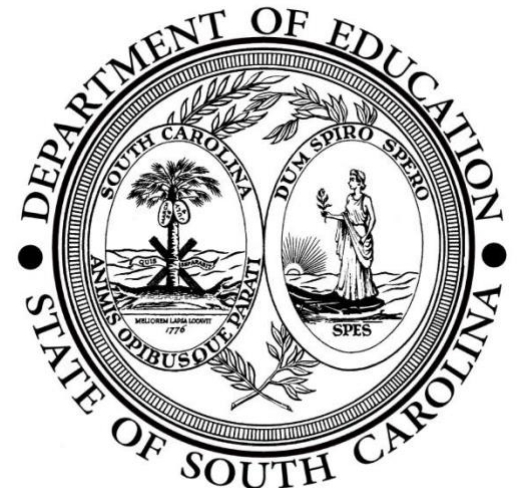


Instructional Unit Resource for the  
*South Carolina College- and Career-Ready for English  
Language Arts*

Grades 5-12

Unit Title: Postcards: Investigating African-American Cultural  
Sites in South Carolina

South Carolina Department of Education  
Office of Standards and Learning



September 2018

## Instructional Unit Resource Overview

The purpose of this instructional unit resource is to provide guidance regarding how the *South Carolina College- and Career-Ready Standards for English Language Arts* can be for an integrated inquiry unit for students in upper elementary grades through secondary. Since this document is merely guidance, a district should implement the standards in a manner that addresses its curriculum and the specific needs of its students.

## Instructional Unit Resource Matrix for The Green Book: Investigating African-American Cultural Sites in South Carolina

**Grade: 5-12**

**Unit Title:** Postcards: Investigating African-American Cultural Sites in South Carolina

Standards/Indicators				
<b>Inquiry-Based Literacy</b>	<b>Reading- Literary Text</b>	<b>Reading- Informational Text</b>	<b>Writing</b>	<b>Communication</b>
I.1, I.2, I.3, I.4, I.5	RL.5, RL.6, RL.7	RI.5, RI.6, RI.7	W.3	C.1

Instructional Unit Links	Instructional Unit Links
<a href="#">Unit Overview</a>	<a href="#">Standard(s)</a>
<a href="#">Clarifying Note(s)</a>	<a href="#">Learning Target(s)</a>
<a href="#">Assessment Task(s)</a>	<a href="#">Prior Knowledge</a>
<a href="#">Subsequent Knowledge</a>	<a href="#">Academic Vocabulary</a>
<a href="#">Instructional Strategy(ies)</a>	<a href="#">Resources</a>

## Unit Title

Postcards: Investigating African-American Cultural Sites in South Carolina

## Unit Overview

Jannie Harriot, the Hartsville-based vice chairperson for the South Carolina African-American Heritage Commission and executive director of the South Carolina African-American Heritage Foundation, believes passionately in the value of connecting African-American students with their heritage. Recognizing that African-American children were disconnected from their heritage, Jannie Harriot sought to educate the community on the cultural contributions of her ancestors. Part of her project included the creation of the Green Book of South Carolina through the South Carolina African-American Heritage Commission. The Green Book of South Carolina is the “first mobile travel guide to African-American cultural sites across South Carolina” (Jannie Harriot, n.d.). According to Harriot, “School children [who] are able to identify with their heritage and the contributions of their ancestors... feel a sense of pride and self-esteem.” With this in mind, the purpose of this unit is to help equip students with the tools to research their cultural heritage within their home communities.

The overarching design of this unit seeks to connect students with African-American cultural centers in their community by using the digital Green Book as a locus for inquiry, while simultaneously encouraging students to explore the cultural richness of African Americans in South Carolina. The unit will use Kerry James Marshall’s painting, [SOB, SOB](#), to frame their inquiry into their cultural history. After analyzing Kerry James Marshall’s painting, [SOB, SOB](#), as an activating strategy, students will form questions through their analysis of the painting to guide further inquiry. This unit will culminate in a performance task, which requires students to synthesize their research by creating a postcard reflecting the African-American cultural contributions within their home communities.

## Standards

All of the Anchor Standards for the unit are pulled from the *South Carolina College- and Career-Readiness Standards for English Language Arts*. Grade level teachers should differentiate the standards-based indicators using the [State Department Vertical Articulation Document](#). In other words, the implementation of Inquiry Standard 1 will look different in an elementary classroom than it would in a secondary classroom because teachers will use the grade appropriate indicator.

The standards covered in this unit are either targeted or embedded. Targeted implies that these standards are the focus of the unit. Embedded implies that these standards will be naturally integrated throughout the unit.

### Targeted Standards:

#### Inquiry-Based Literacy Standards

Standard 1: Formulate relevant, self-generated questions based on interests and/or needs that can be investigated.

Standard 2: Transact with texts to formulate questions, propose explanations, and consider alternative views and multiple perspectives.

Standard 3: Construct knowledge, applying disciplinary concepts and tools, to build deeper understanding of the world through exploration, collaboration, and analysis.

Standard 4: Synthesize information to share learning and/or take action.

Standard 5: Reflect throughout the inquiry process to assess metacognition, broaden understanding, and guide actions, individually and collaboratively.

#### Embedded Standards:

##### Reading - Literary Text

Standard 5: Determine meaning and develop logical interpretations by making predictions, inferring, drawing conclusions, analyzing, synthesizing, providing evidence, and investigating multiple interpretations.

Standard 6: Summarize key details and ideas to support analysis of thematic development.

Standard 7: Analyze the relationship among ideas, themes, or topics in multiple media and formats and in visual, auditory, and kinesthetic modalities.

##### Reading - Informational Text

Standard 5: Determine meaning and develop logical interpretations by making predictions, inferring, drawing conclusions, analyzing, synthesizing, providing evidence, and investigating multiple interpretations.

Standard 6: Summarize key details and ideas to support analysis of central ideas.

Standard 7: Research events, topics, ideas, or concepts through multiple media, formats, and visual, auditory, and kinesthetic modalities.

##### Writing

Standard 3: Write narratives to develop real or imagined experiences or events using effective techniques, well-chosen details, and well-structured event sequences.

##### Communication

Standard 1: Interact with others to explore ideas and concepts, communicate meaning, and develop logical interpretations through collaborative conversations; build upon ideas of others to clearly express one's own views while respecting diverse perspectives.

## Clarifying Notes

The instructional timeline is flexible and should be adjusted based on your students' prior knowledge. For example, depending on students' prior familiarity with inquiry-based research, students may need more scaffolding into the research process and protocol.

Additionally, this unit is designed to be implemented in any grade level. Therefore, you may need to modify and adjust aspects of the unit to meet the needs of your individual learners.

## Learning Targets

"I Can" statements are learning targets of what students need to know and accomplish as related to the standards/indicators.

- I can analyze ideas by developing questions that direct inquiry for new learning. (I.1)
- I can analyze ideas from text and multimedia by proposing interpretations and explanations. (I.2)
- I can analyze ideas from text and multimedia by considering multiple perspectives. (I.2)
- I can examine historical, social, cultural, and political context to broaden inquiry. (I.3)
- I can gather information from a variety of primary and secondary sources. (I.3)
- I can organize important information, revise ideas, and report relevant findings. (I.3)
- I can reflect on findings to build deeper understanding and determine next steps. (I.4)
- I can employ past and present learning to monitor and guide inquiry. (I.5)

## Assessment Tasks

### Community Postcard Assessment

In the Community Postcard Assessment, students will create a postcard reflecting their findings on the cultural site they researched on the [South Carolina Greenbook Website](#). Students will write a postcard addressed to the subject of [SOB, SOB](#) by Kerry James Marshall. Their postcard should include details about their cultural site. Why is it important to learn about? Their community postcards will include the following elements: a front image and stamp clearly connected to the cultural heritage site, six or more facts about their cultural heritage site, and an explanation of the importance of the cultural site.

This culminating activity will help students to synthesize their research and share their findings. It is designed to showcase student understanding as well as their ability to merge their assigned reading with their research to further thinking. Furthermore, the assignment incorporates visual literacy since students will also need to create an image to represent the location that they researched. This image can be literal or abstract. The visual literacy component ties back to their activation activity analyzing Kerry James Marshall's painting.

All assessment materials, including guided research notes, assignment sheets, rubric, and sample templates, are included in the appendix of this document.

## **Prior Knowledge**

Prior to this unit, students will need experience with:

- Citing evidence that supports an analysis of what a text says explicitly as well as inferences drawn from a text;
- Summarizing key details to support an analysis of thematic development;
- Summarizing, interpreting, and analyzing both literary and informational texts;
- Writing narrative texts to develop real or imagined experiences or events using effective techniques;
- Writing independently, legibly, and routinely for a variety of tasks, purposes, and audiences over short and extended time frames.

## **Subsequent Knowledge**

In subsequent grades, students will be asked to expand upon concepts and skills learned in their current grade. They will:

- Develop a plan of action [for research] by using appropriate discipline-specific strategies;
- Examine historical, cultural, or political context to broaden inquiry and create questions;
- Gather information from a variety of primary and secondary sources and evaluate for perspective, validity, and bias;
- Organize and categorize important information; synthesize relevant ideas to build a deeper understanding; communicate new learning; identify implications for future inquiry;
- Employ a critical stance to analyze relationships and patterns of evidence to confirm conclusions;
- Evaluate findings; address conflicting information; identify misconceptions; and revise;
- Determine appropriate disciplinary tools to communicate findings and/or take informed actions;
- Acknowledge and consider individual and collective thinking; use feedback to guide inquiry process;
- Analyze and evaluate previous assumptions; test claims; predict outcomes; and justify results to guide future action;
- Analyze the process to evaluate and revise plans and strategies; address successes and misconceptions; and apply learning to future inquiry.



## **Academic Vocabulary**

Some students may need extra support with academic vocabulary. Teaching vocabulary in an instructional context is recommended rather than teaching in isolation. An appropriate time to deliver explicit instruction is during the modeling process of each lesson:

- claim
- support
- evidence
- context
- perspective
- research
- interpret
- synthesize

## **Instructional Strategies**

### Visual Thinking Strategy:

Learning Target(s):

- I can analyze ideas by developing questions that direct inquiry for new learning. (I.1)
- I can analyze ideas from text and multimedia by proposing interpretations and explanations. (I.2)

Methodology:

Visual Thinking Strategies (VTS) are teaching strategies designed to encourage student-centered inquiry. This strategy will help students examine the details in the text and make meaning from their observations. The primary aim of VTS is to help students to close-read visual texts independently and to support their observations with evidence. The teacher should project the chosen piece of artwork on the board and follow the routine for See/Think/Wonder (“See / Think / Wonder,” 2005). A copy of an example [See/Think/Wonder chart](#) is linked in the appendix. After projecting the artwork silently for a couple of minutes, teachers should use the following sentence frames to guide discussion:

- What’s going on here?
- What makes you think that?
- What else can you find?

Close out the Visual Thinking Strategy by asking students:

- What does the image make you wonder?

Student responses to the final prompt can be used to frame further inquiry.

Strategy Resources:

- See / Think / Wonder. (2005). Retrieved September 14, 2018, from <http://pz.harvard.edu/resources/see-think-wonder>
- Visual Thinking Strategies (VTS). (n.d.). Retrieved September 14, 2018, from <http://teachers.mam.org/collection/teaching-with-art/visual-thinking-strategies-vts/>

### Summarizing Strategy:

#### Learning Target(s):

- I can analyze ideas from text and multimedia by proposing interpretations and explanations. (I.2)

#### Methodology:

Six-word stories can be used as an effective summarization activity (“Discovery Education,” 2012). The format of the six-word story requires brevity. For the purposes of this unit, the six-word story will be used to propose a brief, thematic interpretation of Kerry James Marshall’s painting, [SOB, SOB](#). The students will write six-word stories that interpret what the subject of the painting may be thinking. Students will later use the claim/support/question strategy to justify their interpretation.

#### Strategy Resources:

Discovery Education. (2012, December 17). S.O.S. Six Word Stories. Retrieved September 14, 2018, from <http://blog.discoveryeducation.com/blog/2012/12/17/sixwordstories/>

### Reasoning Strategy:

#### Learning Target(s):

- I can analyze ideas from text and multimedia by proposing interpretations and explanations. (I.2)

#### Methodology:

The Claim/Support/Question protocol will be used to help students make connections between visual and literary text by pulling from the words of others to support their claim of implied theme in the painting (“Claim/Support/Question,” n.d.). This strategy prompts students to reason with evidence. Use this strategy when approaching works that may be open to multiple interpretations. Teachers may use the following sentence frames to guide discussion:

- Make a claim about the topic.
- Identify support for your claim.
- Ask a question related to your claim: What isn’t explained? What new ideas does your claim raise?

All sentence frames are pulled from the [Claim/Support/Question](#) resource page linked below.

#### Strategy Resources:

Claim/Support/Question. (n.d.). Retrieved September 14, 2018, from [http://www.visiblethinkingpz.org/VisibleThinking\\_html\\_files/03\\_ThinkingRoutines/03f\\_TruthRoutines/ClaimSupport/ClaimSupport\\_Routine.html](http://www.visiblethinkingpz.org/VisibleThinking_html_files/03_ThinkingRoutines/03f_TruthRoutines/ClaimSupport/ClaimSupport_Routine.html)

### Compare and Contrast:

#### Learning Target(s):

- I can analyze ideas from text and multimedia by proposing interpretations and explanations. (I.2)

Methodology: Comparing involves looking for similarities between two or more elements, while contrasting involves looking for differences in two or more elements. In this organizer, students compare and contrast two possible interpretations of Kerry James Marshall's painting, [SOB, SOB](#). Teachers can use a Venn Diagram as a potential scaffold for students struggling with the skill.

#### Strategy Resource:

Read. Write. Think. (n.d.). Retrieved September 17, 2018, from

[http://www.readwritethink.org/files/resources/lesson\\_images/lesson275/compon\\_chart.pdf](http://www.readwritethink.org/files/resources/lesson_images/lesson275/compon_chart.pdf)

### Analyzing our Learning:

#### Learning Targets:

- I can reflect on findings to build deeper understanding and determine next steps. (1.4)

Methodology: The Plus, Minus, Delta strategy is a strategy for reflection focused on the learning process ("Plus, Minus, Delta," n.d.). Students record a positive observation, a critical observation, and a suggestion for change/improvement. This routine can be used during student presentations, and students may share their feedback collaboratively.

#### Strategy Resource:

"Plus, Minus, Delta." *Leapp Quality Classroom Tools*. (n.d.) Retrieved September 20, 2018, from <https://leappqualityclassroomtools.weebly.com/plus-minus-delta.html>

**Instructional Plan:** Each lesson is designed to cover one 50-minute instructional period. Additional time may be necessary based on prior knowledge and individual student needs.

**Day One:**

**Essential Question - What responsibility do individuals have to educate their communities with the knowledge they've been given?**

- ◆ Present Kerry James Marshall's piece, [SOB, SOB](#) to entire class. For this viewing, **cover the text, "SOB...SOB..."** in the thought bubbles.
- ◆ Walk students through VTS: See, Think, Wonder.
  - 1. What's going on here?
  - 2. What makes you think that?
  - 3. What else can you find?
    - Guiding questions (only when students have become stuck in formulating their own thoughts about the piece):
      - ◆ What does the girl's posture say about her in this moment?
      - ◆ What can we infer she is thinking about?
      - ◆ What are the girl's surroundings like?
      - ◆ Describe the room that she is sitting in.
      - ◆ What types of books fill the bookshelf?
- ◆ Distribute sticky notes and have students write in what they think the main figure is thinking (her thoughts that have been removed for the first close read) based on the inferences made during their visual thinking.
- ◆ Read aloud student responses. Ask students, "What theme do you see through this piece based on your interpretation of her thoughts?" Have students compose an original six-word story inferring what the girl is thinking in Marshall's piece.
- ◆ Once students have completed their stories and defended their inferences with evidence from their visual text, fill in thought bubbles. Show students what Marshall intended for the young woman's thoughts to say. Discuss - What evidence can be found within Marshall's visual text to support the use of his written text?
  - Potential Extension: For older students, consider introducing the possible duality of the text included in the bubbles, "SOB, SOB".
    - Could Marshall's choice to capitalize the written text be intentional?
    - Consider the different perspectives that two different interpretations introduce.
    - What evidence can be found within Marshall's visual text to support the use of both "sob" and "S.O.B." (potential scaffold: Venn Diagram to visualize the different possibilities of meaning).
- ◆ After discussing Marshall's published interpretation of the girl's thoughts, ask students: "How has the message changed?" Have students compare and contrast their original inferences about the piece's theme to Marshall's intended meaning (potential scaffold: Venn diagram to visualize the different possibilities of meaning). If necessary, have students revise their original six-word story to reflect Marshall's complete piece.

### Teacher Notes to Guide Student Thinking:

Important Observations from SOB, SOB - [http://americanexperience.si.edu/wp-content/uploads/2016/10/SOB-SOB\\_Observe-and-Interpret.pdf](http://americanexperience.si.edu/wp-content/uploads/2016/10/SOB-SOB_Observe-and-Interpret.pdf)

- Surroundings
  - intricacy of home's woodwork and architecture - evidence of wealth and higher socio-economic status
  - one (visible) leg on the bookshelf - could symbolize the weight of knowledge (contained on the shelves) and the potential that it has to fall down, crushing the recipient
  - book - The book, *Africa Since 1413*, sits before the subject of Marshall's piece; recognizing the title, what knowledge could she have gained from the text?
- Position and posture of the young girl
  - clothing - evidence of wealth
  - seated between two different textures/surfaces - could be symbolic of balancing between two different worlds with her access to wealth and knowledge of the past along with her uncertainty in how to move forward as a young, black woman
  - placement of hands/arm - one hand balled into a fist, arm extended resembling the arm of a panther ready to pounce; the other seemingly open and placed in front of her for stabilization.
  - legs - placed behind the girl, her legs and position are similar to that of the young, paralyzed woman portrayed in Andrew Wyeth's Christina's World; could be symbolic of the mental paralysis that can result from acquiring knowledge of a devastating past.

**Essential Take-Away: The weight of knowledge has the power to cripple us into inaction or push us forward in activism.**

## **Day Two:**

### **Teacher Preparation: Separate students into five groups based on ability.**

- ◆ Reflect on yesterday's class discussion, refocusing student thought on Marshall's piece and the greater themes discovered. How can the weight of knowledge about our cultural history have the power to cripple us into inaction? Conversely, how can the weight of knowledge about our cultural history have the power to push us forward in activism?

*If first time utilizing "Claim, Support, Question" strategy with students, model using one of the texts selected for groups and separate students into four groups to distribute remaining texts.*

- ◆ Distribute the [jigsaw texts](#), linked in the appendix, to pre-established groups. Give students time to read excerpts/examine artwork in groups, annotating their reactions as they read collaboratively. For digital integration, teachers may provide a link to a Blendspace, Padlet, or other digital platform where texts may be accessed.

### **Suggested Jigsaw Texts:**

- Excerpts from Elie Wiesel's speech "[The Perils of Indifference](#)"
- Excerpts from Elie Wiesel's [Nobel Prize Acceptance Speech](#)
- "[February 12, 1963](#)" by Jacqueline Woodson
- [Christina's World](#) by Andrew Wyeth
- For differentiation, compile a collection of quotes linked thematically

- ◆ Analyze texts to make connections to Marshall's painting. Have students think through "Claim, Support, Question" to defend either Marshall's complete piece, or their interpretation, with textual evidence from their literary analysis.
- ◆ Groups share-out findings - highlighting the questions that they have about their own responsibility in the face of cultural knowledge.
- ◆ Individually, students will use the texts explored on day two to add textual evidence to support their claim about the young girl's thoughts in [SOB, SOB](#). Findings will be submitted through a TDA-structured response.

### Day Three:

- ◆ Recap the takeaways from Day 1 and Day 2 of the unit. Guide a discussion centered around the essential question: What responsibility do individuals have to educate their communities with the knowledge they have been given?
- ◆ Share Jannie Harriot’s quotation from her interview with Encore: “School children are able to identify with their heritage and the contributions of their ancestors and feel a sense of pride and self-esteem” (“Jannie Harriot,” n.d.) Direct students to free write in response. Do they agree with Jannie Harriot’s statements? Can they identify their heritage and the contributions of their ancestors in their home communities? Give students the opportunity to think, pair, share.
- ◆ Explain that students will be researching the contributions of African Americans within their home communities. Explain the history of the [South Carolina Greenbook](#). According to [The Green Book of South Carolina’s “About” page](#), the original Greenbook, first published in 1936 was “an African-American travel guide to safe harbors and welcoming establishments across the United States...” (“About,” n.d.). Additional information can be found on the “About” page of the website if you would like to provide further background knowledge. While the purpose of the contemporary digital guide is to increase awareness of African-American tourism destinations, the website is a valuable tool for mapping out and investigating African-American cultural history in South Carolina.
- ◆ Discuss why it might be necessary historically to provide a travel guide that would detail safe locations for African-American travelers. How does this connect to the girl in [SOB, SOB](#)?
- ◆ Pass out the [Research Graphic Organizer](#) attached in the appendix. Direct students to the [Green Book of South Carolina](#) webpage. Show students how to navigate the interactive map. Students will use this tool as a resource with which to investigate cultural sites within their home communities. External sites with additional information are linked to many of the individual map pins. Older students may use these additional sites for further research.
- ◆ Students will use the remainder of class to research the cultural site of their choice using the Research Graphic Organizer. Remind students that they will be responsible for sharing their research, so they need to ensure that their notes are thorough and accurate. Furthermore, remind students to use the form at the bottom of the Graphic Organizer to cite their sources.
- ◆ Collect the Research Graphic Organizer at the end of class to check progress. Additional days may be needed to complete initial research.



#### **Day Four:**

- ◆ Project [SOB, SOB](#). Remind students of their essential takeaways from Day 1. Although the knowledge of our collective past may seem crippling, it can also empower us to action. What is their responsibility to share knowledge once they have it? Tell students today that they will be creating a product to share their research from Day 3.
- ◆ Pass out the Community Postcard Assessment handout, template, and rubric. In the Community Postcard Assessment, students will create a postcard reflecting their findings on the cultural site they researched on the South Carolina Greenbook Website.
- ◆ Explain that students will write a postcard addressed to the subject of [SOB, SOB](#) by Kerry James Marshall. Their postcard should showcase a front image and stamp that are clearly connected to the cultural heritage site (this image can be literal or abstract). Remind students of the complexity and symbolism of [SOB, SOB](#). The text side of their postcard should include the following:
  - Site name
  - Six or more facts about their cultural heritage site
  - An explanation of the importance of the cultural site
- ◆ Distribute arts supplies as necessary and circle the room to monitor student progress. Students may need additional days to complete their postcard, or it may be assigned to be completed out of class.
- ◆ Explain that tomorrow students will be sharing their research with the class.

#### **Day Five:**

- ◆ Students will present their postcards to the class. Teachers may want to use a system for student feedback like the Plus-Minus-Delta strategy to keep the audience engaged in class presentations. If so, distribute sticky notes for students to record their feedback during each presentation.
- ◆ If there is sufficient time and/or resources, students may pin their postcard on a class map of South Carolina or map of their communities following their presentations. This could be a powerful classroom display of student work. This will be a useful visual reminder of our cultural roots during the lesson closure.
- ◆ Ask students to reflect on their research. What did they learn while researching cultural heritage sites in South Carolina? Why is it important to share their research with the community? What additional questions do they have about their cultural heritage site. What can they do if they want to research their cultural heritage site further?

## **Resources (Materials used to teach the lessons within the unit. Resources may be embedded within the unit and not listed in isolation)**

### Research Resources:

The Green Book of South Carolina. (n.d.). Retrieved September 12, 2018, from <https://greenbookofsc.com/>

### Primary Artwork

Marshall, K. J. (2003). *SOB, SOB* [Painting]. Smithsonian American Art Museum, Washington, DC.

### Supplementary Texts

Wiesel, E. (2016, March 17). The Perils of Indifference. Retrieved September 20, 2018, from <http://www.historyplace.com/speeches/wiesel.htm>

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Visible Thinking. (n.d.). Claim/Support/Question. Retrieved September 14, 2018, from [http://www.visiblethinkingpz.org/VisibleThinking\\_html\\_files/03\\_ThinkingRoutines/03f\\_TruthRoutines/ClaimSupport/ClaimSupport\\_Routine.html](http://www.visiblethinkingpz.org/VisibleThinking_html_files/03_ThinkingRoutines/03f_TruthRoutines/ClaimSupport/ClaimSupport_Routine.html)

Yenawine, P. (2014). *Visual thinking strategies: Using art to deepen learning across school disciplines*. Cambridge, MA: Harvard Education Press.

### **Acknowledgements**

South Carolina owes a debt of gratitude to the following educators for their assistance in the development of this instructional unit resource.

Ashlynn Wittchow, Richland One

Lindsey Keenan, Richland One

# Appendix A

NAME: \_\_\_\_\_

SEE

THINK

WONDER

WHAT'S GOING ON HERE?

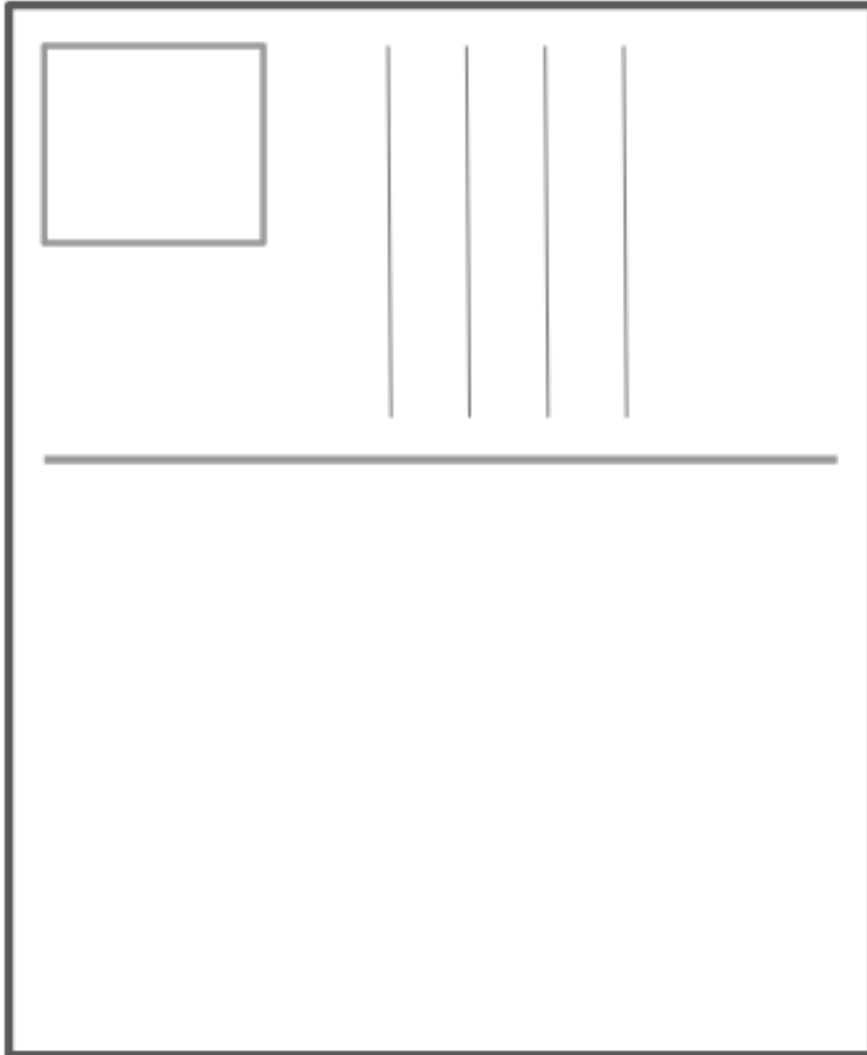
WHAT DO YOU SEE THAT MAKES YOU THINK THAT?

WHAT ELSE CAN YOU FIND?

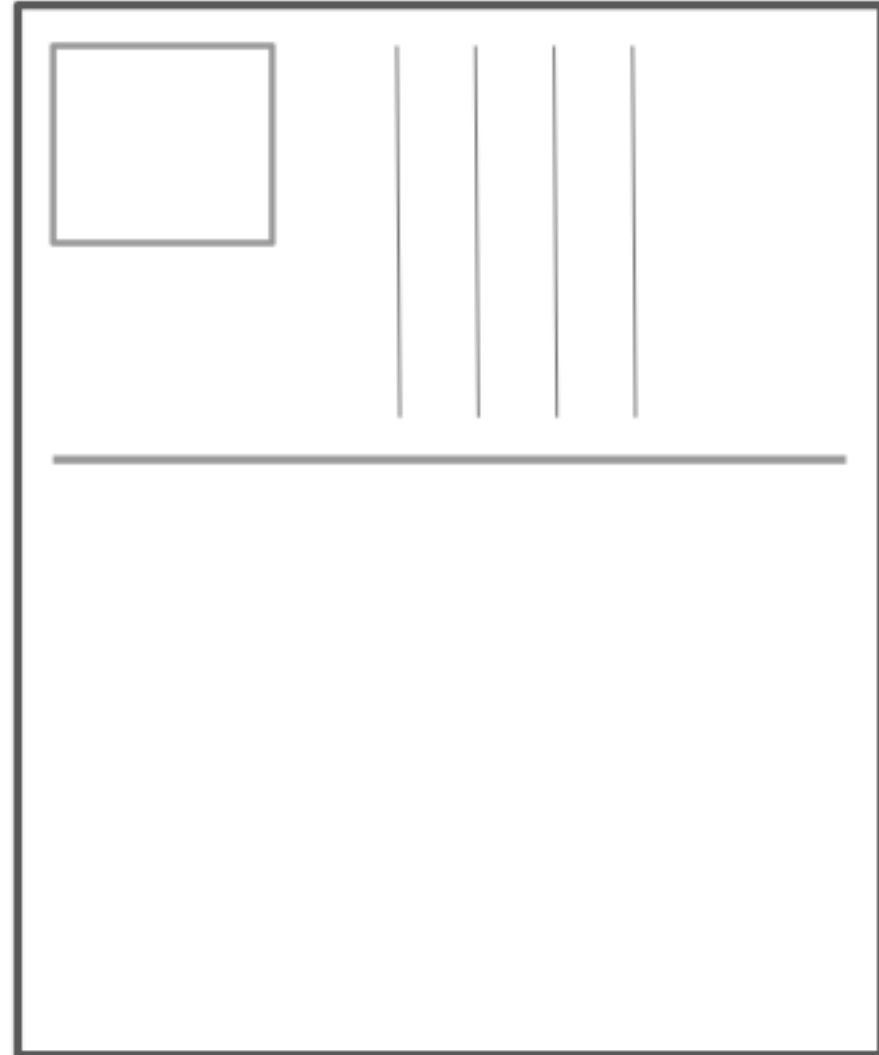
Modified from See / Think / Wonder. (2005). Retrieved September 14, 2018, from <http://pz.harvard.edu/resources/see-think-wonder>.

# Appendix B

# Postcard Template



A rectangular box representing a postcard template. It features a square placeholder for a stamp in the top-left corner. To the right of the stamp are four vertical lines, serving as a guide for an address. A horizontal line is positioned below the address lines, separating the address area from the message area.



A second rectangular box, identical to the first, representing another postcard template. It includes a square stamp placeholder, four vertical address lines, and a horizontal line separating the address from the message area.



# Appendix C

Research Graphic Organizer

Name: \_\_\_\_\_

# Your Local Greenbook

Cultural Attractions - Historic Cemeteries - Historic Churches - Historic Districts and Sites - Historic Markers - Historic Schools and HBCUs

Directions: Fill-out your research chart with notes on your African-American History Site.

<b>Your Notes:</b>	
<b>Name of Historic Site:</b>	
<b>Category of Historic Site:</b> <small>*See above to pick the correct category</small>	
<b>Description of Historic Site:</b> <small>*Describe this site to a traveler who may want to visit.</small>	
<b>Date(s) Associated with Historic Site:</b>	
<b>Why this Site is of Historic/Cultural Significance:</b> <small>*Explain why this site is important. Why should we know about it?</small>	

## Citing Our Sources

Directions: Fill-out key details below so you can correctly cite your sources.

<b>Title (of Website):</b>	_____
<b>Author (if given):</b>	_____
<b>Date last updated (if given):</b>	_____
<b>Date you visited:</b>	_____
<b>URL (Website address):</b>	_____

# Appendix D

## Postcard Assignment

### Your Local Greenbook

Cultural Attractions - Historic Cemeteries - Historic Churches - Historic Districts and Sites - Historic Markers - Historic Schools and HBCUs

**Directions:** Create a postcard reflecting your findings on the cultural site you researched on the South Carolina Greenbook Website. Your postcard should be addressed to the girl in SOB, SOB by Kerry James Marshall. Consider the complexity and symbolism of SOB, SOB as you draft your response.

Your postcard should include:

- An image and a stamp that are clearly connected to the cultural heritage site (this can be literal or figurative)
- The site name of your cultural heritage site
- Six or more facts about their cultural heritage site
- An explanation of the importance of the cultural sites

Your rubric is listed below. You will present your postcards to the class on the final day of the unit.

### Postcard Rubric

Category	5	4	3	2	1
Grammar and Mechanics	Spelling and grammar are all correct.	One one grammar or spelling error is present.	No more than two grammar errors are present.	No more than three grammar or spelling errors are present.	More than four spelling or grammar errors are present.
Images	Both the photo and stamp are clearly connected to the cultural heritage site.	Photo and stamp are somewhat connected to the cultural heritage site.	Either the photo or the stamp is not connected to the cultural heritage site.	Both the photo and stamp are not connected to the cultural heritage site.	Either the stamp or the photo is missing.
Content	More than six facts about the cultural site are included.	Five facts about the cultural site are included.	Four facts about the cultural site are included.	Three facts about the cultural site are included.	Two facts or fewer are included.
Postcard Parts	All parts are included on the postcard.	One part is missing.	Two parts are missing.	Three parts are missing.	Four or more parts are missing.
Clarity and Neatness	The postcard is easy to read and all elements are clearly written and illustrated.	The postcard is easy to read and most elements are clearly written and illustrated.	The postcard are somewhat easy to read and the illustrations are adequate.	The post card is hard to read with rushed illustrations.	The postcard is hard to read and understand.

Adapted from Read Write Think: [http://www.readwritethink.org/files/resources/lesson\\_images/lesson31056/Postcard\\_Rubric.pdf](http://www.readwritethink.org/files/resources/lesson_images/lesson31056/Postcard_Rubric.pdf)