



## North Carolina's 35<sup>th</sup> USCT

### Overview

During the period of the Civil War, many enslaved people and free Blacks engaged in the fight for their freedom in numerous ways, including service in the Union army. They put their lives at risk repeatedly to first earn the right to fight, and then on the battlefield itself, where they demonstrated talent and commitment. After the Union occupation in New Bern, NC, freedom seekers flocked to the area and established a vibrant community of Black people engaged in the fight for universal freedom. This included the formation of the First North Carolina Colored Volunteers, to eventually become the 35<sup>th</sup> United States Colored Troops (USCT.) In this activity, students will build upon their understanding of USCT with a specific look at the formation and contributions of the 1<sup>st</sup> NCCV/35<sup>th</sup> USCT. They will culminate their understanding by researching a figure connected to this regiment and will create a design for a public installation honoring and commemorating the service of the 1<sup>st</sup> NCCV/35<sup>th</sup> USCT.

Related content is available in the lesson [“Fighting for Freedom: Black Contributions to the Civil War”](#), which explores overall Black contributions and experiences in the fight for freedom throughout the Civil War, with specific attention given to: United States Colored Troops, Black Naval Service, Black Spies, and Black Women During the Civil War.

### Grades

- 8-12
- This activity can also be used with students in 4<sup>th</sup> and 5<sup>th</sup> grade by adapting the level of the readings provided.

### Materials

- The History of the 35<sup>th</sup> USCT, homework reading attached
- USCT Soldier, warm up handout attached
- [35th U.S. Colored Troops: An American Story](#), 6 min. video
- Where Civil War Soldiers Will March Again, reading attached
- Culminating Assignment - Honoring North Carolina's First Colored Volunteers/35<sup>th</sup> USCT, handout attached
- Sample Rubric for Culminating Assignment, attached
- Art supplies
- Figures of the 35<sup>th</sup> USCT (handouts hyperlinked):
  - William Henry Singleton
  - Abraham Galloway
  - 1st Sergeant Furney Bryant
  - Rev. John N. Mars
  - Dr. John V. DeGrasse
  - William Nikolaus Reed
  - 35<sup>th</sup> USCT Drummer Boy

---

*This material is based upon work assisted by a grant from the Association for the Study of African American Life and History (ASALH), funded by the Department of the Interior, National Park Service. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the author(s) and do not necessarily reflect the views of ASALH or the Department of the Interior. Additional funding was provided by the North Caroliniana Society.*

- Optional resources for additional information:
  - [From Slavery to Freedom: The History of the 35th US Colored Troops, by Dr. Bernard George African American Heritage & Cultural Center of New Bern](#)
  - [United States Colored Troops Interpretive Unit at Tryon Palace](#)
  - [Unsung Black Regiments of the Civil War \(interview\)](#)
  - [My NC in My Backyard: United States Colored Troops](#)

### Duration

45+ minutes (time will vary depending on the amount of class time devoted to the culminating project)

### Preparation

- Teachers may want to assign the attached reading, The History of the 35<sup>th</sup> USCT, for homework before implementation of this lesson. (The reading can alternatively be done in Reading Partners during class.)
- Before engaging in this lesson, students should have a foundational knowledge of the complexities of slavery and freedom, including an understanding that Black people strove to create and experience varied concepts of freedom through their individual and collective agency, resistance, and resilience - both before and during the Civil War. This included service in the USCT.
  - See the lesson series [Freedom Seeking Across North Carolina](#) to elevate these themes in your classroom.
  - See the lesson [“Fighting for Freedom: Black Contributions to the Civil War”](#) to explore Black contributions and experiences in the fight for freedom throughout the Civil War, with specific attention given to: United States Colored Troops, Black Naval Service, Black Spies, and Black Women During the Civil War.
  - This lesson, “North Carolina’s 35th US Colored Troops,” builds upon these understandings with a specific look at the people and experiences comprising North Carolina’s 1<sup>st</sup> Colored Volunteers, who were re-designated the 35<sup>th</sup> USCT.
- Students must understand expectations for respectfully discussing “hard history” such as enslavement and the Civil War. While this history brings up difficult topics such as racism and racial violence, such history represents a part of our shared state and national history that students must understand in order to comprehend its impact on the present. To ensure students are able to respectfully and empathetically discuss such topics, teachers must ensure a foundation of civil discourse, respect and empathy in the classroom. For techniques on building such a classroom community, see Carolina K-12’s [Tips for Tackling Sensitive History & Controversial Current Events in the Classroom](#) and/or [Teaching Hard History: Why & How](#).
- Students should be explicitly prepared for the historical terminology they will encounter, including words such as “Colored” and “Negro.” Ensure students understand that while these were terms commonly used during the Civil War years, it is not appropriate to utilize such terms today.

### Procedure

#### Day 1

#### Warm Up/Review: Reflections on the Contributions, Characteristics & Skills of the 35<sup>th</sup> USCT

1. Provide the attached Civil War Soldier warm up to students and ask them to brainstorm everything that comes to mind when considering USCT. (If students completed the attached reading, “The History of the 35<sup>th</sup> USCT” for homework, ask them to think back to this as well.) They should write words and phrases all

around the image that connect both to facts they have learned and also to traits and characteristics they infer this man might have.

2. Next, play the short 6 min. video [35th U.S. Colored Troops: An American Story](#) for students and ask them to continue adding to their brainstorm as they watch. Let students know that the video features the 35<sup>th</sup> U.S. Colored Troops interpretive unit from Tryon Palace, whose mission is to “promote a better understanding of the role of African Americans in the fight for their freedom.” Based on what they see and hear in the video, students should add any additional facts, traits, characteristics, contributions, etc. that come up to their sheet.
  - Teachers can also reference [“My NC in My Backyard: United States Colored Troops”](#) for a longer, more detailed examination of USCT.
3. Afterwards, ask students to reflect in small groups or as a whole class regarding what they noted on their sheets. If students read “The History of the 35<sup>th</sup> USCT” for homework, use this opportunity to also go over what they learned in that reading, while further discussing:
  - In what ways did the First NCCV/35<sup>th</sup> USCT contribute to the Union effort? What are the various traits and characteristics these people likely exhibited to both free themselves and contribute to the Union effort, considering the realities of the times?
  - In the video you watched, what do you think Dr. George means when he says the story of the 35<sup>th</sup> “is *the* American story?”
  - Who are some of the specific historical figures that you “met” while viewing the video (and/or completing the homework reading?) Why do you think these men who are part of the interpretive unit volunteer to tell the stories of soldiers who served in the original regiment? Why is this important history to share?
  - Of all the words we have used to describe the service of the 35<sup>th</sup> and other USCT regiments, both on your sheet and in our discussion, which specific word stands out to you as most accurate and why? (Write student thoughts in a large class list.)

#### **“BOUNDLESS”**

4. Once responses of descriptive words wane, ask students to review the entire list and to think back to what and how much they knew about North Carolina’s USCT and/or the 35<sup>th</sup> in particular before engaging in this lesson. Ask whether they have ever run across information about USCT at a particular museum, and/or whether they have visited or know of any memorials recognizing the vast contributions they now know about. It is likely that responses will be limited, since in many ways, USCT are still unsung heroes and scholarship remains limited compared to other aspects of the Civil War.
5. As students discuss, let them know that in November 2021, the Cameron Art Museum in Wilmington, NC unveiled a public sculpture honoring the USCT, created by NC artist Stephen Hayes. (Read more [here](#).) Provide students with the attached reading, “Civil War Soldiers Will March Again,” and tell students that the installation, “Boundless,” is meant to honor all USCT, though it (and its particular location) was inspired by the contributions of the 5<sup>th</sup> Regiment of USCT, who were involved in the Battle of Forks Road. (Point out to students that while some regiments were raised in NC, such as the 35<sup>th</sup>, 36<sup>th</sup>, and 37<sup>th</sup>, regiments did not necessarily serve in the state where they were mustered. This means that Black soldiers from North Carolina supported engagements all throughout the South, and USCT from other areas also supported engagements across North Carolina.) Tell students to read the edited excerpt “Civil War Soldiers Will March Again,” and as they do, to think about the choices the artist made to honor the contributions of USCT.

6. After students have read the article and examined the images, discuss the questions provided together:
- Why do you think the decision was made to honor the USCT with a public sculpture, and specifically on the site of the Battle of Forks Road?
    - Teachers may want to share that the artist, Stephen Hayes, hopes that his work brings both light and awareness to the community of its rich history. “A sense of pride, a sense of honor, just an understanding of their history,” said Hayes of what he hopes visitors take away. “Bring these histories forward so they can talk about it, because there’s a certain type of healing that needs to be done for everything that has happened throughout Wilmington.” ([Source](#))
    - Ask students to further comment on what type of healing they think Hayes is referring to, and how/why art can be an entry point to such healing.
  - What creative strategies did artist Stephen Hayes use to craft the statues? Why do you think he made this choice?
    - Teachers may want to project images of the installation for students to further analyze and discuss. A web search of “Boundless, Cameron Art Museum, Wilmington” then selecting “Images” will populate many options.
  - Why do you think it meant so much to James White, a USCT reenactor and descendent of a Black Civil War veteran, to be used as a mold for one of the soldiers?
  - Review the list of words we used to describe the USCT. Stephen Hayes titled his final installation “Boundless.” Based on what you have learned about USCT, what do you think this title means?
    - After discussing, let students know that Hayes chose the name “Boundless” because he says these men fought for our freedom, and African Americans must continue that fight today. “It also talks to a greater whole of today...that we’re continuing to fight on, you know, to be treated equally,” he said. ([Source](#))
    - Ask students to discuss what they think Hayes means, and to share examples of how the fight for freedom, equity and equality continue today.
  - Ask students to consider any historical sites, memorials, monuments, etc. they have visited, either on fieldtrips or perhaps on family vacations. Ask students to consider what makes a memorable/impactful installation. Note some of their thoughts and ideas on the board as a transition to describing the culminating project.

#### **Honoring North Carolina’s First Colored Volunteers/35<sup>th</sup> USCT**

7. Let students know that to culminate their understanding of NC’s incredible USCT regiments, specifically the First NCCV/35<sup>th</sup> USCT regiment, they will be learning more about one particular person connected to the 35<sup>th</sup> USCT. They are to imagine that the Historical Society of New Bern Society is seeking creative ways to elevate knowledge and understanding of the First NCCV/35<sup>th</sup> USCT somewhere in Craven County, and is accepting proposals for designs that honor, commemorate, and educate about North Carolina’s First Colored Volunteers/35<sup>th</sup> USCT. Tell students that they will create a design proposal that focuses on their assigned figure and the 35<sup>th</sup> USCT regiment. Provide students with the attached assignment sheet, as well as one of the information sheets of various figures connected to the 35<sup>th</sup> USCT, who include:
- William Henry Singleton
  - Abraham Galloway
  - 1st Sergeant Furney Bryant

- Rev. John N. Mars
  - Dr. John V. DeGrasse
  - William Nikolaus Reed
  - 35<sup>th</sup> USCT Drummer Boy
8. Prior to class, teachers should determine how they will structure this activity (i.e., this can be done individually, in partners or in small groups) as well as how much class time and homework time students will be provided for engaging in the assignment. This can be done as a brief in class processing activity, in which students plan and render simple 2-D design sketches/diagrams, or it can be more in depth and last over several days/weeks, with students even creating 3-D models. This can make for an excellent collaborative project in the school as well (i.e., partner with the art department) and/or an open house event, where families and the community are invited to view student work. Teachers should let students know the due date, as well as how their final work will be shared. For example:
- It is recommended that teachers reserve the library or other large space on the due date of the project; this will give students more room to set up their work and move around to view one another's monuments. Teachers may also want to give students the option of setting up their monuments outside, particularly if they are designed to be in nature. On the due date, once students have set up their monuments, it is recommended that each student be given a copy of the attached "Installation Observations" notes sheet (or something similar can be recreated on notebook paper.)
  - Provide students time to travel around the space to view the various designs and fill out their charts (teachers may want to place a number by each monument so that students can keep their notes organized easier.) Once all students have had ample time to view classmates' work, have students share their positive thoughts for each piece, noting particularly what they learned from it and what they liked about it. Optionally, teachers can have the class vote on the design they think the New Bern Historical Society should select.
  - Another presentation option is for teachers to ask a few other faculty/staff members to serve as a selection committee of the New Bern Historical Society. Students can present their design concepts in a "Shark Tank" style pitch to the Committee, after which the Committee can select which designs they are most interested in.
9. After students have shared their work, ask them to respond to the following reflection in an exit ticket:
- What do you most admire about the 1<sup>st</sup> NCCV/35<sup>th</sup> USCT?

## North Carolina's Free & Enslaved Population Before the Civil War

In 1860, at the start of the Civil War, the country's African American population was approximately 4.4 million. The vast majority were enslaved, with only 488,000 counted as "freemen." The population of North Carolina included 331,059 enslaved people, representing 33% of North Carolina's total population. 30,463 North Carolinians were listed as free people of color in the 1860 census. This free Black population was mainly found along or near the eastern seaboard, in what has historically been known as the "Black District" of NC.

**Craven County, NC** was home to the state's highest free Black population, with more than one-fifth being freemen. Here, skilled boatmen, builders, laborers, craftsmen, and other vocations contributed to the local economy. After the Union victory in the **Battle of New Bern** in March of 1862, the area became an even stronger mecca for freedom, well before the Emancipation Proclamation. A surge of thousands of enslaved North Carolinians escaped to Union lines, and along with free Blacks, they hoped to contribute to the Union effort. This resulted in the creation of the **Trent River Settlement** (later called **James City**) in the New Bern area.



*Effects of the Proclamation, Freed Negroes Coming Into Our Lines at New Bern, North Carolina, February 21, 1863*

## Ready to Serve Even Before They Were Legally Allowed

Even though Black people were not yet legally allowed to serve in the Union army, these freedom seekers (free and formerly enslaved) organized themselves into an unofficial regiment, with **William Henry Singleton** assuming leadership of the Black volunteers. Singleton, who had freed himself many times throughout slavery, began drills with the group. They marched with cornstalks (to simulate weapons) and trained with no resources other than their spirit for freedom, while waiting to see what decision the federal government would make regarding the enlistment of Black troops.

With the mounting loss of lives and morale, increasingly intense pressure was brought upon President Lincoln and the War Department to replenish Union forces. The door was officially opened to Black enlistees with the Emancipation Proclamation, which authorized recruitment of Black volunteers for Federal service on January 1, 1863.

## The Formal Recruitment of Black Troops in NC

Eastern North Carolina's large population of freedom seekers made it an ideal location for recruiting Black troops. The area surrounding New Bern, where William Henry Singleton and other Black volunteers had been unofficially training and awaiting service already, represented the largest refuge in North Carolina for Black men and women.



Influenced by the success of the 54th Massachusetts USCT, **General Edward A. Wild**, an abolitionist and officer for the 54<sup>th</sup>, saw potential in North Carolina and began recruiting there in May 1863. Wild was successful in his efforts largely due to men like Singleton, who had laid a rich foundation by making sure Black men were ready to fight when, and even before, the Union needed them the most. The effort of Singleton and his fellow Black volunteers pushed the Union Army to actually recognize that the freed people rushing into their lines were assets.

Singleton's initiative evolved into a regiment that would be called the **First North Carolina Colored Volunteers**, later re-designated the **35<sup>th</sup> Regiment, United States Colored Troops**.) Freedom fighter **Abraham Galloway** also negotiated terms of enlistment and humane treatment of Black soldiers during this time, after which volunteer enlistment in the regiment greatly increased.

Wild was friends with fellow abolitionist and author Harriet Beecher Stowe and enlisted her half-brother, **James C. Beecher**, as a white officer for the Black regiment once it was officially sanctioned. While most of the top officers in the First NCCV were white, **Major John V. DeGrasse** and **Assistant Surgeon and Chaplain John N. Mars** assumed leadership roles. **William Henry Singleton** would become a sergeant for the First NCCV.

The regiment's campsite was formed on the south bank of the Neuse River just outside of New Bern, and the recruits went to work clearing land and setting up camp. By June 1863, two of seven North Carolina companies – including the First NCCV – were in uniform and all had begun drill instruction. Upon completion of training, the regiment joined others in forming General Edward A. Wild's so-called **"African Brigade."**



### The 35<sup>th</sup> USCT's Contributions Throughout the South

Several USCT regiments saw battle in NC, and some were also responsible for building infrastructure that allowed the Union Army to advance through the state at the war's end. Their engagements in North Carolina took place in multiple places, including Ft. Fisher, Wilmington, Kinston, Goldsboro, Raleigh, and Durham, where they would prove to be both brave, reliable and instrumental to the Union victory.

The **First NCCV/35<sup>th</sup> USCT** received their first orders for Charleston and served at Folly Island from 1863 to 1865. During a farewell ceremony held at the Academy Green in New Bern on July 24, 1863, the "Colored Ladies Relief Association of New Bern" presented the regiment a silk flag. The First NCCV was re-designated as the **35<sup>th</sup> USCT** on February 8, 1864.

On Feb. 20, 1864, the 35th fought at the **Battle of Olustee, FL**, where it was stated that "no regiment went into action more gallantly, fought more desperately, or did better execution." Though the battle was a Union defeat, the valor displayed by the 35th USCT while providing critical rear-guard fire power for the retreating Federal forces played an important role in further proving the vast capabilities of Black troops. It was stated that "the men's refusal to collapse in the face of superior numbers and a flanking fire helped to prevent the Union army's retreat from becoming a rout."

---

*This material is based upon work assisted by a grant from the Association for the Study of African American Life and History (ASALH), funded by the Department of the Interior, National Park Service. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the author(s) and do not necessarily reflect the views of ASALH or the Department of the Interior. Additional funding was provided by the North Carolina Society.*

## Elevated Dangers Faced

Black soldiers often faced elevated risk and cruelty from Confederate soldiers, which was also evidenced by the atrocities committed on wounded and captured Black men of the 35<sup>th</sup> USCT following the Battle of Olustee. The feelings of resentment, hatred and racism toward Black troops, who were seen as rebels and fugitives in the eyes of many Confederates, ran deep. As stated by historian David J. Coles of the 35<sup>th</sup> USCT, “the suffering of many Black soldiers did not end with the retreat of the Union army; many suffered further when they were wounded on the field after battle and some taken prisoner of war.”

A soldier later described what he witnessed (while injured and hiding) after the Union retreat of Olustee:

"I managed to crawl into a bush, where I could see the rebels come to our wounded, and take their money, watches, and whatever they found on their persons; while they stripped the dead altogether. The wounded negroes they bayoneted without mercy. Close beside me was a fine-looking negro, who was wounded in the leg: his name was Brown, an orderly sergeant in one of the companies of the 8th United-States Regiment. A rebel officer happened to see him, and says, 'Ah, you black rascal, you will not remain here long!' and, dismounting from his horse, placed his revolver close to the negro's head, and blew his brains out."

Cruel treatment was not exclusively reserved for the African American troops alone, but for their white commanders as well.

Yet, the 35<sup>th</sup> would not be defined by nor deterred by such risk and atrocities. Despite heavy losses, the Thirty-Fifth served for the duration of the war in coastal Georgia and South Carolina. Among the first of more than 100,000 Black Civil War soldiers from the South alone, including more than 5,000 from North Carolina and over 200,000 for the entire nation, the First NCCV/35<sup>th</sup> paved the way in demonstrating the importance of Black soldiers to the Union's preservation.

*SOURCE: This is an edited excerpt from <https://www.newbernsj.com/story/special/2020/02/14/from-slavery-to-freedom-history-of-35th-us-colored-troops/1711564007/>*

## Answer:

1. Why do you think Black North Carolinians, free and enslaved, desired the right to join the Union army?
2. In what various ways were Black North Carolinians already contributing the Union, even before the federal government legalized Black troops?
3. What do you imagine it would have been like for Black men during the Civil War to be part of the First NCCV/USCT? How might they have felt once they were in uniform? (Consider all the complex emotions they likely experienced.) What did they have to gain and lose with this choice to enlist?
4. In what ways did the First NCCV/35<sup>th</sup> USCT contribute to the Union effort and help secure its victory?
5. What inequities and elevated danger did Black men face compared to their white counterparts?

---

*This material is based upon work assisted by a grant from the Association for the Study of African American Life and History (ASALH), funded by the Department of the Interior, National Park Service. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the author(s) and do not necessarily reflect the views of ASALH or the Department of the Interior. Additional funding was provided by the North Caroliniana Society.*



## Warm Up - USCT Soldier

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

What comes to mind when considering USCT? Consider both the facts you have learned, as well as the traits and characteristics you might infer a Black soldier would encompass. Write words and phrases around the image as you think.



---

*This material is based upon work assisted by a grant from the Association for the Study of African American Life and History (ASALH), funded by the Department of the Interior, National Park Service. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the author(s) and do not necessarily reflect the views of ASALH or the Department of the Interior. Additional funding was provided by the North Caroliniana Society.*

In November, a bronze sculpture honoring the African American soldiers at what would become known as the [Battle of Forks Road](#) was unveiled on the grounds of the Cameron Art Museum in Wilmington.

Forks Road, although a small battle by Civil War standards, was an important engagement to North Carolina and the Union. Occurring February 20-21, 1865, on the site that Cameron Art Museum occupies today, the Union army and the United States Colored Troops (USCT), led by Brigadier General Charles J. Paine, successfully defeated the Confederate army. Wilmington was, at that time, the Confederacy's last major seaport. The Union won control of the city, the railroads, the seaport, and the Cape Fear River. Less than two months after this battle and the Union's take-over of Wilmington, Lee was forced to surrender at Appomattox.

Nearly 1,600 USCT in five regiments were the principal Union combatants in the Battle of Forks Road, which determined both Wilmington's and the Confederacy's fate. These individuals emerged from the war as heroes, seen by fellow slaves and freedmen alike as liberators. More than 50 percent of all Union casualties in the Wilmington campaign were men of the United States Colored Troops — most of them at the Battle of Forks Road.

Many of the USCT regiment members who fought at Forks Road had escaped slavery with their families and joined the army in Union-occupied New Bern, NC, just up the coast from Wilmington. They joined the USCT with a vision and desire to fight for freedom. Among these heroes were at least three Medal of Honor recipients: Powhatan Beaty, Milton M. Holland, and Robert Pinn. (Beaty and Holland both escaped slavery and joined the USCT in 1863. Pinn was born a free black in Ohio.)

Overall, more than 3,300 U.S. Colored Troops in two brigades of nine regiments fought in the Wilmington Campaign in 1865, doing good service at Fort Fisher, Sugar Loaf and Forks Road. They led the Union advance up the east side of the Cape Fear River in the capture of Wilmington on Feb. 22, 1865. Many local Black residents provided Union forces with intelligence about Confederate troops and fortifications, served as guides, and joined USCT units.

Following the war many of these soldiers remained in the Wilmington area, lending it the reputation as a place of opportunity and optimism for African Americans.

A new memorial, "Boundless," created by Stephen Hayes, a sculptor based in Durham, N.C., celebrates the Black soldiers who carried out the initial attack and suffered the brunt of the casualties at Forks Road. They were among the roughly 200,000 African Americans who served in the USCT around the nation.



“A sense of pride, a sense of honor, just an understanding of their history,” said Hayes. “Bring these histories forward so they can talk about it, because there’s a certain type of healing that needs to be done for everything that has happened throughout Wilmington.”

The completed bronze sculpture includes nine life-size soldiers marching with muskets, a flag bearer and a drummer boy. For the faces of the soldiers, Mr. Hayes used the faces of local USCT Civil War re-enactors, and some descendants of actual participants in the battle.

“Involving the relatives of these men, many of whom marched for Civil Rights, was (my chance) to use their bodies to talk about how people are still marching today,” Hayes said. “A part of my whole process as an artist and my creation is talking about things from the past and about the present and the future.”

The casting process, in which the models’ faces were wrapped in wet plaster strips, took place over the course of a day at the museum in October.

“For me, it’s a big deal,” said James White, a resident of nearby Southport, N.C., who is descended from a black Civil War veteran and has been a USCT re-enactor for eight years. “They could have used anybody’s face, but they asked me.”

Sources: <https://www.nytimes.com/2020/03/09/arts/civil-war-black-soldiers.html>; <https://www.wwaytv3.com/black-history-month-battle-of-forks-roads>; <https://www.starnewsonline.com/story/opinion/columns/your-voice/2019/02/22/chris-fonvielle-fight-for-freedom-at-wilmingtons-battle-of-forks-road/5875210007>; <https://www.starnewsonline.com/story/news/2020/07/23/us-colored-troops-sculpture-unveiling-at-cameron-art-museum-delayed/113372096>; <https://www.wect.com/2021/11/13/cameron-art-museum-unveils-new-boundless-sculpture/>

### Discuss:

1. Why was the Battle of Forks Road important? Why do you think the decision was made to honor the USCT on the site of the battle?
2. What creative strategies did artist Stephen Hayes use to craft the statues? Why do you think he made this choice?
3. Why do you think it meant a lot to James White, a USCT reenactor and descent of a Black Civil War veteran, to be used as a mold for the sculpture?
4. Stephen Hayes titled his final installation “Boundless.” Based on what you have learned about USCT, what do you think this title means?

### Honoring North Carolina's First Colored Volunteers/35<sup>th</sup> USCT

Imagine that the New Bern Historical Society is accepting proposals for designs that honor, commemorate, and educate about North Carolina's First Colored Volunteers/35<sup>th</sup> USCT, specifically including the figure involved in the 35<sup>th</sup> that you were assigned. You will brainstorm and create a proposal that includes:

1. **The installation's title**
2. **An artist's statement/concept overview:** Prepare a written description in which you explain the purpose of your installation, describe what it represents, as well as where its permanent location would be.
3. **A sketch, rendering, or model of the installation:** You may plan your installation to be in any medium (or combination of mediums) you choose, with the final product being literal or abstract, based on your vision. You will need to show the New Bern Historical Society what the final installation will look like by presenting them with a sketch, diagram, rendering, or some type of model.

#### As you brainstorm and plan...

- Think about:
  - How will your design educate visitors about the history and contributions of the 35th, as well as the spirit of the soldiers who comprised the regiment (including your assigned person?)
  - What important themes will your design elevate and how? (i.e., self-liberation, freedom, self-determination, perseverance, resilience, resistance, patriotism, etc.)
  - What is the overall goal and message of your monument? What do you want visitors to walk away thinking, feeling, and remembering? What will it take for your design to accomplish this goal?
  - Where within New Bern, Craven County, or North Carolina at large would your final work be ideally installed? Why have you chosen this location specifically?

Once you have decided the purpose and goals of your design, determine what it must include to successfully share your vision and be impactful.

- Be creative with your design! Your installation might be designed to include, for example:
  - sculpture/statues
  - art work/a mural
  - a plaque, written descriptions, quotes, or other displayed text
  - structures or buildings
  - symbolic or abstract shapes
  - medium such as wood, iron, glass, water, fire, etc.
  - inclusion of music or voice overs (i.e. you push a button and narration plays)
  - performance art
  - PICTURE YOUR OWN CREATIVE IDEAS HERE!

**Due date:** \_\_\_\_\_

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

**Installation Observations**

<b>Installation Title</b>	<b>My interpretation/Things that stood out</b>	<b>What I liked/learned</b> <b>Questions I have</b>

*This material is based upon work assisted by a grant from the Association for the Study of African American Life and History (ASALH), funded by the Department of the Interior, National Park Service. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the author(s) and do not necessarily reflect the views of ASALH or the Department of the Interior. Additional funding was provided by the North Caroliniana Society.*



**Honoring North Carolina's First Colored Volunteers/35<sup>th</sup> USCT**

**Sample Rubric for Final Installation**

**Student Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_

Assignment Component	Points Available	Points Received
<b>Artist Statement/Concept Overview</b>	<b>40</b>	
<ul style="list-style-type: none"> <li>• Installation Title</li> <li>• Clear &amp; detailed purpose stated</li> <li>• Detailed description of the installation's components and its themes</li> <li>• Permanent location (&amp; why selected) identified</li> <li>• Written mechanics (sentence formation, grammar, organization)</li> </ul>	5 10 10 5 10	
<b>Artistic Component</b>	<b>30</b>	
<ul style="list-style-type: none"> <li>• Clear &amp; detailed sketch, model, rendering, etc. of installation</li> <li>• Appropriate labels included</li> </ul>	25 5	
<ul style="list-style-type: none"> <li>• Overall creativity</li> </ul>	<b>10</b>	
<b>Overall attention to detail &amp; assignment requirements</b>	<b>10</b>	
<b>Demonstrated understanding and appreciation of 35<sup>th</sup> USCT</b>	<b>10</b>	
<b>Total Points</b>	<b>100</b>	

**Teacher Comments:**