



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF EDUCATION PROGRAMS

## **Narrative Section of a Successful Application**

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Education Programs application guidelines at <http://www.neh.gov/grants/guidelines/seminars.html> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title:           Stories of the Great Migration

Institution:            University of South Carolina

Project Director:      Valinda Littlefield

Grant Program:        Summer Seminars and Institutes for School Teachers

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University of South Carolina African American Studies Program

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## STORIES OF THE GREAT MIGRATION

### Intellectual Rationale

The African American Studies Program at the University of South Carolina (USC) proposes to offer a summer institute for 30 school teachers from July 16<sup>th</sup> - 27<sup>th</sup>, 2012 on the historical dimensions and significance of the African American Great Migration. This two-week institute will delve deeper into the themes set forth in the 2010 Picturing America teacher conferences entitled *Out of the South: the African American Migration*.

Isabel Wilkerson, Pulitzer Prize winning journalist and author of *The Warmth of Other Suns: the Epic Story of the Great Migration*, will be the keynote speaker and a lecturer at the summer institute. Dr. Valinda Littlefield, the Chair of the African-American Studies Program at USC, will serve as the Director of the Institute. The African American Studies Program was a partner in the 2010 Picturing America Teacher Conferences, while the Sumter County Cultural Commission served as the lead organization. These partners are shifting the organizational and grantee roles in 2012 to allow for greater ease in the provision of housing, meals, transportation, as well as access to library and archival resources.

The institute will explore three historical themes: (1) Push and Pull: Jim Crow and the Lure of the North; (2) Far from Canaan: Struggles in the "Promised Land"; and (3) Urban Harvest: American Culture Transformed. Each theme will be explored in depth through literature, painting, music, and oral history. These primary sources are, by their very nature, visceral and emotional. They will provide teachers with a personal link to American history.

In addition, teachers will also learn how to use literature, painting, music, and oral history in their own teaching. The institute thereby encourages innovative teaching strategies and, as relevant, the use of new technologies to develop effective teaching and learning practices. In addition, a learning environment will be created that encourages a free flow of information – both giving and receiving – among teachers and university instructors.

The movement of African Americans from the rural South to urban areas became significant during the 1890's. However, it was not always a movement directly from southern agricultural fields to northern cities. The major shift in the black population up to 1910 was from the rural to the urban South. Then, from 1910 to 1920, more than 500,000 African Americans left the South altogether, with the largest numbers migrating in a three-year span, 1916-19.

Whether the North was the Promised Land the migrants sought is debatable. Nonetheless, the numbers of migrants increased over time, with 1.3 million blacks leaving the South between 1920 and 1930. They drove; they hitched rides; they saved till they could buy a train ticket. They went to Chicago, Detroit, New York, Philadelphia, Baltimore, and Washington, DC, as well as smaller cities. They fled Jim Crow laws enacted after Reconstruction, including laws that established separate street cars, separate Bibles in courthouses, separate window sections in post offices, and separate library branches.

By the nineteen-seventies, after the civil rights movement put an end to Jim Crow and the Great Migration finally stopped, more than six million Southern blacks had left their homes. The migration was bigger than the Gold Rush and bigger than the departure of Oakies from the Dust Bowl. Before the migration, 90% of all African-Americans lived in the South; after the

migration, 47% lived outside the South. Isabel Wilkerson, Pulitzer Prize winning journalist and author of *The Warmth of other Suns: the Epic Story of the Great Migration*, calls this exodus the “biggest underreported story of the twentieth century.”

Fortunately, this demographic upheaval is vividly documented through literature, music, painting, and first-hand accounts. In the nineteen thirties, about 100,000 people who had once been slaves were still alive. The Federal Writers Project collected 2,000 of these life stories: first-hand accounts of slavery that would otherwise be unrecoverable. Similarly, journalist Isabel Wilkerson realized that the generation of Americans who lived under Jim Crow will not be around much longer, so gathered stories of the Great Migration from 1,200 people. Ms. Wilkerson, the summer institute’s keynote speaker, ultimately focused her book on three unknown individuals, using their lives to tell the story of six million African-Americans in one of the most profound and compelling non-fiction narratives of 2010.

Oral histories of the Great Migration – still collectible by teachers and students in many communities around the country – just add to the already rich treasure trove of primary sources related to the migration. With sessions that include, for example, Jacob Lawrence’s Great Migration series, *The Piano Lesson* by August Wilson, and period music including jazz, blues, and gospel, the summer institute will give teachers a solid historical understanding of the Great Migration, along with a personal connection to history through the arts and dynamic teaching strategies for their classrooms.

## PROJECT CONTENT AND IMPLEMENTATION

The summer institute will attract 30 teachers from across the country for a two-week experience. The teachers will represent all areas of the humanities and will receive both a content rich and experiential approach to learning and teaching the Great Migration.

Continuing education credit will be offered to all teachers who complete the institute.

The institute will meet Monday through Friday in morning and afternoon sessions. The morning sessions are scheduled from 9:00 to 12:00; the afternoon sessions from 1:00 to 3:00. These sessions consist largely of scholar-led discussions. In addition, participants will have time in the late afternoon, evenings, and on the weekend to work on special projects and visit local cultural institutions and culturally rich communities. Special projects include the creation of visual collages (or audio collages if the teachers bring relevant skills and equipment with them); and performances of scenes from *The Piano Lesson*. An oral history field trip is planned for Saturday, building on instruction in oral history provided by Pulitzer-Prize winning keynote speaker. In order to provide sufficient breadth and depth, the institute will be presented through scholar-led discussions, art as visual story, literature, a short oral history trip, scene workshops on an August Wilson play, music as story, and group projects that use a wide range of primary and secondary sources – for example documents, , biographies, photos, literature, oral histories, and film. The visual arts will be incorporated to the extent that they too “tell a story” – for example, Jacob Lawrence’s Great Migration series, Dorothea Lange’s depression photography and Romare Bearden’s collages. The participants will take the learning and make it their own by choosing to participate in one of three projects: The creation of migration stories by reading and writing about the Jacob Lawrence images which will be on exhibit and producing

a migration story collage in the art style of Bearden; The writing of a short dialog between two individuals one who migrated and one who stayed; or the selection and analysis of two music pieces using a song that describes push and one that describes pull. The written dialogs and music analysis will be presented on the institute website and the Migration story collage and the Piano Lesson Scenes will be presented on the last two days of the institute.

Finally, we propose to create a website maintained by the African-American Studies Program that would:

- Provide teachers with complete information about the institute; allow them to register easily; and allow them to connect with one another before and after the institute;
- Provide links to the best primary and secondary sources for this period, including free repositories from which teachers can draw audio and visual resources for their classrooms.
- Afterwards, feature content derived from sessions (for example edited videos of discussions with institute lecturers), and content created by individual teachers (for example the written dialogs and music analysis)

Embedded in the three institute themes is a constant focus on the causes and effects of the Great Migration. Each theme will receive two consecutive days of scholarly examination, interweaving history with art, literature, and music. Most days, history will be the focus of morning sessions, and art, literature, and music the focus of afternoon sessions. Afternoon sessions will show how arts and literature can be used in the curriculum in a practical, participatory, and supportive way. (See appendix A Great Migration schedule.)

Before arriving at the institute, teachers will be asked to read Isabel Wilkerson, *The Warmth of Other Suns*; W.E.B. Dubois, *The Philadelphia Negro*; Ralph Ellison, *Invisible Man*; and *The Great Migration: An American Story, Paintings by Jacob Lawrence*. Prior to arrival each teacher will be assigned to a small reading group composed of five participants. They will be given the responsibility for managing discussions and sharing insights on reading materials before, during, and after the institute in a manner that best meets their needs and schedules.

One event will occur before the institute begins on Monday, July 16, 2012. **On Sunday, July 15,** The Jacob Lawrence Exhibit at the McMaster Gallery will open with a reception and remarks by Dr. Suzanne Wright, Director of Education at The Phillips Collection, followed by a panel discussion with Isabel Wilkerson, USC History Professor Dr. Bobby Donaldson and USC American Literature Professor, Folashade Alao about migration from South Carolina. Thirty Jacob Lawrence panels from the 2010 Picturing America Conferences will be on exhibit. The reception, exhibit and panel discussion will be opened to the public. All teachers selected for the institute will be encouraged to make travel plans that will allow them to attend the event on the 15th.

**Monday, Day 1. 9:00-9:30** Dr. Val Littlefield will open the conference, welcome everyone and lay out her vision and expectations for the conference. An introduction and overview of the institute will occur followed by a keynote address by Isabel Wilkerson at **9:30**. During the introduction, teachers will receive materials; review the schedule and goals of the institute; and receive an orientation to the institute facility and the university.

During the remainder of the morning, from **10-12**, Isabel Wilkerson will provide a session on collecting oral history and lead a discussion on narrative nonfiction, the interview techniques used in *The Warmth of Other Suns*, and the use of letters, pictures, and family documents as primary source materials.

From **1-3**, **Dr. Ken Vogler**, University of South Carolina College of Education, Department of Instruction and Teacher Education will lead the teachers in a discussion about frameworks and standards and the integration of Social Studies with Art, English, and Music. Readings: *The Warmth of other Suns* and *Overcoming Obstacles to Curriculum Integration*.

**Tuesday and Wednesday, Days 2 and 3, 9:00-11:00: Push and Pull: Jim Crow and the Lure of the North, (1890-1954)** Morning sessions will be led by **Dr. Patricia Sullivan**, Associate Professor of history at the University of South Carolina. Dr. Sullivan will lead teachers in a discussion about the oppressive conditions of Jim Crow that pushed the migrants out of the South. She will also focus on organizations like the Chicago *Defender* and the Urban League whose advocacy helped make Northern cities so attractive to Southern blacks. On the first morning, Isabel Wilkerson and Dr. Sullivan will cover the time period from 1890-1940, and on the second day Dr. Sullivan will cover the time period 1940-1954. Readings: Leon Litwack's *Trouble in Mind: Black Southerners in the Age of Jim Crow* (selected chapters). This book documents African-American life and race relations in the South during the Jim Crow era.

After lunch on Days 2 and 3, from **1:00 – 3:00**, **Dr. Folashade Alao**, University of South Carolina English Department, will use a variety of literary examples to embellish the historical framework provided by Dr. Sullivan. On Day 2, focusing on the Jim Crow South, teachers will

read two short stories, Arna Bontemps "A Summer Tragedy" and Richard Wright's *"The Man Who Was almost a Man,"* as well as two Sterling Brown poems, *"He Was a Man"* and *"Master and Man."* As teachers read, they will record phrases and lines that suggest what life was like for African-Americans in the Jim Crow South. Following the readings teachers will create a visual titled "Understanding the Jim Crow South," on which they will transcribe their questions as well as any related pictures. On day 3 Blues lyrics will be added to the visuals. The lyrics of Delta Bluesmen such as Robert Johnson, Skip James, Son House, and Blind Willie Johnson will be included On Day 3, readings will focus on life in the North, and will include excerpts from Richard Wright's *Black Boy* and Ralph Ellison's *Invisible Man*. Teachers will create a visual similar to the Jim Crow visual depicting life after migration. The poetry of Langston Hughes and Contee Cullen and the blues lyrics of artist like Muddy Waters, JB Lenoir, and Leadbelly will be incorporated into the visual as well.

**Thursday, Day 4, 9:00-11:00:** An entire day will be devoted to the paintings of Jacob Lawrence, whose Great Migration series tells the story of exodus from the South and new life in the North. The migration was a part of Lawrence's own life, and he conveys the movement, the struggles, and the quest for freedom, justice and dignity in his paintings. By examining the life and art of Jacob Lawrence, teachers will gain an appreciation for visual literacy while analyzing historical events. In the morning, **Dr. Suzanne Wright**, Director of Education at The Phillips Gallery, will use the *Teach with Jacob Lawrence* and *The Migration: Nationwide Curriculum* and provide professional development for the teachers in a way that helps teachers reflect on the meaning of art and the power of integrating the arts into their teaching strategies.

After lunch, **1:00 – 3:00**, **Dr. Minuette Floyd**, Art Education Professor at the USC and contributor to the Jacob Lawrence and Migration series Teaching Kit for The Phillips Collection, will lead the participants in a discussion about teaching visual literacy and interpreting patterns, colors, and shapes. Dr Floyd will also introduce the migration collage art project. In the evening, dinner will be held at Hunter Gatherer, a restaurant at the edge of the USC campus that features Columbia’s finest jazz musicians, many of whom are return migrants from Northern cities.

**Friday, Day 5, 9:00-12:00:** The institute’s second theme, **Far from Canaan: Struggles in the “Promised Land,”** will be introduced by **Dr. Larry Watson**, History Professor at USC and South Carolina State University. Dr. Watson will lead participants in a historical examination of life after migration. As the basis for this theme, Dr. Watson will use *The Philadelphia Negro*, an amazing research project conducted by W.E.B. Dubois in 1896 and published in 1899. This book provides a great context for exploring the movement of migrants to Philadelphia.

After lunch, **1:00-3:00**, the migration story through drama will be introduced through August Wilson’s play *The Piano Lesson*. August Wilson produced a cycle of ten plays that provides a critical examination of urban life for African-Americans after migration. We will focus on the *Piano Lesson* because it incorporates all three institute themes, and because the rich two-person scenes can easily be taught as self-contained units once teachers are back in the classroom. Teachers will be paired into teams of two and will focus on scene work from the play. While working on scenes from the *Piano Lesson* teachers will learn about the centrality of music, especially the blues, in the migration experience. Discussions will explore how the lives

and work of blues musicians and African-Americans intersected and complemented one another. Scene presentations will be made by each group toward the end of the institute.

**Dr. Marvin McAllister**, Associate professor in African American History and Theater at USC will lead the discussions, scene workshops and the final presentations of the *Piano Lesson*.

**Saturday, Day 6:** Teachers will participate in a field trip to Cheraw, South Carolina for an oral history session with African Americans who migrated, as well as those who stayed behind.

Cheraw has been chosen for this excursion because it is a small town with a distinct African-American community and in recent years has experienced a high rate of return migration.

Cheraw is also the home of Jazz legend Dizzy Gillespie. Teachers will have an opportunity to visit the Dizzy Gillespie Museum and the Dizzy Gillespie Birth Site Musical Park, and interact with members of the community who knew Gillespie. The Cheraw oral history session will be led by Felicia Fleming-McCall, local author of *African Americans of Chesterfield County: Images of South Carolina*.

**Sunday, Day 7:** Teachers will have optional choices of rest, reading, watching films, library or museum visits, or exploring Columbia.

**Monday, Day 8** (a continuation of Day 5): Dr. Larry Watson will continue the discussion of the migrants' struggles in the "promised land," followed by scene work from *The Piano Lesson* after lunch.

**Tuesday, Day 9, 9:00-11:00:** A lecture and discussion on the third institute theme, **Urban Harvest: American Cultural Transformation**, will be led by **Dr. Bobby Donaldson**, Professor of US History and African-American History at USC. Dr. Donaldson will lead the teachers in an exploration of the Harlem Renaissance and the Chicago Renaissance, with emphasis on the Great Migration's impact on both. Dr. Donaldson will focus on the 1920s. He will lead discussions on the remarkable outpouring of literature, art, and music that defined that decade, and the black liberation and sophistication that it symbolized----a final shaking off of slavery in mind, body and spirit. Reading: *Voices from the Harlem Renaissance* by Nathan Irvin Huggins (selected extracts). This book was selected because it voices the alienation and anger of this period, providing more than 120 selections from the political writings, literature and art of this point in history when African Americans came of age.

**1:00-3:00** Dr Gerald Early, Director of the Humanities Center at Washington University in St Louis, MO will present the migration through music, sharing the music made by African-Americans as they moved from South to North. Specific jazz, gospel and blues songs will be played and discussed, providing links to each institute theme. Songs like *"Times is Getting Harder"* by Luscious Curtis and *"When Will I Get to be Called a Man"* by Big Bill Broonzy will illustrate what the migrants thought the North held for them. Rural blues will be compared to urban blues, reflecting the changes in African-American culture brought about by the Great Migration. Teachers will create a chart of similarities and differences – for example, quiet versus loud, irregular rhythm versus steady beat – then explain their observations in oral presentations. Lyrics about hardship, the use of the guitar, soloists versus larger bands, and jazz expression will be analyzed. Dr. Early will lead the teachers in the music discussions and

work with the teachers who selected the music analysis project. Readings: Zora Neale Hurston; *Spirituals and Neo-Spirituals*, and Travis Dempsey, *the Autobiography of Black Jazz*.

**Wednesday, Day 10** (a continuation of day 9): Dr. Bobby Donaldson will continue to explore the cultural transformation of the Harlem and Chicago Renaissance, and Dr. Early will continue to lead teachers in the music discussions.

**Thursday, Day 11.** The teachers will work on the *Piano Lesson* scenes and selected projects; the migration collage, the written dialog, and the music analysis under the guidance of Dr. Floyd, Dr. McAllister, and Dr. Alao. During lunch on Thursday, Dr. Jessica Harris, Professor of English at Queens College in New York and noted cookbook author, will lead a discussion focusing on how the Great Migration transformed the culinary culture of the North. The luncheon discussion will be held at the Russell House dining facility and will feature selected recipes from Dr. Harris' book *The History of African-American Foodways*. The event will be coordinated with the Russell House management and open to USC staff and faculty. Teachers will present scenes from August Wilson's *Piano Lesson* in the evening to invited University guest.

**Friday, Day 12:** On Friday morning, teachers will present their collage projects. After lunch they will engage in a session on the implementation of migration teaching strategies, led by Dr. Ken Vogler. The institute will conclude with an evaluation discussion led by Dr. Bob Petrulis of the office of Program Evaluation, USC College of Education. Teachers will be asked to complete a survey evaluating the usefulness of readings, discussions, scholarly presentations, activities, facilities, and materials. We will also send another survey to participants in November asking them to evaluate how attending the Conferences impacted their classrooms. Dr. Val Littlefield

will officially close the 2012 Summer Institute with a recap, awarding of CEU certificates and information about the plan for future follow-up.

### **Faculty and Staff**

**Valinda Littlefield** will serve as project Director for the Summer Institute. She is Chair of the African-American Studies Program at the University of South Carolina, Columbia, SC. Her major field is African American History. She also has extensive experience in curriculum and instruction and programming in African Studies. Dr. Littlefield will provide the leadership, guidance, and institutional support for the project. Dr. Littlefield will ensure that a well designed institute is implemented.

**Deloris Pringle** will serve as the coordinator for the institute. She has years of experience in events planning and conference coordination. Ms. Pringle is currently serving as Project Director for two federally-funded Teaching American History projects where she works directly with teachers coordinating professional development classes and special historic trips and events. Ms. Pringle coordinated the Picturing America Teacher Conferences in 2010 entitled *Out of the South: The African-American Migration*. Ms Pringle designed and successfully implemented a national Gullah Studies Institute in 2005 and 2006.

**Nina deCordova** will serve as teacher liaison and coordinator of the teacher learning community. In that role she will establish effective communications with the teachers, design publicity strategies, work with the participant teachers on all technology communications, and provide leadership on the design of the conference website.

**Two Graduate Assistants and an Administrative Assistant** will be recruited to assist with the planning, the website, logistics, and clerical duties associated with the project.

**Isabel Wilkerson** is currently Director of Narrative Nonfiction at Boston University and Professor of Journalism. She won the 1994 Pulitzer Prize for Feature Writing as Chicago bureau chief of the *New York Times*. The first African-American woman to win a Pulitzer Prize for Journalism, she has also won the George Polk Award and a John Simon Guggenheim Fellowship. She has lectured on narrative at the Neiman Foundation at Harvard University and has served as Ferris Professor of Journalism at Princeton University and as the James Cox Jr. Professor of Journalism at Emory University. During the Great Migration, Wilkerson's

#### **Exemption 6**

*The*

*Warmth of Other Suns: the Epic Story of the Great Migration* is her first book.

**Suzanne Wright** is Director of Education at the Phillips Collection in Washington DC. In that role she oversees and evaluates the museum's interpretive programs and products. She also designs the museum educational products, including teaching kits. She is responsible for the design and publication of the Jacob Lawrence Migration Series Teaching Kit. Dr. Wright will serve as lecturer at the opening exhibit and provide a professional development session on the use of the Jacob Lawrence Teaching Kit.

**Patricia Sullivan's** area of specialization is 20th century United States history, focusing particularly on the African-American experience and race relations. She is Associate Professor of History and African-American Studies at USC. She coordinates the curriculum and manages the implementation of the four-week long Summer Institute for College and University teachers

at Harvard University. Dr. Sullivan will present and lead the discussion on the first institute theme: Push and Pull: Jim Crow and the Lure of the North.

**Minuette Floyd** is Art Education Professor at the University of South Carolina. Dr. Floyd has worked with The Phillips Collection in implementing the Jacob Lawrence and The Migration Series Teaching Kit. Dr. Floyd will lead the teachers in a discussion about visual literacy and the use of patterns, colors and shape in the classroom. She will also work with the teachers on their art group project. Dr. Floyd is also a documentary photographer whose solo exhibition, This Far by Faith: Carolina Camp Meetings, An African American Tradition have traveled to museums in South Carolina and North Carolina.

**Larry Watson** is an Adjunct Professor in African-American Studies at USC; an Associate Professor of History and Social Sciences at South Carolina State University; and President of the South Carolina Council for African-American Studies (SCCAAS). Dr. Watson's fields of interest are Colonial African American, Civil War and Reconstruction, 20th Century American Cultural history, including the Harlem Renaissance and the Civil Rights Movement; South Carolina Social Studies Curriculum Standards; and African-American profiles.

**Bobby Donaldson** is Associate Professor in the USC History Department and teaches courses in US History, African-American History and Intellectual and Cultural Studies with an emphasis on the American South. Dr. Donaldson teaches African-American Biography and the Harlem Renaissance; the Civil Rights Struggles in South Carolina and research methods in African American Studies. He serves on the Board of Trustees at Wesleyan University and holds a 2005-

2006 fellowship at the WEB Dubois Institute for African and African American Research at Harvard University.

**Marvin McAllister's** areas of specialization are African-American drama, theater, and American drama. He teaches courses in critical reading and composition (with a drama emphasis) and Introduction to Drama. He is currently researching and conceptualizing a history of the first five decades of the Howard College Dramatic Club/Howard Players. This book project will examine institutional/departmental development at Howard University, the relationships between professional and College Theater, and the African American collegiate presence in national and international politics.

**Folashade M. Alao** teaches American Studies and English and African American Studies at USC. Her areas of specialization are: Twentieth-Century African American Literature and Culture; African Diaspora Literature; and Migration and Literature. She is currently working on a book project that examines the construction of the Sea Islands as a significant cultural landscape in the black feminist imagination and historicizes the Sea Islands' contemporary emergence as a site of memory. Examining works by Paule Marshall, Gloria Naylor and Julie Dash, She is interested in how black women visual and literary artists mapped the Sea Islands, symbolically and physically, for their audiences. Her work considers the broader context these works are set against; such as the resurgence of research interests in Gullah culture and African American return migration to the South. Some her presentations have included "I Know the Sound of Your Talk: Excavating the Story and the Storyteller in the Works of Toni Morrison and Edwidge Danticat," South Atlantic Modern Language Association, Atlanta, GA, November 4-6, 2005.

"Searching for the Promised Land in the American West: An Examination of Migration in Sherley Anne Williams' *Dessa Rose*," British Commonwealth and Postcolonial Studies Conference, Savannah, GA, February 25-28, 2006.

**Ken Vogler** teaches curriculum standards and frameworks at USC, specializing in the Social Studies curriculum. Dr Vogler currently works with five South Carolina Teaching American History Projects providing instruction on implementation and curriculum standards.

**Gerald Early** is one of the country's most important scholars on Jazz and American Music. Dr. Early is the Merle Kling professor of modern Letters and the Director for the Center for the Humanities at Washington University in St. Louis, Missouri. Dr. Early will lead the presentations and discussions on the impact of the migration on the Harlem Renaissance and jazz music.

**Jessica B. Harris** is a culinary historian and Professor of English at Queens College/CUNY. She has lectured on African-American foodways at The Smithsonian Institution in Washington, DC, The Museum of Natural History in New York City, The California Academy of Sciences in San Francisco, as well as at numerous institutions throughout the United States and abroad. She is the author of eleven cookbooks documenting the foods and food ways of the African Diaspora, including *Iron Pots and Wooden Spoons: Africa's Gifts to New World Cooking*, *Sky Juice and Flying Fish: Traditional Caribbean Cooking*, and *The Welcome Table: African American Heritage Cooking*. She is currently working on a narrative history of African-Americans and food tentatively titled *High on the Hog* to be published by Bloomsbury in 2011.

**Dr. Robert A. Petrulis** is Executive Director of Program Evaluation in the USC College of Education. He evaluates the impact of education programs.

### **Eligibility and Selection of Participants**

We intend to recruit 30 K-12 teachers nationally, representing a broad range of subjects in the humanities. We will recruit as widely as possible, reaching teachers through national teacher organizations that represent all areas in the humanities and their fifty state counterparts. Notices will also be posted in humanities and social studies newsletters. The institute application package will consist of the form prepared by the NEH for summer seminars and institutes; a resume and brief essay which will describe how the Institute will impact the participant's teaching, professional development and use of the interdisciplinary approach in the classroom.

A selection committee will be convened by Project Director Dr. Littlefield. The committee will be comprised of Dr. Littlefield, Dr. Larry Watson, Dr. Bobby Donaldson, and one K-12 teacher who participated in the Picturing America Conferences in 2010. The selection committee will adhere closely to the NEH guidelines regarding eligibility and selection. The committee will consider evidence of commitment and effectiveness as a teacher, personal and intellectual interest, commitment to participate fully and engage in the institute, the potential impact on the applicants teaching, and creating a representative cross-section of humanities disciplines. The committee will select a small group of alternates to allow for any unforeseen changes in plans.

### **Professional Development of Participants**

Upon completion of the institute, all teachers will be awarded certificates of completion and a letter confirming attendance and specifying the contact hours, and institute content and activities. Teachers can use this information and documentation to request CEU's or

professional development points from their home school districts. The USC Continuing Education Department will award CEU certification. We will also work with USC's College of Ed to award credit. Interested teachers will pay a fee directly to USC.

### **Institutional Context**

The University of South Carolina, Columbia is the flagship campus for the USC University System. The USC history program has been declared a study in success and The Chronicle of Higher Education stated that the *"The University of South Carolina Columbia is putting a new face on its history department... It is busily carving out a niche for itself as a leader in Southern and African American history."* Pulitzer Prize winning historian Leon Litwack wrote the following:

*"With its impressive faculty and the South Caroliniana Library, the University of South Carolina has taken its place among the very best institutions in which to study southern history and culture. The appointments the Department has made over the past decade speak for themselves, and I strongly recommend the University to my graduating seniors at Berkeley."*

The African American Studies Program at the University of South Carolina is 40 years old. The mission of the African American Studies Program is to provide students with the best possible understanding of race and the African American experience, as well as the dynamics of the African Diaspora. This is achieved through the use of broad-based interdisciplinary approaches.

The summer institute will be held in the newly constructed Ernest F. Hollings Special Collections Library. The library is an \$18 million state-of-the-art facility that is home to three departments of the University Libraries: South Carolina Political Collections, the Irvin Department of Rare Books and Special Collections and Digital Collections. The institute will have access to a large reading

room, work areas for research, seminar rooms, a mini theater, exhibit galleries, a “treasure vault,” event space, a digitization center, a room for audio-visual research, a large room for plenary sessions and a fully equipped kitchen. The smaller seminar rooms are ideal for smaller group work, round table discussions, one-on one conversation with scholars and reading group discussions. The facility is adjacent to the Thomas Cooper Library which has excellent computer facilities, and there are fully equipped art classrooms located nearby in the art building. Participants will have easy access to copy machines, phones and faxes. The university campus is located in the heart of downtown Columbia within walking distance of the state capital building. The campus is surrounded by coffee shops, book stores, sidewalk cafes, restaurants, and museums.

Accommodations will be made for the participants to reside in two bedroom suites at a cost of \$30.81 per night. Reasonably priced meals are easily accessible in the USC Russell House dining facility or from the many eateries surrounding the university. Arrangements for temporary parking permits will be made for participants with cars. The teachers will have easy access to both the Thomas Cooper Library and one of the most important archival libraries in the state, the USC Caroliniana Library. The State Library and the main branch of the Richland County Library are also nearby. The USC Koger Performing Arts Center constantly offers programming that consists of art exhibits, jazz concerts, ballet performances, literary events, and educational seminars. The USC McKissick Museum and four theaters are also centrally located on campus.

The Columbia Metropolitan AirPort is a short driving distance from the campus and the Amtrak station is located within the general university area.

## DAY TWO

### **TUESDAY, July 17: Push and Pull: Jim Crow and the Lure of the North, (1890-1954)**

9:00 AM: Jim Crow 1890-1940, full group discussion (Patricia Sullivan and Isabel Wilkerson)  
Reading: Leon Litwack, *Trouble in Mind: Black Southerners in the Age of Jim Crow* (selected chapters).

10:00 Break

10:15 Session continued

12:00 Lunch

1:00 literary writings and visual interpretation, full group and small group discussions.  
(Folashade Alao) Readings: two short stories, Arna Bontemps "A Summer Tragedy" and Richard Wright, "The Man Who Was almost a Man," Two Sterling Brown poems, "He Was a Man" and "Master and Man."

2:00 Break

2:15 continued discussion and group work

3:00 Adjourn

## DAY THREE

### **WEDNESDAY, July 18: Push and Pull: Jim Crow and the Lure of the North**

9:00 AM: the oppressive conditions of Jim Crow 1940-1954, (Patricia Sullivan) Readings: Leon Litwack, *Trouble in Mind: Black Southerners in the Age of Jim Crow*

10:00 Break

10:15 continued discussion

12:00 Lunch

1:00 **literary** readings and music lyrics of the great migration (Folashade Alao) Readings: excerpts from Richard Wright's *Black Boy* and Ralph Ellison's *Invisible Man*. Poetry: Langston Hughes, *I Too Sing America* and Contee Cullen's *Tableau*.

2:00 Break

2:15 Session continued

3:00 Adjourn

## **DAY FOUR**

### **THURSDAY, July 19: The Story of the Great Migration through the Jacob Lawrence Series**

9:00 AM: Integrating the arts into teaching strategies (Suzanne Wright) The Phillips Collection, *Teach with Jacob Lawrence* and *The Migration: Nationwide Curriculum*

10:00 Break

10:15 Session continued

12:00 Lunch

1:00 Teaching visual literacy (Minuette Floyd) Reading: Barnet, Burto, Cain, and Stubbs *The Language of Pictures*; The Phillips Collection, *Teach With Jacob Lawrence* and *The Migration: Nation Wide Curriculum*

2:00 Break

2:15 Introduction of the migration collage art project

3:00 Adjourn

7:00 Dinner and Jazz at Hunter Gatherer

## **DAY FIVE**

### **FRIDAY, July 20, Far from Canaan: Struggles in the “Promised Land,”**

9:00 AM: Examination of life after migration (Larry Watson) Reading: WEB Dubois, *The Philadelphia Negro*

10:00 Break

10:15 Reconvene

12:00 Lunch

1:00 the migration story through drama, a critical examination of urban life for African-Americans after migration (Marvin McAllister) Reading: August Wilson’s play *The Piano Lesson*.

2:00 Break

2:15 Scene reading

3:00 institute mid-point check-in with teachers. Discussion about institute logistics and provide details for Saturday morning bus trip. (Val Littlefield)

## **DAY SIX**

### **SATURDAY, July 21: Oral history bus trip to Cheraw, South Carolina**

9:00 AM: Depart for Cheraw

10:30 Arrive in Cheraw and tour the Dizzy Gillespie Museum

11:45 Lunch

12:30 Oral history session with African American residents led by (Felicia Fleming-McCall)  
Reading: *African Americans of Chesterfield County: Images of South Carolina*.

2:30 Visit the Dizzy Gillespie Birth Site Musical Park

4:00 Depart Cheraw

5:30 Arrive back in Columbia

## **DAY SEVEN**

### **SUNDAY, July 22:**

## **DAY EIGHT**

### **MONDAY, July 23: Far from Canaan: Struggles in the “Promised Land”**

9:00 AM: Carry-over from day 5: (Larry Watson) WEB Dubois, *The Philadelphia Negro*

10:00 Break

10:15 Session continued

12:00 Lunch

1:00 Scene reading continued (Marvin McAllister) Reading: August Wilson, *The Piano Lesson*

2:00 Break

2:15 session continued

3:00 Adjourn

## DAY NINE

### **TUESDAY, July 24: Urban Harvest: American Cultural Transformation**

9:00 AM: An exploration of the Harlem Renaissance and the Chicago Renaissance (Bobby Donaldson) Reading: *Voices from the Harlem Renaissance* by Nathan Irvin Huggins (selected extracts).

10:00 Break

10:15 Session continued

12:00 Lunch

1:00 Hearing the migration story through music (Dr Gerald Early) Lyrics: Luscious Curtis, “*Times is Getting Harder*” Big Bill Broonzy, “*When Will I Get to be Called a Man*” Readings: Zora Neale Hurston, *Spirituals and Neo-Spirituals*; (selected readings) from Dempsey, *the Autobiography of Black Jazz*

2:00 Break

2:15 session continued

3:00 Adjourn

## DAY TEN

### **WEDNESDAY, July 25: Urban Harvest: American Cultural Transformation**

9:00 AM: Continuation of day nine, (Bobby Donaldson) Reading: Nathan Huggins, *Voices of the Harlem Renaissance* (selected readings)

10:00 Break

10:15 session continued

Lunch

1:00 Continuation of day nine (Gerald Early) Reading: *The Autobiography of Black Jazz* (selected excerpts)

2:00 Break

2:15 Session continued

3:00 Adjourn

## **DAY ELEVEN**

### **THURSDAY, July 26: Group Projects**

9:00-12:00 Small group projects (McAllister, Floyd, and Aloa)

12:00 Lecture and Luncheon, How the Great Migration transformed the culinary culture of the North (Jessica B. Harris) Reading: Jessica Harris, *The History of African American Food ways*

1:30 Small group projects continued

3:00 Adjourn

6:00- 8:00 pm Teacher presentations of *Piano Lesson* scenes to invited University guest (Marvin McAllister)

## **DAY TWELVE**

### **FRIDAY, July 27: Final presentations and Wrap-up**

9:00 AM: Presentation of Collage projects, (Minuette Floyd)

Lunch: 11:30

12:30 Discussion, Implementation of migration teaching strategies (Ken Vogler)

2:00 Evaluation discussion (Bob Petrulis)

3:00 Final recap, wrap-up, awarding of CEU certificates, and plans for future follow-up. (Val Littlefield)

4:00 Adjourn

**Appendix B**

**Reading List  
Stories of the Great Migration  
July 16-27, 2012  
University of South Carolina  
African American Studies Program**

\*The Warmth of Other Suns

\*Lawrence, Jacob. The Great Migration: An American Story

Jacob Lawrence paintings, Drawings, and Murals.

\*Trouble in Mind: Black Southerners in the Age of Jim Crow

The History of the Black Experience through Documents

From Slavery to Freedom: A History of African Americans

\*The Philadelphia Negro

\*African Americans of Chesterfield County: Images of South Carolina

\*The History of African- American Foodways

Historical Guide to Langston Hughes

\*A Summer Tragedy

\*The Man Who Was Almost A Man

\*Master and Man

\*He Was a Man

\*Tableau

\*I Too Sing America

Rose Piper: Slow Down Freight Train (a story in Paintings)

Using Primary Sources in the Classroom (pages 117-135) the use of maps as primary sources

“Sir I will Thank You with All My Heart:” Seven Letters From the Great Migration

Black Exodus: The Great Migration from the American South

Black Protest and the Great Migration

. \*Autobiography of Black Jazz

\*Voices of the Harlem Renaissance

Essays on American Culture

\*Black Boy

\*Invisible Man

New Negro: Readings on Race, Representation, and African American Culture, 1892-1938

Hearing Eye: Jazz & Blues Influences in African American Visual Art

Portraits of the New Negro Woman: Visual and Literary Culture in the Harlem Renaissance.

\*The Play: The Piano Lesson

May All Your Fences Have Gates: Essays on the Drama of August Wilson.

Learning In and Through the Arts: Practices, Products, and Content

\*Over Coming Obstacles to Curriculum Integration

\*Literature and readings included in the daily schedule