

The Civil Rights Movement Nationally and Locally with an Oral History Component

Lea Blumenfeld
Grandview/Lincoln Technology

Contents

Overview

Rationale

Objectives

Strategies

Classroom Activities

Annotated Adult Bibliography

Annotated Student Bibliography

Appendix

Overview

“The Civil Right Movement, with its compelling images of American citizens, black and white, young and old, male and female, resisting nonviolently the wrath of segregation’s supporters--the police dogs and water hoses, the KKK and church bombings, the defiant governors and heckling mobs--has come to symbolize the world’s struggle for human rights.” Dr. Laurence Glasco, Associate Professor of History, University of Pittsburgh

One purpose of this unit is for the classes to learn about the Civil Rights Movement. They will do this in part by examining and collecting oral histories related to the Movement. The current social studies and language arts curricula include the Civil Rights Movement to a limited extent, but not oral history. Because children have a difficult time placing historical events into perspective and often don’t recognize the

significance of past events for them, collecting history will help make the topic more meaningful to the classes as well as help the children place this part of our past into historical perspective. Another purpose is for the pupils to learn about the ordinary folks who helped to right the wrongs of the country and the city. A third purpose is for the classes to discover that children and young people participated in the struggle for civil rights. A fourth purpose is to provide students the opportunity to see how history is created and written, to encourage them to be historians. Since the library connects with all other subjects and all other faculty, this curriculum unit is interdisciplinary. It is mostly addressed to fifth graders and fourth graders in library science and social studies. The language arts, social studies, music, and art teachers will be teaching the unit also. It can be adapted for higher grades as well. Parts of it can be used in the third grade.

Rationale

“I can’t think of anything more important to teach young people today than this: that ordinary people working together can change history.” Rosa Parks

The fifth grade social studies and language arts curricula include the Civil Rights Movement, but not oral history. The fourth grade curriculum focuses on the Commonwealth of Pennsylvania. The third grade social studies curriculum covers Pittsburgh, but not the Civil Rights Movement. The only two names of the Movement with which the classes are quite familiar are Rosa Parks and Dr. Martin Luther King, Jr. This curriculum unit will serve to expand their knowledge of other contributors to the Movement. It will also show that one doesn’t have to achieve great fame or position to make a difference. As one person at a conference that I attended said, “It is because of the common individual or participant that a march or demonstration is significant. Although the leader may galvanize the people to act, without the community participating, there is no march.”

The textbooks mostly contain information about the well-known names from events and movements. What the children glean from the history books does not often address how various historic events and movements shape ordinary people’s lives. Hearing and viewing people speaking in their own voices about how they have been personally affected by conditions before, during, and after an event or movement lend immediacy to, and greater understanding of, the past. This is true for adults, and it is so to an even greater extent for children.

Also, the history books, as well as the popular media (*especially* the popular media) tend to focus only on the well-known, historically significant events of the recent past. They neglect to mention what preceded these occurrences, what factors were the foundation upon which the recent events were built. The following are examples of this.

In 1855 Elizabeth Jennings sued New York City's Third Avenue Railway Company because she and her friend were ordered off a trolley intended for whites. The jury decided that segregation on New York public transportation was wrong (Haskins 1-2).

In 1932 some 10,000 to 20, 000 World War I veterans marched on Washington and set up a tent city. Their purpose was to demand the bonuses promised to them by Congress for their wartime service. Their subsequent forced eviction by President Herbert Hoover turned public opinion against him and contributed to his political downfall ("Bonus March,").

During World War II Asa Philip Randolph planned a march on Washington to fight for equal treatment for African Americans in the defense plants. Only when President Franklin D. Roosevelt ordered a halt to discrimination in the plants and promised to increase hiring of African Americans was the march called off.

In October of 1958 ten thousand, mostly pupils, marched on the capital to halt segregation in the schools. Randolph also planned this march. The following year twenty-six thousand answered Randolph's call to use their feet in a show of support for the Brown vs. Board of Education decision of the United States Supreme Court. The marchers demanded immediate desegregation of schools (Rochelle 67).

Women organized "The Prayer Pilgrimage" in 1957. Coretta Scott King was the featured speaker at this Washington, D. C. march. It "was the largest civil rights demonstration ever staged by black Americans up to that time," (Clark 83).

Supreme Court rulings that helped to overthrow unjust laws and practices did not begin in the 1950s. As far back as 1917 the Court ruled that urban residential segregation was unconstitutional. In the 1930s a number of decisions ordered several graduate schools to integrate. In the 1940s racially excluding people from jury duty, racially excluding citizens from voting, and ethnic exclusion in real estate covenants were declared unconstitutional (Meltzer 78-79).

Sit-ins in the Civil Rights Movement occurred as early as 1942 or 1943, the date depending on which source is cited, when the Congress of Racial Equality used the tactic to integrate a restaurant and a roller-skating rink (Meltzer 166, Patterson 6, and Greensboro.com 1). There is a record of some in 1948, as well as minor ones in the 1950s (Boyd 77 and Rochelle 41). The tactic had been used in the Labor Movement prior to its use in the Civil Rights Movement (Powledge 13-14).

Two years before the Wright Brothers' famous flight at Kitty Hawk, North Carolina, Gustave Whitehead flew a monoplane near Bridgeport, Connecticut. Some major newspaper employees as well as neighbors witnessed four flights 14 August 1901. The last one covered one and one half miles at two hundred feet in the air (Randolph in deepsky.com).

Because to the children, history is understandably one big block of seemingly ancient material which many of them regard as being of little or no relevance to them, collecting pieces of history themselves will help to make the topic more meaningful to them and will help them understand how history is interpreted and reconstructed. They will find out that people to whom they are related and others whom they know in their neighborhood or school actually lived through the time before, during, and after the Civil Rights Movement. Participating in gathering historical information will help the children put this part of our past into perspective. Constructing a timeline will also assist them in anchoring the Movement in the proper place in recent history.

This curriculum unit can serve to enlighten the pupils as to how extensive the effects of the Civil Rights Movement have been on people nationally and internationally as well as on people whom they see and know.

The children will discover that their relatives and acquaintances can share with them how their lives were impacted by conditions due to unequal treatment of the races before the passage and enactment of the Voting Rights Act and the Civil Rights Act and how their opportunities have expanded since the passage and enactment of these laws. The pupils will learn how minority access to education, recreation, housing, political empowerment, and job opportunities has greatly expanded for people of color. They can also learn what problems still exist, what injustices need to be addressed, and what unfair conditions still need to be improved. As I have read to and told stories to the children and taught their social studies classes as well as library science classes, I have encountered their disbelief upon learning how racism and discrimination have affected people's lives. This curriculum will help the pupils see how citizens stood up to, and took great risks to combat the pervasive racism and discrimination in this country.

That the Civil Rights Movement influenced other movements is clear and unequivocal. In a way that seems to have paralleled the past, the modern Women's Movement grew out of the modern Civil Rights Movement as the Suffragette movement grew out of the Abolitionist movement (Kosof 15,69). One activist disputes that, however. ". . .the women's movement started quite a number of years before the civil rights movement" (Clark 83). First Nations people became more active politically in seeking redress ". . .being inspired by [black American's] *sic*, advances in civil rights, Indians gathered in Chicago in 1961"(McKissack 298). Latinos, Asians, senior citizens, adoptees, college students, people with disabilities, migrant workers, and gay people in this country lobbied for legislation that acknowledged their civil rights (Kosof 69, McKissack 275, Patterson 119, Powledge 178-179). In some European countries and in the People's Republic of China, the anthem "We Shall Overcome" accompanied demands for equality (Powledge 179).

By sharing with the classes how children and young people participated in the struggle for civil rights, as well as in other important struggles throughout United States history, they can identify with them and see that they, in their current youthful state, are capable of making a difference and helping the world to be a better place. Following are some examples.

Claudette Colvin was merely fifteen when she decided to risk arrest and embarrassment by refusing to give up her bus seat to a white person. The date was 2 March 1955. Rosa Parks helped to raise funds for Claudette's release from jail. Nine months later Rosa Parks committed the same offense. As is sometimes the case when a

person takes a stand, not all of that person's acquaintances applaud his/her efforts. Claudette's bravery did not win her acclaim from family, classmates, and elders throughout the Black community. Many disapproved, and Claudette felt alienated. She began to wear her hair in a natural style, unlike her friends. Her schoolwork suffered from her lack of concentration. Eventually she moved to New York City (Rochelle 28-31).

In 1998 Ryan Hreljac was in the first grade in Ontario when his teacher told the class how children in some countries were sickened and dying because of lack of clean drinking water. In four months he earned money from doing chores and had what he and his teacher had thought was enough money to purchase a well, \$70. What he discovered was that that amount would only cover the cost of a hand pump. By the end of the year, Ryan, with publicity help by the local newspaper, and a number of donations, was able to purchase a well, at a cost of \$2,000. He insisted that it be close to a school. In January 1999, the well was installed. Before the building of the well, the school served seven hundred children. After the well was installed, two thousand attended (Shoveller 7-12, 20). Since then, 502 wells have been purchased, in sixteen countries, saving the health and perhaps the lives of six hundred twenty-one thousand, seven hundred twelve people (ryanswell.ca)

Fourth graders in Roseburg, Oregon were horrified to discover that people were shooting wild mustangs for sport, for the protection of grazing lands for sheep and cattle, and for dog food. Ms Bolsinger's class began a writing campaign to Congress and to schools in other states. One boy, Lynn Williams, traveled some three thousand miles to testify before Senate Sub-Committee on Public Lands to lobby on behalf of saving the animals. Eventually the class was instrumental in getting a federal law passed that prohibited shooting wild horses and burros (Weiss 16 and 55).

Usually in history textbooks, the pupils only get to read about the views of the "winners" in a conflict. They read about the bravery of the freezing, bedraggled colonial revolutionaries fighting the British, the dogged determination of the Union soldiers and their supporters in the Civil War, and the courage of the Allied Forces in and World War II. Most sources ignore completely the First Nations peoples who assisted both the colonial and the British sides in the American Revolution; and whose land both sides were occupying. When reading about the Civil Rights Movement, it is difficult to find views of those opposed to the Movement. I think it is important for children to be exposed to the views of the "other" as well as those whose position was victorious. It is

also the obligation of librarians, according to the American Library Association's Code of Ethics, to provide points of view from all sides of a conflict or controversial issue, whether past or current. The language arts curriculum includes addressing multiple points of view in the literature that the classes read. The following are some examples of the "other" side in historical conflicts.

In the book, *Katie's Trunk* by Ann Turner, we see Tory children being hurt by the ostracism of their Revolutionary classmates. "Would I ever play with Celia again? Would I always wear this name, Tory, as if it were written on my chest?" (Turner 23) The members of the Tory family are sympathetic characters who must flee their house because the Revolutionary soldiers are approaching. The author, Ann Turner, is a descendant of the family in the story. It is difficult to find even trade books that show the Tory, or United Empire Loyalist, side of the Revolution.

After a man in Birmingham publicly slapped Dr. Martin Luther King, Jr., the latter stopped people from fighting the perpetrator. When Dr. King asked the man if he didn't realize that he could have been killed, he replied, "Yes, but I have my beliefs just like you have yours, and if you're going to die for yours, I would die for mine" (Clark 73).

Third grade social studies concentrates on Pittsburgh, and fourth grade social studies addresses Pennsylvania, so presenting oral history relating to Pittsburgh will enhance that subject for the pupils in both grades. Fifth grade social studies deals with the Civil Rights Movement, so introducing the classes to local and national participants will help bring that portion of the curriculum to life for them.

The unit will include music by introducing the songs from the Civil Rights Movement and songs about Pittsburgh. The evolution of the Civil Rights songs from the Labor Movement songs will be pointed out. Once Guy Carawan, a long-time activist who spent years helping set up Citizenship schools and sharing inspiring music with students and other activists throughout the South, was singing "Keep Your Hand on the Plow." Alice Wine, a resident from one of the Gullah Islands off the coast of South Carolina, presented a different version to him. "She said, 'Young man, we have another way to sing that song. We sing, Keep your eyes on the prize.'" (Highland Center and Research Center) Those words became an anthem of the Civil Rights Movement as Guy Carawan sang the song at gatherings throughout the South. "I Will Overcome" became "We Shall

Overcome” during the African American Food and Tobacco Workers strike in 1945. Zilphia Horton, a civil rights worker known for her musical prowess and wife of the founder of Highland Folk School, the training center for voter registration projects and planning center for much of the Civil Rights activities in the South, taught it to Pete Seeger, who in turn taught it to Guy Carawan. Guy Carawan taught it to the newly formed SNCC, Student Nonviolent Coordinating Committee. It became another Civil Rights anthem sung at countless demonstrations and gatherings (Carawan ix and 209).

Art will be included by using photographs and paintings that relate to the Civil Rights Movement. The Spirit Figure from Freedom Corner and the symbolism of the corner itself will be studied. I took photographs of the sculptures in the Atlantic City Civil Rights Memorial Garden last summer. I shall share them as well as photographs in books with the pupils.

Objectives

**“ . . .without young people the civil rights movement could not have succeeded.”
Belinda Rochelle**

One goal of this curriculum unit is for the classes to learn more about the Civil Right Movement than what is available in their textbooks. This includes the children’s being able to identify people who participated in the Movement other than Dr. Martin Luther King, Jr. and Rosa Parks. They will also learn about people in their own city who contributed to the Movement. Another goal is for the children to discover that people can be sources of information as well as books, magazines, web sites, and other print and electronic references. They will learn that people speaking their own words can teach them what they do not get just from reading their textbooks. A third goad is for the pupils to learn how to collect oral history. They will discover that people they know can share with them how the Civil Rights Movement affected their lives. The pupils will also be able to identify children and teenagers who have helped to affect history by participating in various movements.

In Appendix A I indicate how the Pennsylvania Department of Education Academic Standards and the American Association of School Libraries Standards are met in this curriculum unit.

Strategies

“Unquestionably, most people throughout history have learned about the past through the spoken word.” Alessandro Portelli in *History Matters*

To accommodate a range of ability levels and various learning styles, as well as to appeal to the diverse interests of the classes, the curriculum unit will encompass a variety of formats.

I shall use video and audio recordings at the beginning of the unit. Seeing and hearing people tell their own stories will help the classes understand that this involves real people and will help create a sense of immediacy. It will also introduce the concept of primary sources.

A K-W-L (what you know, what you want to find out, and what you have learned) chart will be helpful to visual learners and will also help the pupils realize how much they have learned during the course of the unit.

A timeline will assist in putting this period of history into perspective. It also will enable those pupils who enjoy drawing to showcase their talents, as we shall do this on big chart paper with illustrations.

I shall use storytelling to share examples of civil rights struggles. It has been my experience that storytelling and reading to the pupils engage those who have reading difficulties and those who don't like to read. I shall also share poetry about the Movement, using choral reading with some of the poems. This can convey the power and drama of the Civil Rights Movement.

Photographs and paintings dealing with the Movement will help to engage the classes and will enrich their understanding about the past. The children will look at the drawings of Freedom Corner from the Freedom Corner website. Symbolism in the Atlantic City Civil Rights Memorial Garden and in the layout and the Spirit Figure at Freedom Corner will be addressed and compared. Music and dance will add other dimensions to give a flavor of the times. I shall bring in songs of the Civil Rights Movement and show how words from the Labor Movement songs were changed to fit the struggle. The music teacher will teach the classes songs that I bring in. The Legacy Arts Project, of which I am a member, has performed dances to songs of the Civil Rights Movement. I shall bring in films of some performances.

Some material the children will read individually. They will work in small groups to investigate people and events of the Civil Rights Movement.

Using databases and Internet sites will provide other sources of information about the Civil Rights Movement.

Interviewing games will engage the children's interest and help them to understand what is expected of them when they interview others.

The children will interview people in their families and neighborhood.

Classroom Activities

“If we all work together I think we can make the whole world a great place for everyone!” (Ryan Hreljac, age 9)

To introduce the curriculum unit, the class and I shall post a K-W-L chart. We shall list pieces of information that they already know about the Civil Rights Movement in general and about the Movement in Pittsburgh in particular. We'll list items they want to learn about, and at the end of the curriculum unit, we'll return to the chart for them to list items they have learned.

A substantial part of the library science curriculum at all levels is introducing children to literature. I spend a portion of most periods on storytelling, reading, and/or book talking. I shall read from some of the first person recollections in *Through My Eyes; Witnesses to Freedom, Young People Who Fought for Civil Rights;* and *We Were There, Too*. We'll have discussion about the accounts.

I shall show parts of *Eyes on the Prize* film series. We'll also watch video clips from the Visionary Project website. Some of the clips the children will view are Ray Charles—"Playing without Discrimination," Sonia Sanchez, who had been a University of Pittsburgh professor and activist/poet,-"Riding the Bus in Alabama," and Ossie Davis—"My Family Experience with the Klan."

The classes will examine various resources about the Civil Rights Movement and determine whether they are primary or secondary sources. I'll ask about advantages of using both kinds when looking for information from a past event.

The pupils will read blurbs about Pittsburghers who were active in the local Civil Rights Movement in the "Fallen Heroes" and "Legends of the Movement" sections on the Freedom Corner website. This will address the curricula of third, fourth, and fifth grade social studies. The class may use books listed in the student bibliography and information from the PA Access databases and the websites listed in the bibliography. Working in cooperative learning groups, the children will write about two activists, one local and one national. The information can be presented in descriptive papers or in poetry. The language arts teachers and social studies teacher will help in establishing rubrics for the student work.

Using timelines in the books and the Freedom Corner website the class will construct a Civil Rights Movement timeline.

I'll introduce the difference between open-ended and closed-ended questions. I'll ask for examples of each. Then we'll engage in interviewing games. By using these, the children can see for themselves how the two types of questions elicit totally different types of answers. One game involves dividing the class into halves. One half is allowed to utilize three closed-ended questions. The other half is permitted to use one open-ended

question. The object is to be the first team to determine the identity of a familiar fairy tale or folk tale character by asking appropriate questions. I hold the envelope with the identity in it. The groups huddle to select their questions. If, after the first round, the identity of the character has not been determined, the two halves of class can switch types of questions. I'll read excerpts of children interviewing adults from *Oh, Freedom! Kids Talk about the Civil Rights Movement with the People Who Made It Happen*.

The pupils will interview each other before going into their homes and neighborhoods. They can ask before, during, and after questions around various topics that relate to them. Examples are attending this school, going on a trip, getting a pet, getting a new sibling, moving to their current neighborhood, etc.

Then the class will interview people in their homes and neighborhoods (after receiving the appropriate admonishments about only speaking with people that have their parents' approval for the task). They will ask what the subjects or their relatives remember of the Civil Rights Movement and how it affected their lives. Since civil rights affects a number of areas of people's lives, I shall suggest that the classes ask about them specifically. Those would be, but are not limited to, voting, jobs, housing, education, recreation, and worship.

Following are examples of specific questions they can ask. (Probably it would be more fruitful if the children would ask their grandparents and great aunts and great uncles.) When you were growing up, how did the issue of civil rights come up? Was it discussed in the home? If so, how? If you feel that the Civil Rights Movement did not affect you, did you know other people who were affected by it? If so, how were they affected? What rights did you feel that you missed, if any? What rights did your friends feel that they lacked? What rights did your parents feel that they missed? Did you vote? If not, why didn't you? Did your parents vote? If not, why didn't they? Were there places that you felt you could not go for recreation? Were there neighborhoods or streets that you could not move to? Did you know people of other races? Did you socialize with people of other races? Did your race affect where you worshipped? Were there people of other races who worshipped where you did?

If video cameras or voice recorders are available for the interviews, the students will use them. There will be a debriefing where the pupils will discuss their successes and

failures. They will write about their interviewing experiences and what they learned that was not in their social studies textbooks. The language arts teachers will work with me on this part of the unit.

I shall show the students that it can be enlightening to learn examples of the “other side” of controversial issues as mentioned in the rationale. In the Civil Rights Movement the classes can read about Diane McWhorter. Diane McWhorter recalls her views as a child brought up by white supremacists in Birmingham from the perspective of forty years later in *A Dream of Freedom*. She says in part, “. . . my attitudes were wholly average for my time and place. I was a nice girl growing up in a polite setting. . . The oppression of African Americans around me did not strike me as having anything to do with my life.” She remembers her moral stance: “‘I am a white supremacist,’ I said, ‘but I’m not *prejudiced* against them.’”(McWhorter 9).

The library science curriculum includes learning about parts of the book, such as the dedication page, the foreword, half title page, appendix, etc. I shall use the books about oral history, the Civil Rights Movement, and the activism of children and young people to introduce these items as we use them.

A substantial portion of the library science curriculum addresses research skills. These will be included as they learn to find information about the Movement using a research model, key words, table of contents, and indices. The introduction of and use of such reference sources as encyclopediae, search engines, databases, and websites is part of the library science scope and sequence that will be utilized in this unit. Showing the children how to collect information from live people will add to their repertoire of reference sources.

Since I participated in a small way in the Civil Rights Movement, both in my college town and in Pittsburgh, I can share with the classes some of my history with the Movement. I shall allow the classes to interview me. I received non-violence training in preparation for the Selma march. I investigated job and housing discrimination. I demonstrated in front of Sears, Roebuck in East Liberty. I demonstrated in front of the Shadyside house belonging to an interracial family who were being harassed by neighbors. I attended the criminal trial of an acquaintance where I witnessed an all-Caucasian jury not listening and sometimes falling asleep during testimony and where *I*

(with little but *Perry Mason* legal training) was able to discern appropriate rebuttal questions that the public defender neglected to ask. I marched in the twentieth anniversary of the March on Washington. I participated much more extensively in the Free South Africa Movement, which was also about civil rights.

One aspect of my experience they may find interesting is how the passage of the Civil Rights Act helped me in my struggle with a professor who was trying to have me ejected from a college organization. I belonged to a female organization that was an adjunct to the Pershing Rifles, a ROTC organization. We were a marching unit, participating in drill competitions on college campuses and in the Cherry Blossom Festival in Washington, D.C. A captain of the cadre, the teaching staff of the Reserve Officer Training Corps unit, was displeased that a male of another race sat and talked to me in the bleachers during one of the drill competitions. The captain asked to speak with me privately to avoid embarrassing me, he alleged. He said that I was bringing disgrace to the organization, that my uniform at some earlier time had been wrinkled, and he made some other spurious accusation. When I confided this to a friend in the Pershing Rifles, he approached the major, who was the captain's superior. The major said that the Civil Rights Act had just been passed, and whether I associated with people from another race or not, it was my civil right to do so. I was rescued from a very emotionally painful time because of a law whose aim was to protect people who did not look like me. Apparently I had not left the pain behind when I left the college decades ago. When I recounted the incident to someone while I was writing this curriculum unit, I suddenly burst into tears, as much a shock to me as to him.

The art teacher will have the classes examine paintings by various artists found in *Wake Up Our Souls, a Celebration of Black American Artists* Shane Evans' illustrations in *Nobody Gonna Turn Me 'Round, Stories and Songs of the Civil Rights Movement* and R. Gregory Christie's illustrations in *Rock of Ages, a Tribute to the Black Church*. She will have the children analyze the paintings with respect to the principles and elements of art. They will also make comparisons among the paintings. She will have the children work on collages relating to the Civil Right Movement. Prior to this we shall show the pupils the works of Romare Bearden and Bryant Collier. I can tell the class that someone I have known for years used to hang out with Romare Bearden when the famous collage artist used to spend youthful summers in Pittsburgh visiting his grandmother. I'll also point out how Romare Bearden influenced famous Pittsburgh playwright August Wilson. In fact, the grandmother's boarding house was in part the inspiration for August Wilson's *Joe Turner's Come and Gone*.

The pupils will examine photographs by Pittsburgh photographer Teenie Harris. We'll discuss his importance in photographing everyday African American life in Pittsburgh. I'll show the classes the many photographs in the books about the Civil Rights Movement. I'll also share with them the photographs I took in Atlantic City's Civil Rights Garden. They can compare the symbolism of the sculptures there with the symbolism of the sculpture and the rings at Freedom Corner. The classes can paint a freedom mural to be hung in the hallway.

The music teacher will have the classes learn some of the civil rights songs. I shall show how a number of them evolved from labor songs from earlier decades. I'll share some of the songs that we used to sing during demonstrations, such as "We Shall Not Be Moved." I'll show films of the Legacy Arts Project, of whom I am a member. We have performed to some of the Civil Rights songs, such as Sam Cook's "Change Gonna Come" and the Impressions' "People, Get Ready." Dance can show the children another method of expression when dealing with many topics.

I shall take the classes on a field trip to Freedom Corner so that they can see for themselves the spot that has played such a prominent role throughout Pittsburgh's protest history.

A culminating event will showcase the children's written pieces about the Civil Rights Movement. If video cameras were available to them, the class will present some of their recordings. It will also feature their collages and freedom mural. The classes will sing songs from the Movement.

Annotated Adult Bibliography.

“Perhaps they didn’t realize it at the time, but those who were a part of the civil rights movement were blazing a trail that others would follow.” Anna Kosof

Books

Arthur, Max, compiler. *Forgotten Voices of World War II: a New History of World War II in the Words of the Men and Women Who Were There* Guilford. Lyons Press, 2000. Transcriptions of oral histories in the Imperial War Museum.

Boyd, Herb. *We Shall Overcome* Naperville. Sourcebooks mediaFusion, 2004. Contains author’s note, afterword, bibliography, table of contents, index, a list of museums and historic sites. Illustrated with black and white photographs. Divided into twenty-three chapters covering Emmett Till’s murder to the SCLC march in Memphis four days after the King assassination and his funeral. Two audio compact discs included with twenty-five tracks covering slave narratives and slave songs to President Johnson, Robert Kennedy the night of the King assassination, and Dr. King’s last sermon. Narrated by Ossie Davis and Ruby Dee. Prominent grammatical error on caption page 123.

Carawan, Guy and Carawan Candie, compilers. *We Shall Overcome! Songs of the Southern Freedom Movement* Compiled for the Student Non-Violent Coordinating Committee. New York. Oak Publications, 1963. Contains forty-eight freedom songs, many accompanied by explanations of how and when they were adapted from spirituals, hymns, labor songs, rock and roll songs, and pop songs. A list of contributors and where they were as of the book’s publication. Very informative and valuable, showing how the songs supported and consoled those on the front lines of the Movement.

Chandler, Genevieve W., collector. Mills, Kincaid, Genevieve C. Peterkin, and Aaron McCollough, editors. *Coming Through: Voices of a South Carolina Gullah Community from WPA Oral Histories* Columbia. Univeristy of South Carolina Press, 2008.

Clark, Septima Poinsette with LeGette Blythe. *Echo in My Soul* New York. E. P. Dutton & Co., Inc. 1962. Fascinating autobiography tracing Clark's teaching and public service from 1916 to 1962.

Clark, Septima. *Ready from Within, Septima Clark and the Civil Rights Movement* Trenton. Africa World Press, Inc., 1990. Edited and introduction by Cynthia Stokes Brown. A first-person account of her years in the Movement.

Edmunds, Arthur J. *Daybreakers: The Story of the Urban League of Pittsburgh, The First 80 Years* Pittsburgh. Urban League of Pittsburgh, Inc.

Govenor, Alan B. *African American Frontiers: Slave Narratives and Oral Histories* Santa Barbara. ABC-CLIU, 2000.

Historical Society of Western Pennsylvania Museum Programs Division. *Beyond Adversity, African-Americans' Struggle for Equality in Western Pennsylvania, 1750-1990* Pittsburgh. Historical Society of Western Pennsylvania, 1993.

Introduction and glossary included. A curriculum package divided into five chapters: African Americans Settle in Western Pennsylvania, The Fight to End Slavery, The Great Migration: African Americans Move to Western Pennsylvania from the South in Search of Jobs and Better Living Conditions, With Liberty and Justice for All: African-Americans Rely on Self-Help and Community Action to Make Changes in Their Communities, New Beginnings.

Levine, Ellen. *A Fence away from Freedom: Japanese Americans and World War II* New York. G. P. Putnam's 1995. Testimony of thirty-five survivors of Japanese internment camps in the United States. These survivors were children or young adults at the time

Ruck, Rob. *Sandlot Seasons, Sport in Black Pittsburgh* Urbana. University of Illinois Press, 1987. Includes introduction, table of contents, and index. Illustrated with black and white photographs. Divided into six chapters. Very good coverage of subject.

Schmertz, Robert. *A Picture Book of Songs and Ballads* Pittsburgh. The Robert Schmertz Book Fund, 1976. Arranged by Lee B. Thomssen. Edited by Jo Davidson. Contains a biographical sketch of Schmertz, notes on Thomssen, and Davidson. Twenty-one songs, six of which deal with Pittsburgh's rivers.

Whitmer, T. Carl. *The Three Rivers* Pittsburgh. Volkwein Brothers, 1959. Choral for SATB. Sheet music with words. Thirty-six pages.

Audio Recordings

The C.A.U.S.E. Oral History Project, part of the Center for African American Urban Studies and the Economy, History Department, Carnegie Mellon University.

Dear Friends. *Roll on, Monongahela: River Songs from Pennsylvania and Beyond* Pittsburgh. Thomas Studios, 1995. Nineteen songs and instrumental pieces, some composed by Stephen Foster, some by Robert Schmertz, among others.

Voices of the Civil Rights Movement: Black American Freedom Songs, 1960-1966
Washington, D.C. Smithsonian Folkways, 1997. Two discs. Various performers recorded at different locations.

Video Recordings

Eyes on the Prize: America's Civil Rights Years Steve Fayer author. Henry Hampton, creator and executive producer. Judith Vecchione producer and director. Harry Belafonte narrator. PBS Video. Seven videodiscs. Sound, color, and black and white.

Frank Bolden: The Man behind the Words Love, Dan. Biographical sketch of Pittsburgh civil rights activist and journalist.

To Form a More Perfect Union, Milestones of the Civil Rights Movement U.S. Allegiance, 2005. Covers the 1948 Executive Order 9981 abolishing segregation in the armed forces to the 1965 Selma march. There is a section on U.S. stamps that depict the Civil Rights Movement. Thirty-eight minutes. Insert has a helpful timeline covering international events beside the civil rights milestones.

Voices of Civil Rights Jeffrey Tuchman author. Documania Films producer. The History Channel. Bethesda. Two videodiscs. Sound, color, and black and white. Two volumes. Volume 1 *Voices of Civil Rights* (personal narratives collected by journalists, photographers, and videographers “to create the largest archive of oral histories of the Civil Rights Movement”), *Mississippi State Secrets* (the Mississippi Sovereignty Commission whose object was to spy on the Movement’s participants), and *Crossing the Bridge* (the confrontation at the Pettis Bridge); Volume 2 *Biography: Martin Luther King, Jr.: The Man and the Dream* and *Biography: Thurgood Marshall: Justice for All*. Three hours, fifty-seven minutes.

Wylie Avenue Days Pittsburgh. WQED Multimedia, 2007. Doug Bolin and Christopher Moore producers. Nancy Lavin executive producer. Narrated by Chris Moore. Documentary about the heyday of Pittsburgh’s Hill District from the 1930s through the 1950s. Includes the Pittsburgh Crawfords and the Homestead Grays. Approximately one hour.

Photograph

“Torchbearers” in *Pitt Chronicle, Newspaper of the University of Pittsburgh* 13 March 2006 issue can be found in http://www.chronicle.pitt.edu/media/pcc060313/look_torchbearers/2006MAR13.html

Web Sites

“*Bonus March*” in *American Treasures of the Library of Congress*. <http://www.search.loc.gov/exhibits/treasures> Article explaining World War I veterans’ encampment in Washington, D.C. to acquire their promised bonuses.

Civil Rights in Mississippi Digital Archive <http://www.lib.usm.edu/~spcol/crda/>

One hundred twenty-five oral histories representing both sides of the issue.

Deep Sky <http://www.deepsky.com/~firstflight/Pages/gpage4.html>

Source of quote from Stella Randolph in *The Lost Flights of Gustave Whitehead*.

Freedom Corner. <http://www.freedomcorner.org/> Brief biographies of participants in the Civil Rights Movement in Pittsburgh. Also, Dr. Laurence Glasco's "To Make Pittsburgh Some Place Special" and letters of Gail Falk and Obadiah Simms, III, two Pittsburghers writing from Mississippi jails. Excellent lesson plans for a wide range of grade levels.

Greensboro Sit-Ins <http://www.greensboro.com/sitins/timeline.htm> Contains a good selected timeline of selected Civil Rights Movement events starting with 1854 and ending with 1989.

National Registry of African American Oral Histories <http://www.legacyregistry.org>. A searchable catalogue collected by individuals following a guide. Invites people to contribute other histories. Sister website of National Visionary Leadership Project.

National Visionary Leadership Project

<http://www.visionaryproject.org/education/teachertools.asp> Co-founded by Camille Cosby and Renee Poussaint in 2001. Records and preserves the wisdom of African American elders who are known nationally as well as locally. Trains college students to collect oral history. Hosts intergenerational events. Sister website of National Registry of African American Oral Histories.

Washington State University Libraries. Manuscripts, Archives, and Special Collections.
<http://www.wsulibs.wsu.edu/masc/civilrights.html>

Oral histories with people who have ties to the Civil Rights Movement and to Spokane, Washington. Use Cage 683 to access.

Annotated Student Bibliography

“ I feel carried along by something bigger than I am.” (Bridges 60)

Books

Angelou, Maya. *Maya Angelou* New York. Sterling, 2007. Illustrated by Jerome Lagarrigue. Edited by Edwin Graves Wilson. Part of the Poetry for Young People series. Angelou is the first living poet to be included in this series. Introduction a four-page biographical sketch. Index and table of contents. Twenty-five poems.

Barbour, Karen. *Mr. Williams* New York. Henry Holt & Company, 2005. Illustrated by author's paintings. Recounts African American J. W. Williams' (1929-2000) memories of growing up in Arcadia, Louisiana as he told them to author.

Bolden, Tonya. *Rock of Ages: a Tribute to the Black Church* New York. Alfred A. Knopf, 2002. Illustrated by R. Gregory Christie. A glorious, poetic tribute to the African-American church of all denominations from the time of enslavement to the present. Shows how the church fostered creativity and talent in authors, poets, musicians, and educators and developed leadership in freedom fighters, civil rights leaders, and clergy. The poetry, alliteration, and succinctness are wonderful. Christie's art is bright, bold, and clever. Extremely helpful Notes section. Author's Note explains her motivation for writing this.

Bolden, Tonya. *Tell All the Children Our Story, Memories and Mementos of Being Young and Black in America* New York. Harry N. Abrams, Inc., 2001. Illustrated with colored and black and white photographs and paintings. Contains preface, bibliography, suggested reading, table of contents, and index. Divided into three parts: Out of Africa addressing colonial America through the Revolutionary War, Longing for the Jubilee covering the nineteenth century, and Lift Every Voice and Sing addressing the twentieth century. Envisioned as a scrapbook, this is very accessible and informative.

Bolden, Tonya. *Wake up Our Souls, a Celebration of Black American Artists* New York. Harry N. Abrams, Inc., 2004. Published in association with The Smithsonian American Art Museum. Illustrated with colored paintings and black and white photographs of the artists. Contains introduction, glossary of art terms, notes, selected bibliography, suggested reading, and index.

Bruchac, Joseph. *Lasting Echoes: an Oral History of Native American People* San Diego. Silver Whistle, 1997. Illustrated by Paul Morin. Includes preface, introduction, bibliography, tribal affiliations. Divided into seven chapters. Features memories of boarding schools as well as eloquent exchanges with European, colonial, and United States officials. A must read for those interested in an accurate United States history, opportunity to hear from the “other side.”

Bridges, Ruby. *Through My Eyes* New York. Scholastic Press, 1999. Articles and interviews compiled and edited by Margo Undell. Illustrated with photographs. Autobiographical account of Ruby Bridges’ experience “integrating” Frantz Elementary by herself. Includes her teacher’s and her mother’s recollections and quotes from John Steinbeck and news sources.

Buckley, Susan and Elspeth Leacock. *Kids Make History: a New Look at American History* Boston. Houghton Mifflin, 2006. Colorful and detailed illustrations by Randy Jones. Part of a series, *Kids* presents twenty examples of children who were part of American history from 1607 to 2001. Includes six-year-old ironworker Marty Myers of Pittsburgh, thirteen-year-old civil rights demonstrator Malcolm Hooks, and Jukay Hsu, a Red Cross volunteer during September 11. An excellent way to present history. Notes explain sources of each story.

Garner, Eleanor R. *Eleanor’s Story: an American Girl in Hitler’s Germany* Atlanta. Peachtree, 1999. Includes prologue, epilogue, author’s note, and helpful maps, but no index. Divided into sixteen chapters. Autobiographical.

Giff, Patricia Reilly. *Don’t Tell The Girls: a Family Memoir* New York. Holiday House, 2005. Chronicles how the Newbery author has traced her roots.

Greenberg, Jan. *Romare Bearden: Collage of Memories* New York. Henry N. Abrams, 2003. Includes bibliography, glossary, chronology, and index. Shows how Bearden's memories influenced his art. Discusses technique and includes reproductions. Lists places where his work is displayed.

Haskins, James. *Freedom Rides, Journey for Justice* New York. Hyperion Books for Children, 1995. Illustrated with black and white photographs. Contains preface, bibliography, table of contents, and index. Divided into eleven chapters.

Hoose, Phillip M. *We Were There, Too: Young People in U.S. History* New York. Farrar, Straus, and Giroux, 2001. Contains index and bibliography. Shows young people making a difference in areas such as sweatshops, exploration, espionage, and civil rights.

Hughes, Langston. *Langston Hughes* New York. Sterling, 2006. Illustrated by Benny Andrews. Edited by Arnold Rampersad and David Roessel. Part of Poetry for Young People series. Introduction a four page biographical sketch. Index and table of contents. Twenty-six poems.

Johnson, Angela. *The Other Side, Shorter Poems* New York. Orchard Books, 1998. Short book of poems about growing up in Shorter, Alabama, a town that was torn down to make a dog track. Contains "Counters," a poem about author's uncle who was slashed while sitting in at a lunch counter. Very thoughtful and moving.

Kent, Deborah. *The Freedom Riders* Chicago. Childrens Press, 1993. Part of the Cornerstones of Freedom series. Illustrated with black and white photographs. Includes index but no table of contents

King, Casey and Linda Barrett Osborne. *Oh, Freedom! Kids Talk about the Civil Rights Movement with the People Who Made It Happen* New York. Alfred A. Knopf, 1997. Includes table of contents, a timeline, a bibliography, and an index. Illustrated with black and white photographs and a black and white drawing. Divided into three parts: "Life under Segregation," "The Movement to End Legalized Segregation," and "The

Movement Shifts: the Struggle to End Poverty and Discrimination.” Children’s interviews with adults who experienced life in the time periods addressed by the three aforementioned topics.

Kosof, Anna. *The Civil Rights Movement and Its Legacy* New York. Franklin Watts, 1989. Includes table of contents, introduction, source notes, recommended reading, and index. Divided into eight chapters covering Brown v. Board of Education to the next frontier..

Kuhn, Betsy. *Angels of Mercy: the Army Nurses of World War II* New York. Atheneum, 1999. Illustrated with black and white photographs. Includes table of contents, index, bibliography, a timeline, and helpful maps. Divided into five chapters, each dealing with a year from 1941 to 1945. Exciting reading partly in the nurses’ own words.

Levine, Ellen. *Freedom’s Children: Young Civil Rights Workers Tell Their Own Stories* New York. Putnam, 1993. Contains bibliography and index. Illustrated with black and white photographs. Southern African Americans who were civil rights workers in the 1950s and 1960s recount their experiences.

McKissack, Patricia and Fredrick McKissack. *The Civil Rights Movement in America from 1865 to the Present* Chicago. Children’s Press, 1991. Illustrated with black and white photographs. Includes foreword, introduction, bibliography, and index. Divided into three main sections each with a cameo section and two timelines. The cameos are blurbs about people, documents, and movements. Some poetry is included in the cameos.

McWhorter, Diane. *A Dream of Freedom, the Civil Rights Movement from 1954 to 1968* New York. Scholastic, 2004. Illustrated by many black and white photographs. Divided into twenty-two chapters with foreword, introduction, prologue, epilogue, selected bibliography, further reading, and index.

Meltzer, Milton. *There Comes a Time, the Struggle for Civil Rights* New York. Random House, 2001. Illustrated with black and white photographs, engravings, and

woodcuts. Contains foreword, index, bibliography, and a calendar of civil rights history. Covers the Middle Passage to Black Power movement in late 1960s.

Myers, Walter Dean. *Now Is Your Time, the African-American Struggle for Freedom* New York. Harper Collins, 1991. Illustrated with black and white photographs, drawings, and maps. Contains introduction, afterword, author's note, index, and bibliography. Divided into twenty-three chapters that cover pre-contact to the 1960s.

Oppenheim, Joanne. *Dear Miss Breed: True Stories of the Japanese American Incarceration during World War II and a Librarian Who Made a Difference* New York. Scholastic Nonfiction, 2006.

Patterson, Charles. *The Civil Rights Movement*. New York. Fact on File, Inc., 1995. Part of the Social reform Movements series. Contains preface, index, further, and chronology. Divided into eight chapters, book covers period from slavery to the murders of Michael Griffith and Yusuf Hawkins.

Powledge, Fred. *We Shall Overcome, Heroes of the Civil Rights Movement* New York. Charles Scribner's Sons, 1993. Illustrated with black and white photographs. Contains index and chronology of events. Divided into fourteen chapters that cover segregation to Charles Jones exhorting students to help change the world.

Rappaport, Doreen. *Nobody Gonna Turn Me 'Round, Stories and Songs of the Civil Rights Movement* Cambridge. Candlewick Press, 2006. The last of a trilogy that includes *No More! Stories & Songs of Slave Resistance* and *Free at Last! Stories & Songs of Emancipation*. Includes the well known and the less familiar. Provides the history of several civil rights songs. Evans' oil paintings add drama and expression to the songs and texts. Timeline, index, source notes, bibliography, as well as a revealing artist's note.

Ringgold, Faith, Nancy Freeman, Nancy Roucher. *Talking to Faith Ringgold*. New York. Crown, 1996. Interactive biography that includes the inspiration for her art.

Rochelle, Belinda. *Witnesses to Freedom, Young People Who Fought for Civil Rights* New York. Dutton, 1993. Divided into nine chapters, includes preface, afterword, sources, further reading for children, and index. Each chapter contains the words of those who participated in the Movement as children and young adults.

Shoveller, Herb. *Ryan and Jimmy and the Well in Africa That Brought Them Together* Tonawanda. Kids Can Press, 2006. True story of how a young Canadian boy was inspired while in 1st grade to raise money to buy a well in Uganda so that children wouldn't die from lack of clean water. Illustrated by well-placed colored photos. Wonderful story of the good that children can do! Grammatical and punctuation errors. Well written except for errors.

Supples, Kevin. *Speaking Out, the Civil Rights Movement 1950-1964* Washington. National Geographic 2002. Illustrated in color and black and white photographs. Includes table of contents, introduction, primary sources, point of view, glossary, and index. Divided into four chapters. Contains a juxtaposition of King's and Malcolm's points of view.

Taylor, Kimberly Hayes. *Black Civil Rights Champions* Minneapolis. The Oliver Press, Inc., 1995. Illustrated with black and white photographs. Contains introduction, bibliography, index, and a timeline of events in African American history. Divided into eight chapters. DuBois, Marshall, Farmer, Baker, Young, King, and Malcolm are covered in separate chapters. The eighth is devoted to Chisholm, Jackson, Thomas, Guinier, Braun, and Edelman

Turner, Ann.. *Katie's Trunk* Aladdin Paperbacks, 1997. Illustrated by Ron Himler. Slim book, which shows a Tory family at odds with their neighbors during the time leading to the American Revolution. Very few libraries own this title.

Weisbrot, Robert. *Marching Toward Freedom, 1957-1965* New York. Chelsea House, 1994. Part of Milestones in Black American History series. Illustrated with black and white photographs. Includes introduction, index, milestones, and bibliography. Divided into eight chapters covering the Greensboro sit-ins to Malcolm's murder.

Weiss, Ann E. *Save the Mustangs! How a Federal Law Is Passed* New York. Julian Messner, 1974. Illustrated with photographs. Divided into seven chapters. Contains index and glossary. Details the true account of how a fourth grade in Oregon successfully lobbied Congress for a law to protect wild horses and burros. Very few libraries still own this title. None in Pittsburgh does.

Audio Recordings

Reagon, Bernice Johnson. *Give Your Hands to Struggle* Washington. Smithsonian Folkways, 1997. Program notes by Bernice Johnson Reagon and E. Ethelbert Miller, song texts, bibliography, discography, and videography. Twelve songs dealing with African Americans and the Civil Rights Movement.

Sweet Honey in the Rock. *All for Freedom* Redway. Music for Little People, 1992. Performed by Sweet Honey in the Rock and Adam Elementary School singers. Song texts. Seventeen songs dealing with Africans, African Americans, and civil rights.

Video Recordings

Dropping in on Romare Bearden Stephens, Pam, author and researcher. produced by Tom Hubbard and Lorry Hubbard. Glenview, IL. Crystal Productions, 2007. DVD. Color with black and white sequences. 20 minutes. Biographical information as well as his works. Dialogue encourages interpretation.

A History of the Civil Rights Movement Rhonda Fabian and Jerry Baber producers and directors. Andrew Schlessinger executive producer. Schlessinger Media, 1994, 2007. Wynnewood, PA. Thirty minutes.

Web Sites

Memory at Library of Congress. <http://www.memory.loc.gov/ammem/aohtml/exhibit/>
An exhibit, African American Odyssey: a Quest, divided in nine sections from slavery to civil rights.

Stand Up for Your Rights at Public Broadcasting System.
<http://www.pbskids.org/wayback/civilrights/> Stand Up for Your Rights feature divided into sections: school desegregation, religious freedom, and women and the vote. School Desegregation contains interview questions for Melba Beals, a photograph for children to interpret, a game, and a quiz. Very child friendly.

African American World for Kids at Public Broadcasting System.
<http://www.pbskids.org/aaworldafricanamericanworldforkids> African American World for Kids features divided into sections: find the face, e-cards, and kid talk. Very child friendly.

Appendix

“We are confronted primarily with a moral issue. . .whether all Americans are to be afforded equal rights and equal opportunities, whether we are going to treat our fellow Americans as we want to be treated.” John F. Kennedy

Pennsylvania Department of Education Academic Standards

Standard 1: Reading, Writing, Speaking, and Listening

1.1G Learning to Read Independently

Demonstrate after reading understanding and interpretation of both fiction and nonfiction text, including public documents.

1.2A-Reading Critically in All Content Areas

Read and understand essential content of informational texts and documents in all academic areas.

1.2B-Reading Critically in All Content Areas

Use and understand a variety of media and evaluate the quality of material produced.

1.3F-Reading, Analyzing, and Interpreting Literature

Read and respond to nonfiction and fiction including poetry and drama.

1.6D-Speaking and Listening

Contribute to discussions.

1.8A-Research

Select and refine a topic for research.

1.8B-Research

Locate information using appropriate sources and strategies.

1.8C-Research

Organize and present the main ideas from research.

Standard 5: Civics and Government

5.1B-Principles and Documents of Government

Explain the purposes of rules and laws and why they are important in the classroom, school, community, state, and nation.

5.2B-Rights and Responsibilities of Citizenship

Identify personal rights and responsibilities.

Standard 8: History

8.1D-Historical Analysis and Skills Development

Understand historical research.

Standard 9: Arts and Humanities

9.1A-Elements and Principles in Each Art Form

Know and use the principles of each art form to create works in the arts and humanities.

9.1B-Demonstration of Dance, Music, Theatre, and Visual Arts

Recognize, know, use, and demonstrate a variety of appropriate arts elements and principles to produce, review, and revise original works in the arts.

9.3A-Critical Response

Explain and apply the critical examination processes of works in the arts and humanities.

9.3B-Critical Response

Describe works in the arts comparing similar and contrasting characteristics.

9.3D-Critical Response

Compare similar and contrasting important aspects of works in the arts and humanities based on a set of guidelines using a comprehensive vocabulary of critical response.

American Association of School Libraries (AASL) Standards

Information Literacy

Standard 1: The student who is information literate accesses information efficiently and effectively.

Standard 2. The student who is information literate evaluates information critically and competently.

Standard 3. The student who is information literate uses information accurately and creatively.

Independent Learning

Standard 6. The student who is an independent learner is information literate and strives for excellence in information seeking and knowledge generation.

Social Responsibility

Standard 8 The student who contributes positively to the learning community and to society is information literate and practices ethical behavior in regard to information and information technology.

Reading, listening to, and viewing the selected material about the Civil Rights Movement and about children and young people who have been activists fulfill Reading, Writing, Speaking and Listening Standards 1.1G, 1.2A, 1.2B, and 1.3F.

Identifying the key legislation that resulted from the Civil Rights Movement fulfills Civics and Government Standards 5.1B and 5.2B.

Reading, Writing, Speaking, and Listening Standards 1.8A, 1.8B, and 1.8C and Information Literacy Standards 1, 2, and 3 are met by the children's choosing a specific topic within the curriculum unit and doing research on that topic.

Reading, Writing, Speaking, and Listening Standard 1.2A are met also by the children's reading or listening to accounts of those people opposed to the Civil Rights Movement

Creating a timeline addresses History Standard 8.1A.

Interviewing people addresses Reading, Writing, Speaking, and Listening Standards 1.6D, 1.8B, and 1.8C and Information Literacy Standards 1 and 2, and Independent Learning Standard 6.

History Standard 8.1D are met by the pupils' distinguishing between primary and secondary sources.

Being able to identify, state the purpose or use of, and utilize various parts of a book, such as foreword, table of contents, index, glossary, half title page, appendix addresses Information Literacy Standard 1.

Writing and/or orally delivering the information that the classes have learned about fulfills Reading, Writing, Speaking, and Listening Standard 1.4B, 1.5A, 1.5B, and 1.8C and Information Literacy Standard #3 and Social responsibility Standard 9.

Reading, Writing, Speaking, and Listening Standard 1.8C and Social Responsibility Standard 8 are met by the pupils' properly citing their sources of information.

Reading and/or listening to poetry and songs, and viewing photographs and artwork associated with the Civil Rights Movement addresses Arts and Humanities Standard 9.3A, 9.3B, and 9.3D.

Analyzing, describing, and comparing various paintings associated with the Movement fulfills Arts and Humanities Standards 9.3A, 9.3B, and 9.3D.

Arts and Humanities Standards 9.1A and B are met by creating collages and a freedom mural.

**“It is not well to forget the past. Memory was given to man for some wise purpose.”
Frederick Douglass**