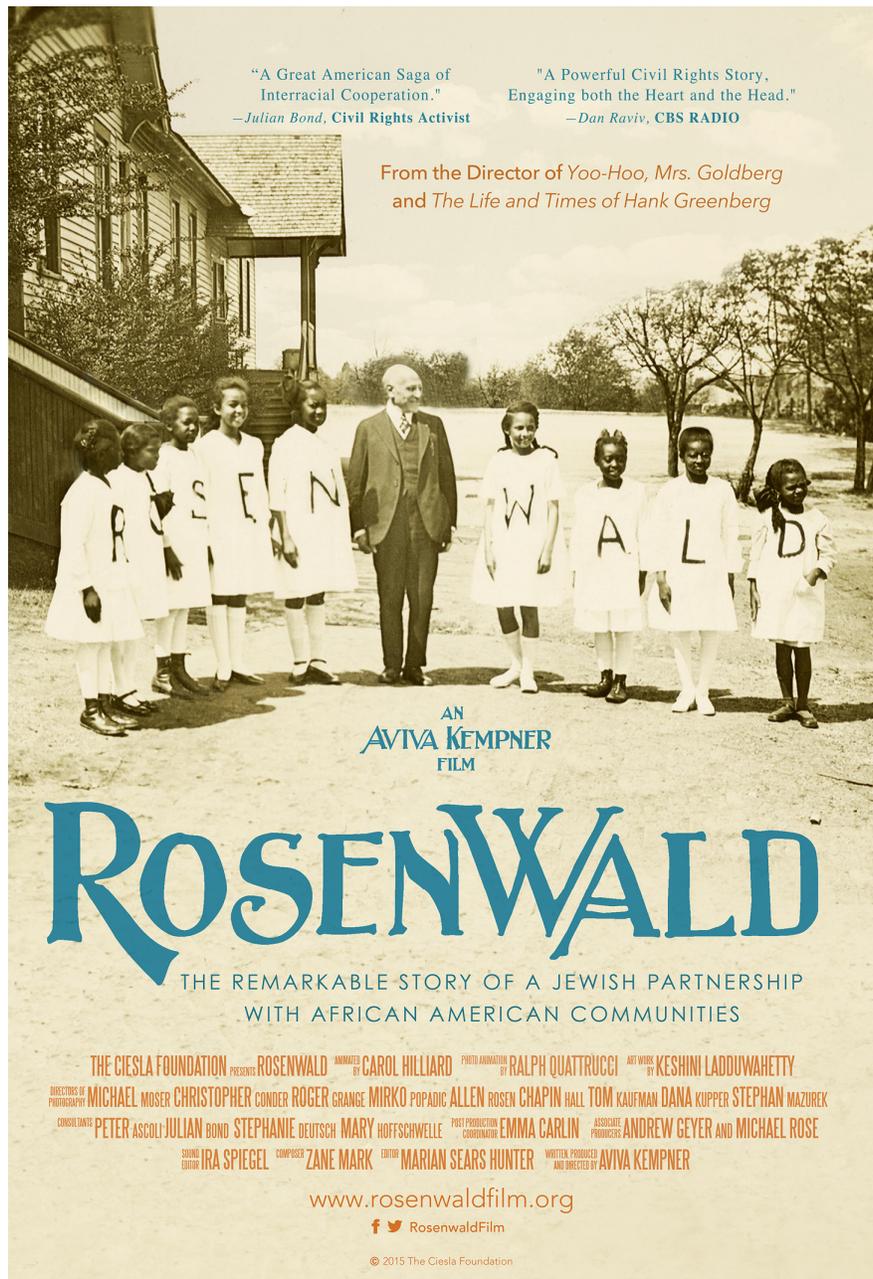


ROSENWALD

Film and Bonus Features Teaching Guide



"A Great American Saga of Interracial Cooperation."
—Julian Bond, Civil Rights Activist

"A Powerful Civil Rights Story, Engaging both the Heart and the Head."
—Dan Raviv, CBS RADIO

From the Director of *Yoo-Hoo, Mrs. Goldberg* and *The Life and Times of Hank Greenberg*

AN AVIVA KEMPNER FILM

ROSENWALD

THE REMARKABLE STORY OF A JEWISH PARTNERSHIP WITH AFRICAN AMERICAN COMMUNITIES

THE CIESLA FOUNDATION PRESENTS ROSENWALD ANIMATED BY CAROL HILLIARD PHOTO ANIMATOR BY RALPH QUATTRUCCI ART WORK BY KESHINI LADDUWAHETTY
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www.rosenwaldfilm.org
f RosenwaldFilm

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This guide for the *Rosenwald* film and bonus features is available for free use by teachers, professors, after school program directors, and anyone else who chooses to use the lessons to introduce the film and bonus features to students. It is designed for use by middle school, high school, college, and teacher education. Copies can be made for individual classroom use. Reprint requests for use beyond the classroom should be submitted to the Ciesla Foundation.

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This educational guide is intended for use with the *Rosenwald* DVD.

To purchase the DVD, go to www.rosenwaldfilm.org.

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OVERVIEW



Students pose at the Rosenwald Pee Dee Colored School, South Carolina.

In an act of defiance against the racist culture of Jim Crow — state and local laws that enforced racial segregation in the Southern United States from the late 19th century until 1965 — a prominent American Jewish businessman named Julius Rosenwald partnered with African American leaders and communities in the South to build more than 5,300 schools and buildings that supported the education of more than 660,000 African American children. African American leaders in business, education, civic life, and the arts, as well as leaders of the Civil Rights Movement, began their life's journey when they stepped through the doors of a Rosenwald school.

The documentary film *Rosenwald* tells the inspiring story of Julius Rosenwald, an immigrant's son who became CEO of Sears, Roebuck & Company and used his wealth to support equal rights for African Americans during the Jim Crow era. His support of education,



Julius Rosenwald

the arts, and housing for middle-class African Americans left a legacy that influenced the Civil Rights Movement and continues to resonate today. *Rosenwald* is told through archival film and photographs, feature film clips, and interviews with historians, museum curators, poets, Rosenwald family members, African American leaders, and Rosenwald school alumni.

WHAT'S IN THE GUIDE?

- Viewing Guide with Mini-lessons, Journal Prompts, and Additional Topics
- Full Lessons
 - » A Community of Learners: Creating a Classroom Vision Statement
 - » Seeking Refuge: Connecting the Dots from 1933 to Today
 - » “Social Justice Everywhere!” Rabbi Emil Hirsch and Rosenwald’s Philanthropy
 - » The Great Migration
 - » Structured Academic Controversy: Freedom for Education, Education for Freedom
 - » Meet and Greet the Rosenwald Fellows
- Bonus Features by theme
- Glossary
- Additional Resources

As the film is 95 minutes long, it may be too lengthy for many high school courses. Therefore, this guide divides the film into sections of between 12 and 27 minutes, and each section includes discussion questions, journal prompts, and suggestions for individual or group projects. In addition, the 39 short bonus features provide a springboard for more in-depth analysis. The guide includes several classroom-ready lessons connected to sections of the film and/or to the bonus features.

Why Teach *Rosenwald*?

GENERAL LEARNING OBJECTIVES:

Students will:

- Explore the historical and cultural roots of the modern Civil Rights Movement.
- Recognize the value of individual firsthand accounts in the study of the past.
- Consider the responsibility of each citizen to protect the democratic process, to guard individual rights, and to participate in community service.
- Examine the ethical principles underlying individual action and illustrate ways in which one individual can change the lives of others.
- Develop historical perspective and connect the events of the past to students’ own lives by addressing themes universal to the human experience.
- Use their knowledge of the past to make informed choices in the present and the future.

Essential Questions and Learning Objectives for the Lessons

A COMMUNITY OF LEARNERS: A CLASSROOM VISION STATEMENT

What is the purpose of my education?

How is my education connected to my place in the world?

Students will:

- Identify the purpose and goals of their own education.
- Express their ideas about education both artistically and verbally.
- Explore and discuss a variety of manifestos from history and contemporary life.
- Discuss a student-generated text with a partner and with the entire class.
- Working collaboratively, create a classroom manifesto, a statement of shared beliefs about how and why they learn.

SEEKING REFUGE: CONNECTING THE DOTS FROM 1933 TO TODAY

What is our responsibility — as individuals, as communities, and as a nation — to refugees today?

Students will:

- Summarize the difficulties German Jewish immigrants faced both in their efforts to leave Germany under National Socialism and in their attempts to be allowed to enter the United States between 1933 and 1939.
- Draw conclusions about the effect of immigration laws on vulnerable populations.
- Make recommendations about immigration and refugee policy today based on case studies.
- Gather evidence and draw conclusions about U.S. immigration policy between 1933 and 1939.

“SOCIAL JUSTICE EVERYWHERE!” RABBI EMIL HIRSCH AND ROSENWALD’S PHILANTHROPY

What is social justice?

What is the responsibility of the individual to ensure justice for the most vulnerable?

Students will:

- Explore the concept of social justice.
- Be able to draw conclusions about Rabbi Hirsch’s influence on Julius Rosenwald’s philanthropy.
- Identify current social justice issues and explore ways to get involved.

THE GREAT MIGRATION

Why did Southern African Americans migrate North in the early years of the 20th century?

Students will:

- Explore primary source documents about the history of the Great Migration, including geographical patterns.
- Compare and contrast the point of view, purpose, historical context, and audience of primary source documents to draw conclusions about the causes of the Great Migration.
- Identify push and pull factors for African Americans in the South in the early 20th century.

STRUCTURED ACADEMIC CONTROVERSY: FREEDOM FOR EDUCATION, EDUCATION FOR FREEDOM

How did education most effectively offer tools to counter the oppression of African Americans in the Jim Crow South?

Students will:

- Evaluate and defend an historical argument about the relationship between education and freedom for African Americans.
- Identify and understand the differing positions of Booker T. Washington and W. E. B. Du Bois on the purpose of education for African Americans.
- Analyze opposing viewpoints and work collaboratively to reach consensus, and a statement about the purpose of a formal education today.

MEET AND GREET THE ROSENWALD FELLOWS

What is the role of the arts in challenging stereotypes and advancing justice for all cultural groups?

Students will:

- Identify the obstacles that talented African American intellectuals, artists, writers, and musicians faced in the early 20th century.
- Demonstrate an understanding of the identities and important contributions of African American intellectuals, artists, writers, scholars, and musicians to American culture.
- Demonstrate an understanding of the social and political function of the arts.

VIEWING GUIDE

The viewing guide provides a summary of the film in thematic sections. Each section also includes essential questions, related bonus features, the relevant full lesson, mini-lessons, and journal prompts.

Encourage your students to keep a journal as they view and study the film to note the stories, images, music, or quotes that resonate for them. How do the visual and audible elements of the film illustrate the stories being told? The students may add quotes, drawings, photographs, printed text, charts and graphs, documents, or other items that support their ideas and feelings. This guide provides suggested prompts for students to reflect and write.

Part One: From Immigrant's Son to CEO

Scenes 1–9, 0:00–21:39

Part One tells the story of how Samuel Rosenwald immigrated to the United States in 1852 and made a living as a peddler, Julius Rosenwald's childhood in Springfield, Illinois, in a house across the street from Abraham Lincoln's historic childhood home, and his rise from business apprentice to Sears, Roebuck & Company CEO. This section introduces several scholars, biographers, and African American leaders who provide commentary throughout *Rosenwald*, and it introduces important themes, including philanthropy, business ethics, immigration, *tikkun olam* (repairing the world) and *tzedakah* (charity), the Rosenwald schools, community, memory, and it asks the important question, "What motivated a wealthy white businessman from Chicago to help African American children in the heart of the Jim Crow South?"

ESSENTIAL QUESTIONS

How do our experiences shape our identity?

How do we ensure that everyone can achieve the American Dream?

BONUS FEATURES

- 1.1, "Julius Rosenwald's Legacy," 13:29
- 2.1, "Growth of Sears, Roebuck & Company Under Rosenwald," 11:06
- 2.4, "Rosenwald Serves in World War I," 2:47
- 2.6, "Rosenwald and Chicago Crime Commission," 2:02

- 2.12, "Rosenwald's Contribution to Jewish Charities." 7:50
- 2.28, "Edith Stern," 8:01
- 2.29, "Rescue During World War II," 4:49
- 2.32, "Debra and Joshua Levin First Date," 3:04

FULL LESSON

A COMMUNITY OF LEARNERS: CREATING A CLASSROOM MANIFESTO

Though students attend school beginning early in life and continuing into adulthood, they seldom have the opportunity to reflect on the purpose of their education. This activity examines the historical struggle for education among African Americans that led to an identifiable philosophy about the purpose of education. It then involves students in reflecting on their own education and in creating an education manifesto for their classroom. [See page 26 of Teaching Guide.]

MINI-LESSONS

IDENTITY

Part One introduces us to Julius Rosenwald: his family, friends, upbringing, early career, and rise to the top of Sears, Roebuck & Company. These people and experiences formed his identity and his ideas about philanthropy and social justice causes. Create a chart or other graphic organizer that illustrates this. Create another one for yourself: What people, ideas, and experiences have contributed to your identity so far?

PUSH & PULL, PART 1: COMING TO AMERICA

Film, Scene 2, "Samuel Rosenwald"

The story of Samuel Rosenwald's immigration to the U.S. in Part One offers an opportunity to introduce the factors that *push* immigrants from their homes and *pull* them to a new place, a theme that will be revisited with the Great Migration in Part Three. Explore the concept of push-pull factors at the iCivics website, and follow the Webquest Link to more information and a chart activity that identifies the push-pull factors in the mid-1800s that may have influenced Samuel Rosenwald to come to the U.S. from Germany.

"Immigration and Citizenship: Push and Pull Factors," iCivics, accessed April 13, 2017

<https://www.icivics.org/web-quests/immigration-citizenship?page=1>

"Push and Pull Factors: Why People Came to America," Camp Silos, accessed April 13, 2017

<http://www.campsilos.org/excursions/grout/one/act2.htm>

“Push and Pull Factors: Chart Activity,” Camp Silos, accessed April 13, 2017

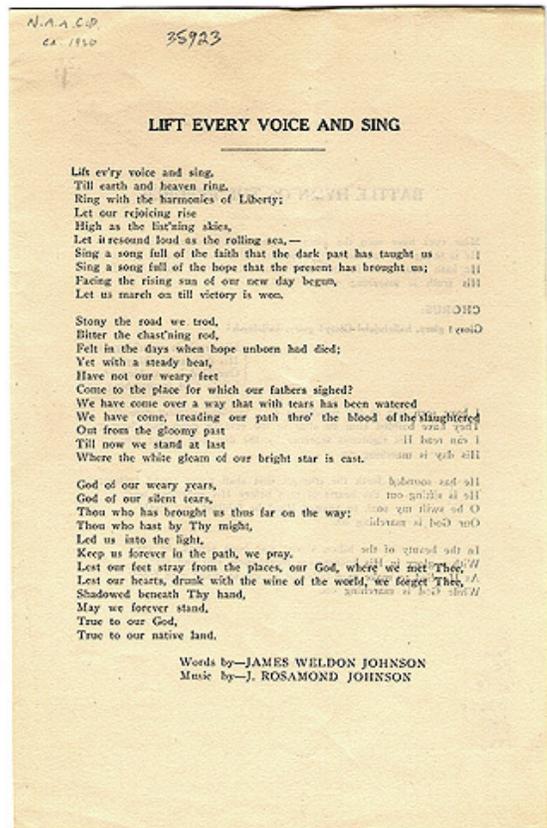
<http://www.campsilos.org/excursions/grout/one/pushpull.htm>

LIFT EVERY VOICE AND SING

Part One opens with children singing “Lift Every Voice and Sing,” a song that will recur throughout the film. Sometimes called the African American national anthem, “Lift Every Voice and Sing” was originally a poem by James Weldon Johnson — who received Rosenwald Fellowships in 1928, 1930, and 1931 — and first performed as a song on the commemoration of Abraham Lincoln’s birthday in 1900. Locate the lyrics and hear a hip-hop interpretation of the song at the PBS Black Culture Connection page. What themes about the African American experience do you identify in the poem? How may this still be considered the anthem of African Americans?

“Lift Every Voice and Sing,” PBS Black Culture Connection, accessed 4/12/2017

<http://www.pbs.org/black-culture/explore/black-authors-spoken-word-poetry/lift-every-voice-and-sing>



THE AMERICAN DREAM

Through his philanthropy, Julius Rosenwald hoped to help African Americans “go to school and live the American Dream.” What was the American Dream for Rosenwald? What was it for African Americans at the beginning of the 20th century? How would education help them achieve it? Does everyone have an equal opportunity to live the American Dream? How would you describe your American Dream today?

“The American Dream,” Library of Congress, accessed 4/12/17

<http://www.loc.gov/teachers/classroommaterials/lessons/american-dream/students/thedream.html>

JOURNAL PROMPTS

- Write about a time when your family moved to a new place. What pushed you out of your home and pulled you to the new place? How did you have to adjust to living in the new place?
- Imagine you are starting a business. What ethical guidelines will you establish and follow? How can businesses both ensure profit and contribute to the welfare of their employees?

Part Two: The Making of a Philanthropist

Scenes 10–12, 21:40–36:49

The 15 minutes that compose Part Two relate the books, events, and people that influenced Rosenwald's philosophy of philanthropy. Teachers may need to provide historical context about pogroms in Russia, *Plessy v Ferguson*, Jim Crow, the KKK, the NAACP, the YMCA, the 1908 Springfield riot, and Booker T. Washington's *Up from Slavery*.

This short segment is rich in potential for classroom use, as it introduces complex topics that invite discussion: the Jewish principle of *tzedakah* (charity), the concept of social justice, and the role of philanthropy in a society. It also offers an opportunity to introduce the life and work of Rabbi Emil Hirsch and Booker T. Washington.

ESSENTIAL QUESTIONS

*What is our responsibility to others?
How do we ensure that philanthropy achieves the changes it seeks to support?*

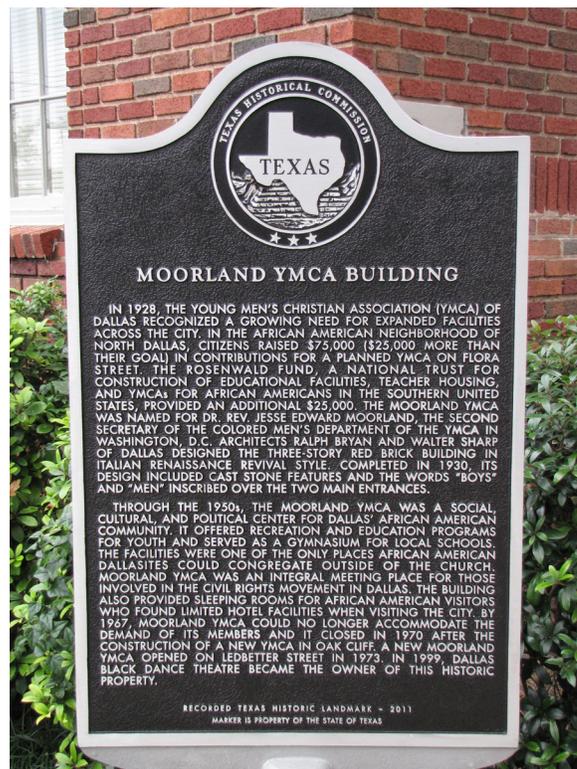
BONUS FEATURES

- 2.2, "Rosenwald and the NAACP," 6:43
- 2.8, "Lynching of Leo Frank," 4:28
- 2.9, "Building the 12th Street YMCA," 10:30
- 2.12, "Rosenwald's Contribution to Jewish Charities," 7:50
- 2.13 "Rabbi Hirsch Leads Chicago Sinai Congregation," 11:50
- 2.14, "Rosenwald's Philosophy of Philanthropy," 7:40
- 2.15, "Edwin Embree Heads the Rosenwald Fund," 10:53
- 2.25, "Madam C. J. Walker," 5:55

FULL LESSONS

SEEKING REFUGE: CONNECTING THE DOTS FROM 1933 TO TODAY

In 1933 members of the Rosenwald family in the United States offered refuge to 300 of their Jewish relatives living in Nazi Germany. Through the examination of primary and secondary sources from the U.S. Holocaust Memorial Museum, students discover the difficulties German Jews faced in coming to



America after the Nazis came to power. Students look at the requirements to leave Germany and enter the United States and investigate a case study of a ship of Jewish immigrants that sought refuge in America. The activities help students explore America's role in the Jewish refugee crisis in context. An extension lesson invites students to look at the case of Syrian refugees in the early 21st century. Taken together, the lessons encourage students to reflect on the similarities and differences and consider what appropriate and responsible action can be taken today. [See page 34 of Teaching Guide.]

“SOCIAL JUSTICE EVERYWHERE!” RABBI EMIL HIRSCH AND ROSENWALD’S PHILANTHROPY

Near the beginning of *Rosenwald*, Lester Mae Hill, who had attended a Rosenwald school, asks the question, “What was his [Rosenwald’s] real interest that made him do this for the African American kids?” Julius Rosenwald had built Sears, Roebuck & Company into the premier retail business of his time. He enjoyed wealth and influence and a comfortable life in a beautiful home in Chicago. Why, indeed, would he use that wealth to help people he had never met? This lesson helps students answer this question and raises larger questions about the responsibility of all individuals to support the common good.

Through a close reading of the writings of Rabbi Emil Hirsch, students explore how an influential rabbi inspired Julius Rosenwald to use his great wealth to promote social justice, including the support of education for African Americans in the Jim Crow South.



Rabbi Emil Hirsch

MINI-LESSONS

TZEDAKAH

Watch bonus feature 2.14, “Rosenwald’s Philosophy of Philanthropy,” 7:40

Tzedakah is derived from the Hebrew language and means righteousness, fairness, or justice, but is often used to signify charity. In Judaism, giving to the poor is not viewed as a generous act; it is simply an act of justice, the performance of a duty, giving the poor their due. It is the right thing to do. Use the following quotes to hold a conversation about the different philosophies of giving. Where do you agree or disagree with them? What responsibility should a government have for those in need? What responsibility does each individual have?

1. “Philanthropy is commendable, but it must not cause the philanthropist to overlook the circumstances of economic injustice which make philanthropy necessary.” ~Dr. Martin Luther King Jr., *Strength to Love*, 1963

Source: <http://www.thekingcenter.org/archive/document/strength-love>

2. “Charity is not a voluntary concession on the part of the well-situated. It is a right to which the less fortunate are entitled by justice.” ~Rabbi Emil Hirsch (Reform Movement, Chicago, 1851–1923)

Source: <http://www.chicagotribune.com/news/history/ct-julius-rosenwald-philanthropist-per-flash-back-20151029-story.html>

3. A man once said to the Prophet Muhammad (peace be upon him): “I have plenty of property, a large family, a great deal of money, and I am a gracious host to my guests. Tell me how to conduct my life and how to spend (my money).” The Prophet replied: “Give (regular charity) out of your property, for truly it is a purifier, and be kind to your relatives and acknowledge the rights of the poor, neighbors and (those in need who seek your help).” ~Fiqh us-Sunnah, Vol. 3, No. 3

Source: http://www.islamawareness.net/Hadith/htopic_charity.html

THE ROSENWALD MODEL OF PHILANTHROPY

Watch bonus feature 1.1, “Julius Rosenwald’s Legacy,” 13:29; and 2.14, “Rosenwald’s Philosophy of Philanthropy,” 7:40

Julius Rosenwald pioneered philanthropic practices that continue to be implemented today, especially spending down and matching grants, which engaged the community and made the project theirs instead of his. He was a proponent of “give while you live.” The following link contains an evaluation and critique of the Rosenwald model. What were the strengths and shortcomings of Rosenwald’s philosophy of giving?

“Case Study of the Julius Rosenwald Fund, 1917 to 1948,” Duke Sanford’s Center for Strategic Philanthropy and Civil Society, accessed April 24, 2017

http://www.philanthropyroundtable.org/almanac/hall_of_fame/julius_rosenwald

MEDIA LITERACY AND SOCIAL JUSTICE

Watch bonus clip 2.23, “Gordon Parks,” 8:45

Julius Rosenwald believed his philanthropy could change an unjust social system that denied opportunity to African Americans. To help students explore and understand social justice issues today, Teaching Tolerance has compiled a set of activities based on critical viewing of photographs. An extension activity might be to have students make their own photographs that highlight a social justice issue in their school or community.

“Using Photographs to Teach Social Justice,” *Teaching Tolerance*, accessed April 12, 2017

<http://www.tolerance.org/lesson/using-photographs-teach-social-justice>

JOURNAL PROMPTS

- Julius Rosenwald was influenced by Booker T. Washington and Rabbi Emil Hirsch. Write about a person who has influenced your conduct and your view of the world.
- Julius Rosenwald followed the fundamental Jewish precept of *tzedakah*, charitable giving, as a moral obligation. What is your responsibility to others?

Part Three: The Rosenwald Schools

Scenes 13–16, 36:50–52:43

This is the heart of the film, and not only because it tells the history of the Rosenwald schools. Part Three raises issues about the purpose and politics of education, the relationship between the design and function of schools, the concept of community, the “mixed blessing” of desegregation, and the myriad forms of resistance to injustice. This section also introduces the competing approaches of W. E. B. Du Bois and Booker T. Washington, and so offers an opportunity to examine primary source documents written by each man.

ESSENTIAL QUESTIONS

What is the role of a community in the education of its young people?

To what extent did desegregation promote equal educational opportunity for African Americans?

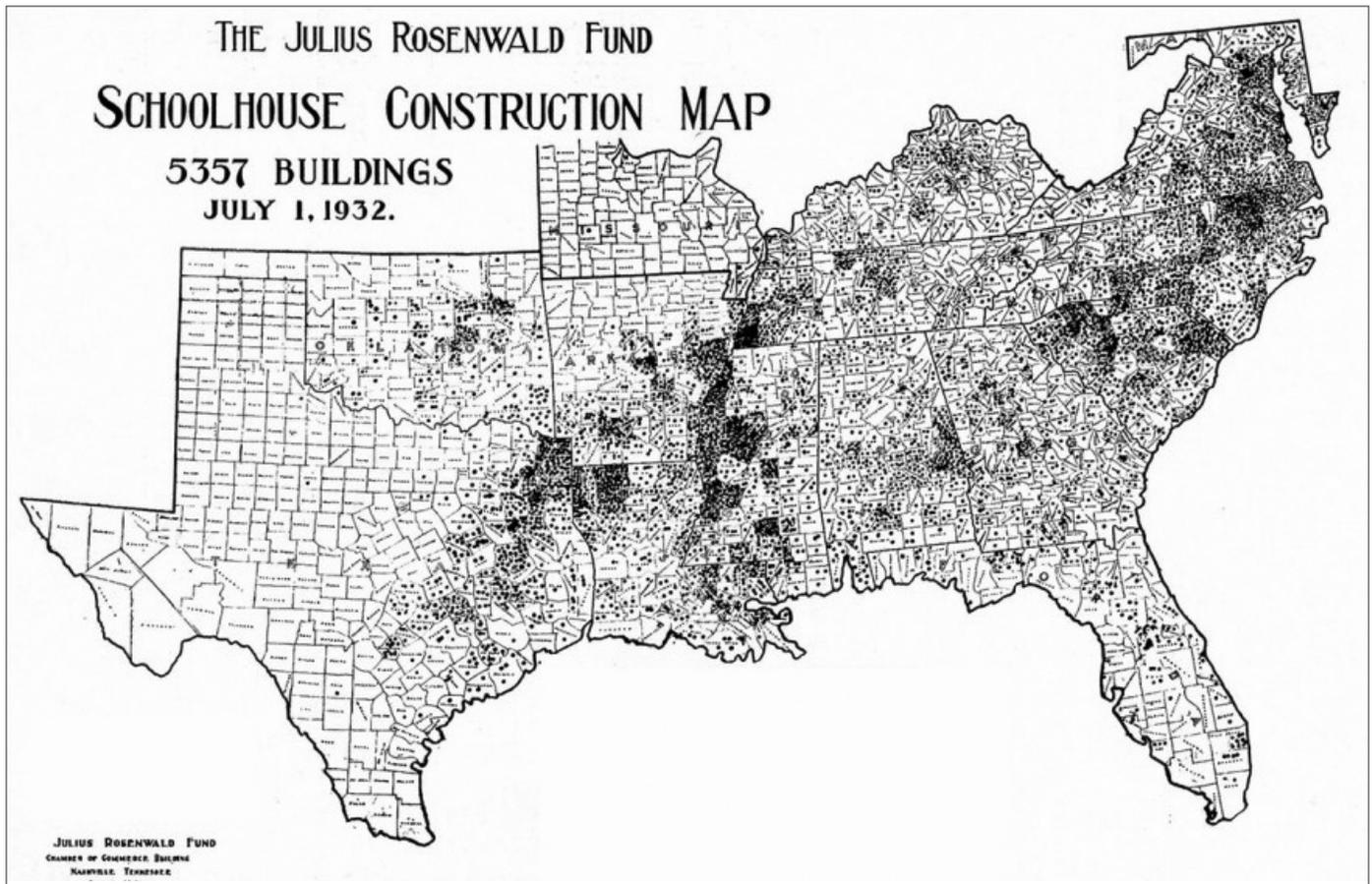
BONUS FEATURES

- 1.2, "Need for Better Schools in the Jim Crow South," 7:22
- 2.26, "Booker T. Washington and W. E. B. Du Bois," 6:24
- 2.27, "Legacy of Black Architects at Tuskegee," 9:47

FULL LESSON

STRUCTURED ACADEMIC CONTROVERSY: FREEDOM FOR EDUCATION, EDUCATION FOR FREEDOM

Though African Americans had placed a high value on education during slavery and Reconstruction, there was not total agreement about the purpose of an education. The debate peaked during the Jim Crow era between supporters of Booker T. Washington and W. E. B. Du Bois, two of the most prominent African American intellectuals and activists at the turn of the century. Textbooks often pit them against each other as rivals — Washington advocated for self-help and hard work to earn the respect of whites, while Du Bois advocated political action and a civil rights agenda. Although they had starkly different upbringings, temperaments, and strategies, they worked tenaciously for the advancement of their people. This lesson gives students an opportunity to think about the purpose of education historically as well as their own education today. [See page 55 of Teaching Guide.]



A 1932 map illustrating how widespread the schools were across the South.

MINI-LESSONS

THE PURPOSE OF AN EDUCATION

Research the life and work of one of these Rosenwald school graduates interviewed in the film. Based upon your research and the testimony of the person, create a graphic organizer, illustration, or other media piece that shows the relationship between their education and their life's work promoting social justice.

- Maya Angelou (author)
- Rep. John Lewis (D-Ga.)
- Eugene Robinson (journalist)
- George Wolfe (playwright)

DESIGN A SPACE FOR LEARNING

Watch bonus clip 1.2, “Need for better schools in the Jim Crow South,” 7:22

How does where you learn affect how you learn? How can the design of schools and classrooms enhance learning? How can poor design inhibit learning? What design elements in your school or classroom affect your learning?

Work with your classmates to design a classroom that will ensure everyone has an opportunity to learn. You may begin with an existing space, like your current classroom, or you may design from scratch. What elements will you have to consider as you plan? To get your thinking started, here is one teacher's story of designing a classroom with his students.

“A Place for Learning: The Physical Environment of Classrooms,” *Edutopia*, accessed April 14, 2017
<https://www.edutopia.org/blog/the-physical-environment-of-classrooms-mark-phillips>

THE ROSENWALD SCHOOL MODEL

Watch 1.3, “Building Rosenwald Schools,” 15:12 and 2.31, “George Wolfe Remembers,” 5:41

Make a list of the characteristics of a “Rosenwald school,” including design, construction, philosophy, community involvement, and staffing. How did each of these increase the quality of education for students? How does your school measure up? What qualities that you identified should be implemented in your school? How would they improve your learning?

RESISTING JIM CROW THROUGH EDUCATION

Watch bonus clip 1.2, “Need for better schools in the Jim Crow South,” 7:22

This article from the American Federation of Teachers outlines the reality of the racist education system in the Jim Crow South. After reading the article, discuss how the Rosenwald school plan may have mitigated some of these challenges. Discuss the social and economic realities African Americans faced that could not be solved by the Rosenwald plan.

“Jim Crow’s Schools,” American Federation of Teachers, accessed April 21, 2017
<http://www.aft.org/periodical/american-educator/summer-2004/jim-crows-schools>

JOURNAL PROMPTS

- Why is it important to remember the Rosenwald schools? How do we measure the “national importance” of buildings? How does preservation of the buildings ensure the legacy of the Rosenwald schools?
- What is the responsibility of the community to ensure the success of a school? How can schools sustain a community?
- Journalist Eugene Robinson says that education was considered a “dangerous thing.” How is education dangerous?

Part Four: The Great Migration and Housing Inequality in Chicago

Scenes 17–18, 52:44–1:03:11

This section describes both how and why African Americans migrated from the South to Northern industrial cities in what has come to be called the Great Migration, including the opportunities and challenges they faced, the role of the African American media, the Chicago Riot of 1919, the role of the NAACP, the importance of building African American YMCAs to provide urban housing for young African American men, and the legacy of Chicago’s “Rosenwald apartments.” Migration, mentioned in Part One, is revisited here, and teachers may explore the *push-pull* factors around people’s decisions to migrate. This is also an opportunity to investigate issues of diversity and integration today, how geography influences people’s lives, the economic factors involved in migration, the difference between *migrant* and *refugee*, and the responsibilities of a society toward immigrants. And teachers should consider introducing painter Jacob Lawrence’s *Migration Series*.

ESSENTIAL QUESTIONS

How does where you live influence how you live?

How can diversity and integration benefit a community?

BONUS FEATURES

- 2.3, "Marx Bros," 0:51
- 2.5, "Chicago Riots, 1919," 7:08
- 2.7, "The Great Migration," 6:08
- 2.10, "Michigan Boulevard Garden Apartments," 11:18
- 2.29, "Rescue During World War II." 4:49

FULL LESSON

THE GREAT MIGRATION

The Great Migration offers a plethora of possibilities for social studies, visual arts, and language arts classes. In addition to studying a seminal event in United States history, students can explore contemporary immigration and refugee issues, racism and justice, culture and assimilation, and even family history. The primary sources in this lesson allow students to step into another time, listen to the voices of those who grappled with the issues of the day, view history through a different lens, and consider the validity of arguments in the context of the time. [See page 46 of Teaching Guide.]

MINI-LESSONS

PUSH AND PULL, PART 2: THE GREAT MIGRATION

Watch bonus features 2.7, “The Great Migration,” 6:08, 2.5, “Chicago Riots 1919,” 7:08, and 2.21, “Langston Hughes,” 7:30.

The Newberry Research Library has compiled resources from its collections on the Great Migration and Chicago, including a sociological study of juvenile delinquency, demographic maps, photographs, accounts of the 1919 Chicago riots, and poetry by Gwendolyn Brooks and Langston Hughes, a Rosenwald grantee. The site includes suggestions for classroom activities, and we encourage teachers to use these resources to supplement their students’ understanding of the Great Migration.

“Chicago and the Great Migration,” The Newberry, accessed April 7, 2017

<http://dcc.newberry.org/collections/chicago-and-the-great-migration#the-great-migration-in-chicago-literature>

ART AND HISTORY: THE MIGRATION SERIES

Watch bonus feature 2.22, “Jacob Lawrence,” 6:40

Study the Migration Series of painter Jacob Lawrence, an artist who received a Rosenwald Foundation grant, a visual narrative of the movement of African Americans from the South to the North. Select the five panels you feel possess the strongest social or political message about the experience of African Americans at this time, and use only those to tell the story of the Great Migration. Arrange the panels in the order that tells the story you want to express, and then write a short paragraph or poem to accompany each panel. Create a slideshow or display your narrative in the classroom.

“Jacob Lawrence, The Migration Series,” The Phillips Collection, accessed April 12, 2017

<http://lawrencemigration.phillipscollection.org/the-migration-series>

“One Way Ticket to Jacob Lawrence’s Migration Series,” MoMA, accessed Aug. 3, 2017

<https://www.moma.org/interactives/exhibitions/2015/onewayticket>

LITERATURE CONNECTIONS: HOUSING COVENANTS

Watch bonus feature 2.10, “Michigan Boulevard Garden Apartments,” 11:18

For literature teachers Part Four introduces Lorraine Hansberry’s *A Raisin in the Sun*. Set in an African American housing project in Chicago, the play tells the story of a family’s efforts to improve their lives in the face of racial segregation. Hansberry’s father was an attorney who challenged Chicago’s restrictive housing covenants in 1940. The play’s title comes from a poem by Rosenwald Fellow Langston Hughes, “Dream Deferred.” Both works offer opportunities to explore themes introduced in Part Four.

“Restrictive Covenants,” Encyclopedia of Chicago, accessed April 4, 2017

<http://www.encyclopedia.chicagohistory.org/pages/1067.html>

MEDIA LITERACY: BIRTH OF A NATION

Watch bonus feature 2.3, “Banning of a *Birth of a Nation*,” 4:11

The NAACP, with the support of philanthropists and activists like Julius Rosenwald, mounted a legal challenge against the showing of *Birth of a Nation* (originally called *The Clansman*), a 1915 blockbuster film that mischaracterized Reconstruction, slandered Southern African Americans, and romanticized the Ku Klux Klan as crusaders for true Southern values. EDSITEment, the education site of the NEH, has a classroom-ready lesson plan with primary sources that leads students through impact of the film on racial attitudes and the efforts to restrict and censor the film.

“*Birth of a Nation*, the NAACP, and the balancing of rights,” National Endowment for the Humanities, accessed March 14, 2017

<https://edsitement.neh.gov/lesson-plan/birth-nation-naACP-and-balancing-rights#sect-introduction>

JOURNAL PROMPTS

- Discuss an event in U.S. history, or local history, that might be painful for us to remember as a society. Propose a plan through which your class or your school might remember the past by taking action to help those in need today.
- Who should be responsible for the kinds of programs Rosenwald funded through his philanthropy: education, the arts, medical research, and equal access to housing?

Part Five: The Rosenwald Fellowships

Scenes 19–32, 1:03:12–1:30:20



Tuskegee Airmen group portrait, circa 1940s. Source: US Air Force.

Part Five concludes the film with a description of how African American artists, writers, intellectuals, historians, and others benefited from the Rosenwald Fund grants, and it includes vignettes about select grantees. Teachers will want to have students examine the social and political dimensions of the arts and the larger issue of arts funding. Of historical note is the support given to the Tuskegee Airmen and the involvement of Eleanor Roosevelt.

Julian Bond even draws a direct line from the Rosenwald Fund grantees to the leaders of the Civil Rights Movement to the “Obama generation” of today, and invites students to think about their place in that line. Part Five concludes by introducing the Jewish concepts of righteousness and *tikkun olam*, and it praises Rosenwald for not being a “man of his times” but for recognizing injustice and addressing it.

Part Five is particularly rich for use in language arts or arts classes since it highlights the contributions of so many African American writers and artists. But it also begs the question: How many women and Latino and gay and Native American and African American artists lived lives of the American dream deferred?



Julian Bond by
Harvey Richards, 1963

ESSENTIAL QUESTIONS

What is the United States of America? What should it be?
Why are the arts essential in a democracy?
How can the arts influence social and political movements?

BONUS FEATURES

- 2.15, "Edwin Embree Heads the Rosenwald Fund," 10:53
- 2.16, "Rosenwald Fund Writers," 9:07
- 2.17, "Rosenwald Fund Artists," 15:21
- 2.18, "Marian Anderson," 6:01
- 2.19, "Horace Mann Bond," 5:37
- 2.20, "Dr. Charles Drew," 6:49
- 2.21, "Langston Hughes" 7:30
- 2.22, "Jacob Lawrence" 6:40
- 2.23, "Gordon Parks," 8:45
- 2.24, "Augusta Savage," 5:01
- 2.33, "Julian Bond on Voting Rights in DC," 0:34

FULL LESSON

MEET AND GREET THE ROSENWALD FELLOWS

Many of the most significant cultural artifacts and discoveries produced by African Americans in the 20th century were made by Rosenwald Fund recipients, who include James Baldwin, W. E. B. Du Bois, Ralph Ellison, Zora Neale Hurston, Langston Hughes, Augusta Savage, Jacob Lawrence, Ralph Bunche,

Marian Anderson, and Dr. Charles Drew. In this lesson, each student assumes the identity of one of the Rosenwald fellows (or a writer or artist who attended a Rosenwald school), takes on the historical figure's persona, and discusses their life's challenges and accomplishments with other important African American figures played by their peers. [See page 64 of Teaching Guide.]



Augusta Savage



James Baldwin



Zora Neale Hurston

MINI-LESSONS

THE SOCIAL AND POLITICAL FUNCTIONS OF ART — MUSIC

Watch bonus feature 2.18, “Marian Anderson,” 6:01

The film highlights several songs, including “Lift Every Voice and Sing,” Woody Guthrie’s “This Land Is Your Land,” and Marian Anderson’s rendering of “America.” Imagine you were asked to compile a five-song playlist to celebrate African American History Month this year. Each song must reveal something about the experience of African Americans in history (up to today) and must have a social or political dimension. Create the playlist (include the title, artist, and date of release) and present it to your class, explaining why you selected these five songs.

THE SOCIAL AND POLITICAL FUNCTIONS OF ART — VISUAL ARTS

Watch bonus feature 2.17, “Rosenwald Fund Artists,” 15:21

For the 1937 World’s Fair, the fair committee commissioned sculptor Augusta Savage, a Rosenwald grantee, to create a sculpture representing African American contributions to music. The result was Savage’s signature public artwork known as “The Harp.” Locate a piece of public art in your community that carries a social or political message. Make photos or a video of the work from different angles, at different times of day, and with or without people. Research the history of the piece (When was it created? By whom? Under whose sponsorship? How did the public receive it?) If the artist is alive and willing, interview her or him about the purpose of the piece, or interview passers-by for their reactions to it. Prepare a short presentation for your class or work with your teacher to visit the work. Note: The piece may be officially sanctioned or “guerilla art.”

Kempner, Aviva. “As Confederate Statues Fall, What Should Replace Them?,” *The New York Times*, accessed April 19, 2018

<https://www.nytimes.com/2017/11/29/opinion/confederate-monuments.html>

TIKKUN OLAM

Watch Film, Scene 31

Part Five introduces another principle from Judaism, *tikkun olam*, “repair the world.” Julius Rosenwald recognized social injustices against African Americans, especially in the areas of housing and education, and he spent considerable time and money in an effort to repair them. Brainstorm current social justice issues that need repair in your community, our country, or the world. Explore one or more of the issues in a class discussion:

- Who makes decisions and who is left out?
- Who benefits and who suffers?
- Why is a given practice fair or unfair?
- What is required to create change?
- What alternatives can we imagine?
- What might we do to repair it?

LITERATURE CONNECTION: IDENTITY

Watch bonus feature 2.21, “Langston Hughes,” 7:30

Write a poem in your voice modeled on Hughes’ “Theme for English B” in which you assert your identity and your relationship to some group in society. For Hughes, the teacher represents white society, and he addresses his teacher directly. Write to a person who represents a larger group other than—but connected to—you.

“Theme for English B,” Academy of American Poets, accessed March 22, 2017

<https://www.poets.org/poetsorg/poem/theme-english-b>

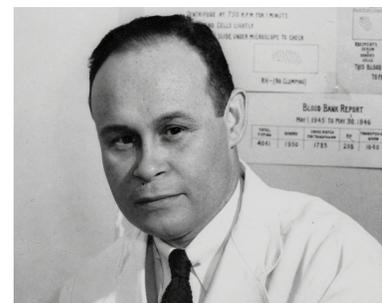
STEM CONNECTION: THE LEGACY OF DR. CHARLES DREW

Watch bonus feature 2.20, “Dr. Charles Drew,” 6:49

Read this short summary of the work and legacy of Dr. Charles Drew, a Rosenwald Fund awardee. Drew’s research resulted in a method of storing and preserving blood, and ultimately saved the lives of thousands of soldiers during World War II. Drew relied on scientific research in his campaign against the racist practice of segregating the blood of African Americans, a practice the Red Cross ceased shortly after Drew’s death in 1950. Drew was first a medical researcher who also used his work to promote social change.

“The Legacy of Charles Drew,” CommonLit, accessed April 28, 2017

<https://www.commonlit.org/texts/the-legacy-of-charles-r-drew>



Charles Drew, ca. 1947.
Source: Howard University,
Moorland-Spingarn Research Cen-
ter, Charles R. Drew Papers.

Scientist Dr. Neil DeGrasse Tyson is an active proponent of the need to support science education and scientific research. What might Tyson have said to those in favor of segregating blood? Summarize Tyson's connection between science and democracy. Research a current social or political debate that Tyson mentions in his Twitter feed that can be informed by scientific knowledge. Why is science essential to a resolving the debate? Why is science necessary for a healthy democracy?

Tyson, Neil DeGrasse, "Science in America, accessed April 27, 2017

<https://www.facebook.com/notes/neil-degrasse-tyson/science-in-america/10155202535296613>

"Science in America: Neil DeGrasse Tyson," You Tube, accessed April 27, 2017

<https://www.youtube.com/watch?v=8MqTOEospfo>

JOURNAL PROMPTS

- Think about the role of art, music, drama, poetry, or other forms of self-expression in your life. Have there been times when it gave you hope, cheered you up, encouraged you, or helped you through a difficult time? How did it help?
- Julius Rosenwald wanted the Museum of Science and Industry to "inspire America's creative genius." Think about a museum you have visited in person or online. Find the museum's mission statement online. What should museums do for a society?
- Julian Bond draws a direct line from the Rosenwald schools to the Civil Rights Movement to the "Obama generation." What are the next points in that line? Where do you stand in that line?

Additional Topics

The film and bonus features introduce many topics that can inspire further student research and presentations — in the form of National History Day Projects, for example. Here are a few of those topics.

THE NAACP AND THE AFRICAN AMERICAN-JEWISH ALLIANCE

Watch bonus feature 2.2, "Rosenwald and the NAACP," and 2.13, "Rabbi Hirsch leads Chicago Sinai Congregation"

The story of the founding of the National Association for the Advancement of Colored People (NAACP) highlights the historical connection between the Jewish and African American communities in civil rights activism. Following race riots in Springfield, Illinois, in 1908, African Americans, progressive whites, and Jews came together to form the NAACP. One of the founding members was Rosenwald's rabbi, Emil Hirsch. The Jewish press at the time drew the connection between the pogroms against Jews in Russia and the lynching of African Americans in the South. Rosenwald himself said that as a member of a "despised minority," as a Jew, he identified with African Americans and their struggles. Rosenwald and the Rosenwald Fund would give tens of thousands of dollars to the NAACP in its first few decades, including providing about a third of all the legal costs for the NAACP's fight against school segregation that culminated in the *Brown v the Board of Education* of Topeka Supreme Court case in 1952–1954.

Julius Rosenwald was an integral part of Jewish American contributions to the fight for civil rights — an example of two very different groups who faced common enemies and were able to find a way to cooperate with each other to benefit the entire country. Students can discuss why African Americans and Jews were able to find common ground and work together to advance civil rights in the early 20th century.



A history class conducted at the Tuskegee Institute in 1902

TUSKEGEE AND HBCUS

Watch bonus feature 2.25, “Booker T. Washington and W. E. B. Du Bois,” and 2.26, “Legacy of Black Architects at Tuskegee”

Tuskegee University is an example of a Historically Black College or University (HBCU). Booker T. Washington founded Tuskegee University in 1881 in Tuskegee, Alabama, and hired architect Robert Robinson Taylor, the first African American to graduate from the Massachusetts Institute of Technology, to design and build the campus. After visiting the campus, Julius Rosenwald became a member of the board of directors of Tuskegee in 1912 and later worked with the university to build six schools in Alabama. Tuskegee is one of more than 100 HBCUs in the United States. Most were established after the American Civil War, with a few notable exceptions in Northern states. After an 1862 federal law that provided for land grant colleges in each state, in 1890 the federal government passed the Agricultural College Act, which required states



Tuskegee University

to establish a separate land grant college for African Americans if African Americans were being excluded from the existing land grant college. Many of the HBCUs were founded by states, especially in the South, to satisfy this act. While HBCUs were established with the intention of primarily serving the African American community, they have always allowed admission to students of all races.

Why was it important to have institutes like Tuskegee and other HBCUs after the Civil War in the South? How can education help to overcome social inequities?

THE LYNCHING OF LEO FRANK

Leo Frank was a Jewish man who lived in Atlanta and was the manager of a pencil factory. In 1913, a young girl named Mary Phagan, whose family had sent her to work at his factory, was brutally killed. Due to suspicions and a media campaign against Frank, who was originally from New York City, he was arrested and charged with the murder of Phagan. While he was in jail, he wrote letters asking for support and claiming his innocence. Julius Rosenwald gave \$10,000 to his defense fund in addition to writing letters to people in positions of authority in Atlanta on behalf of Frank. Rosenwald saw Frank's case as evidence of deep-rooted anti-Semitism in the South, despite the sizable and acculturated Jewish community there. During Frank's trial, mobs gathered every day calling for his death. In 1915, Frank was kidnapped from his prison cell and lynched by a local mob. The news shocked the Jewish community in the United States. But Rosenwald did not let this stop his mission to build schools for African Americans in the South.



Leo Frank in a portrait photograph

A COMMUNITY OF LEARNERS:

Creating a Classroom Vision Statement

Summary

Though students attend school beginning early in life and continuing into adulthood, they seldom have the opportunity to reflect on the purpose of their education. A major theme of the *Rosenwald* film is the fight for education, an understanding of which is key to appreciating why the construction of schools in the South was so important. This activity examines the historical struggle for education among African Americans that led to an identifiable philosophy about the purpose of education. It then involves students in reflecting on their own education and in creating an education vision statement or manifesto for their classroom.

This lesson combines two popular teaching tactics and involves students in several methods of learning: manual, visual, written, verbal, and silent listening. It is intended to encourage reflection, discussion, and consensus. Ideally, teachers will introduce the lesson early in the course so that the vision statement serves as a living document to be revisited throughout the year.

Background

From the era of enslavement to Reconstruction and through the Civil Rights Movement of the 1960s, African Americans have constructed a philosophy of education that links learning to liberty. In her essay “Freedom for Literacy and Literacy for Freedom: The African American Philosophy of Education,” Theresa Perry describes the African American philosophy of education this way:

You pursued learning because this is how you asserted yourself as a free person, how you claimed your humanity. You pursued learning so you could work for the racial uplift, for the liberation of your people. You pursued education so you could prepare yourself to lead your people.

Materials needed

- 1.2. bonus feature, “Need for better schools in the Jim Crow South” (7:22)
- 1.3. bonus feature, “Building Rosenwald Schools” (15:12)
- 2.31. bonus feature, “George Wolfe Remembers” (5:41)

- **PDF:** “Building a Silent Conversation,” PBS, accessed May 3, 2017 (<http://pov-tc.pbs.org/pov/downloads/2005/pov-hidingandseeking-reproducible4.pdf>)
- **For the visual vision statement:** All kinds of arts and crafts materials (i.e., Play-Doh, cotton, colored pipe cleaners, feathers, sparkles, craft sticks, glue, scissors, construction paper, and cardboard to build on). Two conference tables side by side for the construction of the visual vision statement (a type of manifesto) with enough chairs placed around the tables for all of the students.
- **For the silent conversation:** Several pieces of flip-chart paper, markers or pens, tape

Grade level

Recommended for students in grades 7–12 and PS

Essential Questions

What is the purpose of my education? How is my education connected to my place in the world?

Objectives

- Students will identify the purpose and goals of their own education.
- Students will express their ideas about education both artistically and verbally.
- Students will explore and discuss a variety of vision statements from history and contemporary life.
- Students will discuss a student-generated text with a partner and with the entire class.
- Working collaboratively, students will create a classroom vision statement, a statement of shared beliefs about how and why they learn.

Lesson timeline

1–2 class periods

Detailed lesson plan

Step 1: History of African American Education

We recommend that the background viewing and reading be completed as homework before the activity. Students should have in mind that they are reading and viewing toward answering the Essential Questions.

- A. Students watch bonus features 1.2 (“Need for better schools in the Jim Crow South”); 1.3 (“Building Rosenwald Schools”); and 2.31 (“George Wolfe Remembers”)
- B. Students read and annotate the Background Readings.

Step 2: Introduce the concept of a vision statement.

Introduce the concept of a vision statement, even using historical and contemporary examples, and tell the students that together they are going to create a vision statement about how and why they learn together in this classroom.

Discuss the events and thinking that led to the African American philosophy of education as stated by Dr. Theresa Perry (Reading 1). Ask students to reflect on their own experience as a learner and write a statement of a core belief or value about their own education.

Optional: To make the exercise more relevant, teachers should consider examining the school’s mission statement and inviting an administrator or school board member to discuss the thinking behind it and how they see it apply in the daily operation of the school. Students should be encouraged to think critically about such statements: Is the mission statement evident in all aspects of school life, including classroom practice, grounds and facilities, staff and faculty, parents and community, and extracurricular activities?

Note: There are various terms that can be used instead of vision statement. For example: manifesto, policy statement, mission statement, platform, philosophy, program, declaration, proclamation, or pronouncement.

Step 3: Ask students to use the crafts materials.

Ask students to use the crafts materials to create a visual representation of their core belief. The constructions should be built on a piece of cardboard and must be portable. Otherwise, students are free to explore color, form, and media to express their ideas.

Step 4: Ask students to gather around empty conference tables.

When students finish creating, ask them to pick up their work and move to a chair around the empty conference tables. Placing the tables in the center will keep the core values central to the classroom.

Step 5: “The Ritual.”

When students are seated around the central tables, ask them to take turns placing their core belief construction on the table and explaining to the group what the value is and why it is significant. The order is not important, but you might suggest that people place their work near those who have similar values. Give each student a minute.

Note: Steps 1–5 adapted from “It Takes a Village Protocol,” National School Reform Faculty, accessed April 7, 2017 (http://www.nsrffharmony.org/system/files/protocols/it_takes_a_village.pdf)

Step 6: “Silent Conversation.”

Convene a text-based “silent conversation” (also known as “chalk talk”) using the just created “vision statement” as the text.

- A. Importance of silence: Before this activity begins, emphasize that for the first two parts of this process, there is to be absolute silence. All communication is done in writing. Students should be told to first speak in pairs and in the large groups later. Be sure to address all questions before the activity to minimize the chance that students will interrupt the silence once it has begun.
- B. Each student pair receives a big paper (large flip-chart paper) and each student a marker or pen. The pairs are to “read” the text (the vision statement) in silence. After both students in each pair have read, they are to comment on the text, and ask questions of each other in writing on their big paper. The written conversation must start about the text but can stray to wherever the students take it. The teacher should allow at least 15 minutes for this step. Students then post their big paper around the room.
- C. Still working in silence, the students leave their partners and walk around reading the other big papers. Students bring their marker or pen with them and can write comments or further questions for thoughts on other big papers. Again, the teacher can determine the length of time for this step based on the number of big papers.
- D. Silence is broken. The pairs regroup with their own big paper. They should look at any comments written by others. Now they can have a free, out loud conversation about the visual vision statement, their own comments, what they read on other papers, and comments their fellow students wrote back to them.
- E. The teacher should debrief the process with the large group. The discussion can touch upon the importance and difficulty of staying silent, the mode of communication, and the level of comfort with this activity. This is the time to delve deeper into the content. The teacher can use the comments on the big papers to bring out the students’ thoughts.
- F. Once the debriefing is finished and students have expressed themselves, it’s time to create the class vision statement, a series of statements about how and why we learn. You might decide on a given number of statements and a structure for the statements (“We learn because . . .” “Our education means . . .” “In this classroom we learn to . . .”). Students must agree on the statements, and once it is finished, it should be displayed in the classroom. The class may even wish to create a multimedia version of the vision statement, combining words, music, and images in a video format.

Note: Adapted from “Building a Silent Conversation,” PBS, accessed May 3, 2017 (<http://pov-tc.pbs.org/pov/downloads/2005/pov-hidingandseeking-reproducible4.pdf>)



Cairo Rosenwald School (c. 1948)

Assessment Ideas

We recommend that teachers make use of authentic assessment based upon the objectives stated in this lesson. Evidence of student learning may include:

- Construction and explanation of the core belief sculpture
- The script of the silent conversation

Background reading

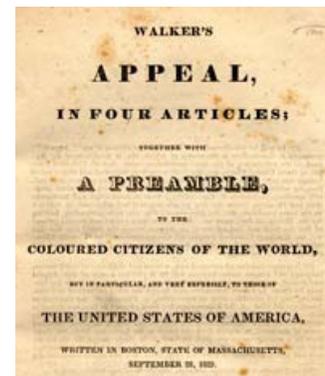
READING 1: EDUCATION AS EMANCIPATION FOR AFRICAN AMERICANS

If there were a phrase that defines the fierce commitment of African Americans to education, it would be Frederick Douglass' maxim, "Once you learn to read, you will forever be free." From the centuries of slavery when African American literacy was illegal through the explosion of African American schools during Reconstruction, African Americans sacrificed time, money, and even their lives for the literacy that helped them contest unfair policies and demonstrate their intelligence and humanity. From efforts to supplement the "separate and unequal" schools of the Jim Crow era through the integration of schools in the Civil Rights era, African Americans believed that education creates opportunities for individuals, who would in turn work for the uplift of the whole community. From the emergence of African American Studies programs in universities and multicultural initiatives in K–12 schools, to the demand for a culturally responsive pedagogy that empowers children to advocate for social justice, African Americans have demonstrated the power of education to expose white supremacy and to build a more just and equitable world.

"You pursued learning because this is how you asserted yourself as a free person, how you claimed your humanity. You pursued learning so you could work for the racial uplift, for the liberation of your people. You pursued education so you could prepare yourself to lead your people." —Theresa Perry, *Young, Gifted, and Black* (Boston: Beacon Press), 2003.

READING 2: EDUCATION DURING SLAVERY

Slave narratives frequently chronicle the attempts of the enslaved to surreptitiously learn their letters, fully aware that reading and writing were illegal and if they were caught, they could be beaten or hanged. Slave traffickers feared the acquisition of literacy because it could embolden the desire of the enslaved and expand their access to freedom. Literacy meant liberty; being able to read and write meant slaves could forge passes, read about revolts, and communicate with slaves on other plantations about rebellion or escape. Literate slaves and freedmen often read and even wrote texts that exploded the rationalizations safeguarding slavery and contributed to the growing body of abolition literature.



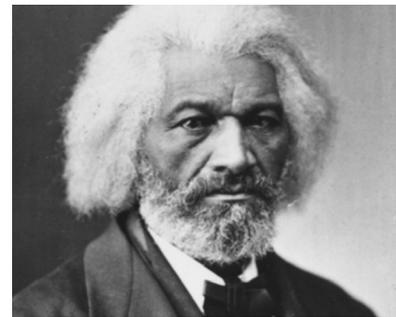
In 1829, African American abolitionist David Walker implored African Americans to do whatever it took to become educated, because "for coloured people to acquire learning in this country makes tyrants quake and tremble on their sandy foundation." His pamphlet, *Appeal to the Coloured Citizens of the World*, advocated armed revolt against the white power structure, with literacy the key to ending slavery.

Well aware that literacy threatened their economic system, colonies and later states that depended on the institution of slavery enacted laws to prevent the education of African Americans. The Negro Act of 1740 in South Carolina levied a fine of 100 pounds on anyone caught teaching African Americans to read and write. In 1800, after it became clear that such measures were ineffective, the legislature enacted even more stringent laws that outlawed secret gatherings, "either before the rising of the sun, or after the

going down,” and ensured severe beatings or worse for those who were caught.

In spite of efforts by lawmakers and slave owners to prevent literacy, the enslaved found ways to teach themselves and their children to read and write. Children carried camouflaged textbooks to clandestine schools; “school” was conducted in hand-dug pits in the woods; enslaved people bribed whites with money, food, and whiskey to teach them to read; on Sundays, when whites spent the day at church and then socializing, enslaved people brought out their pencils, paper, and books. For African Americans, enslaved and freed, education was an exercise in self-sufficiency. This passion for literacy, for the value of education, would continue after the abolition of slavery and into the Jim Crow era.

“Mr. Covey succeeded in breaking me. I was broken in body, soul, and spirit. My natural elasticity was crushed, my intellect languished, the disposition to read departed, the cheerful spark that lingered about my eye died; the dark night of slavery closed in upon me; and behold a man transformed into a brute!”
—Frederick Douglass, *Narrative of the Life of Frederick Douglass*



READING 3: EDUCATION DURING RECONSTRUCTION AND THE JIM CROW SOUTH

Immediately after the Civil War, African American leaders began campaigning for universal public education. They hoped to provide former slaves the literacy skills to participate in a democratic society and to develop leaders of the next generation who would champion the cause of equality. Initially, the Freedmen’s Bureau, missionary associations, and local African American communities opened schools, but eventually state constitutions required local municipalities to open and operate schools.

From the Reconstruction Period and into the Jim Crow era, African Americans out of necessity provided land, labor, and materials to build their own schools, with financial assistance from philanthropists like Julius Rosenwald. They trained their own teachers and supplemented the scarce resources they received from state funding. Thirty years after emancipation, however, African American education remained largely self-funded and self-sufficient.



School Children

Though African Americans initiated the movement in the South that offered universal education to all students, including for the first time poor whites, many whites saw this as a dangerous step that gave African Americans social, political, and economic advantages.

In 1896, the Supreme Court's ruling in *Plessy v. Ferguson* established the policy of "separate but equal" in all facets of Southern life. In reality, state and local governments invested heavily in white schools and divested money from African American schools, so that African American children were learning in dilapidated school buildings with few educational resources and underpaid teachers. In spite of the strategic effort to thwart the education of African Americans, the literacy rate for African Americans in the South increased from 40 percent in 1890 to more than 80 percent in 1930. Since their formal education was often interrupted and almost always aborted after elementary school, however, very few African Americans benefited from a full liberal arts academic education, the most common stepping stone to the middle class.

**"The Jim Crow system with its inevitable consequences of inequality has warped the minds and spirits of thousands of Negro youths. They either grow to manhood accepting the system, in which case they aspire to limited, racial standards; or they grow up with bitterness in their minds. It is the rare Negro child who comes through perfectly normal and poised under the segregated system. The greatest thing that anyone can do to improve the morale of Negro children and youth is to continue to fight to destroy legalized segregation."
—Benjamin E. Mays, president of Morehouse College (1950)**



SEEKING REFUGE:

Connecting the Dots from 1933 to Today

Summary

Though the Holocaust (1933–45) is commonly taught in U.S. secondary schools, few students know about the U.S. government’s role that reverberated far beyond Europe’s borders and continues to affect world events today. *Seeking Refuge* looks at the history behind efforts made by the Rosenwalds and Adlers in 1933–34 to help family members escape Nazi Germany. By acknowledging the role of the U.S., the lesson invites a broader examination of our country’s responsibility toward refugees today.

Through the examination of primary and secondary sources from the U.S. Holocaust Memorial Museum, students discover the difficulties German Jews faced in coming to America after the Nazis came to power. Students read the requirements to leave Germany and enter the U.S. and investigate a case study of a ship of Jewish immigrants that sought refuge in America. The activities help students explore the U.S. government’s role in the Jewish refugee crisis in context. An extension lesson invites students to look at the current case of Syrian refugees. Taken together, the lessons encourage students to reflect on the similarities and differences and consider what appropriate and responsible action can be taken today.

Background

Prior to World War II and the Holocaust, the Rosenwald and Adler families arranged for 300 German relatives to resettle in the United States. Many people today wonder why more German Jews didn’t just leave Germany when the Nazis came to power in 1933, but the answer is not so simple. Though anti-Semitism existed in their country, Jews had lived in Germany for more than 1,000 years and had participated in all areas of German society. More than 10,000 had served in the First World War, and most German Jews considered themselves Germans first.

After Hitler’s rise to power in 1933, the new regime under the Nazis began to enact its anti-Jewish policies through laws and sanctioned attacks. German Jews lost their jobs, were forced to wear yellow stars of David to indicate their religion, had their businesses attacked and destroyed, and were rounded up and sent to concentration camps. Even though leaving Germany meant giving up friends, relatives,



Two Jewish women in Occupied Paris in June 1942 wearing Star of David badges as required by Nazi authorities.

businesses, language, and culture, many German Jews decided to emigrate due to increasing anti-Jewish laws and decrees. To compound the problem, few countries in the world were willing to accept Jewish immigrants.

The refugee debate continues today, especially related to Syria. Syrians continue to seek refuge in the Middle East, Europe, and the United States. Risking injury and even death, they make perilous journeys by land and sea, often led by unscrupulous smugglers. Thousands languish in refugee camps, and those who reach their destination are faced with hostility, suspicion, and little hope of employment. The debate is complicated in the U.S. by increasing Islamophobia, by unfounded suspicions about terrorists posing as refugees, and by economic challenges within the United States.

Materials needed

- 2.29 bonus feature, “Rescue During World War II” (4:49)
- Background reading
- Map analysis worksheet
- Computer with Internet access and projection

Grade level

Recommended for students in grades 7–12 and PS

Essential Question

What is our responsibility — as individuals, as communities, and as a nation — to refugees today?

Objectives

- Students will be able to summarize the difficulties German Jewish immigrants faced between 1933 and 1939.
- Students will be able to draw conclusions about the effect of immigration laws on vulnerable populations.
- Students will be able to make recommendations about immigration and refugee policy today based on case studies.
- Students will gather evidence and draw conclusions about U.S. immigration policy between 1933 and 1939, including quotas limiting Jewish immigration (along with other groups such as the Chinese and Japanese).
- Students will be able to recommend policies related to the refugee crisis today.

Lesson timeline

2–3 class periods

Detailed lesson plan

Step 1: Read “Jewish Immigration 1840–1920” (Background reading) and watch bonus feature 2.29 (“Rescue during World War II,” 4:49).

Note: If possible, this should be assigned for homework before the classroom lesson itself.

Step 2: Understanding the Jewish Refugee Crisis, 1933–39

The German relatives of Rosenwald and Adler families arrived in the United States before 1935. Read and annotate “German Jewish Refugees, 1933–1939” and “Obstacles to Immigration.”

What events and legislation in 1933–34 might have pushed German Jews out of their home country? How did other countries of the world respond? What factors complicated the decision to leave for German Jews? What most likely happened to those German Jewish relatives who remained in Germany?

“German Jewish Refugees, 1933–1939,” Holocaust Encyclopedia, accessed April 14, 2017

<https://www.ushmm.org/wlc/en/article.php?ModuleId=10005468>

“Obstacles to Immigration,” Holocaust Encyclopedia, accessed April 14, 2017

<https://www.ushmm.org/wlc/en/article.php?ModuleId=10007455>

Step 3: Examining Emigration and Immigration Requirements

Divide the class into two groups, one to examine documents for emigration from Germany and one for immigration to the United States. Each group should examine the list of requirements. To prepare for a class discussion, circle, underline, and annotate requirements that stand out to you. The teacher should display these questions to guide students’ discussion. How did documentation requirements make emigration/immigration more complicated? Which documents do you think would be most difficult to obtain? Would your family be able to produce the necessary documentation to leave Germany and enter the U.S.?

PDF: Documentation Required for Emigration from Germany

<https://www.ushmm.org/m/pdfs/20020516-documentation-required-emigration-germany.pdf>

PDF: Documentation Required for Immigration Visas to the US

<https://www.ushmm.org/m/pdfs/20020516-documentation-required-immigration-visa.pdf>

Step 4: Life and Death

In the bonus feature Elizabeth Rosenwald Varet mentions that for her father the difference between a second cousin and a second cousin once removed was the difference between life and death. Watch the animated map recounting the voyage of the *St. Louis*, another event involving the United States and the Jewish immigration crisis. It is important to note that this took place six years after Hitler rose to power and three years after the Rosenwald relatives arrived in the United States.

Use the map analysis worksheet to understand the purpose of maps in understanding a historical event, and to prepare to answer these questions. What specific factors encouraged emigration from Germany? Why did Cuba and the United States refuse European Jews seeking refuge? What were the arguments against entry? How are these arguments similar to anti-immigrant arguments today? What was the ultimate fate of the passengers? In whose hands was the fate of the passengers? What decisions made the difference between life and death for the passengers of the *St. Louis*?



Passengers aboard the "St. Louis." These refugees from Nazi Germany were forced to return to Europe after both Cuba and the US denied them refuge. May or June 1939.
— US Holocaust Memorial Museum

"Animated Map: Voyage of the St Louis," Holocaust Encyclopedia, accessed May 1, 2017
https://www.ushmm.org/wlc/en/media_nm.php?ModuleId=10005267&MediaId=3544

"Analyze a Map," National Archives, accessed May 3, 2017
https://www.archives.gov/files/education/lessons/worksheets/map_analysis_worksheet.pdf

Step 5: In small groups, discuss the Essential Question to create a list of lessons we can learn from the United States' role in Jewish immigration between 1933 and 1939.

What is our responsibility — as individuals, as communities and as a nation — to refugees today?

Share your lists with the class to compile a master list. Based on what you have learned about the plight of Jewish refugees during this time, write a letter to President Franklin D. Roosevelt and Secretary of State Cordell Hull recommending action to allow more Jewish refugees to enter the United States. Date your letter, and be sure to argue based upon what was known *at that time*.



President Franklin Roosevelt and Secretary Cordell Hull.

Extension Lessons: The Syrian Refugee Crisis

The refugee debate continues in the U.S. today. What are the arguments for and against allowing refugees to enter the U.S.? What restrictions face refugees seeking safety in our country? What is being done to help refugees? How can refugees benefit the U.S.? What responsibility does the U.S. have to refugees? What are the possible solutions?

To address these questions and draw comparisons to the past, teachers can find a ready-to-use lesson on the *I Am Syria* website. Created by teachers and for teachers, this site is updated regularly and is adaptable to different grade and ability levels. The lesson can be completed in one class period, with an option for a second day. Should teachers wish to dig deeper with their students, they can find additional links on the site. Most importantly, it includes concrete suggestions for taking action.

“Teaching about the Syrian Refugee Crisis,” I Am Syria, accessed April 19, 2017

<http://www.iamsyria.org/teaching-about-the-refugee-crisis-and-making-a-difference.html>

Assessment Ideas

We recommend that teachers make use of authentic assessment based upon the objectives stated in this lesson. Evidence of student learning may include:

- Annotations of the readings
- Completion of the map analysis worksheet
- Completion of the Letter to FDR/Cordell Hull
- Active participation in class discussions
- Creation of a list of recommendations regarding refugee policy today
- Creation of an action plan to support refugees today
- Complete one or more of the assignments from “Teaching about the Syrian Refugee Crisis”

Background Reading

READING: JEWISH IMMIGRATION 1840–1920

The story of *Rosenwald* begins with Samuel Rosenwald's immigration to the United States in 1851, part of a wave of German Jews that began in 1840 and continued until after World War I. Jews had long since come to the United States for a variety of reasons, among them the promise of practicing Judaism in the open, economic opportunity, and adventure. Others were escaping persecution, political and social restrictions, and after 1870 a rise in anti-Semitism in Germany. The poet Emma Lazarus herself descended from Portuguese Jewish immigrants, worked with the Hebrew Immigrant Aid Society during the time she wrote "The New Colossus." Patriotic songs in Yiddish, like "Leben zol Amerika" (Long Live America), were popular among new arrivals. Indeed, many Jewish immigrants spoke of America as the "Golden Land" (*Goldene Medine*).

Jewish immigrants commonly took jobs as merchants and peddlers as their only avenue for employment, and played a significant role in moving merchandise as the country expanded its territory. Samuel Rosenwald pursued opportunity in the new land as a traveling peddler, on foot and on horseback, in rural West Virginia, and eventually opened a retail store.



An ocean steamer passing the Statue of Liberty in New York: scene on the steerage deck/from a sketch by a staff artist. Source: Library of Congress, Frank Leslie's Illustrated newspaper, July 2nd 1887, p.324-325

Between 1881 and 1920 nearly 2,500,000 Jews escaped persecution, economic hardship, and military conscription in Eastern and Central Europe to immigrate to the U.S., settling in big cities like New York, Chicago, Boston, and Philadelphia. Housing was crowded and lacked decent sanitation, and most immigrants found work in dangerous garment factories and construction sites. Some like Samuel Rosenwald were able to open retail businesses, hire staff, and run a successful business. Many of these Jewish immigrants brought with them strong ideologies rooted in *tzedakah* and *tikkun olam*, which translated into a firm belief in social and economic equality. These ideologies heavily influenced the American

Jewish population. It is no wonder that Julius Rosenwald would identify the parallels between the plight of Jewish people in Europe and that of African Americans living under Jim Crow.

The influx of European Jews was greatly reduced under the [Quota Act of 1921](#) and the Immigration Act of 1924. Both of these laws bowed to postwar public pressure against foreign influence in a blatantly racist effort to restrict the entry of people from Eastern and Southern Europe.

In a speech supporting the Immigration Act, Sen. Ellison DuRant Smith of South Carolina implored his colleagues to “shut the door [to immigration] and assimilate what we have, and let us breed pure American citizens.” The act passed with a mere six dissenting votes. Both laws would have deadly consequences for European Jews escaping Nazi oppression after 1933.

Despite news of Hitler’s persecution and later extermination of Jews in Germany, the immigration policies did not change. As is explained on the Facing History and Ourselves website,

Those in power in the State Department insisted on enforcing the nation’s immigration laws as strictly as possible. Breckinridge Long, the State Department officer responsible for issuing visas, was deeply anti-Semitic. He was determined to limit immigration and used the State Department’s power to create a number of barriers that made it almost impossible for refugees to seek asylum in the United States. For example, the application form for U.S. visas was eight feet long and printed in small type. Long believed that he was “the first line of defense” against those who would “make America vulnerable to enemies for the sake of humanitarianism.” Long and his colleagues at the State Department went so far as to turn away a group of Jewish refugees aboard the *St. Louis* in May 1939 when the German ocean liner sought to dock in Florida after the refugees were denied entry to Cuba. Following their deportation back to Europe, many of these people perished in the Holocaust.

Historian David Wyman has described American immigration policies during World War II as “paper walls that meant the difference between life and death.” Despite the many obstacles to immigration, some 200,000 Jews did manage to reach the United States between 1933 and 1945; still, this number is a small fraction of those who attempted to come.

In light of these extraordinary barriers, the role of the Rosenwald and Adler families in providing refuge for 300 people is all the more remarkable and important. They carried out, in defiance of the obstacles from the U.S. State Department, the words of Jewish American poet Emma Lazarus on the Statue of Liberty.

“Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!”

—Emma Lazarus, “The New Colossus”



Emma Lazarus, c. 1872

“SOCIAL JUSTICE EVERYWHERE!”

Rabbi Emil Hirsch and Rosenwald’s Philanthropy

Summary

Near the beginning of *Rosenwald*, Lester Mae Hill, who had attended a Rosenwald school, asks the question, “What was his [Rosenwald’s] real interest that made him do this for the African American kids?” Julius Rosenwald had built Sears, Roebuck & Company into the premier retail business of his time. He enjoyed wealth and influence and a comfortable life in a beautiful home in Chicago. Why, indeed, would he use that wealth to help people he had never met? This lesson helps students answer this question and raises larger questions about the responsibility of all individuals to support the common good.

Through a close reading of the writings of Rabbi Emil Hirsch, students explore how an influential rabbi inspired Julius Rosenwald to use his great wealth to promote social justice, including the support of education for African Americans in the Jim Crow South.

Background

Emil G. Hirsch (1880–1923) served as the rabbi of Chicago Sinai Congregation. Influenced by the reform movements of the last half of the 19th century, Hirsch was known for his advocacy of social justice, especially in the area of education, but also related to the economy, fair labor practices, and the distribution of wealth. Hirsch wrote for and edited the *Reform Advocate* (1891–1923), from which the readings in this lesson are taken.

Rabbi Hirsch moved to Chicago during a time of economic revolution in the country. He saw the injustices created by an economic system that resulted in hardships for workers and made it all but impossible for them to realize their dreams. In his sermons and writings he advocated for many of the Progressive Era reforms — slum clearance, government regulation of the hours and wages of labor, factory safety legislation, compulsory workmen’s compensation and insurance laws, the protection of women in industry, the regulation of child labor, prison reform, the spread and improvement of public education, public health and welfare programs, the graduated income tax, and the reform of the political process. For



Rabbi Emil Hirsch

Hirsch, fighting for social justice was fundamental to Judaism. He was one of the early founders of the National Association for the Advancement of Colored People (NAACP) and he often called out prominent Jewish businessmen, even from the pulpit, for practices that created injustices. Julius Rosenwald, a member of the congregation, valued Hirsch as an advisor, and many of Rosenwald's philanthropic projects can be traced directly to Hirsch's teachings on social justice.

Social justice issues remain relevant today, and Jewish, Christian, and Muslim clerics continue to influence their congregations to take action. As an extension, students may be asked to explore a current social justice issue. Both Hirsch and Rosenwald understood that advocating for social justice was integral to an ethical life; teachers and students make it integral to everyday classroom life.

Materials needed

- 1.1 bonus feature, "Julius Rosenwald's Legacy" (13:29)
- 2.13 bonus feature, "Rabbi Hirsch Leads Chicago Sinai Congregation" (11:50)
- Background readings from the *Reform Advocate*
- Teachers will find this resource helpful to integrate social justice into their teaching every day: Adrienne van der Valk, "Identity. Diversity. Justice. Action. Introducing the Teaching Tolerance Social Justice Standards," accessed Sept. 7, 2017 (<https://www.tolerance.org/magazine/summer-2014/identity-diversity-justice-action>).

Grade level

Recommended for students in grades 7–12 and PS

Essential Questions

What is social justice?

What is the responsibility of the individual to ensure justice for the most vulnerable?

Objectives

- Students will explore the concept of social justice.
- Students will be able to draw conclusions about Rabbi Hirsch's influence on Julius Rosenwald's philanthropy.
- Students will identify current social justice issues and explore ways to get involved.

Lesson timeline

1–2 class periods

Detailed lesson plan

Step 1: Watch bonus features 1.1 “Julius Rosenwald’s Legacy” and 2.13 “Rabbi Hirsch Leads Chicago Sinai Congregation”

Encourage students to think about how Hirsch influenced Rosenwald’s philanthropic efforts.

Note: This may be assigned for homework before the classroom lesson itself.

Step 2: Gather several definitions of social justice from the Internet.

Based on the ideas presented in the two bonus features, have students decide which definition most closely aligns with the philosophy of Rabbi Hirsch.

Step 3: Explore the writings of Rabbi Emil Hirsch

Each of the following passages is excerpted from the writings of Rabbi Emil G. Hirsch. As you read each passage, identify the social justice issues that are addressed. For each passage, students should identify the purpose and intended audience, and should raise questions about passages that are difficult. Use these as the basis for a class discussion to clarify the meaning of the passages. Then, ask students to work together to create a graphic representation of the connections between Hirsch’s social justice issues and the philanthropic activities of Julius Rosenwald as described in the film.

After a class discussion of the graphics, teachers may challenge students to work in groups to identify and explore a current social justice issue. What is the background of the issue? Who is affected? Who is speaking for these issues today? What prevents justice from being served? What are the possible remedies? What responsibility do we have to address injustice? Once they have explored the issue, students should present their issue to the class, the school, or the larger community. For example, students might create a public awareness campaign using social media, a poster series to be displayed publicly, a series of PSAs on the school’s broadcast system, public art, performance, etc.

Passages 1–5 are taken from Hirsch’s writings in *The Reform Advocate*:

Passage 1

In days like these when the foundations of civilization seem to tremble; when distrust stalks everywhere; when man has learned to regard man as only a machine and tool; when incendiary torches are lit and dynamite bombs explode; when rulers of republics are killed by the dagger of the fanatic, and cities quiver for days in anxiety and anguish lest the firebrand be thrown into peaceful homes, and busy hives of commerce be reduced to ashes — shall we

have nothing else to do but lose ourselves in metaphysics about the existence of God and to sigh and to pray and to fast for our own self-satisfaction? . . . The world waits once more the prophet; would once more hear the word of a nobler view of life than gain and profit and greed and hurrying and chasing after the booty. We need once more to be taught to feel that humanity is more than a pack of wolves fighting for the carcass by the wayside; we need once more the stem sacramental words of duty and obligation; of righteousness and justice — justice, mark you, not charity. Away with this pretender. Off from the throne with that usurper. Away with all this charity. Justice we need. Social justice everywhere.

(“The Radical’s Religion,” *Reform Advocate*, Vol. 8, 1894, pp. 107–8.)

Passage 2

Sweatshops are an expedient of hell, and no matter what commercial morals may say, God in heaven and Judaism protest that he that works shall eat and eat sufficiently, and not be robbed of his manhood. . . . Ye Jewish merchants — profit or loss — what are these considerations? Do ye, at least, whatever others may devise, your duty to stamp out this barbarous system. It is a blot upon the face of our civilization.

(“A Discourse on the Eve of the Day of Atonement,” *Reform Advocate*, Vol. 8, 1894, p. 205.)

Passage 3

If the right to life is inalienable, the duty to make the proper use thereof is as emphatically inalienable. The individual is always under the social relation. This is the fulcrum for his lever. Not as he lists, but as the social welfare and his power for social service suggest, must the individual shape his own career. To own the fruit of one’s labor is an inalienable right; to dispose of one’s earnings by will and testament may even be included in this category, though some theorists would question the legitimacy of such latitude. Yet property is our own only to do therewith what shall prosper the common life. The right to possess is limited by the duty to utilize one’s own for the social good. . . . Nor is property ever more sacred than humanity. Wherever the right of property clashes with a duty toward humanity, the former has no credentials that are entitled to consideration.

(“The Inalienable Duties of Man,” Part 11, *Reform Advocate*, Vol. 13, 1897, p. 208.)

Passage 4

Truth and righteousness are universal principles; justice and sympathy are, and not the right of inheritance. It is not a natural right, it is an acquired right, an artificial right.

The time may come when society will rise to a better constitution, when what is created by all will revert to the uses of all.

(“A Discourse on the Eve of the Day of Atonement,” *Reform Advocate*, Vol. 8, 1894, pp. 202–5)

Passage 5

I am not of the opinion that private property is ethically and fundamentally wrong. Against the capitalist I have nothing to urge; but against capitalism, against a capitalistic order of society, my religion — the religion of Jeremiah and Isaiah, the religion of the best among all men — has everything to urge.

(“The Inalienable Duties of Man,” Part I, *Reform Advocate*, Vol. 13, 1897, p. 188.)

Martin, Bernard, “The Social Philosophy of Emil G. Hirsch,” accessed Sept. 7, 2017
http://americanjewisharchives.org/publications/journal/PDF/1954_06_02_00_martin.pdf

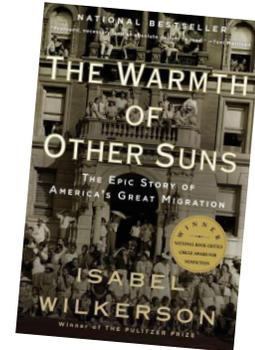
Assessment Ideas

We recommend that teachers make use of authentic assessment based upon the objectives stated in this lesson. Evidence of student learning may include:

- Annotations of the readings
- Completion of graphic organizers
- Active participation in class discussions
- Exploration and presentation of a current social justice issue

THE GREAT MIGRATION

“They traveled deep into far-flung regions of their own country and in some cases clear across the continent. Thus the Great Migration had more in common with the vast movements of refugees from famine, war, and genocide in other parts of the world, where oppressed people, whether fleeing 21st-century Darfur or 19-century Ireland, go great distances, journey across rivers, deserts, and oceans or as far as it takes to reach safety with the hope that life will be better wherever they land.” —Isabel Wilkerson, *The Warmth of Other Suns*



Summary

The work of Julius Rosenwald took place during the Great Migration, a story that is barely addressed in U.S. history textbooks. When it is introduced, the Great Migration is often sanitized as a largely voluntary movement of African Americans from the South to seek economic opportunity in the North. This narrative too often ignores brutal conditions of second-class citizenship under which Southern African Americans lived: the indentured servitude of sharecropping, disenfranchisement, segregated schools, convict leasing, Black codes, random and frequent violence, and lynching. Though the promise of better jobs pulled African Americans toward the North, they fled the constant threat of terror in the South. Furthermore, they were encouraged to move north by publications like the *Chicago Defender*, an African American newspaper that Pullman porters would smuggle into the Southern states, which promised a better life for African Americans in Northern cities like Chicago. And even though life was better in the North, they still faced institutionalized racism, violence, restrictive and poor housing conditions, unequal education, and job discrimination in their new homes.



Colored Waiting Room at Union Terminal

A study of the Great Migration, a seminal event in United States history, provides important context for the *Rosenwald* film. In addition, a study of the Great Migration introduces students to contemporary immigration and refugee issues, racism and justice, culture and assim-

ilation, and even family history. The primary sources in this lesson allow students to step into another time, listen to the voices of those who grappled with the issues of the day, view history through a different lens, and consider the validity of arguments in the context of the time.

Lesson Overview

The Digital Public Library of America offers a set of primary sources related to the Great Migration. The documents reveal the institutionalized racism that existed in the South and the lesson allows students to explore primary sources as a means to understand the factors that motivated African Americans to leave their homes for the promise of equality and opportunity in Northern and Western cities. Students will explore the Point of View, Purpose, Context, and Audience (PPCA) of photographs, documents, maps, and other sources to gain an understanding of the complexity of the decision to migrate, including the myriad factors that motivated African Americans to leave the South, and to compare the dream with the reality of life in the North.

Materials needed

- 2.7 bonus feature, “The Great Migration” (6:08)
- 2.3 bonus feature, “Banning of a Birth of a Nation” (4:11)
- 2.5 bonus feature, “Chicago Riots, 1919” (7:08)
- Photocopies or online access for “The Great Migration Primary Source Set.” Odlum, Lakisha, “The Great Migration Primary Source Set,” Digital Public Library of America, accessed May 16, 2017 (<https://dp.la/primary-source-sets/sets/the-great-migration>)

Grade level

Recommended for students in grades 7–12 and PS

Essential Questions

Why did Southern African Americans migrate north in the early years of the 20th century?

Objectives

- Students will explore primary source documents about the history of the Great Migration, including geographical patterns.
- Students will compare and contrast the point of view, purpose, historical context, and audience of primary source documents to draw conclusions about the causes of the Great Migration.
- Students will identify push and pull factors for African Americans in the South in the early 20th century.

Lesson timeline

2–3 class periods

Detailed lesson plan

Step 1: Warm-Up — Whole-Group Discussion

Begin with an interactive warm-up that will get students thinking about the reason people change geographical locations. Ask students to stand in a circle and take one step forward and then one step back if they have:

- Grandparents who have lived in the same home and never moved in their entire lives.
- Parents who have lived in the same home and never moved in their entire lives.
- Parents who are immigrants from other countries.
- Lived in the same home and never moved in their entire lives.
- Lived in the community all their lives but have changed homes.
- Lived in their state all their lives but have moved from one town to another.
- Lived in the United States all their lives but have moved from one state to another.
- Moved between countries during their lifetimes.

If students have not heard the word “mobility” in the context of the movement of people, define it for them. Discuss reasons why people move, either in general terms or by calling on volunteers who may provide specific examples. Introduce the terms “push factor” and “pull factor” as the discussion unfolds.

Step 2: View in class (or as a homework assignment) “The Great Migration” bonus feature and complete the background reading.

Since students have been introduced to the concepts of mobility and migration as it applies to them, the discussion can move to the Great Migration. It’s always best to begin with students’ questions, but if they are struggling, ask these: Why did Southern African Americans migrate to the North in the early years of the 20th century? As citizens of the United States, what rights were they deprived of? Did life change in the North for them? How or how not? Do you think they would have migrated if they were treated with dignity in the South? Why or why not?

Step 3: Primary sources from the Great Migration

Teachers may choose to have students work in small groups, as pairs, or individuals to complete one or all of the primary source sets. As a guide, students should examine each document’s Point of View, Purpose, Context, and Audience (See the PPCA Worksheet in this lesson):

1. **Point of view:** Who is the author? What experiences might affect the author’s perspective?

What words, phrases, and examples reveal the point of view? What is the author's attitude toward the subject?

2. **Purpose:** How does the author want the reader to think, feel, and act after reading/viewing? Why did the author create this work? What evidence and details does the author use to support the main ideas?
3. **Context:** What events of the time motivated the author to create this? How does the social, economic, and political situation at the time help us understand the purpose and meaning?
4. **Audience:** Who will read this? Who will be most receptive to its message? How will different audiences respond? What assumptions about race and justice do different audiences bring to the work?

PRIMARY SOURCES, SET 1: TERROR, LYNCHING, AND THE “NEGRO PROBLEM”

- A lynching announcement from New Orleans, 1919.
- An excerpt from an 1895 printing of “Why Is the Negro Lynched?,” one of the final essays written by Frederick Douglass before his death.
- An excerpt from *The Negro: The Southerner's Problem* by Thomas Nelson Page, 1910.
- A *Washington Post* newspaper story of Leo Frank's Lynching from August, 18, 1915, “Leo Frank Lynched by Mob in Georgia: Taken 100 Miles from Prison and Hanged to a Tree.”

Begin by showing the bonus feature, “Banning of a Birth of a Nation,” to give students some context about how some white Southerners viewed the place of African Americans in the postwar South. This clip also shows how business leaders and politicians can stand up to racist policies. The entire class should then view the lynching announcement from New Orleans and complete the PPCA analysis together.

In small groups use the jigsaw method to read and complete the PPCA analysis to understand two opposing points of view about the problem of lynching in the South. How do these readings help us understand the quote from Isabel Wilkerson's *The Warmth of Other Suns*? It might be helpful to give students some information about both Douglass and Page.

PRIMARY SOURCES, SET 2: THE REALITIES OF MIGRATION

- An excerpt from *Negro Migration in 1916–1917*, a report by the U.S. Department of Labor, Division of Negro Economics, 1919.
- An excerpt from *A Century of Negro Migration* by Carter G. Woodson, 1918.
- An excerpt from Chicago Race Riots, a 1919 analysis of the race riots in Chicago during the “Red Summer.”

Have students read and analyze the passages using the PPCA analysis questions. Watch the bonus feature “Chicago Riots, 1919.” What push and pull factors were at play in the Great Migration? How did the dream of life in the North mesh with the reality? How was “separate but equal” at work in Chicago? What conclusions might we draw concerning race in America during the Great Migration?

Step 4: Storyboard of the Great Migration.



A painting from the Migration Series by Jacob Lawrence, 1941.

Divide the class into groups of three or four and have them examine the [primary source documents](#) using the PPCA analysis. Each group should have a copy of or online access to these documents:

- A painting from the *Migration Series* by Jacob Lawrence, 1941.
- A photograph of a Jim Crow rail car “for Negroes only,” Fayetteville, North Carolina, 1929.
- A photograph of an African American family arriving in Chicago after migrating from the rural South, 1922.
- *Employment of Negroes in Agriculture*, an oil painting by Earle Richardson, 1934.
- A 1922 photograph from Chicago captioned “Negro women employed on power machines in a large apron factory.”
- A 1922 photograph by Carter G. Woodson captioned “A result of the migration. A Negro teacher with pupils of both races.”
- Cotton sharecroppers in Georgia in a photograph by Dorothea Lange, 1937.
- A lynching announcement from New Orleans, 1919.
- A picture of an African American YMCA in Chicago.

After each group has conducted the PPCA analysis, give these directions: Imagine that these photos are a series that illustrate the story of the Great Migration. After your group finishes the PPCA analysis, come to an agreement on the six images that best tell the story of the Great Migration. Consider not just chronology, but also the themes and ideas (migration, jobs, Jim Crow, racism, sharecropping, refugee, etc.) you discovered in your reading and viewing. Give each of the six photos a short description and then display the storyboard in the room.

After all the displays are completed, have students do a silent “gallery walk” using Post-it notes to record reflections and questions.

Follow this activity with a whole-class discussion.

Primary Source Documents: <https://dp.la/primary-source-sets/the-great-migration>

Assessment ideas

We recommend that teachers make use of authentic assessment based upon the objectives stated in this lesson. Evidence of student learning may include:

- Completion of the PPCA analysis
- Participation in group and class discussions
- Completion of the visual Great Migration storyboard
- A writing assignment based upon the readings: rhetorical analysis, compare-contrast, argument, summary, letter to the editor, etc.

Background Reading

ARTICLES AND INTERVIEWS OF RICHARD ROTHSTEIN

We recommend that teachers and students explore articles and interviews of Richard Rothstein, who has researched and written extensively about the history and legacy of discriminatory housing practices in the United States.

A list of his articles can be found at the link listed here: <http://www.epi.org/people/richard-rothstein/>

HISTORIAN SAYS DON'T "SANITIZE"

"We have a myth today that the ghettos in metropolitan areas around the country are what the Supreme Court calls 'de facto' — just the accident of the fact that people have not enough income to move into middle-class neighborhoods or because real estate agents steered African American and white families to different neighborhoods or because there was white flight. [The creation of African American ghettos] was not the unintended effect of benign policies. It was an explicit, racially purposeful policy that was pursued at all levels of government, and that's the reason we have these ghettos today and we are reaping the fruits of those policies."

"Historian Says Don't 'Sanitize' How Our Government Created Ghettos," NPR, accessed May 23, 2017. <http://www.npr.org/2015/05/14/406699264/historian-says-dont-sanitize-how-our-government-created-the-ghettos>

LESSON PLANS — THE GREAT MIGRATION

The following background article is taken from "Lesson Plans — The Great Migration: Why African American Southerners Came North," *Salem in History*, accessed May 15, 2017. (<http://teh.salemstate.edu/LessonPlans/cura/migration/index.html>)

Much of the following information is taken from: James R. Grossman, *Land of Hope: Chicago, Black Southerners, and the Great Migration* and Jacqueline Jones, et al., *Created Equal: A Social and Political History of the United States*.

After the Civil War, African American Southerners did not enjoy the rights and freedoms that all Americans are entitled to have. From the 1880s to the 1920s African Americans living in the South endured and lived in fear of physical abuse that included beatings, rape and lynching. Law enforcement did not protect them and in fact, they were often mistreated by law enforcement officials. African Americans who were living in areas not heavily populated by African Americans were often driven off their land in a practice known as "white-capping." White farmers relied on cheap labor of African Americans under the system of sharecropping.¹

Schools for African American children in Southern counties were either underfunded or not funded at all. These schools were often one-room buildings with no chalkboards or desks. Class size was high. Classes in two African American schools in Jackson, Mississippi ranged from 75 to 125 students.²

World War I created a need for factory workers in the North. At the same time that Northern factory jobs were opening up, farming in the South became difficult. Boll weevils, storms, and floods destroyed Southern crops. Many Southern African Americans saw Northern factory jobs as an opportunity for a better life, so they began migrating north.³

Southern whites, seeing their labor force depleting, tried to stop the migrating African Americans. White authorities often stopped African Americans at railroad stations and police sometimes dragged people off trains. Many sharecroppers in perpetual debt to landlords had to escape the plantation. Many other African Americans left jobs without warning or gave only a few hours' notice. These people feared that if they spoke of plans, their employers might give authorities warning as to where there may be a mass departure. African Americans who were fortunate enough to own a home often had to abandon it. Whites trying to stop migration refused to buy property from African Americans.⁴

Despite white resistance, African Americans were able to get out of the South. Publications like the *Chicago Defender*, brought to the South by Pullman porters, encouraged African Americans to move up north for better jobs and better living conditions. During the war years, half a million African Americans migrated to Northern cities.⁵

What was life like for the African Americans in Northern cities? Though racial discrimination persisted there, the absence of Jim Crow laws was significant to Southern African Americans who lived in day-to-day indignation in the South. In Northern cities, African Americans were not forced to give up their seats on buses, to answer whites with "yes ma'am" or "yes sir," nor did they fear walking the streets at night. The Great Migration provided African Americans with the opportunity to move to a place where their right to vote was not as restricted as it had been in the South, giving them the further opportunity to participate in community affairs. However, as the African American population grew in Northern cities, racial tensions increased. Competition for jobs in Chicago's packing houses led to racial confrontation and race riots, like the 1919 Chicago Riots. Public parks and white neighborhoods became unsafe for African Americans.⁶

The migrants knew their hope for a better future was in the schools. Many had dreams of their children having the education they were denied. Discrimination plagued Northern schools. African American children did not receive the same education as white children. Yet, even the worst African American school in the North was better than the schools they left behind in the South.⁷ The Southern African Americans' migration north was neither a complete success nor failure. Though the African Americans left the Jim Crow laws behind and were outwardly treated better in everyday life, they still faced racial discrimination and racial tensions that sometimes resulted in violence.

¹ James R. Grossman, *Land of Hope: Chicago, Black Southerners, and the Great Migration*. (Chicago and London: The University of Chicago Press, 1989), 17.

² Grossman, 247.

³ Grossman, 14.

⁴ Grossman, 105.

⁵ Jacqueline Jones, et al. *Created Equal: A Social and Political History of the United States*. (New York: Pearson Longman, 2005), 475.

⁶ Grossman, 167.

⁷ Grossman, 247.

PPCA Worksheet for primary sources

Title of the document _____

Type of document _____

Date of completion _____

1.) Point of view:

- a. Who is the author?
- b. What experiences might affect the author's perspective?
- c. What words, phrases, images, shapes, colors, and examples reveal the point of view?
- d. What is the author's attitude toward the subject?

2.) Purpose:

- a. How does the author want the reader to think, feel, and act after reading/viewing?
- b. Why did the author create this work?
- c. What evidence and details does the author use to support the main ideas?

3.) Context:

- a. What events of the time might have motivated the author to create this?
- b. How does the social, economic, and political situation at the time help us understand the purpose and meaning?
- c. How is the historical context depicted in the document?

4.) Audience:

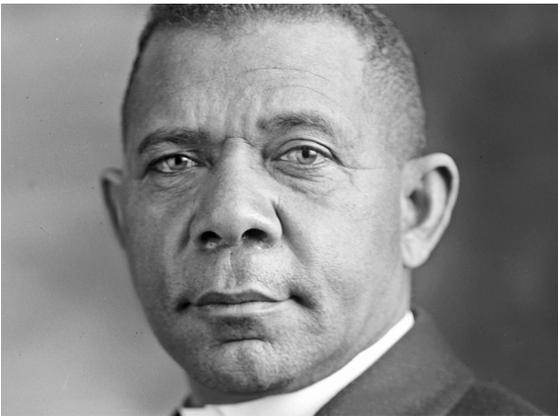
- a. Who will read or view this?
- b. Who will be most receptive to its message?
- c. How will different audiences respond?
- d. What assumptions about race and justice do different audiences bring to the work?

STRUCTURED ACADEMIC CONTROVERSY

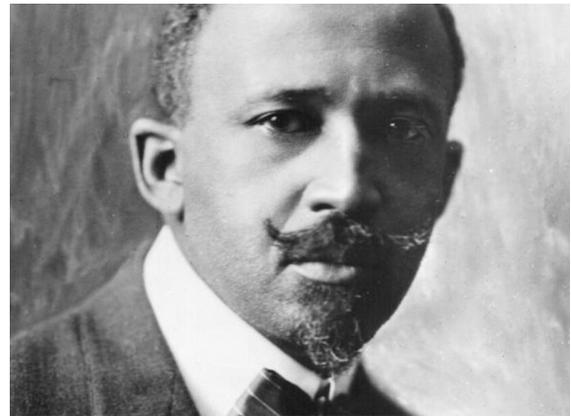
Freedom for Education, Education for Freedom

Summary

Though African Americans had placed a high value on education during slavery and Reconstruction, there was not total agreement within the African American community about the purpose of an education. The debate peaked during the Jim Crow era between supporters of Booker T. Washington and W. E. B. Du Bois, two of the most prominent African American intellectuals and activists at the turn of the century. Washington had a great influence over the philanthropy of Julius Rosenwald and Du Bois was a recipient of three Rosenwald fellowships.



Booker T. Washington



W. E. B. Du Bois

Textbooks often pit them against each other as rivals, and although they had starkly different upbringings, temperaments, and strategies, they worked tenaciously for the advancement of their people.

Washington believed industrial education would increase the economic status of African Americans as a necessary step toward full equality, while Du Bois believed that progress could best be made by educating the “talented tenth” to lead African Americans into the future. Though they disagreed on the method, both men sought to achieve full equality for their people through education.

This lesson gives students an opportunity to think about the purpose of education historically as well as their own education today.

Overview

Structured Academic Controversy is a teaching approach that encourages students to explore and understand both sides of a controversial issue before they formulate a balanced opinion about that issue. It is not the win-lose style of debate most students recognize; rather, it requires students to come to a nuanced understanding of an issue's complexity. SAC has many variations. This format was adapted from the National History Education Clearinghouse (<http://teachinghistory.org/teaching-materials/teaching-guides/21731>)

Materials needed

- Background readings
- 2.26 bonus feature “Booker T. Washington and W. E. B. Du Bois” (6:24)
- SAC Analysis Chart

Grade Level

Recommended for grades 7–12 and PS

Essential Question

How can education most effectively contribute to the liberation of oppressed populations?

Objectives

- Students will be able to evaluate and defend an historical argument about the relationship between education and freedom for African Americans.
- Students will identify and understand the differing positions of Booker T. Washington and W. E. B. Du Bois on the purpose of education for African Americans.
- Students will analyze opposing viewpoints and work collaboratively to reach consensus about the role of an education.
- Students will collaborate to create a statement about the purpose of an education today.

Lesson timeline

1–2 class periods

Detailed lesson plan

Step 1: Begin by having students answer the question, “What is the purpose of education?”

Record their answers on a chart and keep them posted, since students will revisit them at the end of the lesson.

Step 2: Students read the five background readings.

They can read individually or in groups as part of a jigsaw activity.

Step 3: Watch bonus features.

Watch bonus feature 2.26, “Booker T. Washington and W. E. B. Du Bois” and bonus feature 2.27, “Legacy of Black Architects at Tuskegee.”

Step 4: Organize students into four-person teams comprised of two pairs.

Each pair reviews materials that represent different positions on the issue. Within each team, one pair will read Booker T. Washington’s essay “Industrial Education is the Solution.” The other will read “The Talented Tenth,” by W. E. B. Du Bois. Each pair reads the assigned text and crafts their three or four most convincing points. (Use the SAC Analysis chart provided to record your best arguments and the arguments of the other pair).

The following questions should guide both pairs in their reading (both articles have numbered paragraphs):

Booker T. Washington, “Industrial Education Is the Solution”

<http://glc.yale.edu/industrial-education-solution>

- According to paragraphs one and two, how has the Tuskegee Institute transformed life for African American people in and around the Institute?
- What examples does Washington give in paragraphs three through five of “learning by doing”?
- What skills have people learned?
- In paragraph six, what does Washington have to say about the value of manual labor?
- How is Tuskegee training people to participate in Southern society?

W. E. B. Du Bois, “The Talented Tenth [Excerpts],” *The Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition*, accessed April 18, 2017

<http://glc.yale.edu/talented-tenth-excerpts>

- According to Du Bois, what is the larger purpose of education? (See especially paragraphs 1 through 3 and paragraph 9.)

- Is Du Bois’ “Talented Tenth” an elitist idea?
- How are the other nine-tenths of the population to benefit from this? (See paragraphs five through seven.)
- What criticism of vocational education does Du Bois offer? (See paragraphs 12 through 15.)
- How will whites as well as African Americans benefit from the educational system Du Bois recommends?

Step 5: Pairs then come together as a four-person team and present their views to one another, one pair acting as the presenters, the others as the listeners.

Rather than refuting the other position, the listening pair repeats back to the presenters what they understood. The listening pair may ask clarifying questions only. Listeners do not become presenters until the original presenters are fully satisfied that they have been heard and understood.

Step 6: After the sides switch, the pairs abandon their original roles and work toward reaching consensus.

If consensus proves unattainable, the team clarifies where their differences lie.

Step 7: The teams come together as a class and present their conclusions about the issue.

Be sure to address the issue of historical context: Does the purpose of education change with time and circumstance, or do unchanging, universal standards exist? At this point, revisit the original chart (What is the purpose of education?) and revise it as needed.

Assessment ideas

We recommend that teachers make use of authentic assessment based upon the objectives stated in this lesson. Evidence of student learning may include:

- Completion of the SAC analysis chart
- Formulation of a team statement about the purpose of an education
- Active participation in a SAC pair and team
- Creation of a personal statement of the purpose of an education
- Active participation in a jigsaw activity for the Background Readings

Background Readings for SAC

READING 1: EDUCATION AS EMANCIPATION FOR AFRICAN AMERICANS

If there were a phrase that defines the fierce commitment of African Americans to education, it would be Frederick Douglass' maxim "Once you learn to read, you will forever be free." From the centuries of slavery when African American literacy was illegal through the explosion of African American schools during Reconstruction, African Americans sacrificed time, money, and even their lives for the literacy that helped them contest unfair policies and demonstrate their intelligence and humanity. From efforts to supplement the "separate and unequal" schools of the Jim Crow era through the integration of schools in the Civil Rights era, African Americans believed that education creates opportunities for individuals, who would in turn work for the uplift of the whole community. From the emergence of African American Studies programs in universities and multicultural initiatives in K–12 schools to the demand for a culturally responsive pedagogy that empowers children to advocate for social justice, African Americans have demonstrated the power of education to expose white supremacy and to build a more just and equitable world.

"You pursued learning because this is how you asserted yourself as a free person, how you claimed your humanity. You pursued learning so you could work for the racial uplift, for the liberation of your people. You pursued education so you could prepare yourself to lead your people." —Theresa Perry, *Young, Gifted, and Black* (Boston: Beacon Press), 2003.

READING 2: EDUCATION DURING SLAVERY

Slave narratives frequently chronicle the attempts of slaves to surreptitiously learn their letters, fully aware that reading and writing were illegal and if they were caught, they could be beaten or hanged. Slave masters feared slave literacy because it could embolden slaves' desire and expand their access to freedom. Literacy meant liberty; being able to read and write meant slaves could forge passes, read about revolts, and communicate with slaves on other plantations about rebellion or escape. Literate slaves and freedmen often read and even wrote texts that exploded the rationalizations safeguarding slavery and contributed to the growing body of abolition literature.

In 1829, African American abolitionist David Walker implored African Americans to do whatever it took to become educated, because "for coloured people to acquire learning in this country makes tyrants quake and tremble on their sandy foundation." His pamphlet, *Appeal to the Coloured Citizens of the World*, advocated armed revolt against the white power structure, with literacy the key to ending slavery.

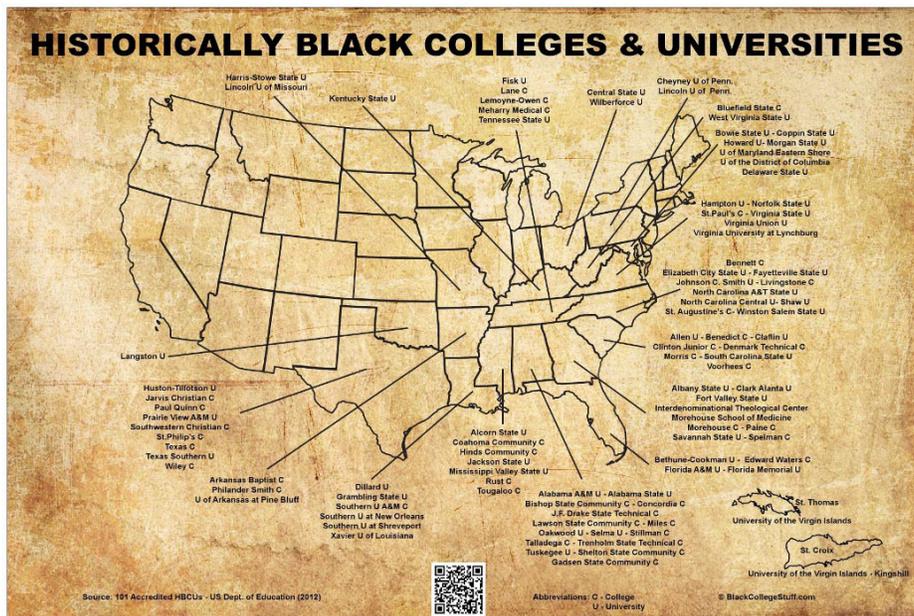
Well aware that literacy threatened their economic system, colonies and later states that depended on the institution of slavery enacted laws to prevent the education of African Americans. The Act of 1740 in South Carolina levied a fine of 100 pounds on anyone caught teaching African Americans to read and write. In 1800, after it became clear that such measures were ineffective, the legislature enacted even more stringent laws that outlawed secret gatherings, "either before the rising of the sun, or after the going down," and ensured severe beatings or worse for those who were caught.

In spite of efforts by lawmakers and slave owners to prevent literacy, slaves found ways to teach themselves and their children to read and write. Children carried camouflaged textbooks to clandestine schools; “school” was conducted in hand-dug pits in the woods; slaves bribed whites with money, food, and whiskey to teach them to read; on Sundays, when whites spent the day at church and then socializing, slaves brought out their pencils, paper, and books. For African Americans, slaves and freed, education was an exercise in self-sufficiency. This passion for literacy, for the value of education, would continue after the abolition of slavery and into the Jim Crow era.

“Mr. Covey succeeded in breaking me. I was broken in body, soul, and spirit. My natural elasticity was crushed, my intellect languished, the disposition to read departed, the cheerful spark that lingered about my eye died; the dark night of slavery closed in upon me; and behold a man transformed into a brute!” —Frederick Douglass, *Narrative of the Life of Frederick Douglass*

READING 3: EDUCATION DURING RECONSTRUCTION AND THE JIM CROW SOUTH

Immediately after the Civil War, African American leaders began campaigning for universal public education. They hoped to provide former slaves the literacy skills to participate in a democratic society and to develop leaders of the next generation who would champion the cause of equality. Initially, the Freedmen’s Bureau, missionary associations, and local African American communities opened schools, but eventually state constitutions required local municipalities to open and operate schools. From the Reconstruction Period and into the Jim Crow era, African Americans of necessity provided land, labor, and materials to build their own schools, with some financial assistance from philanthropists like Julius Rosenwald. They trained their own teachers and supplemented the scarce resources they received from state funding. Thirty years after emancipation, however, African American education remained largely self-funded and self-sufficient.



One way in which African Americans in the South became self-sufficient in their education was through the establishment of Historically Black Colleges and Universities, or HBCUs. There are more than 100 HBCUs in the United States. Most were established after the U.S. Civil War, with a few notable exceptions in Northern states that were established before the abolition of slavery. After the 1862 federal law that provided for land grant colleges in each state, in 1890 the federal government passed the Agricultural College Act, which required states to establish a separate land grant college for African Americans if they were being excluded from the existing land grant college. Many of the HBCUs were founded by states, especially in the South, to satisfy this act. While these colleges and universities received funding from the state, African Americans were responsible for establishing and building these institutions, in addition to educating the young African Americans who came there, some without the ability to read. While HBCUs were established with the intention of primarily serving the African American community, they have always allowed admission to students of all races.

Though African Americans initiated the movement in the South that offered universal education to all students, including for the first time poor whites, many whites saw this as a dangerous step that gave African Americans social, political, and economic advantages. In 1896, the Supreme Court's ruling in *Plessy v. Ferguson* established the policy of "separate but equal" in all facets of Southern life. In reality, state and local governments invested heavily in white schools and divested money from African American schools, so that African American children were learning in dilapidated school buildings with few educational resources and underpaid teachers. In spite of the strategic effort to thwart the education of African Americans, the literacy rate for African Americans in the South increased from 40 percent in 1890 to more than 80 percent in 1930. Since their formal education was often interrupted and almost always aborted after elementary school, however, very few African Americans benefited from a full liberal arts academic education, the most common stepping-stone to the middle class, a deficiency addressed by both Booker T. Washington and W. E. B. Du Bois.

"The Jim Crow system with its inevitable consequences of inequality has warped the minds and spirits of thousands of Negro youths. They either grow to manhood accepting the system, in which case they aspire to limited, racial standards; or they grow up with bitterness in their minds. It is the rare Negro child who comes through perfectly normal and poised under the segregated system. The greatest thing that anyone can do to improve the morale of Negro children and youth is to continue to fight to destroy legalized segregation." —Benjamin E. Mays, president of Morehouse College (1950)

READING 4: BOOKER T. WASHINGTON

Booker T. Washington was born into slavery in 1856. His family gained their freedom in 1865 under the Emancipation Proclamation. He worked in the coal mines of West Virginia and taught himself to read.

After several years, he left the mines and trekked to Hampton University, where his beliefs in self-help, thrift, and the dignity of work were fostered. He founded the Tuskegee Institute in 1881 with the goal of training a generation of African Americans in the industrial arts, preparing them for jobs in the industrializing Southern economy. Washington believed his people, through hard work and Christian piety, could acquire the capital and earn the respect of white Southerners, which he deemed necessary for waging an effective campaign for civil rights and full integration. Washington's conciliatory approach to white supremacy, expressed most famously in the Atlanta Compromise address, won him the support of political and economic leaders in the North and South, who amplified his message of accommoda-

tion and gradualism. Julius Rosenwald worked closely with Booker T. Washington to build many schools for African Americans in the Jim Crow South.

“Having been fortified at Tuskegee by education of mind, skill of hand, Christian character, ideas of thrift, economy, and push, and a spirit of independence, the student is sent out to become a centre of influence and light in showing the masses of our people in the Black Belt of the South how to lift themselves up.” —Booker T. Washington



Julius Rosenwald and Booker T. Washington, Tuskegee Institute, 1915. Source: Special Collections Research Center, University of Chicago Library.

READING 5: W. E. B. DU BOIS

Born in Massachusetts and educated at Fisk University, Harvard University, and the University of Berlin, Du Bois initially applauded many of Washington’s ideas. As whites consolidated power at the turn of the century through racist rhetoric, acts of terror manifested most often in lynching, voter suppression, and disinvestment from segregated African American institutions. Du Bois and others realized that African Americans would never gain equal opportunity without a voice in the political process. In 1903, Du Bois published a collection of essays titled *The Souls of Black Folks*, which critiqued Washington’s approach for its narrowness: ignoring racial violence, implicitly accepting the view of the African American race as inferior, and rejecting higher education and political action as strategies to advance their cause. Du Bois argued passionately for classical liberal arts education for what he termed “the talented tenth” of African Americans who Du Bois envisioned as future leaders of their communities. After an outbreak of riots and murders in Springfield, Illinois, in 1909, Du Bois joined with other African American and white radicals to found the NAACP, which fought against segregation and discrimination in the courts and in the national media.

**“I sit with Shakespeare, and he winces not. Across the color line I move arm and arm with Balzac and Dumas, where smiling men and welcoming women glide in gilded halls. From out of the caves of evening that swing between the strong-limbed Earth and the tracery of stars, I summon Aristotle and Aurelius and what soul I will, and they come all graciously with no scorn nor condescension. So, wed with Truth, I dwell above the veil. Is this the life you grudge us, O knightly America? Is this the life you long to change into the dull red hideousness of Georgia? Are you so afraid lest peering from this high Pisgah, between Philistine and Amalekite, we sight the Promised Land?”
—W. E. B. Du Bois**

Structured Academic Controversy Analysis Chart

Use this chart to prepare your arguments and to record the other side's arguments.

CONTROVERSY:

How can education most effectively contribute to the liberation of oppressed populations?

Industrial Education Is the Solution	Educate the Talented Tenth
Evidence 1	Evidence 1
Evidence 2	Evidence 2
Evidence 3	Evidence 3
Evidence 4	Evidence 4

Record questions that you have about sources and ideas below.

CONSENSUS:

MEET AND GREET THE ROSENWALD FELLOWS



In the 1930s and 1940s the Rosenwald Fund awarded fellowships of \$1,500–\$2,000 (between \$20,000 and \$30,000 in today’s dollars) to nearly 600 African American artists, musicians, writers, scientists, scholars, and educators. Many of the most significant cultural artifacts produced by African Americans in the 20th century were created by Rosenwald recipients, who include James Baldwin, W. E. B. Du Bois, Ralph Ellison, Zora Neale Hurston, Langston Hughes, Augusta Savage, Marian Anderson, Gordon Parks, Jacob Lawrence, and Dr. Charles Drew.

In this lesson, each student reads a profile of one of the Rosenwald recipients or a writer or artist who attended a Rosenwald school, assumes the historical figure’s persona, and discusses their life’s challenges and accomplishments with other important African American figures played by their peers. This lesson could be used as a preview for the film. It could also be used in conjunction with the section of the film documenting the Rosenwald fellowships (1:02.26–1:28.03). There are several film extras that provide useful background and context; see additional materials for suggestions.

Lesson Background

Rosenwald believed that systemic inequality could only be defeated by challenging the race prejudices of white Americans. Exposing them to the art, literature, and music of African Americans could pro-

mote respect and appreciation of the creativity and intelligence of African Americans.

Between 1928 and 1948, the Rosenwald Fund granted fellowships to 587 African Americans and 278 white Southerners, investing more than \$1.65 million to help emerging artists, musicians, writers, scientists, scholars, and educators acquire knowledge and develop their talents.

This lesson introduces the African American artists, writers, scholars, and leaders who benefitted from Rosenwald's philanthropy, and it encourages students to think about art as a tool for social and political change.

Materials needed

- 2.16 bonus feature, “Rosenwald Fund Writers” (9:07)
- 2.17 bonus feature, “Rosenwald Fund Artists” (15:21)
- Additional bonus features of individual artists may be used as well
- Sticky notes, chart paper, markers
- Copies of meet and greet roles and interview handouts, one per student
- **Name tags:** Distribute blank name tags and have students write their character's name or use the pre-prepared photo name tags included at the end of this lesson. Print on cardstock and use string to create hanging name tags.

Grade Level

Depending on reading levels, this lesson is appropriate for grades 6–12.

Essential Question

What is the role of the arts in challenging stereotypes and advancing justice for all cultural groups?

Objectives

- Students will identify the obstacles that talented African American artists, writers, and musicians faced in the early 20th century.
- Students will demonstrate understanding of the identities and important contributions of African American artists, writers, scholars, and musicians to American culture.
- Students will demonstrate an understanding of the social and political function of the arts.

Lesson Timeline

90 minutes plus time for viewing film clips.

1. Introduction & Warm-Up (20 minutes)
2. Small Group Sharing (10 minutes)
3. Meet and Greet Interviews (25 minutes)
4. Whole-Group Discussion (20 minutes)
5. Assessment (15 minutes)

Note: Time for watching the relevant section(s) of *Rosenwald* is not included in this timeline estimate.

Detailed Lesson Plan

Step 1: Introduction & Warm-Up Activity: Drawing Out Prior Knowledge (20 minutes)

Materials: Sticky notes, markers, chart paper

Before the Meet and Greet, introduce the activity and engage students in a short, whole-group discussion that addresses the role of African American artists, intellectuals, and activists in the early 20th century. You may choose to introduce key concepts at this point, including some background about the [Harlem Renaissance](#) or the [Great Migration](#).

Ask students to choose a partner or form a group of three. Pass out sticky notes and markers to students, and ask them to think about all the African American figures from the first half of the 20th century they can name. Have students write down one person's name on each sticky note, and what they were known for underneath (musician, activist, writer, etc.) If they're not sure whether the person is from period 1900 to 1950, tell them to include the person anyway. Once students have generated a list of names, have them work together to arrange the stickies on chart paper around the room, grouping figures by the type of work (genre) they were known for. (Note that some figures will fall into more than one category, so they just need to select one.) Based on the conversations that arise, engage students in a conversation using the following questions:

- A. Why is it important to know about these people in history?
- B. How might literature and the arts have impacted the African American community? How do you think it influenced American society?

Step 2: Small-Group Sharing (10 minutes)

Provide students with background information on the Rosenwald Fund and its purpose (the bonus features may be shown here). Hand out the Meet and Greet role sheets, giving each student one biography to read. Assign students to small groups (about four students each), and give students time to read independently, highlight, and absorb their assigned bio. Students may be encouraged to use their mobile

devices to find examples of the person's visual or written work. One at a time, have students share with their group some of what they've learned about their figure. You may choose to use guiding questions such as:

- A. What type of work did your figure do?
- B. What motivated them?
- C. What challenges did they face?
- D. What did they contribute to society?

Step 3: Meet and Greet Interviews (25 minutes)

During the Meet and Greet, students will take on the persona of their figure, speaking in the first person. Using the questions on the following handout, students will conduct interviews with other Rosenwald grant recipients, residents of the Michigan Boulevard Garden Apartments, or students at Rosenwald schools to learn more about important African American figures during the first half of the 20th century. Each interview should last about 3–5 minutes. While students are circulating, move around, listening to conversations and prompting students when necessary.

Guidelines for the Meet and Greet Interviews:

- Students may not show each other their written role; they must act them out
- Students should take their time interviewing each other
- Students should aim to talk to about four people; note that some people will fall into more than one category (e.g., James Baldwin was an author and involved in Civil Rights Movement work)

Step 4: Group discussion

After students complete the Meet and Greet interviews, lead a whole-group discussion. Some guiding questions may be:

- (Essential Question) What is the role of the arts in challenging stereotypes and advancing justice for all cultural groups?
- What surprised you about the figures in the Meet and Greet?
- What similarities or connections did you find between your figure and others?
- Why do we know about so few of these African American artists and intellectuals?
- What does this tell us about African American life and African American culture in the first half of the 20th century?
- What is the role of the creative arts in the advancement of the African American community?
- How are arts used to promote social justice today?

Meet and Greet Interview Handout

Your name: _____

Your historical figure for the activity: _____

QUESTIONS:

1) Find someone who is an artist or muse. Person's name: _____

- A. What type of art do you make?
- B. What were some obstacles to realizing your dream to be an artist, musician, etc.?
- C. What were some of the factors that influenced or helped you to become successful?
- D. What are some of your accomplishments or creations that you are most proud of?
- E. How would you use art to address social issues in today's society?

2) Find someone who is involved with civil rights work. Person's name: _____

- A. What injustices in society were you trying to address and why did you care?
- B. What strategies did you believe were most effective to promote change?
- C. What contributions did you make?
- D. How did you work with other people to achieve your goals?
- E. How is your art, or other work, a part of your activism?
- F. What strategies would you use to address social injustices in today's society?

3) Find someone who is an author. Person's name: _____

- A. What are some of the challenges you faced, and how did the Rosenwald grant help you complete your projects?
- B. What issues did you write about and what inspired you to write about these topics?
- C. How did your writing change people's beliefs and attitudes?
- D. What topics and themes would you address if you were writing today?

4) Find someone who used the Rosenwald grant to travel. Person's name: _____

- A. Where did you travel and why?
- B. What did you do there, and what did you learn?
- C. How did your opportunity to travel provide a different perspective on America?
- D. How did the training or life experience gained contribute to your work?

Assessment Ideas

We recommend that teachers make use of authentic assessment based upon the objectives stated in this lesson. Evidence of student learning may include:

K-W-L CHART (5 MINUTES PRIOR TO MEET AND GREET, 10 MINUTES AFTER)

The K-W-L chart can be used as an activator for students' thinking prior to the Meet and Greet activity. Students could watch the section of the film on the Rosenwald Fund recipients and take notes on some of the key figures in the left column. Before students participate in the Meet and Greet activity, they could ask questions about what they'd like to learn. After the Meet and Greet, ask students to fill out the third column, using it as an exit slip for the activity.

After watching the film <i>Rosenwald</i> , what do you think you know about the recipients of the Rosenwald grants?	What do you want to know about the people who received Rosenwald grants?	After completing the Meet and Greet activity, what did you learn about these African American artists, intellectuals, and activists?

CROSSWORD PUZZLE (10-15 MINUTES AFTER MEET AND GREET)

As a review, some of the most important information about these historical figures, students could complete a crossword puzzle (see below). If they complete the crossword in class, they could draw on the knowledge of their peers who played each of the roles. If they complete the crossword for homework, they may need to look up some of the information online.

Extension Activities

As a class, create a museum display of famous artwork, poems, passages from literature, and pictures of inventions, dance, or music performances to celebrate the accomplishments of the Rosenwald grant recipients. Each student is assigned one of the historical figures and is responsible to create a graphic illustration (poster, 3-D display, video, montage, etc.) that shares key biographical information, showcases the person's creative or scholarly work, and highlights the social justice components of the work. Students could expand this to feature artists from other historically underrepresented groups in the U.S. or in the world who create work with a social conscience.

Encourage students to find out how artists today respond to contemporary social and political issues. Ask students to create their own piece of art (drawing, video, photo, 3-D sculpture, music, dance, etc.) that responds to one element of racism or discrimination that they see in their community.

Meet and Greet Crossword Puzzle Answers

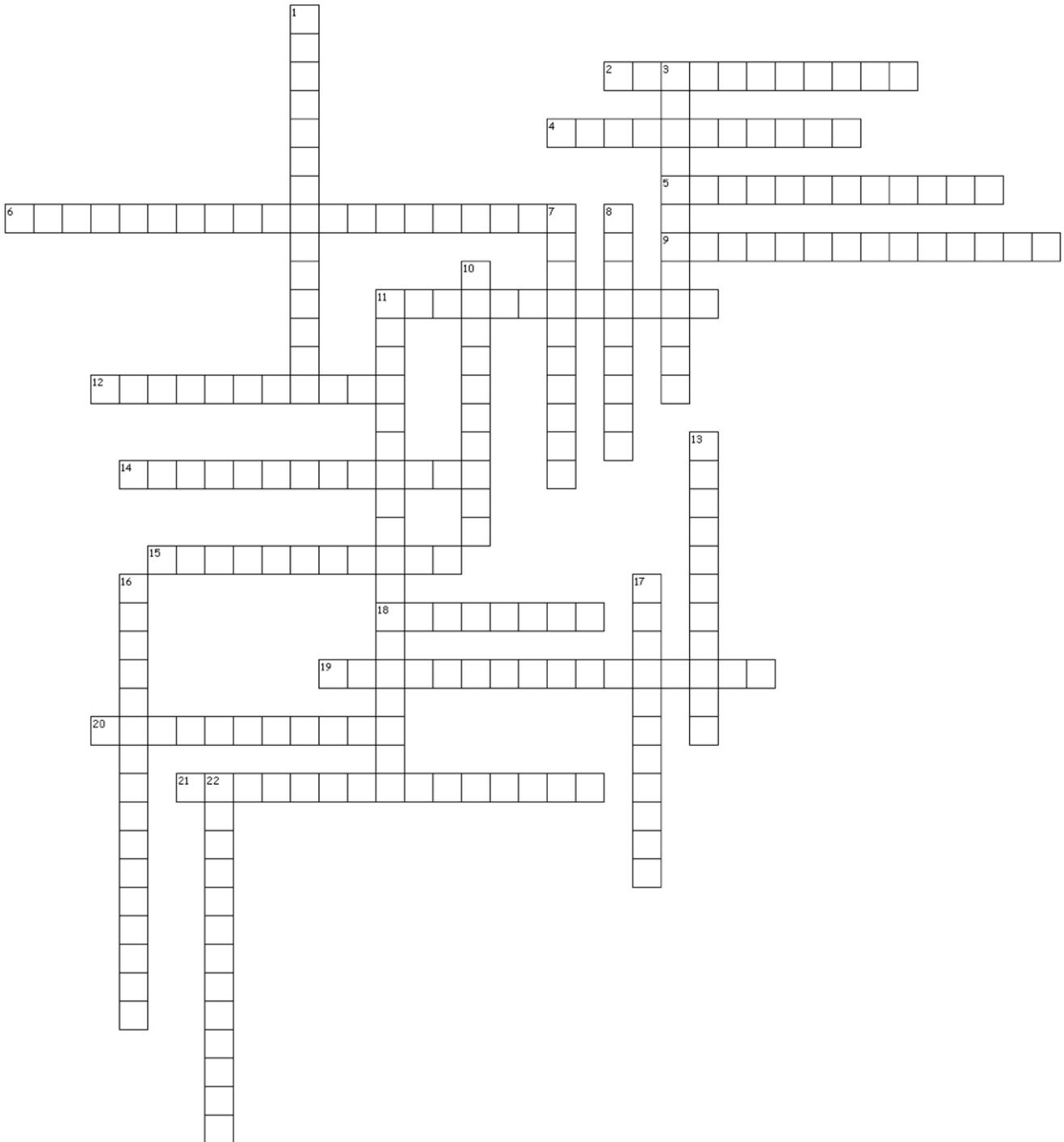
ACROSS

2. Gordon Parks
4. Charles Drew
5. Hale Woodruff
6. Robert Robinson Taylor
9. Langston Hughes
11. James Baldwin
12. Ralph Bunche
14. Jacob Lawrence
15. Nat King Cole
18. Joe Louis
19. John Hope Franklin
20. Pearl Primus
21. Katherine Dunham

DOWN

1. Marian Anderson
3. Ralph Ellison
7. Julian Bond
8. W. E. B. DuBois
10. Jesse Owens
11. James Weldon Johnson
13. Maya Angelou
16. Zora Neale Hurston
17. Quincy Jones
22. Augusta Savage

Meet and Greet Crossword Puzzle



Meet and Greet Crossword Puzzle Clues

ACROSS

2. I was the first African American photographer for *Life* and *Vogue* magazine and my photography documented social injustices and challenged stereotypes.
4. I created the first-ever blood bank, which saved thousands of lives during World War II.
5. Through Atlanta University, I started the Exhibition for African American Artists, where artists of color could share their work with a national audience.
6. I served as the Tuskegee Institute's campus architect, planner, and construction supervisor, responsible for the design and construction of more than 20 buildings.
9. My poems "Dream Deferred," "Mother to Son," "I, Too Sing America," and "Let America Be America Again" are some of the most anthologized poems ever.
11. I moved to Paris in 1948 to escape the racism and homophobia in America, which became the subjects for many of my writings.
12. I won the Nobel Prize in 1950 for negotiating peace between Israeli and Arab forces.
14. I am most known for my 60-panel collection *Migration Series* (1941), which documents the lives of African Americans moving from the rural South to the industrial North.
15. I became the first African American performer to host a variety TV series in 1956.
18. I defeated German champion Max Schmeling, who Hitler advertised as the epitome of Aryan strength, and held the world heavyweight championship for 12 years.
19. I wrote more than 20 books about the history of African Americans in America and was the first African American to serve as president of the American Historical Association.
20. I absorbed the dance styles of West India and Africa in my many travels and brought them back to my dance school in New York City.
21. Although most known for my Caribbean-infused

dance style, I was also a social activist and went on a 47-day hunger strike in 1992 to bring attention to suffering of the Haitian refugees.

DOWN

1. I was a world-famous opera singer and helped desegregate music venues for performers and patrons.
3. My classic novel *Invisible Man* expressed what it feels like to be spurned, frustrated, and alienated in America because of the color of one's skin.
7. Georgia state representatives did not allow me to take my elected seat because of my public statements opposing U.S. involvement in the Vietnam War.
8. I wrote *The Souls of Black Folk* and helped to found the NAACP.
10. I won four gold medals in track and field at the 1936 Olympics hosted by Hitler in Berlin.
11. I wrote the song "Lift Every Voice and Sing," which has become known as "The Black National Anthem."
13. My autobiography *I Know Why the Caged Bird Sings* was nominated for the National Book Award in 1970.
16. My novel *Their Eyes Were Watching God* was criticized and fell into obscurity until after my death.
17. I composed scores for 33 films, wrote the theme song for *Sanford and Son* and *The Cosby Show*, and produced several albums for Michael Jackson including *Bad* and *Thriller*.
22. My sculpture of a harp made of people singing titled "Lift Every Voice and Sing" was displayed at the Chicago World Fair in 1939, although it was later destroyed.

Bonus Features

The following bonus features may prove helpful in providing background and context for this lesson:

2.16, ROSENWALD FUND WRITERS (9:07)

The fund gave African American writers the means to continue writing in a time when so few avenues for funding existed.

2.17, ROSENWALD FUND ARTISTS (15:21)

Many of the artists supported by the fund produced beautiful works that advocated for social, political, and economic justice.

2.18, MARIAN ANDERSON (6:01)

Anderson, a world-class soprano who studied in Europe, was famously denied the opportunity to sing at Constitution Hall in Washington D.C., prompting an invitation from the Roosevelts to perform at the Lincoln Memorial. She was later invited to the White House.

2.19, HORACE MANN BOND (5:37)

Bond was an educator, social science researcher, and father of Civil Rights leader Julian Bond. The Rosenwald Fund allowed Bond to conduct landmark research about the education of African American children in the South. He became the first African American president of Lincoln University.

2.20, DR. CHARLES DREW (6:49)

Drew's innovations in blood storage saved many thousands of lives during WWII, and he used science to argue against the practice of segregating human blood by racial type.

2.21, LANGSTON HUGHES (7:30)

Hughes' poems speak in the voices of African American Americans. He spoke eloquently of how the fund, by supporting African American artists and writers, benefitted all African Americans, and ultimately all Americans.

2.22, JACOB LAWRENCE (6:40)

Lawrence's *Migration Series* remains a masterpiece in narrative painting. A second grant from the fund allowed him to visit the places in the South depicted in his work.

2.23, GORDON PARKS (8:45)

Parks was self-taught photographer whose photos exposed the racism, discrimination, and poverty that existed in the U.S., even in the nation's capital. For Parks, the camera was a “weapon against evil.”

2.24, AUGUSTA SAVAGE (5:01)

A sculptor whose most famous work was displayed at the New York World's Fair and later destroyed, Savage is a legend in African American art history.



Horace Mann Bond



Langston Hughes in 1942

Meet and Greet Biographies

Marian Anderson

ROSENWALD GRANTEE

My name is Marian Anderson. I was born on Feb. 27, 1897, in Philadelphia. When I was just 6 years old, I joined the church choir where people called me “Baby Contralto.” My father, a coal and ice dealer, saved up to buy me a piano when I was 8. Since we could not afford lessons, I taught myself how to play. I loved music so much, I practiced singing all the parts of my church songs until I could sing every one perfectly. My community supported my musical talent, and they helped raise \$500 for me to train under a professional voice teacher. In 1928, I performed at Carnegie Hall for the first time. Some called me the best classical and opera singer in the world. Many people, African American and white, were surprised when they heard me singing opera, because classical music was almost always performed by white people. The Rosenwald fund offered me a scholarship so that I could tour and perform across Europe and study vocal interpretation in Germany. This opportunity made me famous in Europe and the United States, but I still faced racism and discrimination. In 1939 I was scheduled to perform at Constitution Hall in Washington D.C., but the Daughters of the American Revolution (DAR) only allowed white people to perform there. I wanted to break down barriers for African American performers across the country. I kept singing, and President Roosevelt and the first lady Eleanor Roosevelt invited me to perform at the Lincoln Memorial. In 1955, I also became the first African American to perform as a member of the New York Metropolitan Opera. Since so many venues wanted me to perform, I was able to insist that African American patrons be seated in all sections of concert halls, breaking long-established practices of segregated seating. In 1961, I performed the national anthem at President John F. Kennedy’s inauguration, and later received the Presidential Medal of Freedom. Throughout my career I was committed to breaking down barriers for African Americans in the arts.

Maya Angelou

ATTENDED ROSENWALD SCHOOL

I am Maya Angelou. I was born in 1928 in St. Louis. I became a dancer, actress, poet, author, playwright, film director, and activist. I faced many challenges during my early life, one of which included being abused by a family member. From the age of 8 to 13 years old I stopped speaking because I worried that talking brought me bad luck. During this time, I fell in love with reading literature. I attended a Rosenwald school and appreciated the high expectations and warm encouragement of my African American teachers. As a teenager, I moved to San Francisco and studied dance and acting at the California Labor School. Early in my career I performed in many off-Broadway plays, but later dedicated most of my time to writing memoirs, poems, essays, movies, and plays. Some of my most notable works include *I Know Why the Caged Bird Sings*, *On the Pulse of Morning*, *And Still I Rise*, and *The Heart of a Woman*. I wrote to give voice to the struggles and beauty of African American life. Many of my stories document my personal experiences with racial discrimination and sexism. Even though I experienced violence, racism, discrimination, and poverty, I taught my readers how to live with an open heart and have confidence in their identity. I promoted self-examination, equality, and friendship. I became involved in the Civil Rights Movement and worked with leaders like Malcolm X and Martin Luther King Jr. I helped organize the Poor People’s Campaign with Dr. King, and served on the leadership board of the Southern Christian Leadership Conference. For some time I worked in Ghana as an activist with W. E. B. Du Bois. In 1993 I was invited to recite my poem “On the Pulse of the Morning” at President Clinton’s inauguration. Many of my poems and books are now used in schools across the U.S. and the world, and teach people about how to learn, love, and fight for justice.

James Baldwin

ROSENWALD GRANTEE

My name is James Arthur Baldwin. I was born to a single mother in Harlem, New York, where I became a preacher. The beauty and power of sermons inspired me to develop a passion for writing. I decided that I wanted to devote myself to writing professionally.

After years of working as a freelance writer, I garnered the support of the African American novelist Richard Wright, who helped me to secure a Rosenwald fellowship that would jump-start my career.

In 1948, I moved to Europe to get away from the racism and homophobia that existed in the U.S. and allow me to focus on writing. My time in Europe gave me a different perspective on my home country and helped me produce some of my greatest works such as *Go Tell It on the Mountain*, *Notes of a Native Son*, *Another Country*, and *The Fire Next Time*. Many of my pieces were autobiographical and included reflections on interracial relationships and homosexuality that many considered revolutionary.

I was convinced that racism harmed the minds and spirits of both African Americans and whites, and challenged both groups to address the internal effects of generations of racism. Like Malcolm X, I believed that whites had to take responsibility for understanding and owning the history of white supremacy. However, I strongly believed that “no label, no slogan, no party, no skin color, and indeed, no religion is more important than the human being.”

My belief in the solidarity of human beings prompted me to return to the United States during the early 1960s for more direct involvement in the Civil Rights Movement. I ended up traveling across the country, as well as the globe, as a prominent spokesperson of the African American community.

My actions helped advance the movement for civil rights, and my literature has inspired many contemporary writers and activists.

Julian Bond

SON OF ROSENWALD FELLOWSHIP RECIPIENT

My name is Julian Bond. I was born in 1940 in Nashville, Tennessee. Both of my parents were educators and so our house was a frequent stop for scholars, activists, and celebrities passing through, including W. E. B. Du Bois, Paul Robeson, and Albert Einstein. My father, Horace Mann Bond, was a scholar who benefited from a Rosenwald Fellowship. When I was 5 years old, my father became the first African American president of Lincoln University, so we moved up to Pennsylvania, where I attended a prestigious boarding school. In April 1960, I helped co-found the Student Nonviolent Coordinating Committee (SNCC) to advocate for civil rights. I left Atlanta's Morehouse College in 1961 so that I could travel around Georgia, Alabama, Mississippi, and Arkansas to help organize civil rights and voter registration drives. I also led student protests against segregation in public facilities and the Jim Crow laws of Georgia. As the communications director of SNCC I guided the national news media toward stories of violence and discrimination to gain support for our fight for civil rights. In 1965, I was one of 11 African Americans elected to the Georgia House of Representatives after the passage of the Civil Rights Act of 1964 and the Voting Rights Act of 1965 opened voter registration to African Americans. However, in 1966, the other Georgia state representatives voted not to seat me because of my public statements opposing U.S. involvement in the Vietnam War. Later that year, the Supreme Court ruled that this violated my freedom of speech, and I was seated in the state House of Representatives, where I was elected to four more terms and helped organize the Georgia Legislative Black Caucus. I returned to Morehouse College in 1971 to complete my BA in English at the age of 31. That year, I also helped to found the Southern Poverty Law Center (SPLC) with my friend Morris Dees. The SPLC is a public interest law firm in Alabama and I served as its president from 1971 to 1979. I was also elected for six terms in the Georgia Senate, where I served from 1975 to 1987. I later went on to teach the history of the civil rights movement at several universities, including American University, Drexel, Harvard, and University of Virginia. In 1998 I was elected chairman of the NAACP. I became a big supporter of gay rights and same-sex marriage. My activism has always been shaped by a drive for equality and it has continued to influence young African American activists and politicians, including President Barack Obama.

Ralph Bunche

ROSENWALD GRANTEE

My name is Ralph Johnson Bunche, and I am a diplomat who worked for peace around the world. I was born on Aug. 7, 1904, in Detroit. I grew up in Los Angeles with my grandmother, who helped me succeed in school.

I graduated high school as valedictorian, and received an athletic scholarship to attend the University of California. I went on to receive a master's and a PhD in government and international relations from Harvard University in 1934, becoming the first African American person to do so.

I soon joined Howard University, where I helped found their political science department. The Rosenwald Fund gave me a \$2,000 grant to study the effects of French colonialism in Togoland, making me one of only six African Americans to receive a Rosenwald grant for research.

In 1947, I joined the United Nations and started working on peacekeeping efforts around the world. I oversaw peace treaties in the Congo and Bahrain. In 1950, I was the first person of color in the world to receive the Nobel Peace Prize, which I won for my efforts to bring peace to Palestine by negotiating talks between Arab and Israeli forces.

I continued working with the U.N. through the 1960s, and worked to use non-fighting military forces to maintain peace, rather than foster war. Although my focus was international relations, I participated in the March on Washington and March from Selma to Montgomery, and I also served on the board for the NAACP.

Nat King Cole

LIVED IN THE MICHIGAN BOULEVARD GARDEN APARTMENTS

I was born Nathaniel Adams Coles on March 17, 1919, in Montgomery, Alabama. When I was 4, my family moved to Chicago and I grew up in the Bronzeville neighborhood.

I learned to play the piano when I was 4 and dropped out of school at 15 to become a jazz pianist full time. I made my first professional recordings in 1936 and created the King Cole Trio, which toured and landed on the charts with the classic "The Christmas Song."

I decided to go solo to feature my smooth baritone voice, and I recorded several hits, including "Nature Boy," "Too Young," and "Unforgettable." I was lucky enough to spend time in the studio with many of the great voices of my generation, but I especially enjoyed my sessions with Louis Armstrong and Ella Fitzgerald.

For a while I lived in the Michigan Boulevard Garden Apartments developed by Julius Rosenwald, and there I was able to meet other African American Artists.

I made television history in 1956, when I became the first African American performer to host a variety TV series, *The Nat King Cole Show*. My show featured Count Basie, Peggie Lee, Sammy Davis Jr., and Tony Bennett, just to name a few, as star guest performers. However, it was a short run because no major company was willing to sponsor it.

After the show was cancelled I made guest appearances on variety shows like *The Ed Sullivan Show* and performed in several feature films.

Dr. Charles Drew

ROSENWALD GRANTEE

My name is Charles Drew, and I am a doctor. I was born on June 3, 1904, in Washington, D.C. When I was a child, I excelled at sports, and I went on to win an athletic scholarship to attend Amherst College.

In 1919, my sister died in the flu epidemic. This inspired me to want to go on to medical school, but I did not have enough money. I received \$1,000 from the Rosenwald Fund to finish medical school, and graduated at the top of my class with a Doctor of Medicine and Master of Surgery from McGill University.

I focused on studying blood transfusions, and with a Rockefeller Fellowship to study at Columbia University I developed my own method for preserving blood plasma. I created the first “blood bank” that the military and the Red Cross ever had, and it has since saved thousands of lives. Blood banks are still relied on today.

In 1941, I became the director of the first American Red Cross blood bank. While I was practicing medicine, I was also advocating for civil rights. The military did not want to use blood from African Americans, and later said their blood could only be used for other African Americans.

Because I worked hard for civil rights for African American people in the medical field, this enraged me. I advocated for African Americans to both be able to contribute to, and benefit from the blood banking system I created. Because the Red Cross refused to change its policy, I quit my post.

I enjoyed my last years as a teacher at Howard University, where I trained many more African American doctors. However, the American Medical Association did not accept African American members, which prevented many doctors from gaining hospital privileges.

I died in a car accident in 1950, partially due to Jim Crow Laws, which prevented me from resting at a hotel, causing me to drive straight through the night.

W. E. B. Du Bois

ROSENWALD GRANTEE

My name is William Edward Burghardt Du Bois, commonly known as W. E. B. Du Bois. I was born and raised in Great Barrington, Massachusetts, during the 1870s and 1880s in a majority-white community. Although I was a minority and experienced discrimination, I was able to attend an integrated public school and excelled.

It wasn't until I attended Fisk University in Nashville, Tennessee, that I experienced the severity of the Jim Crow South firsthand. My time at Fisk inspired me to fight for the equal rights for all African American people.

I went on to study philosophy, history, and sociology at Harvard University, and during my time there, I studied abroad in Berlin. In Europe I was able to step outside of the U.S. status quo, and I worked with some of the most prominent sociologists of the time. I then became the first African American to earn a PhD from Harvard University.

I won two Rosenwald Fellowships and spent my years researching and investigating the African American experience, the systems that influence it, and ways to improve our quality of life. My efforts were most notably compiled into works such as *The Philadelphia Negro* and *The Souls of Black Folks*.

I co-founded the National Association for the Advancement of Colored People (NAACP) in 1909, which is widely considered one of the most successful civil rights organizations in history, and still exists today. Many people believe my ideas inspired the philosophy of the Civil Rights Movement.

In my later years, because the government and many individuals were attacking me for my activism, I moved to Accra, Ghana, at the invitation of President Kwame Nkrumah. In Ghana, I worked and organized for international civil rights with other African Americans, including renowned author Maya Angelou.

Today my literary works are considered classics.

Katherine Dunham

ROSENWALD GRANTEE

I am Katherine Dunham, born in Chicago on June 22, 1909. I was one of the first African American women to attend the University of Chicago, where I studied anthropology. I also studied dance, trained with notable dancers including Ludmila Speranza, and performed at the World's Fair.

In 1935, I was granted a fellowship from the Rosenwald Foundation to travel to the Caribbean to investigate the dance cultures there. I fused what I learned in the Caribbean with ballet and modern dance. Although I visited many countries throughout the Caribbean, I found special personal and artistic resonances in Haiti.

During the 1950s and 1960s, I traveled the world with the company I founded, the Katherine Dunham Dance Company, introducing audiences to my interpretation of African diasporic cultures. My innovative combinations of Caribbean dances, traditional ballet, African rituals, and African American rhythms became known as the Dunham Technique.

After returning to the United States, I established the Dunham School in New York and founded a performing arts training center in East St. Louis. Although I taught dance, whenever possible I also engaged in conversations about solving the societal problems caused by poverty and racism.

For much of my life after the world tours, I worked with youth in East St. Louis promoting positive life choices and increasing the number of young people engaged in dance. I have always been active in the struggle for human rights, and went on a 47-day hunger strike in 1992 to bring attention to the suffering of Haitian refugees.

I am known as the matriarch and queen mother of African American dance.

Ralph Ellison

ROSENWALD GRANTEE

I am Ralph Ellison, the author best known for my novel *Invisible Man* (1952). I was born on March 1, 1914, in Oklahoma City. My father, who was an ice and coal deliverer, inspired my love of books and writing. He died when I was very young, leaving my mother to raise my brother and me.

I studied music for many years, and attended Tuskegee Institute in Alabama where I planned to become a symphony composer. However, in 1936, I went to New York and started writing for the New York Federal Writers Program and *The Negro Quarterly*. There, I met great African American writers who mentored me, including Langston Hughes.

I started publishing essays and short stories. I was inspired by the powerful, beautiful writing of Zora Neale Hurston, and I started writing my novel, *Invisible Man*, while visiting a friend in Vermont.

My greatest accomplishment, the novel, tells the story of a bright young man who becomes disillusioned with the limited opportunities of life in the South and moves to Harlem. There, he becomes a social justice speaker for a socialist political party, which uses him to gain African American supporters for policies that ultimately benefit only the white workers.

I loved the dark humor of blues and jazz musicians and tried to convey a sense of irony and improvisation in my book. I hoped that the book allowed readers to empathize with so many who feel alienated and invisible simply because of the color of their skin.

I was a slow writer, so it could be challenging for me to get my books published. I received a Rosenwald grant, which allowed me to take my time writing the book.

I received a National Book Award for *Invisible Man*, making me the first African American to receive the award. Today, the book is read and taught as one of the groundbreaking novels on race.

John Hope Franklin

ROSENWALD GRANTEE

My name is John Hope Franklin. I was born in Rentiesville, Oklahoma, in 1915 and named after the first African American president of Atlanta University. My father was a civil rights lawyer best known for suing the city of Tulsa after the Tulsa Race Riots of 1921, when the Greenwood District, one of the wealthiest African American communities in the United States, was attacked and burned to the ground. I planned to follow in my father's footsteps and become a lawyer, but history captured my imagination and I went on to earn my MA and PhD from Harvard University. During World War II, I applied for several clerical and academic positions in the military, but was declined each time because of the color of my skin. I started teaching at my alma mater Fisk University, and served at many universities over my career, including Harvard, Howard University, New York University, Cambridge University, and Duke University School of Law. I believed that the historian is the conscience of the nation, and through my scholarship, I wanted to include enough of the story of African Americans to adequately and fairly tell the story of America. I was grateful to receive various grants and fellowships, such as a Rosenwald fellowship grant, to pursue my passions. My writing often explored the contradictions between the ideals of America and its actual treatment of many of its people. I collaborated with the NAACP lawyers on arguments in *Brown v. Board of Education*, using my historical research to demonstrate that segregation policies were designed to foster feelings of inferiority. My book, *From Slavery to Freedom: A History of African Americans*, has been assigned in history courses since it was published in 1947 and has sold more than 3 million copies. I was a prolific writer, publishing or editing more than 20 books, many of which documented the efforts to deny African Americans opportunities to advance during Reconstruction and Jim Crow, in both the South and the North. I was able to break through many racial barriers in my own life, serving as the first African American president of the American Historical Association and as the first African American department chair at a major white university, Brooklyn College. In spite of my busy writing and speaking schedule, I continued to treasure my time in the classroom, where I sought to inspire the next generation of scholars and activists who will continue the fight for full equality.

Langston Hughes

ROSENWALD GRANTEE

My name is Langston Hughes, and I am a renowned poet and playwright. I am known for depicting lively images of African American life in America from the '20s through the '60s. I was born on Feb. 1, 1902, in Joplin, Missouri. My grandmother raised me until I was a teenager, when I moved to Columbus, Ohio, with my mother.

I started writing poetry when my teacher introduced me to Walt Whitman, who became one of my primary influences. I loved writing, so I joined my school's literary magazine. I even submitted poems to literary publications, but they all rejected my work. After high school, I spent time with my father in Mexico, and my first poem, "The Negro Speaks of Rivers," was published in *The Crisis* magazine.

Like the artist Jacob Lawrence, in 1931 I received a Rosenwald fellowship that allowed me to purchase a car to travel to the South, giving poetry readings at universities across nearly every Southern state. While I was there, I was able to visit the Scottsboro boys in prison and read them poetry. The Scottsboro boys were nine African American teenagers accused of raping two white women in 1931 and the mishandling of their case was indicative of the racism and inequality of the Jim Crow South. This had a transformative impact on my poems as I saw the struggles and beauties of African American life in the South. In addition to poetry, I also wrote novels, short stories, and 11 plays. Jazz music also had a large influence on my writing, especially my poem "Montage of a Dream Deferred" (1951).

Some African American intellectuals criticized my work for capturing the dialect and everyday experiences of African Americans, rather than using formal language to describe exceptional heroes. But my loving description of the simplicity and mystery of ordinary lives was so popular that I became the first African American to earn a living solely from my publications.

Today, my poems have been translated into many languages and are read around the world, and my work is used to understand African American life and culture in the early 20th century.

Zora Neale Hurston

ROSENWALD GRANTEE

I am Zora Neale Hurston. I was born in Alabama in 1891, but soon moved to Eatonville, Florida, where my father became mayor. In 1904 my mother passed away, and my life shifted dramatically. When my father remarried, I was sent off to a boarding school in Jacksonville, where I was later expelled after my parents stopped paying for my tuition.

Although I faced many obstacles during my childhood, I went on to attend Howard University in 1918, where I studied multiple languages, co-founded Howard's student newspaper *The Hilltop*, and became interested in writing. I earned my bachelor's degree in anthropology, the study of humans in society, from Barnard College, where I was the first African American student. I later continued my study of anthropology at Columbia University. After moving to Harlem to collaborate with many of the writers and artists of the Harlem Renaissance, including Langston Hughes, I spent my career writing for various literary publications. In 1934, I received a Rosenwald grant, which helped me to write my best-known novel, *Their Eyes Were Watching God*. My novel is often taught in high school and college, and has themes of women's independence, love, and human relationships. I wanted to depict the reality of African American life as I saw it, which some people criticized me for. I also traveled across the country and to the Caribbean conducting my own anthropological research projects to gain new perspectives on the lifestyle and folklore of different African American communities.

These experiences allowed me to publish works such as *Mules and Men* and *Tell My Horse*, which were full of folk tales that drew on the histories, rituals, and songs of many African American cultures across the diaspora. I did this to preserve and celebrate this part of our history. During the Great Depression, I survived off of grant money and advances from my books. Later in the 1950s, white publishers refused to publish my work. I was underappreciated while I was alive, but today I am regarded as one of the most important 20th century American authors and the mother of a generation of African American women writers.

James Weldon Johnson

ROSENWALD GRANTEE

My name is James Weldon Johnson, and I am a NAACP leader, activist, lawyer, and author. I was born on June 17, 1871, in Jacksonville, Florida. I attended Atlanta University, and in 1897 I became the first African American to pass the bar exam in Florida.

I always enjoyed music, and in 1900 my brother John and I wrote the song "Lift Every Voice and Sing," which would later become the official anthem of the National Association for the Advancement of Colored People (NAACP). Today, the song is known as the "Black National Anthem," and is sung at African American churches, cultural events, and celebrations across the U.S.

In 1906 I was selected by President Roosevelt to serve as a diplomat in Nicaragua and Venezuela. When I returned in 1914, I became the executive secretary of the NAACP.

While I was very involved politically, I am often known for my contributions in the arts. I helped to develop the Harlem Renaissance, a community of African American artists, musicians, authors, and intellectuals. I believed that while African Americans did not have economic power, we could use art and literature to improve our lives.

In 1922, I wrote *The Book of American Negro Poetry*, which some people say sparked the Harlem Renaissance. I also wrote *The Autobiography of an Ex-Colored Man* and *God's Trombones*, the first books by a African American author that used Harlem and Atlanta as subjects of fiction.

In 1929, I received a Rosenwald grant to write *Black Manhattan*, the story of African Americans in New York from the 17th century to 1920.

I became the first African American professor to teach at New York University.

Quincy Jones

LIVED IN THE MICHIGAN BOULEVARD
GARDEN APARTMENTS

My name is Quincy Jones. I was born on March 14, 1933 in Chicago. I lived in the Michigan Boulevard Garden Apartments created by Julius Rosenwald until I was 10 years old. My mother was the secretary to the manager of the apartments and my father was a carpenter there.

I was fascinated by music from an early age and tried every instrument in my elementary school band before choosing the trumpet. I was barely a teenager when I made friends with Ray Charles, and we played small clubs and weddings together.

I played in various bands throughout the 1950s and served as musical director for Dizzy Gillespie's band during their European tour in 1956. During the 1960s, I began composing for film and television.

Aside from music, I also produced the musical scores for 33 motion pictures, including *The Pawnbroker* and *In the Heat of the Night*, and wrote the theme songs for many television series, including *Ironsides* and *Sanford and Son*.

In 1975, I founded Qwest Productions, and arranged and produced hugely successful albums by Frank Sinatra and other major artists of various genres. I produced, with Michael Jackson, a few of his albums, including *Bad* and all-time best-selling *Thriller*.

Over the span of my career, I have had 79 Grammy Award nominations and 28 Grammys, including a Grammy Legend Award in 1991.

Beyond music, I used my platform as a major American recording artist to help raise money for the victims of the famine in Ethiopia and to build more than 100 homes in South Africa.

Jacob Lawrence

ROSENWALD GRANTEE

I am Jacob Lawrence, one of the best-known African American artists of the 20th century. I was born in Atlantic City, New Jersey, on Sept. 7, 1917. I started making art when I was 13, when my mother enrolled me in a children's center with an art program. Even though I dropped out of high school, I continued to take art classes at the Harlem Art Workshop, and loved to visit the Metropolitan Museum of Art. Augusta Savage, another famous African American artist, was my mentor.

I received a scholarship to attend the American Artists School in New York, and began developing my modernist style of paintings. I am best known for my 60-panel collection *Migration Series* (1941), which documents the lives of African Americans moving from the rural South to the industrial North during the Great Migration. My paintings of hard work in the cotton fields and the threat of a noose hanging from a tree drew attention to the harsh conditions for African Americans in the Jim Crow South. My paintings of families lugging suitcases and sleeping on trains celebrated the bravery and solidarity of the migrants. And my paintings of life in the North captured both the promise and disappointment of life in the "promised land." With this series, I became the first African American to have their work displayed in the Edith Halpert Gallery.

I received a \$1,500 grant from the Rosenwald Fund in 1940 to help me create my *Migration Series* paintings. Even though I am from the North, I was always fascinated by the Great Migration because I had seen so many families move to Harlem from the South.

I received a second Rosenwald grant that allowed me to travel to the South, to better understand the lives I was documenting. I had the opportunity to make art documenting the lives of African Americans around the country, including murals for the Harold Washington Library in Chicago, the University of Washington, Howard University, and the Times Square subway station. My *Migration Series* is now displayed at the Phillips Collection in Washington, D.C., and at the Museum of Modern Art in New York City.

Joe Louis

LIVED IN THE MICHIGAN BOULEVARD
GARDEN APARTMENTS

I was born Joseph Louis Barrow on May 13, 1914, in LaFayette, Alabama, the son of a sharecropper and great-grandson of a slave, but throughout my life I was known as Joe Louis.

When I started boxing in the 1930s, there were no African American athletes in any of the major professional sports. Although Jack Johnson was the first African American to win the heavyweight championship, I was the first African American boxer that white America embraced. I was called “The Brown Bomber.”

When I defeated German champion Max Schmeling, whom Hitler advertised as the epitome of Aryan strength, both white and Black America celebrated it as a triumph of American democracy over fascism.

I enrolled in the Army in 1942 and fought more than 100 exhibition matches to boost the morale of the troops. I held the world heavyweight championship from 1937 to 1949, defeating 25 challengers before I retired.

I lived in the Michigan Boulevard Garden Apartments built by Rosenwald in Chicago along with many other well-known African Americans.

Outside of the ring, I played golf and in 1952, I played a PGA tour event, being the first African American to do so.

I was buried at Arlington Cemetery after my death in 1981 at the request of President Ronald Reagan.

Jesse Owens

LIVED IN THE MICHIGAN BOULEVARD
GARDEN APARTMENTS

My name is Jesse Owens. I was born James Cleveland Owens in Oakville, Alabama, on September 12, 1913, the son of sharecropper. I was the last of 10 children and a frail child, often sick with chronic bronchial congestion and pneumonia. Despite this, I had always worked hard, picking up to 100 pounds of cotton a day in order to help my family out. When I was 9, my family moved north to Cleveland. At Bolton Elementary School in Cleveland, I earned the nickname Jesse. One of my instructors believed I had said Jesse, when in fact I said J. C. I guess it was my thick Southern accent. I ran track as a youngster and while in high school, I won three track and field events at the 1933 National Interscholastic Championships. I continued to excel as a runner in college at Ohio State University. While at Ohio State, I set three world records for the Buckeyes track team, including the long jump record that lasted 25 years, and earned the nickname Buckeye Bullet. Despite this, because of the color of my skin, I was still barred from living in the on-campus dormitories and had to shower separately from my teammates.

In 1936, I participated in the Olympic Games in Berlin, which Hitler intended to use as propaganda for Aryan supremacy. I was one of 18 African American athletes who competed, in spite of Hitler’s opposition, and I won four gold medals at that event. In spite of the hostile environment, I formed a close friendship with my main rival, Germany’s Lutz Long, that transcended race, country, and competition. After returning to America, I was faced with the reality of racism. The president of the U.S. did not acknowledge my triumphs during the Games, or invite me to the White House as expected for returning champions. I struggled for money after returning to the United States and began racing against dogs, motorcycles, and even horses for money during halftime at soccer matches and Negro League baseball games. After my racing career, I decided that I needed to make money. I accepted well-paid corporate jobs, became a motivational speaker, and lived for a time at the Michigan Boulevard Garden Apartments built by Julius Rosenwald in Chicago.

Gordon Parks

ROSENWALD GRANTEE

I am Gordon Parks, a world-famous photographer, writer, composer, and filmmaker. I was born on Nov. 30, 1912, in Fort Scott, Kansas, and grew up in Minnesota. When I was a child, my teachers discouraged me from seeking higher education, and in high school I was not allowed to participate in many school activities because I was African American. During the Depression, I left home to travel and look for work as a Pullman porter. One day, I was looking at images of migrant workers in a magazine, and was captured by the beauty of the photographs. I bought my first camera and started making pictures, and decided to make a living from fashion photography. Marva Louis, wife of the boxing champion Joe Louis, saw my pictures and liked them so much that she encouraged me to move to Chicago where I would have more opportunities. There I became interested in documenting the African American neighborhoods on Chicago's South Side.

In 1941, I received a Rosenwald grant to travel to Washington, D.C., to take photographs of the city, through the Farm Security Administration. On my first day, my boss sent me out around the city to visit stores, restaurants, and theaters. At every place I went, I was denied service. When I returned to my boss, angry, he encouraged me to capture a series of photographs that showed the injustice and bigotry I had experienced. I left D.C. and moved to Harlem, where I became the first African American photographer to work for *Life* and *Vogue* magazines. My series of photographs titled "The Restraints: Open and Hidden" appeared in *Life* magazine in 1956 and brought to national attention the stark realities of segregated life in Alabama. My photo essay "The White Man's Day Is Almost Over" counters the stereotypes of the American Muslim community through photos depicting close family relationships, disciplined spiritual practices, and peaceful activism. I also took portraits of African American leaders including Malcolm X, Stokely Carmichael, and Muhammad Ali. My autobiographical novel *The Learning Tree* was adapted into a major Hollywood film, which I directed. Throughout my career, I used the power of photography to capture the evils of racism, poverty, discrimination, and bigotry.

Pearl Primus

ROSENWALD GRANTEE

My name is Pearl Primus, and I am a dancer, choreographer, anthropologist, and teacher. I was born in Trinidad and Tobago on November 29, 1919. When I was only 2 years old, my family moved to New York City, where I took an interest in dance.

I attended Hunter College to study biology, but because of racial discrimination I was not able to find employment, so I joined the New Dance Group in 1943. The group gave me the opportunity to perform on Broadway, which led to me starting my very own dance company in 1944, at just 25 years of age. My dances reflect both the African American experience and my research and experience in Africa and the Caribbean.

In 1948, I received a Rosenwald fellowship to do research in Africa. I visited many countries, including Nigeria, Angola, Liberia, the Ivory Coast, and Senegal, which strongly influenced my style. My first major choreography, *African Ceremonial* (1944), used West Indian forms of dance.

I was also influenced by other African American artists of the Harlem Renaissance, including Langston Hughes. In 1944, I choreographed a piece inspired by his poem "The Negro Speaks of Rivers," which documented the social condition of African Americans and their ties to African heritage. I wanted my dances to have a wide audience, because I believe that dance can be used to make statements about our society and challenge racism and social conditions.

I opened the Primus-Borde School of Primal Dance in New York, where I taught anthropology, sociology, and dance. I also was the director of the African Performing Arts Center in Monrovia, Liberia.

I danced not to entertain, but to help people better understand each other.

Augusta Savage

ROSENWALD GRANTEE

My name is Augusta Savage. I was born on Feb. 29, 1892, in Green Cove Springs, Florida. When I was a child, I started making art using the clay I found in the area where I lived. I loved to sculpt animals and other figures. My father, a Methodist minister, disapproved of my interest in the arts, but his punishments couldn't stifle my creative spirit. In the 1920s I moved to New York City, where I was admitted with a scholarship to study art at Cooper Union. I excelled in my studies, and in 1923 was admitted to a special program in France to study sculpture. When they found out I was African American, however, they took back their offer. I was outraged! It inspired me to become active in working for civil rights. I wanted to fight so other African American students could have a chance to get the scholarship in the future. The head of the Urban League, Eugene Kinckle Jones, took up my case, and asked Julius Rosenwald to consider giving me a scholarship. The Rosenwald Fund provided me with the money to be able to travel to Paris, and covered my living expenses for two years. I spent 1930 and 1931 in Paris studying and making sculpture busts of many people, including my supporter W. E. B. Du Bois. When I returned to the U.S., I started the Savage Studio of Arts and Crafts in Harlem, where I trained and encouraged some amazing artists, including a young Jacob Lawrence. In 1939, I was commissioned to create a sculpture for the World's Fair in New York. I was the only African American person invited to create a piece, and one of only four women. I created a 16-foot-tall sculpture of a harp made of many singers, called "Lift Every Voice and Sing" (also known as "The Harp"). I was inspired by the song "Lift Every Voice and Sing," also known as the Black National Anthem, written by James Weldon Johnson. It was a sculpture much taller than me in the shape of a hand, with the faces of African American choir singers all around it. I was known for sculpting faces of African American people that captured their emotions. While my sculpture was a success, the World's Fair destroyed the piece at the end of the fair because I could not afford to transport it. This happened with many of my pieces because I did not have enough money to permanently cast them in stone or metal. Even though I created a lot of art, I cared most about teaching young people to develop their art, because my work lives on in them.

Robert Robinson Taylor

DESIGNED ROSENWALD SCHOOLS

My name is Robert Robinson Taylor. I was born in Wilmington, North Carolina, on June 8, 1868. I came from a middle-class family and was the grandson of a white slave owner.

I entered the Massachusetts Institute of Technology's (MIT) School of Architecture in 1888 and became the first African American to graduate from the institution in 1892. After graduating, Booker T. Washington asked that I serve as the Tuskegee Institute's campus architect, planner, and construction supervisor. I served there for 40 years.

People credit me with constructing a beautiful and sound campus, and Butler Chapel is considered to be one of my finest achievements. Not only did I design more than 20 buildings, I coordinated the student workers who learned the construction trades while working on them.

I also contributed building designs to *The Negro Rural School and its Relation to the Community*, a technical handbook used by Washington to help with the designs for the first Rosenwald Schools.



A Rosenwald school.

After Tuskegee I became an architectural draftsman in Cleveland. I was once again recruited by Booker T. Washington to use my architectural expertise on projects at Tuskegee and in Liberia. I was an architect and educator, and I influenced generations of future African American architects in the United States.

Hale Woodruff

ROSENWALD GRANTEE

My name is Hale Woodruff, and I was born in Cairo, Illinois, on Aug. 26, 1900, and grew up in Nashville, Tennessee. I began my artistic career as a political cartoonist for my high school newspaper. I enrolled at the John Herron Art School in Indianapolis, and there I began to learn about African and African American art.

In 1924, I entered the Amy Spingarn Prize competition, where I won third place. In 1926, I won the second place bronze award at a fine arts competition sponsored by the William E. Harmon Foundation.

I wished to further my artistic education, and so in 1928 I traveled to Paris. I painted landscape paintings, in the tradition of Indiana artists at the time. While in France, I studied with Henry Ossawa Tanner, one of the foremost African American artists of the late 19th and early 20th century. He taught me about the importance of the human figure, which had a great influence on the murals I began to paint later in my life.

Dr. John Hope, president of Atlanta University, offered me a position teaching drawing and painting. Through the university, I started the Exhibition for African American Artists, where artists of color could share their work with a national audience. I was influenced by my experience living in the South and began painting more socially conscious art. I created a series of block prints depicting lynchings and painted murals commemorating the 100th anniversary of the mutiny on the slave ship *Amistad*.

After a trip to Mexico and meeting Diego Rivera, I began to create public paintings, murals. In 1942, I created an annual exhibit for African American artists in the South to come to Atlanta University and showcase their works.

I received a Julius Rosenwald fellowship in 1943 and moved to New York to further my artistic career.

I had a profound influence on 20th-century American art and worked to pave the way for African American artists to come.

Digest 1938

JULIUS ROSENWALD FUND
4901 ELLIS AVENUE
CHICAGO

Application and accompanying documents should be filed as early as possible for the convenience of the Fellowship Committee, preferably during the early autumn. No application can be considered by the Committee unless the completely filled-out blank and all of the materials requested reach the Director for Fellowships by January 9, 1943.

Negro White-Southern

Name in full Hale A. Woodruff

Present address 177 Ashby Street, N.W., Atlanta, Georgia
City State

Permanent address 177 Ashby Street, N.W., Atlanta, Georgia
City State

Present position (be specific) Art Instructor

Institution or organization Spelman College Annual salary \$2200.00

Address Atlanta, Georgia
City State

Specific Field Fine Arts

Concise statement of plan of work TO EXECUTE A GROUP OF PAINTINGS ON THE SOUTHERN NEGRO, STRESSING THE SOCIAL AND ECONOMIC ASPECTS OF HIS LIFE IN THE SOUTH

Dates of period for which grant is desired September, 1943, to September, 1944

What is your estimate of the total duration of the proposed project? One year

Will you return to your present position? Yes . . . If not, for what position do you seek further training?

If you contemplate graduate study, please fill in the following

What institution do you wish to attend?

Have you been admitted? For what degree will you work?

Under whose supervision? Department of

SPelman UNIVERSITY ARCHIVES
NASHVILLE, TN 37203
ESTABLISHED 1913

Rosenwald Fund grant application for Hale Woodruff

BONUS FEATURES FOR CLASSROOM USE

These bonus features contain additional material, much of which is not included in *Rosenwald*. They may be used to supplement the film by providing necessary historical and cultural context, or they may be used as stand-alone lesson resources, journal prompts, or springboards for further investigation.

Note that several bonus features are to be used with the full lessons and are labeled as such.

The clips are organized by theme. The following rating levels may help teachers decide which clips to use in their classrooms.

- **Level 1:** Essential contextual information missing from the film.
- **Level 2:** Contextual information that introduces a related concept missing in the film.
- **Level 3:** Provides more detailed information about subjects covered in the film; may be useful for independent or small group projects.
- **Level 4:** May be useful in some teaching contexts.

JULIUS ROSENWALD AND HIS LEGACY

1.1. JULIUS ROSENWALD'S LEGACY (13:29)

LEVEL 2

Pioneer of social justice

Provides an overview of the work and legacy of the philanthropic work of Rosenwald. Key concepts: business ethics, philanthropy

2.1. GROWTH OF SEARS, ROEBUCK & COMPANY UNDER ROSENWALD (11:06) LEVEL 2

It became the largest retailer in the country

Describes how Rosenwald built the Sears name and maintained ethical business practices. Key concepts: economic growth, social welfare, ethics

2.4. ROSENWALD SERVES IN WORLD WAR I (2:47)

LEVEL 4

My name Is General Merchandise

Relates a humorous incident involving Rosenwald in Europe during WWI. Rosenwald had copies of the Sears catalogue sent to the troops to “make the boys feel more at home.”

2.6. ROSENWALD AND CHICAGO CRIME COMMISSION (2:02)

LEVEL 4

He keeps the mob off his back and out of his operations

Describes Julius Rosenwald’s role on the CCC to fight corruption in Chicago. More historical footnote than core information.

2.11. MUSEUM OF SCIENCE AND INDUSTRY (6:06)

LEVEL 3

To build a museum that would inspire America’s inventive genius

Rosenwald funds a museum to inspire tomorrow’s scientists and inventors. Key concepts: museum, mission statement

2.12. ROSENWALD’S CONTRIBUTION TO JEWISH CHARITIES (7:50)

LEVEL 3

He had this capacity to bring people together

Chronicles Rosenwald’s influence on the development of Jewish philanthropy in Chicago. Key concept: Jewish Federation

2.28. EDITH STERN (8:01)

LEVEL 4

She sees her father’s heritage and carries it on

Describes how Edith Stern, daughter of Julius Rosenwald, continues his philanthropic and civil rights work.

2.29. RESCUE DURING WORLD WAR II (4:49)

LEVEL 2

They helped to bring 300 family members out of Nazi Germany

This will be especially helpful for teachers who wish to explore questions about U.S. refugee policies throughout history, and in particular during the Holocaust. Prior to WWII and the Holocaust, Rosenwald family members arranged for 300 family members to resettle in America and ended up having to make life-and-death choices.

Key concepts: refugee, immigrant

2.30. MARX BROS (0:51)

LEVEL 4

Describes the Marx Brothers' early years in Chicago and makes a tongue-in-cheek claim connecting Groucho to Rosenwald.

2.32. DEBRA AND JOSHUA LEVIN FIRST DATE (3:04)

LEVEL 4

I crammed as much of Rosenwald into that day

A personal anecdote about the Levins and their adoration for Julius Rosenwald.

RACISM, SEGREGATION, AND THE STRUGGLE FOR SOCIAL JUSTICE

1.2. NEED FOR BETTER SCHOOLS IN THE JIM CROW SOUTH (7:22)

LEVEL 1

It was very difficult for African Americans to get a first-class education

Establishes the state of education for African Americans in the Jim Crow South and lays out Julius Rosenwald's philosophy of education (to realize individual potential and to change the structures of inequality) with examples of how this was put into practice in the Rosenwald schools.

Key concepts: Jim Crow, education, segregation

2.2. ROSENWALD AND NAACP (6:43)

LEVEL 1

An example of positive relations between the African American and the Jewish community

Summarizes the beginnings of the NAACP among African Americans and progressive whites and Jews, like Rabbi Emil Hirsch, emphasizing the role of Jews who saw in the terror perpetrated against African Americans a reflection of their own experience in Eastern Europe.

Key concepts: NAACP, pogrom, *Brown v Board of Education*, Civil Rights Movement

2.3. BANNING OF A BIRTH OF A NATION (4:11) NOTE: DISTURBING IMAGES LEVEL 2

We have to keep it out of our city

Students should have some background on the efforts of Julius Rosenwald and the mayor in Chicago to ban this infamous film that mischaracterized Reconstruction, slandered Southern African Americans, and romanticized the KKK.

Key concepts: Reconstruction, KKK, NAACP

2.5. CHICAGO RIOTS, 1919 (7:08) NOTE: GRAPHIC IMAGES LEVEL 1

They had actively recruited them from the South and had a responsibility to these people

Describes the racial prejudices African Americans encountered after migrating to the North after WWI and how this led to the Chicago riots of 1919.

Key concept: Red Summer

2.7. THE GREAT MIGRATION (6:08) NOTE: GRAPHIC IMAGES LEVEL 1

Chicago became the promised land for African Americans from the Deep South

Describes the factors that motivated African Americans to migrate, including domestic terror in the South, the role of the African American newspapers, and economic realities that faced African Americans.

Key concepts: migration, lynching

2.8. LYNCHING OF LEO FRANK (4:28) NOTE: GRAPHIC IMAGES LEVEL 2

One of the terrible moments in Southern Jewish history

Describes how the Leo Frank case inspired Rosenwald to redouble his efforts to build schools in the South as a way to fight against racial injustice. The case illustrates the status of Jews as a minority in the South during the Jim Crow era.

Key concept: anti-Semitism



2.9. BUILDING THE 12TH STREET YMCA (10:30) LEVEL 3

When the president asks you don't refuse

Describes the impact of the 12th Street YMCA on the African American community in Washington, D.C. Julius Rosenwald contributed and the family helped restore it after it had been closed. Mentions African American athletes, artists, and civic leaders.

Key concept: community

2.10. MICHIGAN BOULEVARD GARDEN APARTMENTS (11:18) LEVEL 3

It was kind of swanky and very affordable

Covenants, deed restrictions, and mortgages prohibited African Americans from living in certain neighborhoods, and so they again faced segregation and racism even after the Great Migration. Lorraine Hansberry's "Raisin in the Sun" grew out of an anti-discrimination lawsuit brought by her father. Julius Rosenwald builds the first high-quality housing development for African American families —

for profit, not charity. It includes anecdotes related by former residents.

Key concepts: discrimination, community, mortgage, covenant, deed

2.26. BOOKER T. WASHINGTON AND W. E. B DU BOIS (6:24)

LEVEL 1

They both found an ally with Julius Rosenwald

This is essential background on the competing philosophies of two prominent African American leaders and how Julius Rosenwald was able to work with both. Key concepts: economic justice, social justice, the “talented tenth,” NAACP, Atlanta Compromise

2.27. LEGACY OF BLACK ARCHITECTS AT TUSKEGEE (9:47)

LEVEL 3

Everything was built by the students

Describes how Booker T. Washington’s vision for Tuskegee University was realized. Architect Robert Taylor, the first African American graduate of MIT School of Architecture, organized untrained craftsmen to construct the campus buildings. Several of Taylor’s students went on to become noted craftsmen and architects.

Key concepts: education, architecture, community

2.33. JULIAN BOND ON VOTING RIGHTS FOR D.C. (0:34)

LEVEL 4

Time to end this injustice

A PSA for D.C. statehood and voting rights.

THE ROSENWALD SCHOOLS

1.3. BUILDING ROSENWALD SCHOOLS (15:12)

LEVEL 2

These new school buildings would make African Americans a visible part of public life

Describes the concept behind the construction of Rosenwald Schools and the importance of community involvement in the success of the schools program. Emphasizes how the Rosenwald schools affirmed the potential of its students. Key concepts: community, design, education

1.4. RESTORING ROSENWALD SCHOOLS (9:43)

LEVEL 2

This is a building worth saving

Describes the efforts to restore the remaining Rosenwald school buildings. Key concepts: historic preservation, memory

2.31. GEORGE WOLFE REMEMBERS (5:41)

LEVEL 3

Rosenwald teachers made it their mission that we were fortified to go into the world

Oral testimony of writer and director George Wolfe (Bring in 'da Noise, Bring in 'da Funk) regarding the Rosenwald Schools and Civil Rights. Key concept: Oral history

PHILANTHROPY, JUDAISM

2.13. RABBI HIRSCH LEADS CHICAGO SINAI CONGREGATION (11:50)

LEVEL 3

He pointed out to Rosenwald the importance of giving

Provides biographical information about Rabbi Emil Hirsch, especially his influence on Julius Rosenwald's philosophy of giving. Includes an explanation of Reform Judaism and some background on the experience of Jews in early 20th-century America. Key concepts: Judaism, tzedakah

2.14. ROSENWALD'S PHILOSOPHY OF PHILANTHROPY (7:40)

LEVEL 3

He had this capacity to bring people together

Describes Julius Rosenwald's philosophy based on *tzedakah*: philanthropy is more than giving money; it should mean to change lives and promote social justice.

PHILANTHROPY, ARTS

2.15. EDWIN EMBREE HEADS THE ROSENWALD FUND (10:53)

LEVEL 3

Develop a way to discover talent and give them a chance to succeed

Gives more detailed information about the Rosenwald Fund, especially under the leadership of Edwin Embree, who shared a vision with Rosenwald about social change.

PHILANTHROPY, FEMINISM

2.25. MADAM C. J. WALKER (5:55)

LEVEL 3

She made enough money to be a generous giver

Describes the rise of Madam C. J. Walker from the cotton fields of the South to become a prominent businesswoman and philanthropist. Her practice of giving seed and challenge grants may have been modeled after Julius Rosenwald. This clip may be used as an example for students of an African American woman who achieved prominence.

THE ROSENWALD FUND AND FELLOWS

Teachers may choose to use clips 16–24 to introduce some of the Rosenwald Fellowship and grantees to their students, especially for “Lesson One, Meet and Greet the Rosenwald Fellows.” Individual clips may also be assigned for a variety of curricular purposes.

2.16. ROSENWALD FUND WRITERS (9:07)

LEVEL 2

Critical for African American writers because there were so few avenues open for funding

2.17. ROSENWALD FUND ARTISTS (15:21)

LEVEL 2

Many of these artists have a social dimension to what they do

2.18. MARIAN ANDERSON (6:01)

LEVEL 3

She was an institution, an icon

2.19. HORACE MANN BOND (5:37)

LEVEL 3

Rosenwald Fund boosted him up the academic ladder

2.20. DR. CHARLES DREW (6:49)

LEVEL 3

His works saved many thousands of lives

2.21. LANGSTON HUGHES (7:30)

LEVEL 3

He was a poet who embraced the people

2.22. JACOB LAWRENCE (6:40)

LEVEL 3

A prodigy of his times

2.23. GORDON PARKS (8:45)

LEVEL 3

He was completely self-taught

2.24. AUGUSTA SAVAGE (5:01)

LEVEL 3

A legend in African American art history

GLOSSARY

De facto segregation

Racial segregation happens “by fact” rather than by legal requirement.

De jure segregation

Racial segregation caused and enforced by laws and government policies.

Immigrant

A person who comes to a country voluntarily to take up permanent residence. Julius Rosenwald’s father was a German Jewish immigrant who came to America to seek opportunity in 1851.

Jim Crow

The generic name for laws or customs that segregated races in 19th- and 20th-century America. The education of African Americans by African Americans was a primary act of resistance against institutionalized racism in the Jim Crow South.

Lynching

A public murder by a mob that usually involves the torture and killing of a person accused of a crime and was used as an instrument of terror against African Americans in the South. It is estimated that nearly 3,500 African Americans were murdered in this way between 1882 and 1951. The threat of lynching became a primary “push factor” during the Great Migration.

Philanthropy

The desire to promote the welfare of others, expressed especially by the generous donation of money to good causes. Many philanthropists like Julius Rosenwald took an active role in determining the impact of their giving.

Pogrom

Violent attacks by local non-Jewish populations on Jews in Russia and other Eastern European countries. Local governments and police tolerated and even encouraged pogroms. Rosenwald saw a clear comparison between Russian pogroms and the treatment of African Americans.

Racism

The belief that a particular race is superior or inferior to another, that a person’s social and moral traits are predetermined by his or her inborn biological characteristics. In the United States, racist ideas about the superiority of white Europeans and the inferiority of other groups, including African Americans, Jews, Latinos, Asians, and Native Americans, has resulted in decades of civil and human rights violations.

Redlining

The practice of barring African American residents in a neighborhood from receiving financial services based solely on their residence in that neighborhood; the name derives from drawing red lines around these areas on a map. This practice doomed many African Americans to substandard housing in neighborhoods with few services.

Refugee

A person who has been forced to leave his or her country to escape war, persecution, or natural disaster. The 1951 U.N. Refugee Convention gave *refugee* a legal meaning.

“Separate but equal”

A phrase from the case of *Plessy v. Ferguson* in 1896, in which the U.S. Supreme Court ruled that racially separate facilities, if equal, did not violate the Constitution. Segregation, the court said, was not discrimination. In reality, it legitimized inferior public facilities, including schools, for African Americans.

Sharecropping

A farming practice in which families farm part of a landlord’s property in exchange for a share of the harvest. It has been called “slavery by another name.”

Social justice

The view that every individual deserves equal economic, political, and social rights and opportunities. In education, a social justice framework is a way of seeing and acting aimed at resisting unfairness and inequity while enhancing freedom and possibility for all by paying primary attention to how people, policies, practices, curricula, and institutions may be used to liberate rather than oppress.

Tikkun olam

A concept in Jewish thought defined by acts of kindness performed to perfect or repair the world, especially in cases of social justice.

Tzedakah

A Hebrew word literally meaning justice or righteousness, but commonly used within Judaism to signify charity and the moral obligation of charitable giving.

ADDITIONAL RESOURCES

Teachers will find that *Rosenwald* is a springboard for further exploration into U.S. history, the arts, scholars, and social justice issues. The following resources are intended to enrich the study of *Rosenwald*. Many are referenced in the Study Guide.

(PS = Primary Sources available on the site)

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