oct 1982. Reynolda House Sun Porch public discussion with Romare Bearden

<https://reynolda.org/museum/exhibitions/still-i-rise-the-black-experience-at-reynolda/>

“R.J.R. understood that his black workers, denied the rights and opportunities of white men regardless of their social station, were not simply the cheapest source of ample labor ... , it was in his best interests to see his workers in a more complex light as breadwinners, savers, spenders, consumers, renters, and in some cases property holders, even civic participants if no longer legally recognized as citizens after 1899.” Gillispie, p. 98

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Staging the Question

This exercise is not included in the time allotted for this lesson. Teacher discretion advised, for the time restrictions. The 3 visuals represent the time period of enslavement/pre-Civil War, segregation/post-Reconstruction/Redeemers take power, and the beginning of desegregation-pre-Civil Rights.

For each of the 3 visuals,

- **Observe:** What is going on?/What do you see?
- **Infer:** How does this connect to US History?
- **Investigate:** Based on the focus/main person/event Think of 4 ideas about that person's life/dreams/hopes/. Imagine this person's perspective, become/be this person (for example, as a male/female, as a family member, as a community member, as a member of a specific race/ethnicity, as a human, as an employee)
- **Investigate:** How does this person/event reflect an aspect of the Black experience in Winston-Salem and in the US? During which historical time period? Include thoughts about the agency of the individuals; how did each (after enslavement) reflect decisions of self determination?

1.



The Whipping by Horace Pippin

<https://reynoldahouse.emuseum.com/objects/75/the-whipping>

2.



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Title: Treva Hazlip Stimpson and Thomas Warren standing in Five Row Date: circa 1950
Medium: Photograph

https://reynoldahouse.emuseum.com/collections/objects.multiviewreportscontroller:generateReport/1/Objects/3840/collections_rel_numbers%3A3840/null/collection-asc?sid=05PWJUj12RMuJNgT&t:ac=3840/five-row

Five Row was built at the edge of the Reynoldses' estate as a segregated community and home to African American farm workers and their families

<https://reynolda.org/videos/about-five-row/>

3.



Builders No 2 Jacob Lawrence

<https://reynoldahouse.emuseum.com/objects/112/builders-no-2>

Lesson Steps:

- Use **Observe-Infer-Investigate** strategy with the **examine** part of the lesson (students will use this strategy in their groups)
- Use **think-pair-share** strategy to **complete** the chart for the formative performance task.
- Use **Gallery Walk** strategy (teacher discretion) to display the summative performance task **created** by student group work.
- Use a **Venn diagram** strategy for the final, individual student **exit ticket** (teacher discretion and if there is time).

Guiding Questions

- How do artifacts/artwork at Reynolda House and from different time periods in US history reflect life's universal journey, the economic development of African Americans involved in daily lives of the Reynolds families and their choices that affect their own self determination for their lives?

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- What universal themes, such as agency and intersectionality (personal relationships) are evident in the lives of African Americans who shared their lives with the Reynolds families?
- What characteristics might students share with these individuals?

Formative Performance Task

Complete [the chart](#) for each of the 3 persons chosen and the [artifacts](#) for that person. Use think-pair (in the group)-share strategy.

For each person:

Observe (see) - Explain how this person represents the historical time period in which they lived (include information about the time period)?

Infer (think) - What is the connection to the Reynolds families?

Infer (think) - What roles might this person represent? What complexities, agency and intersectionalities of life are illustrated or inferred?

Investigate (wonder) - How does this person represent, in the time period indicated, a quest for economic independence? What degree of economic independence did this person exercise/use/find?

Summative Performance Task

Teacher will ask students to create **evidence of understanding (summative performance task)** of how the lives of each person in the group (OR just one person, depending on the time available) represent:

- the **history** of the time period
- the **connection** to the Reynolds families
- the **complexities** of a life in the particular time period, including the various roles that person represented/most likely represented
- the quest for self determination and **economic independence**.

Suggestions for evidences of understanding (summative performance task) for each person in the group of 3 each student group chose to investigate (MUST include words or visuals to represent the history, connection to RJR families, complexities of life + roles, degree of self determination and economic independence) created by the student groups. Students in the group will choose one suggestion:

- A photograph to post on Instagram
- A collage or an infographic
- A journal
- A story with illustrations - a TikTok series with captions of videos
- A ledger
- An last will and testament

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- A portrait
- A visual of the family or leisure space
- Netflix series slide
- Example - text collage, commentary collage

The final evidence of understanding / summative performance task must include an **artist statement** - students will explain their creation and its relationship to the assignment.

[Rubric link](#). This rubric includes all parts of the summative performance task. An [example link](#) (Google Slides) or extra example, [link](#) (Canva).

IF there is time, include a current, class-appropriate song that also illustrates the main idea of the final product (evidence of understanding/summative performance task).

Enrichment Resources

- Field trip to Reynolda **Still I Rise: The Black Experience at Reynolda Exhibit** – compare the work areas of those who lived on Five Row, in the servant’s cottages behind the Bungalow (Reynolda House), compare the spaces for leisure and/or family activities for those who lived in Winston and took the streetcar to Reynolda House to those who lived on Five Row (not visible from Reynolda House) to those who lived in the servant’s cottages near and visible from Reynolda House.
 - Respond to the conversation between Maya Angelou and Romare Bearden Oct 1982 “The Black artist”
- Webquest and/or Field trip to Reynolda House based on Reynolda House Collections
 - Read the descriptions of each work to assist with understanding.
 - Use a Observe-Infer (interpret)-Investigate strategy to interact with each visual.
 - Examine these works from the collection. They are grouped by theme to represent time periods in US History - pre Civil War/Enslavement, Reconstruction, Post Reconstruction/Redeemers retake power, Civil Rights 1960s, current. What do these works reflect about the artist’s point of view of the African American experience in the United States?

Pre-Civil War/Enslavement (before 1865)

- Horace Pippin’s *The Whipping*, 1941 compare to Jack for whom there is only a bill of sale

Reconstruction (1865 - 1877) and Post Reconstruction/Redeemers (1877 - 1945)

- Thomas Hovenden’s *Dem Was Good Ole Times*, 1882 and *Dem Was Good Ole Days*, 1885 compare to Cely who requested assistance from the Freedmen’s Bureau to get back pay from Hardin Reynolds

Pre-Civil Rights (before 1950s/1960s)

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- Jacob Lawrence's *Builders No 2*, 1968 compare to Flora and Ellis Pledger

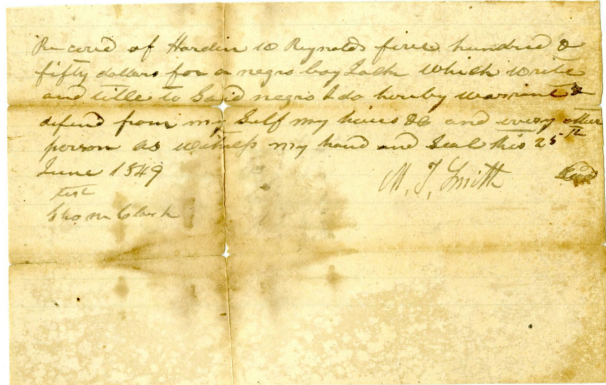
Current - Post Civil Rights (since 1970)

- I have grouped these works together:
 - Romare Bearden *Moonlight Express* 1978 and *Alto Composite* 1974
 - Lloyd Toone *Styling* 1998
 - Julie Moos *Mrs. Rose and Mrs. Pleasant* 2000-2001
 - Betye Saar *A Matter of Clarity* 1981
- Compare to Harvey and Rosalie Miller
- Books: Michelle Gillespie. *Katharine and R.J. Reynolds. Partners of Fortune in the Making of the New South*. Athens: University of Georgia Press, 2012.
- Research topics:
 - What do you think was included in Sam Hamlin's ["the Negro and Reynolda"](#)? Explain your answers. Your thoughts may be expressed in written, visual or song format. Include sources used.
 - What changes over time (from RJR's father, Hardin Reynolds, to RJR to his granddaughter, Barbara Babcock Millhouse, to today) do you see in the lives of African Americans whose lives intersected with the Reynolds families (include economic, political, cultural, individual and civil rights)? Explain in an essay – visual or written. Include sources used.

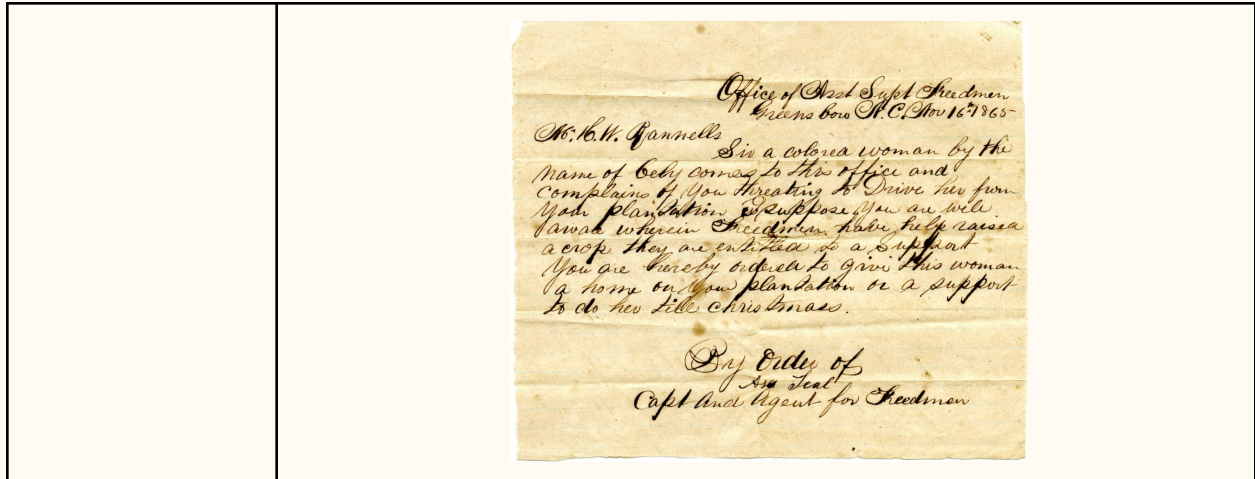
Sources

| | |
|----------|---|
| Source 1 | Lloyd Toone, <i>Styling</i> , 1998. Mixed Media (shoe soles). Reynolda House Museum of American Art, 2001.3.1. https://reynoldahouse.emuseum.com/objects/169/styling |
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| Source 2 | <p>Bill of sale for enslaved man Jack, June 25, 1849. Digitized document. "Hardin Williams Reynolds Records of Enslaved People." Reynolda House Museum of American Art Archives, RFP folder 36.</p> <p>https://reynoldahouse.emuseum.com/objects/2572/hardin-william-reynolds-records-of-enslaved-people?ctx=6991bf04e052aac38d7690b57e66725b1415f4d9&idx=6</p> |
| |  <p>"Record of Hardin W. Reynolds five hundred and fifty dollars for a negro boy Jack which write [sic] and title to said negro I do hereby warrant & defend from my self my heirs etc. and every other person as witness my hand and seal this 25th June 1849. Thomas Clark M. T. Smith."</p> |
| Source 3 | <p>Letter, Freedmen's Bureau to Hardin W. Reynolds, November 16, 1865. Digitized document. "Hardin Williams Reynolds Freedmen Records." Reynolda House Museum of American Art Archives, RFP folder 93.</p> <p>https://reynoldahouse.emuseum.com/objects/2573/hardin-william-reynolds-freedmen-records?ctx=6991bf04e052aac38d7690b57e66725b1415f4d9&idx=7</p> |

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Source 4

Flora Pledger and Lillie Hamlin standing in Five Row, ca 1930. Photograph. Reynolda House Museum of American Art Archives, 20-1107-01.

<https://reynoldahouse.emuseum.com/objects/1531/flora-pledger-and-lillie-hamlin-standing-in-five-row?ctx=a4140c26d38954a409a7aa314a4c2baa7c340a43&idx=6>



Source 5

Ellis and Flora Pledger near a building in Five Row, ca 1915. Photograph. Reynolda House Museum of American Art Archives, 20-1111-01.

<https://reynoldahouse.emuseum.com/objects/1530/ellis-and-flora-pledger-near-a-building-in-five-row?ctx=a4140c26d38954a409a7aa314a4c2baa7c340a43&idx=9>

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Source 6

Harvey Miller and Rosalie Miller in Five Row, circa 1950. Photograph. Reynolda House Museum of American Art Archives, 20-1118-02.
<https://reynoldahouse.emuseum.com/objects/2559/harvey-miller-and-rosalie-miller-standing-in-five-row?ctx=e4b803059b08a5ad497f0fe4b6fe9f6e3ffc9906&idx=0>



Source 7

Still I Rise: The Black Experience at Reynolda, Exhibition text. Winston-Salem: Reynolda House Museum of American Art, January 4, 2022.
https://docs.google.com/document/d/1RSp6MFUJNreuTpBMZtfWF50fyjYKpxcub1n_7NLAuS0/copy

Source 8

Oral Histories, 1980. Transcripts. Reynolda House Museum of American Art Archives, reynolda_oh.01.005.1.pdf.

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| | https://reynoldahouse.emuseum.com/collections/8113/reynolda-oral-history-project/objects |
| | Miller, Harvey Interview 1 Miller, Harvey Interview 2 Miller, Harvey Interview 3 Miller, Harvey Interview 4 Miller, Rosalie Interview 1 Miller, Rosalie Interview 2 Pledger, Flora Interview 1 Pledger, Flora Interview 2 Pledger, Flora Interview 3 Wade, Elizabeth Interview 1 Wade, Elizabeth Interview 2 |

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| Source 9 | Horace Pippin, <i>The Whipping</i> , 1941. Oil on wood. Reynolda House Museum of American Art, 1973.2.1. https://reynoldahouse.emuseum.com/objects/75/the-whipping?ctx=d56bd7cb07dc1c1bc07499fb89d17d6f43ce4360&idx=1 |
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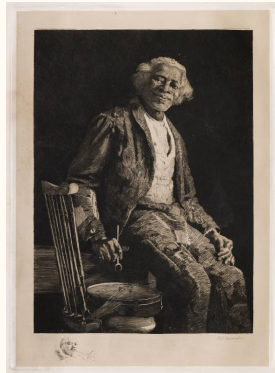
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| Source 10 | Thomas Hovenden, <i>Dem Was Good Ole Times</i> , 1882. Watercolor on paper. Reynolda House Museum of American Art, IL2003.1.19. https://reynoldahouse.emuseum.com/objects/392/dem-was-good-ole-times?ctx=7223acb3c2215082c5b6749bad6f6ea9750b4bbc&idx=0 |
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Source 11

Thomas Hovenden, *Dem Was Good Ole Days*, 1885. Etching. Reynolda House Museum of American Art, 2017.2.1.
<https://reynoldahouse.emuseum.com/objects/2285/dem-was-good-ole-days?ctx=7223acb3c2215082c5b6749bad6feea9750b4bbc&id=x=1>



Source 12

Jacob Lawrence, *Builders No. 2*, 1968. Gouache and tempera with graphite underdrawing on paper. Reynolda House Museum of American Art, 1984.2.13.
<https://reynoldahouse.emuseum.com/objects/112>

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Source 13

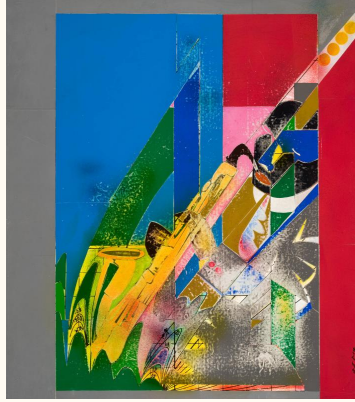
Romare Bearden, *Moonlight Express*, 1978. Collage on paper. Reynolda House Museum of American Art, IL2020.1.2.
<https://reynoldahouse.emuseum.com/objects/2454/moonlight-express?ctx=082326cda344557d8cc56cf727a10d5737d89c42&idx=1>



Source 14

Romare Bearden, *Alto Composite*, 1974. Collage with acrylic and lacquer. Reynolda House Museum of American Art, IL2003.1.6.
<https://reynoldahouse.emuseum.com/objects/1098/alto-composite?ctx=082326cda344557d8cc56cf727a10d5737d89c42&idx=2>

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Source 15

Julie Moos, *Mrs. Rose and Mrs. Pleasant*, 2000-2001.
Chromogenic color print. Reynolda House Museum of American Art. 2008.3.3.
<https://reynoldahouse.emuseum.com/objects/238/mrs-rose-and-mrs-pleasant?ctx=36cf306de55aa9ca3222c647f4f9b7004ad2be09&idx=0>



Source 16

Betye Saar, *A Matter of Clarity*, 1981. Handkerchief collage (batik fabric, paper, paint, plastic, glitter, ink). Reynolda House Museum of American Art, IL2003.1.28.
<https://reynoldahouse.emuseum.com/objects/535/a-matter-of-clarity?ctx=27c94533bd8c85e2520b9ed5e615d4ba1ac3331b&idx=0>

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| Source 17 | Maya Angelou and Romare Bearden Interview, Reynolda House Sun Porch. October 1982. Video. Reynolda House Museum of American Art Archives, <i>Still I Rise: The Black Experience at Reynolda</i> Exhibition. https://reynolda.org/museum/exhibitions/still-i-rise-the-black-experience-at-reynolda/ |
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| Source 18 | Michelle Gillespie. <i>Katharine and R.J. Reynolds. Partners of Fortune in the Making of the New South</i> . Athens: University of Georgia Press, 2012, p. 98. |
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| Source 19 | Treva Hazlip Stimpson and Thomas Warren standing in Five Row, ca 1950. Photograph. Reynolda House Museum of American Art Archives, 20-1101-03. https://reynoldahouse.emuseum.com/collections/objects.multiviewreportscontroller:generatereport/1/Objects/3840/collections_rel_numbers%3A3840/null/collection-asc?sid=05PWJUj12RMuJNgT&t:ac=3840/five-row |
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Source 20

Sam Hamlin. The Negro and Reynolda, 1940. Document.
Reynolda House Museum of American Art, 197-4-345-01.
<https://reynoldahouse.emuseum.com/objects/1541>

