

SCHOOL CLOTHES TEACHING GUIDE



For African American Studies, English Language Arts,
History, and Black Student Unions

DEVELOPED BY JARVIS R. GIVENS, ZENZILE RIDDICK, AND KATIE JONES

School Clothes: A Collective Memoir of Black Student Witness

An Interdisciplinary Teaching Guide for High School Instruction in African
American Studies, ELA, and History

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The School Clothes Teaching Guide: Introduction

Why and How This Guide Was Created

In *School Clothes: A Collective Memoir of Black Student Witness* (2023) author Jarvis Givens argues that black students' distinct experiences of schooling offer a rich and underexplored vantage point for understanding the history of oppression, resistance, and perseverance which are essential to the narrative of black education in the United States. Professor Givens traces black student experiences from the era of enslavement through the 20th century, utilizing a wide range of historical sources to center the voices of black students in representing their own educational experiences.

Professor Givens became deeply interested in how *School Clothes* might be taken up by students and teachers in high school classrooms, given the book's attentiveness to black students' experiences across time and place. He therefore decided to develop a multidisciplinary teaching guide to be used by educators in a variety of classroom settings, including History courses, English Language Arts courses, (AP) African American Studies courses, as well as out-of-classroom learning spaces, such as Black Student Unions, after school programs, and community based education programs. Over the course of the 2023 summer, Professor Givens assembled a group of eighteen scholars — including twelve high school educators — representing a variety of educational contexts across the United States to read *School Clothes* and help co-develop this teaching guide. This collaborative process resulted in a 6 week, 4-unit teaching guide. A select group of educators piloted the guide during the 2023 - 2024 academic year, offering key recommendations for improvement. As of summer 2024, the teaching guide is now widely accessible.

What's In This Guide

The teaching guide includes the following: 1) an overview of each unit and the proposed final project; 2) an overview of an analytical framework students and teachers can use to guide their reading of the book; 3) information on how the guide aligns with the goals and standards of multiple academic subject areas, including English Language Arts, African American Studies, Ethnic Studies, and History; 4) specific guidance on how to integrate the guide into an AP African American Studies course; and 5) a detailed curriculum map for each unit. The latter includes an overview of the unit, guiding questions, big ideas, key concepts, critical vocabulary terms, daily lesson plans (complete with in- and out-of-class assignments/projects and learning objectives), and rubrics for larger assignments.

The guide covers 6 weeks of material. The length of units varies: Unit 1 is 5 days, Units 2 & 3 are 8 days each, and Unit 4 is 10 days. Each daily lesson plan is 40 minutes long. We recognize that not all teachers have 40 minute class periods, and some will teach the book for more or less than 6 weeks. Some teachers may not teach the entire book, and may choose to teach only some of the units. We have intentionally designed the teaching guide so that it is

flexible enough for teachers to pick and choose whatever elements of the guide are most useful for their students. The existing structure and pacing of the guide is meant to be useful to all teachers, including those with shorter class times. We encourage and expect teachers to adapt the pacing of this guide to fit their distinct classroom needs.

A Note on Black Studies and the School Clothes Teaching Guide

School Clothes and this teaching guide emerge from the multidisciplinary field of Black Studies. Black Studies became formalized in American colleges and universities as a result of student protests in the 1960s, with the aims of describing the complexity of black life and culture(s), correcting distorted images of black people that pervade society and academic discourse, and prescribing solutions that address antiblackness as a fundamental problem in the social world.¹ *School Clothes* and this teaching guide were developed in keeping with such aims. The legacy of black student witnessing unveiled in this book is also a beautiful expression of this intellectual tradition. For indeed, the history of black students *is* the history of black study.

Within the field of Black Studies, language, words, and phrases take on layered meanings. Many Black Studies scholars like Professor Givens aim to write *carefully* and *beautifully* about black experience, and in doing so, they work to reproduce the complexity and essence of black being in their word choice. This is evident in the book's title, *School Clothes*, which refers to the literal clothing, as well as the lessons regarding education, that black families and communities used to adorn black students as they embarked on educational journeys, both during and after enslavement. As students engage *School Clothes*, they should be reminded to think critically about the form and function of language in the text, as well as in the assignments they produce.

¹ Manning Marable, "Black Studies and the Racial Mountain," *Souls* 2, no. 3 (2000): 17–36.

School Clothes Teaching Guide: Overview of Units and Final Project

| | |
|--|---|
| <p style="text-align: center;">Unit 1 Black Student Witness is a Gift <i>Preface & Introduction</i></p> <p>Students will begin thinking about the unique vantage point and experiences of black students throughout history, and will write autobiographically, examining their own existing knowledge about education and identity.</p> | <p style="text-align: center;">Unit 2 The Fugitive Lives of Black Students: Learning and Striving Within the Veil <i>Chapters 1 & 2</i></p> <p>Students will begin thinking of themselves as researchers and closely engage the historical context and narratives of the free and enslaved black students who appear in the book during the era of U.S. chattel slavery.</p> |
| <p style="text-align: center;">Unit 3 Reading the Word and the World <i>Chapters 3 & 4</i></p> <p>Students will closely engage the historical contexts and narratives of black students after the Civil War and into the Jim Crow Era, while also developing a critical understanding of the relationship between race and reading, and engaging in a process of knowledge production by collecting first person oral history narratives.</p> | <p style="text-align: center;">Unit 4 Inheriting and Sustaining a Beautiful Tradition <i>Chapters 5, 6, & Conclusion</i></p> <p>Students will continue learning about black student life through the 20th century Black Freedom Movement, while developing their understanding of black cultural production, strengthening their writing and inquiry skills, and engaging in a practice of envisioning and planning a liberatory educational future.</p> |
| <p style="text-align: center;">Lift Every Voice: The “Collective Memoir” Final Project</p> <p>The final project allows students to assemble the assignments and projects completed across all four units into a multimodal “collective memoir.” The Collective Memoir will include many elements that expand on the theme of student witnessing, including</p> <ul style="list-style-type: none"> ● students’ own autobiographical writings and photos ● close readings of and deep engagement with historical narratives that emerge in the book ● first person accounts from family and community members, and ● the students’ personal visioning for the future. <p>The Collective Memoir should be creative and artistic; students are encouraged to think “outside the box.” The final project invites students to center their reading/analysis of the text as well as their reading of the world around them as a life-long learner and scholar.</p> | |

Units | Major Assignments | Key Outcomes

Unit 1 — Black Student Witness is a Gift

Major Assignments

- **Applying SPICE** — Students will use the SPICE (Social, Political, Intellectual, Cultural, and Economic) Analysis Framework to analyze the Preface of *School Clothes*. Students will list one note from their reading of the Preface that corresponds with each SPICE category (e.g., Cultural).
- **My School Clothes: Essay** — In a 3-4 page autobiographical essay, students will reflect on the stories they have inherited about schooling — from their family and community, from their personal history and experience, and from history in general. Students will consider how these inherited stories shape their understanding of education and their identity as learners.
- **School Clothes, the Metaphor: Short Reflection** — Reflecting on their own educational experience, students will expand upon the metaphor of “*School Clothes*.” Students will answer the following questions: What does “*School Clothes*” mean to you? What does the school clothes metaphor elucidate about the collective black student experience? What school clothes, both literal and metaphorical, shape your experience of education?

Key Outcomes: Students will be able to...

- Understand the book’s central argument, the focus of each unit, and the iterative projects/assignments.
- Apply the SPICE framework to their analysis of *School Clothes*.
- Examine creative uses of literary devices, connotation, language, and storytelling to convey layered meaning and complex ideas.
- Identify and describe their existing knowledge about education and identity.

Unit 2 — The Fugitive Lives of Black Students: Learning and Striving Within the Veil

Major Assignments

- **What, to Me, is the Fourth of July?: Reflection** — First, students will reflect on the ways that Henry Highland Garnet, Alexander Crummell, and Charlotte Forten critiqued and protested the celebration of the Fourth of July in their youth, which anticipated Frederick Douglass’ 1852 speech “What to the Slave is the Fourth of July?” Then, students will reflect on connections between Garnet, Crummell, Forten, and Douglass’ critiques and their own experiences with race and politics. Students will write an academic or creative piece responding to the question: What, to me, is the Fourth of July?
- **Building a Fugitive Learner Model** — In small groups, students will review the techniques and methods employed by black students as “fugitive learners” in Chapters 1 and 2. Together, students will organize a logic model with an order/sequence that illustrates the important features (physical and mental), protocols, expressions, presentations, questions, etc., that reflect the essence and practice of fugitive learning.

- **Anti-literacy Laws: The Call and Response** — Students will write a response to the following question: how might we interpret black literature as a response to/critique of anti-literacy laws and the criminalization of black education? In order to place anti-literacy laws in conversation with black literature published before Emancipation, students are asked to reference an excerpt of African American literature written before 1865, as they reflect on the historical significance of anti-literacy laws, which is discussed in class.
- **Sightings of Black Student Agency (List, Close Reading, and Summary)** — In small groups, students will create a list of scenes where black student agency is displayed in Chapters 1 and 2, followed by a close reading and a summary sheet of 1-2 scenes that highlight students' action. Students will also make connections between historical demonstrations of black student agency and contemporary demonstrations of student agency.
- **Yearbook Profile of a Fugitive Learner** — Students will create a mini-yearbook entry, profiling a student from Chapter 1 or 2 and the school they attended. After submitting, students will participate in a gallery walk of their classmates' yearbook profiles to share reflective commentary, drawings, or additional texts/content related to the themes in Unit 2.

Key Outcomes: Students will be able to...

- Compare their own social and political views to the historical perspectives of Black students who were living and learning during the era of U.S. chattel slavery.
- Identify and understand the key features and expressions of fugitive learning in black education during the period of enslavement.
- Understand the impact of anti-literacy laws on black students' relationship to education.
- Describe black students' agency in historical and modern contexts, thus avoiding limited views of black students as victims.
- Conduct research and write biographically about historical actors.
- Use multiple modes of representation to express intellectual ideas and reflection.

Unit 3 — Reading the Word and the World

Major Assignments

- **Educational Oral Histories [Project](#)** — Students will interview two people from their family/community about their experiences with schooling and the ways in which race and identity shaped their understanding of education.
- **“Education as Freedom” Artifacts [Project](#)** — Students will locate or create an artifact of 21st century student experience that illustrates education as a means of freedom, and one or more of the following: enthusiastic learning, education as a mode of resistance, and/or education as a method to gain political autonomy and/or independence.
- **“Putting on Your Best Show” Reflective & Creative Assignment** — Thinking critically about the narratives shared by Zora Neale Hurston and Angela Davis, students will reflect on the following questions: how have your educational strivings or your desires for yourself been constrained by existing power structures? How have you resisted unfair authority? Students will respond to these questions through creative

writing. Students may prepare a short script/skit/scene to act out, write a poem or spoken work, a song, or another creative medium approved by the teacher.

Key Outcomes: Students will be able to...

- Make connections between the history of black student experience and contemporary student experiences.
- Articulate the relationship between education and freedom in the context of black history.
- Conduct oral history interviews, strengthen their narrative inquiry and synthesis skills, and understand the impact of first person narrative accounts.
- Develop their creative writing and conceptualize how power structures and resistance show up in their own educational experiences.

Unit 4 — Inheriting and Sustaining a Beautiful Tradition

Major Assignments

- **Letter Writing Activity** — Students will write a letter, either to the author of *School Clothes* or to Dr. William Hutchinson (Chapter 5), posing critical questions about their work/experiences and making connections between Givens' or Hutchinson's experiences and the student's own life.
- **Miss Hutch's Letters: A Comparative Analysis** — Students will perform a comparative analysis of two letters written by Miss Yvonne Hutchinson: her "Letter Back Home," which she wrote as a child in 1951 after moving from Arkansas to California (Chapter 6, p. 166-168), and her letter to the *Los Angeles Times* which she wrote in 1985 as a teacher in Watts (p. 177-179). Students will deepen their knowledge of letters as primary sources, letter writing as a form of witnessing, and the similarities and distinctions between Miss Hutch's experiences as a student and as a teacher.
- **Visions of Leadership Project** — First, students will read and reflect upon narratives of student leadership. Then, students will imagine their future selves as leaders and changemakers, answering the following prompt: "Imagine in 10 years you're being given an award as a community leader and change-maker. What did you do to earn that award?" Next, students will work individually or in pairs to answer larger questions about the changes needed in their school communities, identifying 2-3 concrete action steps their school communities could take to elevate the historic and contemporary educational experiences of historically oppressed racial groups within their schooling community.
- **Lift Every Voice: The "Collective Memoir" Final Project** — Students will employ the book's collective memoir methodology and assemble examples of historical, thematic, and literary analyses, narrative accounts, critical imagery, and autobiographical writing that they craft across all four units. Students will organize their multimodal collection of writing and images around a clear theme connected to their interpretation of the main arguments in the text. In assembling their cumulative project, students will illustrate their understanding of *School Clothes*, as well as their own identities as scholars and the world around them.

Key Outcomes: Students will be able to...

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Compose a letter that demonstrates both their understanding of key themes in *School Clothes*, as well as their understanding of letter writing as an important method for capturing first person narrative accounts, developing inquiry skills, engaging in critical dialogue, and promoting expanded understanding.
- Perform comparative analysis of two primary sources and demonstrate their understanding of the similarities and differences between black student and black teacher experiences.
- Create a collective vision for liberatory education that engages the history of black student experiences, current narratives of student leadership, and their ideas for the future of education.
- Demonstrate their learning across units through a collection of materials that engage the history, literary traditions, and educational lives of black students of the past, as well as autobiographical reflections on their own student identity.

The SPICE Framework in The *School Clothes* Teaching Guide

The SPICE Framework is a set of thematic categories that students and teachers should reference in their analysis of *School Clothes*. While “SPICE” has been adapted differently in a variety of educational settings, in the context of the *School Clothes* Teaching Guide, the SPICE acronym stands for five themes: Social, Political, Intellectual, Cultural, and Economic. These five thematic categories are offered as frames for analytically engaging the text, and they are informed by learning goals in English Language Arts, History, and African American Studies. Each category can guide students in:

- Building their analytical skills while reading and tracing the development of themes throughout the text, which are essential goals of English Language Arts based on Common Core Standards;
- Understanding the context of historical events, actors, and time periods, which are essential goals of History based on Common Core Standards; and
- Engaging key units and themes in the AP African American Studies curriculum, which include (but are not limited to): all themes in Unit 2: Freedom, Enslavement, and Resistance; themes in Unit 3, including The Color Line: Black Life in the Nadir and Racial Uplift; and themes in Unit 4, including The Long Civil Rights Movement and Identity, Culture, and Connection.

When students use the SPICE framework to guide their analysis of *School Clothes*, they should consider the following key questions:

| Theme | Guiding Questions |
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| Social Things related to human society, interactions between individuals/groups, the institutions humans are part of, and the way society is organized (by race, class, gender, etc.) | <ul style="list-style-type: none">● What social structures (groups and institutions where humans are interconnected, including families, schools, churches, etc.) seem to shape the lives of black students? How have these structures developed and transformed over time?● How is society organized and stratified in the narrative (or arranged into different groups with different levels of power)?● How do race/ethnicity, gender, class, and other forms of social identity/organization shape the lives of black students?● How do the historical actors (such as W.E.B. Du Bois, Mary McLeod Bethune, and Alexander Crummel) in the book relate to one another? |

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| <p style="text-align: center;">Political</p> <p>Things (including ideas, beliefs, actions, and events) related to governance, legal systems, and rights protected by the government</p> | <ul style="list-style-type: none"> • What political structures, ideologies, and movements seem to shape the lives of black students and their educational experiences? How do these political structures, ideologies, and movements develop and transform over time? • What systems of power and political hierarchies seem to be operating in the narratives presented in the book? • What role does the federal government/government officials play in the narrative? • How do you see communities organizing themselves to respond to pressing political issues? What kind of civic engagement or political activities are black students engaging in? |
| <p style="text-align: center;">Intellectual</p> <p>Things related to critical thinking, scholarship, ideas, and theorizing (developing a set of ideas that help explain something)</p> | <ul style="list-style-type: none"> • What intellectual traditions and debates are reflected in the narratives? • What social, cultural, and political factors seem to shape the intellectual development of the historical figures in the narrative? • As a reader, what are your assessments of the intellectual ideas put forward by the author or the historical figures in the book? • What concepts and theories are presented in the text to describe the experiences of black students and to help readers gain a deeper understanding of black life and culture? |
| <p style="text-align: center;">Cultural</p> <p>Things related to the customs, behaviors, beliefs, and practices of a group or society (including their language, art, music, clothing, religion, etc.)</p> | <ul style="list-style-type: none"> • What elements of African American culture(s) (artifacts, expressions, ways of thinking, being and saying) appear in <i>School Clothes</i>? What lessons about black culture emerge from the narratives in the book? • What philosophies, ideologies, and beliefs about education emerge from the first person accounts of black students in the book? • What roles do art, song, and performance play in the history of black education? • What lessons about black literature and language are discussed in the text? |

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| <p style="text-align: center;">Economic</p> <p>Things related to the production and distribution (buying and selling) of goods and services (including the flow of money and wealth, the employment opportunities available to certain groups, and the way economic factors impact human behavior)</p> | <ul style="list-style-type: none"> • What economic and labor systems shape the lives of black students and their educational experiences? How do these economic and labor systems develop and transform over time? • What roles have black people played within the economic and labor systems in the United States? How have these roles developed and transformed over time? • What ideologies sustain the economic systems shaping black students' lives and experience? |
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Key Terms

- **Stratified:** Arranged into different groups with different levels of power. For example, society is stratified along the lines of race, class, gender, etc.
- **Social structures:** Groups and institutions where humans are interconnected, including families, schools, churches, etc.
- **Historical actors:** The people who played a central role in shaping the event or idea being examined. For example, Carter G. Woodson is a historical actor in the history of black education, and Martin Luther King, Jr. was a key historical actor in the Civil Rights Movement.
- **Political structures:** Groups or institutions that interact with political issues, such as the federal government, political parties, activist organizations, etc.
- **Ideologies:** A set of ideas that people believe in and use to justify their thoughts, actions, and social organization. Examples of ideologies include democracy, capitalism, racism, and anti-racism.
- **Intellectual traditions:** Ideas and practices, often connected to a body of scholarship, that are transmitted across generations and over time.
- **Intellectual development:** The way an individual's ideas grow and/or change over time.
- **Concepts:** Ideas, phrases, and terms.
- **Theories:** Sets of ideas, phrases, or terms that are meant to explain why certain things are the way they are.
- **Intellectual ideas:** Thoughts, opinions, beliefs, or concepts involving a high-level of thinking, often in conversation with other scholarship.
- **Philosophies:** Systems of ideas that emerge from a body of scholarship aimed at studying the fundamental nature of knowledge and life.

Statements of Relevance to Key Subjects

The following statements outline the relevance of the *School Clothes* Teaching Guide to the goals and standards of English Language Arts (ELA), African American Studies, Ethnic Studies, and History.

English Language Arts (ELA): The *School Clothes* Teaching Guide provides students with varied opportunities to strengthen their reading, writing, listening, and language skills. By introducing students to key literary figures and texts through the first-person student narratives of figures such as Zora Neale Hurston and Ralph Ellison, *School Clothes* provides students with contextual knowledge that can support enhanced reading comprehension and textual analysis of works like *Their Eyes Were Watching God* and *Invisible Man*. The book and teaching guide also supports students in developing their vocabulary, to further strengthen their reading, writing, and linguistic skills.

Various assignments in the guide require students to engage [Common Core](#) reading, writing, listening, and language standards for ELA, including (but not limited to): citing textual evidence to support analysis of what the text says; analyzing the meaning of words and phrases in the text; producing clear and coherent writing; conducting research projects; participating effectively in discussions; and applying knowledge of language to understand how it functions in different contexts and to make effective choices for meaning or style. For example, in Unit 1, students will write a short reflection on [“School Clothes: The Metaphor.”](#) The book’s title, “*School Clothes*,” is both literal and metaphorical, referencing the literal clothing, as well as the lessons regarding education, that black families and communities provided as covering for black students as they went to school. Students will write responses on the meaning of “school clothes,” both in the text and in their own lives. By completing this assignment, students will be able to engage metaphor as a literary device and articulate the complex meaning of the book’s title. Examples of assignments from the other 3 units that are aligned with ELA goals and standards include:

- Unit 2: [Anti-literacy Laws: The Call and Response](#)
- Unit 3: [“Putting on Your Best Show” Reflective & Creative Assignment](#)
- Unit 4: [Miss Hutch’s Letters: A Comparative Analysis](#)

African American Studies: The goal of African American Studies is to expose students to the historical, cultural, social, and political experiences of people of African descent in and beyond the U.S. context. According to historian Manning Marable (2000), the foundation for African American Studies is the black intellectual tradition, which corrects distorted representations of black life, describes black people’s lived experiences and the social structures that shape their lives, and prescribes resources and actions that can lead to black people’s empowerment. *School Clothes* is a quintessential African American

Studies text: by tracing 19th and 20th century black student experiences in primary and secondary education through first-person narratives, the text corrects historical misconceptions about African American education, describes black students experiences from their own perspectives, and exists as an educational resource that supports the development of positive, historically-situated academic identities among black learners.

Centering the voices and experiences of Black youth, *School Clothes* introduces students to key figures in African American history. The Teaching Guide invites educators to use the student life and ideas of scholars such as W. E. B. Du Bois, Zora Neale Hurston, and Carter G. Woodson to reflect on the intellectual tradition these scholars represent. Students are also introduced to key concepts in African American history. In Unit 1, for example, students first encounter W.E.B. Du Bois and his foundational theoretical offerings through the concepts of [“double consciousness” and the “Veil.”](#) The Teaching Guide includes [resources and guidance](#) to support teachers in leading discussions regarding both Du Bois as a key figure in African American history and the key concepts that emerge from his work. Many other key African American studies concepts appear across the chapters in the book and assignments across the units of the Teaching Guide, including “racial capitalism,” “black formalism,” “the white gaze,” and “fugitive learning.” Every concept presented in *Schools Clothes*’ four units is an occasion to think robustly about the complex experience of students while studying key dimensions of African American history and culture. Examples of assignments/activities from the other 3 units that are aligned with the goals of African American Studies include:

- Unit 2: [Yearbook Profile of a Fugitive Learner](#)
- Unit 3: [What is Meant by “The Afterlife of Slavery”? \(Model/Mini Lesson, Day 3\)](#)
- Unit 4: [Gallery Analysis of “Lift Every Voice and Sing” \(Group Activity, Day 1\)](#)

Ethnic Studies: Ethnic Studies courses focus on exposing students to the historical, cultural, social, and political experiences of communities of color, particularly in relation to collective struggles against racism, oppression, and social systems that further inequality. By exploring the history of African American education through the first-person narratives of black youth, *School Clothes* exposes students both to the violent and ideological repression that black students faced, as well as the varied acts of resistance that black students have engaged to assert their right to learn. *School Clothes* can be implemented in a stand-alone Ethnic Studies class or as part of an ethnic studies unit within a traditional subject like History, Social Studies, or English Language Arts.

Various assignments and activities in the Teaching Guide engage the guiding values, principles, and outcomes of Ethnic Studies as outlined in the [Ethnic Studies Model Curriculum](#) (published by the California Department of Education) including (but not limited to): cultivating empathy and self-worth among all students, especially black students; sharing black people’s stories of success, community collaboration, and solidarity, along with their intellectual and cultural wealth; challenging racist, bigoted, and discriminatory beliefs and practices; connecting students to past and contemporary social movements, and promoting deeper understanding of students’ selves and others. For example, in Unit 1, students are asked to complete [“School Clothes, the Metaphor:](#)

[Short Reflection,](#)” which prompts them to reflect on both the history of black student experience and the lessons about education that shape their own, personal student experiences. The “School Clothes, the Metaphor: Short Reflection” pushes students to engage with histories of community collaboration and solidarity around the shared goal of learning, while promoting deeper understanding of students’ selves and others. Examples of assignments/activities from the other 3 units that are aligned with the goals of Ethnic Studies include:

- Unit 2: [Sightings of Black Student Agency \(List, Close Reading, and Summary\)](#)
- Unit 3: [Educational Oral Histories Project](#)
- Unit 4: [Comparing Curriculum: Teaching Practices in the Civil Rights Era and Today \(Intro/Spark, Day 3\)](#)

History: *School Clothes* is a historical account of black educational experience that centers first-person student accounts, providing learners the opportunity to engage with core events, policies, and figures in U.S. history. The text explores black educational experiences throughout key time periods in U.S. history, including the era of chattel slavery, the Jim Crow Era, and the Civil Rights Era. *School Clothes* is based on a wide range of archival sources, and many assignments and activities in the Teaching Guide invite students to reflect on critical approaches to historical research, especially when it comes to documenting the lives of marginalized communities.

Various assignments in the guide require students to engage [Common Core](#) reading and writing standards for History, including (but not limited to): citing specific textual evidence from primary and secondary sources, determining central ideas, and analyzing a series of events; determining the meaning of vocabulary related to political, social, or economic aspects of history; writing arguments focused on discipline-specific content; and conducting research projects, gathering information from multiple authoritative sources, and drawing evidence from informational texts. For example, in Unit 1, students are introduced to the [SPICE Framework](#). The SPICE acronym stands for five themes: Social, Political, Intellectual, Cultural, and Economic. Students are prompted to apply the guiding questions for each SPICE theme to analyze historical events, concepts, and arguments in the preface of *School Clothes*. Examples of assignments/activities from the other 3 units that are aligned with History goals and standards include:

- Unit 2: [Anti-literacy Laws: The Call and Response](#)
- Unit 3: [What is Meant by “The Afterlife of Slavery”? \(Model/Mini Lesson, Day 3\)](#)
- Unit 4: [Miss Hutch’s Letters: A Comparative Analysis](#)

AP African American Studies Alignment Guide

The *School Clothes* Teaching Guide is organized into four units. Each of the four units in the Teaching Guide align with [AP African American Studies](#) Units 2 and 3 and the Individual Student Project in terms of pacing, topics, and course skills. This Alignment Guide organizes major readings and assignments in the *School Clothes* Teaching Guide by their corresponding AP African American Studies units, topics, and skills. This Alignment Guide is meant to be a reference tool to support AP African American Studies teachers in effectively layering *School Clothes* into their AP curriculum.

| Topical Alignment | | | | |
|--|--|---------------------|---|----------------------|
| AP African American Studies Units & Topics | Unit 2: Freedom, Enslavement, and Resistance | | Unit 3: The Practice of Freedom | |
| | Topics 2.4, 2.6, 2.7, 2.8, 2.9, 2.10, 2.14 | | Topics 3.1, 3.2, 3.3, 3.4, 3.5, 3.7, 3.8, 3.9, 3.10, 3.15 | |
| <i>School Clothes</i> Units & Lesson Plans | Unit 1: Week 1 | Unit 2: Week 2-3 | Unit 3: Week 3-4 | Unit 4: Weeks 4-6 |

| Skills Alignment: AP African American Studies Unit 2 | |
|--|--|
| AP African American Studies Unit 2: Freedom, Enslavement, and Resistance | <i>Applying Disciplinary Knowledge:</i> 2.4, 2.6, 2.7, 2.8, 2.9, 2.10, 2.14 <i>Argumentation:</i> 2.10 <i>Source Analysis:</i> 2.7, 2.8, 2.9, 2.14 |
| <i>School Clothes</i> Unit 1 Black Student Witness is a Gift | <i>Applying Disciplinary Knowledge</i> <ul style="list-style-type: none"> • My School Clothes: Essay • Applying SPICE • School Clothes, the Metaphor: Short Reflection <i>Argumentation</i> |

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|--|--|
| | <ul style="list-style-type: none"> • My School Clothes: Essay <p><i>Source Analysis</i></p> <ul style="list-style-type: none"> • Applying SPICE • School Clothes, the Metaphor: Short Reflection • “Black Learners as Poets” Activity |
| <p><i>School Clothes</i> Unit 2 The Fugitive Lives of Black Students: Learning and Striving Within the Veil</p> | <p><i>Applying Disciplinary Knowledge</i></p> <ul style="list-style-type: none"> • Building a Model of Fugitive Learning • “Anti-Literacy Laws: The Call & Response” Essay • Yearbook Profile of a Fugitive Learner <p><i>Argumentation</i></p> <ul style="list-style-type: none"> • Building a Model of Fugitive Learning • “Anti-Literacy Laws: The Call & Response” Essay <p><i>Source Analysis</i></p> <ul style="list-style-type: none"> • What, to Me, is the Fourth of July?: Reflection • Comparative Analysis of Anti-Literacy Laws • Anti-Literacy Laws: The Call and Response • Yearbook Profile of a Fugitive Learner |

| Skills Alignment: AP African American Studies Unit 3 | |
|---|---|
| <p>AP African American Studies Unit 3: The Practice of Freedom</p> | <p><i>Applying Disciplinary Knowledge:</i> 3.1-3.3, 3.5, 3.7-3.10, 3.15: <i>Argumentation:</i> 3.4-3.5 & 3.9-3.10 <i>Source Analysis:</i> 3.1, 3.2, 3.3, 3.7, 3.8, 3.15</p> |
| <p><i>School Clothes</i> Unit 3 Reading the Word and the World</p> | <p><i>Applying Disciplinary Knowledge</i></p> <ul style="list-style-type: none"> • Education as Freedom Artifact Assignment |

| | |
|--|--|
| | <ul style="list-style-type: none"> • Educational Oral Histories Project • What is Meant by “The Afterlife of Slavery”? (Model/Mini Lesson, Day 3) • “What Does it Mean to Be Properly Literate?” Group Reading Comprehension & Synthesis Assignment <p><i>Argumentation</i></p> <ul style="list-style-type: none"> • “Putting on Your Best Show” Reflective & Creative Assignment • “What Does it Mean to Be Properly Literate?” Group Reading Comprehension & Synthesis Assignment <p><i>Source Analysis</i></p> <ul style="list-style-type: none"> • Optional WPA Slave Narratives Lesson • “Putting on Your Best Show” Reflective & Creative Assignment • “What Does it Mean to Be Properly Literate?” Group Reading Comprehension & Synthesis Assignment |
| <p><i>School Clothes</i> Unit 4 Inheriting and Sustaining a Beautiful Tradition</p> | <p><i>Applying Disciplinary Knowledge</i></p> <ul style="list-style-type: none"> • Lift Every Voice: The “Collective Memoir” Final Project • “Some of them Became Schoolteachers” Graphic Organizer <p><i>Argumentation</i></p> <ul style="list-style-type: none"> • Letter Writing Activity • Miss Hutch’s Letters: A Comparative Analysis <p><i>Source Analysis</i></p> <ul style="list-style-type: none"> • Gallery Analysis of “Lift Every Voice and Sing” • Letter Writing Activity • Miss Hutch’s Letters: A Comparative Analysis • Comparing Curriculum: Teaching Practices in the Civil Rights Era and Today |

Unit 1 | Black Student Witness is a Gift

Overview, Guiding Questions, Big Ideas, Key Concepts, Critical Vocabulary, Lesson Plan, Rubrics

Overview: Students read the Preface and Introduction and are introduced to the book’s central argument: as a result of their unique racialized experiences with education, black students became part of a distinct learning tradition that enabled many of them to understand and resist the antiblack context in which they were learning. For black students, as well as their teachers and families, education has been a matter of freedom, both during and after slavery.

Through close reading, writing, and reflection, students are prompted to think critically about the unique historical perspectives and experiences of black students. Students will gain and use key ideas central to the book’s main arguments, including the metaphor of “school clothes,” W.E.B. Du Bois’ concepts of “the Veil” and the antiblack “color line,” the practice of fugitive learning in the face of white repression of black education, and the methodological concept of a “collective memoir.” Students will get a complete overview of the units of study and the iterative projects and assignments in each unit. Students will also be introduced to the SPICE Framework, which will guide their analysis of *School Clothes* (and annotations, if this is required of them).

Finally, students examine their existing knowledge about education and identity through personal reflection. In Unit 1’s culminating assignment, students will write a 3-4 page autobiographical essay, reflecting on the stories that they’ve inherited about schooling — from their family and community, from their personal history and experience, and from history in general. Students will reflect on how the stories they’ve inherited shape their understanding of education and their general identity, engaging the core metaphor in the book’s title (“*School Clothes*” are both literal and figurative, referencing the literal clothing, as well as the lessons regarding education, that black families and communities used to adorn black students as they went to school.)

Guiding Questions:

- How do the stories we inherit about education shape who we are and who we will become?
- What do we stand to learn from reviewing the first person accounts of black students from the past to the present?
- How do we understand the larger context of African American education and *School Clothes*?

Big Ideas:

1. African American vernacular, word choice, and linguistic traditions represent distinct elements of black culture, aesthetics, and experience.
2. The school clothes worn by young black students during the era of slavery and in the first years of freedom were symbolic representations of their communal strivings for freedom.
3. The collection of first person accounts, in the form of letters, memoirs, poems, interviews, and more, is essential to placing black students and their experiences in the historical record.
4. Black students have historically encountered the Veil, or symbolic representations of the antiblack color line, in the classroom.
5. Black students' second sight, or their ability to see both sides of the color line, is a gift that allows them to engage in a distinct form of critical literacy and world reading.
6. Black learners had to navigate acts of violent and ideological repression of black education such as literary trials, attacks on schools, and school burnings.
7. The historical fact of antiblack persecution alone does not tell the full history of black student experience. A continuum of resistance and educational practices cultivated within black communities greatly shapes the substance of black educational history as well. Both parts of the experience are important to study and understand.

Key Concepts:

1. **The Black Vernacular & The Metaphor of "School Clothes:"** African American or black vernacular refers to the language and cultural practices developed internally among African American communities (for example, the dropping of the "g" at the end of a Standard American English word, like saying "playin" instead of playing or "doin" instead of doing.) The linguistic traditions of African American vernacular culture carry symbolic representations connected to the historical experiences of black Americans. The phrase "school clothes" is a distinct concept within African American vernacular culture. As defined on page vii, school clothes are "uniforms or clothing purchased with the specific intent of being worn to school" often procured through the significant occasion of "shopping for school clothes." Author Jarvis Givens recognizes the historical significance and symbolism of the literal clothing that was procured for the earliest generations of black students in the U.S through the narratives of students such as E.D. Tilghman, Mary McLeod Bethune, and Booker T. Washington. He extends the phrase "school clothes" from its literal meaning to a metaphorical one, arguing that school clothes are both the physical items students wear that symbolize the communal value of black education as well as the lessons regarding education that black families and communities passed on to adorn and cover black students as they went to school. Students are asked to be mindful of this dual meaning.

2. **Second Sight, Double Consciousness, and the Veil:** The term “second sight” refers to black people’s “distinct way of seeing and knowing the world” as a function of their dual existence as both African American human beings and the oppressed Other in an antiblack society — a duality that W.E.B. Du Bois termed “double consciousness” in *The Souls of Black Folk* (1903) (see page 5 in *School Clothes*). The concept of “second sight” first appears in the Introduction and is closely related to Du Bois’ concept of “the Veil.” As Givens explains, according to Du Bois, the Veil is “the psychic manifestation of the socially and materially manifested antiblack color line. The veil caused black people to see with a second sight. Du Bois described it as ‘a peculiar sensation..., this sense of always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity’” (3).
3. **The Black Student Body & Fugitive Learning:** Discussed throughout *School Clothes*’ Introduction and defined on page 21, the black student body is “a distinct constituency of learners whose shared past of criminalized education, then confinement in materially inferior segregated schools, and finally contemporary experiences of school violence and neglect, engenders a suspicion and necessary vigilance of the ‘official’ curriculum and protocols of the American education system.” In order to pursue their educational strivings within this context, these learners often engage the practices of *fugitive learning*. Defined on page 7, fugitive learning is “a countervailing educational tradition set against an antiblack status quo in American schooling.” Throughout *School Clothes*, black students engage in a variety of fugitive learning practices. In the Introduction, Givens shares the narratives of fugitive learners such as Phillis Wheatley, George Allen, and Charlotte Forten, who all pursued their literacy within and despite the context of antiblackness that questioned their abilities and persecuted their race. The black student body — the things they’ve witnessed, the lessons they’ve inherited, and the different fugitive learning practices they’ve engaged across time periods and contexts — are the central focus of *School Clothes*.
4. **Collective Memoir:** *School Clothes* is a “collective memoir.” Givens defines a collective memoir as a written or recorded account of significant events, experiences, or memories shared by a group of individuals or a community, reflecting their collective history or identity. There are two distinct features of a collective memoir. First, it must be based on the first-person accounts of those whose narratives are represented. Second, it is necessarily autobiographical, and engages the personal experiences of the author in relationship to the collective historical record.

Critical Vocabulary

1. **Sartorial:** tailoring, clothing, or style of dress; pertaining to the art or technique of making clothes.
2. **Vernacular:** the language or dialect spoken by the ordinary people in a particular country or region.
3. **Raiment:** clothing, garments, or apparel, especially when considered as a form of dress or attire.
4. **Soulcraft:** the skill or art of working on or developing one’s inner self; the practice of cultivating and enriching one’s spiritual or psychological life
5. **Caul:** a membrane or thin layer enveloping or covering certain organs or body parts, such as the amniotic sac that surrounds a fetus at birth.

6. **Stratification:** the arrangement or classification of something into different and often hierarchical groups.
7. **Manumission:** the act of liberating or setting free a slave or captive, typically through a formal legal process or decree.
8. **Witness:** a person who observes an event, incident, or transaction and can provide firsthand information or testimony about it.

Unit 1: Black Student Witness is a Gift!

Week 1 | 5 Day Lesson Plan | Each Lesson is 40 Minutes

Day 1: *School Clothes*: The Book & The Metaphor

Intro/Spark (5 mins) | Ask students: When you hear the phrase “school clothes,” what do you think of? Have students shout out their answers and write some down on the board. Then ask students: What’s one thing your family and/or community taught you about what it means to be a student? Write some of these down on the board in a separate area. Explain to students that both sets of words and phrases represent their “school clothes” and that after reading the Preface of the book in class today, they will understand why.

- *ELA Tip:* During this activity, you can review/teach the difference between connotation and denotation.

Model/Mini-Lesson (10 mins) | Introduce the book, its key themes, the overall schedule of units and reading, and the SPICE Framework.

- Share the [Overview of Units](#) handout.
- Share the [SPICE Framework](#) handout.

Supplementary Materials | linked above.

Group/Independent Activity (20 mins)| Read the Preface of *School Clothes* (5 pages).

Closing (5 mins) |

- Pose a reflection prompt to the group: After reading this together, think back to the words we wrote on the board at the start of class. As you leave class, reflect on the double meaning of “school clothes.”
- Introduce the unit’s cumulative project. Feel free to share and adapt this [assignment handout](#).

- **“My School Clothes: Essay” (Unit Cumulative Assignment):** *School Clothes* begins with the author engaging in personal reflection, connecting the narratives and stories he inherited from his family and teachers to his understanding of schooling. In a 3-4 page autobiographical essay, reflect on the stories that you’ve inherited about schooling—from your family and community, from your personal history and experience, and from history in general. How do these stories shape your understanding of education and your identity as a student? For this assignment, do not ask family and community members to share stories with you; instead, reflect on the stories you *already know*. How do the stories you’ve inherited connect to some of the stories/key ideas in the Preface and Introduction of *School Clothes*? In addition to the 3-4 page essay, students should prepare a 3-5 minute oral presentation to share in small groups. The presentation should highlight one of their most memorable inherited narratives about schooling.
- Optional: Share the [Who am I as a Scholar? Scholarly Profile](#) handout with students. Have them fill it out to begin thinking autobiographically about their relationship to the text.
- Introduce two homework assignments to submit the following day:
 - **The “Applying SPICE” Worksheet** linked [here](#). Students should re-read the Preface and write one reading in each theme box on the worksheet.
 - The **“School Clothes: The Metaphor” Short Reflection**.
 - In 1 paragraph (5-7 sentences), respond to the following prompt:
The book’s title, “*School Clothes*,” is both literal and metaphorical, referencing the literal clothing, as well as the lessons regarding education, that black families and communities used to cover black students as they went to school. Reflecting on your own educational experience, expand upon this metaphor:
 - What does “school clothes” mean to you?
 - What does the school clothes metaphor elucidate about the collective black student experience?
 - What school clothes, both literal and metaphorical, shape your experience of education?
 - In your definition of “school clothes” reference at least one example from the Preface of *School Clothes*.
 - *Outcome:* Students will be able to engage metaphor as a literary device and articulate the complex meaning of the book’s title.

Extension/Homework: Students have two homework assignments for the night:

- Re-read the Preface and fill out the “Applying SPICE” Worksheet.
- Write a 1-paragraph reflection: “School Clothes: The Metaphor.”
- Optional: Share the [Who am I as a Scholar? Scholarly Profile](#) handout with students. Have them fill it out to begin thinking autobiographically about their relationship to the text.

Note to Teachers:

- For Unit Cumulative Assignment Framing:
 - To help students understand why stories from their families and communities are important, let them know that our identities are socially constructed. This means our relationships with the people around us and the things we see and learn from them all play a part in determining who we are. Thinking about ourselves as individuals requires thinking about our social relationships and the major influences in our lives.
 - The goal of having students reflect on what they *already know* is to engage them in deep thinking about the stories they've already inherited before collecting new narratives in later units. If students struggle to recall any inherited stories, push them to explore why that might be; what factors may have discouraged their families and communities from sharing stories about schooling? How do those potential factors connect to the student's understanding of their identity?
- **For Homework Assignment:** Students should think of this short reflection as a starting point to help them build out the essay due at the end of Unit 1. Allow students to include these paragraphs (edited to reflect any teacher feedback) in their final essays.
- **Tip:** If you think it will be a useful tool for your students, copy and adapt the [SPICE Worksheet](#) for other units/chapters.

Day 2: “The Veil,” The Antiracist Color Line, and Black Education

Intro/Spark (5 mins) | Students will turn in their Applying SPICE Worksheets and their 1 paragraph reflections on the meaning of “school clothes.” Invite 1-2 students to share what they wrote in their paragraph reflection with the class.

Model/Mini-Lesson (10 mins) |

- Introduce the students to W.E.B. Du Bois. Invite them to share what they already know about him and then give a five minute overview of his contributions to sociology, history, and what would become African American Studies. Feel free to use the YouTube video linked below.
- Optional: Provide students with a copy of W.E.B. Du Bois’ “Forethought” (1 page) which opens *The Souls of Black Folk*. Read it together as a class. Allow a few students to share their key takeaways.

Supplementary Materials |

- Video: [4 minute cartoon biography of Du Bois](#)
- “Forethought” in [The Souls of Black Folk](#)

Group/Independent Activity (20 mins) | Begin reading the Introduction of *School Clothes* together as a class. Try to get through pages 1-6.

Closing (5 mins) |

- Invite students to have a short, open discussion and briefly reflect on what they read and learned, posing any questions they may have.
- Remind them of the essay and 3-5 minute presentation due on Day 5.

Extension/Homework | Read from wherever we left off in class through the first paragraph on page 14.

Note to Teachers | N/A.

Day 3: Black Student Aspirations & Strivings: The Poets

Intro/Spark (5 min) | Share an engaging video that celebrates young poets (see supplementary materials/video options below). After sharing the video, invite a few students to share their thoughts and reflections before transitioning into the activity for the day.

Model/Mini-Lesson | N/A.

Supplementary Materials |

- Video: [“If You Give a Child a World” Spoken Word](#)
- Video: [”Letter to Your Flag” Spoke Word](#)
- Phillis Wheatley’s [“On Being Brought from Africa to America”](#)
- June Jordan’s [“The Difficult Miracle of Black Poetry in America”](#)

Group/Independent Activity (30 mins) | *See three suggestions for a classroom activity and choose the activity that best aligns with the subject matter and associated learning goals of your classroom.*

- **“Black Learners as Poets” Activity:** The following activities are tailored to a variety of classroom subjects, all focus on lessons about poetry and the black experience as emphasized in the section of Chapter 1 entitled “The Black Student Body” (including the story of Phillis Wheatley’s trial and George R. Allen’s poem). Using this section of the book, engage students in one of the following activities: (30 mins)
 - **English/Language Arts:** Have students do a close reading and annotation of Phillis Wheatley’s poem, “On Being Brought from Africa to America.” Ask students to consider what the poem reveals about the education Wheatley received in the United States and its portrayal of Africa and blackness. Have them write down a few notes and then engage in a collective discussion.
 - **Associated Learning Goals:** Close reading and comprehension.

- **History:** Have students perform their own close reading of Allen’s poem on page 12. Ask students to articulate what the poem teaches us about the history of slavery and freedom in the U.S. Have them write down a few notes and then engage in a collective discussion.
 - **Associated Learning Goals:** Analysis of historical narratives; Examination of primary sources.
- **African American Studies:** Pair the reading with an excerpt of June Jordan’s essay “The Difficult Miracle of Black Poetry.” What connections do students draw between Jordan’s discussion of Wheatley, and Givens’ discussion of both Wheatley’s trial and the examination of Allen’s writing? Have them write down a few notes and then engage in a collective discussion.
 - **Associated Learning Goals:** Describing historical patterns of African American life during the era of enslavement.

Closing (5 mins) |

- Invite students to have a short, open discussion and briefly reflect on what they read and learned, posing any questions they may have.
- Remind them of the essay and 3-5 minute presentation due on Day 5.

Extension/Homework | Read pages 14-21 at home (up to “A Collective Memoir.”)

Note to Teachers |

- On the Intro/Spark: Spoken word videos like the ones above often engage emotional/difficult topics including black grief and suffering. Review the spoken word video you choose carefully (whether choosing from the supplementary materials listed or bringing in your own example), provide any necessary content warnings, and be prepared to support students who may have emotional responses to the videos.
- On the English/Language Arts Group/Independent Activity: Some guidance for annotating the text includes:
 - Underline, star, highlight, box, circle whatever words, phrases, or sentences that catch your attention.
 - Write brief comments in the margins, including observations about what is being said or done, what you are reminded of (people, feelings, places, moods), questions you have ideas that occur to you, things that you agree or disagree with, any connections you are making, summary comments, themes being developed, and any literary devices being used

Day 4: First Person Accounts of Black Student Experience (Then & Now)

Intro/Spark | N/A.

Model/Mini-Lesson (15 mins) | This mini lesson/activity is called “Making Contemporary Connections.”

- Refer to the last pages students read and have this quote on a slide:
 - “From Phillis Wheatley in the eighteenth century, to Charlotte Forten and George Allen in the nineteenth century, to Katherine Allen

and Bill Parker in the twentieth century, as well as many unnamed and unheralded before and after them, black students have had to learn how to strive for a new world while marked by such powerfully competing social and intellectual forces in education.” (p. 21)

- Have students work in small groups to respond to the following prompt: In *School Clothes*, author Jarvis Givens examines autobiographies and first person accounts, tracing black student narratives from the era of enslavement through the second half of the 20th century. Some of his sources include memoirs, diaries, letters, newspapers, and interviews. Imagine you are tasked with tracing black student narratives in contemporary times. What sources might you use to assess the experiences of black students today? What themes might emerge from the study of black student identity and life in the 21st century? Have students list at least three potential sources and three potential themes. Invite a few groups to share out. Frame the black student experience today as a continuation of a long history of striving for learning against the odds.
 - *ELA Tip:* Teach/remind students that a theme should be stated as a complete sentence. For example, “love” is a topic. A theme would be a full sentence describing what a text is saying about love.

Supplementary Materials | N/A.

Group/Independent Activity (20 mins) | Read pages 21-26 in class together (finishing Chapter 1).

Closing (5 mins) |

- Reminder: next class we will submit our 3-4 page essays and everyone will share a five minute presentation about their most memorable metaphorical “school clothes.”

Extension/Homework | Finalize essays (3-4 pages) and prepare your 3-5 minute oral presentation.

Note to Teachers |

- For Model/Mini-Lesson: consider creating handouts to capture each group’s thinking and assess students’ abilities to (1) make clear connections between the present and the past; and (2) identify themes.

Day 5: Our “School Clothes.” Student Presentations

Intro/Spark (5 mins) | Provide instructions for oral presentations. In groups of 4, students will each take 3-5 minutes to give an oral presentation of the most memorable piece of “school clothes” they shared in their essay. Have everyone in the group present (20 mins). After everyone shares, students can take 10 minutes to ask each other questions and make connections between the stories they shared.

Model/Mini-Lesson | N/A.

Supplementary Materials | N/A.

Group/Independent Activity (30 mins) | Presentations (in groups of 4).

Closing (5 mins) | Thank students for sharing. Introduce the final project for the book: the [“Collective Memoir” Project](#). Share a handout that clearly explains what the Collective Memoir Project is, and how each unit’s cumulative assignment builds into the final project.

- **“Collective Memoir” Project:** Students will create “a collective memoir,” building from the conceptualization presented in the introduction of *School Clothes* (p. 21-25). The project will be cumulative, pulling from activities and assignments across all four units. The project will be multimodal, and students will bring in narratives, analyses, and images, similar to the elements of a yearbook. In short, this final “collective memoir” edited by each individual student will consist of content developed through assignments across the units. The collective memoir is an opportunity for students to produce something, in physical form, that represents
 - Deep scholarly engagement with *School Clothes* as a work of historical non-fiction that extends from the African American literary tradition;
 - Strong comprehension of Social, Political, Intellectual, Cultural, and Economic (SPICE) factors shaping the context of black education as it developed over time in the United States, and their impact on the lives of black learners;
 - Critical reflection on students’ own identity as a student in relationship to this historical legacy; and
 - A beautiful and carefully constructed artifact students can keep as part of their own educational archive.

Extension/Homework |

- Carefully review the instructions for the Collective Memoir Project.
- Read all of Chapter 1, or at least pages 27-41.

Note to Teachers | N/A

Unit 1 Rubrics for Major Projects | 48 points Total

| Applying SPICE — Use the SPICE Framework to analyze the Preface of <i>School Clothes</i> . For each SPICE category, list 1 note from your reading of the Preface that is connected to the category’s guiding questions. (20 points) | | | | | |
|--|--------------------------|------------------------|------------------------------------|----------------|-----------------|
| Expectations | Criteria | | | | Notes/ Feedback |
| Social | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| Political | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| Intellectual | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| Cultural | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| Economic | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |

| My School Clothes: Essay — In a 3-4 page autobiographical essay, reflect on the stories that you’ve inherited about schooling — from your family and community, from your personal history and experience, and from history in general. How do these stories shape your understanding of education and your identity as a student? (16 points) | | | | | |
|---|--------------------------|------------------------|------------------------------------|----------------|-----------------|
| Expectations | Criteria | | | | Notes/ Feedback |
| 3-4 pages written | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| Essay is based on | 4 — Exceeds | 3 — Meets | 2 — Attempted to | 1 - Incomplete | |

| | | | | | |
|---|--------------------------|------------------------|------------------------------------|----------------|--|
| inherited stories | Expectations | Expectations | Meet Expectations | | |
| Essay includes details about how inherited stories have shaped the student's understanding of education | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| Essay includes details about how inherited stories have shaped the student's understanding of their identity as a student | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |

School Clothes, the Metaphor: Short Reflection — Reflecting on your own educational experience, expand upon the metaphor of “school clothes.” What does “school clothes” mean to you? What does the school clothes metaphor elucidate about the collective black student experience? What school clothes, both literal and metaphorical, shape your experience of education? (12 points)

| Expectations: Reflection includes... | Criteria | | | | Notes/ Feedback |
|---|--------------------------|------------------------|------------------------------------|----------------|-----------------|
| An explanation “School Clothes” means to the student, including a reference to an example from the Preface of <i>School Clothes</i> | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |

| | | | | | |
|---|--------------------------|------------------------|------------------------------------|----------------|--|
| An explanation about what the school clothes metaphor elucidates about the collective black student experience | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| An explanation of what school clothes, both literal and metaphorical, shape the student's experience of education | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |

Unit 2 | The Fugitive Lives of Black Students: Learning and Striving Within the Veil

Overview, Guiding Questions, Big Ideas, Key Concepts, Critical Vocabulary, Lesson Plan, Rubrics

Overview: In Unit 2, students will build upon their understanding of the black student body established in Unit 1, and learn more about black students' educational experiences in the antebellum context. Through the lives and experiences of young black learners, students will examine the process by which racial chattel slavery fundamentally shaped U.S. society. Students, in this unit, will evaluate sources, analyze evidence, and put historical instances into context.

Through this unit, students will engage the skills of evaluation, analysis, and contextualization. For instance, students will examine how black students came to identify themselves as learners within a culture that was characterized by the antiblack color line and the criminalization of black learning, both of which existed across the United States, not just in the South. Students will explore the diverse learning experiences of both free and enslaved black students, with a focus on varied practices of fugitive learning and black student agency. Students will also examine the African American literary tradition of the antebellum era and explore the formation of black academic identities grounded in the work of freedom.

In the culminating assignment for Unit 2, students will compile Yearbook Profiles of Fugitive Learners. In this assignment, students conduct research on antebellum learners and their historical context, while also considering the value of yearbooks as historical archives.

Guiding Questions:

- How does one person's student narrative help us to see key elements in the broader history of African American education?
- What is the "color line"? How have the student narratives you've examined in *School Clothes* referred to the color line, directly or indirectly?
- What is fugitive learning?
- How did "the white gaze" shape the educational experiences of black students in the North & South during the enslavement era?
- What fugitive learning strategies and spaces did black students develop in order to resist/subvert the white gaze? What ideas and conversations did black students engage in these spaces?
- What does the history of anti-literacy laws teach us about the historical context of black learning, black literacy and literature, and African American studies?
- How did black students create, claim, and demonstrate 'agency' in the antebellum South and North? Why is it important to think about black agency when studying the complex history of racial oppression?

Big Ideas:

1. Students are more than consumers of knowledge; they are also producers of knowledge.
2. Antiracism in U.S. education was national in scope during the antebellum years, not just a phenomenon in the South.
3. Black education in the North was extremely limited, even after slavery was abolished in these states.
4. Free and enslaved African Americans recognized that despite their different status, there was a shared vulnerability that connected them as black people.
5. Black communities debated the pros and cons of attending racially mixed schools in the antebellum North.
6. Anti-literacy laws were deeply embedded in American national culture, and they were established before American independence.
7. Black education in the south was violently suppressed through anti-literacy laws, but black students and communities engaged in fugitive practices to pursue meaningful education.
8. Black literacy and literature was viewed as a threat to white supremacy. Abolitionist literature and slave narratives form the foundation of the African American literary tradition. They are the first written texts by black people in the Americas.

Key Concepts:

1. **Black Education & Northern Free States:** In “Chapter 1: Going to School North of Slavery,” Givens traces the educational experiences of black students in Northern states during the antebellum period, when slavery was abolished in the region. Through narratives such as Alexander Crummell witnessing his friend’s father, George Garnet, jumping from a second story window to flee slave catchers in New York City, Givens illustrates the artificial nature of the borders between “slave states” and “free states.” The narratives and experiences of black students in the North, including the sparse and segregated schools for black children, the oppressive philosophies of schools such as the African Free School (operated by white funders), and the destruction of schools such as Noyes Academy, all illustrate the national scope of antiracism persecution during the enslavement era.
2. **African Heritage & The Middle Passage:** Alexander Crummell and Henry Highland Garnet, whose narratives appear in Chapter 1, were among the first in their families to live in the United States. Their narratives are emblematic of the millions of Africans who were enslaved and brought to the Americas through the Middle Passage, a key stage of the Atlantic Slave Trade. Crummell’s father had been captured in Africa and suffered through the Middle Passage, as had Garnet’s grandfather. The closeness of both the Middle Passage and their African heritage to their lives shaped these early black students and their visions of freedom. For example, Crummell’s desire to escape back to Africa reveals the conflicting reality of freedom in the antebellum North.
3. **Witnessing & Shared Vulnerability during Slavery:** As expressed in the book’s subtitle, *School Clothes* is a “Collective Memoir of Black Student Witness,” students share a consciousness about the world and their place in it. As Givens explains on page 32, the act of witnessing for black students “involves coming into awareness of how the violence and mistreatment of other individual black people could potentially be visited on oneself.” Such witnessing brings awareness of the “shared vulnerability” between oneself and other black people. It is in this context of shared

vulnerability that the concept of freedom and the value of education take on a collective nature. Thus, witness is the impetus for higher goals in and after U.S. chattel slavery.

4. **Civic Estrangement & The Fourth of July:** In Chapter 1, we learn about Henry Garnet, Alexander Crummell, and Charlotte Forten, who all critiqued and protested the celebration of America's Independence Day on the fourth of July. While their sentiments paralleled those of former slave and famed abolitionist Frederick Douglass and his 1852 speech "What to the Slave is the Fourth of July," as Givens explains on page 50, they engaged these ideas as young people "even before Douglass's searing indictment of the nation's mockery of freedom." Their varied criticisms of the celebration of the Fourth of July and freedom from British rule while African descendants lived in chattel slavery represented both black students' civic estrangement — a concept defined by literary theorist Salamisha Tillet as the simultaneous experience of being a citizen and non-citizen (not having the protected rights of citizenship) — and their commitment to the abolitionist cause. At a young age, these black learners were attuned to the meaning of colonial freedom for the United States and how that freedom after 1776 did not extend to the ranks of African descendants.
5. **Fugitive Learning in the Context of Slavery:** In the context of anti-literacy laws, which criminalized learning for both enslaved and free blacks in the South, reading and writing was an act of "fugitive justice," in which blacks viewed black codes, anti-literacy laws, and the entire legal institution of slavery as illegitimate (p. 58). As a result, enslaved and free blacks had to conceal their learning through a variety of practices. Chapter 2 opens with the story of Richard Parker who, as an enslaved child, hid his book under his hat. Other narratives include the enslaved learning in pits in the ground and at night, and Susie King Taylor and her brother concealing their books in paper, among other strategies. As Givens writes, "under a hat, under the earth, under the radar of white surveillance — the fundamental politics of black education emerged. Fugitive learning was constituted by the secret and subtle forms of educational resistance that black students enacted, even as they performed staged acts of compliance in the coercive presence of white authoritative power" (p. 55). As explored further in Unit 3, fugitive learning was not only a practice of secretly gaining the skills of reading and writing; it was also a practice of "developing a lens of critical literacy, counter readings of what was good and true in the world, even if doing so was at odds with dominant 'legal' procedure" (p. 69-70).

Critical Vocabulary

1. **Black Loyalists:** African Americans (free and enslaved) who fought on the side of the British Crown during the American Revolution and the War of 1812.
2. **African Diaspora:** The populations of African descendants who are born and live outside of the African continent. The phrase is most frequently used to describe the offspring of native West and Central Africans who were sold into slavery and transported to the Americas through the Atlantic slave trade between the 16th and 19th centuries, with their largest numbers being found in the United States, Brazil, and Haiti, but the term can also be applied to non-native African descendants from North Africa who have emigrated to other regions of the world.
3. **Abolition/Anti-Slavery Movement:** The 18th and 19th century political and social movement that sought to extirpate the system of slavery and emancipate those who were enslaved. Abolitionists were individuals and organizations that organized for the cessation of slavery. While

abolitionists were adamantly against the institution of slavery, many white abolitionists did not advocate for the equal rights of whites and blacks and believed that once free, blacks should make up a second-class of society. Abolition did not mean equality.

4. **Noyes Academy:** A racially integrated school that also admitted women, founded by New England abolitionists in 1835 in Canaan, New Hampshire, near Dartmouth College. The white community surrounding Noyes was so adamantly opposed to the education of blacks that they destroyed the school, using oxen to lift the school building from its foundation and drag it into a nearby swamp. The destruction of Noyes Academy is representative of the violent white suppression of black education in Northern “free” states.
5. **Literary Society:** Organizations committed to literary study as a means for discussion about literary, historical, and social topics. In literary societies like the one formed by Henry Highland Garnet and Alexander Crummell, black people maintained libraries and book collections, held reading groups, debates, and lectures on literary, scientific, and educational topics, and encouraged the value of intellectual development.
6. **Antiblack:** The attitudes, ideas, behaviors, practices, and actions of persons and institutions that reduce, devalue, and marginalize the full humanity and participation of people of African heritage in the society.
7. **Racial chattel slavery:** The act of enslaving and reducing black people to property based solely off of race, where the status of enslavement was passed on from mother to child.
8. **Antebellum Era:** An era of southern United States history between the War of 1812 and the start of the Civil War in 1861. “*Ante bellum*” is a Latin phrase meaning “before the war,” and the era is defined by the institution of racial chattel slavery in the U.S.
9. **De jure:** Rules and practices that are legally recognized and permissible by law.
10. **De facto:** Rules and practices that exist in reality, even if they are not legally recognized/permissible.
11. **Black Codes:** Laws denying Black people full citizenry, policing their social and political activity, and often forcing them into unpaid labor.
12. **Subterraneous:** Operating beneath the surface; used to refer to Black students' and teachers' secret educational efforts.
13. **Dissemblance:** Hiding one's inner life, feelings, and/or ambitions from a dominant power.
14. **Colonial Era:** From the arrival of the first European colonists in the early 1600s to the end of the American Revolution and the adoption of the Declaration of Independence on July 4, 1776.

Unit 2 | The Fugitive Lives of Black Students: Learning and Striving Within the Veil

Week 2-3 | 8 Day Lesson Plan | Each Lesson is 40 Minutes

Day 1: “Looking Back”: Black Student Witness and the Gaze of a Researcher (Chapter 1)

Prework | Students should have read all of Chapter 1, or at least pages 27-41.

Intro/Spark (5 min) | Write into the Day: Author and ethnographer Zora Neale Hurston said, “Research is formalized curiosity. It is poking and prying with a purpose.” As you read the different narratives in Chapter 1, use the [Note-Catcher](#) for today to answer the following questions:

- Which historical figure’s story prompts curiosity for you?
- Whose story surprised or intrigued you?
- Why does this story stand out to you?
- *Optional:* If students used the [Who am I as a Scholar? Scholarly Profile](#) handout during Unit 1, have them reference it and consider their developing personal interests and connections to the text.

Model/Mini-Lesson (10 min) | Identify 1-2 student narratives that appear in the book and reflect on the following question: How do personal narratives, similar to those of the student(s) you selected, help us notice important elements of the broader history of African American education?

- *Use the list of names that have appeared in Unit 1 and will in Unit 2:* George Garnet | Alexander Crummell | Henry Highland Grant | Eliza Garnet | James McCune Smith | “Sanders” | Principal Charles Andrews | Thomas S. Sidney | Booker T. Washington | Miss Julia Williams | Charlotte Forten | Charles Lenox Remond | Benjamin Roberts | Rosetta Douglass | Anthony Burns | E.D. Tilghman | Mary Jane McLeod | Annette Gordon-Reed | W.E.B. Du Bois | George Allen | Phillis Wheatley | Bill Parker | The Little Rock 9 | Ruby Bridges | Katherine Allen

Supplementary Materials |

- [Question Formulation Technique \(QFT\) Protocol](#) (not strictly necessary, but gives a great frame for helping students collaborate in brainstorming questions)
- [Debate-Inspired Classroom resources](#) (also not strictly necessary, but these are resources that help students to deepen their textual understanding by taking and defending positions)
- For the Soapbox activity below, consider using/adapting the Boston Debate League’s [Soapbox Handout](#)

Group/Independent Activity (20 min) | “Soapbox” Activity: In this activity, students will be in small groups. First, each student will make a claim, supported by reasoning and evidence, about how the narrative of their selected figure connects to larger themes in the history of African American Education. Students will take notes on the themes from each share-out. Students will then review their original historical figures' narrative and look for connections to the list of themes they came up with with their classmates, taking notes in the [Note-Catcher](#). Students will then transition to a small group discussion about their notes. If time permits, students will imagine they have the ability to interview their chosen historical figure, creating a list of interview questions to help fill their knowledge gaps.

1. In small groups, Students will use a simple Claim-Evidence-Reasoning structure to share what figure (selected in the mini lesson) stood out to them and why that person’s narrative feels important to understanding the history of African American education. They must share a quote (the evidence) that illustrates their claim and reasoning. *Note:* Consider using/adapting the Boston Debate League’s [Soapbox Handout](#) to support students in making claims.
2. Each group will collectively record notes from the Soapbox share-outs (on the board or chart paper) and consolidate similar ideas together. Then, the whole class will have a brief discussion on which ideas or experiences keep coming up across different personal accounts and will write a list of common themes.
3. Each group will now go back to the text and briefly re-read the narratives of their chosen historical figure with the identified themes in mind. Annotating or taking notes on their individual [Note-Catchers](#), the group will identify places in the text where their figure addresses these themes directly in their own words versus where these themes show up indirectly via a secondary source, commentary, or inference they drew as readers.
4. In small groups, students will make connections between the notes they captured and answer the following questions:
 - What are some key connections between the people?
 - How do your chosen figures fit into the shared themes?
 - What questions or gaps do you see in what this narrative gives us about these themes?
 - What do you not have enough information about?
5. *Optional/if time permits:* Now transition to imagining that you could go back in time to try to fill in those gaps:
 - If you could go back in time and be an ethnographer like Zora Neale Hurston and interview the person in this narrative, what questions would you ask them?
 - What more would you want to know that hasn’t been discussed already?
6. *Optional/if time permits:* Develop an “interview protocol” (a list of questions for the interviewee) and provide a rationale for why you’re asking these questions.
 - As a group, use the [QFT protocol](#) to brainstorm and prioritize a list of questions you would ask. Give thought to the order and tone of the questions you develop when you do the prioritization step.

Closing (5 min) | Each group/volunteers shares a claim, gap/question, interview question, or takeaway with the whole class.

Extension/Homework |

- Finish reading Chapter 1.
- *If students did not begin developing an interview protocol:* Instruct students to develop an interview protocol for their selected historical figure.
- *If students began developing an interview protocol:* Finish and refine the interview questions.
- *Optional:* If students used the [Who am I as a Scholar? Scholarly Profile](#) handout during Unit 1, have them reference it as they develop their interview protocol and consider: how could this interview help you answer your own personal or scholarly interests?
- *Optional Extension:* If time allows, the class may wish to see if any research they can do could find material that might suggest answers to some of their questions and perhaps act out mock interviews in character, followed by a fact-checking review to distinguish what is known from what is speculation/improvisation.

Note to Teachers |

- On Interviewing Protocol:
 - It may be desirable to extend the Soapbox and group work discussions by connecting individual figures to the themes rather than moving on immediately to the interview questions.
 - It is important to allow students to develop their own questions in order to prepare them for deeper engagement, but it's fully possible to push this section to another day (extending the unit) or to have students do this step independently since it can be more focused on their individual questions and thoughts than those of the group.

Day 2: Learning Behind the “Color Line”/Black Political Life Within “the Veil” (Chapter 1)

Intro/Spark (10 mins) | Display/write on the board the following Frederick Douglass quote: “As those who believe in the visibility of ghosts can easily see them, so it is always easy to see repulsive qualities in those we despise and hate...Out of the depths of slavery has come this prejudice and this color line” ([The Color Line](#), Douglass, p. 568-573, 1881). Instruct students to either write in their journals or conduct small group discussion (with whole-class discussion to follow) reflecting on the following questions:

- What does Douglass seem to be saying here?
- What do you think he means when he talks about the “color line?”
- How does his representation of “this color line” connect to Du Bois’ discussion of the color line and “the Veil” in his book *The Souls of Black Folk*?
 - Remind students that they discussed the Veil & the Color Line during Unit 1. *Optional:* re-share or have them refer to the

“Forethought” in [*The Souls of Black Folk*](#)

- Refer students to discussion of Du Bois in the *School Clothes* Introduction (p. 5): “Born within the veil, black Americans’ psychological existence derives much of its character from the political economic realities of the ‘antiblack color line,’ a partitioned social order in which African-descendant people have been perpetually regulated to the outermost margins of society. As the black studies scholar Sylvia Wynter observed, W.E.B. Du Bois...’emphasized the way in which the code of ‘Race’ or the Color Line, functions to systemically pre-determine the sharply unequal re-distribution of the collectively produced global resources; and therefore, the correlation of the racial ranking rule with the Rich/Poor rule.”

After students complete their 5 minute journal prompt, spend a few minutes engaging in a whole class discussion. As the teacher you should:

- Explain that Frederick Douglass uses this piece to name the realities of color prejudice in America.
- Share historical context from the time Douglass and Du Bois were writing that demonstrates despite emancipation, the persistence of antiblackness (disenfranchisement, educational disparities, mob violence, etc.) continued to undermine Black America’s escape from the throes of slavery and discrimination. Be sure to make the connection between this historical context and the struggle for meaningful education. While Douglass and Du Bois are writing in the late nineteenth and early 20th century, when slavery was abolished, “the color line” certainly manifested early on when it came to the limitation of black freedom in the antebellum north.
- Emphasize that living and striving under such circumstances would have profound effects on producing what DuBois referred to as “the Veil,” or Black America’s multidimensional ways of seeing themselves in the world, from their own perspectives but always as well forced to see themselves “through the eyes of others.”
- Name examples of this awareness in students of the chapter: Forten’s references to how she was seen by her peers, Crummell’s references to how they were viewed when passing through a northeastern town on the way to school.

Model/Mini-Lesson (10 mins) | For their group/independent activity, students will produce written reflections on the meaning of the Fourth of July in their own lives. To prepare for their independent writing, the model/mini-lesson will give students the chance to reflect on the ways that Henry Highland Garnet, Alexander Crummell, and Charlotte Forten critiqued and protested the celebration of the Fourth of July. In small groups or as a whole class, students should discuss Garnet, Crummell, and Forten’s critiques. Consider the following guiding questions for discussion:

- Garnet, Crummell, and Forten articulated critical abolitionist positions at very young ages. What does this teach you about the context of their lives? What does this teach you about young people’s ability to make sense of the world around them?

Supplementary Materials |

- [1-page excerpt of Frederick Douglass’ “What, to the Slave, is the Fourth of July?” Speech](#)

Group/Independent Activity (15 mins) | What, to Me, is the Fourth of July?: Reflection

In Chapter 1, we learn that Henry Highland Garnet, Alexander Crummell, and Charlotte Forten critiqued and protested the celebration of the Fourth of July in their youth, which anticipated Frederick Douglass' 1852 speech "What to the Slave is the Fourth of July?" This activity has two parts:

- **Part 1:** First, have students read and take notes on this [1-page excerpt of Frederick Douglass' "What, to the Slave, is the Fourth of July?" Speech](#).
- **Part 2:** Then, have students consider their own experiences with race and politics. Ask students to place their own experiences in conversation with what they've learned in *School Clothes* to write an answer to the following question: What, to me, is the Fourth of July? Writing may be done academically (in an essay format) or creatively (as a poem/spoken word, a speech, a song, etc.).

Note: students may not have time to finish this assignment in class, and it can be assigned to be completed as homework.

Closing (5 mins) | Have 1-2 students share their responses to the reflection prompt.

Extension/Homework |

- Read pages 53-61 in Chapter 2
- *Optional Homework:* Complete the "What, to Me, is the Fourth of July?" reflection.

Note to Teachers |

- Consider utilizing [Colin Kaepernick's protest of the National Anthem](#) as a contemporary example connected to "critiques of fourth of July [which are] a key strand in black social and political thought" (p. 50). Kaepernick's protest of the National Anthem is closely related to Forten, Garnet, Crummell, and Douglass's critique of the 4th of July.

Day 3: "Learning Underground": The Art of Fugitivity (Chapter 1 / Chapter 2)

Intro/Spark (5 mins) | Instruct students to either write in their journals or conduct small group discussion (with whole-class discussion to follow) reflecting on the following questions:

- What is the "white gaze?" How does the white gaze connect to the "color line" discussed in Chapter 1?
 - *Note:* Encourage students to reflect on the point made on page 21, Unit 1: "For so long, black students have been written about; they have been picked at and prodded as specimens for study. They have been held in prolonged gaze, and rarely have those gazing felt the risk of black students writing or looking back."
 - *Note:* During full group debrief/discussion, consider utilizing Toni Morrison's breakdown of the "[white gaze](#)" as a scaffold.
- How do Black people respond to the need to appear non-threatening (to the white gaze)?
- What spaces did black students seek out or create to operate outside of the white gaze? What are Black students saying and doing in these spaces?

Model/Mini-Lesson (10 mins) | In today’s activity, students will be thinking about the fugitive learning practices that black students had to engage due to the white gaze. In order to set up this lesson, the teacher should:

- Explain that black Americans have historically had to balance their desires for cultural integrity and pursuing self-interests with an awareness that such pursuits could often incite white backlash.
 - Parallels should be drawn from the earliest practices of “learning underground” (p. 66) during the period of enslavement and the continued tradition through the [Black Codes](#) that would follow emancipation.
 - There should be an emphasis placed on the fact that violating these written and unwritten rules was virtually unavoidable in many cases and had the distinct effect of heightening the awareness among black folks of white onlookers, their perception, and potential consequences of any misinterpretations/misrepresentations.
 - *If time permits:* Together, have the full class read Brent Staples’ 2-page piece, [Just Walk on By](#). Lead a short discussion comparing Staples’ writing to Givens description of “the tightrope - subverting the illegitimate power of white supremacy while simultaneously being cautious not to press his luck too far at the wrong time” (p. 68). Focusing on the patterns, behaviors, parameters, complexities, and precariousness that characterize “walking the tightrope.”

Supplementary Materials |

- [Just Walk on By](#) by Brent Staples
- Consider utilizing Toni Morrison’s breakdown of the “[white gaze](#)” as a scaffold

Group/Independent Activity (20 mins) | Building a Model of Fugitive Learning: In small groups, students are to aggregate the figures from Chapters 1 & 2 to begin building a model of how it looked or what it meant during the period to practice caution as a fugitive learner or to avoid the “surveillance practices surrounding black education” (p. 64). Students should work together to compose a list of important features (physical and mental), protocols, expressions, presentations, questions, etc., that captures the essence of fugitive learning practices. Secondly, students should consider a certain order in which to organize the urgency of the items they come up with.

Closing (5 mins) | Groups are to present their findings to the class, each followed by a short explanation and discussion as time allows.

Extension/Homework |

- Finish Chapter 2 (p. 61-71)
- *Optional:* Have students compose a short essay (3-4 paragraphs) responding to the following question: How, if at all, is the tradition of “learning underground” (p. 66) relevant to education in the 21st century? Students should use real-world, modern-day examples that provide evidence of

the external factors at play and the historical ties that can be made to the narratives presented in Chapter 2.

Note to Teachers | N/A.

Day 4: Anti-Literacy Laws and the Criminalization of Black Education (Chapter 2)

Intro/Spark (5 mins) | Ask students: Why do you think white Americans perceived black people operating outside of the “white gaze,” especially as it pertains to education, to be a threat? Make direct connections to evidence/examples from the text.

Model/Mini-Lesson (10 mins) | Anti-literacy laws & Black Literature

- Provide a historical overview of anti-literacy laws, beginning with the earliest one in colonial South Carolina in 1740. Emphasize that this law criminalizing black education was established before American independence. Be sure to place the story of this law in the context of the Stono Slave Rebellion, and in the broader context of laws/slave codes meant to restrict the social and political activity of black people.
- Emphasize that African American literature illustrates black people’s awareness of how anti-literacy laws and customs shaped their lives. (Literature examples listed in supplementary materials below).

Supplementary Materials |

- A handout with a list of different anti-literacy laws. This can be compiled from the Appendix of anti-literacy laws in *Self-Taught: African American Education in Slavery and Freedom* by Heather Andrea Williams (2005).
- Excerpts from African American literature documenting black people’s awareness of anti-literacy laws and social customs that suppressed black education (examples include the [WPA Slave Narratives](#), [Frederick Douglass’s slave narrative](#), [David Walker’s Appeal](#), poem [“Learning to Read” by Frances Ellen Watkins Harper](#)).

Group/Independent Activity (20 min) | Comparative Analysis of Anti-literacy laws. In small groups, students should be asked to read and analyze anti-literacy laws from two different states. They should take note of how the two sets of laws are similar and how they are different, what specific actions are being criminalized, and what punishments are being outlined, as well as how punishments vary for different people (i.e., white offenders versus black offenders).

Closing (5 min) | Ask students to consider how this history of anti-literacy laws should inform our understanding of the significance of black education and black literature during the time these laws were established. Use this discussion to frame the extension/homework assignment.

Extension/Homework

- **“Anti-literacy Laws: The Call & Response” Essay.** In this assignment, students should respond to the following question: How might we interpret black literature as a response to/critique of anti-literacy laws and the criminalization of black education? This is an opportunity to write a journal entry that places anti-literacy laws in conversation with black literature published before Emancipation. To do so, students are asked to reference an excerpt of African American literature written before 1865, as they reflect on the historical significance of anti-literacy laws, as discussed in class. See above supplementary materials for examples of African American literature written/narratives of life before 1865.

Note to Teachers

- In **history classes**, anti-literacy laws should be treated as primary sources/historical documents.
- In **literature classes**, the anti-literacy laws can/should be used to contextualize the development of early black literature (e.g, Slave Narratives) as a literary and political response to such laws.
- An **African American studies** class might talk about these laws as an effort to suppress early black thought and, ultimately, black people from studying the world and using education as a political tool (in addition to the previously stated goals for History & Literature).

Day 5: Fugitive Responses to Anti-Literacy Laws & Fugitive Learning (Chapter 2)

Intro/Spark (5 mins) | Today’s focus is the practice of fugitive learning. Three options for setting up the lesson are below; feel free to combine the options:

- Option A: Display the question “What is fugitive learning? How did enslaved black students engage in fugitive learning practices?” written on the board, on a large post-it, or projected on the screen. Give students smaller post-it notes to write responses (e.g., quotes from the book, descriptive words, specific things done by certain students, etc), then have them place them on the board. Once everyone has put up their notes, students should study the responses of their classmates.
 - *Note:* Have students refer back to, and expand upon, the fugitive learning models they built in class on Day 3.
- Option B: Project the [image of a fugitive slave ad](#) that characterizes a runaway who is also literate. Ask students to reflect on the relationship between education, for enslaved people, and absconding/running away.
 - *Note:* The linked image is from the *New Orleans Bee*, March 12, 1851. Note that Charles, the fugitive slave, is listed as being bilingual and literate.
- Option C: Project and have students consider the relationship between education and freedom by reflecting upon the following quote from Frederick Douglass, where he describes Master Hugh Auld as having said the following:
 - To use his own words further, he said, “if you give a nigger an inch, he will take an ell;” “he should know nothing but the will of his master, and learn to obey it.” “Learning would spoil the best nigger in the world;” “if you teach that nigger--speaking of myself--how to read the bible, there will be no keeping him;” “it would forever unfit him for the duties of a slave;” and “as to himself, learning would do him no good, but probably, a great deal of harm--making him disconsolate and unhappy.” “If you learn him now to read, he’ll want to know how to write; and, this accomplished, *he’ll be running away with himself.*” [italics added] (Douglass, 1855, *My Bondage and My*

Freedom)

Model/Mini-Lesson (15 min) | Discuss the meaning of “fugitive learning” in the context of slavery and how the language helps describe the complexity of black educational experiences.

- Explain the connection between fugitive learning practices and the history of fugitive slaves, such as Harriet Tubman, Frederick Douglass, Sojourner Truth, Nat Turner, and Henry Box Brown
- Trace the connection between black literacy and black resistance during slavery (e.g., David Walker’s Appeal, forging passes, reading abolitionist literature, coordinating political action, reading and writing for individual pleasure, etc).
- *Note for Teacher (from Key Concepts): Fugitive Learning in the Context of Slavery* | In the context of anti-literacy laws, which criminalized learning for both enslaved and free blacks in the South, reading and writing was an act of “fugitive justice,” in which blacks viewed black codes, anti-literacy laws, and the entire legal institution of slavery as illegitimate (p. 58). As a result, enslaved and free blacks had to conceal their learning through a variety of practices. Chapter 2 opens with the story of Richard Parker who, as an enslaved child, hid his book under his hat. Other narratives include the enslaved learning in pits in the ground and night, and Susie King Taylor and her brother concealing their books in paper, among other strategies. As Givens writes, “under a hat, under the earth, under the radar of white surveillance — the fundamental politics of black education emerged. Fugitive learning was constituted by the secret and subtle forms of educational resistance that black students enacted, even as they performed staged acts of compliance in the coercive presence of white authoritative power” (p.55). As explored further in Unit 3, fugitive learning was not only a practice of secretly gaining the skills of reading and writing text; it was also a practice of “developing a lens of critical literacy, counter readings of what was good and true in the world, even if doing so was at odds with dominant ‘legal’ procedure” (p. 69-70).

Supplementary Materials | *The following materials can help to further contextualize the practice of fugitive learning and can be incorporated into the lesson plan or reviewed by the teacher to scaffold understanding.*

- [“Fugitive Pedagogy: The Longer Roots of Anti-racist Teaching”](#) by Jarvis Givens in LA Review of Books;
- Poem “Learning to Read” by Frances Ellen Watkins Harper;
- “In Secret Places: Acquiring Literacy in Slave Communities” in *Self-Taught* (2005) by Heather Williams;
- “Black Education as the General Strike: The Radical Origins of African American Teaching and Learning” by Jarvis Givens in *Journal of African American History*.

Group/Independent Activity (15 mins) | Identify a quote that best represents the meaning of “fugitive learning.” Then, in your own words, describe the meaning of “fugitive learning” and identify a student from Chapter 1 or 2 that best represents the meaning of this term. Explain why you chose this particular historical figure.

Closing (5 mins) |

- Emphasize the connection between the previous day's lesson on anti-literacy laws and a culture of liberatory education black students (and communities) developed in response to such oppressive educational policies. Make clear to students that this is the foundation of African American education and of the African American literary tradition (i.e., slave narratives are the first literary works by black people in the Americas, and they set the foundation for future literary works in African American studies).
- Explain the extension/homework assignment.

Extension/Homework |

- **Visual Representation of Fugitive Learning Assignment.** Create a visual representation (collage, drawing, etc) that includes images and text to express your interpretation of fugitive learning as represented in Chapters 1 & 2. This visual representation should be a response to the following question: Where do we see black students in action in Chapters 1 & 2? What are they *doing* as political subjects (people who have the ability to impact the world around them)? Bring to class tomorrow.

Day 6: "I am not tragically colored": On Agency and Black Students (Chapters 1 & 2)

Intro/Spark (5-10 min) |

- Begin by having the following guiding question available at the start of class (either projected or written at the front of class): How did black students create, claim, and demonstrate 'agency' in the antebellum South and North? Why is it important to think about black agency when studying the complex history of racial oppression?
 - *Note/ELA Tip:* Use Zora Neale Hurston's 3-page essay, ["How It Feels to Be Coloured Me"](#) to support students to reference when responding to the guiding question
- Ask students to define and talk about what 'agency' means. After the students have shared their understanding, be sure to provide students with a clear definition of agency: the capacity, condition, or state of acting or of exerting power, particularly over one's self.
- *Optional:* Discuss fugitive learning in the context of agency (i.e., fugitive learning as an expression of black agency); stressing the importance of not only thinking about the oppression black people faced, but also their collective organizing against it, and their dreaming of a world beyond it.

Model/Mini-Lesson | N/A.

Supplementary Materials |

- Excerpt from Zora Neale Hurston essay, ["How it Feels to be Colored Me:"](#) "But I am not tragically colored. There is no great sorrow

dammed up in my soul, nor lurking behind my eyes. I do not mind at all. I do not belong to the sobbing school of Negrohood who hold that nature somehow has given them a lowdown dirty deal and whose feelings are all but about it. Even in the helter-skelter skirmish that is my life, I have seen that the world is to the strong regardless of a little pigmentation more or less. No, I do not weep at the world--I am too busy sharpening my oyster knife."

- "How It Feels to be Colored Me," by Zora Neale Hurston (1928)

Group/Independent Activity (20-25 min) | Sightings of Black Student Agency. This lesson activity has two parts: a set of individual tasks and a group task. First, students will spend ~10 minutes on two individual tasks:

- Task 1: Answer the following question: Where do we see black students in action in Chapters 1 & 2? What are they *doing* as political subjects (people who have the ability to impact the world around them)? Create a list of scenes from Chapters 1 & 2 that illustrate black students' agency. Think about how these scenes connect to the visual representation of fugitive learning you did as homework.
- Task 2: Answer the following questions: What are some contemporary sites of student agency? What connections do you see between these contemporary examples and the historical examples in the book?

Then, students should be placed in small groups and spend ~15 minutes doing the following:

- Task 3: As a group, select 1-2 scenes from your collective lists and provide a close reading of that scene. Write a summary of the scene(s), including important quotes/words/phrases from the book that highlight and describe the action of the student(s) represented. Make contemporary connections to modern-day student agency. Be prepared to do a 1-minute share-out of your summary for the entire class.

Closing (10 mins) |

- *Optional/if time permits:* Have each group briefly share highlights from their summary. Record key examples/scenes on the board to illustrate a collective template of examples of black student agency.
- **Introduce the final unit assignment activity:** [Creating Yearbook Profiles for Fugitive Learners](#). Share the assignment handout with students. Tell them to begin the assignment for homework. Emphasize that the more they get done as homework tonight, the better they will be able to make use of class time tomorrow. This assignment is due two days after it is assigned.

Extension/Homework |

- Begin your [Creating Yearbook Profiles for Fugitive Learners](#) project at home.

Note to Teachers |

- On the Purpose of this Lesson: This class is an opportunity to help students understand that studying the history of slavery and racial oppression is not about pitying black people. It's also an opportunity to study the extraordinary things African American students and

communities did, despite the barriers they faced. Students can learn to balance critiques of racial oppression—and take it seriously—while also emphasizing resistance and black agency. This is an important lesson in African American Studies, and it has great implications for studying black history and literature more broadly.

- On Timing/Pacing:
 - Whether or not you have groups analyze 1 or 2 scenes together will likely depend on how much class time you have.
 - If you have more time, or if you are able to extend this lesson across 2 days, spend more time connecting historical examples of black student agency with modern day examples of student agency (maybe incorporate specific student movements; or student participation in specific movements, i.e., Black Lives Matter)

Day 7: Final Unit Activity/Assignment: Creating Yearbook Profile for “a Fugitive Learner”

Intro/Spark (5 mins) | Introduce the following questions for short written reflection and/or group discussion:

- How do you think the power of yearbooks, photos, and narratives can contribute to our understanding of history?
- Consider the prohibited/limited opportunities for black students in the antebellum era to capture their experiences through physical yearbooks. How might this absence of representation impact our understanding of their narratives or what can be known about their lives?

Model/Mini-Lesson (5 mins) | Explain the importance of yearbooks in capturing historical context and themes. Important talking points:

- The creation and study of yearbooks not only capture history but can play a vital role in understanding unrecognized lives and themes in American history. Yearbooks serve as visual timelines, preserving moments and events that occurred during a specific school year, offering a glimpse into the past and showcasing the evolving fashion, trends, and cultural aspects of a particular time period.
- Yearbooks act as historical records, allowing future generations to gain insights into students’ experiences and the school’s history via the collection of photographs, quotes, and personal messages, while also preserving connections to one’s past. They shed light on the social dynamics, identities, and achievements within the school community.
- By showcasing individual and collective Black students’ narratives on learning and thriving in their schools, yearbooks can recognize and celebrate the often overlooked narratives of Black students and their contributions to the history of American education.

Supplementary Materials |

- Images or descriptions of historical schools and students from the antebellum era that appear in Chapters 1 & 2
- Additional texts or resources about Black students experiences during the antebellum era
- Art supplies for creating the physical yearbook profiles (paper, markers, glue, etc.)
- Access to research materials and technology (computer, Google Slides/Powerpoint) for creating yearbook profile
- Internet access/library for gathering information on schools and students from the antebellum era

Group/Independent Activity (25 mins) | Give students the rest of the class period to work on their [Yearbook Profiles for Fugitive Learners](#).

Step-by-Step instructions are as follows:

Step 1: Research and gather biographical information for 2-3 students that appear in the texts. Through your research you should gather photos, and information about at least one school they attended, when they attended that school, where they attended school, and any important actions they took.

Step 2: After researching 2-3 students, select one student as the subject of your yearbook profile. Create the following 5 yearbook pages for the student:

- **School Page:** Include a photo of their school (if available), a brief history of the school, its location, and an overview of teachers/principal, climate/culture, and school policies/expectations.
- **Year in Review Page:** This page provides historical context for the time period of your learner.
 - Find and cite 1-2 news stories on the specific literacy laws (or similar academic laws) that existed for that student/school/era, and how they might have impacted the students' academic lives.
 - Find and cite 1-2 specific literary and political responses to the anti-literacy laws or educational policies impacting black people at that time in that student's context (i.e. early black literature, traveling out of state to go to school, creating black-run schools and educational spaces)
 - Include photos and a brief recap of the law at that time (this may require additional texts/sources not listed in *School Clothes*)
- **Students' Page:**
 - Include a photo of the student
 - Their age during the years they attended the profiled school
 - Imagery/photos related to their lives
 - 1-2 specific quotes that capture the student's narrative
 - Description of how the student "acted/reacted" within the context of the anti-literacy laws/education policies in their state

Step 3: Include...

- **An Opening Page:** Use text and images to provide a preview of the school, the learner, and the context that shows up in your mini-yearbook. Connect your opening page to themes explored in *School Clothes*.
- **1-2 Blank Page(s):** Your fellow classmates will add personal reflections, drawings, or additional content related to the yearbook project during class.
- **A Cited Sources Page:** List sources used for information, including references to the *School Clothes* text and any additional texts or research materials.

Closing (5 mins) | Reflect on/write about/discuss these questions: What are three takeaways you would hope someone would gain from looking at the yearbook you created? Is there anything you think you need to add or change in this yearbook to make that takeaway clearer?

Extension/Homework | Make final edits to the yearbook pages to be ready to share in class tomorrow.

Note to Teachers |

- Provide personal or school yearbooks for students to review. Provide clear guidelines and examples for the creation of the yearbook profile, ensuring students understand the formatting and research requirements. Encourage students to utilize and cite research sources and critically analyze the information they find. Provide support and resources for students who may need assistance with the research process or accessing historical materials. Emphasize the importance of respectful and thoughtful engagement with historical figures and their narratives.
- *List of learners and page numbers in Chapters 1 & 2 for the teachers' reference:* George Garnet (p. 27), Alexander Crummell (p. 28), Henry Highland Grant (p. 29), Eliza Garnet (p. 29), James McCune Smith (p. 30), "Sanders" (p. 34), Principal Charles Andrews (p. 34), Thomas S. Sidney (p. 38), Booker T Washington (p. 38), Miss Julia Williams (p. 39), Charlotte Forten (p. 42), Charles Lenox Remond (p. 42), Benjamin Roberts (p. 43), Rosetta Douglass (p. 44), Anthony Burns (p. 44), Richard Parker (p. 54), Mandy Jones (p. 54), Susie King Taylor (p. 55), Martin Delany (p. 60), Frederick Douglas (p. 65), William Sanders Scarborough (p. 66).

Day 8: Final Unit Activity/Assignment: Gallery Walk

Intro/Spark (5 mins) | Introduce the following prompt for written and/or academic discussion: How does studying yearbooks as historians provide insights into history, themes, systems, and identities?

Model/Mini-Lesson (5 mins) |

- Provide a brief review of the components of the [Yearbook Profiles for Fugitive Learners](#).
- Give students instructions for gallery walk.

Supplementary Materials | N/A.

Group/Independent Activity (25 mins) |

Instruct students to walk around the gallery and spend time examining each mini yearbook. Students are to write personal reflections, drawings, or additional texts/content on the "Blank Page" of each yearbook related to the themes in Unit 2 "School Clothes." Bring students back together for 5 minutes for a few whole group share-outs of highlights from the gallery walk.

Closing (5 mins) |

Think, Pair, Share: Who do you know who needs to know this history but doesn't? Who could you share your yearbook page with, and what would you hope they could learn from it?

Extension/Homework |

- Share your yearbook to someone outside of class and have them review and reflect on the yearbook. Ask them to write (or you transcribe) their reflections on the "Blank Page."
- Begin reading Chapter 3, pages 73-79.

Note to Teachers | This gallery walk activity provides students with an opportunity to engage with primary sources and develop a deeper understanding of the antebellum era. Encourage students to think critically, consider multiple perspectives, and reflect on the power of yearbooks in capturing history and narratives that may have been previously unrecognized.

Additional Suggestion for Culminating Assignment/Class Activities Options:

Assignment 1/ Project 1

Write an essay exploring the relationship between fugitive learning and the early development of black literary practices and African American literature.

- Supplemental Text: Henry Louis Gates, "Introduction," in *The Classic Slave Narratives* (New York, N.Y., U.S.A.: Penguin, 1987), ix–xviii.

Assignment 2/Project 2

Fugitive learning is the origin story of Black Studies. Respond to this statement. What does it mean, how is this idea reflected in *School Clothes* thus far?

Assignment 3/Project 3

Respond to the following prompt: Where did meaningful education take place for black students during the time of slavery? Identify specific sites that appear in Chapters 1 & 2, and include examples from at least two sources not included in *School Clothes*.

Unit 2 Rubrics for Major Projects | 52 Points Total

Anti-literacy Laws: The Call and Response — In small groups during class, students will read and analyze anti-literacy laws from two states, and note the similarities and differences of the criminalized actions and punishments. Then, as an individual homework assignment, students will write a response to the following question: How might we interpret black literature as a response to/critique of anti-literacy laws and the criminalization of black education? This is an opportunity to write a journal entry that places anti-literacy laws in conversation with black literature published before Emancipation. To do so, students are asked to reference an excerpt of African American literature written before 1865, as they reflect on the historical significance of anti-literacy laws, as discussed in class.

| Expectations | Criteria | | | | Notes/ Feedback |
|---|--------------------------|------------------------|------------------------------------|----------------|-----------------|
| The student exhibits a clear understanding of anti-literacy laws and the criminalization of black education | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| The student's journal entry engages a piece of African American literature written before 1865 | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| The student places the selected literature piece in conversation with the history of anti-literacy laws | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| The student's journal entry is well written with proper formatting and grammar | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |

Visual Representation of Fugitive Learning — Students will create a visual representation (collage, drawing, etc) that includes images and text to express their interpretation of fugitive learning as represented in Chapters 1 & 2. This visual representation should be a response to the following

| question: Where do we see black students in action in Chapters 1 & 2? What are they doing as political subjects (people who have the ability to impact the world around them)? | | | | | |
|--|--------------------------|------------------------|------------------------------------|----------------|-----------------|
| Expectations | Criteria | | | | Notes/ Feedback |
| The student produced a creative and engaging visual representation of fugitive learning | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| The student included text that expresses their interpretation of fugitive learning as represented in Chapters 1 & 2 | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| The visual representation and text are clearly connected to black students as political subjects during the enslavement era | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |

Yearbook Profile of a Fugitive Learner — Students will create a mini-yearbook, profiling a student from Chapter 1 or 2 and the school that the student attended.

| Expectations The yearbook profile includes... | Criteria | | | | Notes/ Feedback |
|---|--------------------------|------------------------|------------------------------------|----------------|-----------------|
| an Opening Page that previews the school and society during that time | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |

| | | | | | |
|--|--------------------------|------------------------|------------------------------------|----------------|--|
| period, connecting the school to themes explored in <i>School Clothes</i> | | | | | |
| A School Page, including a photo (if available), history, location, teachers/principal, climate/culture, and school policies/expectations | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| A Year in Review Page, including/citing 1-2 news stories on the specific literacy laws (or similar academic laws) that existed for that student/school, and how they impacted the students' academic lives, 1-2 specific literary and political responses to the anti-literacy laws (i.e. early black literature), photos, and a brief recap of the year | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| A Students' Page, including a photo of the learner they chose, their age at the time they attended the school, imagery/photos related to their lives, 1-2 specific quotes that capture their student narratives, and a | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |

| | | | | | |
|---|--------------------------|------------------------|------------------------------------|----------------|--|
| description of how the student “acted/reacted” within the context of the anti-literacy laws in their state | | | | | |
| a Blank Page, for their classmates to add personal reflections, drawings, or additional content related to the yearbook project during Gallery Walk | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| a Cited Source Page, listing sources used for information, including references to the “School Clothes” text and any additional texts or research materials | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |

Unit 3 | Reading the Word and the World

Overview, Guiding Questions, Big Ideas, Key Concepts, Critical Vocabulary, Lesson Plan, Rubrics

Overview: In Unit 3, students build upon the foundational knowledge and skills established in Units 1 and 2, expanding their general understanding of the black student body and fugitive learning from the era of enslavement into the years after the Civil War. Exploring the lives of the first generation of black learners after Emancipation through detailed reading and collaborative assignments, this unit emphasizes black America's pursuit of education as a fundamental strategy in preparing themselves for a new life as free citizens and it highlights African American education as a key expression of freedom dreams. Students will identify clear connections and distinctions between the experiences of black learners during and after slavery.

Students will gain a conceptual understanding of the “afterlife of slavery,” and will engage this concept in both a Jim Crow context and a contemporary context. Students will conduct and present research that will advance their understanding of the relationship between education and freedom. Students will become familiar with oral history collection and exercise skills necessary for this distinct research method, including: analyzing primary and secondary sources, examining the relationship between the sources, and employing inductive reasoning in order to think about the broader implication of personal witness accounts of the black learners. Students have an opportunity to write creatively about fugitive learning practices. Students will also develop a conceptual understanding of key contextual factors shaping black education in the Jim Crow Era, including the socio-economic system of racial capitalism, and the collective value of black literacy.

Working collectively, students will interpret the layered meaning of literacy in the context of black education. Students will learn that the layered meaning of literacy in black education has to do with the learners' capacity to read symbols on a page and in the social world. In other words, literacy, the students will learn, is the skill of reading the word and the world and that the textual and extratextual quality of the concept of literacy extends the lessons of the classroom beyond the place of the school house

Guiding Questions:

- What is meant by “the afterlife of slavery”? How does the history of black education in the afterlife of slavery shape your understanding of freedom?
- What does it mean to say that freedom is a process, not an event?
- What can we learn about literacy and education from the first person narratives of others?
- What is racial capitalism, and how has it shaped the lives of black learners in the past as well as the present?
- How have practices of fugitive learning and resistance to white surveillance continued to evolve in the afterlife of slavery?
- What have been the meanings and purposes of literacy in the context of black educational history? What did it mean for black learners to be

properly literate during the afterlife of slavery?

Big Ideas:

1. Education was one of the first things black people pursued after Emancipation and they did so out of their own interests; their building of schools was an expression of black self-determination.
2. Tax-supported public education was expanded to the southern states because of the grassroots efforts of formerly enslaved people and their allies.
3. Even as black education was legal after the Civil War, it continued to be suppressed through various means, including school burnings and strategic underdevelopment by white southerners and their philanthropic collaborators.
4. “The white architects of black education” attempted to control the institutional and ideological development of African American education, restricting curriculum and access based on their ideas about what kind work and aspirations were appropriate for black people.
5. African Americans used education strategically as they pushed for social equality, and they found ways to circumvent restraints imposed on their education.
6. Literacy and reading continued to have important meanings for black people. It was not just about reading words on a page, but also about reading power and injustice around them. Knowledge about the world in which they lived always had implications for what black learners read on the page.
7. Communal literacy was widely practiced by black peoples during slavery and its afterlife, where literate black people used their education in service of others who may not have been literate.
8. Black schools in the South were mostly racially homogenous, but occasionally white officials visited the schools which exposed African American students to the imbalance of power between their black educators and white visitors.

Key Concepts:

1. **The Afterlife of Slavery & Freedom as an Ongoing Process:** In *Lose Your Mother: A Journey Along the Atlantic Slave Route* (2007), black literary scholar Saidiya Hartman coined the term “the afterlife of slavery.” Hartman writes: “If slavery persists as an issue in the political life of black America, it is not because of an antiquarian obsession with bygone days or the burden of a too-long memory, but because black lives are still imperiled and devalued by a racial calculus and a political arithmetic that were entrenched centuries ago. This is the afterlife of slavery — skewed life chances, limited access to health and education, premature death, incarceration, and impoverishment. I, too, am the afterlife of slavery” (Hartman, p. 6). Givens describes the relationship between education and the afterlife of slavery, writing that, “even after slavery was abolished, black people’s educational visions continued to be patterned by fugitive learning, because they continued to be met by violent white opposition and northern paternalism” (p. 79). In the context of slavery and its afterlife, freedom cannot be understood as a singular moment, or the date a war ended; instead, it must be understood as an ongoing process. As Chapter 3 begins, “[M]any people understand freedom as an event. But it wasn’t. It was an ongoing process. Both before and after the Emancipation Proclamation and the passage of the Thirteenth Amendment, black people snatched their freedom any way they could” (p. 73).

2. **Racial Capitalism:** In his book, *Black Marxism: The Making of the Black Radical Tradition* (1983), black studies scholar Cedric Robinson uses the term “racial capitalism” to refer to the development of capitalist society along the lines of racial hierarchy. Capitalism is an economic system based on the private ownership of the means of production and their operation for profit. Throughout U.S. history, capitalism, racism, and antiblackness have operated as intertwining ideologies and systems that shape the organization of U.S. society. In other words, racial capitalism is a particular arrangement of a society so as to have the modes of production be fueled by the exploitation of racial minorities’ labor. The term appears on page 80 of *School Clothes*, as the chapter describes the “conflict between black people striving for their highest potential and the demands placed on their labor to fill backbreaking agricultural work and roles as domestic laborers for white families” (p. 80).
3. **The White Gaze in the Black Schoolhouse:** A phrase popularized by Toni Morrison, “the white gaze” refers to the presence of a white observer, at the personal and structural level both literally and figuratively. In *School Clothes*, the white gaze is represented by the white reformers who determined that black students should receive an industrial and agricultural education (see p. 86) as well white surveillance of black school life, which prompted students and teachers to engage in “staged moments of compliance,” which doubled as acts of refusal (p. 91). Pages 86-91 contain the narratives of Zora Neale Hurston and Angela Davis, who both recall the interplay of fugitive learning and white surveillance in black schoolhouses. Facing the white gaze, black students and teachers were forced to act within “the racial etiquette of Jim Crow, which demanded deference to any and all white people” (p. 90).
4. **Black Literacy, Being “Properly Literate,” and Reading the Word & the World:** While “literacy” conventionally describes the ability to read and write, for black learners who were often barred from such activity, literacy is an expansive term: black literacy requires not only being able to read and write words on paper, but also being able to *understand* the racial and social signs and contexts that shape black access to the written word as well as the antiblack content of written works. In this way, black learners must read “the word and the world.” As Givens explains, black students’ “journey to literacy meant learning to read the written word and the antiblack world in which literary texts were always embedded. The word and the world: both were texts, and they informed one another. Proper literacy for black students meant reading with this second sight. What students read on the page and what they bore witness to in the world were deeply intertwined. A proper reading of words on the page demanded an incisive social analysis of the world of power surrounding them” (p. 95).

In some cases, black people like Papa Dallas (p. 93) and Sojourner Truth (p. 94) were technically illiterate, but their ability to read and understand the antiblack world in which they lived, as well as the antiblack structures that denied them access to traditional literacy, made them “properly literate” (p. 94). “Properly literate” is a reference to Wayne O’Neil’s article “Properly Literate” in the *Harvard Educational Review* (1970), in which he writes: “Proper literacy should extend a man’s control over his life and environment and allow him to continue to deal rationally and in words with his life and decisions. Improperly it reduces and destroys his control. He is deluded by the veneer of control he has been granted, not minding that he has lost everything else. We have too much improper literacy at the expense of properly literate folk” (p. 263).

Critical Vocabulary

1. **The Chattel Principle:** The historical practice of considering enslaved individuals as property, or "chattel," meaning they were legally treated as movable possessions or objects owned by a person subject to the will of that person including being bought, sold, and owned by others, and even denying them/the enslaved individual basic human rights and dignity. The term comes from fugitive slave, teacher, and textbook author James W. C. Pennington.
2. **The Freedmen's Bureau:** U.S. government agency established after the Civil War in 1865; the primary purpose was to assist newly freed African Americans and poor white people in the South by providing food, medical care, and education, as well as managing confiscated or abandoned lands.
3. **Autodidact:** A person who is self-taught and by personal initiative has acquired knowledge and skills through independent study, rather than formal education provided by teachers or institutions.
4. **"Stolen Meetings" and "Hushed Tones:"** Secret gatherings and conversations that African Americans had to hold during times of racial oppression when openly discussing certain topics or advocating for their rights invited danger to them and their person..
5. **Practical Education:** The teaching of skills and knowledge directly applicable to manual or domestic labor, promoted by white philanthropists as more valuable for blacks than classical liberal education. The popularization of practical education for free blacks was a way to maintain the dominant economic order.

Unit 3: Reading the Word and the World

Weeks 3-4 | 10 Day Lesson Plan | 40 Minute Lessons

Day 1: Black Education and Freedom in the Afterlife of Slavery

Intro/Spark (10 mins) | Have students answer the following prompt: What is freedom to you? Name three examples and be prepared to share them. Try to make connections between your understanding of freedom and the way freedom is defined in the beginning of Chapter 3.

- *Note:* Students should record their testimonies using a digital platform or other items that will allow the whole group to view/access each other's reflections. Students should be directed to read other responses and place their initials by the ones they agreed with. In a brief discussion, students can discuss ideas that resonate with them and those where they might disagree.

Model/Mini-Lesson (15 mins) | Students' homework assignment for tonight will be choosing an artifact to bring to class that represents their understanding of education as an act of freedom in the 21st century. Artifacts can be physical items that they create on their own or that they locate through research, such as an article of clothing (t-shirt, hat, etc.), a piece of art (painting, photograph, etc.), a short video you create or locate (Tiktok, YouTube short, etc.), or another medium (written text, poem, song, etc.). In order to help students understand what is expected of them, share a slide deck with (1) example artifacts that are connected to the book and (2) example 21st century artifacts. Here is [a slide deck](#) with example artifacts that can be adapted and shared with students. Allow students to discuss and respond to what they are seeing.

Closing: Project Planning (15 mins) | Introduce students to *two* project assignments:

1. The "Education as Freedom" Artifact Assignment, which they will complete as homework and bring to class on day 3, and
2. The "Educational Oral Histories" cumulative assignment for the unit, which will be due/presented on day 8.

Make sure to save time for questions after sharing each project.

Project 1: "Education as Freedom" Artifacts [Feel free to adapt this [assignment handout](#) and share with students.]

How do the narratives in *School Clothes* help us understand the state of black education today? What is the relationship between education and freedom today?

This assignment has two parts. First, locate or create one **artifact** of 21st century student experience (2010-present) that illustrates **education as a means of freedom**, and one or more of the following:

- Enthusiastic learning

- Education as a mode of resistance
- Education as a method to gain political autonomy and/or independence

Artifacts can be physical items that students create or that they locate through research, such as an article of clothing (t-shirt, hat, etc.), a piece of art (painting, photograph, etc.), a video they create or locate (Tiktok, YouTube short, etc.), or another medium (written text, poem, song, etc.).

After locating their artifact, students will write a 1-2 paragraph justification of their artifact selection or creation using evidence. In their justification, students should consider how the “afterlife of slavery” shapes the artifact they’ve selected. Options for evidence are:

- Excerpts from Chapter 3 of *School Clothes* (using one of the testimonies)
- Testimonies shared by a peer
- Data from [Pew Research](#)
- Approved source from the instructor

Be prepared to discuss!

Project 2: Educational Oral Histories Project [Feel free to adapt this [assignment handout](#) and share with students.]

Students will conduct oral history interviews with two people in their family or community and prepare a presentation about their educational experiences. As part of the oral histories, students will ask narrators to consider how their race/ethnicity/cultural background has shaped their experience of education. You will ask them about their “school clothes” — the stories, experiences, and lessons about education that have shaped them as a learner. If possible, students are asked to interview one subject who is an elder.

Students have a few options for collecting their oral histories, including:

- recording the oral history on video
- recording an audio of the oral history
- recording an audio of the oral history and acting out the conversation on video
- proposing another option (must be teacher approved)

Students will submit three things for this assignment:

- The entire recording of both oral histories
- A 1-minute highlight clip from the oral histories that they feel best highlights the relationship between race and reading.
 - **Note:** On the final day, the teacher will show all of the highlights from each student and host a full class discussion. This can be done by combining all of the 1 minute clips into a large video, putting each clip on a slide and moving through a slide deck, or whatever method best suits the teacher's skillset. Teacher, if you need them to submit the 1-minute highlight before the summary, to ensure that you can combine the videos for the final day of the unit, build the layered due dates into the assignment.
- A 1-page summary of the oral histories, including who they interviewed, why they chose those people, similarities and differences in the experiences of their narrators, and key takeaways that they learned.

A set of oral history questions is provided on the [assignment handout](#) and the linked [slide deck](#) (see slide 5), along with plans for a framing discussion.

Extension/Homework | Students upload their artifact and justification to the online platform by Day 3.

Note to Teachers |

- Project definitions of freedom found in the book on-screen and invite students to create a shared definition of freedom before starting the instructional activity.
 - Chapter 3 opens by highlighting freedom as a process: "Many people understand freedom as an event. But it wasn't. It was an ongoing process. Both before and after the Emancipation Proclamation and the passage of the Thirteenth Amendment, black people snatched their freedom any way they could" (73).
 - On page 76, Givens includes an excerpt from historian Vincent Harding who writes that "Freedom at best required political autonomy. It meant the right to protect themselves, and the guarantee of federal aid... to assist in maintaining their liberty against the still lively spirit of slavery and white domination. *Freedom meant education.* Freedom meant land."
- Encourage them to connect their insights and key takeaways from the readings to the shared definition. Invite them to make revisions as they continue to dive deep.

Day 2: How to Collect an Educational Oral History

Intro/Spark (10 mins) | Pair students together and give them the following prompt: If you only had 3 minutes to gain a meaningful understanding of someone's educational experiences, what would you ask? Give them 3 minutes each to ask each other 1-2 questions. Bring them back together for a few

minutes and encourage them to share what it was like formulating questions/being interviewed.

- *Note:* Students will likely find it very difficult to gain any meaningful understanding of each others' pasts in 3 minutes, and you can use this to make an important point: a successful oral history cannot be rushed! This will transition well into the model/mini-lesson.

Model/Mini-Lesson (15 mins) | First, briefly define oral history as both “a method of recording and preserving oral testimony and to the product of that process” ([Oral History Association](#)) Briefly discuss key elements of an oral history, including:

- Seeking an in-depth account of personal experience and reflections, with sufficient time allowed for the narrators to give their story the fullness they desire;
- Discussing reflections on events or experiences of the past, rather than the contemporary moment; and
- Researching the narrator and subject matter beforehand to develop informed questions, but also giving the narrator equal authority over the direction of the conversation

Explain to students that these “educational oral histories” will be centrally focused on the past educational experiences of the people they interview. Then...

- **Option A:** Lead students through an exploration of the [WPA Slave Narratives](#) on the Library of Congress website. First, explain that the narratives are a very important body of oral history data that have provided critical information about black education during the period of slavery. Then have students explore the website individually for a few minutes, focusing particularly on written manuscripts OR pre-select a manuscript excerpt to read and respond to as a class.
 - *History & African American Studies Tip:* This is a very important set of primary source documents that provide first person accounts and insight of the U.S. institution of chattel slavery.
- **Option B:** Adapt and use this [slide deck](#) to walk students through:
 - A set of warm up questions to get them thinking about the relationship between race and reading.
 - Instructions for the oral history assignment.
 - A set of questions they can use and adapt.
 - A Q&A about the assignment and how they should go about collecting their oral histories.
- **Option C:** Using a family/someone of general knowledge/role play with a student, the teacher will model the way they would ask questions they would pose to learn the history behind the person's experience. Invite students to help populate questions and discuss why certain questions/practices might be stronger than others for collecting an oral history.

Supplementary Materials |

- [Oral History Association's Principles & Best Practices](#)
- <https://www.masterclass.com/articles/how-to-write-an-interview-article>

- [Video clip](#) of Trevor Noah interviewing Oprah Winfrey

Group/Independent Activity (10 mins) | Have students select one person who appears in the book between the Preface and Chapter 2. Have them consider the following questions, and post their answers on an online platform:

- What do you already know about them from the book that is interesting to you?
- If you had the opportunity to conduct an oral history with them, what are some informed questions you would ask this person to better understand their narrative?

Closing (5 mins) | Students will spend the last few minutes of class thinking through their oral history project.

- If they haven't confirmed who they will interview, they should list a few potential narrators and make a plan to reach out to them.
- If they've already confirmed who they will interview, they should write a short summary of what they already know about those people and use the summary to inform their oral history questions. Thinking about the list of questions they've been provided, they should consider what questions might they change or add.

Extension/Homework |

- Confirm the date and time of the oral histories and/or conduct the oral histories.
- If you did not finish answering the Independent Activity questions about a person who appears in the book before Unit 3, finish this for homework.

Note to Teachers | N/A.

Day 3: Black Education and Freedom in the Afterlife of Slavery

Group/Independent Activity (20 mins) | During the first part of the day students will engage in a 15 minute group/independent activity of presenting their artifacts to their classmates. This can be done a variety of ways:

- Virtual Gallery Walk: Allow students to review each other's artifact posts on an online platform. Invite a few students to share some things that stood out to them.
- Large Group: Lead a large group discussion, giving each student the opportunity to share for 30 seconds to a minute, depending on class size/time availability.
- Small Group: Split students into groups of 3-4, allowing each person 3 minutes to share about their artifact, and 2 minutes to answer questions about their artifact.

Begin by delivering the activity instructions and giving students a few minutes to review what they want to share about their artifacts.

Model/Mini-Lesson (15 mins) | *What is Meant by “The Afterlife of Slavery”?*

On the projector/board/handouts, share Saidiya Hartman’s definition of the afterlife of slavery, as well as the quote on page 79 of *School Clothes* (see below). Have an open full group discussion in which students share how they see the afterlife of slavery shaping 21st century education. Encourage students to share examples of how “the afterlife of slavery” connects to the artifacts they brought to class.

- Quotes:
 - In *Lose Your Mother: A Journey Along the Atlantic Slave Route* (2007), Saidiya Hartman coined the term “the afterlife of slavery.” Hartman writes: “If slavery persists as an issue in the political life of black America, it is not because of an antiquarian obsession with bygone days or the burden of a too-long memory, but because black lives are still imperiled and devalued by a racial calculus and a political arithmetic that were entrenched centuries ago. This is the afterlife of slavery — skewed life chances, limited access to health and education, premature death, incarceration, and impoverishment. I, too, am the afterlife of slavery” (6).
 - The relationship between fugitive learning and the afterlife of slavery: As Givens writes, “even after slavery was abolished, black people’s educational visions continued to be patterned by fugitive learning, because they continued to be met by violent white opposition and northern paternalism” (79).
- Note: Teachers can add to this discussion by connecting the concept of the afterlife of slavery to the 21st century artifact examples they previously shared with students. For example, if you use the slide deck which includes images of students protesting bans of black history education, you can make a connection between the suppression of black education during enslavement through anti-literacy laws and the continued suppression of curriculum that addresses this history.

Supplementary Materials |

- *Optional/if time permits:* [The Legacy of American Slavery](#) YouTube video

Closing | Remind students that they should be scheduling and conducting their oral history interviews. Interviews should be conducted no later than Day 5 of the unit, to give them ample time to summarize their interviews and select their highlight clips. Let students know that they have six pages to read for homework before the next class.

Extension/Homework | Read pages 80-86.

Note to Teachers | N/A.

Day 4: Racial Capitalism & Black Education

Intro/Spark (10 mins) | Have students watch [“Reversing Runaway Inequality: Racial Capitalism”](#) and take notes. Next, invite students to re-read page 85 starting with the text after Spencer’s description and stopping before Ralph Ellison’s account. After reading, they will identify and determine how the text connects to the notes they took from the clip.

Model/Mini-Lesson (15 mins) | Defining Racial Capitalism

- Invite students to share their definition of racial capitalism.
 - Optional: Have them populate the board/a shared document/online platform with examples of racial capitalism, either using their devices or personal descriptions from memory.
- Students will then watch a [60 second clip](#) defining the term “racial capitalism” and capturing notes.
- From there, have students read a short excerpt from Robin D.G. Kelley’s “What Did Cedric Robinson Mean by Racial Capitalism,” [Boston Review 2017](#), starting with the third to last paragraph. This can be done aloud, as a group.
- Ask students to do a pair-and-share with a partner, summarizing what they’ve learned from the YouTube videos and short excerpt. Have them summarize their findings and be prepared to share. Invite a few students to share.
- Note for Teachers: Some contextual information on the term “racial capitalism” is below. This can be used to frame the discussion.
 - Originally coined by Cedric Robinson in *Black Marxism: The Making of the Black Radical Tradition* (1983), the term racial capitalism refers to the development of capitalist society along the lines of racial hierarchy. Capitalism is an economic system based on the private ownership of the means of production and their operation for profit. Throughout U.S. history, capitalism, racism, and antiblackness have operated as intertwining ideologies and systems that shape the organization of U.S. society. In other words, racial capitalism is a particular arrangement of a society so as to have the modes of production be fueled by the exploitation of racial minorities’s labor. The term appears on page 80 of *School Clothes*, as the chapter describes the “conflict between black people striving for their highest potential and the demands placed on their labor to fill backbreaking agricultural work and roles as domestic laborers for white families” (80).

Supplementary Materials |

- Netflix *Explained*: The Racial Wealth Gap (Season 1, Episode 1) (Can encourage students to watch outside of class, or show in class if time permits. The video is about 16 minutes long)
- Robin D.G. Kelley’s “What Did Cedric Robinson Mean by Racial Capitalism” ([Boston Review 2017](#))
- Cedric J. Robinson’s *Black Marxism* (Third Edition) (2021) [Foreword by Robin D.G. Kelley]
- For a full description of racial capitalism in the Jim Crow context, see pages 80-86.

Group/Independent Activity (10 mins) | Below are three options for group/independent activities.

- Option A: *Locating Examples of Racial Capitalism in School Clothes* (Partner Activity)
 - Working with a partner, students will be assigned a page from Chapter 3 (81-86) where they will locate an example that fully illustrates our shared understanding of racial capitalism. Next, they will generate a response to share with the class, explaining the impact their example had on the experience of Black learners. Students should be pushed to determine and justify with evidence from the text whether the concept applies to learners today.
- Option B: *Racial Capitalism Venn Diagram* (Independent Activity)
 - Pass out a Venn diagram sheet that has Racialism and Capitalism on top of each circle.
 - Ask students to fill out the Venn diagram.
 - Ask students to share what they've placed at the intersection of Racialism and Capitalism.
- Option C: *A Letter Across Time* (Independent Activity)
 - a. Split the class in half. One half will be 19th and/or 20th century authors, and the others will be 21st century authors.
 - b. Ask students to write a 1-page letter about the circumstances of racial capitalism during their time period, to someone from the other group/time period. Have them describe racial capitalism without using the term itself.
 - c. For homework, have students complete their letters, in addition to completing their reading. At the start of the next class, have students exchange letters with a partner, read them, and discuss things that stood out to them and questions they may have.

Closing (5 mins) | Remind students of their homework (below).

Extension/Homework |

- Read pages 86-91.
- If students are writing "*A Letter Across Time*" have them finish it for homework and bring it to class the next day.
- Conduct their oral history interview by Day 5 to stay on track with the cumulative assignment.

Note to Teachers | N/A.

Day 5: Fugitive Learning in the Afterlife of Slavery / The White Gaze in the Black Schoolhouse

Intro/Spark (10 mins) |

- **Option A:** If your students wrote "Letters Across Time" have them partner with someone assigned the opposite time period. Have them exchange their letters. Give them five minutes to read their letters and five minutes to discuss.
- **Option B:** On a shared document or online platform, have students share a "3-2-1" about last night's reading (pages 86-91): 3 things they

learned, 2 details that stood out to them, and 1 question they had. After they've shared, have them review and respond to their classmates' posts. Encourage them to share what resonates with them, answer questions they know the answer to, etc.

Model/Mini-Lesson (15 mins) |

- Spend a few minutes having students discuss the ways fugitive learning manifests in the afterlife of slavery. If the conversation does not naturally lead to a discussion about the white gaze in the black schoolhouse, bring up this concept.
 - *Note on The White Gaze:* a phrase popularized by Toni Morrison, “the white gaze” refers to the act of being seen by and responding to a white observer. In *School Clothes*, the white gaze is represented by the white reformers who determined that black students should receive an industrial and agricultural education (see p. 86) as well white surveillance of black school life, which prompted students and teachers to engage in “staged moments of compliance,” which doubled as acts of refusal (91). Pages 86-91 contain the narratives of Zora Neale Hurston and Angela Davis, who both recall the interplay of fugitive learning and white surveillance. Facing the white gaze, black students and teachers were forced to act within “the racial etiquette of Jim Crow, which demanded deference to any and all white people” (90).
 - Reflective opportunity for teachers: when have you felt surveilled and constrained in your teaching by the white power structure (or other power structures)? If appropriate, share your personal connection with your students, or use your personal experiences to inform the way you frame discussion.
- Show students this 5-minute *LA Times* [clip](#), “Teaching Black history is teaching the truth. Moves to censor educators worry him” (2022), of a teacher describing how the white gaze and censorship impact his classroom today.
- After showing the clip, ask students to write for 2 minutes a response to the following:
 - What is the white gaze?
 - How have Black learners and educators been confined to white power structures and surveillance?
 - Do you know of any examples of students, either from the book or from current events, that have resisted oppressive power structures and surveillance?

Supplementary Materials:

- [PBS News Hour](#)

Group/Independent Activity (10 mins) | “Putting on Your Best Show” Reflective & Creative Assignment. Note: This is a homework assignment that students will begin in class and submit in class the next day.

Students will come to class having read pages 86-91 (the section entitled “They Always Came in Groups”: The White Gaze in the Black Schoolhouse).

Thinking critically about the narratives shared by Zora Neale Hurston and Angela Davis, students will reflect on the following questions:

- Has there ever been a time when you had to “put on *the best show*” you could (p. 88, Hurston on Mr. Calhoun) or “were expected to be on [your] P’s and Q’s” (Angela Davis, p. 90)?
- How have your educational strivings or your desires for yourself been constrained by existing power structures?
- How have you resisted, or how might you resist, unfair authority?

Students will respond to these questions through creative writing. Students may prepare a short script/skit/scene to act out, write a poem or spoken work, a song, or another creative medium approved by the teacher. Written pieces should be 1-2 pages.

Closing (5 mins) |

- Instruct students to complete their “Putting on Your Best Show” Assignments for Homework.
- Remind students that by this point, they should have conducted their oral history interviews and be working on their summaries/identifying their 1 minute highlight clip.
- Assign students their reading for the night: Pages 92-99.

Extension/Homework |

- Read pages 92-99.
- Complete your “Putting on Your Best Show” Creative Assignment.

Note to Teachers | N/A.

Day 6: Black Literacy — The Relationship between Race & Reading

Intro/Spark (10 mins) | Have students submit their “Putting on Your Best Show” creative pieces. Select 2 volunteers to share their assignment with the class. Have a brief full group discussion about the connections and differences between the different students’ pieces.

Model/Mini-Lesson (10 mins) | Debrief the reading for the day. Get students’ general reactions and questions. Feel free to use the following guiding questions, and ensure students make direct references to the text:

- What did it mean to be literate in the afterlife of slavery?
 - Note for Teacher: Black Literacy & Being “Properly Literate:” While “literacy” conventionally describes the ability to read and write, for

black learners who were often barred from such activity, literacy is an expansive term: black literacy requires not only being able to read and write words on paper, but also being able to understand the racial and social context that shapes black access to the written word as well as the antiblack content of written works. In this way, black learners must read “the word and the world.” In some cases, black people like Papa Dallas (p. 93) and Sojourner Truth (p. 94) were technically illiterate, but their ability to read and understand the antiblack world in which they lived, as well as the antiblack structures that denied them access to traditional literacy, made them “properly literate” (94).

- “Properly literate” is a reference to Wayne O’Neil’s article “Properly Literate” in the *Harvard Educational Review* (1970), in which he writes: “Proper literacy should extend a man’s control over his life and environment and allow him to continue to deal rationally and in words with his life and decisions. Improperly it reduces and destroys his control. He is deluded by the veneer of control he has been granted, not minding that he has lost everything else. We have too much improper literacy at the expense of properly literate folk” (263).
- Why was literacy so important to the first generation of free black students?
- What does it mean to read the word and the world?
 - Note for Teacher: Reading the Word & the World: As Givens explains, black students’ “journey to literacy meant learning to read the written word and the antiblack world in which literary texts were always embedded. The word and the world: both were texts, and they informed one another. Proper literacy for black students meant reading with this second sight. What students read on the page and what they bore witness to in the world were deeply intertwined. A proper reading of words on the page demanded an incisive social analysis of the world of power surrounding them” (95).
 - In reading the world, black students, educators, and families also engaged in a process of world building, and creating a future in which properly literate black children would have expanded life chances. Black parents actively refused the demands of racial capitalism and the economic order to provide their children with an education and “achieve a new way of being in the world as black people” (113).

Supplementary Materials | N/A.

Group/Independent Activity (20 mins) | “What Does it Mean to Be Properly Literate?” Group Reading Comprehension & Synthesis Assignment

Note: For this project, students will work in groups, reading a passage of Chapter 4, and defining a key theme in the passage. On Day 8 they will give a 3-minute presentation on their theme. Spend about 5 minutes overviewing the assignment, leave 5 minutes for questions, and give students the rest of class time (about 10 minutes) to start working with their group and delegating their tasks. *Steps for the teacher are outlined below.*

Step 1: Assign students to 3 theme groups. Each of these themes coincides with a section of the chapter (page numbers listed below):

1. Barriers to Entering the Literary World, p. 99-110 (10 pages)
2. Black Reading in Context, p. 110-118 (8 pages)
3. The Communal Value of Black Literacy, 118-128 (10 pages)

Step 2: Create a slide deck that the entire class can access, and make one slide for each group. During the time they have in class today and tomorrow, and as part of their homework, have each group:

- Read their assigned passage
- Define their theme on a slide, using direct references to the text, but writing in their own words
- Include examples of their theme from the text (with page numbers)
- State how their theme connects to the concept of being “properly literate”

Step 3: Encourage them to use their time in class today to begin reading and delegating who will do what in order to ensure that they are ready to present their slide on Day 8. Let them know they will have 15 minutes on Day 7 to work together.

Extension/Homework | Based on your group assignment, read the following passage:

- Group 1 — Barriers to Literacy: p. 99-110 (10 pages)
- Group 2 — Black Reading in Context: p. 110-118 (8 pages)
- Group 3 — Communal Value of Black Literacy: 118-128 (10 pages)

And add the following to your group’s designated slide:

- A definition of their theme, using direct references to the text, but writing in their own words
- An examples of their theme from the text (with page numbers)
- The connection between their theme and the concept of being “properly literate”

Note to Teachers | N/A.

Day 7: Black Literacy — The Relationship between Race & Reading

Intro/Spark (15 mins) | Have students gather with their group and work on their “*What Does it Mean to Be Properly Literate?*” slide, which they will present in class the following day. Each group will have 3 minutes to present their slide to the whole class.

Model/Mini-Lesson: N/A

Supplementary Materials: N/A

Group/Independent Activity (20 mins) | Allow students to work on the Educational Oral History projects/summaries for the remainder of class, saving 5 minutes at the end for you to overview what presentation day will be like tomorrow.

Note: Ensure that you have every student's 1-minute highlight clip by class time on day 8. If you would like to use this 20 minutes in class to have students upload their 1-minute highlight to a shared slide deck, drive, etc., do so.

Closing (5 mins) | Provide students with an overview of the final day of the unit. Day 8 will consist of two presentations:

- The “*What Does it Mean to Be Properly Literate?*” Presentation, in which each group will take 3 minutes to present their theme (with definitions, examples, a connection to the concept of being “properly literate”).
- The *Educational Oral History* Project highlights. You will share a video/slide deck/etc. with 1-minute highlights from each students' oral history submission, saving time at the end for reactions/open discussions.

Extension/Homework |

- Finalize “*What Does it Mean to Be Properly Literate?*” Presentation Slide.
- Finalize *Educational Oral History* Project and submit before next class.

Note to Teachers | How you present the *Educational Oral History* Project highlights is up to you.

- One simple way to collect everyone's one minute highlights is to have them upload their full clip and highlight clip to YouTube, and link their YouTube highlight clip to a Google Slide. Then, on presentation day, you can simply click through a slide deck.
- If you feel that you have the skillset to create a video with all of the students' clips, that's a great option.

Day 8: Presentation Day: Witnessing Through Oral History

Intro/Spark (15 mins) | Begin the “*What Does it Mean to Be Properly Literate?*” Presentation. Each group has 3 minutes to present their slide. Save time for a 5-minute discussion at the end for students to share things they learned, things that stood out to them, and questions they're still grappling with.

Model/Mini-Lesson: N/A

Supplementary Materials: N/A

Group/Independent Activity (25 mins) | Show the highlight reel from students' *Educational Oral History* Projects.

Closing | N/A

Extension/Homework |

- Begin reading Chapter 5. Read pages 129-141, stopping at “black spiritual strivings on the other.”

Note to Teachers | The viewing of the highlight reel should bring a sense of accomplishment to your students. Feel free to treat this as a movie day, and if resources permit, provide students with light snacks to enjoy while they see how their collective projects come together to tell a story about race and education through the first person narratives of others.

Unit 3 — Reading the Word and the World | 56 Points Total

| “Educational Oral Histories” Project: Students will interview two individuals, of their own choosing, and prepare a presentation about their educational experiences. Students will ask interviewees to consider how their race/ethnicity/cultural background has shaped their experience of education and will ask them about their “school clothes” — the stories, experiences, and lessons about education that have shaped them as a learner. (20 points) | | | | | |
|--|--------------------------|------------------------|------------------------------------|----------------|-----------------|
| Expectations | Criteria | | | | Notes/ Feedback |
| Interviewed two people and captured their experiences as students. Submitted their complete recorded interviews and a 1-minute highlight video. | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| 1-page summary includes details on who they interviewed. | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| 1-page summary includes an explanation of why they chose their interviewees. | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| 1-page summary includes a discussion of similarities and differences between the experiences of their interviewees. | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| 1-page summary includes a discussion of key takeaways that they learned. | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |

| “Education as Freedom” Artifacts mini project : Students will locate or create an artifact of 21st century student experience (2010-present) that illustrates education as a means of freedom, and one or more of the following: enthusiastic learning, education as a mode of resistance, and/or education as a method to gain political autonomy and/or independence. (20 points) | | | | | |
|--|--------------------------|------------------------|------------------------------------|----------------|-----------------|
| Expectations | Criteria | | | | Notes/ Feedback |
| Artifact is based on 21st century student experience | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| Artifact illustrates education as a means of freedom | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| Artifact illustrates education as a means of one or more of the following: enthusiastic learning, education as a mode of resistance, and/or education as a method to gain political autonomy and/or independence. | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| 1-2 paragraph justification outlines why the artifact represents education as a means of freedom in the 21st century and includes evidence from approved sources. | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| 1-2 paragraph justification considers how the “afterlife of slavery” shapes the selected artifact | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |

“Putting on Your Best Show” Reflective & Creative Assignment: Thinking critically about the narratives shared by Zora Neale Hurston and Angela Davis, students will reflect on the following questions: Has there ever been a time when you had to “put on the best show” you could (p. 88, Hurston on Mr. Calhoun) or “were expected to be on [your] P’s and Q’s” (Angela Davis, p. 90)? How have your educational strivings or your desires for yourself been constrained by existing power structures? How have you resisted, or how might you resist, unfair authority? Students will respond to these questions through creative writing. Students may prepare a short script/skit/scene to act out, write a poem or spoken work, a song, or another creative medium approved by the teacher. (16 points)

| Expectations | Criteria | | | | Notes/ Feedback |
|---|--------------------------|------------------------|------------------------------------|----------------|-----------------|
| Product indicates that the student has read pages 86-91. | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| Product demonstrate how the student’s educational strivings or desires have been constrained by existing power structures | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| Product demonstrates how have the student has resisted or would resist unfair authority | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| Product is create and engaging | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |

Unit 4 | Inheriting and Sustaining a Beautiful Tradition

Overview, Guiding Questions, Big Ideas, Key Concepts, Critical Vocabulary, Lesson Plan, Rubrics

Overview: In Unit 4, students continue their exploration of African American education, with a focus on cultural and political practices that became formalized within the interior of black life and communities. As the culminating unit of the *School Clothes* guide, Unit 4 invites students to draw upon the foundational knowledge, research skills, and critical thinking abilities acquired in previous units to explore black formalism, the black interior, black student involvement in the Black Freedom Movement, and the continuum of consciousness between black students and teachers.

Students begin the unit by exploring black cultural production and traditions in the black interior, including the history and significance of the song “Lift Every Voice and Sing” (the Black National Anthem). Then, in a letter writing activity, students marshal the skills developed in prior units, including autobiographical examination and primary and secondary source analysis. Students also have the opportunity to build on their content knowledge from prior units by analyzing black students’ varied acts of fugitive learning and civic engagement over time through a comparative analysis of The Children’s March (1963) and other expressions of fugitive learning in earlier units.

Students will trace the lineage of black learners who became black teachers, exploring the experiences that shaped these learners’ decisions to become educators; and students will conduct image analysis and comparative analysis of primary sources as methods for further exploring the lives, impact, and contributions of black teachers. Unit 4 concludes with an opportunity for students to envision themselves as scholars, leaders, and changemakers in the future. In-class time to work on the cumulative final project, which weaves together lessons and themes from across all four units, is built into the beginning and end of Unit 4. Students will conclude the unit with a celebratory presentation of their commitment to ongoing learning as represented in their final projects.

Guiding Questions:

- What is the black interior? What is black formalism? What do these concepts teach us about African American experience and culture?
- What experiences, understandings, and historical realities shaped black students’ acts of fugitive learning and civic engagement in the 1960s?
- What connections can be drawn between black student experience and the decision that some black students made to become teachers?
- What lessons can we glean from photographic representations of black education? What is the significance of historical images in the archive?
- What does the history of black student experience teach us about the larger society that we live in? What do we learn about African American history by centering the voices of African American students?

Big Ideas:

1. Black people developed important political and cultural practices within their communities, and such practices were formalized in community institutions, especially in schools.
2. Students inherited and passed on traditions developed in their communities and schools, especially those students who became teachers, writers, artists, and political leaders.
3. African American youth were active participants in the Black Freedom Movement, and their participation was a critical part of their identity as learners.
4. The black students who became educators developed teaching practices that were informed by their own experiences as black learners. Many of them were inspired to become teachers because of the important role teachers played in their communities.
5. African American students have experienced U.S. education as a site of suffering, but they have also found meaningful ways to use education towards liberatory ends.

Key Concepts:

1. **The Black Interior:** The “black interior” refers to the inner world of black life behind the Veil and the spaces and places where black people did and said things without the direct pressure of “the white gaze” or other forms of oppressive surveillance. Coined by the poet and scholar Elizabeth Alexander, the term describes physical and metaphysical spaces where Black people escaped violence and oppression and constructed and shared a vision for a just future. Lessons about black experience, identity, values, culture, and life are exchanged in the black interior, “at kitchen tables, between black students and teachers, among parents and community members” (p. 86). Within this black interior occurred dialogue, practices, and traditions, including the tradition of song connected to protest and collective struggle.
2. **Black Formalism, Singing Schools, and “Lift Every Voice and Sing”:** Coined by Black Studies scholar Imani Perry (extending the work of the black literary theorist Hortense Spillers), the term “black formalism” refers to the traditions, rituals, and routines engaged in formal black spaces (like church, school, and civic organizations) that consisted of “ways of doing and being conditioned by internally held values, aesthetics, and cultural norms” (p. 131). Black formalism involves African American communities cultivating “their own norms, rituals, and ideas about what constituted a purposeful education for students” (p. 133). In the context of black formalism, singing became an important ritual and cultural tradition in black schools. As explained by Mary McLeod Bethune, post-Emancipation educators and leaders organized themselves into “singing schools,” in which song was engaged as a spiritual practice that, through the metaphor of chorus, provided for a gathering of minds and an understanding of shared struggle. “Lift Every Voice and Sing” — a ballad written by civil rights activist and principal James Weldon Johnson, and first performed by the students of Jacksonville’s Stanton School in 1900 — became the Negro National Anthem, a significant and pervasive cultural feature of black educational settings. Imani Perry characterizes “Lift Every Voice and Sing” as an artifact of black formalism. The traditions of black formalism, such as the singing of “Lift Every Voice,” provided black students and communities a means to assert and sustain dignity and pride, even in the context of antiblack systems and institutions.

3. **Witnessing and Shared Vulnerability during Jim Crow:** Witnessing and shared vulnerability, two key concepts in Unit 2, continue to hold meaning in the context of Jim Crow and the Civil Rights Movement. As teachers and scholars often say, and Givens writes, “students are always watching” (p. 155). Students observed the teachers and adults in their lives to gain a deeper understanding of their own identity and experience as African Americans living in a society segregated based on antiblack ideas. In the context of the Civil Rights Movement, students witnessed the physical violence, segregation, exploitation, manipulation, and persecution that characterized Jim Crow. It was in this context that approximately 4,000 students were arrested for participating in the The Children’s March in Birmingham in May 1963. These students acted with the awareness that their own vulnerability was intimately bound to that of the adults in their communities. Shared vulnerability and acts of witnessing produced a continuum of consciousness that connected black learners across time and space.

Critical Vocabulary

1. **Pedagogical:** Relating to the methods, principles, or practices of teaching and education.
2. **Peer pedagogies:** Educational practices where learning and teaching are facilitated among peers or individuals of similar age or status.
3. **Codified:** To systematize or compile laws, rules, or principles into a coherent and organized code or set of regulations.
4. **Subjectivity:** The personal perspective, feelings, or opinions of an individual, which may differ from objective reality.
5. **Intersubjectivity:** The sharing and understanding of subjective experiences and viewpoints between individuals, leading to mutual comprehension and communication.
6. **Vignette:** A short, descriptive literary sketch or scene, often focused on a single moment or character.
7. **Adornment:** The act of decorating or embellishing something to enhance its appearance or beauty.
8. **Semantics:** The study of meaning in language, including the interpretation of words, phrases, and sentences.
9. **Orthography:** The conventional system of spelling and writing words in a specific language.

Unit 4: Inheriting and Sustaining a Beautiful Tradition

Weeks 4-6 | 10 Day Lesson Plan | 40 Minute Lessons

Day 1: Lift Every Voice: Black Formalism in the Black Interior

Intro/Spark (10 mins) | Watch the [HBCU choir](#) perform “Lift Every Voice and Sing. Have students complete a three-column [“See/Hear, Think/Feel, Wonder” Reaction Chart](#) as they listen. Invite 1-3 students to share some of what they wrote.

Model/Mini-Lesson (5 mins) | Remind students of some of the key concepts covered in their reading for the previous nights. Students should come to class having read pages 129-141 (stopping at “black spiritual strivings on the other.”) Write/project these definitions on the board or share them on a handout. Take any questions students may have about these terms:

- **Black Interior:** Coined by the poet and scholar Elizabeth Alexander, the term describes physical and metaphysical spaces where Black people escaped violence and oppression and constructed and shared a vision for a just future (p. 129). Lessons about black experience, identity, values, culture, and life are exchanged in the black interior, “at kitchen tables, between black students and teachers, among parents and community members” (p. 86).
- **Black Formalism:** Coined by Black Studies scholar Imani Perry, the term “black formalism” refers to the traditions, rituals, and routines engaged in black spaces that consisted of “ways of doing and being conditioned by internally held values, aesthetics, and cultural norms” (p. 131). Black formalism involves African American communities cultivating “their own norms, rituals, and ideas about what constituted a purposeful education for students” (p. 133).
- **“Lift Every Voice and Sing”:** In the context of black formalism, singing became an important ritual and cultural tradition in black schools. As explained by Mary McLeod Bethune, post-Emancipation educators and leaders organized themselves into “singing schools,” in which song was engaged as a spiritual practice that, through the metaphor of chorus, provided for a gathering of minds and an understanding of shared struggle. “Lift Every Voice and Sing” — a ballad written by civil rights activist and principal, James Weldon Johnson and first performed by the students of Jacksonville’s Stanton School in 1900 — became the Negro National Anthem and significant and pervasive cultural feature of black educational settings. Imani Perry characterizes “Lift Every Voice and Sing” as an artifact of black formalism. The traditions of black formalism, such as the singing of “Lift Every Voice,” provide black students and communities a means to assert and sustain dignity and pride, even in the context of antiblack systems and institutions.

Group Activity (20 mins) | Gallery Analysis of “Lift Every Voice and Sing.” This may be done as a physical gallery activity in the classroom, in which case the teacher should post three parts of the song in three stations around the room on chart paper. As an alternative, the teacher may conduct a digital gallery walk. For example, the teacher may post the three parts of the song to three slides, on a Jamboard, or in three columns on a Padlet.

- Divide students into 3 groups (one for each stanza).
- Have student groups circulate to the three stations in 5 min intervals, closely reading and analyzing each stanza. If the gallery is physical, the students use sticky notes on the chart paper to represent annotations. If it is digital, they can use comments, etc.
 - *Note:* Remind students of the SPICE Framework as a method of analysis. Ask them to consider what social, political, intellectual, cultural, and economic themes come up in the stanzas.
 - *ELA Tip:* Encourage students to annotate for theme, tone, connotation/denotation, reference or allusion (historical and biblical), and literary/rhetorical devices.
 - *History/African American Studies Tip:* Encourage students to make note of key historical/contextual factors shaping the lyrics and word choice.
- As students circulate, they should add to the previous group’s notes, adding “layers” of analysis.
- Leave a few minutes at the end for students to share what stuck out to them as they engaged with the layers of analysis.

| <i>Lift Every Voice and Sing</i> | | |
|---|--|--|
| Lift every voice and sing, 'Til earth and heaven ring, Ring with the harmonies of Liberty; Let our rejoicing rise High as the list'ning skies, Let it resound loud as the rolling sea. Sing a song full of the faith that the dark past has taught us, Sing a song full of the hope that the present has brought us; Facing the rising sun of our new day begun, Let us march on 'til victory is won. | Stony the road we trod, Bitter the chastening rod, Felt in the days when hope unborn had died; Yet with a steady beat, Have not our weary feet Come to the place for which our fathers sighed? We have come over a way that with tears has been watered, We have come, treading our path through the blood of the slaughtered, Out from the gloomy past, 'Til now we stand at last Where the white gleam of our bright star is cast. | God of our weary years, God of our silent tears, Thou who has brought us thus far on the way; Thou who has by Thy might Led us into the light, Keep us forever on the path, we pray. Lest our feet stray from the places, our God, where we met Thee, our hearts drunk with the wine of the world, we forget Thee; Shadowed beneath Thy hand, May we forever stand, True to our God, True to our native land. |

Supplementary Materials | N/A.

Closing (5 mins) |

- *Optional/if time permits:* Have students reflect on/write about/discuss the following prompt: The “mission of Black teachers and students” is a refrain that repeats several times throughout this chapter and the book as a whole. In what ways does “Lift Every Voice and Sing” express that mission?
- Remind students that their Collective Memoir will be due in less than 2 weeks. For this evening’s homework, they should focus on compiling and editing the collective memoir components they have already submitted.

Extension/Homework | Instruct students to focus on compiling and editing the collective memoir components they have already submitted. Let students know there will be time to work on the collective memoir project during the next class, and they should bring any necessary materials they’d like to work on for their final project.

Note to Teachers | N/A.

Day 2: Compiling the Collective Memoir

Intro/Spark (10 min) | Reviewing the Final Project. Take a few minutes to review the guidelines for the [Lift Every Voice: Collective Memoir Final Project](#). Take any questions students have. Give them the rest of the period to work on their projects, and consult with you about any questions they may have.

Model/Mini-Lesson | N/A.

Supplementary Materials | Consider bringing arts/craft materials such as paper, collage materials, paint, drawing apparatuses, etc., in case these will be useful for students as they pull together their collective memoir.

Independent/Group Activity (25 mins) | Give students time to work on their Collective Memoir Final Projects in class. Make yourself available for any questions students might have about their individual project.

Closing: (5 mins) | Encourage students to continue working on their collective memoir final projects each day, pacing themselves so they are ready to turn it in on the last day of the unit.

Extension/Homework |

- Read pages 141-151 (finishing Chapter 5).
- Continue working on Collective Memoir Final Project.

Note to Teachers | N/A.

Day 3: Inquiry, Dialogue, and Narrative: Learning through Letter Writing

Intro/Spark (15 mins) | Comparing Curriculum: Teaching Practices in the Civil Rights Era and Today. Remind students that for the previous day's homework, they read pages 141-151. Remind them that they were introduced to William D. Hutchinson on pages 142-143.

- *Step 1:* Have a few students popcorn/read aloud the paragraph that starts on 142-143 as a refresher (which they should have already read for homework).
- *Step 2:* Have a few students popcorn/read aloud the full letter from Hutchinson cited on pages 214-215. As students read, they should be jotting down any notes/questions that come up for them about Hutchinson's experience and/or Jarvis Givens' writing in Chapter 5.
- *Step 3:* Have students take a few minutes to read this short article about the July 2023 actions of the [Florida Board of Education](#).
- *Step 4:* Invite students to have an open discussion about the connections and distinctions they notice in Hutchinson's letter, the recent actions of the Florida Board of Education and other school boards, and the student protest practices they read about in Chapter 5.

Model/Mini-Lesson | N/A

Supplementary Materials | n/a.

Group/Independent Activity (20 mins) | Letter Writing Activity. Author Jarvis Givens examined letters (such as the letter from William D. Hutchinson) as a key primary source for writing the collective memoir, illustrating the importance of letter writing as both a method for capturing first person narrative accounts and a skill that engages critical dialogue, ultimately promoting expanded understanding. For this activity, you will be writing a letter. You have two options:

- *Option A:* Write a letter to the author, Dr. Jarvis Givens. Introduce yourself and address the following:
 - What questions do you have regarding the stories included in the book?
 - What is resonating with you about the book? What connections can you make between the book and other things you've learned and/or experienced?

- What themes from *School Clothes* would you like to discuss with Dr. Givens? First, clearly explain at least two themes that show up in two different units. Then pose some questions regarding these themes.
- *Option B:* Write a letter to Dr. William D. Hutchinson. Introduce yourself and address the following:
 - What questions do you have about Dr. Hutchinson’s educational experiences and childhood?
 - What resonated with you about Dr. Hutchinson’s story? What connections can you make between his life and other things you’ve learned and/or experienced?
 - What themes from *School Clothes* would you like to discuss with Dr. Hutchinson? First, clearly explain at least two themes that show up in two different units. Then pose some questions regarding these themes.

Supplementary Materials | N/A.

Closing (5 mins) | Instruct students to finish their letters for homework, and submit the following day.

Extension/Homework |

- Finish letter and submit at the start of the following class period.

Note to Teachers | N/A.

Day 4: “It Wasn’t Just Singing:” Black Students’ and The Children’s March (1963)

Intro/Spark (10 mins) |

- Collect students’ letters to Dr. Givens/Dr. Hutchinson.
- Show students a 6-minute video on [The Children’s March \(1963\)](#). Ask students to take notes as they watch. They should note:
 - Themes from the book that show up in the video, such as the black interior and fugitive learning.
 - SPICE themes.

Invite a few students to share their noticings from the video.

Model/Mini-Lesson | N/A.

Supplementary Materials | N/A.

Group/Independent Activity (25 mins) | For this activity, students will revisit pages 141-151, reflecting on what they learned about the black student body in the Civil Rights Era, considering how the specific historical context and experiences of these students shaped their participation in the march, and comparing/contrasting their fugitive acts with those of historical actors in earlier time periods.

- *Step 1:* Revisit pages 141-151 and your notes on Chapter 5. Reflect on what you learned about black students' participation in The Children's March.
- *Step 2:* In your own words, list 3-5 reasons why the children "volunteered to go to jail" (p. 143). Draw upon their particular historical context, including their relationships to the adults and world around them. Provide quotes/page numbers to justify your claims.
- *Step 3:* On page 141 Givens writes: "It wasn't just singing. The small acts of fugitive learning recalled in this book extended from a larger, more expansive plot... This came to a head most vividly in May 1963, when students of Birmingham, Alabama, expressed their fugitive learning in spectacular fashion." Go back to earlier chapters. Select 2-3 examples of "small acts of fugitive learning" from other chapters and time periods write a short reflection on the connections and distinctions between the "small acts" and the march, which illustrated "a more expansive plot."

After students complete these steps individually, open the class up for a full group debrief, inviting students to share their reflections and make connections between each other's claims.

Closing (5 mins) |

- Share this [2 minute clip of Freeman Hrabowski](#) (who appears in Chapter 5 as a Children's March participant) reflecting on the Children's March and "the power of education."
- Encourage students to reflect on Hrabowski's words as they move throughout the rest of their day.

Extension/Homework:

- Start Chapter 6. Read pages 153-161.

Day 5: "Some of Them Became Schoolteachers"

Intro/Spark (5 mins) |

- Have the following quote written/projected on the board: "Teaching is the only occupation where the apprenticeship phase begins during childhood. Without knowing it, educators begin studying for their profession when they are children. Students watch their teachers and study their habits. They draw conclusions in their minds about why teachers do the things they do, what aspects of their pedagogy are effective, and how teachers' actions affect them personally... *students are always watching.*"
- Invite students to raise their hands and share/share out some of the things they've learned from specific teachers in their lives.

Model/Mini-Lesson (15 mins) | Some of Them Became Schoolteachers Graphic Organizer. For their homework, students read about Mary McLeod Bethune and Henry Ponder’s journeys to becoming educators. For this activity, they will trace those journeys from student to teacher. Have students work with a partner and spend 10-12 minutes filling out a [Some of Them Became Schoolteachers: Graphic Organizer](#), tracing the experiences of Mary McLeod Bethune and Henry Ponder from childhood to career. In filling out the graphic organizer, students will consider the following questions:

1. What was their schooling experience as children?
2. What values or lessons did they learn that shaped their world view?
3. What reasons did they give for becoming school teachers?
4. How did their decision to become teachers impact their community and the larger collective of Black students and Black teachers?

Leave a few minutes at the end for a few students to share some things in their charts.

Supplementary Materials | N/A.

Group/Independent Activity (20 mins) | As a class, continuing reading Chapter 6 starting on page 161 with the story of Yvonne Divans Hutchinson.

Extension/Homework | Finish Chapter 6 (from wherever they left off reading in class).

Note to Teachers | N/A.

Day 6: From Black Students to Black Teachers: Image Analysis

Intro/Spark: (5 mins) | In chapter 6, students learn about the lives of Black teachers and their contributions to the lives of their students. One of the teachers they learn about is Yvonne Divans Hutchinson (Miss Hutch). During class, students will perform a comparative analysis of two letters written by Miss Hutch. To ground their writing, the model/mini-lesson will focus on the images of Miss Hutch and her students on pages 180-181. First, ask a few students to share things that resonated with them in Miss Hutch’s story. Then, begin the model/mini-lesson.

Model/Mini-Lesson (15 mins) | Observing & Interpreting Historical Images

Images can tell powerful stories about the lives and experiences of historical actors. Students will analyze images of Miss Hutch and her students on pages 180-181. To analyze photos, ask students to consider the following questions, following a 3-step process:

- *Step 1:* Observe (look at the photo)
 - Who is in the photo?

- What objects can you see?
- What activities are going on?
- *Step 2:* Analyze and interpret what you see. What do your observations tell you about...
 - When was the picture taken?
 - What is the setting? (City? Country? What kind of neighborhood?)
 - What is the relationship between the people in the photograph?
 - What was the purpose of the photograph? (Who took the photograph, and why?)
- *Step 3:* Learn more. Look at other sources with related information...
 - Where might you find more information?
 - Are there clues in the photograph that help you identify other sources where you can find information?
 - Does your analysis and interpretation agree with what these sources say?
 - Do you have questions that might be answered with further research?

Note for Teachers: This [Observing and Interpreting Historical Images](#) questions protocol comes from the Grand Rapids Historical Commission. They also provide a [Photo Observation and Analysis Worksheet](#) that you can print/adapt for students to fill out during the mini-lesson.

- Print or provide for easy digital access viewing of all of the images on pages 180-181.
- Print a copy of the [Photo Observation and Analysis Worksheet](#) for each student.
- Instruct the student to spend 5-10 minutes filling out the worksheet.
- Spend 5 minutes doing a full group debrief on the meaning that the students draw from the photos.

Independent Activity (15 mins) | Miss Hutch's Letters: A Comparative Analysis

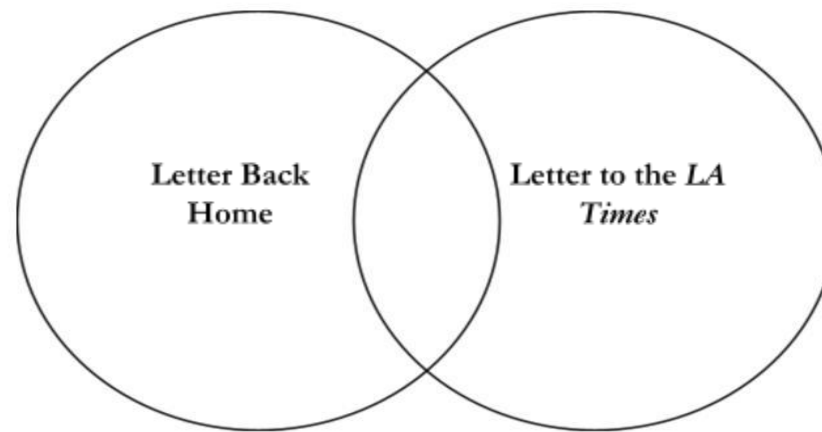
Encourage students to re-read Miss Hutch's "Letter Back Home," which she wrote as a child in 1951 after moving from Arkansas to California (p. 166-168), and her letter to the *Los Angeles Times* which she wrote in 1985 as a teacher in Watts (p. 177-179). Have students perform a written comparative analysis of the two letters. Provide students with the following guiding questions:

- How are the letters similar, and how are they different?
- What do we learn about the educational world that Yvonne Hutchinson navigated, first as a young student migrating from the Jim Crow South to Los Angeles in the 1950s, and then as a teacher in Los Angeles during the 1980s?
- How do these letters help us better understand why Miss Hutch, and many other former black students, made the decision to become schoolteachers?

- Why are letters important primary sources for the study of black educational history? How do we understand letter writing as a form of witnessing?

Criteria for success:

- Answer the prompt with a 3-5 paragraph essay.
- Make direct references to quotes from the letters to strengthen your arguments.
- Tip: Use scratch paper to outline your thinking before writing your essay in your journal. Before writing your essay, you may find it useful to organize your thinking by taking notes in a Venn diagram format, like this:



Closing (5 mins) | Give students their homework assignment.

Extension/Homework |

- Finish your comparative analyses of Miss Hutch's letters.
- Read the Conclusion and the Acknowledgements.
- Continue working on Collective Memoir Final Project, due one week from today.

Note to Teachers | N/A.

Day 7: Visions of Leadership and Liberatory Futures

Intro/Spark (5 mins): Collect students' comparative analyses of Miss Hutch's letters. Then, give instructions for today's *Visions of Leadership: Expanding the Collective Memoir of Black Student Witness from the Past to the Future (A 3-Step Visioning Exercise)* activity.

- *Step 1:* Students will read and respond to two short articles ([8 Young Black Trailblazers to Support in 2023](#) and [11 Young Black Activists Changing the World](#)) about black youth leaders and change makers. (This will take approximately 15 mins. Reflection questions can be found on the Google Slides/Padlet linked below).
- *Step 2:* Students will watch and respond to a ~9 minute video about [Changing the Game for Young Black Men in America](#) (This will take approximately 15 mins. Reflection questions can be found on the Google Slides/Padlet linked below).
- *Step 3:* Students will write a response to a prompt about their own future as potential agents of change. Students can use the [Visions of Leadership: Individual Vision Graphic Organizer](#) to begin organizing their thoughts, but the final product should be a clearly written statement. (Students will begin this step in the last 10 minutes of class and finish as homework. Reflection questions can be found on the Google Slides/Padlet linked below).

Note: This activity will take up the entirety of the class period. The activity can be done a variety of ways:

- [Using Google Slides.](#) If your students have access to laptops in class, have them add comments and thoughts to the “notes” section of the slide deck. If your students do not have access to laptops in class, adapt the slide deck and have them write down their responses/reflections in journals or discuss in small groups.
- [Using a Padlet.](#) Instructions for making a copy of the Padlet version of the lesson can be found [here](#). If you're using a Padlet, have students add reflection posts to each column as they review the materials and discussion questions.
- Using a combination of print-outs and on-screen videos. Simply print out the two articles from step 1 ([8 Young Black Trailblazers to Support in 2023](#) and [11 Young Black Activists Changing the World](#)), project the video from step 2 ([Changing the Game for Young Black Men in America](#)), and project/handout the prompt questions for step 3. If you use this method, you may want to reverse steps 1 & 2, showing the video to the full class first and then having them individually read the short article.

Model/Mini-Lesson (35 mins) | Visions of Leadership Project (outlined above).

Supplementary Materials | linked above.

Independent/Group Activity | N/A.

Extension/Homework (5 mins) |

- Students finish organizing their thoughts [Visions of Leadership: Individual Vision Graphic Organizer](#). Then, write a 1-2 page response to the

prompt, addressing all key questions. They can submit this as part of their Collective Memoir Final Project.

- The next two class days will be dedicated to working on the Collective Memoir. Remind students to bring any necessary materials to class.

Note to Teachers | On Day 6 of Unit 4, students will shift from focusing on the past to a future-focused lens that asks them to envision themselves in the future and begin to articulate their ideas related to their own intellectual curiosity, personal development, and potential to make civic and social change. To support this work, it is strongly recommended that you prepare by reading the following works to develop your understanding of liberatory education, the role of stories in world-making, and a framework for preparing today's youth to lead:

- [*Liberatory Education: Integrating the Science of Learning and Culturally Responsive Practice*](#) By Zaretta Hammond
 - *Rationale:* This text highlights a three-pronged approach to liberatory education that includes the following “Master Moves”: 1) Expand background knowledge in context; 2) Cultivate information processing skills with cognitive “studio” habits; and 3) Enrich word wealth through contextualized word study.
- [*Story as World Making*](#) by Kathy G. Short (pages 11-16)
 - *Rationale:* This highlights the ways in which literature helps youth to make sense of the world around them and expand their vision and sense of possibility, interrogate their assumptions, and remain open to updating their belief systems.
- [*What is Youth Leadership Development?*](#) - NYC Dept of Youth and Community Development
 - *Rationale:* As students create their visions, they will engage with a visioning exercise that asks them to focus on the three core components of youth leadership development which include: skills, action, and reflection.

Days 8: Finalizing Collective Memoirs

Intro/Spark (10 min) | Reviewing the Final Project. Take a few minutes to review the guidelines for the [*Lift Every Voice: Collective Memoir Final Project*](#). Emphasize the components that students did not create as part of other assignments:

- Cover Page & Title
- Epigraph
- Table of Contents
- A Note on Title & Theme(s).
- We Dress Ourselves in Language: Self-Portrait and Caption
- Unit Interludes
- Concluding Statement & Image
- Works Cited Page

Take any questions students have. Give them the rest of the period to work on their projects, and consult with you about any questions they may have.

Optional: Guide students in a peer review process where they exchange existing materials with a classmate for feedback. This is a good option if your

students seem to be far along with their final projects.

Model/Mini-Lesson | N/A.

Supplementary Materials | Consider bringing arts/craft materials such as paper, collage materials, paint, drawing apparatuses, etc., in case these will be useful for students as they pull together their collective memoir.

Independent/Group Activity (30 mins) | Give students time to work on their Collective Memoir Final Projects in class. Make yourself available for any questions students might have about their individual project.

Closing | N/A.

Extension/Homework | Continue working on Collective Memoir Final Project.

Note to Teachers | N/A.

Day 9: Finalizing Collective Memoirs

Intro/Spark | N/A.

Model/Mini-Lesson | N/A.

Supplementary Materials | Consider bringing arts/craft materials such as paper, collage materials, paint, drawing apparatuses, etc., in case these will be useful for students as they pull together their collective memoir.

Independent/Group Activity (35 mins) | Dedicate the entire final period to in-class time to work on the Collective Memoir Final Projects. Make yourself available for any questions students might have about their individual projects.

Closing: (5 mins) | N/A.

Extension/Homework | Finalize Collective Memoir Final Project & bring physical copy to class tomorrow.

Note to Teachers | N/A.

Day 10: Collective Memoir Gallery Walk

Intro/Spark (5 mins) | Welcome and Set-Up

- Welcome students to the final day studying *School Clothes*.
- Instruct them to place their Collective Memoirs on their desks, making them easily accessible.
- Give every student a set of note cards. As they move through the class reviewing each other's work, they can choose to write a note reflecting on/responding to something in their classmates' work.
 - *Note for teachers:* You may choose to collect the notecards for each student when you collect their Final Project for grading and come up with a creative way to preserve these notes as part of the student's personal archive of their educational journey. Consider putting them in an envelope and attaching it to the project, or another method of preservation.
- Allow students to spend the majority of class viewing each other's work.

Model/Mini-Lesson | N/A.

Supplementary Materials | N/A; see note to teachers below.

Independent/Group Activity (30 mins) | Gallery Walk.

Closing (5 mins) | Thank students for their ongoing critical engagement with the work and collect their final projects!

Note to Teachers | This final day of class should feel celebratory. Consider enhancing the experience by:

- Playing music, especially songs that are connected to black student experiences and black history.
- Bringing snacks, or inviting students to treat the last day as a potluck.
- Encouraging students to wear their best "school clothes" or a special outfit that represents something about their identity, aspirations, etc.
- Setting up the room in a way that is conducive to a gallery walk/display experience.

Unit 4 — Inheriting and Sustaining a Beautiful Tradition | 24 Total Points

“Letter Writing Activity” — Author Jarvis Givens examined letters (such as the letter from William D. Hutchinson) as a key primary source for writing the collective memoir, illustrating the importance of letter writing as both a method for capturing first person narrative accounts and a skill that engages critical dialogue, ultimately promoting expanded understanding. For this activity, you will be writing a letter. You have two options:

Option A: Write a letter to the author, Dr. Jarvis Givens. Introduce yourself and address the following:

- What questions do you have regarding the stories included in the book?
- What is resonating with you about the book? What connections can you make between the book and other things you’ve learned and/or experienced?
- What themes from *School Clothes* would you like to discuss with Dr. Givens. First, clearly explain at least two themes that show up in two different units. Then pose some questions regarding these themes.

Option B: Write a letter to Dr. William D. Hutchinson. Introduce yourself and address the following:

- What questions do you have about Dr. Hutchinson’s educational experiences and childhood?
- What resonated with you about Dr. Hutchinson’s story? What connections can you make between his life and other things you’ve learned and/or experienced?
- What themes from *School Clothes* would you like to discuss with Dr. Hutchinson? First, clearly explain at least two themes that show up in two different units. Then pose some questions regarding these themes.

| Expectations | Criteria | | | | Notes/ Feedback |
|--|--------------------------|------------------------|------------------------------------|----------------|-----------------|
| The student wrote a letter to the author that poses questions about the narrative in the book OR Wrote a letter to Dr. Hutchinson that poses questions about his narrative | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |

| | | | | | |
|---|--------------------------|------------------------|------------------------------------|----------------|--|
| The letter to the author makes connections between the book and other things they've learned/experienced OR makes connections between Dr. Hutchinson's narrative and other things they've learned/experienced | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| The letter to the author OR Dr. Hutchinson clearly describes and poses questions about two key themes in <i>School Clothes</i> | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |

Visions of Leadership Project: First, students will read and reflect upon narratives of student leadership in the Visions of Leadership Template. Then, students will imagine their future selves as leaders and changemakers, answering the following prompt: “imagine in 10 years you’re being given an award as a community leader and change-maker. What did you do to earn that award?” In their answer, they should answer the following six key questions: “What were you awarded for? How did this make you feel? Who was impacted by your leadership? What actions did you potentially take that lead to the award? What skills did you potentially develop between now and 10 years from now to be able to accomplish your achievement? What connections do you think you made to others in the community to achieve your accomplishment?”

Next, students will work individually or in pairs to answer larger questions about the changes needed in their school communities, identifying 2-3 concrete action steps their school communities could take to elevate black students’ educational history and support black students’ flourishing.

Students should engage the following questions: “How do schools need to change or innovate to support Black students and help them to flourish in school and beyond the classroom? How should schools elevate and educate others about the educational journeys and accomplishments of Black students in American schools throughout time? How might you demonstrate more leadership and intellectual curiosity as a current student to honor and extend the legacy of Black people as leaders, teachers, writers, and resisters of oppression as a part of a broader community?”

| Expectations | Criteria | | | | Notes/ Feedback |
|--|--------------------------|------------------------|------------------------------------|----------------|-----------------|
| Student contributed to the class padlet, slides, or other document, responding to the articles and video about generation Z changemakers | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| Student wrote a response to the individual vision of leadership prompt and answered all six key questions | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |
| Student worked individually or with a group to identify 2-3 concrete action steps their school community can take to elevate black students' educational history and support black students' flourishing | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete | |

Lift Every Voice: The “Collective Memoir” Final Project

Adding Your Voice to the Chorus

As the final project for our *School Clothes* study, each student is invited to add their voice to the chorus. You will create “a collective memoir” building from the description of this literary form presented in the book’s introduction (p. 21-25). This project is an opportunity for you to participate in the intergenerational witnessing featured in *School Clothes*, by analyzing the history, literary traditions, and educational lives of black students of the past, while also reflecting critically on your own life as a learner in relation to the lessons taken from the book. This project is an opportunity for you to model critical literacy, centering your analysis of the book as well as your reading of the world around you as a life-long learner and scholar.

The Collective Memoir Project is cumulative. Its contents primarily consist of written and creative projects across all four units. You will have the opportunity to refine these entries before including them in the Collective Memoir as a finished product. Keeping with the multidisciplinary frame informing our study of *School Clothes*, this project is multimodal, requiring multiple modes of analysis and presentation of ideas. You are expected to model deep historical and literary analysis of the book’s contents, engage in close readings of key passages and primary historical sources, creatively use and interpret images, while also including creative autobiographical entries. To construct an engaging final project, you might even borrow some of the artistic and celebratory elements of a high school yearbook in the arrangement of your collective memoir.

Students are encouraged to think outside the box when assembling this “collective memoir.” For instance, you should include analyses of historical narratives featured in and outside of the book. You should also include stories from your own inquiry of family and community members; images and discussions of the places where you engage in meaningful learning outside of the classroom and formal school settings. This assignment invites autobiographical writings where you *share your world as a distinct learner with a distinct educational history*; therefore, you should take time to reflect on important events, challenges, and aspirations shaping your life as a student.

There are four key objectives for this final project. The collective memoir is an opportunity for you to produce something, in physical form, that represents the following:

1. Deep scholarly engagement with *School Clothes* as a work of historical non-fiction that extends from the African American literary tradition;
2. Strong comprehension of Social, Political, Intellectual, Cultural, and Economic (SPICE) factors shaping the context of black education as it developed over time in the United States, and their impact on the lives of black learners;
3. Critical reflection on your own identity as a student in relationship to this historical legacy; and
4. A beautiful and carefully constructed artifact you can keep as part of your own educational archive.

Components of a Complete Collective Memoir

Most of the items in your collective memoir will be major assignments you have already completed in or outside of class. You are expected to revise and expand these assignments based on the feedback you received before including them in your final collective memoir. In addition to the major assignments, you will include a few new components. All new components are marked “new” below. Descriptions of all the new components are also listed below.

Cover Page & Title *(New)*

Table of Contents *(New)*

A Note on Title and Theme *(New)*

We Dress Ourselves in Language: Self-Portrait and Caption *(New)*

School Clothes, the Metaphor: Short Reflection *(Unit 1: Homework Assignment)*

Excerpt from My School Clothes: Essay *(Unit 1: Homework Assignment; select a 1 page excerpt)*

Unit 1 Interlude *(New)*

Anti-Literacy Laws: The Call and Response *(Unit 2: Homework Assignment)*

Visual Representation of Fugitive Learning *(Unit 2: Homework Assignment)*

Excerpt of Yearbook Profile of a Fugitive Learner *(Unit 2: Final Assignment; include the Students’ Page and one other page of your choice)*

Unit 2 Interlude *(New)*

Education as Freedom Artifact (Image) *(Unit 3: Homework Assignment)*

Putting on Your Best Show: Reflective & Creative Writing Project *(Unit 3: Individual Assignment)*

Educational Oral History Summary *(Unit 3: Homework Assignment)*

Unit 3 Interlude *(New)*

Letter Writing Assignment *(Unit 4: Individual Assignment)*

Visions of Leadership Project *(Unit 4: Individual and Group Assignment; include your written response on the leadership superlative you will be awarded and the 2-3 action steps you/your group identified for your school community)*

Unit 4 Interlude *(New)*

Concluding Statement & Image *(New)*

Works Cited Page *(New)*

New Component Descriptions

- **Cover Page & Title:** As you pull together the elements of your collective memoir, you should come up with a title for the finished product that reflects a theme or set of themes that thread together the various elements of your project. When choosing your title, you should lean into metaphor and creative phrasing with multiple meanings. Your cover page should be a creative image (similar to a book cover) that you create to represent your memoir’s theme and title.

- **Epigraph:** Select a short quote, either from *School Clothes* or one of the outside sources you cite in your Collective Memoir, that is representative of the theme(s) you trace throughout your project.
- **Table of Contents:** Clearly outline each component of your collective memoir. Give each component a title.
- **A Note on Title & Theme(s):** Include a one-paragraph explanation of the title of your collective memoir and the theme(s) that you see emerging from each of your memoir components.
- **We Dress Ourselves in Language: Self-Portrait and Caption:** Include a photograph of yourself. In the photograph, you should adorn yourself with your favorite clothing, accessories, hairstyle, etc., that represents your self-concept. Include a caption that describes who you are, and the significance of the adornments pictured in the photo. Consider the following questions: What are you wearing? What do the items you've adorned yourself with say/mean? Where are you going? Feel free to use creative writing techniques to craft your caption.
- **Interludes:** Pick 4 excerpts that relate to the theme(s) featured in your Collective Memoir that you'd like to "think with" or "riff on." You should select one short passage or quote from each unit, either from the author or a historical figure in the book and record your reflections on why this passage resonates with you. What does it say to you? What thoughts or feelings does it evoke? What enduring understanding are you left with? You can select the placement of these interludes in your collective memoir. There is no set word count, or required form, as long as it reflects your original thinking in relation to the excerpts you've selected, and a creative use of these interludes to strengthen the coherence of your collective memoir.
- **Concluding Statement & Image:** Include a one-paragraph final statement synthesizing the elements of your collective memoir. Summarize your central theme(s) and the way each element of the memoir comes together to illustrate your theme(s). This is also a space to acknowledge those whose narratives show up in your memoir and those who have helped to shape your identity as a learner. You should make a final note to anyone who is reading it, including your future self. Include an image that is representative of your theme(s). The image can take any form: a photo of yourself, a photo of you with friends/family who have been a part of your learning journey, an image of a space where you learn and engage your identity as a student, a contemporary or historic photograph, a painting you find or create, a collage, etc.
- **Works Cited Page:** Your work cited page should include a citation for *School Clothes* and clearly name each page number you reference. It should also include citations for all outside secondary and primary sources, including oral history interviews. (Remember, our works cited page or endnotes is not just a list of referenced texts where you "show your work" as researchers. It is also a place where we say thank you and acknowledge those who we may never have met, but who taught us through their writing and scholarship.)

Lift Every Voice: The “Collective Memoir” Final Project Rubric | 84 Points Total

| Category | 4 — Exceeds Expectations | 3 — Meets Expectations | 2 — Attempted to Meet Expectations | 1 - Incomplete |
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| Cover Page & Title | Cover page image is creative and both the image and title are clearly connected to the memoir’s central theme(s) | The cover page image and title are present and some connection is made to the memoir’s central theme(s) | The cover page image and title are present but the connection to the memoir’s central theme(s) are unclear | The cover page and/or title is missing. |
| Epigraph | A short quote, either from <i>School Clothes</i> or one of the cited outside sources Collective Memoir, is included. The relationship between the epigraph and the project theme(s) is clear. | A short quote, either from <i>School Clothes</i> or one of the cited outside sources Collective Memoir, is included. The relationship between the epigraph and the project theme(s) is somewhat clear. | A short quote, either from <i>School Clothes</i> or one of the cited outside sources Collective Memoir, is included. The relationship between the epigraph and the project theme(s) is unclear. | The epigraph is missing. |
| Table of Contents | Table of contents is complete and all memoir components have titles | Table of contents is complete, but each component lacks a clear title | Table of contents is present, but incomplete | Table of contents is missing. |
| A Note on Title and Theme | One-paragraph explanation of the memoir title and the connected theme(s) is complete, clear, illustrating thoughtfulness and creativity. | One-paragraph explanation of the memoir title and the connected theme(s) is complete and clear. | One-paragraph explanation of the memoir title and the connected theme(s) is complete but lacks clarity. | One-paragraph explanation of the memoir title and the connected theme(s) is incomplete or missing. |
| We Dress Ourselves in Language: | Self-portrait is included with a clear caption describing the student and the significance of | Self-portrait is included with a clear caption describing the student and the significance of | Self-portrait is included but lacks a caption OR the caption lacks clarity | Self-portrait is missing. |

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| Self-Portrait and Caption | the pictured adornments, illustrating thoughtfulness and creativity. | the pictured adornments. | | |
| School Clothes, the Metaphor: Short Reflection | Reflection includes all of the necessary components (see <i>School Clothes, the Metaphor: Short Reflection</i> rubric) and any feedback from the first submission has been addressed. | Reflection includes all or most of the necessary components. Feedback from the first submission may or may not have been addressed. | Reflection includes some of the necessary components. Feedback from the first submission was not addressed. | Reflection is missing. |
| Excerpt from My School Clothes: Essay | The 1-page excerpt includes all of the necessary components (see <i>My School Clothes: Essay</i> rubric) and any feedback from the first submission has been addressed. | Excerpt includes all or most of the necessary components. Feedback from the first submission may or may not have been addressed. | Excerpt includes some of the necessary components. Feedback from the first submission was not addressed. | Excerpt is missing. |
| Unit 1 Interlude | Interlude includes a short passage or quote from Unit 1 reading and a clear, thoughtful reflection on why that passage resonates with the student. Interlude is placed in a way that strengthens the overall coherence of the collective memoir. Interlude form and structure is creative. | Interlude includes a short passage or quote from Unit 1 reading and a reflection on why that passage resonates with the student. | Only a passage from the reading is included OR only a reflection is included, but not both. OR the reflection lacks clarity. OR the placement and/or format of the interlude is disruptive to the overall coherence of the collective memoir. | Interlude is missing. |
| Anti-Literacy Laws: The | Essay includes all necessary components (see <i>Anti-Literacy</i> | Essay includes all or most of the necessary components. Feedback | Essay includes some of the necessary components. Feedback | Essay is missing. |

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| Call and Response | <p><i>Laws: The Call and Response</i> rubric).</p> <p>Essay is clearly written and incorporates all feedback from initial submission.</p> | from the first submission may or may not have been addressed. | from the first submission was not addressed. | |
| Visual Representation of Fugitive Learning | <p>The student produced a creative and engaging visual representation of fugitive learning that is clearly connected to black students as political subjects during the enslavement era.</p> <p>Any feedback from the initial submission has been incorporated.</p> | <p>The student produced a visual representation of fugitive learning that is clearly connected to black students as political subjects during the enslavement era.</p> <p>Feedback from the initial submission may or may not have been incorporated.</p> | <p>The student produced a visual representation of fugitive learning, but the connections to black students as political subjects during the enslavement era are not clear.</p> <p>Feedback from the initial submission may or may not have been incorporated.</p> | The visual representation of fugitive learning is missing. |
| Excerpt of Yearbook Profile of a Fugitive Learner | <p>Excerpt includes all necessary components of the “Students’ Page” and the additional page that the student chose to include (see <i>Yearbook Profile of a Fugitive Learner</i> rubric).</p> <p>Excerpt incorporates all feedback from initial submission.</p> | <p>Excerpt includes all or most of the necessary components.</p> <p>Feedback from the first submission may or may not have been addressed.</p> | Excerpt includes some of the necessary components. Feedback from the first submission was not addressed. | Excerpt from the Yearbook Profile of a Fugitive Learner is missing. |
| Unit 2 Interlude | Interlude includes a short passage or quote from Unit 2 reading and a clear, thoughtful reflection on why that passage resonates with | Interlude includes a short passage or quote from Unit 2 reading and a reflection on why that passage resonates with the | Only a passage from the reading is included OR only a reflection is included, but not both. | Interlude is missing. |

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| | <p>the student.</p> <p>Interlude is placed in a way that strengthens the overall coherence of the collective memoir.</p> <p>Interlude form and structure is creative.</p> | student. | <p>OR the reflection lacks clarity.</p> <p>OR the placement and/or format of the interlude is disruptive to the overall coherence of the collective memoir.</p> | |
| Education as Freedom Artifact (Image) & Justification | <p>Artifact includes all necessary components (see “<i>Education as Freedom</i>” <i>Artifacts</i> rubric).</p> <p>Presentation of the incorporates all feedback from initial submission.</p> | Product includes all or most of the necessary components. Feedback from the first submission may or may not have been addressed. | Product includes some of the necessary components. Feedback from the first submission was not addressed. | Product is missing. |
| Putting on Your Best Show Reflective & Creative Writing Project | <p>Product includes all necessary components (see “<i>Putting on Your Best Show</i>” <i>Reflective & Creative Assignment</i> rubric).</p> <p>Product is clear, engaging, and incorporates all feedback from initial submission.</p> | Product includes all or most of the necessary components. Feedback from the first submission may or may not have been addressed. | Product includes some of the necessary components. Feedback from the first submission was not addressed. | Product is missing. |
| Educational Oral History Summary | <p>Summary includes all necessary components (see <i>Educational Oral History Summary</i> rubric).</p> <p>Summary is clearly written and incorporates all feedback from</p> | Summary includes all or most of the necessary components. Feedback from the first submission may or may not have been addressed. | Summary includes some of the necessary components. Feedback from the first submission was not addressed. | Summary is missing. |

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| | initial submission. | | | |
| Unit 3 Interlude | <p>Interlude includes a short passage or quote from Unit 3 reading and a clear, thoughtful reflection on why that passage resonates with the student.</p> <p>Interlude is placed in a way that strengthens the overall coherence of the collective memoir.</p> <p>Interlude form and structure is creative.</p> | Interlude includes a short passage or quote from Unit 3 reading and a reflection on why that passage resonates with the student. | <p>Only a passage from the reading is included OR only a reflection is included, but not both.</p> <p>OR the reflection lacks clarity.</p> <p>OR the placement and/or format of the interlude is disruptive to the overall coherence of the collective memoir.</p> | Interlude is missing. |
| Letter Writing Assignment | <p>Letter includes all necessary components (see <i>Letter Writing Assignment</i> rubric).</p> <p>Letter is clearly written and incorporates all feedback from initial submission.</p> | Letter includes all or most of the necessary components. Feedback from the first submission may or may not have been addressed. | Letter includes some of the necessary components. Feedback from the first submission was not addressed. | Letter is missing. |
| Visions of Leadership Project | Student included a write-up of their individual response to the prompt about a future leadership award/superlative and answered all six key questions AND student included 2-3 actions steps their school community can take to elevate black students' educational | Student including individual write up and answered most of the six key questions AND student included 2-3 actions steps their school community can take to elevate black students' educational history and support black students' flourishing | <p>Student included individual write up and 2-3 action steps, but the write-up and/or action steps lack clarity and/or key questions were left unanswered</p> <p>Feedback from prior submission was not incorporated.</p> | Visions of Leadership Project is missing. |

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| | <p>history and support black students' flourishing (see <i>Visions of Leadership Project</i> rubric for details).</p> <p>Submission is clearly written and incorporates all feedback from initial submission.</p> | <p>Feedback from prior submission may or may not have been included.</p> | | |
| Unit 4 Interlude | <p>Interlude includes a short passage or quote from Unit 4 reading and a clear, thoughtful reflection on why that passage resonates with the student.</p> <p>Interlude is placed in a way that strengthens the overall coherence of the collective memoir.</p> <p>Interlude form and structure is creative.</p> | <p>Interlude includes a short passage or quote from Unit 4 reading and a reflection on why that passage resonates with the student.</p> | <p>Only a passage from the reading is included OR only a reflection is included, but not both.</p> <p>OR the reflection lacks clarity.</p> <p>OR the placement and/or format of the interlude is disruptive to the overall coherence of the collective memoir.</p> | <p>Interlude is missing.</p> |
| Concluding Statement & Image | <p>The 1-paragraph statement summarizes the central theme(s) connection to each element of the memoir and includes acknowledgements and a note to readers.</p> <p>An image/photo that represents the theme(s) is included.</p> | <p>Most or all of the required elements (summary, acknowledgements, note to readers, and image) are all included.</p> <p>Certain parts may lack clarity.</p> | <p>Some of the required elements are included, but not all.</p> <p>Concluding statement lacks overall clarity.</p> | <p>Concluding statement and image are missing.</p> |

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| | Concluding statement and its connection to the image are clear. | | | |
| Works Cited Page | <p>The works cited page includes a citation for <i>School Clothes</i> and clearly name each page number you reference.</p> <p>It includes citations for all outside sources, including oral history interviews.</p> <p>It is properly formatted in the citation style requested by the instructor.</p> | <p>The works cited page includes a citation for <i>School Clothes</i> and clearly name each page number you reference.</p> <p>It includes citations for all or most outside sources, including oral history interviews.</p> <p>There may be some formatting issues.</p> | <p>The works cited page is missing a citation for <i>School Clothes</i> with page numbers</p> <p>OR</p> <p>It is missing a significant number of outside source citations</p> | The works cited page is missing. |

Conclusion: A Note from the Author

Dear educator,

I hope you find *School Clothes* both useful and enjoyable in your work with young people. Whether you are teaching in an African American Studies, English/Language Arts, or History classroom, or working with students in Black Student Unions or other youth-supporting spaces and organizations, we have intended to provide you with a clear and thorough framework for supporting young people in a meaningful study of *School Clothes* and in a journey to explore their own historically-situated identities as scholars.

While writing this book, it became clear to me that I was writing a text I wish I had as a young person. All students, and black students in particular, deserve to understand themselves as historical actors who engage with literacy and learning as part of a long lineage of education as the practice of freedom. Studying the legacy of black student experience provides students with a foundation to understand their personal histories, but it also provides a framework for better understanding their present experiences, and their scholarly futures.

We intended for this guide to be interdisciplinary and highly flexible, hoping that you would adapt it in whatever ways best suit the student community you serve. And while creating intentional room for this kind of flexibility and creativity, we hope that by engaging this teaching guide, you are able to illuminate the relevance of the book's big ideas and key concepts to the contemporary context of your students' lives.

Our goal is for young learners to walk away from *School Clothes* with a deep and engaged understanding of the lived experiences of black learners throughout U.S. history. More importantly, we want them to achieve a more complex understanding of themselves as scholars and individuals in relation to this inspiring heritage of black students' collective struggle for beauty, justice, and truth in education, as they hoped to make freedom a real thing in their individual lives, and for the people and communities to whom they belonged.

I am especially grateful to those who helped to develop this guide: to Katie Jones, Kevin Dua, Marina Eve, Rachel Williams-Giordano, Yvonne Divans-Hutchinson, Ismael Jimenez, Mary Dibinga, Brooke Moore-White, Jordan Jackson, Kevin Toro, Oris T. Bryant, Roshad Demetrie Meeks, Ivelisse Ramos, Calvin Bell, Abdul-Qadir Islam, Jaminque Adams, GeColby J. Youngblood, Michael Anderson, Cassondra Hanna, Eric Soto-Shed, and Zenzile Riddick, I thank you. Developing this teaching guide, like the educational tradition it represents, has been a communal endeavor.

And to the educators using this teaching guide: this work comes to life through you. Thank you for your commitment to teaching the history of black student experience.

Sincerely,
Jarvis Givens