

# TEACHING TOLERANCE



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## WEBINAR TRANSCRIPT

# Teaching the Civil Rights Act of 1964: Building Literacy Skills and Teaching about the Civil Rights Movement with Primary Sources

### KATHY MCGUIGAN

Hi. This is Kathy McGuigan from the Library of Congress. Thank you for joining us for this very special hour that we have planned for you. This is an ongoing series between the Library of Congress and Teaching Tolerance. Today, we're going to be focusing on literacy and primary sources focused around the Civil Rights Act of 1964. We're thrilled to be starting with presentations. My name is Kathy McGuigan. I'm there on the right with my colleague Cheryl Lederle. Cheryl has been an educational resource specialist at the Library since December 2003. In her role, she's advanced the Library's educational mission by providing professional development through workshops, presentations, intensive institutes, both in person and via webinar. She's played a significant role in shaping the Library's online repository of classroom materials and resources for teachers at [llc.gov/teachers](http://llc.gov/teachers), and continues to contribute to the development of these materials.

We're also joined later in the program by Stacie Moats. She is currently a visitor services specialist in the Visitor Services Office. Next week, she will continue her work at the Library as the education specialist for the Interpretive Programs Office. This means she directs the education programs for the Library of Congress exhibition. Stacie began her career at the Library in January 2008 as an educational resource specialist in Education Outreach Division, which is where we work. Prior to joining the Library, she has her background, her masters in museum education from George Washington University and she later worked as an evaluation consultant in the museums and other cultural institutions nationwide. We're thrilled to be here. We thank you for joining us for this hour. We know it's probably been a long, cold day if you're here in the middle of the country or you're on the East Coast. We appreciate your time. We promise to make this hour worth your while. June?

### SARA WICHT

Thank you, Kathy. This is Sara Wicht and June Christian with Teaching Tolerance. I am Sara, I'm on the right, and June is on the left. You'll be hearing a little bit from both of us this afternoon. It is a pleasure to be collaborating with the Library of Congress in bringing this webinar to all of you and this webinar series. This is the second of a four-part series.



Just a little bit before we get into our content. Kathy has shared some about herself and her colleagues from the Library that will be with us today. I want to share a little bit about Teaching Tolerance.

Since 1991, Teaching Tolerance, as a project of the Southern Poverty Law Center, has been working toward the mission to reduce prejudice, improve intergroup relations and support equitable school experiences for our nation's children. We do that through publishing a magazine three times a year, film kits that are for classroom use with their related teaching materials as well as lesson plans and a full curriculum we called *Perspectives for a Diverse America*. Our new film is being shipped as we speak, *Selma: The Bridge to the Ballot*. We have lots of professional development modules as well as publications and activities on [tolerance.org](http://tolerance.org).

We would love to know more about each of you, so we're going to start with just three short poll questions. What best describes your role? If you could choose which one of those options best fits what you currently do. I'll give you about 10 more seconds and then we'll close that and we'll see who's in our audience. It looks like we have mostly classroom teachers with us this afternoon, as well as a sprinkling of some other responsible roles within our schools. This is fantastic.

Another question, again, whichever answer best describes your current situation. What subject area do you mostly teach? Understanding that many teachers teach multiple subject areas, multiple disciplines, so if you could limit your answer to which one you teach the most of. Again, about 10 seconds. I'm going to close that. Great. Some, all academic subjects in the classroom. Lots of English language arts folks with us today and social studies. Excellent.

Last question for you. What grade level do you mostly reach? We know we have mostly classroom teachers, large percentage of ELA and social studies. We'd love to know what grade level. Again, about 10 seconds. Nice spread across K-12 with a little bit larger percentage in our secondary, which I think is to be expected, given the topic and the resources that are being provided. This is very helpful as we're making programmatic decisions, and as we're appealing to our audience about upcoming events, hopefully, you will find useful information across K-12 during our time together today.

Let's look what we are doing together today. We have identified four objectives for this afternoon. We're going to review norms for discussing difficult topics. We're going to engage in a model primary source analysis activity. We're going to discuss some primary source teaching strategies. We're going to demonstrate how to access the Library of Congress resources so that you all are able to do that on your own. While we're talking about what to expect, I'd like to just review what you're looking at so that you can manipulate your own desktop, as you desire.

You have a straw-colored icon with a question mark and that accesses other resources and information to resolve webcast difficulties that you might encounter during this hour. There's also a yellow button with a graph, and that will minimize or maximize the slides. You probably want to keep that one open all the time. The blue button with the projector



controls the audio for the webinar. Then there's a brown icon with people, and that is where you will find the group chat. At different times during our event, we might ask you to enter a response or question within that group chat.

The dark-green icon tab the folder contains all the related resources to today's presentation. You'll find PDFs from Teaching Tolerance as well as URLs for accessing the many primary sources available through the Library of Congress. The Kelly-green icon with the less-than symbol allows you to share this webcast broadly across your social network. We also have an ongoing and live Twitter chat concurrent with today's event using the hashtag #teachcra64. Joanna is going to help us out and type that into the group chat now so that you see how it operates. You can follow along on Twitter simultaneous to our event this afternoon. Remember also that this webinar will be archived and available to your friends and colleagues to view at their leisure after today's session.

We encourage you to tweet throughout our time together. Lastly, the red button will activate [a] survey to be completed upon the webinar's end this afternoon. Again, similar to your feedback and telling us about you that we started with, it's really helpful to get your evaluation post-event so that we can plan accordingly for upcoming events. I just want to add that there's a certificate of completion that is available if you attend at least 55 minutes of our one hour together, and that will be available to you at the end of our event. From here, I think June wants to talk about discussing difficult topics. June?

#### **JUNE CHRISTIAN**

To echo my colleague, I'm really happy to be here with you today. My name is June Christian. I am a teaching and learning specialist with Teaching Tolerance. One of the topics that comes up when we're discussing race and racism—it's difficult to have these conversations. Before we begin to have and engage in difficult conversations with our students, there needs to be a level of comfort that we have with discussing race and racism. There's also an opportunity for us to be vulnerable. It's important that, as educators, we know our strengths and our needs as well as where we're vulnerable.

Also, finding ways to address strong emotion like anger and shame, blame, guilt, these are emotions that can come up during our conversations about the civil rights movement and perhaps about the Civil Rights Act of '64. Knowing what you may encounter and then identifying strategies to address that strong emotion in the classroom among students will really promote a smooth conversation about the civil rights movement and will prompt students to move past their strong emotions to stay in the lesson and remain in the conversation.

Also, to keep the conversation going, we've listed three strategies that will help the conversation continue. Ask students to reiterate what they heard, to contemplate, to think about it for a moment, take a deep breath and then communicate. This can stave off that strong emotion that can prevent forward movement in the classroom. Also, be sure to check-in with your students. There are a variety of strategies to check-in with students, fist-to-five,



red light, yellow light, green light. Also, provide students with the opportunity to debrief. These are important topics and oftentimes, we don't have the opportunity to discuss them with regularity, so it's important to provide our students with an opportunity to debrief, to talk about, to journal, to really have an opportunity to express what's on their minds or what's in their hearts.

Then also, prompt both students and teachers to look for solutions. We know what our past looks like. We know what our history looks like. Being solution-oriented as we move forward and prompting students to think about solutions rather than focusing on some of the harder issues that we've confronted in our past. I'm not saying not to confront them, but just to remind students that we are ever moving forward and always looking for solutions. What I want to highlight today is being vulnerable and knowing your strengths and needs and vulnerabilities as well as addressing strong emotion, it's important to consider what needs you have. Perhaps those needs can be articulated in one of the five essential practices that we identified in *The March Continues: Five Essential Practices for Teaching the Movement*.

Those practices are educate for empowerment, know how to talk about race, capture the unseen, tell a complicated story and connect to the present. Perhaps the nine essential areas that we've identified in our assessment of how each state teaches the civil rights movement can help us to identify how to capture the unseen and how to tell a complicated story. Looking at those particular practices, we know Martin Luther King, Rosa Parks, Lyndon B. Johnson, but how can we tell a complicated story? What can we share about Jim Farmer, the Brotherhood of Sleeping Car Porters, CORE, A. Philip Randolph? More importantly, how can primary resources build literacy skills as we teach about the civil rights movement and the Civil Rights Act of 1964? I believe that our friends at the Library of Congress will show us how.

**SARA WICHT**

Over to them.

**CHERYL LEDERLE**

Hey everybody, this is Cheryl at the Library of Congress. What you have up on your screen will look familiar if you were at the first webinar, conducted by my colleague Anne Savage and Kathy. I put it out there just for context, to look at for a minute, to think about questions you have, to think about what you can learn about the lived experience of the people in this picture and what you can't learn. To help build that context, here's the information that travels through that image. It's titled "At The Bus Station in Durham, North Carolina." It was taken by Jack Delano and this dates to May 1940. What I'd like to do is build on this and try to complicate the story just a little bit. That's been a favorite phrase around our office since we connected with Teaching Tolerance about a year ago. If you didn't get to participate in [the first webinar], again, as Sara and June said, it's archived and you can go back and review that if you'd like.



What I'd like you to do right now is take a good look at the item on the screen right now and in just a moment, I'll start adding some questions for you to think about and I'd invite you to answer the questions using the chat feature and to not only come up with your answer, although that's certainly important, but also to take a moment to read what other people are saying and to build on their answers or ask questions if that seems appropriate. The first question is simply observational. What do you notice first? What is your eye drawn to? I'll pause for a moment and give you time to start answering in that chat box.

The answers I'm seeing range from looking at the text to looking at the symbols to even interpreting the symbols. It is titled as, several of you know, "BACKGROUND MAP." It does say near the bottom, "1961 FREEDOM RIDES." A couple of you are noting the numbers, jailed and arrested. It is, in fact, as several of you have pointed out, Southern states from the United States. Amanda notes that the arrows head south. Mary, thank you for noting Jackson, Mississippi, has the largest jailed number.

Your eyes are drawn to many [things]. Lee notes that violence stands out for her, though it is not the largest text on the page by any means. Denise says, "AP news something. A little hard to read what comes after that in this small view." It's a little easier to see it when you pull it up on screen by yourself and you can certainly do that later. Claire's drawn to a spelling error in "Louisiana," although it's not necessarily the most important thing. You're tuning in to a lot of details a little more digging deeper than the first things you've seen, and that's natural with the primary sources.

Let's push your thinking just a little bit. I'd like you to think about, why do you think this map was made? Meg notes Washington as a starting place. Elaine, I'd invite you to expand a little your answer, all over the country. Gerald starts to ask, "What are the connections between them?" Naturally, not only will you observe during a primary source analysis, but you'll start to ask questions, and that's one of the values of this. Alicia is offering a hypothesis that this was made to give context for readers from the AP wire service papers.

Any other theories? Gay is asking a question, "Is this a progress report?" Kevin notes that there is more than one Freedom Ride. Colleen, thank you, speculating that it was made to show people where the Freedom Rides began and ended. Jayme is noting that she thinks it was to accompany an article about the Freedom Rides, perhaps the AP connection. Mary is raising the question of, if it was made for textbooks or what audience it was made for. Mary, you have anticipated my next question. Feel free, if you're still [figuring] out your hypothesis on why, feel free to continue that. Mary has raised my next question, which is who do you think was the audience for this map?

Colleen's responding to the way it shows different time frames for the various rides, so it was not just a single short event. Elaine notes that at that time, there were no cellphones, so it was a good way to show what was going on. Answering the audience questions, we're seeing, "the American public," "students," "perhaps civil rights groups." "Perhaps Northerners," "news readers." Lots of folks saying "students," "newspaper readers,"



“federal government.”

Leigh’s offering a little support for the hypothesis that it was made for students tuning in to the word *background* in the title. Meg broadens the audience to organizers, planners, leaders. William brings in the possibilities that this is to inform potential future riders. Gerald says, “There would probably be several potential audiences, with the primary one being news readers and possibly students.” Gay raises that wonderful question, “How far after 1961 was it made?” To help her hypothesize, we’ll get to looking at some information that could help answer that question in just a moment.

Since my colleagues did such a thorough job teaching primary sources in the first session, I am moving this a little bit more briskly than you might with your students. You might want to give your students more time to really dig in. Again, feel free, if you’re still spinning a hypothesis about the audience, to continue with that. I am going to shift gears just a little bit, and you’ve asked a fair number of questions already, but let me explicitly invite you to do that. What questions do you have about this object?

I see questions about where it was published, when it was published, who sponsored the rides and what happened in Jackson that there were so many people jailed there? Richard asking a good historian question of the source for this artifact. Christine wondering about its impact, “Did it help set the stage for further protests?” “Who was the intended audience?” Meg is wondering about the purpose of this. “Would it have been considered an incendiary piece by anybody, and if so, why?” Gerald’s raising the question, “Could it have been made for law enforcement?”

We’ll get to the background information on this map in just a minute. First, let me show you or remind you how the analysis process might be recorded. As teachers, you’re probably needing some record of your students’ teachings. I appreciate that some of you are still answering and feel free to continue using the chat to interact with the object and with each other. This is how my colleagues interact with this map. They put sticky notes pointing out from the same sorts of things and asking some of the same questions that you’ve asked. It was actually [on] our office door.

Here’s another way of organizing the information into three columns of “Observe,” “Reflect” and “Question,” and in just a minute, I’m going to invite you to consider the value of having your students [be] able to distinguish between what an observation is and what a reflection or sometimes people say inference might be, and the value of being able to raise questions. The bottom of this primary source analysis tool invites the analyst to sort out the questions for something that would be worth further investigation. You’ll note that the arrows connect. The columns, it’s not a straightforward, perfectly linear process, and that’s indicated by the graphic at the upper right of the tool that’s a circular rendition of observe, reflection and question. Really, you can start anywhere that you like. I started you with observations with the question that I selected, but you certainly could start this process anywhere.



Then finally, and again, if you were on the first webinar, this will look familiar. Here's some support for you as a teacher. Here's a question set to guide students in analyzing maps. We formed this in conversation with the folks down in our map division, asking them, so what do you think about when you approach a map? What are the questions that you ask? This is all freely available on the Library's website. We'll make sure you have those URLs. The questions you've been asking are somewhat answered here. Here's the item in the context of the exhibition that Stacie's going to talk about more in a few minutes and its title is "Background Map: 1961 Freedom Rides." It's dated 1962, so that answers one of the questions that you had.

Then, there's a little bit of interpretive context since this is an exhibition, about who organized the Freedom Ride and about the Associated Press release, which included descriptive text that is not in this exhibition, but that talked about the routes taken and the history behind the Freedom Rides. What I'd like you to think about is, what questions does this raise? This sort of walks through what gets answered. What questions do you have, now that you have this interpretive information? I'll pause for just a moment so that you can enter those questions in the chat box.

I see already two, three, a bunch of great questions about precedents for these rides, putting them in the history of the movement. "What came before it?" "How was the travel funded?" Alex asks the intriguing question of, "Did newspapers in the South run these features from the AP?" Alicia has her hypothesis confirmed, but is still wondering, "How the map was received, how did people react to it?" Amanda's thinking about why it was made. Looking at this, it might have been intended to inform CORE members about where they would find the most violence. Elaine has new questions about how the leaders for the rides were chosen, how the locations for the rides were chosen. Thank you, Annie. Meg notes that people at that time would have been so much more reliant on print and television media.

That opens the door to connecting this to today, which is I think one of the points that our colleagues at Teaching Tolerance raised. Lots of new questions come up, and one of the things that I'd like you to think about as we transition into thinking about the role of primary sources in literacy development is the role of questions in literacy development. Again, feel free to continue questions that are in your mind. Enter those. I'm going to transition and ask you very much to put on your teacher hat and think about literacy. We pulled a snippet from the Common Core State Standards for English Language Arts and Literacy. I'd like you to think about the standards if you're not in a Common Core setting.

We've underlined the language that leaped out that literacy stresses critical-thinking, problem-solving and analytical skills. If you would, as you're thinking about your own standards or goals that you would want to meet since you come from so many different places and reach so many different types of audiences, what is the role of primary sources and literacy, particularly around developing critical-thinking skills, problem-solving and analytical skills? Again, I would invite you, if I could, to not only form your own answers, but then interact with each other. The conversation that I'm reading is rich and wonderful.



Elaine, I have to apologize for the echo. We have tried three different phones and two different conference rooms, and I don't know what to do about that except to apologize.

Again, what I'm inviting you to think about is how primary sources can support the literacy skills of critical thinking, problem solving and analytical skill. Stephanie, you're drawing on your own experience. Thank you. Using the document to connect to social studies and link in their insights. Debbie, I'd invite you to expand on that answer. I absolutely agree that primary sources support higher-level thinking, but if you could detail what's in your mind, that might be really helpful. Sarah notes that primary sources often raise more questions than answers. Absolutely. I guess the question back is, how does that support literacy? Pam notes that they offer a way to engage students in the topic. Jayme notes that students have to cull information about an event from the source.

Alex makes the excellent point that primary sources force students to consider multiple perspectives and invite them to put themselves in another's shoes. Susan's thinking along those same lines of multiple perspectives on an issue. Amanda notes that the answer is not right there with the primary source; that you have to do critical thinking. Mary raises the good point of discussing primary sources and literacy and thinking about putting students right at the center of raising the questions. I tried to give you a little bit of that experience and the questions that I set up.

Christine notes that the history is complicated, answers are messy. Colleen also says, "When students learn to challenge rather than to simply accept what they read, they build those critical thinking skills." I love that many of you are interacting with each other and I appreciate that. It's every teacher's goal to get the students to interact with each other or the participants to interact and to be able to step back a little bit. Elaine's raising a strategy of inviting students to role play based on their primary source analysis.

What I'd like to do now is complicate the story a little bit more. I am going to very quickly introduce you to another primary source object. You won't be able to read the whole thing on the screen, but I'm going to pull up just a couple of quick sections. You can see that it's from CORE. You can see that it's addressed to A. Philip Randolph, Brotherhood of Sleeping Car Porters. The first paragraph says, "CORE needs substantial assistance to carry out a projected three-pronged attack upon segregation." Another section in the middle names out the kinds of support asking and says that "without substantial support, it will not be possible to carry through these programs." I'd invite you to think about. We don't have much time for talking about it, so I'm just going to say this is available to you after the fact since it's helpful to you in complicating this information. Think about how this is a structured argument, how this is a persuasive piece.

Then finally, the last piece I want to point out from this is the signature, "Sincerely, Jim," and his title. Then a hand-scrawled note, "Dear Phil, hope I'll have a chance to chat with you soon when you're in town." That says to me that these folks knew each other. He was writing not only from his formal position but also friend to friend. The role of those per-



sonal connections in this movement. I love that the conversation is continuing in the chat and hope that you will continue this rich and marvelous conversation about possibilities. I'm hoping we've whet your appetite at least a little bit.

What I'd like to do is very quickly show you where you can find some of these resources. There was a more thorough teachers' page tour in the first webinar, so I'm not going to repeat that. From the Library's homepage, click through to "Teachers." If you do only one thing because you're busy, I'd invite to sign-up for the Teaching with the Library of Congress blog. You can see that right there on the screenshot; it's advertising this webinar. We do several series of webinars in addition to this one.

If you were to look at it right now today, you would see that it's a web post that one of my colleagues wrote about Selma and that march, and that's part of the movement. I'll just leave it at that and invite you to subscribe to this. The second's ... This is an example of what it looks like. It's at the upper left, what's circled is the search box. It's keyword searchable, so if you want to search more about civil rights or complex or sift through to get to things appropriate to your grade level, those are all possibilities for you.

Then the next thing that I'd like to bring to your attention before I say goodbye and turn this over to my colleague Stacie is, we partnered with HISTORY to produce this *Idea Book for Educators*, and this is available as a free download from HISTORY. You sign-in, but I have been signed-in for about a year now and have gotten not a bit of mail from them. It's a pretty [strict] sort of sign-in. I highly advise this. You're looking for resources to teach about the long struggle that led to the Civil Rights Act of 1964. This is an amazing resource that's available free to you via the download. With a note of gratitude for your enthusiasm and energetic contributions and conversations, I'm going to turn this over to my colleague Stacie Moats.

#### **STACIE MOATS**

Thanks, Cheryl. I apologize in advance to everybody if I also have the echo. Thank you for your patience with that. I'm really excited to have this opportunity to highlight the Library's online exhibition, *The Civil Rights Act of 1964: A Long Struggle for Freedom*. Before I share a few of my favorite items that relate to literacy, hopefully to entice all of you to continue exploring it on your own, I'd just like to briefly describe the exhibition and I've prepared a couple of slides here for that. Sorry. There's me. Again, this is the landing page for the online exhibition and it commemorates the 50th anniversary of course for the Civil Rights Act of 1964.

I really like what our Teaching Tolerance colleagues were saying earlier about learning to capture the unseen and how to tell a complicated story, because that's exactly what the Library's curators and specialists try to do in their exhibition, and this one is a wonderful example of that. They've used more than 200 items and more than 70 audio-visual clips from the Library's collection to not only look at the legal, social, political forces that contributed and led up to the historic act, but also, the work of everyone from not only the leading civil



rights organizations and politicians, but individuals who were struggling on their own or an act of courage, things that otherwise may not be remembered or talked about. That's really important as we go through this.

Just very briefly, I wanted to share with you a couple of the resources related to the exhibition. I wanted to point out that we have ... You'll notice here, it's done chronologically, so everything is arranged in these different sections and the exhibition does take a long view. It goes all the way back to this prologue section, starts with slavery, 1619, and the founding of our nation, and goes all the way through to the immediate impact of this act. Of course, this act has served as a blueprint for so many groups and continues to have such an important story. Sorry, I thought I had another slide here.

One other thing I wanted to point out was that, we do have some online resources that are films. There is a wonderful film. It's just a very brief introduction to the exhibition and also an impact film that is narrated by Representative John Lewis, who talks about the perspectives of many people, again that topic of it being a blueprint for so many. With all that being said, I wanted to go ahead and get into the meat here because this is what I hope you will all be excited about and wanting to use in your classrooms. This may not look like the most interesting piece of paper here, but what I found when I brought students through the exhibition here onsite is that it's a wonderful way to start the conversation about some of these events that we may think of just as "Oh yeah, *Brown v. Board.*" The students think they already know about that or it's something familiar.

What they may not understand is some of the historical context and what came before and what came afterwards because certainly, when this opinion was read, it did not mean that everything was now ready and good to go, so to say. I want to point out on here, a little close-up. This is a reading copy that belonged to Chief Justice Earl Warren of the Supreme Court, and his papers are here at the Library of Congress. What I want to point your attention to is this word that he has scrawled there in the left margin. In person, it could take students a little while to try and figure that out because they can't get too close to the document. What you see is this word *unanimously*.

That word is so important because this idea of word choice and that single word has so much meaning and impact. When Chief Justice Warren read this opinion, he did something unprecedented. He read the names of each justice and took his time; the drama was heightened and there this was this widespread prediction happening that the court would be divided on the issue. He wrote this in the margin to remind himself to emphasize the decision unanimity because otherwise, he really wanted to get that across to the entire country and to the world, that all of the justices were standing behind this decision. There's that notation in his hand, unanimously, and what's also really interesting is that, this is the only copy that has that word in there, because all the other published versions do not have it. It only exists in this manuscript.

Again, there's a lot of really great background reading students can do. There's also some



wonderful podcast. NPR, I know, did a three-piece series on what happened behind the scenes of the Supreme Court and it also talks about the reading of this opinion. Going back to literacy, not only word choice, but this also really shows how the written version of the spoken word can be different. You have this reading copy that he used and that he annotated to show what he was trying to emphasize, and reading this out loud, it's very different from just reading it on paper.

That is one that I just wanted to point out because again, *Brown v. Board* is just a touch point for so many students, but they sometimes don't think about the fact that there was this whole legal struggle leading up to it and it culminates with. Then, when you have that decision, that it does not then mean that everything just moves forward without incidents, of course. You have things like Little Rock Nine and so many other teachable moments that come.

Another item that I want to point out in the exhibition because it is a wonderful piece and if you take a look at it quickly here, you're going to think possibly, what is this? You might recognize hopefully the figure in the middle, Martin Luther King Jr., but hopefully you've noticed that that is not English. It is Arabic language. This is a really wonderful piece that, to me, exemplifies the international legacy of Martin Luther King Jr. and the civil rights movement here in the United States. This is actually the cover of a comic book. The comic book was originally published in English back in 1957 by the Fellowship of Reconciliation, a civil rights organization, and then it was discovered by an Egyptian activist named Dalia Ziada in 2006.

It had been published many times actually over the years between 1957 and 2006 in places like South Africa and really all over the world. This is a particularly interesting story because this activist determined that nonviolent protest really would be the best method for reform and used ... I was reading through this comic book and really took to heart the powerful ideas and strategies described through the Montgomery Bus Boycott story in this comic book. She translated the comic book in Arabic, was able to receive approval from the government censors to have it published in 2008.

This actually came in to the Library's collections because our staff actually are all over the world and in places like Cairo, where they have street vendors who sell publications such as this one and you can't get them easily other ways. We actually have people who are out there purchasing these types of materials, and so they purchased this particular copy from a street vendor and this is credited with helping to inspire the Egyptian Arab Spring protest in Tahrir Square in 2011 that led to the resignation of the president in 2011 in Egypt.

It really is a great starting point for students to consider the power of combining words with images. I don't know if you're familiar with Representative Lewis' *March* graphic novel, but that's a wonderful book that talks about his experiences, and you can use a lot of different books such as that and others to talk about this familiar story in a new light. I just think it's a really great opportunity there. Again, students [who] come to the exhibition,



this is one of their favorite pieces. They are just intrigued by this idea that Martin Luther King Jr.'s legacy continues in so many different ways than anyone could have imagined.

Then, just to end, because I know we're just about out of time. I just wanted to give you this wonderful little piece here that is actually a case that students will almost definitely not be familiar with, and you may not even be familiar with, called the Heart of Atlanta Motel case. I'm not going to go into details, to leave you wanting more hopefully, but it is extremely significant because it helped to determine the enforcement, whether or not Title II, which dealt with access to public accommodation, whether they would have the enforcement power.

If you look at this, just this one simple note and it says, "I agree most emphatically. It sounds like hamburgers are more important than human rights." In terms of short and sweet and alliterative metaphor, it's just such a great example for students to start wondering about and thinking about what he's trying to convey in just a brief sentence here. Again, just a great hook for students and one that hopefully will get them to think a little bit about the impact of this act and what happened not just immediately afterwards, but moving forward.

Again, these are just a few of the items. The items that Cheryl shared as well earlier are actually items that are in the online exhibition, too. Again, I would encourage you to go and explore that on your own because it's just a really wonderful treasure trove of items that really dig deeper into the individual stories, look at the different groups within the movement and some of the more complicated histories that we don't always talk about. With that, I'm going to turn it back over to Teaching Tolerance.

#### **JUNE CHRISTIAN**

Thank you so much. We appreciate it, Stacie. We're just blown away by the resources that are available at the Library of Congress. We'd like to encourage you to sign-up for our next webinar. The third webinar in the series is *Identifying Bias and Perspective when Teaching About the Civil Rights Act of 1964*. That webinar will take place at the same time on March 19th, so next month. You can go to the related resources and sign up for the webinar. We look forward to sharing that information with you on March 19th.

#### **SARA WICHT**

Do you want to remind them about that, too? I just want to interject and remind our audience that the webinar, the recorded version from the first webinar in this series, with the event happened on January 22nd, is saved and archived on this page on tolerance.org and this is exactly where we will place today's archived version, and then the third and the fourth as well. All in one neat spot for you to access and share with colleagues. Sorry, June.

#### **JUNE CHRISTIAN**

Thanks, Sara. Now, we've got about eight minutes left and we'd like to move in to questions. Any questions that you may have about issues that have come up or questions that came up



during the webinar, we'd love to hear those now. If you'll type them into the chat window, into the group chat window, we will review them and answer them. Give people a little bit of time to respond, to consider a question. We're quite happy that you all have received information from the webinar. Thank you so much for attending. We appreciate you taking the time out of your day to join us.

#### **STACIE MOATS**

If we have a little extra time, I'd be happy to share a quick story that the participants might be interested in as far as Representative John Lewis coming through the exhibition along with Julian Bond and others when it opened. It was really just an incredible experience and an honor to even be there onsite and seeing these luminaries coming through and viewing these unbelievable items from their own history, really, and in particular, Representative Lewis spent a great deal of time in front of the case the deals with the March on Washington.

If you have time later to look in the exhibition online, in that section "Civil Rights Era," you'll find two documents. They're drafts of his speech that he gave at the March on Washington. One is the version that he intended to deliver and the second is the one that he actually did deliver. They're part of the James Forman Papers here at the Library. It was extremely special for Representative Lewis to get to see these papers that really had been unseen since that time when he actually delivered the speech.

#### **JUNE CHRISTIAN**

We do have a question for our colleagues at the Library of Congress. Mary J. wrote, "English and language arts teachers often think of the Library of Congress primary sources are all about history and social studies. How do you explain the literacy connection to doubters?"

#### **CHERYL LEDERLE**

I'll take that one. This is Cheryl. I think what we're trying to do is to invite people as we did today to walk in to the analysis and then reflect on their experience and where it connects with literacy. I've done hour-long and longer workshops on this, but we really tease out those connections that we began to discuss today. We really look at a roster of literacy-based skills in terms of, if you take literacy as making meaning, creating, constructing knowledge from what might be bits of information, looking at forming hypothesis, looking at supporting those hypothesis with observable evidence, but I think it is still an important paradigm shift as Sara says, and that's a great question.

#### **JUNE CHRISTIAN**

We have another question from Gabby M., "What is the best way to connect students to the civil rights movement? For some of them, especially majority of students, it's something so outside of their realm of thought as they cannot comprehend [that it's] important."

#### **SARA WICHT**

I wouldn't mind addressing an answer to that question initially and then colleagues at the



Library, feel free to chime in. We do know in the extensive research that Teaching Tolerance has done since 2011 related to teaching the movement across the country, that that's a very common misconception of the civil rights movement being a very regional part of our history versus a national history. That misconception is directly from where the nine essential areas were developed.

If we reduced the civil rights movement to simply Martin Luther King Jr. and Rosa Parks, a dream and a bus boycott, then it is likely that many populations, not just majority students, will continue to feel disconnected from the civil rights movement as part of our country's history. Making sure that we include all of the leaders and all of the events and all of the tactics, as well as making the connection to current events and modern-day movement to show that organizing and exercising through democracy is really part of that big lesson that was learned from the civil rights movement itself. If any of my colleagues want to add to that, please, we have still a few minutes.

#### **STACIE MOATS**

This is Stacie. I was just going to add that we often talk, as we go through the exhibition with students about, we have some great artifacts related to Jackie Robinson and we talk sometimes about how, when you have this discrimination happening, it's affecting everybody no matter who you are because you're missing out on all those things that people can contribute to their society and to their democracy and in every way imaginable, not just sports but politics and law, and in every arena. It really is about the national story.

#### **JUNE CHRISTIAN**

This is June. I wanted to add just one piece about making sure to bring students in. One way of doing that is by capturing the unseen and telling a complicated story. What I think the Library of Congress does really well with these resources is it provides teachers with the opportunity to pull in some primary sources that students may have never seen before. That's what I love so much about the graphic that's written in Arabic that Stacie shared with us. Really, encouraging students by or through primary sources that are unknown to them; that can open up a whole new world of how to think around the civil rights movement and around the Civil Rights Act of '64.

#### **SARA WICHT**

I think that might be all we have time for.

#### **JUNE CHRISTIAN**

It is. We'd like to thank you very much for taking the time to join us this afternoon. We hope that you found the webinar exceptionally informative. We ask that you would please complete the survey, the post-webinar survey, so that we can get your feedback because we really rely on that feedback to help craft quality webinars, and especially there's two that we have coming up in March and then again in April. We want to make sure that we are addressing what your needs are. From Teaching Tolerance, we thank you for joining us. I will turn it over for goodbyes from the Library of Congress.



**CHERYL LEDERLE**

Goodbye, everybody. This is Cheryl. I appreciate your energy and enthusiasm in answering my questions and taking them deeper even.

**STACIE MOATS**

Thank you to everyone for joining. This is Stacie.

**KATHY MCGUIGAN**

This is Kathy. Thank you for spending your hour with us. We look forward to seeing you in March.