| **Grade 5/United States and South Carolina Studies II - Contextualizing the Jenkins Orphanage Band** | |
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| **Lesson Overview** | |
| This lesson is designed to allow students an opportunity to practice various social studies skills through a guided inquiry of the experience of the famed Jenkins Orphanage Band as featured throughout the 2021 South Carolina African American History Calendar. Students will use a variety of sources as evidence to explore and experience the Jenkins Institute to uncover the challenges facing them before arguing their greatest impact or struggle. | |
| **Overarching Inquiry Question** | |
| What do you feel was the greatest impact made by or to the Jenkins Orphanage Band?  *This lesson supports the* ***Profile of the South Carolina Graduate*** *with students using skills to uncover content exposed when exploring the Overarching Inquiry Question.* | |
| **Theme** | |
| The **Social and Cultural Development** theme encourages the study of how various social and cultural groups in the United States and South Carolina have influenced society and government. Citizens have developed multifaceted national and state identifies based on individual ethnic, political, racial, regional, and religious differences. | |
| **Skills Emphasis at a Glance** | |
| Causation - Students will examine cause and effect relationships throughout the history of the Jenkins Orchestra Band.  Continuities and Changes - Students will be given an opportunity to explore the continuities and changes of American society and the Band’s experience.  Context - Students will determine how American life in post-Reconstruction America influenced the experience of the Jenkins Band. | |
| **Standard(s)** | |
| 5.1.CC Summarize how imperialism and economic expansion impacted the experiences of different groups and shaped American cultural identities.  This indicator was developed to promote inquiry into how the economy of the United States grew during this time period. Topics for inquiry may include the impact of population growth on production, working conditions, and the subsequent labor movements to 1910. | |
| **Background Information** | |
| The Jenkins Orphanage Band made a living by playing with many popular acts of the time, including Duke Ellington, Count Basie, and South Carolina’s own Dizzie Gillespy. White audiences enjoyed these performers despite a society that segregated African Americans into second class citizens. | |
| **I Can Statement(s)**  ***I can statements are designed to help guide student understanding through scaffolds of learning as they progress through an understanding of the Overarching Inquiry Question.***   1. **I can create a timeline that shows causes and effects of the Jenkins Orphanage Band.** 2. **I can examine photographs and identify patterns that add context to a timeline.** 3. **I can use evidence to show how the Jenkins Orphanage Band impacted or was impacted by society.** | |
| **Lesson Sequence of Teacher Instructional Practices and Actions Students will Take to answer the Overarching Inquiry Question** | **Instructional** **Guidance and Resources**  *Instructional Guidance and resources listed below offer suggestions for educators to assist students in reaching the goals of the proposed sequence.* |
| **I can create a timeline that shows causes and effects of the Jenkins Orphanage Band.** | |
| Students will read the back cover of the 2021 South Carolina African American History Calendar and gather information about the Jenkins Orphanage Band to begin their timelines..  Students will use the information about the Jenkins Orphanage Band that is provided on each month of the calendar to add to their initial fact gathering timeline.  Teacher will guide students as they identify the cause and effect relationships shown on the timeline.  Students will develop questions about the information found in the calendar. | Allowing students an opportunity to listen to this music will enhance their immersion into the time period.  Click [here](https://www.jenkinsinstitute.org/index.php/the-music) to see this approximate 10 minute video or archived footage of the Orphange Band. It is suggested to play as a part of the lesson determined by the teacher.  Allowing students to make their own timelines and one as a class will allow for personalizad notices and questions as well as a timeline with which to model by the teacher.  Teachers may select to have students work cooperatively to construct the timeline live or virtually. Students can decide where to insert the information gleaned from the calendar on the timeline.  Encourage students to develop as many questions as they can based off of their new learning. This can be done by timing students or a challenge to fill a space. This initial list is not to judge or answer, just develop a list of questions. |
| **I can examine sources and identify information that adds context to a timeline.** | |
| Students will use these suggested sources to further explore the Jenkins Institute by adding information to the timeline that helps contextualize the events.  [Jenkins Institute website](https://www.jenkinsinstitute.org/index.php/our-history)  [SC Picture Project](https://www.scpictureproject.org/charleston-county/jenkins-orphanage.html)  After students discuss the additional information, have them visit the [Jenkins Institute website](https://www.jenkinsinstitute.org/index.php/our-history)’s history tab to examine the photographs on the website and look for visual evidence to contextualize the events depicted on the timeline, while noticing their observations and inquiries on the timeline.    Allow students opportunities to pose questions/additional wonderings based off the images and add the notices and wonderings to their timelines. | Appendix A is available as an example of an excerpt pulled from the [Jenkins Institute website](https://www.jenkinsinstitute.org/index.php/our-history). The website provides much deeper information that can be woven in to complete the “story” of the band. Teachers can decide how best to use this source with the lesson. At a minimum, Teachers should read the site to get an understanding of the Band’s influence on the *Charleston* as well as to select information relevant to students’ inquiries.  A strategy to assist students with developing context is to use a double-circle graphic organizer. By placing “Jenkins Orphanage” in the inner circle, which in this case would refer to the timeline created in this lesson, students can list other state and national events in the outer circle to show the many situations affecting or affected by the orphanage.  Allow students the opportunity to examine the photographs on the website independently and then with thinking partners to discuss.  Encourage your students to examine the images and really notice what they see and to connect their notices to events explored previously in the school year. Ask them to consider events previously studied in class and think about the impact these events had on African Americans and society at large.  Students should be encouraged to revisit their list of questions and see if any could be revised, This should be an opportunity to help students explore the significance of the white flappers to aid in contextualizing the musicians were largely performing for white audiences and facing discrimination in their traveling to the performace sites. |
| **I can use evidence to show how the Jenkins Orphanage Band impacted or was impacted by society.** | |
| Have students make an evidenced-base claim based with sources from the timeline to:   * determine the greatest challenge the band faced * determine the greatest mark the band left on society * identify turning points in the history of the Jenkins Orphanage * identify turning points in society at large | Teachers should remind students that all claims have to be based on evidence. It would be good to inform them the information from the Jenkins website was written by an English professor at the Citadel. The class should discuss and decide whether they feel the author is a credible source.  The calendar blurb for September mentions the hardships the Band faced when travelling in the Jim Crow south. Not long after the Band’s history, The Negro Traveler’s Green Book offered African American traveler’s a publication listing safe places for travel needs and accommodations. Lesson extensions could involve students visiting these sites to learn more and locate places in South Carolina that provided a safe haven for African American travelers.  [The Green Book of South Carolina](https://greenbookofsc.com/)  [History Channel article about The Green Book](https://www.history.com/news/the-green-book-the-black-travelers-guide-to-jim-crow-america)  [This link](https://cep.sc.gov/sites/default/files/Documents/CEP/Publications%20and%20Media/The%20Green%20Book%20Safe%20Spaces.pdf) is to a mapping lesson created by the South Carolina Geographic Alliance that uses the book Ruth and the Green Book. |

**References**

Hutchisson, J. (2016). Jenkins Institute. Retrieved January 25, 2021, from https://www.jenkinsinstitute.org/index.php

**Additional Resources**

Appendix A

White businesses may not have wanted the band’s patronage, but when it came to hearing them perform, whites flocked to the concerts in droves. The band became so popular - and so profitable - that soon there were two bands training and performing simultaneously, and later still, a third, fourth, and fifth. Typically, when the group arrived in a town, there was no need to drive anywhere. They would simply walk two blocks in one direction, set up, perform, then pack up and do the same thing two blocks the other way.

As they became more renowned, the Jenkins bands hit Harlem nightclubs like Connie’s Inn and the Cotton Club, where it was the 1920s fashion for upwardly mobile whites to go and listen to new talents like Cab Callaway, Bessie Smith, and Ethel Waters while “slumming” in a part of town where they would never be seen during daylight. At these gigs, the Jenkins band would start doing Gullah or Geechie dance steps and the audience would shout, “Hey, Charleston, do your Geechie dance!” From this Southern African American tradition came a host of new piano tunes to accompany these dance steps. James P. Johnson, the famous jazz pianist, wrote eight such Geechie tunes, or “Charlestons,” as he called them. One of those eight tunes became wildly popular and caught on with white audiences across the country. It was known simply as “The Charleston.”

The band developed several rituals that endeared them to their white neighbors back in Charleston. One was to stop their bus two or three blocks away from the orphanage when returning from a road trip and to march in the rest of the way, triumphant, while lines of white children followed them, puppy – like and adoring. Another was to go to white neighborhoods on Christmas Eve and serenade the residence from beneath their windows. Local children used to anticipate the advent of the orphanage band on Christmas Eve as much as they did the appearance of Santa Claus. For their parents, a visit from the band constituted a kind of ironic social horror. Sons and daughters were known to have begged their parents to put them in the orphanage so that they could be traveling musicians, too.