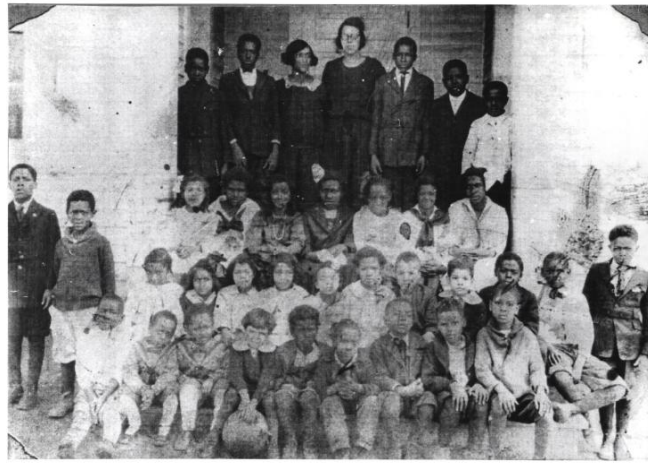


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Lesson Plan: Using Photographs to Observe, Wonder, and Infer



Compelling Question

How can we use photographs, along with text and a video clip, to observe, wonder, and infer about the Black experience at Reynolda?

Grade Level/Course

Fourth Grade

Estimated Time

Two 30-minute Social Studies blocks or One 60 minute block integrated with ELA

Suggested Unit

WSFCS Social Studies Fourth Grade Unit 6: Into a New Century (1870-1940) or
WSFCS Social Studies Fourth Grade Unit 7: Civil Rights and an Era of Change
(1955-1980)

Objectives

- 4.H.1.1 Explain how the experiences and achievements of minorities, indigenous groups, and marginalized people have contributed to change and innovation in North Carolina

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- 4.H.1.2 Summarize the changing roles of women, indigenous populations, and racial groups throughout the history of North Carolina

Background Knowledge

In this lab, students will learn to use photographs from the Reynolda House collection to make observations, inferences, and formulate questions around the Black lives at Reynolda during the Jim Crow Era. From 1912 through the 1950s, during one of the most repressive climates for Black people in North Carolina history, Black men and women navigated Reynolda's segregated spaces—farming the land, constructing buildings, and working as domestic staff within Reynolda's walls. During this era, segregation, the exploitation of Black labor, and laws that regulated Black behavior affected the lives of all individuals in the Reynolda story, whether at Reynolda or at the R.J. Reynolds Tobacco Company. While the struggle for equality did not end with the Civil Rights Act of 1964, the story of Reynolda pivoted to one of a public cultural institution. When it opened its doors in 1967, Reynolda's intersection with Black lives shifted as the young, fledgling museum provided a venue for Black artists to celebrate their art. Artists such as Jacob Lawrence, Romare Bearden, and Maya Angelou transformed the historic setting into a stage for their art and teachings. Through art, letters, photographs, and audiovisual recordings, *Still I Rise: The Black Experience at Reynolda* examines Reynolda's complicated past in a space designed for reflection and healing.

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](#).

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Vocabulary

archives: a collection of historical documents or records providing information about a place, institution, or group of people

Jim Crow: the term “Jim Crow” typically refers to repressive laws and customs once used to restrict Black Americans' rights during the era of Reconstruction and the first half of the 20th century

majordomo: a head steward of a large household (such as a palace or mansion) such as a butler, who speaks, makes arrangements, or takes charge for the household

repression: the use of force to restrict and control a society or other group of people

segregation: the action of separating people, historically on the basis of race and/or gender

Materials

- Pencil or pen
- For Teacher Background: “[Reynolda: Jim Crow Educational Resource](#)”
- Student copies of “[Photographs Observe- Infer-Wonder Graphic Organizers](#)” Printout (as [PDF](#))
- “[Still I Rise Photographs Presentation](#)” Contains photographs and link to a video about the Five Row Community at Reynolda
- Optional: Copies of “[Still I Rise: The Black Experience at Reynolda Exhibition Text](#)” (Based on student maturity and reading level)
- Student copies of “[Still I Rise: The Black Experience Conclusions](#)” Printout
- **Source 1:** *Lovey Eaton, first teacher at Five Row School*, ca 1917. Photograph. Reynolda House Museum of American Art Archives, 20-1102-04.
<https://reynoldahouse.emuseum.com/objects/1527/lovey-eaton-first-teacher-at-five-row-school?ctx=a4140c26d38954a409a7aa314a4c2baa7c340a43&idx=4>
- **Source 2:** *Children of Five Row School with Ms. Kerns and Ms. Webster standing in back row*, ca 1920. Photograph. Reynolda House Museum of American Art Archives, 20-1102-08.
<https://reynoldahouse.emuseum.com/objects/1528/children-of-five-row-school-with-ms-kerns-and-ms-webster-s?ctx=a4140c26d38954a409a7aa314a4c2baa7c340a43&idx=5>

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- **Source 3:** *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 4:** *Harvey Miller was raised in Five Row and succeeded John Carter as majordomo, or head butler.*, ca 1950. Photograph. Reynolda House Museum of American Art Archives, 20-1118-07. <https://reynoldahouse.emuseum.com/objects/1545/harvey-miller-was-raised-in-five-row-and-succeeded-john-carter?ctx=a4140c26d38954a409a7aa314a4c2baa7c340a43&idx=16>
- **Source 5:** *Brenda and Nancy Sue Miller, daughters of head butler Harvey Miller and upstairs maid Rosalie Miller, seated with their grandparents Mamie Miller and Henry Miller*, ca 1950. Photograph. Reynolda House Museum of American Art Archives, 20-1113-01. <https://reynoldahouse.emuseum.com/objects/1544/brenda-and-nancy-sue-miller-daughters-of-head-butler-harvey?ctx=a4140c26d38954a409a7aa314a4c2baa7c340a43&idx=15>
- **Source 6:** About Five Row. Video. <https://youtu.be/HnE-bmSYX00>
- **Source 7:** Reynolda House Online Gallery: Five Row <https://reynoldahouse.emuseum.com/collections/3840/five-row/objects>

Lesson Procedures

- Teacher will begin by passing out copies of “Photographs Observe Infer Wonder” Student Worksheets. The teacher can decide to have students work individually or in pairs to complete the worksheet.
- The teacher will use the “*Still / Rise* Photographs Presentation” to guide students through observing, inferring, and wondering about the people, objects, time period, etc. of the photographs.
- Have students turn-and-talk about their observations - What do you see in the photograph?. Remind students that observations are only what they are able to make with their five senses, for photographs it would be what they can see. Students record their observations for each photograph.
- Have students turn-and-talk about their inferences - What conclusions can you draw by observing the photograph?. Remind students that inferences are statements such as “I think...because...”, or “In the photograph it could possibly be...”. Students record their inferences for each photograph.
- Have students turn-and-talk about their wonderings - What questions do you have about the photograph?. Remind students that wonderings are statements

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such as “I wonder why...because...?”. Students record their wonderings for each photograph.

- After students have gone through the “Observe- Infer-Wonder” routine for each photograph, teacher will play the short video clip “About Five Row”
- Students will receive copies of the Exhibition Text (depending on maturity and reading levels of students) and will visit the Reynolda Online Gallery: Five Row to explore the titles and descriptions of the photographs included in the gallery. Students are encouraged to also explore other photographs not originally in the “Observe - Infer- Wonder” activity.
- Encourage students to go back to the “Photographs Observe- Infer-Wonder Graphic Organizers” printout and add continued inferences and wonderings.
- Have a class discussion time for students to share some of their observations, inferences, and wonderings.
- Last, students will complete “Still I Rise: The Black Experience Conclusions” Printout. Encourage students to make connections to the photographs, video, and text they read.

Lesson Steps:

Teacher will present each photograph, allowing students to make observations, infer, and write wonderings.

Guiding Questions

What do you observe in the photographs?

What can we infer about the people in the photographs?

What wondering questions do you have about the people in the photographs?

Why are photographs important to understanding history?

Do photographs tell us the whole story?

What constraints do photographs have when we try to gain knowledge about the past?

Formative Performance Task

Students will need copies of [Photographs Observe- Infer-Wonder Graphic Organizers](#) Printout. Students can complete with a partner or independently throughout the lesson. The teacher will use guiding questions to help students make observations, draw conclusions, and ask wonder questions about the Black experience at Reynolda.

Summative Performance Task

Students will complete the [Still I Rise: The Black Experience Conclusions](#) using evidence from the photographs, oral histories, exhibition text, and video to support their conclusions about the Black experience at Reynolda during the Jim Crow Period. Students will also draw conclusions about the similarities and differences of the lives of Blacks at Reynolda in contrast to others around North Carolina.


Enrichment Resources

Students can explore the [oral transcripts](#) as a reading extension. Look for interviews with these people in particular: Harvey Miller, Rosalie Miller, Flora Pledger, Elizabeth

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Wade, and James Edward Lash.

Sources

Source 1	<p>Citation: <i>Lovey Eaton, first teacher at Five Row School</i>, ca 1917. Photograph. Reynolda House Museum of American Art Archives, 20-1102-04. https://reynoldahouse.emuseum.com/objects/1527/lovey-eaton-first-teacher-at-five-row-school?ctx=a4140c26d38954a409a7aa314a4c2baa7c340a43&idx=4</p>
	

Source 2	<p>Citation: <i>Children of Five Row School with Ms. Kerns and Ms. Webster standing in back row</i>, ca 1920. Photograph. Reynolda House Museum of American Art Archives, 20-1102-08. https://reynoldahouse.emuseum.com/objects/1528/children-of-five-row-school-with-ms-kerns-and-ms-webster-s?ctx=a4140c26d38954a409a7aa314a4c2baa7c340a43&idx=5</p>
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Source 3

Citation: *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 4

Citation: *Harvey Miller was raised in Five Row and succeeded John Carter as majordomo, or head butler.*, ca 1950. Photograph. Reynolda House Museum of American Art Archives, 20-1118-07.

<https://reynoldahouse.emuseum.com/objects/1545/harvey-miller-was-raised-in-five-row-and-succeeded-john-cart?ctx=a4140c26d38954a409a7aa314a4c2baa7c340a43&idx=16>

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Source 5
Citation: *Brenda and Nancy Sue Miller, daughters of head butler Harvey Miller and upstairs maid Rosalie Miller, seated with their grandparents Mamie Miller and Henry Miller, ca 1950.* Photograph. Reynolda House Museum of American Art Archives, 20-1113-01. <https://reynoldahouse.emuseum.com/objects/1544/brenda-and-nancy-sue-miller-daughters-of-head-butler-harvey?ctx=a4140c26d38954a409a7aa314a4c2baa7c340a43&idx=15>



Source 6
Citation: Reynolda House Museum of American Art, *About Five Row*, YouTube video, 3:12, August 6, 2021, <https://reynolda.org/videos/about-five-row/>

Transcript: How can we see the Reynolda estate in the context of the Jim Crow South? Five Row was a segregated community for African American farmworkers and their families, located on the edge of the estate, parallel to Silas Creek. It was a community made up of around nine families and several unmarried farm employees. It was built by the Reynolds Family in conjunction with what would eventually be known as Reynolda House. The first family moved into Five Row in 1915. Five Row stood at the edge of the estate next to the quarry. The turn off to Five Row would have

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	<p>been at the intersection of Reynolda Road and Silas Creek Parkway near the current entrance to Wake Forest University.</p> <p>Originally the community consisted of two rows with five houses each, which is how the name Five Row was derived. Eventually, Five Row comprised two rows of 10 white-washed houses and a large building that served as a schoolhouse and church flanking an unpaved road. Five Row homes did not have electricity and water like Reynolda House and Reynolda Village. They used kerosene lamps, coal heaters in winter, got water from outdoor spigots, and used outhouses behind their homes. Each house at Five Row had four to five rooms. One twelve-room log structure accommodated 3 families. Five Row is no longer in existence and was demolished around 1960 to make way for Silas Creek Parkway.</p>
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Source 7	Citation: Reynolda House Online Gallery: Five Row https://reynoldahouse.emuseum.com/collections/3840/five-row/objects
	Collection Information: How can we see the Reynolda estate in the context of the Jim Crow South? Five Row was a segregated community for African American farm workers and their families, located on the edge of the estate. Residents of Five Row dug the foundations for Reynolda House, cleared land for the agricultural fields, and worked the farm from the 1910s until late 1950s, when Five Row was demolished for the building of Silas Creek Parkway.