

**Woodson Home Committee**  
**Submitted by Aaisha Haykal, Vice President for Programs and Committee Chair**  
**May 25, 2023**

**Home Exhibit Updates/CAWO Video Treatment Updates**

- In April 2023 the exhibit review committee met with Michelle Jarvis (Project Manager, NPS CAWO Project) and CAWO Leadership to go over the last batch of scripts for the house.
- As of May 2023, the filming for the CAWO video treatments for the exhibits has been completed. There will be 46 Legacy interactive stations. See Batch C script attached. No edits will be accepted at this time and is being provided for information and historical record only.
- There is no date for the opening of the home.

**National Historic Landmark Designation**

- The update to the landmark designation has been held up as new board members needed to be appointed to the National Park System Advisory Board (NPSAB). The nominations to the board were finalized in May 2023. We are waiting to hear back about a date when the Woodson Home nomination will be considered.

**National Park Foundation and Dunbar Grant**

- The Woodson Home Committee worked to complete the tasks under the NPF Dunbar grant.

**Involvement in 2023 Black History Month Festival**

- The 2022 ASALH Conference session on the Woodson Home was included as a part of the 2023 Black History Month Virtual Festival. [You can view the recording here](#)

**Leadership Transition**

- Several meetings have been with Marvin Dulaney, Aaisha Haykal, Sylvia Cyrus, Bettye Gardner and Barbara Dunn regarding the previous progress and activities of the Woodson Home General Agreement. Documents and records have been shared.

**Carter Woodson (CAWO)  
Legacy “Micro-Doc” Videos: **Batch C** Draft Scripts  
3/29/2023**

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### Introductory Notes

The scripts below are for the last six videos of the 46 Legacy “micro-doc” videos needing scripts. When reviewing, please keep in mind:

- The videos will play on portrait-format touchscreens, and users will access a hand-held speaker to listen to the audio.
- The videos will run approximately 45-75 seconds long, which means they need to focus on one topic and main point. *We can adjust the content in the scripts as written, but we cannot extend the length.*

## EP-04.02-001 Stories Written, Culture Re-discovered

### EP-04.02: VISUAL ART & BLACK PRIDE

#### Objective

Carter G. Woodson endeavored to instill pride in the Black community by documenting the depth and breadth of its people, history and art, including connections to Africa and the African diaspora. In 1933, ASNLH premiered an exhibition at the National Gallery of Art that did just that.

AUDIO	VIDEO
<p><b>NARRATOR</b> (vo) The history and legacy of a people are often best preserved through its art.</p>	<p>Example of Africa-themed artwork.</p>
<p><b>NARRATOR</b> (vo) Carter Woodson worked hard to document and showcase the depth and breadth of Black works of art, including connections to Africa and the African diaspora.</p>	<p>A few more examples, following a portrait of Woodson.</p>
<p><b>NARRATOR</b> (vo) In 1933, his organization sponsored an exhibit at the prestigious National Gallery of Art. Oil and watercolor paintings, block prints and wood sculptures—all by Black artists—took center stage.</p>	<p>Shots of the exhibit program, focusing first on the title, “Exhibition of Works, Negro Artists” and then revealing the ASNLH credit.</p>
<p><b>NARRATOR</b> (vo) Edwin Harleston, considered America’s greatest Black portrait painter was there, along with Allan Freelon, who used art to speak out against lynchings in the South.</p>	<p>Shots of the artists’ names in the exhibit program, followed by their photographs and an example of their work.</p>
<p><b>NARRATOR</b> (vo) The artists represented also included a young Lois Mailou Jones. Jones went on to win a competition at the renowned Corcoran Gallery, which at the time excluded Black artists, by submitting her work through a</p>	<p>Shot of “Lois M. Jones” on the brochure, followed by a shot of Jones working, samples of her work, including for ASNLH and Associated Publishers.</p>

white friend. She later became art director for Dr. Woodson’s organization.	
<p style="text-align: center;"><b>NARRATOR</b></p> <p>(vo) Some of these artists, including Jones, were still at work in the 1960s, and helped lead a large-scale movement toward Black cultural consciousness, based in part on Woodson’s teachings.</p>	Portrait of Lois M. Jones as an older woman, followed by an image of Black artists at work in the 1960s and/or representative artwork.

**EP-04.02: HIP HOP & IDENTITY**

*Objective*

Connect culturally conscious Hip Hop and its power to capture and express contemporary Black experience for youth with the importance of knowing one’s history and developing a positive racial identity.

AUDIO	VIDEO
<p><i>For this video we’re planning to film <a href="#">Ron “DJ RBI” Brown</a> of D.C. youth empowerment nonprofit <a href="#">Words Beats &amp; Life</a>. Ron is a teacher, mentor, DJ, producer, and programmer who founded DC Hip Hop Archive in 2014, “institutionalizing the historic journeys, stories and figures of the Greater Washington DC area’s Hip Hop community.” Our hope is to interview Ron and also film him working with youth. April is a busy month for WBL as they’re putting on a festival that includes performances, panels, poetry slams, etc.</i></p> <p><i>The script below indicates the type of content we’d like to draw out of the filming but will be in the interviewees’ own words. As noted previously, licensing iconic rap songs and footage for use in an NPS video would be exorbitant and beyond the scope of what’s possible. You’ll notice that we’re suggesting a new title for this video.</i></p>	<p>Fade up with text animating on screen from one of Hip Hop’s pioneers and a self-described “Emcee, Teacha &amp; Philosopher.”</p> <p style="text-align: center;"> “Black history is the world’s history.  Black history is human history.  In fact, there is no other history  before Black history.”  - KRS-One  <a href="#">[Quote source]</a> </p>

<p><b>MENTOR INTERVIEWEE</b> (<i>says something like...</i>)  “Let me demonstrate the force of knowledge.” That’s KRS-One. It could have been Dr. Woodson, right? Know who you come from. Know your past.</p>	<p>Fade up to a <a href="#">1990s urban street scene</a> with a poster that reads “Much has changed. Much has not. Join the NAACP.”</p>
<p><b>MENTOR INTERVIEWEE</b> (<i>says something like...</i>)  Coming up, Hip Hop spoke to me. The music, dance, clothes, street art. It was cool and subversive at the same time.</p>	<p>Cut to interviewee and then to 1990s street art (<a href="#">example 1</a>, <a href="#">example 2</a>).</p>
<p><b>YOUTH 1</b>  [Says something about why Hip Hop culture is empowering for them, e.g., how older generations don’t always get the challenges of today, and why it matters to have a voice and be heard.]</p>	<p>Cut to shot of mentor with youth, then to youth speaking.</p>
<p><b>MENTOR INTERVIEWEE</b> (<i>says something like</i>):  I work with youth as a teacher and a mentor. We’re always talking with the students. There’s a question of the week.</p>	<p>Cut to mentor and youth interacting, a shot that illustrates how he’s engaging them in discussion.</p>
<p><b>MENTOR INTERVIEWEE</b> (<i>says something like</i>):  What we’re doing here is about the idea of being intentional around what you play. Being aware. You know, critical thinking. Turning mis-education into education.</p>	<p>Shot of youth on their phones, comparing playlists. Maybe we have our mentor hand out a copy of <i>The Mis-Education of the Negro</i> and catch their reactions.</p>
<p><b>YOUTH 2</b>  [Says something acknowledging how the world is kind of messed up, and music/art/creating gives them a way to</p>	<p>Shot of youth walking down the street, perhaps past contemporary street art.</p>

express themselves and connect with others. It's a source of pride.]	
<b>MENTOR INTERVIEWEE</b> (says something like): [I want them to know our history. I don't want us to be having the same conversations in 50 years. I want to be moving the needle forward.]	Cut back to interviewee and then to the whole group, connecting with the idea of one generation picking up knowledge from an earlier generation.

### EP-04.03-001 Education Expanded

#### EP-04.03: EDUCATOR COLLEAGUES: DC SCHOOLTEACHERS

For this video, we plan to interview [Jarvis R. Givens](#), who wrote *Fugitive Pedagogy: Carter Woodson and the Art of Black Teaching* and teaches at Harvard University. Givens can provide knowledgeable, firsthand insight into Woodson's career as an educator and how he was influenced by and established professional relationships with local teachers. Some of the language in the script below is drawn from his book.

AUDIO	VIDEO
<b>NARRATOR</b> (vo) One of Carter G. Woodson's associates noted that only two people called him by his first name: Nannie Helen Burroughs and Mary McLeod Bethune.	Archival images of Burroughs and Bethune.
<b>NARRATOR</b> Burroughs founded a school in Washington D.C. for women who couldn't otherwise afford an education. Its motto: "We specialize in the wholly impossible." She required students to take a class in African American history.	Archival photos of <a href="#">National Training School for Women and Girls</a> .
<b>NARRATOR</b> Bethune, a nationally known educator and advocate for racial and gender equity, served as president of Woodson's Association for the Study of Negro Life and History.	Archival images of Bethune.

<p><b>INTERVIEWEE</b> (says something like): These powerhouse women encouraged Woodson because they shared a vision of establishing Black history, Black life, as a subject worthy of study and respect.</p>	<p>Cut to interviewee, who is IDed on screen, then to archival images of Black achievers such as those highlighted in the <i>Negro History Bulletin</i>.</p>
<p><b>INTERVIEWEE</b> (says something like): Albert N.D. Brooks, who also taught and served as a principal in D.C., was another collaborator. He helped convince Dr. Woodson to publish a youth-friendly newsletter.</p>	<p>Archival image of Albert N.D. Brooks, then cut to cover of the <i>Negro History Bulletin</i>.</p>
<p><b>INTERVIEWEE</b> (says something like): Woodson made teachers his allies by putting Black history into their hands, and they gave life to his ideas by putting them into practice.</p>	<p>Cut to archival images of Black teachers in the classroom in the early 20<sup>th</sup> century.  Fade to black.</p>

**EP-04.02: EDUCATION VS. INCARCERATION or EDUCATION AS EMPOWERMENT**

This video was formerly called “Education v. Incarceration,” but as discussed in comments on the treatment, the intent is closer to “Education as Empowerment” or “Education as Social Justice.” Northern Light had proposed building a story around Critical Exposure, a DC youth empowerment nonprofit that uses photography as a tool to help youth find and get the confidence to use their voices, but unfortunately, they recently decided they do not have the staff capacity at this time to assist with the project. Perhaps that was serendipity at work, because we just saw the advisory group is asking about the Pen or Pencil program. *Can we get more information on it?* We could not find much about it during the treatment stage and didn’t see anything on Kiamsha’s website and thought it might have gone into hibernation during the pandemic.

In the meantime, we developed two alternate ideas to offer inspired by the current debate around history and education. Northern Light would like to discuss these options and get a clear direction on CAWO priorities in order to develop a script.

Option A: When We Teach Black History...

This approach starts with asking a range of individuals to fill second half of the statement “When we teach Black history... .” The answers may well touch on elements of the debate



swirling around what is taught in classrooms, but the focus is primarily on the merits and methods of involving students in learning a more expansive, inclusive, fact-based history. We can capture responses from our current list of interviewees, which includes a college professor, Kiamsha youth and mentors, trained and amateur historians, a journalist, and more, and we can also ask for responses from individuals involved in education, such as teachers, teens, college students, and parents. Their responses would be edited together into a fast moving, thought provoking montage that touches on the power of curricula that resonate with students, identity and pride, discovering the huge range of Black contributions, and developing into critical thinkers who see a role for themselves in making the future.

Option B: Dunbar High School

Located within walking distance of Carter G. Woodson’s office-home, Dunbar High School is known as the nation’s first public high school for African Americans. Dr. Carter G. Woodson taught here, and the school boasts many notable graduates. Given the connections, a short video that celebrates the learners and contributors-to-society who came out of Dunbar would be of interest to visitors. Another way to highlight Dunbar would be to interview educators who are part of its [Carter G. Woodson Academy of Black Studies](#). The academy works to develop and deepen students’ knowledge of “the beauty and resilience of the Black Diaspora while nurturing, cultivating, and empowering students to be critical thinkers through reading, writing, discourse and creative expression.” A conversation with these educators would shed light on working with youth to foster interest and pride in Black history and Black experiences in the 21<sup>st</sup> century.

**EP-04.06-001 Communities Strengthened**

**EP-04.06: FAMILY LEGACY**

*Objective*

Draw on members of Carter G. Woodson’s family to illustrate that he valued family despite the fact that he never married or had children of his own. In addition, explore the expansion of his family story with the addition of the “White Woodsons.”

AUDIO	VIDEO
<p style="text-align: center;"><b>NARRATOR</b></p> <p>Born into a close-knit family, Carter G. Woodson was one of six siblings. Throughout his life, he kept in touch with family through visits and letters, and strongly supported younger family members.</p>	<p>An image of Woodson fades on screen in a frame. Pictures of his family members populate the space around him. As the narrator speaks, a line animates from the bottom of the group of pictures.</p>

<p style="text-align: center;"><b>NARRATOR</b></p> <p>Woodson’s cousin, Marion Pryde, spoke warmly of him, recalling that “He loved teaching and loved young people.” He was known for giving books on Black history as gifts.</p>	<p>The line is drawn until it reaches another photo, this one of Marion Pryde. The camera zooms in on this picture.</p>
<p style="text-align: center;"><b>NARRATOR</b></p> <p>Kimberly Seamons was doing family research when she discovered that in the 1920s Dr. Woodson invited his orphaned niece—Seamons’ grandmother—to stay with him and enrolled her in the nearby Nannie Helen Burroughs School.</p>	<p>We zoom out and another line is drawn, this time to a photo of Kimberly Seamons (and her grandmother if a photo exists), and we zoom in on that.</p> <p>A photo of the Nannie Helen Burroughs School is layered on top.</p>
<p style="text-align: center;"><b>NARRATOR</b></p> <p>More recently, an unexpected twist has revealed more connections—these ones white.</p> <p>Dr. Craig Woodson’s ancestors brought enslaved Africans to Jamestown in 1619. Their descendants included Carter G. Woodson.</p>	<p>Zooming out again, a photo of Dr. Craig Woodson appears off to the side of the main group of Carter G Woodson’s family. We zoom in until only the family and Craig Woodson fill the screen. As the narrator speaks, two lines animate up and come to a vertex, and there a depiction of the first enslaved Africans in 1619 comes into view, and we zoom in.</p>
<p style="text-align: center;"><b>NARRATOR</b></p> <p>With this knowledge, Dr. Craig Woodson organized a reconciliation gathering of both halves of the Woodson lineage. They have since found DNA connections. Years of family reunions have followed—an American story that Carter G. Woodson would appreciate.</p>	<p>The line advances to highlight photos of the reconciliation gathering and subsequent reunions. (<i>Note: NLP would appreciate leads on this imagery and/or Dr. Craig Woodson’s contact information in order to track down this imagery.</i>)</p>

**EP-04.06: MENTORS PASS THE TORCH**

*Objective*

Highlight youth empowerment organization Kiamsha as an example of Dr. Carter G. Woodson’s spirit of mentoring. Northern Light is working with Tiffany Spriggs on setting up filming for this video, with plans to film at the National Museum of African American History and Culture (NMAAHC).

AUDIO	VIDEO
	<p><b>Fade up to text on screen:</b> Dr. Woodson mentored generations of African American learners and scholars. His spirit lives on in groups like Kiamsha.</p>
<p>[ambient sounds of Kiamsha youth starting introductions with an icebreaker prompt such as “What’s something or someone you appreciated today?”]</p>	<p>Fade up to a small group of Kiamsha youth in a conference room. They are kicking off a meeting.</p>
<p><b>MENTOR INTERVIEWEE (says something like):</b> (vo) Everyone can benefit from having a mentor. Kiamsha is a youth empowerment organization that uses mentoring to turn youth into leaders.</p>	<p>The camera keeps following the activity in the room, showing the youth interacting.</p>
<p><b>YOUTH INTERVIEWEE 1:</b> [Describes how they got involved, perhaps through an older sibling or friend.]</p>	<p>Cut to the interviewee, a young person with Kiamsha.</p>
<p><b>YOUTH INTERVIEWEE 2:</b> [Says something about Kiamsha being peer led, and how they get the topics they’re talking about, because it’s their life too.]</p>	<p>Cut to second Kiamsha youth speaking, then back to the group.</p>
<p><b>MENTOR INTERVIEWEE (says something like):</b> We give them opportunities to build public speaking skills and leadership. We’ve put on a</p>	

<p>Dropout Prevention Summit. We talk about Black history and Dr. Woodson. Integrity and principles are important.</p>	<p>Cut to a Kiamsha mentor speaking, then to photos of past Kiamsha events and activities (if available).</p>
<p><b>YOUTH INTERVIEWEE 2:</b> [Describes a Kiamsha group activity, such as standing up and talking in front of peers—and doing it without depending on using “like” all the time. Little things that build you up and give you confidence.]</p>	<p>Cut to interviewee, then cut to the group, where one student is standing in front of the others.</p>
<p><b>MENTOR INTERVIEWEE (says something like):</b> People think of peer pressure as a bad thing. But there’s positive peer pressure too. We are turning mentees into mentors.</p>	<p>Cut to youth leaving walking toward an exhibit at NMAAHC and looking at an image or sculpture of inspiring role model.</p>
<p><b>YOUTH INTERVIEWEE 3:</b> [Says something about how your situation doesn’t have to define you. You might feel like you don’t have choices, but you do.]</p>	<p>Cut to youth speaking, and then back to students making their way through the museum, soaking it all in.</p>