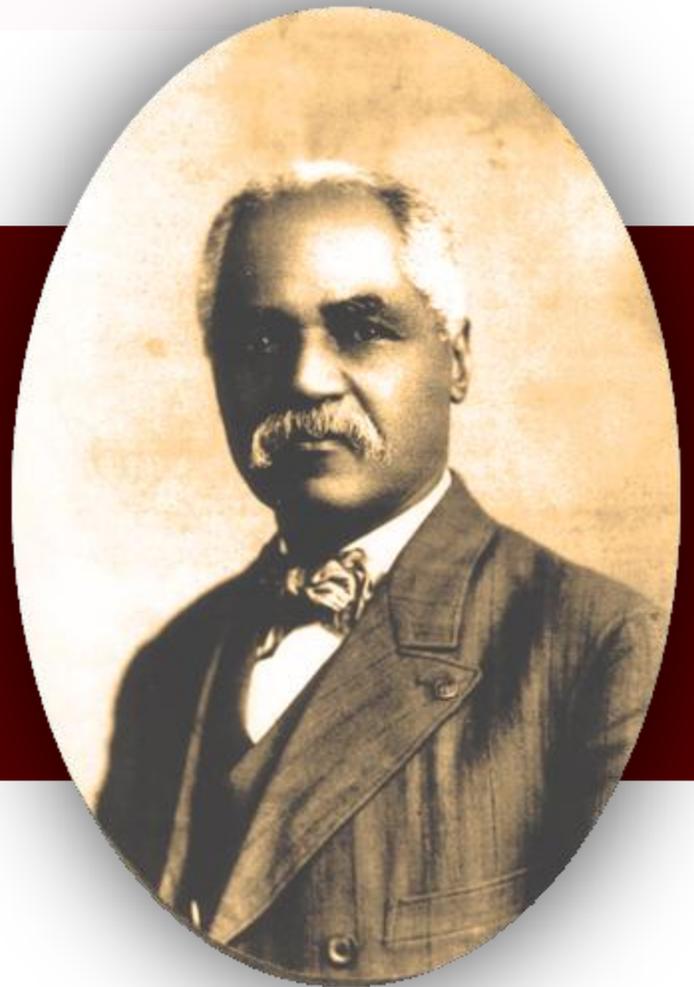


the J.R.  
**Clifford**  
project

*Grade Five*



*Remembering the Past – To Inspire the future.*

**J.R. Clifford**  
**5<sup>th</sup> Grade Lesson Plan**

**Title:** J.R. Clifford 5<sup>th</sup> grade lesson plans

**Grade Level/Subject:** 5<sup>th</sup> grade-Social Studies

**WV Content Standards and Objectives:**

- SS.0.5.5.5:  
Research important figures and their reactions to events and judge their significance to the history of democracy.
- SS.0.5.5.6:  
Evaluate the contributions of regional folk heroes and other popular figures and judge the significance of those contributions to the cultural history of the United States.
- SS.0.5.5.13:  
Research significant leaders in the Civil Rights Movement.
- SS.S.5.6.3:  
Distinguish relationships among people, ideas, and events.
- SS.S.5.6.5:  
Outline sequence of events.
- SS.S.5.6.8:  
Write and edit organized texts of various genres to insure that information is clearly understood.

## Introduction to the Character of J.R. Clifford

- **Essential Questions:**

- What character traits would you ascribe to J.R. Clifford?
- What events in his life helped to shape his life?
- How did his life impact those around him?

- **Materials Needed:**

- Copies of "Friends of Blackwater Canyon", winter 2004
- Copies of "The Pioneer Press", vol.125 No. 1
- Copies of "J.R. Clifford: A West Virginia Civil Rights Pioneer
- Copies of J.R. Clifford coloring book or pdfs of individual pages (Contact the Friends of Blackwater Canyon at (304) 345-7663 to have pdfs sent to you.)
- Descriptions of Genres for Playlets and Playlet Assessment Chart from Social Studies Strategies for Active Learning (Shell Educational Publishing)
- Template : Web Design

- **Instructional Procedures:**

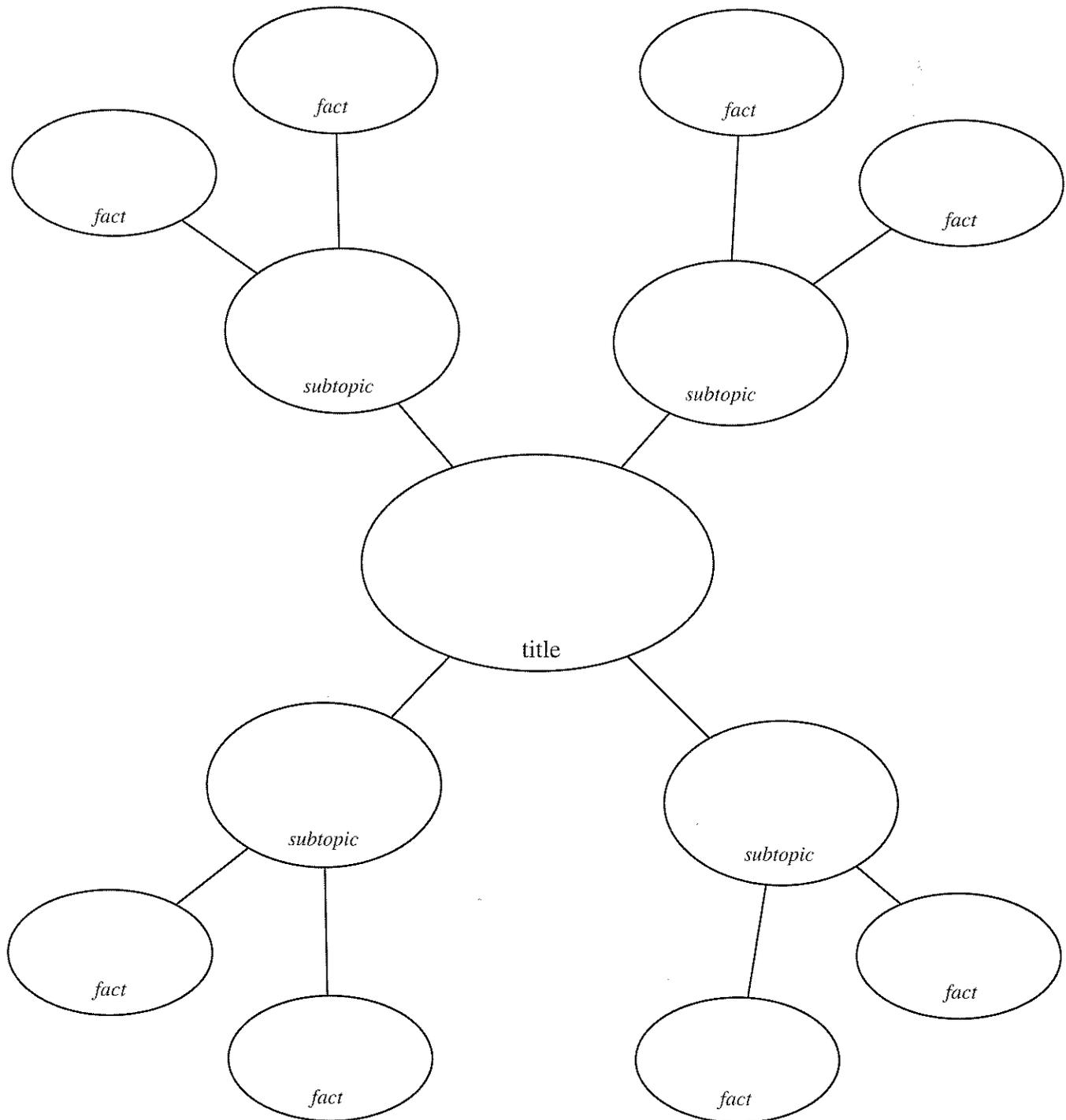
- Distribute copies of the Descriptions of Genres for Playlets and inform the students that cooperative teams will be presenting the stages of Clifford's life using performance.
- Students may select team members and topic or the teacher may assign groups to the topics of Childhood, Young Adult, Mature Adult, and Impact of Clifford's Life to teams.
- Teams need to review performance genres and make a selection.
- The teacher creates workstations around the room to help students research their particular phase of Clifford's life. Display primary and secondary sources. Encourage the use of the INTERNET through sites as [www.jrclifford.org](http://www.jrclifford.org) and [www.google.com](http://www.google.com) .
- Students may collect information on a web organizer or a journal.

- Allow sufficient time to organize and prepare genre playlet.
  - Distribute "Peer Charting of Playlets" and teacher's "Playlets assessment Chart" forms. Discuss thoroughly
  - Schedule rehearsal time and announce the date(s) for performances. Transparencies of the color book pages/pdfs with data projector or SMARTBOARD could be projected onto whiteboards as backgrounds during the performances.
  - Students and teacher complete assessment form as each group performs. Flip video cameras may be used to record the playlets. These could be replayed for completion of assessment/enjoyment by peers or other classes/guests.
  - After completion, students should be encouraged to reflect on their performances, generating lists of areas for improvement and successes.
- **Assessment:**
    - Teacher collects semantic webs and score for accuracy.
    - "Peer Charting of Playlets" and teacher's "Playlets Assessment Chart" may be sources of formative evaluation.
- **Resources:**
    - Primary sources from [www.jrclifford.org](http://www.jrclifford.org)
    - Secondary sources: magazine articles; information from google.com search
- **File attachments:**
    - Web design template
    - Descriptions Of Genres for Playlets
    - Peer Charting of Playlets (students)
    - Playlets Assessment Chart (teacher)

Name \_\_\_\_\_

# Web Design Template

Title \_\_\_\_\_



## Descriptions of Genres for Playlets

### **The Interview**

Stage an interview. Design a set of questions and answers that will be the dramatic focus of the characters in the play. It can be a panel-type interview with several reporters or correspondents throwing out the questions. Or, it can work in reverse—a group can be interviewed by one interrogator or reporter. This can be compared to most television talk shows. The fun part of staging this type of production is to ask key questions that surprise, stun, or shock the person interviewed. Since the person is on “live” television, it forces an answer to the question that is unrehearsed. This genre is an interesting way to explore explosive issues.

### **Puppet Show**

Turn the stage into a puppet show. There are a variety of different puppets that you can design. The puppets can be hand-held, dangling from strings, stick puppets, or even sock-over-the-fist puppets. First, your group needs to design the dialogue and characters, before constructing the type of puppet show that would be most suitable. Puppet shows may exaggerate the events of the story or present situations with high emotion or hilarity. Your group needs to design a background for staging the puppet show. You may use the side of a desk or a sheet strung widthwise to create your stage in miniature.

### **Shadow Puppet**

Take the puppet show to a higher level. Using a sheet and a bright light, flash cardboard puppets as shadows. You will have to write dialogue that corresponds to the casting of the shadows on the screen to act out your play. Think creatively. Puppets may be designed as a one-piece silhouette or they may have several parts that are joined by paper fasteners, which enable them to move. The audience enjoys this effect as the shadows unfold a story.

### **Rhyming Poetry**

In this genre, your group will create dialogue that utilizes rhyme. The dialogue you compose will be poetic in structure. Rhyming appeals to an audience because there is a pleasant flow to the language that is pleasing to the ear. It makes language less ordinary and more colorful.

### **Flashback Technique**

Using the flashback technique, you will create a play within a play. You begin with the present and move back and forth between the present and the past. It is as if the audience is traveling in a time machine. For example, an old woman begins in the present by telling the audience a story about an event that happened when she was young. The stage switches scenes and now the audience is taken back in time. The characters act out the historical episode of the woman’s youth. At its conclusion, there is a new scene where the old woman reappears. She brings the audience back to the present. The old woman again sets the stage for another episode. Once again, the play shifts back in time. This technique can be used once, twice, or as many times as you choose.

## Descriptions of Genres for Playlets *(cont.)*

### **A “Rap” Songfest or Musical**

A “rap” songfest or musical can be an exciting approach to describing a scene in history. Using a rhythmic beat and snappy dialogue, you can recreate an episode in history. It is extremely entertaining for the audience as well as the players. Music, whether it’s rap, rock, folk, country, or classical are options from which to choose.

### **Courtroom**

A courtroom as a setting for a historical dramatization often excites the audience as they watch debate and interrogation. Using this format, you prepare a script and play the roles of judge, prosecutor, defense attorney, defendant, plaintiff, jury, reporters, and courtroom spectators. You can utilize some or all of the above mentioned roles depending on the size of your group. It is surprising how many events in history lend themselves to the courtroom drama.

### **Live Comic Strips**

In this genre, you will have to design a play where mime plays the major role, rather than dialogue. Mime is where the body moves to communicate the story without the use of speech. You need to write a script that emphasizes actions and where dialogue is written on bubbles that characters will hold as they act out their roles in front of the audience. “Bubbles” are like clouds found above the comic characters’ heads and that speak their thoughts. To find samples of this art, look in the local newspaper or any comic book.

There are two different types of bubbles that can be used. One is the thought bubble, which tells us what the character is thinking. This is often portrayed by using little circles below the large bubble that contains the script. The second type of bubble is the speaking bubble. It is characterized by one continuous line, from the character to the bubble, containing what he or she is saying.

### **Drama, Tragedy, and Comedy**

Using this technique, your group designs a typical play that hasn’t changed in format from the theater of the Greeks to the present. The playlet simply portrays an event as close to the reality of life as possible, utilizing dialogue, scenery, emotions, and action.

Name \_\_\_\_\_

## Peer Charting of Playlets

| Topic | Dialogue is easy to understand | List notable points of the playlet | Acting: eye contact, projecting voices, speak clearly, portrays emotion | Overall grade |
|-------|--------------------------------|------------------------------------|---|---------------|
|       |                                |                                    |   |               |
|       |                                |                                    |   |               |
|       |                                |                                    |   |               |
|       |                                |                                    |   |               |

## Playlets Assessment Chart

| Students' names | Captivates reader/ audience (1–8 pts.) | Reveals emotions (1–12 pts.) | Detail and depth (1–12 pts.) | Essential highlights portrayed (1–8 pts.) | Use of props (1–12 pts.) | Final Grade |
|-----------------|--|------------------------------|------------------------------|---|--------------------------|-------------|
| Group #1:       |  |                              |                              |   |                          |             |
| Group #2:       |  |                              |                              |   |                          |             |
| Group #3:       |  |                              |                              |   |                          |             |
| Group #4:       |  |                              |                              |   |                          |             |
| Group #5:       |  |                              |                              |   |                          |             |
| Group #6:       |  |                              |                              |   |                          |             |
| Group #7:       |  |                              |                              |   |                          |             |
| Group #8:       |  |                              |                              |   |                          |             |
| Group #9:       |  |                              |                              |   |                          |             |

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