

Chapter 1 : Langston Hughes - Poet | Academy of American Poets

The College Board's A Dream Deferred conference welcomes education professionals working to make a difference for African American students.

One of the first women to attend Oberlin College, she married Lewis Sheridan Leary, also of mixed race, before her studies. See *The Talented Tenth*. Charles Langston later moved with his family to Kansas, where he was active as an educator and activist for voting and rights for African Americans. The senior Hughes traveled to Cuba and then Mexico, seeking to escape the enduring racism in the United States. Through the black American oral tradition and drawing from the activist experiences of her generation, Mary Langston instilled in her grandson a lasting sense of racial pride. In his autobiography *The Big Sea*, he wrote: Then it was that books began to happen to me, and I began to believe in nothing but books and the wonderful world in books—where if people suffered, they suffered in beautiful language, not in monosyllables, as we did in Kansas. Later, Hughes lived again with his mother Carrie in Lincoln, Illinois. She had remarried when he was still an adolescent. The family moved to Cleveland, Ohio, where he attended high school and was taught by Helen Maria Chesnut, whom he found inspiring. While in grammar school in Lincoln, Hughes was elected class poet. He stated that in retrospect he thought it was because of the stereotype about African Americans having rhythm. There were only two of us Negro kids in the whole class and our English teacher was always stressing the importance of rhythm in poetry. Well, everyone knows, except us, that all Negroes have rhythm, so they elected me as class poet. His first piece of jazz poetry, "When Sue Wears Red," was written while he was in high school. He lived briefly with his father in Mexico. Upon graduating from high school in June, Hughes returned to Mexico to live with his father, hoping to convince him to support his plan to attend Columbia University. Hughes later said that, prior to arriving in Mexico, "I had been thinking about my father and his strange dislike of his own people. On these grounds, he was willing to provide financial assistance to his son, but did not support his desire to be a writer. Eventually, Hughes and his father came to a compromise: Hughes would study engineering, so long as he could attend Columbia. His tuition provided, Hughes left his father after more than a year. He left because of racial prejudice. He was attracted more to the African-American people and neighborhood of Harlem than to his studies, but he continued writing poetry. He spent six months traveling to West Africa and Europe. He had a temporary stay in Paris. In November, he returned to the U.S. After assorted odd jobs, he gained white-collar employment in as a personal assistant to historian Carter G. Woodson. As the work demands limited his time for writing, Hughes quit the position to work as a busboy at the Wardman Park Hotel. There he encountered poet Vachel Lindsay, with whom he shared some poems. Impressed with the poems, Lindsay publicized his discovery of a new black poet. Hughes attended university in Lincoln University, a historically black university in Chester County, Pennsylvania. He joined the Omega Psi Phi fraternity. After Hughes earned a B.S. in education, except for travels to the Soviet Union and parts of the Caribbean, he lived in Harlem as his primary home for the remainder of his life. During the 1930s, he became a resident of Westfield, New Jersey for a time, sponsored by his patron Charlotte Osgood Mason. Hughes did, however, show a respect and love for his fellow black man and woman. Other scholars argue for his homosexuality: His ashes are interred beneath a floor medallion in the middle of the foyer in the Schomburg Center for Research in Black Culture in Harlem. The title is taken from his poem "The Negro Speaks of Rivers". Within the center of the cosmogram is the line: My soul has grown deep like the rivers. I bathed in the Euphrates when dawns were young. I built my hut near the Congo and it lulled me to sleep. I looked upon the Nile and raised the pyramids above it. Except for McKay, they worked together also to create the short-lived magazine *Fire!!* Devoted to Younger Negro Artists. Hughes and his contemporaries had different goals and aspirations than the black middle class. Hughes and his fellows tried to depict the "low-life" in their art, that is, the real lives of blacks in the lower social-economic strata. They criticized the divisions and prejudices within the black community based on skin color. The younger Negro artists who create now intend to express our individual dark-skinned selves without fear or shame. If white people are pleased we are glad. We know we are beautiful. The tom-tom cries, and the tom-tom laughs. If

colored people are pleased we are glad. We build our temples for tomorrow, strong as we know how, and we stand on top of the mountain free within ourselves. Permeating his work is pride in the African-American identity and its diverse culture. The stars are beautiful, So the eyes of my people Beautiful, also, is the sun. Beautiful, also, are the souls of my people. His thought united people of African descent and Africa across the globe to encourage pride in their diverse black folk culture and black aesthetic. Hughes was one of the few prominent black writers to champion racial consciousness as a source of inspiration for black artists. A radical black self-examination was emphasized in the face of European colonialism. At a time before widespread arts grants, Hughes gained the support of private patrons and he was supported for two years prior to publishing this novel. It was judged to be a "long, artificial propaganda vehicle too complicated and too cumbersome to be performed. Chambers and Lieber worked in the underground together around 1930" He finished the book at a Carmel, California cottage provided for a year by Noel Sullivan, another patron. Overall, they are marked by a general pessimism about race relations, as well as a sardonic realism. In 1931, Hughes received a Guggenheim Fellowship. The same year that Hughes established his theatre troupe in Los Angeles, he realized an ambition related to films by co-writing the screenplay for *Way Down South*. In Chicago, Hughes founded *The Skyloft Players* in 1932, which sought to nurture black playwrights and offer theatre "from the black perspective. The column ran for twenty years. In 1933, Hughes began publishing stories about a character he called Jesse B. Semple, often referred to and spelled "Simple", the everyday black man in Harlem who offered musings on topical issues of the day. In 1934, he spent three months at the University of Chicago Laboratory Schools as a visiting lecturer. He wrote novels, short stories, plays, poetry, operas, essays, and works for children. With the encouragement of his best friend and writer, Arna Bontemps, and patron and friend, Carl Van Vechten, he wrote two volumes of autobiography, *The Big Sea* and *I Wonder as I Wander*, as well as translating several works of literature into English. With the gradual advance toward racial integration, many black writers considered his writings of black pride and its corresponding subject matter out of date. They considered him a racial chauvinist. He often helped writers by offering advice and introducing them to other influential persons in the literature and publishing communities. This latter group, including Alice Walker, whom Hughes discovered, looked upon Hughes as a hero and an example to be emulated within their own work. One of these young black writers Loftin Mitchell observed of Hughes: Langston set a tone, a standard of brotherhood and friendship and cooperation, for all of us to follow. Many of his lesser-known political writings have been collected in two volumes published by the University of Missouri Press and reflect his attraction to Communism. An example is the poem "A New Song". The film was never made, but Hughes was given the opportunity to travel extensively through the Soviet Union and to the Soviet-controlled regions in Central Asia, the latter parts usually closed to Westerners. In Turkmenistan, Hughes met and befriended the Hungarian author Arthur Koestler, then a Communist who was given permission to travel there. This entailed a toning down of Soviet propaganda on racial segregation in America. Hughes and his fellow Blacks were not informed of the reasons for the cancelling, but he and Koestler worked it out for themselves. Partly as a show of support for the Republican faction during the Spanish Civil War, in 1937 Hughes traveled to Spain [76] as a correspondent for the *Baltimore Afro-American* and other various African-American newspapers. He was more of a sympathizer than an active participant. Jim Crow laws and racial segregation and disfranchisement throughout the South. He came to support the war effort and black American participation after deciding that war service would aid their struggle for civil rights at home. They provided a foundation for nontheistic participation in social struggle. When asked why he never joined the Communist Party, he wrote, "it was based on strict discipline and the acceptance of directives that I, as a writer, did not wish to accept. He stated, "I never read the theoretical books of socialism or communism or the Democratic or Republican parties for that matter, and so my interest in whatever may be considered political has been non-theoretical, non-sectarian, and largely emotional and born out of my own need to find some way of thinking about this whole problem of myself. He moved away from overtly political poems and towards more lyric subjects. When selecting his poetry for his *Selected Poems* he excluded all his radical socialist verse from the s. Hughes was awarded a Guggenheim Fellowship, which allowed him to travel to Spain and Russia. Hughes was awarded a fellowship from the Rosenwald Fund.

Chapter 2 : The Inspirer: A Teaching Dream Deferred | TeachHUB

Today, Summerton has roughly 30, residents, with a slight African American majority. But of the 1, students in the area's public schools, only two dozen are white.

The narrator expresses disapproval at the audacity of the younger generation as they call attention to the inequality they face every day. For the narrator, inequality is simply a fact of life not worthy of comment. Hughes uses this contrast between generations to suggest that the members of the younger generation are less willing to accept inequality without some kind of resistance—even if that resistance is limited to silly rhymes chanted while playing. The poems "Low to High" and "High to Low" both deal with the dream of achieving a higher social status. The narrator lists all the things that are wrong with the lower-class friend, which include "you talk too loud" and "look too black. The term "passing"—which appears only in the title and not in the poem itself—is used to describe a light-skinned black person who successfully passes himself or herself off as white in mainstream society, and is therefore freed from the prejudices and inequalities that blacks normally face. In "Passing," Hughes suggests that those who give up their heritage to achieve their dreams are ultimately left with a sense of loss every bit as potent as a dream deferred. Romance The quartet of poems "Sister," "Preference," "Question," and "Ultimatum" gives four different perspectives on men and women whose romances are complicated by financial worries. In "Sister," a man talks to his mother about why his sister dates a married man. A much softer side of romance is given in "Juke Box Love Song. The last four lines use an abba rhyme scheme, a more formal structure than is found in the rest of the lines. Work Hughes offers different perspectives on the issue of working in the poems "Necessity" and "Buddy. The first is "Croon," a three-line poem: However, as the woman in the poem tells the man, the opportunities she hoped for in New York have led to only one success: In the poem, an unnamed black man is terrorized and assaulted after he tries to vote somewhere in the South. In response, he boards a train bound for New York and takes up residence on rd Street, one of the main thoroughfares of Harlem. A contemporary reader might take the title to mean that the events of the poem really occurred, or that they are too tragic to be considered entertainment. Within the context of *Montage of a Dream Deferred*, however, the poet seems to suggest a different reason for the title: Two more poems later in the collection portray Southern men working in the North. In "Neighbor," two people discuss a man who goes to a bar after work and debate whether he is a "fool" or a "good man. It seems to the reader that he is in the bar seeking company more than drinking. The narrator explains this fondness for the war by noting in "Green Memory" that it was a time "when money rolled in. After the war, many of these jobs disappeared or were taken over by white workers returning from the battlefield. In "Green Memory," the narrator acknowledges that "blood rolled out" as wealth came in—a reference to those soldiers who traveled overseas and died in battle. In "Casualty," the war and its end have a much more personal effect for the narrator. For him, too, times were better during war: He was a black man in uniform and walked tall. That dream has come true for the narrator of "Situation," who finds himself with an unexpected problem after a big win: Both poems use simple meter and rhyme schemes to allow the reader to quickly commit these short life lessons to memory. In "Motto," Hughes uses terms commonly associated with jazz and boogie-woogie musicians—such as "play it cool" and "dig all jive"—to offer a worldview elegantly simple and universal: It is present in the "Boogie" poems, as well as several others. In "Deferred," the poet intertwines the voices of people who all wish to achieve some small but significant piece of the American dream. The first would like to graduate from high school, despite the fact that he is already twenty and he received inadequate schooling in the South when he was young. Another would like a white enamel stove that she has dreamed of owning for eighteen years. In the first line, the narrator asks, "What happens to a dream deferred? The deferred dream to which Hughes refers in the title is the American dream as it applies to African Americans. Hughes addresses this issue directly in the short poem "Tell Me," when he asks why his aspirations have had to wait. The "boogie-woogie rumble" present in so many of the poems in the collection, however, reminds readers that the dissatisfaction with the inequalities African Americans face in American life is growing, not shrinking, and makes the explosion predicted in "Harlem" seem near. Prosperity Several poems in *Montage of a Dream*

Deferred focus on social status and financial wealth as a measure of success. In "Sister," the narrator laments the fact that his sister Marie is dating a man who is married and has a family. The answer is, "Unfortunately usually no! In "Preference," the narrator expresses his fondness for dating older women; younger women, he asserts, always ask men to buy them things. Older women are more likely to share their wealth. The narrator fails to realize that he is treating older women the same way younger women treat him. In "Dime," a child dares to dream of a spare ten cents that his grandmother simply does not have. Social status is the main focus of the paired poems "Low to High" and "High to Low. Both had dreamed of living the high-class life together, and now Low feels cheated and forgotten. However, High reveals that to achieve that success, he has had to adopt a new, "white" way of thinking and abandon the older, "black" perspective—as well as those people it represents. Community The notion of community is a theme that runs through much of *Montage of a Dream Deferred*. The vision Hughes paints of Harlem in "Passing," for example, is a stirring depiction of a tightly knit neighborhood in which residents may face adversity, but they take comfort in knowing that they face it together. The subject of "Neighbor" is a Southern man working in New York who misses the easy community he had back home, sitting on his porch talking with neighbors. People in New York suspect him of drinking too much because he is in the bar so often, but he is really there seeking company. Throughout the collection of poems, voices frequently overlap and intrude into monologues just as they would if the narrator were talking on the street among friends. This shifting of narrative voice not only suggests an ease and camaraderie among the local residents, but also allows the reader to achieve a sense of community by experiencing Harlem life from many unique viewpoints. Future Although the American dream promises a bright future for those who seek it, there are several poems in *Montage of a Dream Deferred* that look at people for whom the future is more of a chore than a reward. The character in "Wine-O" drinks his days away, "Waiting for tomorrow," when he will drink some more and wait for the next tomorrow. The title character in "Drunkard" drinks not to pass the time, but to forget "the taste of day. During the first half of the twentieth century, however, several factors contributed to a significant geographic shift in the African American population that is often referred to as the Great Migration. One major factor contributing to the Great Migration was the institution of Jim Crow laws throughout the South. These laws created segregation between the races and were often used as an excuse to exclude blacks from facilities and businesses frequented by whites. In the Supreme Court case *Plessy v. Ferguson*, the federal government allowed such segregation as long as facilities for whites and blacks were "separate but equal. They were often threatened or assaulted when simply acting within their rights, particularly when they attempted to exercise their right to vote. In addition, the rising popularity of the white supremacist terror group Ku Klux Klan led many African Americans to leave the South for fear of their own safety. Another important factor in the Great Migration was the rise of factory jobs in the North and Midwest. New York in particular offered a growing urban economy that demanded a constant influx of capable workers. This need only increased during and after World War I, and the New York neighborhood of Harlem became a center of this new urban black population. The Harlem Renaissance Soon after the war, the community that formed in Harlem gave rise to an astounding number of influential African American musicians, poets, authors, and activists; this blossoming of the arts during the 1920s became known as the Harlem Renaissance. One of the men credited with helping nurture the Harlem Renaissance is civil rights leader, author, and scholar W. DuBois, who served as the editor of a magazine called *The Crisis*. The magazine, devoted primarily to African American themes and issues, was the first professional publication to print a poem by Langston Hughes. The Harlem Renaissance is widely acknowledged as ending in the early 1930s during the Great Depression; though many prestigious members of the Harlem arts community continued to produce work for decades longer, the public no longer viewed Harlem as the vibrant popular destination it once had been. Still, the artists who rose to prominence during the Harlem Renaissance helped to shape the philosophies and viewpoints of an entire generation of African Americans. Historians have asserted that the influential artists of the Harlem Renaissance helped set the stage for the success of the African American civil rights movement in the 1950s. The Rise of Jazz and Bebop Music Jazz is a uniquely American musical style created by drawing from both traditional African and popular American music. The earliest versions of jazz featured elements of ragtime, blues, hymns, and even military marches, and appeared in numerous African American urban and cultural

centers across the United States in the first two decades of the twentieth century. New Orleans is generally recognized as the birthplace of jazz music, with the Storyville district—“an area notorious for prostitution and other shady cultures”—often listed as the center of the burgeoning jazz movement. In , however, the secretary of the navy effectively shut down Storyville in an attempt to keep sailors from engaging in inappropriate behavior while on leave in the port city. While New Orleans remained an important center for the development of jazz, other cities in the Northeast and Midwest also contributed to the developing sound. Johnson, and Jelly Roll Morton. Many of the most famous jazz musicians performed regularly at clubs throughout Harlem during the s, contributing to the notion that the rising popularity of jazz was to some degree a product of the Harlem Renaissance. The white composer George Gershwin , with his jazz-influenced works "Rhapsody in Blue" and Porgy and Bess, helped to bring jazz music to a larger, mainstream audience and further cement its standing as a respected and beloved American art form. Bebop emerged as a variant of jazz in the s and is characterized by fast tempos, improvisation, and an unusual musical interval known as a "flatted fifth" that is derived from traditional African musical scales. The term "bebop" is meant to mimic the sound of the trademark two-note phrase often used to end a song; many of the poems in *Montage of a Dream Deferred* use this same technique, ending with a similar two-syllable line such as "De-dop! Two decades after the rise of jazz music, bebop influenced a new generation of writers and artists, including Jack Kerouac and other icons of the Beat Generation in the s. In addition, many of the poems in *Montage of a Dream Deferred* had already seen publication in various magazines, though some were slightly altered for their appearance in book form. In an unsigned review for *Booklist*, the critic notes, "The persistent beat and rhythm of jazz, boogie-woogie and other forms of current popular music sound in these kaleidoscopic flashes that make a poem on contemporary Harlem. As Babette Deutsch puts it, "Sometimes his verse invites approval, but again it lapses into a facile sentimentality that stifles real feeling as with cheap scent. The recoding is called *Weary Blues* and was re-released by Polygram records in . It is available on compact disc. Farrell and Patricia A. The "bebop era" was also one of unrest, anxiety, and massive discontent in the urban ghetto. Harlem, for example, was the scene of a bloody race riot in . The just indignation of Afro-American people had finally surfaced in the form of massive violence. But the injustice of racism and poverty was only compounded by the injustices of police brutality. Black urban workers found themselves not only trapped in the ghetto but pinned beneath the heel of police repression as well. Langston Hughes was among the few black intellectuals of this era to sympathize with justly aggrieved poor people in Harlem. In a edition of *Negro Digest*, he denounced the snobbery of "Sugar Hill" Negroes who viewed the riot as a deterrent to "Negro advancement. It is, I should imagine, nice to be smart enough and lucky enough to be among Dr.

Chapter 3 : Lesson plan: 'A Dream Deferred', by Langston Hughes

This blog, authored by Linda Darling-Hammond, commemorates the 50th anniversary of the Kerner Report and examines issues of education and equity 5 decades after that release. Kerner At Educational Equity Still a Dream Deferred.

But this beacon of light may very well be a misleading illusion and a trap. The fight for equality for the immigrant and undocumented community has been a long one in America and unfortunately, it has been plagued by concessions and continued attacks against this community from the state and the capitalist parties of the Democrats and Republicans. The Democrats funneled the movement for immigration reform into calling for the federal DREAM act, which allows for a path to permanent residency primarily through military service or the unattainable two-year college degree. Besides the temporary relief from deportation, which is not guaranteed, the possibility of work permits being granted offers the illusion that a small battle has been won towards winning the bigger fight. But who is benefiting from such policy? Is this a victory or a trap door for the struggle of the undocumented and immigrant community? Not everybody who shares the common dream of a pathway to permanent residency and access to a higher education arrived to this country before the age of fifteen nor has had access to education. Currently, only nine states within the United States have a policy that exempts undocumented students from paying significantly higher out-of-state tuition at community colleges and allows them to pay the same cost as a resident. Here in California, this bill is referred to as Assembly Bill Although this bill is exclusive, it is the only reason why a few undocumented students can realistically pursue a higher education. But what about states, like Arizona, who do not exempt students from the ridiculously expensive out-of-state tuition fees? The deferred action was not welcome in the same way in Arizona as it was here because affording a two-year college degree is so out of reach. The reality of the undocumented students is the harsh world of low income families, the most vulnerable sector of the working class where everybody is required to support the family, who receives no state assistance, while facing the threat of deportation at all times causing a sense of urgency to their decision to join the military. Therefore, this policy not only creates more workers for this Capitalist state to exploit, but creates a pipeline of new military recruits forced to work and die for the ruling class of the country: In addition to it being a voluntary and indeed paid for listing with Homeland Security, it is actually a heavy blow to the struggle. The policy means that parents are essentially accepting that they are criminals. Because the policy forgives their children. The implications of this are quite worrisome. The policy is also divisive to the undocumented community. It further separates the fight of the undocumented youth from the fight of the undocumented community as a whole. The DREAMers have been leading the fight in the undocumented community, but it is a fight that has been dwindling down and becoming ultra-specialized. So, ironically, as families push their youth to sign up in hope that they may get a job and help the family and get ahead in society or simply get by, they are actually putting in risk the future of all undocumented people! This is through no fault of the undocumented community though, but rather because of the deceitful nature of this policy and of the Democratic Party in general. In addition, there is no guarantee that Homeland Security will not use the information of the undocumented applicants to deport them in the future; therefore, this policy creates fresh blood for the war machine and a guest worker program at home and does nothing for access to higher education. As socialists, our mission is to fight for legalization for all and the proper appropriation of profit and for a united working class to fight for their interest against the tyranny of monopoly and violence. We therefore reject the deferred action as a way to push forward the fight for the undocumented and immigrant community. During the elections, the president promised immigration reform within his first year of presidency, with which he gained a significant portion of the Latino vote. Four years later the Democratic Party has not pushed forward any immigration bill while the number of deportations have increased. This means that Obama has deported more than half the amount of people Bush did in half the time. The truth though is that this policy is just another political strategy to gain votes. Furthermore, given the recession, the undocumented and immigrants provide the perfect backs on which Obama and the Capitalist class can rest the most drastic weight of this crisis. The

president hopes that the Congress will pass the federal DREAM Act before the deferment action period ends, but offers no backup except possibly extending the deferment. This is not immunity. This is not a path to citizenship. But this is not the only attack launched by the Democratic Party on the undocumented and immigrant community. Democrats have supported mandating the E-Verify program, the exclusion of coverage under Obamacare, the omission of the undocumented from the the stimulus tax refunds and the increase in check-points in our communities. All this adds up to the conclusion that neither the Democrats nor the Republicans are allies: This is why we must all organize to fight back and demand real change. A united mass movement to fight for immediate legalization and an end to police discrimination! An end to car compounding! For proper and accessible healthcare! For equal and quality education! Accessibility to state resources for all people! For access to employment without fear of deportation or discrimination! We must push forward these demands in all fronts of struggle, be it in labor, education or anti-war movement! A united front to counter our common enemy-the racist, sexist, exploitative, tricky Capitalist class€”is necessary! We must not allow ourselves to be divided or sold out. The failure of one is a failure for all. Victory comes to a united class!

Chapter 4 : A Dream Deferred - Home Page - Redlining - Past, Present, Future

A Dream Deferred. By. Not everybody who shares the common dream of a pathway to permanent residency and access to a higher education arrived to this country.

Chapter 5 : Montage of a Dream Deferred | www.nxgvision.com

A Dream Deferred chronicles this decline of social work, attributing it to the poor quality of professional education during the past half-century. The incongruity between social work's promise and its performance warrants a critical review of professional education.

Chapter 6 : A Dream Deferred | Global Philadelphia Association

Graduates Reaching A Dream Deferred (GRADD). K likes. To address the needs of immigrant students interested in pursuing graduate education.

Chapter 7 : A Dream Deferred: The Future of African American Education | Gary/Chicago Crusader

My deferred dream of 50 years became my life that day. After 43 years as a teacher and staff developer, I retired on a Friday and Monday boarded a plane in Hays, Kansas - my destination Belmopan, Belize.

Chapter 8 : Langston Hughes - Wikipedia

The Langston Hughes poem "A Dream Deferred" describes the deferred dream of equality and freedom for African-Americans. The poem analyzes the situation of American-Americans and how their dreams and desires were visible, but always out of reach.

Chapter 9 : Dream Deferred - Poem by Langston Hughes

A Dream Deferred uses art, technology and media to tell the story of how race and policy shape the landscape of Philadelphia and the lives of its residents. The project, named for a poem by Harlem Renaissance writer Langston Hughes, will explore what happens when people and cities are restricted from reaching their true potential.