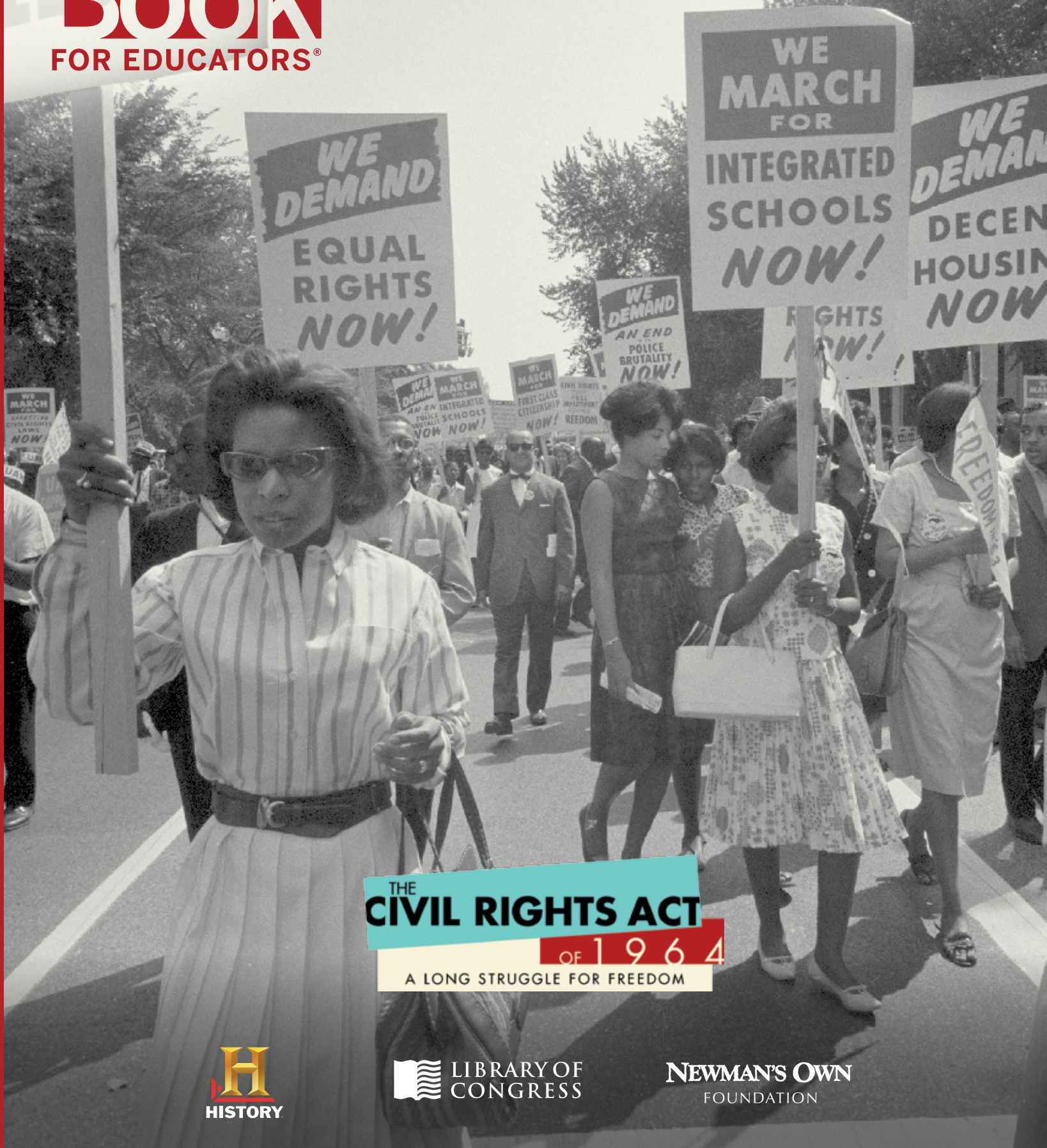


The
**Idea
Book**
FOR EDUCATORS®



THE
CIVIL RIGHTS ACT
OF 1964
A LONG STRUGGLE FOR FREEDOM





"VICTOR HUGO WROTE IN HIS DIARY SUBSTANTIALLY THIS SENTIMENT, 'STRONGER THAN ALL THE ARMIES IS AN IDEA WHOSE TIME HAS COME.' THE TIME HAS COME FOR EQUALITY OF OPPORTUNITY IN SHARING OF GOVERNMENT, IN EDUCATION, AND IN EMPLOYMENT. IT MUST NOT BE STAYED OR DENIED. IT IS HERE."

—SENATOR EVERETT DIRKSEN (R-IL)
JUNE 10, 1964

THE CIVIL RIGHTS ACT OF 1964 A LONG STRUGGLE FOR FREEDOM

HISTORY®, the Library of Congress, and Newman’s Own Foundation are proud to join in commemorating the 50th anniversary of the Civil Rights Act. This landmark legislation advanced equality in American society and pushed the nation to live up to its democratic principles in all sectors of society. This special edition of *The Idea Book* is a companion to the Library of Congress exhibition, *The Civil Rights Act of 1964: A Long Struggle for Freedom*. It features ideas for teaching with primary sources. The exhibition and teaching materials serve as a powerful testimony to the people who truly made history through their successful efforts to achieve this extraordinary milestone in Civil Rights history.

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The
**Idea
Book**
FOR EDUCATORS®



CONTENTS

Teaching with Primary Sources	6
The Civil Rights Act of 1964: A Long Struggle for Freedom	7
Introducing Students to the Civil Rights Act of 1964 with a Word Cloud	8
Summarizing the Civil Rights Act of 1964	10
Providing Context for the Civil Rights Act of 1964	12
Title I of the Civil Rights Act of 1964: Voting Rights	14
Titles II and III of the Civil Rights Act of 1964: Public Accommodations and Public Facilities	16
Title IV of the Civil Rights Act of 1964: Desegregation of Public Education	18
Title VII of the Civil Rights Act of 1964: Equal Employment Opportunity	22
The Civil Rights History Project: Oral Histories From Civil Rights Participants	24
Best Practices for Oral History Education	28
Primary Source Analysis Tool	31
Teacher’s Guide: Analyzing Oral Histories	32
Additional Resources From the Library of Congress	33
Additional Resources From HISTORY®	34
Acknowledgments	35

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Library of Congress Prints and Photographs Division
www.loc.gov/pictures/item/2003654384

Cover photo:
Civil rights march on Washington, D.C.
Photographer: Warren K. Leffler
Library of Congress Prints and Photographs Division
www.loc.gov/pictures/item/2003654393

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TEACHING with PRIMARY SOURCES

Primary sources are powerful teaching tools! Photographs, letters, maps, music, oral histories, and more not only capture student attention but they inspire, fascinate, and engage even the most reluctant learners. The Library of Congress Teaching with Primary Sources Program—or TPS, for short—harnesses this power by working in collaboration with school districts, universities, libraries, and foundations to help teachers use the Library’s vast collection of digitized primary sources to enrich their classroom instruction. The TPS program provides educators with both methods and materials that build student literacy skills, content knowledge, and critical thinking abilities.

This special edition of *The Idea Book for Educators*® introduces such materials—select primary sources that document the historical context of the Civil Rights Act of 1964—and methods and suggestions about how the materials can be used in the classroom. The photographs, publications, signs, and posters in the pages that follow detail the unjust laws and discriminatory practices that fueled demand for civil rights legislation. Meanwhile, oral history interviews with participants in the civil rights movement chronicle the personal stories behind the freedom struggle. They focus primarily on the conditions that led to the passage of the landmark legislation. These resources complement and enhance a vast array of other topics presented on the Library’s website for teachers, www.loc.gov/teachers. From primary source sets, to lesson plans and other classroom materials, they are teacher-tested, available for free, and designed to meet curriculum standards.

By no means does this volume capture every possible detail, nor does it include every teachable primary source related to the civil rights era—but, we hope that it will inspire educators to further explore the Library’s collections, tap into local repositories, and teach with primary sources.



This *Idea Book for Educators* was inspired by the Library of Congress commemoration of the 50th anniversary of the signing of the Civil Rights Act, which is anchored by the Civil Rights History Project (www.loc.gov/collection/civil-rights-history-project/about-this-collection/) and the exhibition, *The Civil Rights Act of 1964: A Long Struggle for Freedom* (www.loc.gov/exhibits/civil-rights-act/). The exhibition was made possible by a generous grant from Newman’s Own Foundation and with additional support from HISTORY®.

For more information on the free teacher resources and professional development opportunities—including webinars, blogs, teacher institutes, and more—offered by the Library of Congress and our TPS partners across the country, visit our website for teachers, www.loc.gov/teachers.



THE CIVIL RIGHTS ACT OF 1964 A LONG STRUGGLE FOR FREEDOM

Upon signing the Civil Rights Act of 1964, President Lyndon B. Johnson (1908–1973) noted that Americans had begun their “long struggle for freedom” when the Declaration of Independence had proclaimed that “all men are created equal.” As Johnson knew, such freedom had eluded most Americans of African descent until the Thirteenth Amendment, which formally abolished slavery in the United States in 1865. In the following years, the nation ratified two additional amendments, and the United States Congress passed a number of laws extending full citizenship rights to African Americans. After the end of Reconstruction in 1877, new discriminatory laws and practices had taken hold in the states and left the promise of equality languishing and unfulfilled for decades.

The social, legal, and political forces that had battled discrimination for decades won a major victory with the passage of the Civil Rights Act of 1964—the most significant piece of U.S. civil rights legislation since Reconstruction. The Act, with eleven sections, prohibited discrimination on the basis of race, color, religion, sex, or national origin in voting, public accommodations, public facilities, public education, federally funded programs, and employment. It was the culmination of a broad coalition of civil rights advocates’ efforts to gain federal protection for the basic citizenship rights of African Americans.

The bill that became the Civil Rights Act of 1964 was originally proposed by President John F. Kennedy on June 19, 1963. After Kennedy’s assassination on November 22, President Lyndon B. Johnson pressed hard in the U.S. Congress, with support of the NAACP, the Leadership Conference on Civil Rights, the U.S. Justice Department, and key members of Congress such as Hubert Humphrey (D-MN), Everett Dirksen (R-IL), Emanuel Celler (D-NY), and William McCulloch (R-OH), to secure the bill’s passage. After eight months of congressional debate, the bill passed in the U.S. Senate on June 19, 1964. The House voted to adopt the Senate-passed bill on July 2, and that same day President Johnson signed the bill into law. The Supreme Court upheld the Act, and the desegregation of public accommodations and facilities was immediately implemented.

The Civil Rights Act of 1964: A Long Struggle for Freedom is an exhibition that commemorates the fiftieth anniversary of the signing of the Act, the centuries of struggle for racial equality of African Americans and other minorities, the events and people that shaped the civil rights movement, and the far-reaching impact of the Act on a changing society. The exhibition will be at the Library of Congress in Washington, DC, from summer 2014 to summer 2015.

An online version of the exhibit will be available at: www.loc.gov/exhibits/civil-rights-act



Drinking fountain on the county courthouse lawn,
Halifax, North Carolina
Photographer: John Vachon
Library of Congress Prints and Photographs Division
www.loc.gov/pictures/item/lsa1997003218/pp

INTRODUCING THE CIVIL RIGHTS ACT OF 1964 TO STUDENTS WITH A WORD CLOUD

We created this word cloud of the Civil Rights Act by inputting the complete text of the Act into the Wordle (www.wordle.net) tool.



IDEA!

- As a way of introducing students to the Civil Rights Act of 1964, share the word cloud featured here with students, tell them that it reflects words that appear in the text of a significant piece of legislation, and explain that the larger words appear more frequently in the text of the Act.
- Ask them to hypothesize what they think the Act sought to address.
- Record their suggestions and refer back to them as they learn more.

ALTERNATE IDEA!

- Share the word cloud with students after they have studied the Civil Rights Act of 1964.
- Ask them to highlight five words they think best reflect the significance of the Act, or suggest five words that they think should appear in the word cloud but do not.
- Invite them to expand on their selection as a possible assessment activity.

ANOTHER ALTERNATE IDEA!

- Provide students with the following list of names; tell them that these individuals were all involved with an important piece of legislation; and assign them to conduct research to determine what the legislation was: President John F. Kennedy, President Lyndon B. Johnson, Everett Dirksen, Emanuel Celler, Hubert Humphrey, Dr. Martin Luther King, Jr., Mike Mansfield, William Moore McCulloch, and Roy Wilkins.
- Based on their research findings, ask students who else was involved with the Civil Rights Act of 1964 and what role they played.



The Day
They Changed Their Minds

The Day They Changed Their Minds.
New York: NAACP, March 1960.
NAACP Records, Manuscript Division, Library of Congress. Courtesy of the NAACP
lcweb4.loc.gov/master/lpo/qcdata/qcdata8/civil_rights_act/jpegs/cr0107.jpg

SUMMARIZING THE CIVIL RIGHTS ACT OF 1964, ALSO KNOWN AS PUBLIC LAW 88-352

As with all bills that are signed into law, the original Civil Rights Act of 1964, signed by President Johnson, is in the holdings of the National Archives and Records Administration. The first page of the Act is featured here, and is available online at www.ourdocuments.gov. Note that at the very top, it reads "Public Law 88-352." After President Johnson signed the bill into law, it was assigned this unique number. The complete 27 pages of text that comprise the Act are available online from the House of Representatives (library.clerk.house.gov/reference-files/PPL_088_352_CivilRightsAct_1964.pdf) and the Senate (www.senate.gov/artandhistory/history/resources/pdf/CivilRightsActOf1964.pdf).



Senators during a meeting on amendments to the Civil Rights Act, 1964
Photographer: Marion S. Trikosko
Library of Congress Prints and Photographs Division
www.loc.gov/pictures/item/2011648311

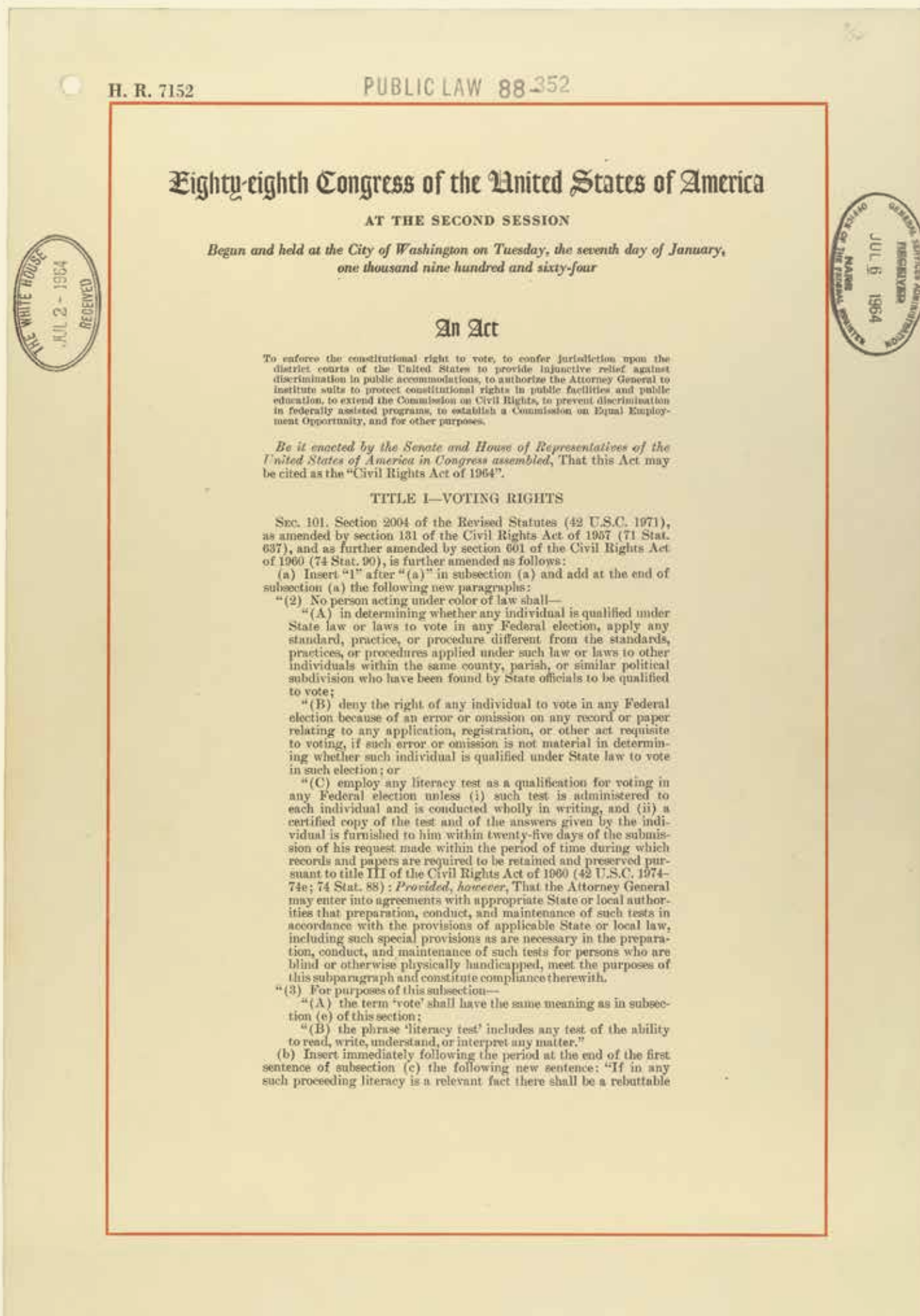


Cars parked in front of the U.S. Capitol, Washington, D.C.
Photographer: Marion S. Trikosko
Library of Congress Prints and Photographs Division
www.loc.gov/pictures/item/2013651411

IDEA!

DIVIDE students into small groups and assign each a separate section of the Civil Rights Act to read.

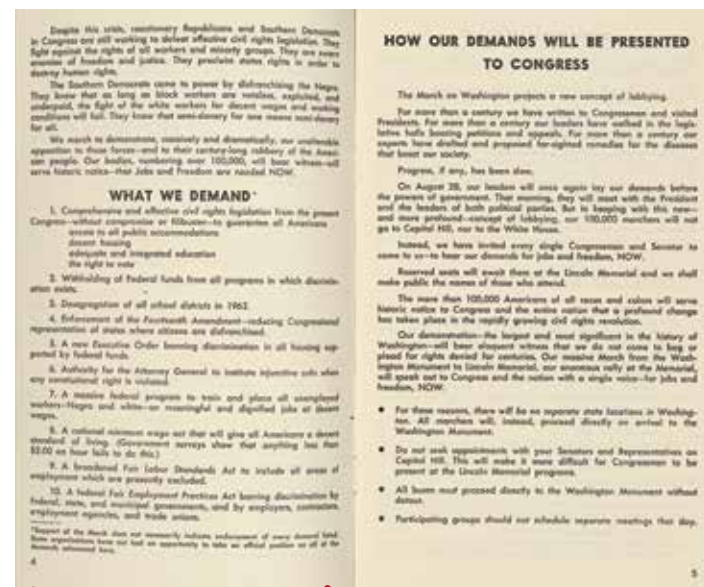
ASK them to summarize their assigned section in 2-3 sentences and share with the class.



PROVIDING CONTEXT FOR THE CIVIL RIGHTS ACT OF 1964

Helping students to understand the significance of the Civil Rights Act of 1964 is most effective when it is taught in the larger context of the civil rights movement. Teaching context through select events can convey human emotions, the role and impact of the media, the changing national conscience that was necessary for the passage of the Act, and more. The March on Washington for Jobs and Freedom that occurred in August 1963 is part of that context.

The pamphlet, “Organizing Manual 2 for the March on Washington for Jobs and Freedom,” is a rich, complex text, but one that is engaging and accessible to students. This 12-page manual is included in the National Urban League Collection in the Prints and Photographs Division of the Library of Congress, and is available online at www.loc.gov/pictures/item/2014645600. An online search for items related to the March on Washington will yield even more ideas for classroom lessons analyzing this primary source.



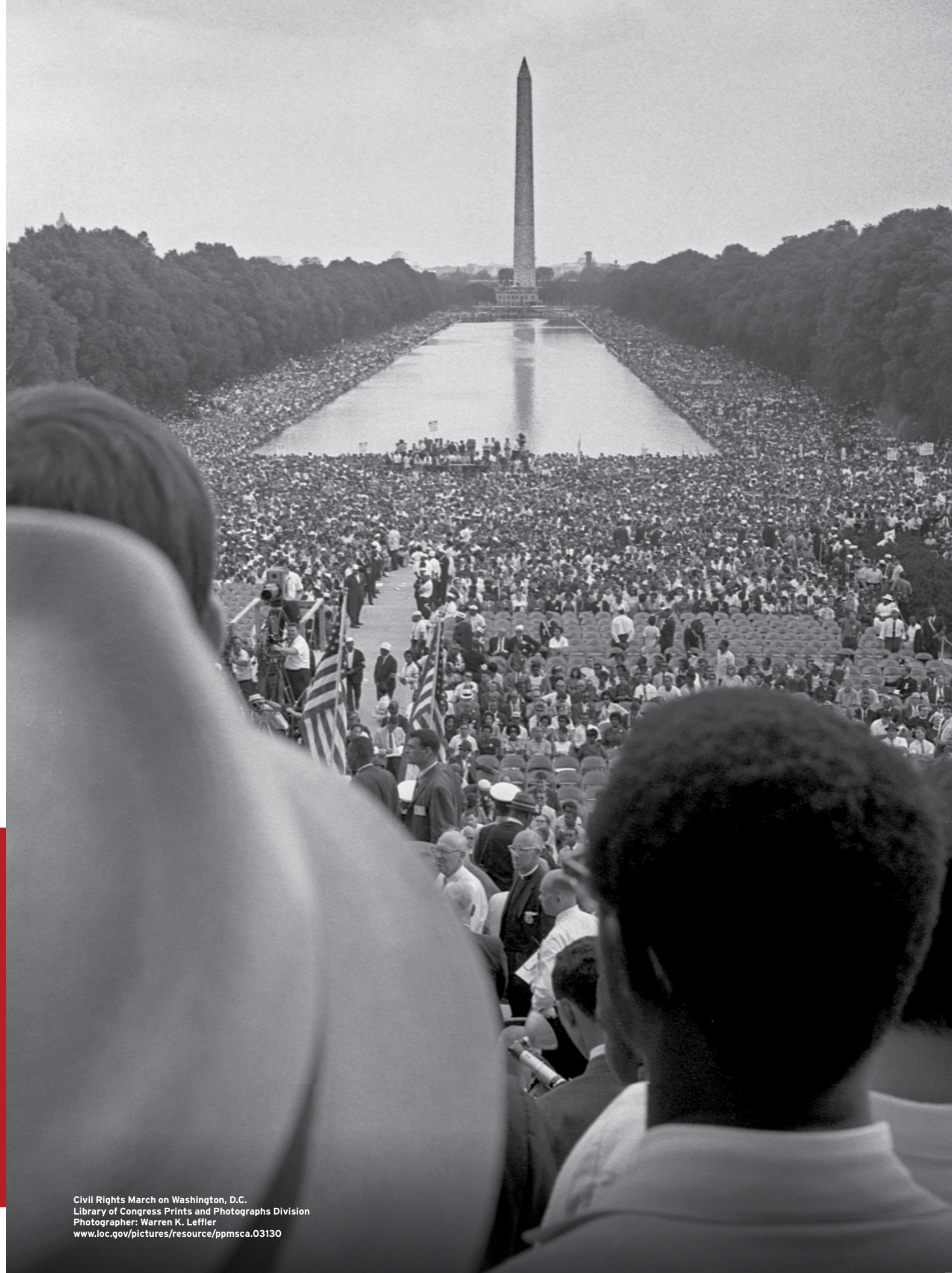
IDEA!

INVITE students to compare the ten items listed under the heading “What We Demand” on page 4 of the manual with the contents of the Civil Rights Act of 1964.

ASK students to identify which of the items listed were included in the legislation and what more was demanded.

ALTERNATE IDEA!

ENCOURAGE students to consider the impact that other events of the civil rights movement had on the passage of the civil rights legislation. Events may include: the murder of Emmett Till, the arrest of Rosa Parks, the decision in *Brown v. the Board of Education*, challenges to school desegregation, sit-ins, freedom rides, or the bombing of the 16th Street Baptist Church in Birmingham, Alabama. (See additional resources listed on p. 33–34.)



THE MARCH ON WASHINGTON FOR JOBS AND FREEDOM

Civil Rights March on Washington, D.C.
Library of Congress Prints and Photographs Division
Photographer: Warren K. Leffler
www.loc.gov/pictures/resource/ppmsca.03130

TITLE I

VOTING RIGHTS

“NO PERSON ACTING UNDER COLOR OF LAW SHALL – IN DETERMINING WHETHER ANY INDIVIDUAL IS QUALIFIED UNDER STATE LAW OR LAWS TO VOTE IN ANY FEDERAL ELECTION, APPLY ANY STANDARD, PRACTICE, OR PROCEDURE DIFFERENT FROM THE STANDARDS, PRACTICES, OR PROCEDURES APPLIED UNDER SUCH LAW OR LAWS TO OTHER INDIVIDUALS WITHIN THE SAME COUNTY, PARISH, OR SIMILAR POLITICAL SUBDIVISION WHO HAVE BEEN FOUND BY STATE OFFICIALS TO BE QUALIFIED TO VOTE;”

The Fourteenth Amendment to the U.S. Constitution, ratified in 1868, stated that “all persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens,” and made it illegal for the states to make or enforce any law which would “abridge the privileges or immunities of citizens.” The Fifteenth Amendment, ratified in 1870, prohibited the federal and state governments from denying a male citizen the right to vote based on that citizen’s “race, color, or previous condition of servitude.” In the decades that followed, however, racial barriers to voting became commonplace in the South.

Title I sought to address this by barring unequal application of state voter registration requirements for federal elections. Title I did not mention race, color, creed, or any of the other factors that appear elsewhere in the Act. Instead, it named the many unjust barriers to the ballot box that had been raised over the previous hundred years. It was not until the passage of the Voting Rights Act of 1965 that these barriers were addressed in a substantive way.

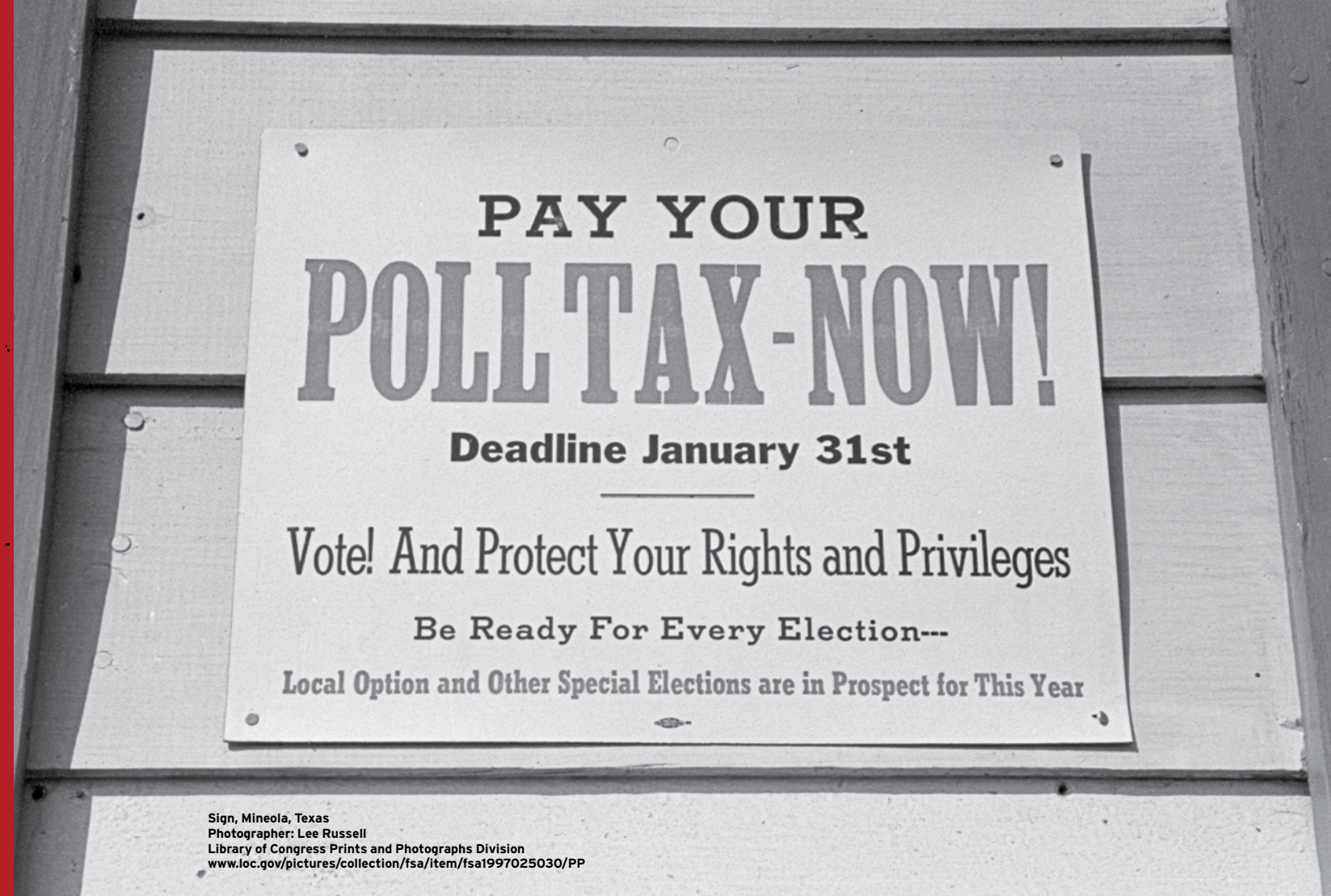


Negro voting in Cardoza [i.e., Cardozo] High School in [Washington,] D.C.
Library of Congress Prints and Photographs Division
Photographer: Marion S. Trikosko
www.loc.gov/pictures/resource/ppmsca.04300



Demonstrators with signs outside the White House, protesting police brutality against civil rights demonstrators in Selma, Alabama
Photographer: Warren K. Leffler
Library of Congress Prints and Photographs Division
www.loc.gov/pictures/item/201464_5538

**IT WAS NOT UNTIL
THE PASSAGE OF THE
VOTING RIGHTS ACT OF 1965
THAT THESE BARRIERS
WERE ADDRESSED IN
A SUBSTANTIVE WAY.**



Sign, Mineola, Texas
Photographer: Lee Russell
Library of Congress Prints and Photographs Division
www.loc.gov/pictures/collection/fsa/item/fsa1997025030/PP

This poster from a small town in Texas illustrates one of the obstacles to voting that was used. Analyzing this photograph can lead students to an exploration of the complexities of voting rights in the pre-Civil Rights Act era.

IDEA!

INVITE students to speculate about who might have created and posted this sign. What may have been the creator’s point of view of voting rights? What details support the students’ conclusions?

- Assign students to research tactics employed by those in the civil rights movement to overcome barriers to voting.
- Ask students to investigate methods, such as literacy tests, that were used by individual states to determine fitness to vote.
- The 24th Amendment, ratified in January 1964, made the poll tax in federal elections illegal. The Voting Rights Act of 1965 would further prohibit discrimination in voting. Ask students to discuss why a poll tax, even when required of all voters, is considered a barrier to voting.

TITLES II AND III

INJUNCTIVE RELIEF AGAINST DISCRIMINATION IN PLACES OF PUBLIC ACCOMMODATION AND DESEGREGATION OF PUBLIC FACILITIES

“ALL PERSONS SHALL BE ENTITLED TO BE FREE, AT ANY ESTABLISHMENT OR PLACE, FROM DISCRIMINATION OR SEGREGATION OF ANY KIND ON THE GROUND OF RACE, COLOR, RELIGION, OR NATIONAL ORIGIN...”

“Whenever the Attorney General receives a complaint in writing signed by an individual to the effect that he is being deprived of or threatened with the loss of his right to the equal protection of the laws, on account of his race, color, religion, or national origin, by being denied equal utilization of any public facility which is owned, operated, or managed by or on behalf of any State or subdivision thereof... the Attorney General is authorized to institute for or in the name of the United States a civil action in any appropriate district court of the United States against such parties and for such relief as may be appropriate...”

What would it be like to be denied the right to eat in a restaurant, stay in a hotel, see a movie, or shop in a store because of how you look? Before the passage of the Civil Rights Act of 1964, such segregation was still widespread, and not just in the South.

Title II of the Civil Rights Act gave everyone the right to the “full and equal enjoyment of goods, services, facilities...and accommodations of any place of public accommodation...” This meant that public movie theaters, restaurants, stores, hotels, arenas, and clubs that had previously denied access had to allow access to all who wanted to enter. Signs that declared sections or facilities to be white or colored only were removed and all people were allowed to use the same facilities together.

Title III went a step further, providing legal recourse for those who felt that they had been discriminated against by a state or local government agency. Title III indicated that anyone who felt that they had been denied access to a place owned or operated by a state or local government could file a charge through the U.S. District Court instead of through a state or local court.

Though this was a major victory for civil rights, it is worth noting that Title II only covered public accommodations. To avoid providing access under the rules of Title II, some organizations declared themselves to be private clubs, thus allowing them to skirt the provisions of the law.



A rest stop for Greyhound bus passengers on the way from Louisville, Kentucky, to Nashville, Tennessee, with separate accommodations for colored passengers
Photographer: Esther Bubley
Library of Congress Prints and Photographs Division
www.loc.gov/pictures/item/owi2001035822/PP



Negro drinking at “Colored” water cooler in streetcar terminal, Oklahoma City, Oklahoma
Photographer: Russell Lee
Library of Congress Prints and Photographs Division
www.loc.gov/pictures/item/lsa1997026728/PP



Sign above moving picture theater, Waco, Texas
Photographer: Russell Lee
Library of Congress Prints and Photographs Division
www.loc.gov/pictures/item/lsa1997027509/PP

This photograph of a segregated movie theater in Waco, Texas, from the Farm Security Administration—Office of War Information Photograph Collection of the Library of Congress, is one of many photos of segregated facilities that can be found at www.loc.gov.

IDEA!

EXAMINING this photograph can lead students to consider what effects such restrictions might have on everyday life.

ASK your students to read Title II, section 201b of the Civil Rights Act.

Explore with your students why this section of the Act goes into such detail on the kinds of public accommodations covered. What would your students add to the list?

What tensions might exist between ensuring access to public accommodations, private property rights, and the freedom of association?

INVITE your students to consider racial segregation from multiple perspectives.

They can write about how they would respond if they were excluded by a sign like the one on the Gem Theatre. What if they were not excluded by the sign? Students might also explore what they would do if they were asked to enforce the rules.

ENCOURAGE students to look closely at the details in the photo.

Are there any details in the photograph that suggest whether or not segregation was considered to be unusual or temporary?

TITLE IV

DESEGREGATION OF PUBLIC EDUCATION

“DESEGREGATION’ MEANS THE ASSIGNMENT OF STUDENTS TO PUBLIC SCHOOLS AND WITHIN SUCH SCHOOLS WITHOUT REGARD TO THEIR RACE, COLOR, RELIGION, OR NATIONAL ORIGIN”

The Civil Rights Act of 1964 was not the first attempt to secure equal access to public education for all students. Ten years earlier, in its decision in *Brown v. Board of Education*, the U.S. Supreme Court declared that “Segregation of white and Negro children in the public schools of a State solely on the basis of race, pursuant to state laws permitting or requiring such segregation, denies to Negro children the equal protection of the laws....”

Despite the Court’s ruling, in 1964 the segregation of African American students into “separate but equal” public schools was still widespread. In practice, segregated public schools were far from equal, and African American students were often relegated to crowded, crumbling classrooms with scant supplies and mildewed textbooks.

While Title IV of the Civil Rights Act of 1964 gave the U.S. Attorney General the authority to file suits to enforce desegregation, challenges to the Act and debate over its limits continue to this day.

IDEA!

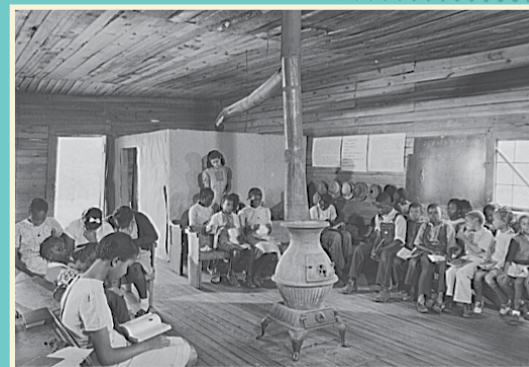
These two photographs show classrooms in two different schools in the same county in Georgia, and were taken in the same month in 1941. The photographer worked for the federal Farm Security Administration’s photography project, documenting life in the rural U.S. These photos are currently in the Farm Security Administration – Office of War Information Photograph Collection of the Library of Congress and can be found online at loc.gov.

ANALYZING these photos can provide students with a vivid sense of the realities of segregation.

As a whole class, brainstorm a list of the characteristics of a typical classroom and the things you might expect to find in one. Ask students to create a diagram comparing the images of the two classrooms using as many of the characteristics as they can.



Siloam, Greene County, Georgia. Classroom in the school
Photographer: Jack Delano
Library of Congress Prints and Photographs Division
www.loc.gov/pictures/item/fsa2000027731/PP



Veazy, Greene County, Georgia. The one-teacher Negro school in Veazy, south of Greensboro
Photographer: Jack Delano
Library of Congress Prints and Photographs Division
www.loc.gov/pictures/item/fsa2000027834/PP



A Greyhound bus trip from Louisville, Kentucky, to Memphis, Tennessee, and the terminals. Waiting for the bus at the Memphis terminal
Photographer: Esther Bubley
Library of Congress Prints and Photographs Division
www.loc.gov/pictures/item/owi2001035877/PP



African American children on way to PS204, 82nd Street and 15th Avenue,
pass mothers protesting the busing of children to achieve integration
Photographer: Dick DeMarsico
Library of Congress Prints and Photographs Division
www.loc.gov/pictures/item/2004670162

TITLE VII

EQUAL EMPLOYMENT OPPORTUNITY

“IT SHALL BE AN UNLAWFUL EMPLOYMENT PRACTICE FOR AN EMPLOYER —”

“...TO DISCRIMINATE AGAINST ANY INDIVIDUAL...”

“...BECAUSE OF SUCH INDIVIDUAL’S RACE, COLOR, RELIGION, SEX, OR NATIONAL ORIGIN”

With this Title, the Civil Rights Act of 1964 took aim at discrimination in the workforce, making it unlawful for employers to fail or refuse to hire or refer for employment—or otherwise discriminate against—any worker on the basis of race, color, religion, sex, or national origin. Before the Act, legal discrimination kept millions of people out of positions for which they were qualified, limited their ability to make a decent living, and consigned entire communities to permanent status as second-class citizens.

This poster, which can be found in the online collections of the Library of Congress at www.loc.gov, serves as an example of an earlier effort to combat employment discrimination. As the U.S. entered World War II, civil rights and labor leaders demanded an end to segregation in the military and discrimination in defense industries.

After union leader A. Philip Randolph and others threatened to stage a massive march on Washington in protest, President Franklin D. Roosevelt signed Executive Order 8802, which prohibited “discrimination in the employment of workers in defense industries or Government because of race, creed, color, or national origin.”

This Order laid the groundwork for President Harry Truman’s later efforts to push for a permanent Fair Employment Practices Commission, and desegregate the military. In addition, Title VII energized the women’s movement of the late 1960s, leading to widespread gains in equal employment opportunities, and it has provided the foundation for continuing efforts to secure women’s rights to equality in the workplace.

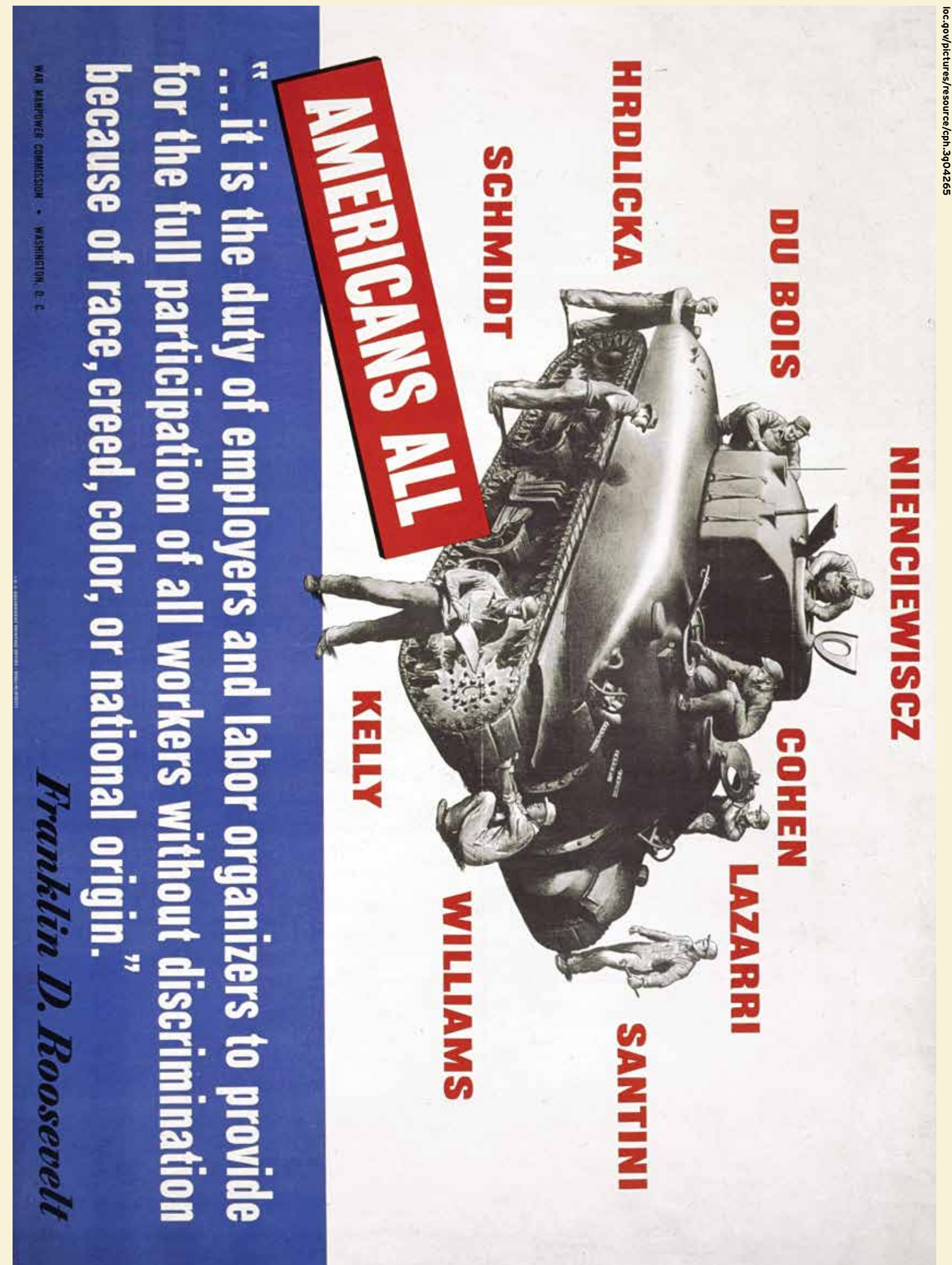
ANALYZING this poster can lead students to ask questions not only about the struggle for equality in the mid-twentieth-century workplace, but about later freedom struggles as well.

IDEA!

- Ask students to consider: What was its purpose? Why was such a poster created? What details help you see what was important to its creator or creators?
- Take the discussion a step further by asking if any group of people is missing from the poster. If so, why aren’t they represented? Did Title VII affect this group?
- This poster uses the images of individuals to stand for different groups. If students were asked to create such a poster today, who might they include?



A good job in the air cleaner of an army truck, Fort Knox, Kentucky
Photographer: Alfred T. Palmer
Library of Congress Prints and Photographs Division
www.loc.gov/pictures/item/lsa1992001099/PP



THE CIVIL RIGHTS HISTORY PROJECT: ORAL HISTORIES FROM CIVIL RIGHTS PARTICIPANTS

ABOUT THE PROJECT

On May 12, 2009, the U.S. Congress authorized a national initiative by passing The Civil Rights History Project Act of 2009 (Public Law 111-19). The law directs the Library of Congress (LC) and the Smithsonian National Museum of African American History and Culture (NMAAHC) to conduct a survey of existing oral history collections with relevance to the civil rights movement to obtain justice, freedom, and equality for African Americans and to record new interviews with participants in the struggle. The project, directed by the American Folklife Center (AFC) for the Library and carried out over a five-year period, began in 2010.

The documentary research materials resulting from the Civil Rights History Project (CRHP), along with other resources, are now available on a new website: www.loc.gov/collection/civil-rights-history-project/about-this-collection.

The site provides online access to: streaming videos of the interviews; transcripts; photographs of the participants; topical essays by curators, scholars, and veterans of the struggle; a searchable survey database of national civil rights oral history collections; and links to finding aids about related collections in the AFC and other Library divisions. The interviews on the website were conducted over the course of four years, from 2010 to 2013. They were recorded in dozens of locations across the United States, with over one hundred activists in the struggle, as well as with the now-adult children of activists.

IDEA! Bringing participants into your classroom

What if you could welcome dozens of participants from landmark moments in civil rights history into your classroom? Through the website of the Civil Rights History Project, you can.

Searching the website will yield eyewitness accounts of events and topics such as:

- **THE MARCH ON WASHINGTON**
www.loc.gov/collection/civil-rights-history-project/?q=march+on+washington
- **THE STUDENT NONVIOLENT COORDINATING COMMITTEE** (pronounced “snick”)
www.loc.gov/collection/civil-rights-history-project/?q=student+nonviolent+coordinating+committee
- **THE MURDER OF EMMETT TILL**
www.loc.gov/collection/civil-rights-history-project/?q=till+emmett
- **SCHOOL INTEGRATION**
www.loc.gov/collection/civil-rights-history-project/?q=school+integration

The interviews highlight the important role of traditional and popular culture—music, songs, stories, sports, and more—in shaping the civil rights movement.

Governor George Wallace attempting to block integration at the University of Alabama
Photographer: Warren K. Leffler
Library of Congress Prints and Photographs Division
www.loc.gov/pictures/item/2003688161



IDEA! Learning from oral histories

Analyzing oral histories like the ones in the Civil Rights History Project collection can provide powerful learning opportunities for students. By listening attentively and by asking critical questions about what they hear, students can not only gain new knowledge about the events of the civil rights movement, but can also explore the nature of memory and its role in the making of history.

The Library’s Teacher’s Guide to Analyzing Oral Histories, seen on page 32, provides prompts to guide students through the analysis of oral history interviews, including questions about the purpose of the oral history, the circumstances under which it was created, and the point of view of the person telling the story.



Top Row (l-r): Jamila Jones, Pete Seeger, Mildred Bond Roxborough, Robert Hayling. Second Row (l-r): Charles McDew, Gwen Patton, William G. Anderson, Carrie M. Young. Third Row (l-r): Kathleen Cleaver, Junius W. Williams, Gwendolyn Zoharah Simmons, William L. Strickland. Fourth Row (l-r): Alfred Moldovan, Annie Pearl Avery, Purcell Conway, Gloria Richardson.

RIGHTS JUSTICE ROLLS DOWN
WHITEHOUSNESS LIKE



BEST PRACTICES FOR ORAL HISTORY EDUCATION

Created by Debbie Ardemendo, Apollo Theater Education Program, and Katie Kuszmar, Notre Dame High School, San Jose, and Educational Advisory Board, Voice of Witness

INTRODUCTION

WHAT IS ORAL HISTORY?

Oral history is the recording in interview form of personal narratives from people with first hand knowledge of historical events or current events.

WHY INTEGRATE ORAL HISTORY INTO YOUR CLASSROOM CURRICULA?

Oral histories can be used as primary sources or as case studies that connect to core curricula and interdisciplinary subject areas. First-person documentation lends a personal dimension to history. Oral history methodology develops critical thinking, and organizational and communication skills. It helps teachers meet state and national standards by aligning classroom work to skills outlined in the curriculum standards.

The interviews can be used in multiple ways, such as in the course curriculum and in planning student public presentations. Interviews raise student awareness about particular issues or moments in history. Oral history projects help students develop public speaking skills, improve communication and social interaction, learn multimedia technologies, and build a sense of community. Oral history fosters intergenerational appreciation and an awareness of the intersection of personal lives and larger historical currents. Oral history projects inspire active participation in history and civic life and strengthen a desire to pursue further education.

PRINCIPLES AND BEST PRACTICES FOR TEACHERS AND STUDENTS:

This document outlines principles and best practices adapted for 4-12 classrooms based on the Oral History Association's Principles and Best Practices and the Library of Congress American Folklife Center's documentation and preservation guidelines and standards. It is organized by three main stages of an oral history project: pre-interview, interview, and post-interview. This document is not meant to be a primer on conducting oral history projects; you can find many sources of that nature on the Internet and in libraries.

Before deciding to implement oral history methods into your teaching, determine why you want your students to learn how to conduct oral history interviews. Do your research. Look at guides and curricula for information and inspiration.

Essential questions to consider are: What resources are available? How will you record, disseminate, and preserve the interviews? What are the student learning outcomes? What is the timeframe for the project?

The more proficiency you gain in oral history methodology, the better equipped you will be to integrate these tools into your classroom curricula in order to help students enjoy learning and to thrive academically.

PRE-INTERVIEW

INTRODUCTION. Establish purpose and make clear curricular connections. Become familiar with oral history methodology and highlight the skills that oral history projects will develop. Share examples of exemplary oral histories. Explore project ideas to get excited about the possibilities.

STUDENT INVESTMENT. Foster students' interest in the project by having them participate in classroom discussions to determine the aims and objectives of their work, based on their unique interests and class content focus. Consider the varying levels of student abilities and interests, and determine what roles they can fulfill based on desired skill-building objectives.



Community School 154, Harriet Tubman Learning Center, 5th grade students interviewing a Significant Elder of Harlem, New York City. Courtesy of the Apollo Theater. Apollotheater.org



CONSIDER DISSEMINATION PROCESS. Based on the objectives and purpose of the project, determine how the interview will be circulated, posted, or shared. Throughout the course of the project, you will need to let the narrator know how you intend to use the interview.

TRAINING. Implement classroom lessons that allow students to practice skills in careful listening, public speaking, questioning, analyzing, thinking critically, empathizing, and communicating interpersonally. Conduct as many practice interviews as possible so that students become comfortable with conducting interviews.

NARRATORS. Find narrators relevant to the project focus. Begin by brainstorming ideas for potential narrators: ask students, families, and community members. The teacher should make first contact through an email, a phone call, or regular mail, establishing the purpose and procedures, approximate interview length, and interview schedule. Clearly explain to potential narrators the aims and goals of the project, why and how their perspectives are important in meeting the project goals, and how their interviews will be used subsequently.

NARRATOR RIGHTS. Narrators hold the rights to their interviews until and unless they transfer those rights. Narrators voluntarily give their consent to be interviewed and understand that they can refuse to answer a question at any time. Offer to give the narrator a copy of the interview in a mutually agreed upon format. Remember that the narrator has the right to receive a copy of the interview and use it as they wish. Let narrators know that you will keep them informed of projects that utilize their interviews.

INTERVIEW LENGTH. Determine approximate length of the interview before interviewing, based on the skill levels of students, subject matter, and the narrator's unique circumstances.

RESEARCH. Prepare for the interview by conducting careful research that is both subject-focused and contextual. Quality research can create rapport with the narrator and hone interview questions that inspire storytelling. Students should read and listen to both primary and secondary sources related to the era, topic, or theme of their interviews.

INTERVIEW QUESTIONS. Compose a preliminary interview outline of topics or list of questions based on project purpose and research. The questions are not meant to be followed in exact order when conducting an interview; rather they establish guidelines for the interviewer and focus the conversation. Generally, interviews should ease the narrator into storytelling and reflection while also drawing out information and insights from the narrator's point of view on specific topics and events.

EQUIPMENT. Every effort should be made to use the best quality recording equipment, given available resources and accessibility. Become familiar with your equipment through repeated practice in the classroom, whether you record in audio or video.

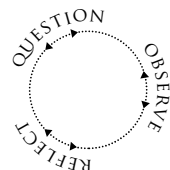
PRESERVATION AND STORAGE. Consider how best to preserve the original recording and any transcripts made of it and to protect the accessibility and usability of the interview. Consult guides and websites for the latest archival standards for the media format used. At the outset of the project, talk with your school or local librarian about the school's capacity to store and provide access to the recordings. These considerations will help you select your equipment and structure your interview.

INTERVIEW SPACE. Determine a space to conduct the interview, considering all the variables to an interview, including equipment capabilities, comfort level, sound, power and/or lighting considerations, and location unique pertaining to the narrator's story. Get out of the classroom if possible.

PRIMARY SOURCE ANALYSIS TOOL

Use this tool to record your responses to a primary source.

If you need guidance, use the sample questions on the next page. Feel free to go back and forth between the columns; there is no correct order



OBSERVE

REFLECT

QUESTION

A series of 15 vertical dotted lines, grouped into three columns of five lines each, corresponding to the OBSERVE, REFLECT, and QUESTION sections.

FURTHER INVESTIGATION



INTERVIEW

NARRATOR CARE. Show respect for the narrator at all times. Before starting the interview, build rapport with the narrators by helping them to feel comfortable and ensuring that their needs are met. Remind narrators of their rights and the goals of the project. During the interview, take care of the narrator to accommodate tiredness, emotions, breaks, or needs. Allow the narrators to tell their stories in their own words and from their own perspectives. Interviewers must take care to avoid making promises that cannot be met. Avoid stereotypes, misrepresentations, or manipulations of the narrators' words.

DESCRIPTION. Tag the interview in order to establish an organized archival index, including names, date, time, location, and subject matter of the interview.

INTERVIEW LENGTH. Be aware of the timeframe that you established when you first contacted the narrator and stick to it. Prepare your topic list and plan the interview so that the conversation covers the desired content, if possible. Be mindful that the interview is not too brief, but don't prolong the conversation merely to fill up time.

BEING PRESENT. Listen carefully and stay focused, so that the project focus is balanced with what the narrator chooses to relate. Not all prepared questions have to be asked – follow-up questions based on critical listening create quality interviews and allow for the narrator to reflect and expand on the topic at hand.

EXPECTING THE UNEXPECTED. Anticipate that the interviews might not go as planned. In many cases the unexpected turns of an interview may redirect the focus or deepen understanding of the subject that was first established.

RELEASE FORM. Ask each narrator to sign a release form. Narrators generally hold the copyrights to their interviews unless they transfer those rights. Release forms allow narrators to maintain their rights while granting you limited rights to distribute and use the interviews. Without a release form, you would need to ask permission from the narrators every time you wanted to use any part of their interviews.

Before asking narrators to sign, take time to describe to them the ways that their interviews might be used, including online usage. If for some reason you cannot employ a release form, record a verbal agreement allowing for such uses along with the interview. Examples of release forms used by the American Folklife Center can be found at the following link. Feel free to adapt them for your own project: (www.loc.gov/folklife/edresources/edcenter_files/samplerelaseforms.pdf)

POST-INTERVIEW

ORGANIZATION. Document the process, including the preparation and methods used for archival purposes and project development. This will help with student assessment and to determine if project goals and objectives have been met.

PRESERVATION AND STORAGE. Follow up on your initial plan for storing your recording, transcripts, and other materials from your project. Ensure that the storage methods and media that you use will allow these materials to be useful to future listeners and readers despite changes in technology. Work with your school or local librarian to develop ways and means to allow easy access by listeners and readers for years to come.

REFLECTION. Ask students to reflect on the interview content, process, and product. Revisit original project objectives, and analyze whether and how the project's purpose was met and how the methods might be refined for future projects.

DISSEMINATION. Create and share the oral history project in a way that stays true to the narrator's voice, while highlighting its objectives and purpose.

For more information about the Oral History Association:
oha@gsu.edu
(404) 413-5751
Website: oralhistory.org

For more information about the Library of Congress American Folklife Center:
101 Independence Ave., SE, Washington, DC 20540
folklife@loc.gov
Website: www.loc.gov/folklife



Online Collections of the Library of Congress

The Library’s online collections contain countless photographs, documents, and oral histories on the civil rights movements in the 20th century and before. Start by searching for “civil rights” and refine your keywords from there. www.loc.gov

Civil Rights History Project

Firsthand interviews and other documents related to participants in the civil rights movement. www.loc.gov/collection/civil-rights-history-project/about-this-collection

Nationwide database of oral history audiovisual collections where you can discover local institutions with research collections of audio and video recordings, photographs and documents about the civil rights movement. www.loc.gov/folklife/civilrights/survey/repositories.php

EXHIBITIONS

The Civil Rights Act of 1964: A Long Struggle for Freedom

This Library of Congress exhibition will be available online. www.loc.gov/exhibits/civil-rights-act

A Day Like No Other: Commemorating the 50th Anniversary of the March on Washington

www.loc.gov/exhibits/march-on-washington

NAACP: A Century in the Fight for Freedom

www.loc.gov/exhibits/naacp

Brown v. Board at Fifty: “With an Even Hand”

www.loc.gov/exhibits/brown

TEACHER RESOURCES

The NAACP: A Century in the Fight for Freedom (primary source set)

The story of America’s oldest and largest civil rights organization, told through letters, photographs, maps, and more. www.loc.gov/teachers/classroommaterials/primarysourcesets/naacp

Jim Crow in America (primary source set)

After the Civil War, most Southern states limited the economic and physical freedom of former slaves by enacting laws that came to be called Jim Crow laws. This primary source set presents popular views on, and the causes and effects of, these laws. www.loc.gov/teachers/classroommaterials/primarysourcesets/civil-rights

It’s No Laughing Matter (student activity)

Students analyze editorial cartoons from the civil rights era. www.loc.gov/teachers/classroommaterials/presentationsandactivities/activities/political-cartoon

The Library of Congress Teachers Page

Teacher resources and professional development opportunities that promote the effective educational use of primary sources. www.loc.gov/teachers

Teaching with the Library of Congress Blog

Showcases new teaching strategies and outstanding primary sources from the Library of Congress. blogs.loc.gov/teachers

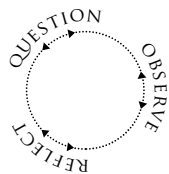
Teaching with the Library of Congress Twitter

Up-to-the-minute primary sources from the Library, with lively conversation on effective ways to use them in the classroom. @TeachingLC

The Library of Congress Teachers Guides and Primary Source Analysis Tool

Resources to facilitate the analysis of primary sources. www.loc.gov/teachers/usingprimarysources/guides.html

TEACHER’S GUIDE
ANALYZING ORAL HISTORIES



Guide students with the sample questions as they respond to the primary source. Encourage them to go back and forth between the columns; there is no correct order.

OBSERVE

Have students identify and note details.

Sample Questions:

- Describe what you notice. • What do you notice first? • Are any words unfamiliar to you? • Do you notice any accent? • What format is used for the oral history you are examining now? (An audio recording, video or film, or a written transcript) • Does it seem like an interview or a conversation? • Do you notice any background noises? • What other details do you notice?

REFLECT

Encourage students to generate and test hypotheses about the source.

- What was the purpose of this oral history? • What do you think was happening when it was recorded? • What can you tell about the person telling the story, and about that person’s point of view? • What is the significance of this oral history? • Is it more personal or historical? • How does encountering this story firsthand change its emotional impact? • What can you learn from this oral history?

QUESTION

Have students ask questions to lead to more observations and reflections.

- What do you wonder about... who? • what? • when? • where? • why? • how?

FURTHER INVESTIGATION

Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

A few follow-up activity ideas:

Beginning
Have students write a brief retelling of the oral history in their own words.

Intermediate
Speculate about the purpose of the oral history. What do you think the person telling the story, and the person recording it, expected it to accomplish? Do you think it succeeded? Explain why you think so?

Advanced
Think about what you already know about the time period events described in this oral history. How does this oral history support, contradict, or add to your current understanding of the period or events? How could you verify this account?

For more tips on using primary sources, go to <http://www.loc.gov/teachers>

HISTORY offers extensive online resources for educators and students in the subject areas of Civil Rights, African American history, and social movements. These links provide a sampling of some of these resources, which include videos, original articles, and photo galleries.

The Civil Rights Act of 1964:

www.history.com/topics/black-history/civil-rights-act

Civil Rights Movement:

www.history.com/topics/civil-rights-movement

Black History Milestones Timeline:

www.history.com/topics/martin-luther-king-jr/interactives/black-history-timeline

March from Selma to Montgomery:

www.history.com/topics/black-history/selma-montgomery-march

March on Washington for Jobs and Freedom:

www.history.com/topics/black-history/march-on-washington

History of the NAACP:

www.history.com/topics/naacp

Dr. Martin Luther King, Jr.:

www.history.com/topics/martin-luther-king-jr

John Lewis: Civil Rights Leader:

www.history.com/topics/black-history/civil-rights-movement/videos/john-lewis-civil-rights-leader

Rosa Parks:

www.history.com/topics/black-history/rosa-parks

Freedom Summer:

www.history.com/topics/freedom-summer

Speech: A. Philip Randolph on the Struggle for Racial Equality:

www.history.com/topics/black-history/march-on-washington/speeches

Fannie Lou Hamer on the roots of her activism:

www.history.com/topics/black-history/civil-rights-movement/videos/fannie-lou-hamer-on-roots-of-her-activism

Birmingham Church Bombing:

www.history.com/topics/black-history/birmingham-church-bombing

Voting Rights Act:

www.history.com/topics/black-history/voting-rights-act

Civil Rights Movement: Speeches

www.history.com/topics/black-history/civil-rights-movement/speeches

Montgomery Bus Boycott:

www.history.com/topics/black-history/civil-rights-movement/videos/montgomery-bus-boycott

Medgar Evers:

www.history.com/topics/black-history/medgar-evers

ACKNOWLEDGMENTS

FOUNDED IN 1800, THE LIBRARY OF CONGRESS IS THE NATION'S OLDEST FEDERAL CULTURAL INSTITUTION.

The Library seeks to spark imagination and creativity and to further human understanding and wisdom by providing access to knowledge through its magnificent collections, programs, publications, and exhibitions. Many of the Library's rich resources can be accessed through its award-winning website at www.loc.gov.

The Library's Teaching with Primary Sources (TPS) program seeks to advance the effective use of the Library's vast online collections of primary sources by teachers and students. These primary sources, when embedded in inquiry-based instruction, help build content knowledge, critical thinking, and analytical skills in students.

The following members of the TPS team and colleagues from the Library's American Folklife Center, Interpretive Programs Office, and Manuscript Division contributed to this *Idea Book*: Stephen Wesson, Lee Ann Potter, Danna Bell, Cheryl Lederle, Rebecca Newland, Anne Savage, Kathleen McGuigan, Elizabeth Peterson, Guha Shankar, Maggie Kruesi, Alan Gevinson, William Jacobs, Kimberli Curry, Betsy Nahum-Miller, Adrienne Cannon, Kathryn Stewart, Stephen Winick, Carroll Johnson-Welsh, and Susan Mordan-White.



 LIBRARY OF CONGRESS

Aerial view from the southwest of the Library of Congress Thomas Jefferson Building and John Adams Building, Washington, D.C. Photographer: Carol M. Highsmith Library of Congress Prints and Photographs Division www.loc.gov/pictures/resource/highsm.01913

NAACP: FIGHTING FOR JUSTICE & EQUALITY

Scottsboro Boys
 Separate But Equal
 Boycotts Life Member
Discrimination
 Mandatory Minimum Sentences
 Thurgood Marshall
 Clarence Mitchell Jr James Weldon Johnson
 Equal Protection Clause
 Montgomery Bus Boycott
 CIVIL RIGHTS Dyer Anti Lurching Bill
 Edmund Pettus Bridge
 W E B DUBOIS Jena Six Enolia McMillan
 Emmett Till Youth and College Stop and Frisk
 The CRISIS Healthcare James Byrd Jr
 The Niagara Movement
 Rosa Parks Freedom Riders Ruby Hurley
 Marriage Equality
 Charles Hamilton Houston
Disenfranchisement
 Schwerner and Chaney and Goodman
 Springsteen Medal
Girls
 Moors Ford Bridge I AM A MAN Childhood Obesity
 Charles Hamilton Houston
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 Hurrucane Katrina
 Sean Bell
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Edwards
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 Bloody Sunday Margaret Bush Wilson
 Fifteenth Amendment
 Brown v Board of Education March on Washington
 Benjamin L Hooks HIV AIDS Walter F White
 Equal Employment Opportunity Act
Justice
 Roy Wilkins Trayvon Martin I AM TROY
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 Kenneth and Mamie Clarke
Disenfranchisement
 Here Lies Jim Crow
Four Little Girls
 Harry T and Harriette Moore Abolish the Death Penalty
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