The Story of Black Colleges and Universities

TELL THEM WE ARE RISING

THE STORY OF BLACK COLLEGES & UNIVERSITIES

#HBCURising

Monday
FEB 19 9/8c
PBS
LESSON ONE
The Road of Historically Black Colleges and Universities

Overview
Historically Black Colleges and Universities (HBCUs) are seminal institutions in the history of the United States yet are often overlooked in American History and Literature courses. Lesson One introduces students to the circumstances and context that simultaneously gave rise to and forced these institutions into existence. Students will practice the skills of analysis by viewing a segment of the documentary film *Tell Them We Are Rising: The Story of Black Colleges and Universities* and reading relevant documents and source materials in order to gain background knowledge necessary to situate HBCUs within the context of slavery, the Civil War and Reconstruction. HBCUs will also stand as a throughline and as a new lens in which to learn and view American History as at these moments, leaders emerged out of these institutions.

Context
Prior to the Civil War, African slaves were prohibited from learning to read and write, and in some areas teaching an enslaved person to read was a criminal offense. Denying literacy was purposeful. It was another way to maintain white supremacy and to deny power. White slaveholders feared black literacy would prove to be a threat to the entire slave system and limited reading to religious instruction. Before 1865 only three institutions educated black students — Cheyney University of Pennsylvania (est. 1837), Lincoln University in Pennsylvania (est. 1854), and Wilberforce in Ohio (est. 1865).

Despite the laws, clandestine efforts to create opportunities for learning occurred throughout the Southern states. Frederick Douglass, a slave at the time, recalls years later his own work instructing at a Sabbath school at the house of a free colored man in 1834.¹

¹A Sabbath school was held on Sundays, often a day “off” from plantation work so they could farm their own plots. Frederick Douglass published *Narrative of the Life of a Slave: an American Slave* in 1845, seven years after escaping slavery in 1838.
I had at one time over forty scholars, and those of the right sort, ardently desiring to learn... These dear souls came not to Sabbath school because it was popular to do so, nor did I teach them because it was reputable to be thus engaged. Every moment they spent in that school, they were liable to be taken up, and given thirty-nine lashes. They came because they wished to learn. Their minds had been starved by their cruel masters. They had been shut up in mental darkness. I taught them, because it was the delight of my soul to be doing something that looked like bettering the condition of my race.²

Thus it is not surprising that in the decades following emancipation one of the first priorities of newly freed slaves in the South was building schools to educate themselves and their children. As Professor Johnathan Halloway shared in the documentary film Tell Them We Are Rising, “After the Civil War was over, the South is devastated in all kinds of ways. The American Missionary Association recognizes the damage and they see an opportunity to save the South and they come down and set up all these schools.” Newly freed slaves knew that learning to read, write, and compute were necessary skills to participate as new citizens and to enter into professions. With support from Northern religious and missionary associations who moved to the South to serve as teachers, and the financial resources of black churches and Northern Freedmen’s aid societies, these schools provided basic elementary and secondary education to all aged former slaves to the best that their available resources allowed. Black churches in the region understood the importance of steering the education of their communities under their own priorities, free from paternalism and racism. Instrumental in this effort was The African Methodist Episcopal Church, the AME. Bishop Benjamin Tanner from the AME church says in the film, “No man or community of men can elevate another. Elevation must come from within. What the North and the South however can do is to seize their injustice and allow the Negro to educate himself.”

The opportunity to establish independent Black institutions gained further momentum with the passage of the second Morrill Land Grant Act (1890). With it former Confederate states were propelled to designate separate land-grant institutions for persons of color if they received federal higher education funds.³ In response, many Southern states opened up institutions to serve their Black populations rather

than integrate already existing white institutions. These institutions were not always welcomed by some of the established Southern planting elite and many of these early schools were vandalised, burned down, and had their teachers run out of town. In spite of this violence, these early institutions set the foundation for upwards of over 80 of today’s Historically Black Colleges and Universities, or HBCUs, many of which remain today.

Lesson Objectives

**BY THE END OF THIS LESSON STUDENTS WILL BE ABLE TO**

- Articulate why education was a threat to the institution of slavery prior to 1865
- Discuss the early educational changes and challenges Blacks faced in the South during Reconstruction
- Describe the historical context in which early HBCUs were established
- Analyze images and media and articulate how the visual images inform their historical understanding

**GRADE LEVELS**

9-12

**SUBJECT AREAS**

Social Studies, English Language Arts, African American Literature or History, Sociology.

**MATERIALS**

- Film clip and equipment to show *Tell Them We Are Rising* 2:00 – 13:16
- Access to the following source material for each student.

**Source 1:** Excerpt from the *Narrative of the Life of Frederick Douglass, An American Slave*. Written by Himself. In this excerpt Frederick Douglass describes how he first learned to write.
Source 2: Report of the Education of Freedmen, 1864: From the Library of Congress archive, this report describes the many institutional, physical, and environmental challenges that Blacks faced in order to receive an education at the end of the Civil War.

Source 3: Freedmen's Education During Reconstruction: From the New Georgia Encyclopedia, a good overview of the Freedmen's Bureau impact on education in Georgia.

Source 4: Library of Congress Exhibition: The African American Odyssey: A Quest for Full Citizenship, “Reconstruction and Its Aftermath.” This online exhibit has many entry points for students to deepen their understanding of this period in America. Pay particular attention to the visual record — the photographs, art, and other artifacts of the time that offer different insights on the state of education for Blacks in America. Make sure to take a close look at the section “A Hunger to Learn.”

ESTIMATED TIME NEEDED
Two 55-minute class periods

ACTIVITY
1. Open the class by having students create a KWL table with the title “Education After Slavery.” Have them respond to the prompt given for each column.

K: What do they know about the role of education in the lives of newly freed slaves?

W: What do they want to learn more about?

L: (This column will be added to during the lesson using primary source materials).

2. Explain that in this lesson students will be practicing skills of analyzing or “reading” different source content to build their background knowledge and understand historical context. The first source they will be reading is a documentary film.

Distribute Handout 1 and explain that a documentary film can be read like a piece of text by paying attention to point of view, setting,
dialogue, use of historical documents and more. The three tracts of the film that students will be “reading” today will be the visual, audio, and text tract.

Informally divide the class into three groups assigning one tract to each group. For example, the left side of the class will be paying special attention to what images the filmmaker uses including historical footage, interviews, etc.

View the film clip from *Tell Them We Are Rising* with these three groups identified:

**Group 1:** Visual Track - You are in charge of noticing and reporting on what we see.

**Group 2:** Audio Track - You are in charge of noticing and reporting on what we hear.

**Group 3:** Text Track - You are in charge of noticing and reporting on any text included.

After viewing the segment, allow each group to report out their observations and have students add to **Handout 1**.

3. Next organize the class into small groups of four members. Explain that the next set of “reading” skills will be reviewing and analyzing online source content. Some are primary sources, others secondary. Explain that each group member is responsible for reading their assigned source, answering the suggested prompt given, adding this information to their “L” column (including if it is a primary or secondary source), and synthesizing their learning from this source to be able to give a summary of their learning to their classmates.

Have students access the links online (or print out copies if access is unreliable) allowing time for each group to complete the final column.

**Source 1:** In your own words, how would you describe what Frederick Douglass recalls?

**Source 2:** What details stand out about the challenges of establishing schools and supporting teachers of formerly enslaved men?
Source 3: As a state, what did Georgia accomplish in regards to education in the decades following the Civil War?

Source 4: How would you describe the state of education in the late 19th century? What reactions do you have to the painting in “The Hunger to Learn” section?

4. Closing: Have each member of the group share what they learned from their document.

Bring the class together and discuss what they documented after “reading” the documentary film? What did they add after analyzing the source material? Are there lingering questions that remain?

Extensions/Adaptations

1. There are numerous quotes in the film that could be entry points. Transition to reading these two quotes aloud to the class. Have students discuss their interpretations and add their first ideas to the L column following the discussion

“I had no schooling whatsoever while I was a slave. On several occasions I went as far as a schoolhouse door with one of my young mistresses. I had the feeling that getting into that schoolhouse would be the same as getting into paradise.”

BOOKER T. WASHINGTON formerly enslaved man

“Get your education. It’s the one thing they can’t take away from you.”

ZACH HUBERT formerly enslaved man

2. Students can return to their Documentary Note Taking Handout and complete the extension assignment of writing a paragraph on how the different source material informed their historical understanding of HBCUs.

3. Analytical Essay. After completing this lesson have students compose an analytical essay responding to the bolded sentence in the passage written by Frederick Douglass in Narrative of the Life of Frederick Douglass: an American Slave. What is the “it” that Douglass is pained by? Why is it a curse rather than a blessing?
“The reading of these documents enabled me to utter my thoughts, and to meet the arguments brought forward to sustain slavery; but while they relieved me of one difficulty, they brought on another even more painful than the one of which I was relieved. The more I read, the more I was led to abhor and detest my enslavers. I could regard them in no other light than a band of successful robbers, who had left their homes, and gone to Africa, and stolen us from our homes, and in a strange land reduced us to slavery. I loathed them as being the meanest as well as the most wicked of men. As I read and contemplated the subject, behold! that very discontentment which Master Hugh had predicted would follow my learning to read had already come, to torment and sting my soul to unutterable anguish. As I writhed under it, I would at times feel that learning to read had been a curse rather than a blessing. It had given me a view of my wretched condition, without the remedy. It opened my eyes to the horrible pit, but to no ladder upon which to get out.”

Resources For Further Learning

http://xroads.virginia.edu/~HYPER/wpa/wpahome.html


http://www.freedmen.umd.edu/

http://library.mtsu.edu/tps/lessonplans&ideas/Lesson_Plan--Historically_Black_Colleges_and_Universities_in_Tennessee.pdf

https://www.archives.gov/research/african-americans/freedmens-bureau/highlights.html

4 Chapter 7 (need page number)
STANDARDS

C3 Framework for Social Studies State Standards

D2.His.1.9-12. Evaluate how historical events and developments were shaped by unique circumstances of time and place as well as broader historical contexts.

D2.His.2.9-12. Analyze change and continuity in historical eras.

D2.His.3.9-12. Use questions generated about individuals and groups to assess how the significance of their actions changes over time and is shaped by the historical context.

D2.His.4.9-12. Analyze complex and interacting factors that influenced the perspectives of people during different historical eras.

D2.His.5.9-12. Analyze how historical contexts shaped and continue to shape people’s perspectives.

D2.His.9.9-12. Analyze the relationship between historical sources and the secondary interpretations made from them.

D2.His.11.9-12. Critique the usefulness of historical sources for a specific historical inquiry based on their maker, date, place of origin, intended audience, and purpose.

D2.His.16.9-12. Integrate evidence from multiple relevant historical sources and interpretations into a reasoned argument about the past.

Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science and Technical Subjects http://www.corestandards.org/assets/CCSSI_ELA%20Standards.pdf

CCSS.ELA-LITERACY.RI.9-10.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RI.11-12.2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

CCSS.ELA-LITERACY.W.9-10.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.RH.9-10.2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.RH.11-12.1. Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

CCSS.ELA-LITERACY.RH.11-12.2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.
Handout 1: Tell Them We Are Rising

DOCUMENTARY NOTE TAKING

VISUAL TRACK Primary/archival footage, still pictures, etc.

TEXT TRACK Identifications, subtitles, information, etc.

SOUND TRACK Voices, music, sound effects, etc.

RESPONSE TO INFORMATION

Extension: On the back, identify the key visual, sound, and/or textual elements used and in a paragraph explain HOW they were used to inform and deepen your understanding of the history of HBCUs.
LESSON TWO

Overview

In this lesson, students will learn about the divergent approaches to education of two prominent African American leaders, Booker T. Washington and W.E.B. DuBois. Though they were alive at the same time, these two great leaders had remarkably different points of view. Students will examine the contexts in which Washington and DuBois were raised and how that may have influenced their philosophies of education; Washington was born into slavery in the State of Virginia, and W.E.B. DuBois was born free in the North and earned an extensive and impressive formal education.

Context

At the end of the 19th Century and the beginning of the 20th the evolution of African American education, and the HBCUs in particular, were heavily influenced by two leaders with very different points of view, Booker T. Washington and W.E.B. DuBois. As the nation grappled with the end of slavery and the roles that African Americans would play in its academic, cultural and economic development, Booker T. Washington emerged as a voice of compromise. An ardent advocate of education for African Americans and the first African American president of the Tuskegee Institute, his approach was one that assumed that African Americans would continue to play a role as laborers, rather than owners and leaders, in the economic engine of the United States. His position was familiar and comfortable for Southern landowners and conservative African Americans, and made sense economically to Northern industrialists.

Many African Americans, however, understood education as a means to a different kind of freedom, to cultural expression and to the full
participation of African Americans as free citizens in all aspects of American economy and culture. W.E.B. DuBois openly criticized and challenged Booker T. Washington and called for expansive education for African Americans, led by African Americans. His galvanizing voice contributed to the development of organizing groups that would later lead the civil rights movement in the United States, including the Niagara Movement and later the National Association for the Advancement of Colored People (NAACP).

Both men were strong influences in the growth and development of HBCUs and their role as a foundational institute of African American culture.

**Objectives**

**BY THE END OF THIS LESSON, STUDENTS WILL BE ABLE TO:**

- Understand the historical context in which Booker T. Washington and W.E.B. DuBois were living and working.
- Describe and distinguish between the educational philosophies of both men and how they influenced the development of HBCUs.
- Articulate a point of view about the role of education in the advancement and development of a people.

**GRADE LEVELS**

9-12

**SUBJECT AREAS**

English Language Arts, U.S. History, African American History, Social Studies, Sociology

**MATERIALS**

- Film clips from *Tell Them We Are Rising. Rising* - Atlanta Cotton Exposition segment and equipment on which to show them.

**ESTIMATED TIME NEEDED**

One 55-minute class period
FILM CLIP
• Film segment “Rising” and “The Atlanta Cotton Exposition” from Tell Them We Are Rising.
• Access to the articles at:
  http://www.blackpast.org/aah/washington-booker-t-1856-1915

ACTIVITY
1. Open class with a large group discussion, what is the purpose of education? What is the relationship between education and freedom?

2. Watch the film clip and discuss: How does this clip change or influence your original answers about the purpose of education?


In small groups, have students read one of these short biographies from BlackPast.org


Ask each group to introduce one of the two figures to the rest of the class, including the following information:
• Describe where and when he was born and how he was educated.

• What was his philosophy about the purpose of education for African Americans? How do you think his philosophy makes sense given the time and place where he was born?

• In what ways did his work have influence on American culture?

As a class, discuss what students believe is the purpose of education, and how that is influenced by the time and place in which they live.
4. Read the following quotes out loud and invite students to choose one or the other to write a reflection about how the beliefs in the quote would influence how a culture and curriculum of a university would be developed.

“Our greatest danger is that in the great leap from slavery to freedom we may overlook the fact that the masses of us are to live by the productions of our hands, and fail to keep in mind that we shall prosper in proportion as we learn to dignify and glorify common labour, and put brains and skill into the common occupations of life; shall prosper in proportion as we learn to draw the line between the superficial and the substantial, the ornamental gewgaws of life and the useful. No race can prosper till it learns that there is as much dignity in tilling a field as in writing a poem.”

BOOKER T WASHINGTON at the 1895 Cotton States and International Exposition

“The equality in political, industrial and social life which modern men must have in order to live, is not to be confounded with sameness. On the contrary, in our case, it is rather insistence upon the right of diversity; - upon the right of a human being to be a man even if he does not wear the same cut of vest, the same curl of hair or the same color of skin. Human equality does not even entail, as it is sometimes said, absolute equality of opportunity; for certainly the natural inequalities of inherent genius and varying gift make this a dubious phrase. But there is more and more clearly recognized minimum of opportunity and maximum of freedom to be, to move and to think, which the modern world denies to no being which it recognizes as a real man.”

W.E.B. DU BOIS The Souls of Black Folk

Extensions/Adaptations

1. Read Chapter 1, Of Our Spiritual Strivings in W.E.B. DuBois’ The Souls of Black Folk. As a class, define what he means by “double consciousness.” Students create an argument for the importance of the existence of HBCUs based on their understanding of double consciousness.

Resources

Full text and chapter-by-chapter versions of the major writings of both Booker T Washington and W.E.B. DuBois are available at www.bartleby.com:

**Up From Slavery** by Booker T. Washington

**The Souls of Black Folk** by W.E.B. DuBois

In this article in The Atlantic, Ta-Nahisi Coates discusses his interpretation of Booker T. Washington’s philosophy in the context of Reconstruction Era South, where rather than compromise, his acceptance of segregation may have been an act of self-protection against violent backlash against African Americans.

**The Tragedy and Betrayal of Booker T. Washington**

This website from PBS’ Frontline compiled several writings, interviews and biographical essays from and about Washington and DuBois to compare their points of view side by side:

http://www.pbs.org/wgbh/pages/frontline/shows/race/etc/road.html

W.E.B. DuBois was a poet in addition to a scholar and an advocate. This collection of his writings provides insight into how philosophy is represented in art:

https://www.poetryfoundation.org/poets/w-e-b-du-bois
STANDARDS

CCSS.ELA-LITERACY.RI.9-10.1
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RI.11-12.2
Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

CCSS.ELA-LITERACY.W.9-10.1
Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.W.9-10.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.W.11-12.3
Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CCSS.ELA-LITERACY.RH.9-10.2
Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.RH.11-12.1
Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

CCSS.ELA-LITERACY.RH.11-12.2
Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.
LESSON THREE
The Golden Age and The New Negro

Overview

Since their inception, Historically Black Colleges and Universities (HBCUs) have served as preeminent institutions for educating, supporting, and redefining what it means to be black in America. Their success and importance flourished ever more so beginning in 1916 when some six million black Americans migrated from the South to more industrialized cities throughout the US to seek out economic opportunities and a better life. As author Isabel Wilkerson has said “They were seeking political asylum within the borders of their own country, not unlike refugees in other parts of the world fleeing famine, war and pestilence.”

With this physical movement, cultural, economic and educational changes followed. HBCUs now joined forces with other foundational institutions within the African American community - the black church and the black press — to strengthen a growing black middle class. Michael Lomax, President of the United Negro College Fund and graduate of Morehouse College shares of this period, “Black colleges were redefining what it meant to be black in America. You weren’t doing something with your hands, you were pursuing a career where education and intellect mattered. Black people were in charge. Black people were in control. Black people were writing the checks.”

In this lesson students will connect the growth and success of HBCUs during the 1920s up through the 1940s with the writings and artwork from black artists, activists, and intellectuals. Students will explore the richness of the visual arts that were created during this era, also known as the Harlem Renaissance, and closely read contributions to one of the seminal publications of the time, The New Negro. This anthology, conceived and edited by Professor Alain Locke, collected the writings of both black and white men and women as wide ranging as W.E.B. DuBois, Langston Hughes, James Weldon Johnson, and Zora Neale

5 https://www.smithsonianmag.com/history/long-lasting-legacy-great-migration-180960118/
Hurston, some of whom were graduates of HBCUs. Viewed side by side *The New Negro*, HBCUs, and the cultural context of a burgeoning creative and intellectual life in Harlem express what it meant to redefine being black in America.

**Context**

After World War I blacks had high hopes of acceptance and equality. Many black soldiers loyally fought on behalf of their country, died on behalf of their country and encountered populations from Berlin to Paris where their race was not a cause for discrimination. Upon their return, these soldiers were hopeful that they would be benefit from their service and enjoy a greater degree of democracy. But their optimism quickly turned to disillusionment. And as author Rawn James states in *Tell Them We Are Rising*, the whites “were not prepared for any changes here.” These same veterans were beaten upon their return, faced unemployment and ongoing oppressive Jim Crow laws. At the same time their fellow black compatriots who had migrated North to fill positions vacated by white laborers were pushed aside once their white counterparts returned.

Amidst (and despite) the political and economic tensions and discrimination, a thriving creative and intellectual movement and cultural awakening emerged with its epicenter in Harlem, New York City, the largest city population of blacks in America at the time. Beginning in the 1920s, Harlem brought together black intellectuals, artists, musicians, and writers in what became known as the Harlem Renaissance (1919-1929). From this period onward, black artists and intellectuals continued to affirm and offer a diversity of voices and expression of black identity, strength, political agency, and power through the arts, academia, and increasingly in the political sphere.

**Objectives**

By the end of this lesson students will be able to:

- Describe the cultural and historical context of *The New Negro* as a publication and as a term describing the emergence of a changing black identity in America.
• Define the Harlem Renaissance and cite authors and artists that represent this movement.

• Discuss the context and the changes in the lives of black Americans during the Harlem Renaissance including the role of HBCUs.

GRADE LEVELS
9-12

SUBJECT AREAS
Social Studies, English Language Arts, African American Literature or History, Sociology, Art History.

MATERIALS
• Film segment “The New Negro” and “The Golden Age” from Tell Them We Are Rising.
• Copies of Handouts included at the end of this lesson. Make sure the copies are large enough to be read and viewed for a Silent Conversation activity. For the art, it is wonderful if they can be printed in color. Note: Set up this activity prior to starting the class so it is ready to go once the video screening is completed.

ESTIMATED TIME NEEDED
One 55-minute class period

ACTIVITY
1. Begin by asking students what they think of when they hear the titles “The New Negro” and “The Golden Age.” What images come to mind? (You may need to explain that at the time, “Negro” was an accepted term used to identify an African American individual.) With that in mind, who would “The New Negro” describe? Why would a time period be described as golden? Are these positive or a negative descriptions? Why?

2. Transition from their brainstorm to introducing the “The New Negro” and “The Golden Age” video segment from Tell Them We Are Rising. Ask students to write down at least three details they hear or see that is evidence for these section titles and discuss the common themes they identified.
3. Explain the Silent Conversation Activity. Have set up around the room a collection of large sheets of easel paper with one reading, artwork, or the collection of quotes. Make sure each student has a different color marker or pencil. Remind students to circulate silently, reading or viewing each sheet and commenting in writing their thoughts, feelings, questions, or comments to one another.

After allowing the students to circulate freely around the room for approximately 15 min, ask students to choose to stand next to one big paper. There should be no more than three or four students per paper. In these small groups read and discuss the comments from your peers and together with their small group give a summary of the comments and questions choosing one to share out loud.

4. Closing Discussion - Once each group has reported out, end the class by discussing these prompts:

- Return to the opening question from the lesson. After viewing the documentary segment and analyzing documents from this era, what new learning would students add to their original brainstorm about the titles “The New Negro” and “The Golden Age” describe?

- How did the documentary film deepen your understanding of this period?

- How are they now understanding the relationship between HBCUs and the Harlem Renaissance?

Extensions/Adaptations

1. There are ample materials to teach about the Harlem Renaissance. If you choose to dive deeper into this period of American History here are several that may be helpful:

   From PBS Learning Media Network

   For more information on poets from the Harlem Renaissance see: Poetry Foundation
2. Read aloud a Langston Hughes poem that opens the documentary *Tell Them We Are Rising*. Langston Hughes was a graduate of Lincoln University in Pennsylvania. Lincoln University received its charter from the Commonwealth of Pennsylvania on April 29, 1854, making it the nation’s first degree-granting HBCU.

**Lincoln University: 1954**
This is the dream young
By but a hundred years,
The dream so bravely tended
Through a century of fears,
The dream so gently nourished
By a century of tears-
The dream grown ever younger,
Greener, fresher
Through the years of working,
Praying, striving, learning,
The dream becomes a beacon
Brightly burning.

3. Research the history of the HBCUs that some of the authors and artists attended during the Harlem Renaissance for deeper background knowledge on what informed their work. Here are some articles to start with:

*The Washington Post*
STANDARDS

CCSS.ELA-LITERACY.RL.9-10.4
Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

CCSS.ELA-LITERACY.RL.9-10.5
Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

CCSS.ELA-LITERACY.RL.9-10.6
Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

CCSS.ELA-LITERACY.RL.11-12.4
Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.RL.11-12.5
Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-LITERACY.RL.11-12.6
Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

CCSS.ELA-LITERACY.CCRA.SL.1
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.CCRA.SL.2
Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
Lesson 3: Silent Conversation Activity

Lift Every Voice and Sing

James Weldon Johnson, 1900

Lift every voice and sing,
Till earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the list'ning skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us;
Facing the rising sun of our new day begun,
Let us march on till victory is won.

Stony the road we trod,
Bitter the chast’ning rod,
Felt in the days when hope unborn had died;
Yet with a steady beat,
Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears has been watered.
We have come, treading our path through the blood of the slaughtered,
Out from the gloomy past,
Till now we stand at last
Where the white gleam of our bright star is cast.

God of our weary years,
God of our silent tears,
Thou who hast brought us thus far on the way;
Thou who hast by Thy might,
Led us into the light,
Keep us forever in the path, we pray.
Lest our feet stray from the places, our God, where we met Thee,
Lest our hearts, drunk with the wine of the world, we forget Thee;
Shadowed beneath Thy hand,
May we forever stand,
True to our God,
True to our native land.
Lesson 3: Silent Conversation Activity

If We Must Die
By Claude McKay, 1919

If we must die, let it not be like hogs
Hunted and penned in an inglorious spot,
While round us bark the mad and hungry dogs,
Making their mock at our accursèd lot.
If we must die, O let us nobly die,
So that our precious blood may not be shed
In vain; then even the monsters we defy
Shall be constrained to honor us though dead!
O kinsmen! we must meet the common foe!
Though far outnumbered let us show us brave,
And for their thousand blows deal one death-blow!
What though before us lies the open grave?
Like men we'll face the murderous, cowardly pack,
Pressed to the wall, dying, but fighting back!
Lesson 3: Silent Conversation Activity

Harlem Wine
From The New Negro, 1925
By Countée Cullen

This is not water running here,
These thick rebellious streams
That hurtle flesh and bone past fear
Down alleyways of dreams

This is a wine that must flow on
Not caring how or where,
So it has ways to flow upon
Where song is in the air.

So it can woo an artful flute
With loose, elastic lips,
Its measurement of joy, compute
With blithe, ecstatic hips.
Lesson 3: Silent Conversation Activity

I, Too
From *The New Negro*, 1925
*By Langston Hughes*

I, too, sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes.
But I laugh,
And eat well,
And grow strong.

To-morrow
I’ll sit at the table
When company comes
Nobody’ll dare
Say to me
“Eat in the kitchen”
Then.

Besides, they’ll see how beautiful I am
And be ashamed —

I, too, am America.
Lesson 3: Quotes From Tell Them We Are Rising

“The New Negro” and “The Golden Age” Segment

*You may elect to attach several quotes to a “Big Paper”*

“The New Negro has no fear is a reflection of this changed sensibility. It’s a militant New Negro, it’s one that’s going to stand up for his or her rights after all these black soldiers had fought for those rights and died for those rights over in Europe, and by God, they’re going to get them.”

“White leaders wanted these students to stay in their place. Maybe it’s a nicer place in a college and the new negro students said, “This isn’t satisfactory.”

“These professors were on a mission, not just say to teach classics or French literature or political science. They are there to ensure a vibrant black future. They were going to encourage you because they recognize your full human capability and possibility.”

“So you have this new intellectual energy. Greater numbers of black Ph.d’s showing up on campuses in Washington D.C., and Atlanta, Nashville, wherever, teaching this next generation of young black men and women and there is an excitement about the potential of teaching and learning in a black college community that had not been seen before. This has to be one of the most exciting moments in the history of these institutions. And the irony is that they become so great during this era because of a system that is determined to segregate.”

“These professors were on a mission, not just say to teach classics or French literature or political science. They are there to ensure a vibrant black future. They were going to encourage you because they recognize your full human capability and possibility.”

“This is an idea [the plan to change racial segregation] that was cultivated, navigated by black professors and deans and black students. This radical change, I would think this affirmation of the American ideal, comes out of a black college and black university.”

**PROFESSOR JAMES HOLLOWAY**  Dean of Yale College
Edmund S. Morgan Professor of African American Studies, History & American Studies
Lesson 3: Quotes From Tell Them We Are Rising

“The New Negro” and “The Golden Age” Segment

*You may elect to attach several quotes to a “Big Paper”*

“Education become a means to realizing a new idea about who we are as a people. We don’t exist for them. We don’t exist to fit in for them, to serve them. We exist for us. We exist to serve ourselves.”

PROFESSOR KIMBERLÉ CRENSHAW
UCLA School of Law and Columbia Law School

“I have come to criticize. In Fisk today, discipline is choking freedom. Ironclad rules, suspicion, are almost universal. The Negro race needs colleges. We need them today as never before. But we do not need colleges so much that we can sacrifice the ideals of the Negro race.”

W.E.B. DUBOIS

“Black colleges were redefining what it meant to be black in America. You weren’t doing something with your hands, you were pursuing a career where education and intellect mattered. Black people were in charge. Black people were in control. Black people were writing the checks.”

MICHAEL LOMAX
President United Negro College Fund

“For a black child, every teacher that you knew had gone to a black college. Every lawyer that you knew had gone to a black college. Every medical doctor that treated you had gone to a black college.”

PROFESSOR JAMES ANDERSON
University of Illinois, Dean of the College of Education, Edward William and Jane Marr Gutgsell Professor of Education
Lesson 3: Silent Conversation Activity

LOÏS MAILOU JONES
http://loismailoujones.com/about/timeline/early-career-1928-1945#prettyPhoto[100]/1/
Lesson 3: Silent Conversation Activity

ARCHIBALD J. MOTLEY JR. (b. 1891–1981)

Tongues (Holy Rollers), 1929, oil on canvas, 29.25 × 36.125 in. (74.3 × 91.8 cm). Collection of Mara Motley, MD, and Valerie Gerrard Browne. Image courtesy the Chicago History Museum, Chicago, Illinois © Valerie Gerrard Browne

https://whitney.org/Exhibitions/ArchibaldMotley#artworks-4
Lesson 3: Silent Conversation Activity

AARON DOUGLAS
http://exhibitions.nypl.org/treasures/items/show/170
LESSON FOUR
Howard University and Brown v. Board of Education

“The game changer in the 20th Century was Brown v. Board of Education. It took lawyers not at an elite school but at a law school that was put together by spit and glue and hard work that would be the space that would create a legal revolution that all Americans now benefit from.”
PROFESSOR KIMBERLÉ WILLIAMS CRENShAW

Overview

The 1896 Plessy v Ferguson Supreme Court case marked the beginning of what came to be known as Jim Crow laws, that is, a “separate but equal” legal framework for the segregation of races in public spaces like railroads, shops, hotels, schools and courts, as long as those facilities offered equal services. In the landmark 1956 Brown v Topeka, Kansas Board of Education decision, the Supreme Court ruled that separate was inherently unequal, and effectively ended legal segregation in schools in the United States.

In this lesson, students will engage with the Brown v Board decision to explore how segregation impeded social mobility for African Americans. Students will also examine the critical role that the HBCU Howard Law School played in bringing about his critical change in American society.

Context

The HBCU Howard Law School was founded, in part, on the idea of ending segregation in the United States. Its leaders and graduates brought and pursued the landmark Brown v Topeka, Kansas Board of Education case that legally integrated US public schools and formed the legal basis for the Civil Rights movement.

Charles Hamilton Houston, a visionary leader of Howard Law School, and his Howard-educated student Thurgood Marshall documented
the inequalities of segregated US schools. Their approach was to ask the government to enforce the “separate but equal” clause of the 1896 *Plessy v Ferguson* decision that made racial segregation legal in public facilities. Houston and Marshall, in collaboration with the National Association for the Advancement of Colored People (NAACP) and a cadre of HBCU-educated African American lawyers, built a series of legal cases to demonstrate the profound inequalities of the existing schools. Their work led to the 1954 Brown v. Board of Education ruling that separate was, in fact, inherently unequal and therefore violated the equal protections guaranteed in the 14th Amendment of the US Constitution.

The Brown v Board of Education decision was followed by attempts to integrate schools across the country with varying levels of success and in some places with violent resistance from white communities. Though profound inequalities persist in US public schools, the decision has stood as a critical precedent through the Civil Rights era and as our nation continues to grapple with equity in education, with HBCUs at the forefront of that conversation.

**OBJECTIVES**

By the end of this lesson, students will be able to:

- Identify the importance and relevance of the Brown v Board of Education decision in American history.
- Understand the influence of Howard Law School and its leaders on the Brown v Board decision.
- Articulate how ending segregation transformed education in the United States.

**GRADE LEVELS**

9-12

**SUBJECT AREAS**

U.S. History, African American History, English Language Arts, Social Studies, Sociology
MATERIALS
• Film clip from *Tell Them We Are Rising*. “An Audacious Plan” segment
• Students need individual access to the articles at: https://www.tolerance.org/magazine/spring-2004/brown-is

ESTIMATED TIME NEEDED
One 55-minute class period

ACTIVITY
1. Open the class with a discussion of the following quote from the film:

   “The plan to change racial segregation could only have found its seed and... and... and borne fruit at a black college like Howard University. They had a commitment around these issues that even well-meaning liberal whites and white institutions would not have developed.”

   **WALTER R. ALLEN** in *Tell Them We Are Rising*

   Discussion questions:
   • Explain in your own words all the different meanings of the word **commitment** in Walter Allen’s quote: “They had a commitment around these issues that even well-meaning liberal whites and white institutions would not have developed.”
   • What inspires or motivates people to challenge the status quo as it affects their own community? What inspires or motivates people to challenge the status quo as it affects people in other communities?
   • What is the role of people who want to challenge oppression and injustice that doesn’t directly affect them?

2. Watch the *Audacious Plan* clip from the film.

   In small groups, ask students to identify the factors that **pushed** Charles Hamilton Houston and Thurgood Marshall to end segregation and the factors they see that **pulled** them toward integration. Ask groups to share their conclusions.

3. Ask students read the following reflections, collected by Teaching Tolerance, about how various public figures remember their
experience of the end of segregation. Students choose one or two remembrances to which to write a personal reaction, including their perception of how equal access to education changed the landscape of the United States.

https://www.tolerance.org/magazine/spring-2004/brown-is

Extensions/Adaptations

1. Have students read the following article that outlines the 5 cases that made up the Brown v Board of Education decision:
   http://www.uscourts.gov/educational-resources/educational-activities/history-brown-v-board-education-re-enactment

2. Students plan and implement a scheme to examine the racial makeup of their own school or district (using district data). Use their findings to create a report on the success (or lack thereof) of integration in their own communities.

3. Ask students to listen to the This American Life episode 550, Three Miles about de facto segregation in US schools today. Students should come to class prepared to present what facts they notice in the piece, what surprised them, and what they have more questions about. After students present their questions, if possible group them by interest area and have them research the answers to their questions.
Resources

This website from the National Archives offers a history of Brown v Board and access to the original court opinions starting in 1951:
https://www.archives.gov/education/lessons/brown-v-board

Peabody-award winning 3-part episode from This American Life about the case for desegregation in American schools today offers 3 hours of investigative reporting into the state of public school segregation and integration 60 years after Brown v Board:
https://www.thisamericanlife.org/page/the-case-for-school-desegregation-today-2016-peabody-award-winner

Howard Law School put together a 2003 conference to honor 50 years since the Brown v Board conference. This website contains links to stories, biographies, historical documents and other content relevant to the role of Howard Law School in bringing Brown v Board to the Supreme Court:
http://law.howard.edu/brownat50/

This website details Justice Thurgood Marshall's biography, including his role in Brown v Board, as a major leader of the Civil Rights movement and as the first African American person appointed to the Supreme Court:
http://thurgoodmarshall.com/
STANDARDS

**CCSS.ELA-LITERACY.RI.9-10.1**
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**CCSS.ELA-LITERACY.RI.11-12.2**
Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

**CCSS.ELA-LITERACY.W.9-10.1**
Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**CCSS.ELA-LITERACY.W.9-10.4**
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**CCSS.ELA-LITERACY.W.11-12.3**
Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

**CCSS.ELA-LITERACY.RH.9-10.2**
Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

**CCSS.ELA-LITERACY.RH.11-12.1**
Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

**CCSS.ELA-LITERACY.RH.11-12.2**
Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.
FIRELIGHT MEDIA
Firelight produces award-winning films that expose injustice, illuminate the power of community and tell a history seldom told. Firelight connects these films with concrete and innovative ways for diverse audiences to be inspired, educated, and mobilized into action. We are dedicated to developing talented documentary filmmakers that advance underrepresented stories, moving them from the margins to the forefront of mainstream media through high quality, powerful productions. Learn more at http://firelightmedia.tv/

CORPORATION FOR PUBLIC BROADCASTING
The Corporation for Public Broadcasting (CPB), a private, nonprofit corporation created by Congress in 1967, is the steward of the federal government’s investment in public broadcasting. It helps support the operations of nearly 1,500 locally owned and operated public television and radio stations nationwide. CPB is also the largest single source of funding for research, technology and program development for public radio, television and related online services. For more information, visit www.cpb.org, follow us on Twitter @CPBmedia, Facebook and LinkedIn, and subscribe for email updates.

AMERICAN GRADUATE: LET’S MAKE IT HAPPEN
American Graduate is a public media initiative funded by the Corporation for Public Broadcasting to help local communities across America find solutions to address the dropout crisis. The initiative builds on public media’s long-standing commitment to education by convening conversations and strengthening partnerships between public radio and television stations and local schools, businesses and community organizations to help students stay on the path to a high school diploma.

ITVS
Independent Television Service (ITVS) funds, presents, and promotes award-winning documentaries on public television, innovative new media projects on the Web, and the Emmy® Award-winning weekly series Independent Lens on Monday nights at 10 pm on PBS. Mandated by Congress in 1988 and funded by the Corporation for Public Broadcasting, ITVS has brought thousands of independently produced programs to American audiences. Learn more at itvs.org.

INDEPENDENT LENS
Independent Lens is an Emmy® Award-winning weekly series airing on PBS Monday nights at 10 pm. The acclaimed series features documentaries united by the creative freedom, artistic achievement, and unflinching visions of independent filmmakers. Presented by Independent Television Service, the series is funded by the Corporation for Public Broadcasting, a private corporation funded by the American people, with additional funding from PBS and the John D. and Catherine T. MacArthur Foundation. For more visit pbs.org/independentlens. Join the conversation at facebook.com/independentlens and @IndependentLens.

LUMINA FOUNDATION
Lumina Foundation is an independent, private foundation in Indianapolis that is committed to making opportunities for learning beyond high school available to all. We envision a system that is easy to navigate, delivers fair results, and meets the nation’s need for talent through a broad range of credentials. Our goal is to prepare people for informed citizenship and for success in a global economy.

BLACK PUBLIC MEDIA
Black Public Media funds and distributes media content about the Black experience, and provides training and professional development to independent producers of color.