

Virtual Tour Unit Plan

The Jim Crow Museum of Racist Memorabilia



Welcome to the Jim Crow Museum. We are an anti-racism institution. We use objects to inform, to teach, and to create dialogues about race relations. Our approach is to use primary sources to document and learn from the past. We are educators. The museum is not a shrine to racism, but a collection of objects and attitudes that shaped history. This history belongs to all Americans as inheritors of the legacy of Jim Crow. This museum is a testimony to the resiliency of African American people. It is a collection of narratives that demand contemplation. Everyone is welcome, yet this space may not be for everyone. Confronting history is a fact-based endeavor, but it may be an emotional struggle that is overwhelming for some visitors. Our mission is to teach tolerance using objects of deeply rooted intolerance. We combat ignorance with truth and replace fear with empathy. The Jim Crow Museum promotes personal and community awareness, social justice, and racial healing.

The museum's mission is achieved through the following objectives:

- To collect, exhibit and preserve objects and collections related to racial segregation, anti-Black caricatures, civil rights, and African American achievement.
- To promote the scholarly examination of historical and contemporary expressions of racism.
- To serve as a teaching resource for Ferris State University courses which deal, directly or indirectly, with the issues of race and ethnicity.
- To serve as an educational resource for scholars and teachers at the state, national and international levels.
- To promote racial understanding and healing.
- To serve as a resource for civil rights and human rights organizations.

Using the Virtual Tour and this Unit Plan:

This unit plan contains lesson plans that are designed to explore the topics that you would encounter at The Jim Crow Museum. The Virtual Tour gives you the ability to experience the museum as if you were there in person. You can explore the exhibit cases, zoom in on the objects, listen to the didactic panels, play the videos, and engage with collection in a variety of ways. We recommend watching the video *The New Jim Crow Museum* as an introduction to the mission, collection, and the themes found in the museum.

Link: https://www.youtube.com/watch?time_continue=5&v=yf7jAF2Tk40&feature=emb_logo

Additionally, the following links will take you to the museum's visual, literary, and digital resources:

The Jim Crow Museum Virtual Tour: <https://my.matterport.com/show/?m=X9ou6MvycZU>

The Jim Crow Museum Website: <https://www.ferris.edu/HTMLS/news/jimcrow/>

The Jim Crow Museum Timeline: <https://www.ferris.edu/HTMLS/news/jimcrow/timeline/homepage.htm>

The Jim Crow Museum Digital Collection: <https://sites.google.com/view/jcmdigital/home>

Copies of Dr. David Pilgrim's books *Understanding Jim Crow* (2015), *Watermelons, nooses, and straight razors* (2018), and *Haste to Rise* (with Franklin Hughes, 2020) can be purchased on The Jim Crow Museum Website under the Donate Tab: <https://www.ferris.edu/HTMLS/news/jimcrow/timeline/homepage.htm#>

Unit Plan Overview

Students: Grades 9 – 12, (activities designed for Grades 11 – 12 are labeled)

Duration: This comprehensive unit plan is designed to meet the needs of each student and classroom space. There are seven shorter lesson plans contained in this unit, each lesson contains four - eight student activities. Each activity can be completed in one 45-minute lesson with the exception of the research activities.

Summary: Each lesson contains guiding questions, history, terminology, activities, and resource sections. They can be utilized alone or as a part of the complete unit plan. Each topic encourages students to use primary sources as tools for learning about race and race relations, and to think critically and constructively about how United States history is presented. They can learn to make connections between anti-Black media and its influence on social customs and legislation, to discern how racism functions in our society today, and be empowered to make positive choices moving toward changing established trends.

Learning Objectives:

- Explain the history of Jim Crow and how the images, ideas, and customs were used to create and reinforce social, political, and economic inequity.
- Analyze popular and material culture and their ability to influence legal and social customs.
- Describe how culture is transmitted and adapted through false narratives about African Americans.
- Investigate how Jim Crow functioned as a racial caste system and led to different types of racial disparity.
- Explain how fear mongering, rhetoric, and imagery were used to support anti-Black legislation and violence.
- Compare opposition to desegregation with how Jim Crow segregation was later dismantled.
- Analyze how racial caricatures were/are used as a device for segregation.
- Consider how stereotypes inform our biases and how biases impact our interactions.
- Distinguish the difference between intent and impact and how that relates to contemporary race relations.
- Reflect on your personal biases and comfortability when learning and speaking about race.

Assessment:

Instructors should grade students on the:

- Understanding of the Jim Crow era history and its relationship to racial discrimination in communal, cultural, and institutional settings.
- Ability to process and analyze primary sources as tools for segregation and the creation of racial castes.
- Understanding of the role of imagery and other forms of media as propaganda that influenced political, economic, and social inequality and cultural biases.

Students should be able to:

- Define historical methods of racial stereotyping, explain their impact of legal and cultural discrimination, and develop a better understanding of how that impacts contemporary race relations.
- Produce verbal, written, visual, or performed assessments of their understanding of the African American experience during the Jim Crow era.
- Demonstrate understanding of bias and how it influences our beliefs, interactions, and institutions.



Image from The Jim Crow Museum Collection

Table of Contents

Who was Jim Crow?	Pg. 5
Minstrelsy	Pg. 9
Segregation	Pg. 15
Jim Crow Violence	Pg. 22
Caricatures	Pg. 29
African American Achievement	Pg. 38
Contemporary Racist Forms	Pg. 47
Cloud of Witnesses	Pg. 53

Discipline Specific Activities:

Arts: Who Was Jim Crow? Activities 3, 4, and 5; Minstrelsy Activities 2, 3, 4, 5, 6; Segregation Activities 2 and 7; Jim Crow Violence Activities 5 and 6; Caricatures Activities 2, 4, 5, 6, 7, and 8; African American Achievement Activities 2, 5, and 6; Contemporary Racist Forms Activities 2, 3, 4, 5, 6, 7, and 8

Career and College Ready Skills (CTE): Segregation Activity 6;

English Language Arts (ELA): All lesson activities.

Health and Physical Education (HPE): Who Was Jim Crow? Activity 4; Minstrelsy Activity 6; Segregation Activities 2 and 6; Caricatures Activities 2, 3, 4, 5 and 6; African American Achievement Activity 2; Contemporary Racist Forms Activity 6

Mathematics: Segregation Activity 7; African American Achievement Activity 2

Science: Segregation 7; Jim Crow Violence Activities 2 and 3; African American Achievement Activity 2; Contemporary Racist Forms Activity 6

Social-Emotional Learning (SEL): Who Was Jim Crow? Activity 3; Minstrelsy Activities 4 and 5; Segregation Activities 3, 4, and 5; Jim Crow Violence Activities 4 and 6; Caricatures Activity 3 and 8; African American Achievement Activities 2, 4, 5, and 6; Contemporary Racist Forms Activities 6, 7, and 8

Social Studies: All lesson activities. Michigan Social Studies Learning Standards and Common Core Literacy in History/Social Studies, Science, & Technical Subjects Standards are listed at the end of each lesson.

Links to Learning Standards:

Michigan State Learning Standards

<https://www.michigan.gov/mde/0,4615,7-140-28753---,00.html>

Michigan State Social Emotional Learning Standards

https://www.michigan.gov/mde/0,4615,7-140-74638_72831_72834-361321--,00.html

Common Core

<http://www.corestandards.org>

C3 – College, Career, and Civic Life

<https://www.socialstudies.org/C3>

The U.S. Department of Education’s U.S. History Framework

<https://www.nagb.gov/content/dam/nagb/en/documents/publications/frameworks/history/2018-history-framework.pdf>



Image from The Jim Crow Museum Collection

Michigan State Social Studies Learning Standards Used in this Unit Plan

State of Michigan Social Studies Learning Standards Recommendations:

The Jim Crow Museum (JCM) urges educators to incorporate the recommended topics into the social studies curriculum throughout the school year. The current 9th to 12th-grade state standards cover the Jim Crow, Civil Rights, and contemporary eras under a range of broad headings, primed for deeper investigation. The standards listed below were selected for their association with topics taught at the museum. Suggestions link to questions and activities found in the Jim Crow Museum unit plans, which can be taught as stand-alone lessons or comprehensive year-long inquiries. Each topic encourages students to use material culture as tools for learning about race, race relations, and to think critically and constructively about how United States history is presented. Students will learn to make connections between anti-Black media and its influence on social customs and legislation, discern how racism functions in our society today, and be empowered to make positive choices moving toward changing established trends.

United States History and Geography:

https://www.michigan.gov/documents/mde/Final_Social_Studies_Standards_Document_655968_7.pdf

GENERAL SOCIAL SCIENCE KNOWLEDGE, PROCESSES, AND SKILLS

- P1 Reading and Communication
- P2 Inquiry, Research, and Analysis
- P3 Public Discourse and Decision Making
- P4 Civic Participation

UNITED STATES HISTORY AND GEOGRAPHY

Eras 6-9 Addressed in USHG HSCE

F1 Foundational Issues in USHG – Eras 1-5 (review of content taught in Grades 5 and 8)

- F1 Political and Intellectual Transformations of America to 1877

USHG ERA 6 – THE DEVELOPMENT OF AN INDUSTRIAL, URBAN, AND GLOBAL UNITED STATES (1870-1930)

- 6.1 Growth of an Industrial and Urban America (included in Grade 8; begins SS-HSCE)
- 6.2 Becoming a World Power
- 6.3 Progressive Era

USHG ERA 7 – THE GREAT DEPRESSION AND WORLD WAR II (1920-1945)

- 7.1 Growing Crisis of Industrial Capitalism and Responses
- 7.2 World War II

USHG ERA 8 – POST-WORLD WAR II UNITED STATES (1945-1989)

- 8.1 Cold War and the United States
- 8.2 Domestic Changes and Policies
- 8.3 Civil Rights in the Post-World War II Era

USHG ERA 9 – AMERICA IN A NEW GLOBAL AGE

- 9.1 Impact of Globalization on the United States
- 9.2 Changes in America's Role in the World
- 9.3 Policy Debates

USHG F1.1 – Identify the core ideals of United States society as reflected in the documents below and analyze the ways that American society moved toward and/or away from its core ideals: the Declaration of Independence; the original Constitution (including the Preamble); the Bill of Rights; the Gettysburg Address; the Thirteenth, Fourteenth, and Fifteenth Amendments.

JCM Recommended Topics: the concept that “All Men Are Created Equal”, Enslavement, the 3/5ths Compromise, Abolitionist movements, the Missouri Compromise, Dred Scott v. Sandford, the Emancipation Proclamation, Voting rights and restrictions, Re-enslavement through peonage and convict leasing (Thirteenth Amendment loophole), Jim Crow laws/Black Codes

USHG 6.1.3 Urbanization – explain the causes and consequences of urbanization, including: the location and expansion of major urban centers and their link to industry and trade; internal migration, including the Great Migration; the development of cities divided by race, ethnicity, and class, as well as the resulting tensions among and within groups; different perspectives about the immigrant experience.

JCM Recommended Topics: Reconstruction, the Exodus of 1879, Great Migration cities and neighborhoods (Harlem in New York City, Bronzeville in Chicago, Black Bottom in Detroit for e.g.), redlining, discriminatory employment, and housing practices, highway development through Black neighborhoods, the establishment of Black businesses and Business Leagues, GI Bill limitations for African American veterans, factories, pollutants, and high-risk jobs in Black neighborhoods

USHG 6.1.4 Growth and Change – explain the social, political, economic, and cultural shifts taking place in the United States at the end of the 19th century and beginning of the 20th century, by: describing the developing systems of transportation and their impact on the economy and society; describing governmental policies promoting economic development; evaluating the treatment of African Americans, including the rise of segregation in the South as endorsed by the Supreme Court’s decision in *Plessy v. Ferguson*, and describing the response of African Americans to this inequality; describing the policies toward Indigenous Peoples, including removal, reservations, the Dawes Act of 1887, and the response of Indigenous Peoples to these policies.

JCM Recommended Topics: Jim Crow laws and practices, Pullman Porters and railroad workers, Black Longshoremens, the Civil Rights Act of 1875 (and later reversal), segregation in formerly unsegregated communities, The Lost Cause of the Confederacy and production of Confederate Monuments, highway development through African American neighborhoods (Paradise Valley and Black Bottom for e.g.), rise of the Black Press, anti-lynching campaigns, Black labor unions, African American community organizations, innovators, and activists

USHG 6.2.3 Domestic Impact of World War I – analyze the domestic impact of WWI on the growth of the government, the expansion of the economy, the restrictions on civil liberties, the expansion of women’s suffrage, and on internal migration. Examples may include but are not limited to: War Industries Board, the growth of anti-immigrant sentiments, the Sedition Act, the Red Scare, the Palmer Raids.

JCM Recommended Topics: segregation in the military, the Harlem Hellfighters, Red Summer of 1919

USHG 6.3.1 – Describe the extent to which industrialization and urbanization between 1895 and 1930 created the need for progressive reform. Examples may include but are not limited to: urban and rural poverty, child labor, immigration, political corruption, racial and gender discrimination, public health, unsafe living conditions, poor working conditions, monopolies, unfair labor practices.

JCM Recommended Topics: Jim Crow laws/Black Codes (varied from state to state), Sundown towns, the *Green Book*, the Harlem Hellfighters, Race Massacres (also called Race Riots), Red Summer, lynching, voting restrictions (poll taxes, literacy tests), minstrelsy, Social Darwinism, Scientific Racism, Tuskegee Study, the establishment of the Freedmen’s Bureau, the Black hospital movement, Re-enslavement (peonage, sharecropping, convict leasing), redlining, discriminatory employment and housing practices, Black labor unions, mass production of anti-Black material and popular culture, factories, pollutants, and high-risk jobs in Black neighborhoods

USHG 6.3.2 – Analyze the social, political, economic, and cultural changes that occurred during the Progressive Era. Examples may include but are not limited to: the successes and failures of efforts to expand women’s rights, including the work of important leaders such as Susan B. Anthony, Elizabeth Cady Stanton, Alice Paul; the role of reform organizations and Movements and individuals in promoting change; the Women’s Christian Temperance Union; settlement house movement; conservation movement; the National Association for the Advancement of Colored People; Carrie Chapman Catt; Eugene Debs; W.E.B. DuBois; Upton Sinclair; Ida Tarbell; major changes in the Constitution, including Sixteenth, Seventeenth, Eighteenth, and Nineteenth Amendments; the Supreme Court’s role in supporting or slowing reform; new regulatory legislation; the Pure Food and Drug Act; the Sherman and Clayton Antitrust Acts; the successes and failures of the Indian Citizenship Act of 1924.

JCM Recommended Topics: the Niagara Movement, the National Negro Committee, Ida B. Wells, NAACP chapters and programs, *The Crisis*, Booker T. Washington, the Tuskegee Institute, Mary McLeod Bethune,

establishment of HBCUs, Maggie Lena Walker, the National Negro Business League, Marcus Garvey, the Universal Negro Improvement Association, establishment of the Negro Baseball Leagues, Black Suffragists, the New Negro Movement

USHG 7.1.1 The Twenties – explain and evaluate the significance of the social, cultural, and political changes and tensions in the “Roaring Twenties” including: cultural movements such as the Jazz Age, the Harlem Renaissance, and the “Lost Generation.”; the increasing role of advertising and its impact on consumer purchases; the NAACP legal strategy to attack segregation. Examples may include but are not limited to: the Scopes trial, views on and restrictions to immigration Prohibition, roles of women, mass consumption, fundamentalism, modernism, the Indian Citizenship Act of 1924, the Carlisle Indian Industrial School, the Mount Pleasant Indian Industrial Boarding School, Harbor Springs Indian Boarding School, the resurgence of the Ku Klux Klan, and nativism.

JCM Recommended Topics: Black Renaissance (Harlem and Bronzeville) artists, musicians, performers, writers/poets, and influencers, Idlewild (Michigan), growth of the Black Press, the New Negro Movement, the Tulsa Race Massacre, Red Summer, *Birth of A Nation*, Michigan KKK membership, anti-black caricatures in print media and advertisements, blackface in the mass media

USHG 7.1.3 The New Deal Era – explain and evaluate President Franklin Roosevelt’s policies and tactics during the New Deal era, including: the changing role of the federal government’s responsibilities to protect the environment; meet challenges of unemployment, and to address the needs of workers, farmers, Indigenous Peoples, the poor, and the elderly; opposition to the New Deal and the impact of the Supreme Court in striking down and then accepting New Deal laws; the impact of the Supreme Court on evaluating the constitutionality of various New Deal policies; consequences of New Deal policies. Examples may include but are not limited to: Frances Perkins, the Dust Bowl and Tennessee Valley, promoting workers’ rights, development of a Social Security program, financial regulation, conservation practices, crop subsidies, the Indian Reorganization Act, Termination Policy, the Deportation Act of 1929 Federal housing policies, agricultural efforts and impacts on housing for marginalized groups, Charles Coughlin, Huey Long.

JCM Recommended Topics: New Deal Artists (PWAP, FAP/WPA), the portrayal of African Americans in photographs, sharecropping and peonage systems, the 1936 Olympics, the Colored Civilian Conservation Corps, New Negro Alliance v. Sanitary Grocery (Belford Lawson case), exclusion of agricultural and domestic workers from the 1935 Social Security Act

USHG 7.2.3 Impact of World War II on American Life – analyze the changes in American life brought about by U.S. participation in WWII, including: the mobilization of economic, military, and social resources; the role of women, African Americans, and ethnic minority groups in the war effort, including the work of A. Philip Randolph and the integration of U.S. military forces; the role of the home front in supporting the war effort; the conflict and consequences around the internment of Japanese Americans.

JCM Recommended Topics: Black factory workers during the war (second migration), African Americans in the military, the Tuskegee Airmen, the 6888th Central Postal Directory Battalion (Black Female Battalion), the Double V Campaign, GI Bill limitations for African American veterans, the Congress of Racial Equality (CORE)

USHG 8.2.1 Demographic Changes – use population data to produce and analyze maps that show the major changes in population distribution and spatial patterns and density, the Baby Boom, new immigration, suburbanization, reverse migration of African Americans to the South, Indian Relocation Act (1956), and flow of population to the Sunbelt.

JCM Recommended Topics: Redlining and discriminatory lending practices, White Flight and generational wealth, the concept of the “The American Dream”, New York and Chicago public housing boom (projects), the impact of the Fair Employment Practices Commission

USHG 8.2.2 Policy Concerning Domestic Issues – analyze the major domestic issues in the post-World War II era and the policies designed to meet the challenges by: describing issues challenging Americans, like domestic anticommunism (McCarthyism), labor, poverty, health care, infrastructure, immigration, the environment; evaluating policy decisions and legislative actions to meet these challenges. Examples may include but are not limited to; G.I. Bill of Rights (1944), Taft-Hartley Act (1947), Twenty-Second Amendment to the United States Constitution (1951), Federal Highways Act (1956), National Defense Act (1957), EPA (1970).

JCM Recommended Topics: the Dixiecrats, the Southern Manifesto, Brown v. Board of Education (1954), school desegregation and busing, GI Bill limitations for African American veterans

USHG 8.2.4 Domestic Conflicts and Tensions – analyze and evaluate the competing perspectives and controversies among Americans generated by Supreme Court decisions, the Vietnam War, the environmental movement, the movement for Civil Rights and the constitutional crisis generated by the Watergate scandal. Examples may include but are not limited to: Roe v. Wade, Gideon v. Wainwright, Miranda v. Arizona, Tinker v. Des Moines, Hazelwood v. Kuhlmeier, Kent State, Students for a Democratic Society, Robert McNamara, Martin Luther King Jr., Muhammad Ali, “flower power,” hippies, beatniks, Rachel Carson, Winona LaDuke, the American Indian Movement, the occupation of Alcatraz, Ralph Nader.

JCM Recommended Topics: Brown v. Board of Education (1954), school desegregation and busing, Ruby Bridges, George Wallace, Lester Maddox, Emmett Till, Jim Crow laws and practices, anti-miscegenation laws, the Civil Rights Act of 1957, the Southern Christian Leadership Conference (SCLC), the Civil Rights Movement and the mass media, Vietnam War draft and Black men, Shelby County, Alabama V. Holder

USHG 8.3.1 Civil Rights Movement – analyze key events, ideals, documents, and organizations in the struggle for African American civil rights including: the impact of World War II and the Cold War; Responses to Supreme Court decisions and governmental actions; the Civil Rights Act (1964); protest movements, rights, organizations, and civil actions. Examples may include but are not limited to: racial and gender integration of the military; “An American Dilemma”; Jim Crow laws; de jure segregation; Brown v. Board of Education; the Civil Rights Act (1957); Little Rock school desegregation; the Civil Rights Act (1964); the Voting Rights Act (1965); the integration of baseball; Montgomery Bus Boycott (1955-1956); March on Washington; the Freedom Rides; the National Association for the Advancement of Colored People; the Southern Christian Leadership Conference; the Student Non-violent Coordinating Committee; the Nation of Islam; the Black Panthers; Orval Faubus; Rosa Parks; sit-ins; James Meredith; Medgar Evers; Fannie Lou Hamer; Malcolm X; Yuri Kochiyama; the Twenty-fourth Amendment; violence in Birmingham; Milliken v. Bradley; the Elliott Larsen Act.

JCM Recommended Topics: the Selma Marches, mass media coverage of the Civil Rights Movement, the Civil Rights Act of 1960, Executive Order 10925 (the President’s Committee on Equal Employment Opportunity), the Black Power Movement, the Twenty-fourth Amendment, Thurgood Marshall, Shirley Chisholm, John Lewis, Loving v. Virginia (1967), the Fair Housing Act

USHG 8.3.2 Ideals of the Civil Rights Movement – compare and contrast the ideas in Martin Luther King’s March on Washington speech to the ideas expressed in the Declaration of Independence, the Seneca Falls Resolution, and the Gettysburg Address.

JCM Recommended Topics: the role of Black Churches and interfaith allyship in the Civil Rights Movement

USHG 8.3.5 Tensions and Reactions to Poverty and Civil Rights – analyze the causes and consequences of the civil unrest that occurred in American cities, by comparing civil unrest in Detroit with at least one other American city. Examples may include but are not limited to; Los Angeles, Cleveland, Chicago, Atlanta, Newark.

JCM Recommended Topics: Race riots of the 1960s (including use/misuse of the term riot), racial tension after the assassination of Martin Luther King, Jr., continued resistance to school desegregation, Swann v. Charlotte-Mecklenburg Board of Education

USHG 9.1.1 Economic Changes – using the changing nature of the American automobile industry as a case study, evaluate changes in the American economy created by new markets, natural resources, technologies, corporate structures, international competition, new sources/methods of production, energy issues, and mass communication.

JCM Recommended Topics: Black Automobile workers, the integration of the UAW, Barry Gordy, Motown Records, the expansion of Black newspapers, magazines, and media companies (Ebony and Jet for e.g.), Black stereotypes in the media

USHG 9.1.2 Transformation of American Politics – analyze the transformation of American politics in the late 20th and early 21st centuries, including: the growth of the conservative movement in national politics, including the role of Ronald Reagan; the role of evangelical religion in national politics; the intensification of partisanship;

the partisan conflict over the role of government in American life; the role of regional differences in national politics.

JCM Recommended Topics: the increased African American presence in U.S. politics, the Black Power Movement, discriminatory law enforcement practices, the “War of Drugs”, the “War on Crime”, welfare reform, the Civil Rights Restoration Act of 1987, Rodney King, mass incarceration in the U.S., the Black Lives Matter Movement, MLK Day, Juneteenth, Shelby County, Alabama V. Holder

USHG 9.3.1 – make a persuasive argument on a public policy issue and justify the position with evidence from historical antecedents and precedents, and Democratic Values or Constitutional Principles.

JCM Recommended Topics: the Civil Rights Act of 1866, the Civil Rights Act of 1871, the Civil Rights Act of 1875, the Civil Rights Act of 1957, the Civil Rights Act of 1960, the Civil Rights Act of 1964, the Civil Rights Act of 1968, the Civil Rights Act of 1990, the Civil Rights Act of 1991, the Voting Rights Act of 1965, the Violent Crime Control and Law Enforcement Act of 1994

Contemporary Global Issues

https://www.michigan.gov/documents/mde/Final_Social_Studies_Standards_Document_655968_7.pdf

CG1 Population - Explain the causes and consequences of contemporary population changes by analyzing the:

- population change (including birth rate, death rate, life expectancy, growth rate, doubling time, aging population, changes in science and technology).
- distributions of population (including relative changes in urban-rural populations, gender, age, patterns of migration, and population density).
- relationship of population changes to global interactions, and their impact on different regions of the world.

CG2 Resources - Explain changes in the use, distribution, and importance of natural resources (land, water, energy, food; and renewable, non-renewable, flow resources) on human life, settlement, and interactions by describing and evaluating:

- changes in spatial distribution and use of natural resources.
- the differences in ways societies have been using and distributing natural resources.
- social, political, economic, and environmental consequences of the development, distribution, and use of natural resources.
- changes in networks for the production, distribution, and consumption of natural resources, including the growth of multinational corporations and governmental and non-governmental organizations.
- the impact of humans on the global environment.

CG3 Patterns of Global Interactions - Define the process of globalization and evaluate the merit of this concept to describe the contemporary world by analyzing:

- economic interdependence of the world’s countries, world trade patterns, and the impact on those who labor, including voluntary and forced migration such as human trafficking.
- the exchanges of scientific, technological, and medical innovations.
- cultural diffusion and the different ways cultures/societies respond to “new” cultural ideas.
- the comparative economic advantages and disadvantages of regions, regarding cost of labor, natural resources, location, and tradition.
- distribution of wealth and resources and efforts to narrow the inequitable distribution of resources.

CG4 Conflict, Cooperation, and Security - Analyze the causes and challenges of continuing and new conflicts by describing:

- tensions resulting from ethnic, territorial, religious, and/or nationalist differences.
- causes of and responses to ethnic cleansing/genocide/mass killing.
- local and global attempts at peacekeeping, security, democratization, and administration of international justice and human rights.
- the types of warfare used in these conflicts, including terrorism, private militias, and new technologies.

Common Core Learning Standards Used in this Unit Plan

CCSS.ELA-LITERACY.RH.9-10.1 - Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-LITERACY.RH.9-10.2 - Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.RH.9-10.3 - Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

CCSS.ELA-LITERACY.RH.9-10.4 - Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

CCSS.ELA-LITERACY.RH.9-10.5 - Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.

CCSS.ELA-LITERACY.RH.9-10.6 - Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

CCSS.ELA-LITERACY.RH.9-10.7 - Integrate quantitative or technical analysis (e.g., charts, research data) with qualitative analysis in print or digital text.

CCSS.ELA-LITERACY.RH.9-10.8 - Assess the extent to which the reasoning and evidence in a text support the, author's claims.

CCSS.ELA-LITERACY.RH.9-10.9 - Compare and contrast treatments of the same topic in several primary and secondary sources.

CCSS.ELA-LITERACY.RH.9-10.10 - By the end of grade 10, read and comprehend history/social studies texts in the grades 9-10 text complexity band independently and proficiently.

CCSS.ELA-LITERACY.RH.11-12.1 - Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

CCSS.ELA-LITERACY.RH.11-12.2 - Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

CCSS.ELA-LITERACY.RH.11-12.3 - Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matter's uncertain.

CCSS.ELA-LITERACY.RH.11-12.4 - Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text.

CCSS.ELA-LITERACY.RH.11-12.5 - Analyze in detail how a complex primary source is structured, including how key sentences, paragraphs, and larger portions of the text contribute to the whole.

CCSS.ELA-LITERACY.RH.11-12.6 - Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.

CCSS.ELA-LITERACY.RH.11-12.7 - Integrate and evaluate multiple sources of information presented in diverse formats and media (visually, quantitatively, in words) in order to address a question or solve a problem.

CCSS.ELA-LITERACY.RH.11-12.8 - Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.

CCSS.ELA-LITERACY.RH.11-12.9 - Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

CCSS.ELA-LITERACY.RH.11-12.10 - By the end of grade 12, read and comprehend history/social studies texts in the grades 11-CCR text complexity band independently and proficiently.

Teaching Race, Racism, and Racial Bias (Pre-Unit Plan Strategies)

The Jim Crow Museum understands that all individuals have varying comfort levels when speaking about race and confronting racism. This may be particularly challenging for educators tasked with guiding young minds through conversations about the history of race and racism in the United States and how those laws, beliefs, and material culture influences contemporary race relations today. The following materials are from educational centers that train facilitators to teach race. Educators are encouraged to engage with these resources prior to teaching this Unit Plan. Additionally, there are Post-plan strategies listed at the end of the Unit Plan.

Vanderbilt University's Center for Teaching has an in-depth *Teaching Race: Pedagogy and Practice* guide designed to help educators address the challenges of talking about race. Their methods are built around five principles to help create a learning community receptive to these conversations. They also have an exhaustive list of resources for further reading.

Link: <https://cft.vanderbilt.edu/guides-sub-pages/teaching-race/>

The Southern Poverty Law Center's guide *Teaching the Movement: The State Standards We Deserve* is designed to address deficiencies in the teaching of African American history according to The National Assessment of Educational Progress. The SPLC noted these deficiencies in the Michigan State Learning Standards and several other states in the U.S.

Link: <https://www.splcenter.org/20110919/teaching-movement-state-standards-we-deserve>

The Poorvu Center for Teaching and Learning is Yale University's home for teaching, tutoring, and writing programs. Their website on Diversity and Inclusion has several areas of exploration including: Awareness of Socioeconomic Diversity, Awareness of Implicit Biases, Diversity Statements, Inclusive Classroom Climate, Inclusive Teaching Strategies, Learning Student Names, and Racial Awareness.

Link: <https://poorvucenter.yale.edu/FacultyResources/Diversity-Inclusion>

For those looking to take a deeper dive, Learning for Justice has a wealth of resources for navigating conversations about race. They offer written materials, webinars, podcasts, and professional development content.

Analyzing Health Disparities

Link: <https://www.learningforjustice.org/classroom-resources/lessons/analyzing-health-disparities>

Let's Talk! Facilitating Critical Conversations With Students

Link: <https://www.learningforjustice.org/magazine/publications/lets-talk>

Social Justice Standards: The Teaching Tolerance Anti-bias Framework

Link: <https://www.learningforjustice.org/professional-development/social-justice-standards-the-learning-for-justice-antibias-framework>

The Racial Equity Institute is an alliance of trainers, organizers, and institutional leaders who are devoted to the work of creating racially equitable organizations and systems. They help individuals and organizations develop tools to challenge patterns of power and grow equity.

<https://www.racialequityinstitute.com>

Documentaries are alternative methods to for an educator to teach racial histories. They may prompt compelling dialogue in the classroom and provide for different perspectives and voices. Films are an opportunity to engage family and community members and to continue race-related dialogues at home. .

Black Cultural Connection: <http://www.pbs.org/Black-culture/explore/10-Black-history-documentaries-to-watch/>

Ken Burns Shows: <https://www.pbs.org/franchise/ken-burns/>

Carnegie Mellon University Libraries Guide to Free Online Historic Newspapers

Link: <https://guides.library.cmu.edu/newspapers/newspaperguides>

Media Literacy Now: Resources for Educators & Librarians (by subject)

Link: <https://medialiteracynow.org/resources-for-teachers/>



Image from The Jim Crow Museum Collection

Terminology:

Jim Crow, imagery, stereotype, minstrel, buffoon, Blackface, exaggeration, persona, bias, exploitation, ideology, hierarchy mock, rhetoric, commodification, bias

Activity 1:

MI Learning Standards: ELA, Social Studies

- What do you think each word from the terminology list means (do not look up the answers in the dictionary)? If your school uses a message board post your answers to be discussed with your classmates. How similar or different are your definitions from your peers? Do they contain overlapping ideas while the wording may be different? Do any trends appear in your class responses? Next, look up the Merriam-Webster dictionary definition (<https://www.merriam-webster.com>) for each term and compare them to your responses. How similar or different are they?



Image from The Jim Crow Museum Collection

Words from the song “Jim Crow” as it appeared in sheet music written by Thomas “Daddy” Rice:

*“Come listen all you galls and boys,
I’m going to sing a little song,
My name is Jim Crow.
Weel about and turn about and do jis so,
Eb’ry time I weel about I jump Jim Crow.”*

Who was Jim Crow?

Pairs with the “The Original Jim Crow” and “Father of Minstrelsy” stops on the Virtual Tour.

Guiding Questions:

- How did portrayals of African Americans in the minstrel shows shape attitudes and institutions during the Jim Crow era?
- How did negative exaggerations of African American impact both white and Black audiences?
- What are the social, political, economic, and cultural implications of stereotyping African Americans?

History:

During the 1830s and 1840s, the white entertainer Thomas Dartmouth “Daddy” Rice (1808 – 1860) performed a popular song-and-dance act supposedly modeled after a slave. He named the character Jim Crow. Rice was a struggling actor who did short solo skits between play scenes at the Park Theater in New York. Stories say that he happened upon a Black man singing a song (lyrics listed in opposite column) – some accounts say it was an old Black slave who walked with difficulty, others say it was a ragged Black stable boy. Whether modeled on an old man or a young boy we will never know, but we know that in 1828, Rice appeared on stage as “Jim Crow”, a highly stereotyped Black character.

Thomas “Daddy” Rice was known as the “Father of Minstrelsy”. As a white man, Rice was one of the earliest performers to wear Blackface makeup, his skin was darkened with burnt cork. When Rice darkened his face, he acted like a buffoon, and spoke with an exaggerated and distorted imitation of African American Vernacular English. In his Jim Crow persona, he also sang “Negro ditties” such as “Jump Jim Crow”. His song-and-dance routine was a huge success that took him all across the United States and finally to New York in 1832. He also performed overseas in London and Dublin to great acclaim. By then “Jim Crow” was a stock character in minstrel shows, along with counterparts Jim Dandy and Zip Coon. Rice’s next Blackface characters were Sambos, Coons, and Dandies. White audiences were very receptive to the portrayals of Black people as singing, dancing, grinning clowns and fools. Minstrel shows were America’s most popular form of entertainment from the 1830s – 1870s. Daddy Rice became rich and famous because of his skills as a minstrel. However, he lived an extravagant lifestyle and died living in poverty in New York on September 19, 1860.

Activity 2:

MI Learning Standards: Arts, ELA, Social Studies

- There are numerous versions of “Jump Jim Crow” in circulation. First, listen to music from the video “Jump Jim Crow” from the JCM website (<https://www.youtube.com/watch?v=T5FpKAxQNKU>) without viewing the lyrics or images. What instrument is being played? What is the mood of the music? Imagine a visual setting or scenario for the music, what is it?
- Next, analyze the lyrics to one version of “Jump Jim Crow” (listed below). Why does the writing differ so greatly from today’s Standard English? Why would the author have written the lyrics using a Black dialect? Does the vernacular appear to be embellished? Why or why not? Use primary sources from the 1830s and 1840s to support your hypothesis.

Come, listen, all you gals and boys, I’m just from Tuckyhoe;
I’m gwine to sing a little song, My name’s Jim Crow.

Chorus: Wheel about, an’ turn about, an’ do jis so; Eb’ry time
I wheel about, I jump Jim Crow

I went down to de river, I didn’t mean to stay,
But there I see so many gals, I couldn’t get away.
I’m rorer on de fiddle, an’ down in ole Virginny,
Dey say I play de sklentific, like massa Paganini.
I cut so many munky shines, I dance de gallopade;
An’ w’en I done, I res’ my head, on shubble, hoe or spade.
I met Miss Dina Scrub one day, I gib her such a buss;
An’ den she turn an’ slap my face, an’ make a mighty fuss.
De udder gals dey ‘gin to fight, I tel’d dem wait a bit;
I’d hab dem all, jis one by one, as I tourt fit.
I wip de lion ob de west, I eat de alligator;
I put more water in my mouf, den boil ten load ob ‘tator.
De way dey bake de hoe cake, Virginny nebber tire;
Dey put de doe upon de foot, an’ stick ‘em in de fire.

(Lyrics from <https://glc.yale.edu/outreach/teaching-resources/teacher-professional-development-programs/past-teacher-development-15>)

- Finally, listen to a different version of “Jump Jim Crow” (<https://www.youtube.com/watch?v=AjIXWRG09Qk>) found on YouTube. Follow along with the lyrics in the video while listening to the singing. What instrument is being played? Does the singing have an impact on the mood of the music from the first version you listened to? Earlier, you were asked to imagine a visual setting or scenario for the first video, has that changed after listening to the second version? Why or why not?

Activity 4:

MI Learning Standards: Arts, ELA, HPE, Social Studies

- How is the man in the “Turkey in the Straw” image portrayed? What stereotypical attributes does the image display? Redraw the image to depict the man in a positive light (you can trace to get the outlines). Think about both the physical features of the man, but also the situation or context in which he is portrayed.



Image from The Jim Crow Museum Collection

Activity 3:

MI Learning Standards: Arts, ELA, Social Studies, SEL

- Examine the image of Daddy Rice dressed as Jim Crow (above). Be specific with your answers. Describe his appearance. How is he dressed? Describe his body language. What do his physical features, clothing, and gestures imply? Describe the setting. What mood and message does the image convey? Is the image suggesting how we should treat or feel about this man? Do your answers to each question represent positive or negative characteristics? Why or why not? Would you be comfortable if someone used those features to draw you? Why or why not? If your school uses a class message board post your answers to be discussed with your classmates.

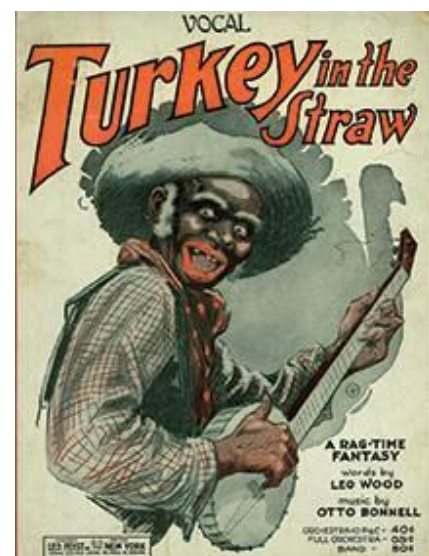


Image from The Jim Crow Museum Collection

Additional Resources:

Alvarez, Natalie and Stephen Johnson. "Minstrels in the Classroom: Teaching, Race, and Blackface." *Canadian Theatre Review*, 147 (Summer 2011): 31-37.

Cockrell, D. (1997). *Demons of disorder: Early Blackface minstrels and their world*. Cambridge: Cambridge University Press.

Levy, L. S. (1976). *Picture the songs: Lithographs from the sheet music of nineteenth-century America*. Baltimore, MD: John Hopkins University Press.

Lott, Eric. (1995). *Love and Theft: Blackface Minstrelsy and the American Working Class*. New York: Oxford University Press.

Minstrelsy from "Jump Jim Crow" to "The Jazz Singer"
<http://exhibits.lib.usf.edu/exhibits/show/minstrelsy/jimcrow-to-jolson/Blackface>

Old Zip Coon/Turkey in the Straw
<https://www.ferris.edu/HTMLS/news/jimcrow/question/2018/may.htm>

Pilgrim, D., & Gates, H. (2015). *Understanding Jim Crow: using racist memorabilia to teach tolerance and promote social justice*. Oakland, CA: PM Press.

Pilgrim, D. (2018). *Watermelons, nooses, and straight razors: stories from the Jim Crow Museum*. Oakland, CA: PM Press.

Who Was Jim Crow?
<https://www.nationalgeographic.com/news/2015/08/150806-voting-rights-act-anniversary-jim-crow-segregation-discrimination-racism-history/>



Image from The Jim Crow Museum Collection

Minstrelsy

Pairs with the “Blackening Up” and “Popularity of Minstrel Shows” stops on the Virtual Tour.

Guiding Questions:

- What are the differences between caricatures and stereotypes and how they function?
- What roles do community and consumerism play in the minstrel shows?
- Does the history of minstrelsy support or conflict with stereotypes about African Americans depicted by the media today?

History:

Minstrel shows were popular from the 1830s to the early 1900s and were one of the first native forms of American entertainment. Theatrical performers in Blackface played the roles of ignorant, lazy, joyous Black people. Audiences roared with laughter. When performing as minstrels, white performers used burnt cork, greasepaint, or shoe polish to darken their skin and red or white makeup to exaggerate their lips. They wore woolly wigs and ragged clothes to imitate and ridicule African Americans. By the 1840s, even some Black entertainers were darkening their already dark skin and performing as minstrels. With the popularization of radio and film in the 1920s, professional minstrel shows lost much of their national following. However, amateur minstrel shows continued in local theaters, community centers, high schools, and churches as late as the 1960s.

Rice was not the first white comic to wear Blackface, but he was the most popular of his time and he had many imitators. In 1843, four white men from New York, toured the country as the Virginia Minstrels. They darkened their faces and imitated the singing and dancing of African Americans. They used violins, castanets, banjos, bones, and tambourines. In 1845, the Christy Minstrels originated features of the minstrel show, including the seating of the Blackface performers in a semicircle on stage, with the tambourine player (Mr. Tambo) at one end, and the bones player (Mr. Bones) at the other; the singing of songs called Ethiopian melodies; and the humorous exchange of jokes between Mr. Bones, Mr. Tambo, and the performer in the middle seat (Mr. Interlocutor). These performers were sometimes called Ethiopian Delineators and the shows were popularly referred to as Coon Shows.

Jim Crow became a common stage persona for white comedians’ Blackface portrayals. By 1838, the term “Jim Crow” was being used as a racial label for Black people, not as offensive as nigger, but similar to coon or darkie. The popularity of minstrel shows helped spread Jim Crow as a racial slur, but the use of this term only lasted until the end of the 19th century. Since then, Jim Crow has been used to describe laws and customs which oppressed Black people.

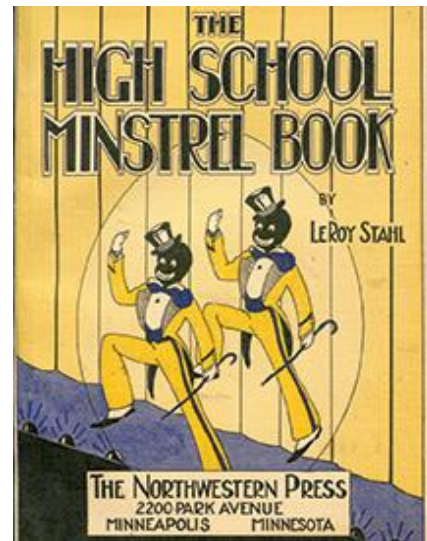


Image from The Jim Crow Museum Collection

Terminology:

Jim Crow, imagery, stereotype, caricature, minstrel, Blackface, exaggeration, persona, propaganda, cultural appropriation, bias, exploitation, ideology, hierarchy, brutality, mock, rhetoric, fear, commodification, demonize, romanticize

Activity 1:

MI Learning Standards: ELA, Social Studies

- What do you think each word from the terminology list means (do not look up the answers in the dictionary)? If your school uses a message board post your answers to be discussed with your classmates. How similar or different are your definitions from your peers? Do they contain overlapping ideas while the wording may be different? Do any trends appear in your class responses? Next, look up the Merriam-Webster dictionary definition (<https://www.merriam-webster.com>) for each term and compare them to your responses. How similar or different are they?



Image from The Jim Crow Museum Collection

History Continued:

The minstrel shows with their stereotypical depictions helped to popularize the belief that Black people were lazy, stupid buffoons, inherently less human, and unworthy of integration. During the years that African Americans were victimized by lynch mobs, they were also victimized by the racist caricatures found in novels, sheet music, theatrical plays, and minstrel shows. When Black people replaced white minstrels, they also “Blackened” their faces, pretending to be white people pretending to be Black people. African American performers acted in the Coon Shows, which helped to establish racial segregation. Unfortunately, the minstrel shows remained popular in small towns, and caricatured portrayals of Black people found greater expression in motion pictures and radios in the 20th century. Since many Americans did not have direct contact with African Americans, the stereotyped representations found in the minstrel shows held a strong influence over how Black Americans were perceived.

Activity 2:

MI Learning Standards: Arts, ELA, Social Studies
Use the two posters advertising for minstrel shows (below) to answer the following: How are the performers represented on the posters? What stereotypes do you see? What are the differences between how the white men look as themselves and how they look in Blackface? What specific changes or exaggerations were made to transform the performer into a “Black” person? Are they positive or negative? What do these depictions tell us about being a white and a Black American during that era? How do these images operate as advertisements? What is advertising and how is it related to propaganda? What information about African Americans are these advertisements selling? For example, what is the job of the man in Blackface in “The J.H. Haverly Mastodon Minstrels” poster?



Bert Williams, Image from The Jim Crow Museum Collection



<https://hdl.huntington.org/digital/collection/p16003coll4/id/2221/rec/2>

6

Activity 3:

MI Learning Standards: Art, ELA, Social Studies

- List some of the reasons why African American actors, like Bert Williams, would wear Blackface and perform in the minstrel shows? What did they gain and what did they lose? Think broadly about concepts like financial security, talent, fame, social mobility, public mobility, segregation, etc. How does Bert Williams appear when he is in Blackface? What physical features have been exaggerated? Why might he be playing a woman in the image on the left? What job might he have based on his clothing in the “Come Right In Sit Right Down...” poster on the right? Find examples of other African American minstrel performers and situate their experiences into the era that they lived using the social, economic, and political conditions of the day. Are these similar to or different from conditions that Black actors face today?



<https://www.texasobserver.org/the-last-minstrel-show/>

Activity 4:

MI Learning Standards: Arts, ELA, Social Studies, SEL

- Analyze the poem “Minstrel Man” written by Langston Hughes in 1932. Answer the following questions: Who is the minstrel man? What is his emotional state? Who may be in the audience? What visual images come to mind when you read the poem. Why did Hughes write this poem? What message does he convey? What does this poem tell us about how Black and white people may have different reactions to the minstrel shows? Why might your reaction differ based on your race? Provide three examples (they can be real or fictitious) of how your outward behavior may differ from what you feel inside.

Because my mouth
Is wide with laughter
And my throat
Is deep with song,
You do not think
I suffer after
I have held my pain
So long?
Because my mouth
Is wide with laughter,
You do not hear
My inner cry?
Because my feet
Are gay with dancing,
You do not know
I die?

(Poem from <https://glc.yale.edu/outreach/teaching-resources/teacher-professional-development-programs/past-teacher-development-15>)

Activity 5:

MI Learning Standards: Arts, ELA, Social Studies, SEL

- Watch the video “Blackening Up” from the JCM (<https://www.youtube.com/watch?v=8SZRbrUKz0g>). You will need to watch the video several times. Select three scenes to analyze in detail. Answer the following: What types of performances are included in the video? Describe the costumes, characters, setting, scene/plot, and mood of the performances. Make a column for each of these five elements. Is there a difference between the portrayal/behavior of the Black and white characters? Did the white characters change when they put on Blackface? Do the character’s clothing, behavior, movement, or manner of speech indicate their intelligence or civility? How do the performances affect our perception of the characters; would you consider their portrayal/behavior as positive or negative? You may have conflicting descriptions for each scene, for example, you may view the costumes as negative, and the mood as positive. Discuss your observations with your classmates on the discussion or message board.
- Post-activity reflection essay (one – two paragraphs): How would you feel if you were portrayed as stupid, dirty, or lazy like some of the caricatures in the minstrel shows? What if this inaccurate portrayal was posted on YouTube or social media for the public to see, what might people think about you? Is that an accurate depiction of who you are? What is the importance of portraying reality verses, a stereotyped version of a person or community that exaggerates, mocks, or dehumanizes them? Provide an example of why the latter can be dangerous?

Activity 6: Grades 11 – 12*

MI Learning Standards: Arts, ELA, HPE, Social Studies
Write a two – three-page research paper on minstrelsy in the 21st century (these examples can be from mass media formats like Spike Lee’s *Bamboozled* or Childish Gambino’s “This is America” or from political and cultural events or news stories). Pick one topic to write about and support your thesis with examples, critiques, and additional credible sources on contemporary minstrelsy. Compare your topic with other evidence from music, film, social media, advertising, literature, or current events. Be specific with your examples including evidence that these stereotypes were informed and appropriated from the past. Research your topic working backwards throughout history to see if you can pinpoint a starting point for that type of minstrel act or caricature and its various forms as they reappear throughout popular culture. In your assessment include a paragraph on how your topic reflects, reinforces, resists, or adds to the national dialogue about racism? Include citations and a source page or bibliography.



Film Still from Spike Lee’s *Bamboozled* (2000)

<https://www.tribecafilm.com/news/bamboozled-spike-lee-movie-ashley-clark-facing-Blackness-book-interview>

Additional Resources:

Alvarez, Natalie and Stephen Johnson. "Minstrels in the Classroom: Teaching, Race, and Blackface." *Canadian Theatre Review*, 147 (Summer 2011): 31-37.

Bean, A., Hatch, J. V., & McNamara, B. (Eds.). (1996). *Inside the minstrel mask: Readings in nineteenth-century Blackface minstrelsy*. Hanover, NH: Wesleyan University Press.

Blackface – Then and Now
<https://nie.washingtonpost.com/node/470>

Lhamon, Jr., W.T. (2000). *Raising Cain: Blackface Performance from Jim Crow to Hip Hop*. Cambridge: Harvard University Press.

Mahar, William. J. (1999). *Behind the Burnt Cork Mask: Early Blackface Minstrelsy and Antebellum American Popular Culture*. Urbana and Chicago, Il: University of Illinois Press, 1999.

Pilgrim, D., & Gates, H. (2015). *Understanding Jim Crow: using racist memorabilia to teach tolerance and promote social justice*. Oakland, CA: PM Press.

Pilgrim, D. (2018). *Watermelons, nooses, and straight razors: stories from the Jim Crow Museum*. Oakland, CA: PM Press.

Sheet Music Montage
https://www.youtube.com/watch?v=mG5tNhf-k_g&feature=emb_logo

Toll, R. C. (1974). *Blacking up: The minstrel show in nineteenth century America*. New York, NY: Oxford University Press.



Image from The Jim Crow Museum Collection

Segregation

Pairs with the “Everyday Segregation”, “An American Caste System”, and “Segregation was Pervasive” stops on the Virtual Tour.

Guiding Questions:

- How do we categorize Jim Crow laws?
- Were Jim Crow laws constitutional?
- What is meant by “separate but equal” and how did that impact peoples’ daily lives, decisions, and freedoms?
- How did a racial hierarchy persist after desegregation?
- If racial castes were eliminated what beliefs or customs would be the hardest to change?

History:

After the Civil War (1861-1865), most southern states and later, border states passed laws that denied African Americans basic human rights. The minstrel character name “Jim Crow” had come to refer to the laws, customs, and etiquette that segregated and demeaned Black people. Jim Crow also refers to the racial hierarchy that defined American life through a set of laws and practices which operated primarily, but not exclusively, in southern and border states between 1877 and the mid-1960s. Jim Crow was more than a series of rigid anti-Black laws, it was a way of life that impacted individuals and institutions. This hierarchy, with white people at the top and Black people at the bottom, was supported by millions of everyday objects, images, and narratives. Jim Crow represented the legitimization of anti-Black racism.

Under Jim Crow, African Americans were relegated to the status of second-class citizens. The Jim Crow system was upheld by the following beliefs or rationalizations: white people were superior to Black people in all important ways, including but not limited to intelligence, morality, and civilized behavior; sexual relations between Black people and white people would produce a mongrel race which would destroy America; treating Black people as equals would encourage interracial sexual unions; any activity which suggested social equality encouraged interracial sexual relations; if necessary, violence must be used to keep Black people at the bottom of the racial hierarchy. All major societal institutions reflected and supported the oppression of African Americans. The Supreme Court even helped undermine the Constitutional protections of Black people with the infamous Plessy v. Ferguson (1896) case, which legitimized the Jim Crow laws and way of life. Black people were also denied the right to vote by grandfather clauses (laws that restricted the right to vote to people whose ancestors had voted before the Civil War), poll taxes (fees charged to poor Black people), white primaries (only Democrats could vote, and only white people could be Democrats*) and literacy tests (“Name all Vice Presidents and Supreme Court Justices throughout America’s history”).

*The names/principles of the political parties were different historically compared with today.



Image from The Jim Crow Museum Collection

Terminology:

Jim Crow, imagery, stereotype, Black Codes, propaganda, etiquette, bias, stigma, exploitation, caste disenfranchise, segregation, ideology, oppression, fear, hierarchy, violence, miscegenation, disparity, alienate, litigation, de jure, de facto, brutality, rhetoric, custom, demonize, legislation, explicit, implicit, voting, civil rights

Activity 1:

MI Learning Standards: ELA, Social Studies

- What do you think each word from the terminology list means (do not look up the answers in the dictionary)? If your school uses a message board post your answers to be discussed with your classmates. How similar or different are your definitions from your peers? Do they contain overlapping ideas while the wording may be different? Do any trends appear in your class responses? Next, look up the Merriam-Webster dictionary definition (<https://www.merriam-webster.com>) for each term and compare them to your responses. How similar or different are they?



Image from The Jim Crow Museum Collection

Activity 2:

MI Learning Standard: Arts, ELA, HPE, Social Studies

- Watch the “Everyday Segregation” video on the JCM website (<https://vimeo.com/137275374>). What impacted you the most from the video? Did a particular image resonate with you? Did any images or phrases stand out because they were repetitive, moving, or jarring? What did you notice about the people, the environment, and the scenarios depicted? How did music contribute to the visual imagery? Be descriptive with your answers. If your school uses a message board post your answers to be discussed with your classmates.

History Continued:

Jim Crow etiquette operated in conjunction with the laws, also known as Black Codes. When people think of Jim Crow they think of the exclusion of African Americans from public transport and facilities, juries, jobs, and neighborhoods. The passage of the 13th, 14th, and 15th Amendments to the Constitution granted Black people the same legal protections as white people, but after 1877 and the election of Rutherford B. Hayes, southern and border states began restricting the liberties of Black people. Jim Crow states passed statutes severely regulating social interactions between the races. A Black person might begin a bus or train ride near the front, but each time a white passenger boarded the African American passenger had to move back a row. An added indignity was that Black passengers were often forced to carry and reposition the segregation sign. Jim Crow signs were placed above water fountains, door entrances and exits, and in front of public facilities. There were separate hospitals for Black people and white people, separate prisons, separate public and private schools, separate churches, separate cemeteries, separate public restrooms, and separate public accommodations. In most instances, the Black facilities were inferior, older, smaller, less maintained, fewer, and not as conveniently located. Or, there were no Black facilities at all – no Colored public restroom, no public beach, and no place to sit or eat. Plessy gave Jim Crow states a legal way to ignore their constitutional obligations to their Black citizens.



Image from The Jim Crow Museum Collection

Activity 4:

MI Learning Standards: ELA, Social Studies, SEL
Literacy tests were used to keep Black Americans, and sometimes, poor white people from voting. They were administered at the discretion of the officials in charge of voter registration. If the official wanted a person to pass, he could ask the easier questions on the test, but the same official could require an African American to answer every question correctly, in an unrealistic amount of time to pass the “same” test. It is difficult to verify the authenticity of a literacy test because there was no common test developed. Any local registration official had the authority to discriminate against Black people trying to register to vote. They did this in a variety of ways, including using written tests like the three identified below (links to Louisiana, Mississippi, and Alabama tests provided).

The examples below show a range of complexities with the literacy tests. There is evidence that almost anything could be included, and tests differed from year to year, from state to state, from precinct to precinct, and even from voter to voter.

Activity 3:

MI Learning Standards: ELA, Social Studies, SEL

- Read about the Blue Eyed/Brown Eyed Experiment at <https://janeelliott.com> and/or watch *A Class Divided* at <https://www.pbs.org/wgbh/frontline/film/class-divided/>. Write a one-page essay summarizing the content and impact on the students (and parents) who participated in the original experiment. *Teachers: The following class session select a random attribute to divide the class into two groups, recreating Elliott’s experiment. Avoid dividing the class based on color (skin, hair, eye) or anything personal to the students. Use random properties like the name of the street the students live on, for example. One group will receive better treatment than the other group for two days. For example, they may not have homework assigned while the other group completes their work per usual (do not assign points to these assignments). Give the privileged group compliments and positive reinforcement, while treating the other group as subpar. Then switch the groups for two more days using the same standards of treatment. After each two-day session ends have the students respond to the following: Do you think it was fair for you to receive the treatment that you did? Did you deserve it, why or why not? What specific benefits or drawbacks did you experience? Was it fair for the other group to receive the treatment that they did? Did they deserve it, why or why not? How did your experience impact your confidence or achievement potential, and on the flipside demoralize and limit your abilities? Be specific with your responses.



<https://janeelliott.com>

Activity 5: Grades 11 – 12*

MI Learning Standards: ELA, Social Studies, SEL

- In a two-page essay answer the following writing prompt connecting what you have learned about voting during the Jim Crow era to voting in U.S. elections today. Prompt: Do you think that it is important for Americans to vote in local, state, and national elections? Why or why not? Be specific with your responses using examples from this lesson.

Literacy Test Resources:

<https://www.ferris.edu/HTMLS/news/jimcrow/question/2013/july.htm>

https://www.thirteen.org/wnet/jimcrow/voting_literacy.html

The State of Louisiana

Literacy Test (This test is to be given to anyone who cannot prove a fifth grade education.)

Do what you are told to do in each statement, nothing more, nothing less. Be careful as one wrong answer denotes failure of the test. You have 10 minutes to complete the test.

1. Draw a line around the number or letter of this sentence.
2. Draw a line under the last word in this line.
3. Cross out the longest word in this line.
4. Draw a line around the shortest word in this line.
5. Circle the first, first letter of the alphabet in this line.
6. In the space below draw three circles, one inside (engulfed by) the other.

Example of a "Literacy Test" from The Jim Crow Museum website

Activity Questions: Prior to taking one or all of the Literacy Tests listed below answer the following: Do you think that you will pass the literacy test in order to vote? Explain in a few sentences why you answered yes or no. After taking the tests answer the following: Did you pass the test? If you did not, what questions were a challenge for you? Were the questions and the test as a whole fair? Why or why not? Did the test shake your confidence or make you feel discriminated against? Do you plan on registering to vote when you turn 18? What steps are needed to complete that process?

Links to Literacy Tests:

<https://www.ferris.edu/HTMLS/news/jimcrow/question/2012/pdfs-docs/literacytest.pdf>

<https://www.ferris.edu/HTMLS/news/jimcrow/pdfs-docs/origins/ms-littest55.pdf>

https://www.ferris.edu/HTMLS/news/jimcrow/pdfs-docs/origins/al_literacy.pdf

Activity 7:

MI Learning Standards: Arts, ELA, Mathematics, Science, Social Studies,

- Watch the "Bathroom Scene" from *Hidden Figures*.
<https://www.youtube.com/watch?v=hNK8FCFpmm4>
- If you have not seen the film, you will need to look up a summary of the characters, plot, and theme of the film. What is this film about and how does this inform and contribute to the significance of the scene? Are these acceptable working conditions? Does this influence how the public views NASA and the way they treated their African American employees? How were the women portrayed? Is the story of these Black women consistent or contradictory with what we know about the Jim Crow era? If yes, no, or both, provide specific examples. If your school uses a message board post your answers to be discussed with your classmates.



Images from The Jim Crow Museum Collection

Activity 6:

MI Learning Standards: CTE, ELA, HPE, Social Studies

- The segregation laws listed in the Virtual Tour are a small sample of the thousands of laws that existed during the Jim Crow period. Use the following websites to view some of those laws:
<https://www.ferris.edu/HTMLS/news/jimcrow/what.htm>
https://www.nps.gov/malu/learn/education/jim_crow_laws.htm
<http://americanradioworks.publicradio.org/features/remembering/laws.html>

Create five topical or themed categories in which to place each Jim Crow law. Use a columned worksheet to organize your work. Once you create the categories pick ten laws (two for each category) and list them on your worksheet. Select the laws based on interest, curiosity, or personal connection. Why does each law stand out to you? What would it be like to live under this law? Was the law cruel or excessive? Was it strange or ridiculous? Would the law be hard to enforce? What were the intended and actual consequences of the law? What were the effects of the law on Black and white Americans?

Activity 8: Grades 11 – 12*

MI Learning Standards: CTE, ELA, HPE, Social Studies

- Use the activity listed above on Segregation Laws to answer all of the questions associated with that exercise. Then select one law from the categories you created and conduct an in-depth investigation of that law. Write one paragraph (4 - 5 sentences) explaining the law and its history. Then write a second paragraph on whether the Constitution supports or refutes that law. Include a source page or bibliography for your essay.

Additional Resources:

A Class Divided Frontline Episode

<https://www.pbs.org/wgbh/frontline/film/class-divided/>

American Public Media – Jim Crow Laws

<http://americanradioworks.publicradio.org/features/remembering/laws.html>

Blue Eyed/Brown Eyed Experiment

<https://janeelliott.com>

Cell, John W. *The Highest Stage of White Supremacy: The Origins of Segregation in South Africa and the American South*. Cambridge: Cambridge University Press, 1982.

Desegregation: Past, Present, Future

<https://ualrexhibits.org/legacy/files/2017/09/lrchs-lp-desegregation-past.pdf>

Jim Crow Laws

<https://www.history.com/topics/early-20th-century-us/jim-crow-laws>

Kennedy, S. (1959/1990). *Jim Crow guide: The way it was*. Boca Raton, FL: Florida Atlantic University Press.

Martin Luther King, Jr. National Historical Park

https://www.nps.gov/malu/learn/education/jim_crow_laws.htm

Myrdal, G. (1944). *An American dilemma: the Negro problem and modern democracy*. New York, NY: Harper.

Pilgrim, D., & Gates, H. (2015). *Understanding Jim Crow: using racist memorabilia to teach tolerance and promote social justice*. Oakland, CA: PM Press.

Pilgrim, D. (2018). *Watermelons, nooses, and straight razors: stories from the Jim Crow Museum*. Oakland, CA: PM Press.

Separate is Not Equal

<https://americanhistory.si.edu/brown/history/1-segregated/white-only-1.html>

Voting Rights

http://zoomin.s3.amazonaws.com/2016/02/29/12/13/01/837/Voting_Rights_Teacher_Guide_2_28.pdf

Voting Rights – America’s Black Holocaust Museum

<https://abhmuseum.org/voting-rights-for-Black-people-and-poor-white-people-in-the-jim-crow-south/>



Image from The Jim Crow Museum Collection



Image from The Jim Crow Museum Collection

Jim Crow Violence

Pairs with the “Lynching as Social Control”, “KKK as Terrorists”, and “Hostility Against Black people” stops on the Virtual Tour.

Guiding Questions:

- How and why was the racial caste system redrawn after Emancipation?
- How did Jim Crow function as a mechanism of social control?
- What are Black Codes and how did they legitimize segregation and violence?
- What were the justifications for lynching and what purpose did they serve?

History:

Jim Crow was supported by violence. Black people who violated Jim Crow laws or customs risked their homes, their jobs, even their lives. White people could physically beat Black people at will. African Americans had little legal recourse against these assaults because the Jim Crow criminal justice system was all-white: police, prosecutors, judges, juries, and prison officials. Violence was a method of social control. At the beginning of the 20th Century, much of the anti-Black propaganda in scientific journals, newspapers, and novels focused on the stereotype of the Black brute. The fear of Black men raping white women became a public rationalization for the lynching of Black people. Lynching is the illegal, often public, murder of an accused person by a mob. Most victims of Lynch Law were hanged or shot, but some were burned at the stake, castrated, beaten with clubs, or dismembered. This indicates that lynching was used as an intimidation tool to keep Black people “in their places”.

In the mid-1800s, white people constituted the majority of lynching victims, but after the Civil War, Black people became the most frequent victims. From 1882 (when the first reliable data was collected) until 1968, there were 4,730 known lynchings, including 3,440 were Black men and women. The majority occurred in southern and border states, where resentment against African Americans ran the deepest. Many white people thought lynchings were distasteful, but necessary due to the belief that Black people commit violent crimes, especially the rape of white women. Under Jim Crow all sexual interactions between Black men and white women were illegal, illicit, socially unacceptable, and within the Jim Crow definition of rape. Only 19.2% of the lynching victims between 1882 and 1951 were accused of rape; most Black people were lynched for demanding civil rights, violating Jim Crow etiquette or laws, or in the aftermath of race riots. Lynchings were common in towns where Black people were economic competitors to local white people. Lynching was cheap entertainment, a white unification activity, helped boost the ego of low-income or low-status white people, defended white domination, and slowed the social equality movement.

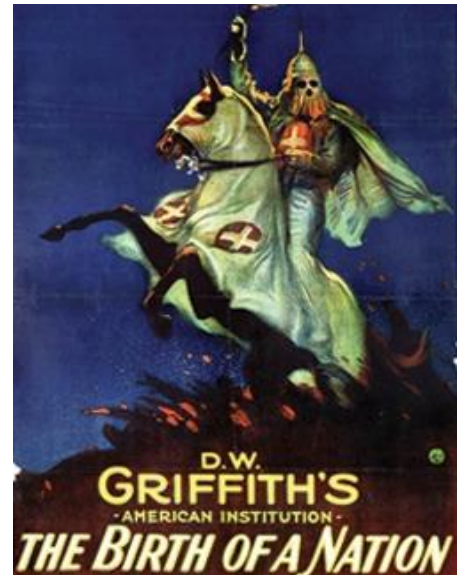


Image from The Jim Crow Museum Collection

Terminology:

Jim Crow, stereotype, Black Codes, caste, propaganda, stigma, lynching, demonize, disenfranchise, segregation, ideology, oppression, fear, hierarchy, bias, violence, miscegenation, disparity, alienate, litigation, custom, mob, brutality, legislation, penal, civil rights

Activity 1:

MI Learning Standards: ELA, Social Studies

- What do you think each word from the terminology list means (do not look up the answers in the dictionary)? If your school uses a message board post your answers to be discussed with your classmates. How similar or different are your definitions from your peers? Do they contain overlapping ideas while the wording may be different? Do any trends appear in your class responses? Next, look up the Merriam-Webster dictionary definition (<https://www.merriam-webster.com>) for each term and compare them to your responses. How similar or different are they?



Image from The Jim Crow Museum Collection

History Continued:

Violence also took the form of leisure activities like “Hit the Coon” and “African Dodger”. These were popular games at resorts, fairs, and festivals before the 1920s. A Black man was paid a nominal wage to stand with his head poking through a sheet, while players threw baseballs or sometimes rocks and bricks at his head. His job was to “dodge” the objects and prizes were awarded to the players for direct hits. Many professional baseball players used “African Dodger” as a way to showcase their skills, but even children were encouraged to play and have fun at the expense and injury of the Black man on the other side of the sheet. Some operators gave the human targets protective wooden helmets covered with woolly hair to further dehumanize them. Carnival games revealed white hostility toward Black people and were supported by the racist pseudoscience that people of African descent have thicker skulls and do not feel pain like white people. Carnival games were legitimated, even celebrated, by making it appear that African Americans were deserving and willing to be victims of white aggression.

The Ku Klux Klan (the Invisible Empire) is the name of a secret society that has terrorized Black people from the end of the Civil War to the present. Claiming to be a Christian organization, Klan members have harassed, beaten, lynched, and bombed Black Americans, Catholics, Jews, immigrants and others. Klan membership exceeded two million in the mid-1920s; by 2010, the number was less than 20,000. It is seen as a white adult male organization, but the Klan has included women since the 1920s. In the 1920s, roughly half a million white Protestants joined the Women’s KKK. Today, there are thousands of Klanswomen working to preserve white supremacy. Children were symbolic members of the Klan until they could undergo the rituals for full membership. Wearing small uniforms, they marched in Klan parades. Their presence sent the message that the organization promoted “family values”. In the 21st century, smaller independent Klan organizations, in addition to dozens of other white supremacist groups are active across America. New Klans “mainstreamed” their recruitment by publicly deemphasizing violence and use the Internet to recruit white teenagers.



Image from The Jim Crow Museum Collection

Activity 2:

MI Learning Standards: ELA, Science, Social Studies

- Analyze the following statement from the JCM website on Jim Crow Segregation: “Many Christian ministers and theologians taught that white people were the Chosen people, Black people were cursed to be servants, and God supported racial segregation. Craniologists, eugenicists, phrenologists, and Social Darwinists, at every educational level, buttressed the belief that Black people were innately intellectually and culturally inferior to white people. Pro-segregation politicians gave eloquent speeches on the great danger of integration: the mongrelization of the white race. Newspaper and magazine writers routinely referred to Black people as niggers, coons, and darkies and their articles reinforced anti-Black stereotypes. Even children’s games portrayed Black people as inferior beings.”

Answer the following questions and post your responses on the classroom discussion or message board: What socio-cultural organizations (or outlets) proposed the idea of African Americans as inferior? What specific negative language is used in this statement to refer to Black people? Are there parts of this statement that seem particularly harsh or lacking compassion towards another human? How were these pervasive beliefs used as defense for the cruelty and violence used against African Americans? Why were these messages so important to convey in different socio-cultural areas (religion, politics, games, etc.) to keep white superiority in place?

Activity 3: Grades 11 – 12*

MI Learning Standards: ELA, Science, Social Studies

- Research three different pseudoscientific theories used to determine the intelligence of different races and their supposed genetic superiority/inferiority. These theories can be from American or world history. Are these experiments based on actual scientific method or are they interpretive? Why would science be used as an acceptable determinate of racial intelligence and how is that related to institutional racism? Is scientific research open to bias, why or why not? What pseudoscientific theories have been debunked over time? Write a one – two-page research paper on the one pseudoscientific theory or experiment that you find the most interesting, strange, or racist. Present your findings to the class in a short discussion or message board post in order to exchange ideas with your peers. How similar or different are your classmate’s topics to yours? Did classmates discover experiments that you didn’t during your own research? In your opinion, what was the most unique or absurd one? Why?

Activity 4:

MI Learning Standards: ELA, Social Studies, SEL

Read about the murder of Chicago teenager Emmett Till. Use the websites below and other credible resources for further investigation:

<https://www.pbs.org/wgbh/americanexperience/features/till-timeline/>

<https://www.loc.gov/collections/civil-rights-history-project/articles-and-essays/murder-of-emmett-till/>

<https://nmaahc.si.edu/blog-post/emmett-tills-death-inspired-movement>

As a teenager, how do the details of Till's murder impact you? Did breaking Jim Crow etiquette by allegedly whistling at or speaking too informally to a white woman seem like a legitimate reason for her husband and brother to murder the Black teen? What other motives may have been present? What does his death tell you about Jim Crow violence in the United States? How does his death connect to what you have learned about Black Codes, lynching, and other forms of segregation and violence? Was justice served for this crime, why or why not? Why did Mamie Till, Emmett's mother decide to have an open casket funeral? What impact did this have on the Civil Rights movement? How did laws and customs dictating standards of behavior impact how a white person or a Black person could move, act, or speak in public spaces? Provide three examples of how a Black person and a white person would be treated differently under Jim Crow while buying groceries from a store, purchasing a hotel room for the night, or getting treated at a hospital. Is having more access to public spaces and businesses a form of what is meant by "white privilege"?

Activity 6:

MI Learning Standards: Arts, ELA, Social Studies, SEL

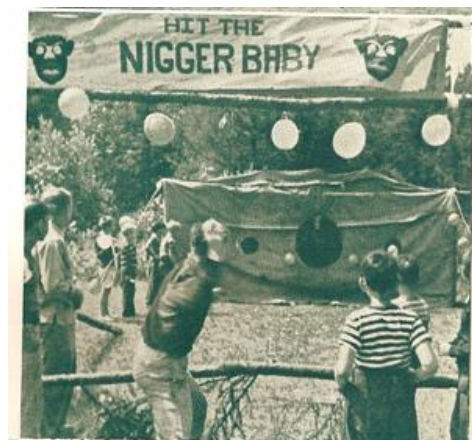
- Watch the film 13th by Ava Duvernay. List at least three new pieces of information that you learned from the film. Was there surprising or shocking information, images, or statistics? How does this film connect enslavement, Jim Crow, and Civil Rights eras and incarceration today? How does racial discrimination impact how African Americans were/are perceived in relation to criminal activities and punishment? Are these assumptions based on fact or myth? What types of activities were criminalized and how does sentencing reflect racial bias? What stereotypes of Black men as inherently violent do mass media outlets perpetuate? Finally, imagine that you have been incarcerated. Make a drawing or photo collage of what you might experience in prison, using the conditions presented in the film as guidelines. What would your daily life look like? What mental and social stigma would you carry as a prisoner? Include both the physical and mental conditions of your bondage in your drawing/collage and post your work to the class discussion or message board.

Activity 5:

MI Learning Standards: Arts, ELA, Social Studies

- Watch the "Black people as Targets" video on the Jim Crow website:https://www.youtube.com/watch?list=UUZTfgdJ4NYvu70ZDTSm-Jg&time_continue=3&v=14oCL99mrRk&feature=emb_logo

What different types of violence did you see in the video? What type of language was used in each scene? Who was hurt and how seriously? Were there justifications given for the violence inflicted on the dodger? What are the differences between the live-action and cartoon versions of the violent games? How was humor used in the video and was it supposed to distract the viewer from the severity of injury in the games? Be specific with your answers. While African Dodger is no longer played at fairs, what other carnival games imply violence when they are played? How do they encourage violence or mockery during their play? For example, a shooting game, the dunk tank, throwing bean bags etc. What other forms of visual or popular culture (for e.g. cardboard targets or video games) encourage the players to use African Americans as literal or symbolic targets of aggression? If your class uses a message board post your responses for discussion with your peers.



Images from The Jim Crow Museum Collection

Additional Resources:

Boskin, J. (1976). *Urban racial violence in the twentieth century* (2nd ed.). Beverly Hills, CA: Glencoe Press.

Domestic Terror: Understanding Lynching

<https://www.pbslearningmedia.org/resource/bf10.socst.us.indust.lpterrcrow/domestic-terror-understanding-lynching-during-the-jim-crow-era/>

Emmett Till Lesson Plans

<https://www.facinghistory.org/resource-library/emmett-till-series-four-lessons/connecting-history-lynching-murder>

Gibson, R.A. (n.d.). *The Negro holocaust: Lynching and race riots in the United States, 1890-1950*. New Haven, CT: Yale-New Haven Teachers Institute. Retrieved from <http://www.yale.edu/ynhti/curriculum/units/1979/2/79.02.04.x.html>

Holden-Smith, B. (1996). Lynching, federalism, and the intersection of race and gender in the Progressive era. *Yale Journal of Law and Feminism*. Retrieved from <http://library2.lawschool.cornell.edu/hein/Holden-Smith,%20Barbara%20%20Yale%20J.L.%20&%20Feminism%2031%201996.pdf>

Lynching in America

<https://lynchinginamerica.eji.org/drupal/sites/default/files/2017-06/EJI%20-%20LIA%20High%20School%20Lesson%20Plan.pdf>

Pilgrim, D., & Gates, H. (2015). *Understanding Jim Crow: using racist memorabilia to teach tolerance and promote social justice*. Oakland, CA: PM Press.

Pilgrim, D. (2018). *Watermelons, nooses, and straight razors: stories from the Jim Crow Museum*. Oakland, CA: PM Press.

Racial Violence in America

<https://hti.osu.edu/history-lesson-plans/united-states-history/racial-violence-in-america-lynchings>

Teaching “America’s National Crime”

<https://www.tolerance.org/magazine/teaching-americas-national-crime>

Thayer, Stuart, *American Circus Anthology, Essays of the Early Years*, arranged and edited by William L. Slout, (2005) *The Circus Roots of Negro Minstrelsy*.

<https://classic.circushistory.org/Thayer/Thayer2h.htm>



Image from The Jim Crow Museum Collection

Caricatures

Pairs with the “Racism in the Kitchen”, “Racism on the Lawn”, and “Caricaturing Black People” stops on the Virtual Tour.

Guiding Questions:

- What are the differences between caricatures and stereotypes and how they function?
- How did caricatures of African Americans shape attitudes and institutions during the Jim Crow era? In the present?
- How do negative exaggerations of African Americans impact both white and Black audiences?
- What are the social, political, economic, and cultural implications of caricaturing African Americans?

History:

In the United States, all racial groups have been caricatured, but none as often or in as many ways as African Americans. Black Americans have been portrayed as cannibalistic savages, hypersexual deviants, childlike buffoons, obedient servants, self-loathing victims, and menaces to society. These depictions are found on objects like ashtrays, banks, games, fishing lures, detergent boxes, and other everyday items.

Mammy

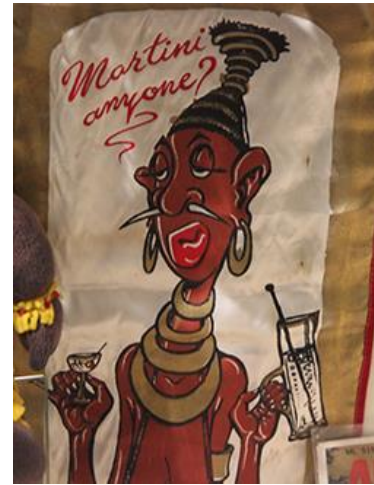
From slavery through the Jim Crow era, the mammy caricature served the political, social, and economic interests of mainstream white America. During slavery, the mammy presented the idea that Black people were content, even happy, as slaves. Her grin, laughter, and loyalty were offered as evidence of the “humanity” of the institution of slavery. She romanticized the realities of enslavement and hid the inequality of the master-servant power structure. Portrayed as an obese maternal figure, caregiver, and faithful worker, the mammy had great love for her white “family” but often treated her own family with contempt. She “belonged” to the white family, though it was rarely stated. She had no Black friends; the white family was her entire world.

<https://www.ferris.edu/HTMLS/news/jimcrow/mammies/homepage.htm>

Tom

The Tom caricature portrays Black men as faithful, happily submissive servants. The Tom, like the Mammy caricature, was born in antebellum America in the defense for enslavement. How could slavery be wrong, argued its proponents, if Black servants were contented and loyal? The Tom is presented as a smiling, wide-eyed, dark skinned server: fieldworker, cook, butler, porter, or waiter. He is a dependable worker, eager to serve. The Tom is docile and non-threatening to white people. The Tom is often old, physically weak, and psychologically dependent on white people for approval.

<https://www.ferris.edu/HTMLS/news/jimcrow/tom/homepage.htm>



Savage Caricature – Image from The Jim Crow Museum Collection

Savage Caricature

The Savage caricature showed Africans as animalistic, crazed, or comical cannibals, often with bones in their oversized lips. Drawn from the pseudoscientific anthropological theories of the late 1800s, the Savage represented Africans as primitives who were less evolved than their supposedly superior European counterparts.



Mammy Caricature – Image from The Jim Crow Museum Collection



Tom Caricature – Image from The Jim Crow Museum Collection

Picanniny

The picaninny was the dominant racial caricature of Black children for most of United States history. Picaninnies had bulging eyes, unkempt hair, red lips, and wide mouths. They love to eat watermelon. They were regularly shown being chased or eaten by alligators. Picaninnies were portrayed as nameless buffoons running from alligators and toward fried chicken. The picaninny caricature shows Black children poorly dressed, wearing ragged, torn, old and oversized clothes, nude or almost nude. Their nudity suggests that Black children and their parents are not concerned with modesty. The nudity also implies that Black parents neglect their children. The appearance of picaninnies suggests that Black people and their children are less civilized than white people.

<https://www.ferris.edu/HTMLS/news/jimcrow/antiBlack/picaninny/homepage.htm>



Pickaninny Caricature – Image from The Jim Crow Museum Collection

Golliwog

The Golliwog is not a well-known anti-Black caricature in the United States. The Golliwog was a book character created by Florence Kate Upton based on a Black minstrel doll that she had played with as a child. Upton's ugly little creation was embraced by the English public. Golliwogs are grotesque creatures with very dark skin, large white-rimmed eyes, red or white clown lips, and wild, frizzy hair. Typically, they are male and dressed in a jacket, trousers, bow tie, and collar in a combination of red, white, blue, and occasionally yellow colors. The Golliwog is popular in many countries and is found on items like postcards, wallets, jam jars, puzzles, sheet music, clocks, jewelry, greeting cards, and dolls. Europeans and European-influenced countries still debate whether the Golliwog is a lovable icon or a racist symbol.

<https://www.ferris.edu/HTMLS/news/jimcrow/golliwog/homepage.htm>



Golliwog Caricature – Image from The Jim Crow Museum Collection

Jezebel

The Jezebel caricature portrays Black women as naturally hyper-sexual and is an enduring stereotype. The adjectives associated with this stereotype include seductive, alluring, worldly, beguiling, tempting, and lewd. Historically, white women, as a category, were portrayed as models of self-respect, self-control, and modesty, but Black women were often portrayed as promiscuous, even predatory. The portrayal of Black women as Jezebel whores began during enslavement, extended through the Jim Crow period, and continues today. The Jezebel stereotype was used during slavery as a rationalization for sexual relations between white men and Black women, especially unions involving slavers and slaves. However, from the 1630s to the present, Black American women of all shades have been portrayed as hypersexual bad girls in a variety of media outlets.

<https://www.ferris.edu/HTMLS/news/jimcrow/jezebel/index.htm>



Jezebel Caricature – Image from The Jim Crow Museum Collection

Tragic Mulatto

Lydia Child introduced the character the tragic mulatto in two short stories: “The Quadroons” (1842) and “Slavery's Pleasant Homes” (1843). She portrayed this light skinned woman as the child of a white slaveholder and his Black female slave. Her life was indeed tragic. She was ignorant of both her mother’s race and her own. She believed herself to be white and free. Her heart was pure, her manners perfect, her language polished, and her face beautiful. Her father died; her “negro blood” discovered, she was returned to slavery, deserted by her white lover, and died a victim of enslavement and white male violence. Later literary and cinematic portrayals of the tragic mulatto emphasized her personal pathologies: self-hatred, depression, alcoholism, sexual perversion, and suicide attempts were common.

<https://www.ferris.edu/HTMLS/news/jimcrow/mulatto/homepage.htm>



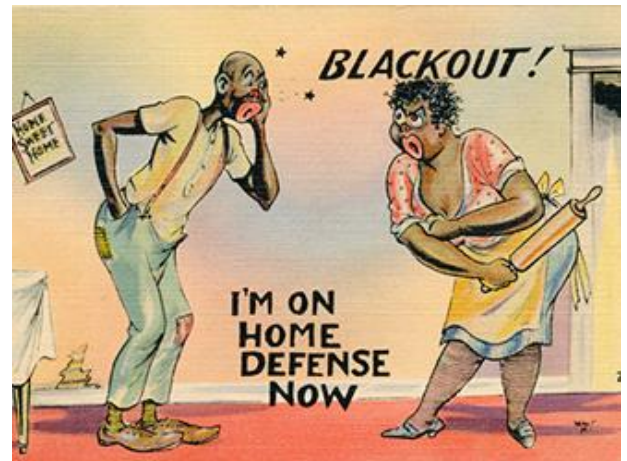
Tragic Mulatto Caricature – Image from The Jim Crow Museum Collection

Sapphire

The Sapphire Caricature portrays Black women as rude, loud, malicious, stubborn, and overbearing. This is the Angry Black Woman popularized on television and film. She is sharp-tongued and emasculating, mocking Black men for being unemployed or for pursuing white women. She nags, has irrational fits of anger, is often mean and abusive.

African American men are her primary targets, but she has venom for all who insult or disrespect her. She constantly complains, not to improve things, but because she is bitter and wishes that unhappiness on others. The Sapphire Caricature is a harsh portrayal of African American women, but it is also a mechanism of social control that punishes Black women who violate the societal norms that encourage them to be passive, servile, non-threatening, and unseen.

<https://www.ferris.edu/HTMLS/news/jimcrow/antiBlack/sapphire.htm>

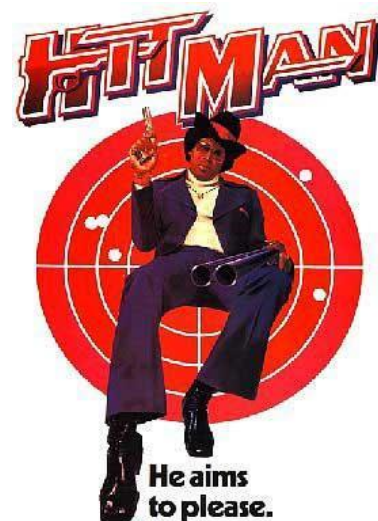


Sapphire Caricature – Image from The Jim Crow Museum Collection

Brute

During the postwar Reconstruction period (1867-1877), many white writers argued that without enslavement, which supposedly contained their animalistic tendencies, Black people were reverting to criminal savagery. The brute caricature portrayed African American men as threatening menaces, hideous fiends, terrifying predators, and sociopaths who targeted helpless victims, especially white women. The brute portrays Black men as savage, animalistic, destructive, and criminal – deserving punishment, maybe death. The “terrible crime” most often connection with the Black brute was rape, specifically the rape of white women. At the beginning of the 20th century, much of the anti-Black propaganda in scientific journals, best-selling novels, and newspapers focused on the stereotype of the predatory rapist.

<https://www.ferris.edu/HTMLS/news/jimcrow/brute/homepage.htm>



Brute Caricature – Image from The Jim Crow Museum Collection

Coon and Sambo

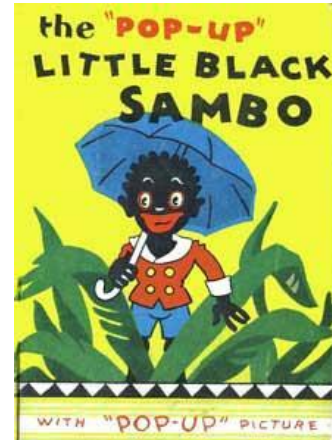
The Coon is one of the most insulting of the caricatures. The name is an abbreviation of raccoon. The coon was portrayed as a lazy, easily frightened, chronically idle, inarticulate buffoon. The coon differed from the Sambo in subtle ways. Sambo was depicted as a perpetual child, incapable of living as an independent adult. The coon acted childish, but he was an adult. Sambo was portrayed as a loyal and content servant, offered as a defense for slavery and segregation. The coon worked as a servant but was not happy with his status, but he was too lazy or too cynical to attempt to change his lowly position. By the 1900s, Sambo was identified with older, docile Black people; whereas coons were increasingly identified with young, urban Black people who disrespected white people. Sambo became popular as a racial slur after the publication of Helen Bannerman's book, *Little Black Sambo*. <https://www.ferris.edu/HTMLS/news/jimcrow/coon/homepage.htm>



Coon Caricature – Image from The Jim Crow Museum Collection

Sambo and Nat

Blassingame contrasted the Sambo and Nat caricatures: “Nat was the rebel who rivaled Sambo... Revengeful, bloodthirsty, cunning, treacherous, and savage, Nat was the ravager of white women who defied all the rules of plantation society... Nat retaliated when attacked by white people, led guerrilla activities... killed overseers and planters, or burned plantation buildings when he was abused... faithful, humorous, loyal, dishonest, superstitious, and musical, Sambo was inevitably a clown and congenitally docile.” Sambo was a devoted house servant; Nat, an angry field hand. Sambo's love for his “master” was all-consuming; Nat hated his enslaver. Sambo gave his life to protect his master; Nat wanted to kill his enslaver. Like many anti-Black caricatures, the Nat portrayal was popularized during the period of American enslavement. <https://www.ferris.edu/HTMLS/news/jimcrow/nat/homepage.htm>

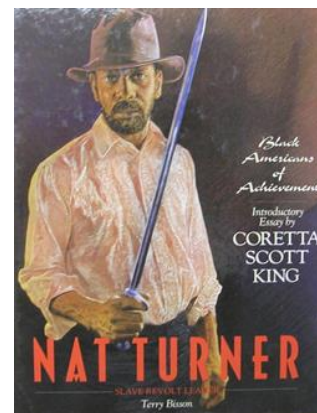


Sambo Caricature – Image from The Jim Crow Museum Collection

The N-word

There is a strong link between the N-word and anti-Black caricatures. It has been used to refer to any person of known African ancestry but is usually directed against Black people who supposedly have negative characteristics. The etymology of *nigger* is often traced to the Latin *niger*, meaning Black. The Latin *niger* became the noun *negro* (Black person) in English, and the color Black in Spanish and Portuguese. In Early Modern French *niger* became *negre* and *negress* (Black woman). It is likely that *nigger* is a phonetic spelling of the white Southern mispronunciation of *negro*. Whatever its origins, by the early 1800s it was established as a racist and dehumanizing epithet, still used and widely debated today.

<https://www.ferris.edu/HTMLS/news/jimcrow/caricature/homepage.htm>



Nat Caricature – Image from The Jim Crow Museum Collection



Image from The Jim Crow Museum Collection

Terminology:

Jim Crow, imagery, stereotype, caricature, exaggeration, persona, propaganda, cultural appropriation, bias, media exploitation, disenfranchise, segregation, ideology, mock, oppression, irony, hierarchy, dehumanize, miscegenation, disparity, alienate, consumer, rhetoric, commodification, demonize, romanticize, explicit, implicit, advertising, product

Activity 1:

MI Learning Standards: ELA, Social Studies

- What do you think each word from the terminology list means (do not look up the answers in the dictionary)? If your school uses a message board post your answers to be discussed with your classmates. How similar or different are your definitions from your peers? Do they contain overlapping ideas while the wording may be different? Do any trends appear in your class responses? Next, look up the Merriam-Webster dictionary definition (<https://www.merriam-webster.com>) for each term and compare them to your responses. How similar or different are they?

Activity 3:

MI Learning Standards: ELA, HPE, Social Studies, SEL

- Stereotypes are based on misinformed generalizations circulated in the mass media or passed on by parents, peers, and other members of society. Stereotypes can be positive or negative but are always harmful. Stereotypes can influence our attitudes and behavior in ways that we are unconscious of. Create a list of the following identity groups: African American/Black, Asian, European American/White, Hawaiian/ Pacific Islander, Hispanic/Latinx, Jewish, Middle Eastern/Arab, Native American. What stereotypes have you learned about each identity group by people that you know or by mass media personalities/sources. You do not need to identify whether you believe the stereotype. Where did these stereotypes originate? What attributes do they display – do they refer to the groups' intelligence, civility, capacity for violence, economic class, physical attractiveness, hygiene, etc.? Are they positive or negative? Do they inspire respect, mockery, or fear? Do the stereotypes on your list resemble any of the anti-Black caricatures that you read about? Do they establish or reinforce racist attitudes or hierarchies? Do they inform or support institutional racism and how we discuss racial inequity? How might they challenge and stimulate critical thinking about race relations? Be specific with your responses. If your school uses a message board post your answers to discuss with classmates. Which stereotypes are most pervasive and dominant in your classroom community?

Activity 2:

MI Learning Standards: Arts, ELA, HPE, Social Studies

- Select one image from the caricatures list in this lesson, on the JCM website or from the JCM Collections Database and transform the negative aspects into positive ones. What stereotypical attributes do each image display? Think about the physical features of the people portrayed, but also their clothing, setting, actions, and other contextual information about them. Make a drawing or photo collage reimagining the image in a completely different manner transforming the dehumanizing features into empowering ones. For example, show the children (pickaninnies) at their graduation instead of eating watermelon on a farm, or a woman (mammy) performing surgery instead of cleaning a kitchen. Place your empowered image next to the original and post your work on the class discussion or message board for peer feedback and engagement. <https://www.ferris.edu/HTMLS/news/jimcrow/O> <https://sites.google.com/view/jcmdigital/home>



Image from The Jim Crow Museum Collection

Activity 4:

MI Learning Standards: Arts, ELA, HPE, Social Studies

- Investigate the use of caricatures in advertisements. Find six – eight images that show a diverse range of products and/or scenarios. Spend time searching the JCM website, JCM Collections Database and other credible websites. Then, select the two that seem to be the most unique and/or opposite of each other. Create two columns and answer the following: What is the name of the brand being advertised and what product are they selling? What do the advertisers want you to know about the product? How are African Americans represented in the advertisements? What caricatures (listed above) do you see and what exaggerated attributes do they represent? How are advertisers using caricatures to sell their product? What consumer group is the advertisement targeting? What gives you clues about the intended consumer group? Does the advertisement sell a product, an idea, a lifestyle or all of the above? How is advertising related to propaganda?



Prisoners at Work, Auschwitz Concentration Camp

<http://auschwitz.org/en/gallery/historical-pictures-and-documents/life-and-work.8.html>

Activity 5: Grades 11 – 12*

MI Learning Standards: Arts, ELA, HPE, Social Studies

- Write a 2 – 3-page research paper on how racial, ethnic, or gender stereotypes have informed human rights violations or crises throughout history. Topics do not need to be limited to the U.S.; you are encouraged to explore the history of countries and cultures that are not your own. Examples include Civil Wars, Concentration Camps, Honor Killings, Internment Camps, Genocides, Refugee Crises, Child Soldiers, Detention Centers, Human Trafficking, etc. What caused the dehumanizing events or atrocities to occur? What group of peoples were persecuted? What rights were violated, stripped, or denied? What factors influenced the government or regime to deny people of their rights? Were they based on perceived or real evidence? Are human rights a guarantee for all people? How would you maintain a sense of normalcy, dignity, and compassion living under conditions that stripped you of human rights? How are dialogues about your event framed? How do they impact our understanding of human rights today? Build an argument using evidence from credible sources. Use at least one primary source (document, interview, photograph, object, recording). The event and atrocities that you are researching may have museums or foundations dedicated to them, which you can use as a resource. Include citations and a bibliography.

Activity 8:

MI Learning Standards: Arts, ELA, SEL, Social Studies

- The book *Little Black Sambo* has been deemed racist by some readers, while others defend the story. <https://www.gutenberg.org/files/17824/17824-h/17824-h.htm>. Read the book online. Next, find three articles that discuss the controversial history of *Little Black Sambo*. Do the articles use common language, images, or points to support their argument? Create a timeline to highlight the creation and rebranding of the story that also covers challenges to the book's messaging. Do you find the book controversial? Be specific with your argument.

Activity 6: Grades 11 – 12*

MI Learning Standards: Arts, ELA, HPE, Social Studies

- Each caricature in the history section of this lesson has an entire page dedicated to it on the JCM website (links are listed below each paragraph). Using the format of this unit plan as an outline, pick one caricature from the list and create your own mini lesson plan for your classmates including: Guiding Questions (2), History (2 paragraphs), Terminology (6), Activities (1), Resources (3), and Images (2 – 3). The Jim Crow Museum website may only be used as two of the three sources. Multiple images from the JCM website may be used (be sure to cite where each source and image that you use comes from). Make your lesson plan and activity as engaging as possible, taking into account your preferred methods of learning. Post to your class message board and collaborate with your teacher and peers to create a class Unit Plan containing all of your work.

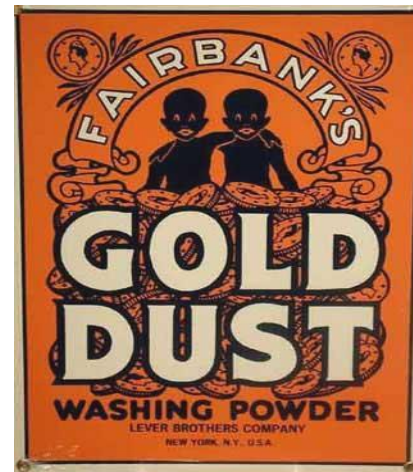


Image from The Jim Crow Museum Collection

Activity 7:

MI Learning Standards: Arts, ELA, Social Studies

- Watch the “Aunt Jemima ‘I’se in town, Honey!’” video on the JCM website: (https://www.youtube.com/watch?v=3ipamH6EEwI&feature=emb_logo). Listen to the script for the video. What product is the being advertised and to whom? Is this brand familiar to you? What roles are the characters in the video playing? Using two examples compare Aunt Jemima’s voice and vernacular to the narrator’s voices and vernacular? What are the key differences and what impact do they have on the audience? What do the images in the video convey? Do specific images stand out or resonate with you? What do you notice about how the people in the video interact, the environment they are in, and the scenarios they are engaged in? Be descriptive with your answers. If your school uses a discussion board post your answers for feedback from your classmates.

Additional Resources:

Anderson, L. M. (1997). *Mammies no more: The changing image of Black women on stage and screen*. Lanham, MD: Rowman & Littlefield.

Bogle, D. (1994). *Toms, coons, mulattoes, mammies, and bucks: An interpretive history of Black people in American films* (New 3rd ed.). New York, NY: Continuum.

Critical Media Project

http://criticalmediaproject.org/wp-content/uploads/2019/07/Race-and-Ethnicity_LessonPlan.pdf

Fredrickson, G. M. (1971). *The Black image in the white mind: The debate on Afro-American character and destiny, 1817-1914*. New York, NY: Harper & Row.

Gilens, M. (1999). *Why Americans hate welfare: Race, media, and the politics of antipoverty policy*. Chicago, IL: University of Chicago Press.

How to Break Down Stereotypes

<https://sharemylesson.com/todays-news-tomorrows-lesson/break-down-stereotypes>

Jewell, K.S. (1993). *From mammy to Miss America and beyond: Cultural images and the shaping of U.S. social policy*. New York, NY: Routledge.

Leab, D. J. (1975/1976). *From Sambo to Superspade: The Black experience in motion pictures*. Boston, MA: Houghton Mifflin Co.

Pilgrim, D., & Gates, H. (2015). *Understanding Jim Crow: using racist memorabilia to teach tolerance and promote social justice*. Oakland, CA: PM Press.

Pilgrim, D. (2018). *Watermelons, nooses, and straight razors: stories from the Jim Crow Museum*. Oakland, CA: PM Press.

Stone, A. E. (1992). *The return of Nat Turner: History, literature, and cultural politics in sixties America*. Athens, GA: University of Georgia Press.

Turner, P. A. (1994). *Ceramic uncles & celluloid mammies: Black images and their influence on culture*. New York, NY: Anchor Books, 1994.

Who, Me? Biased?

<https://www.pbslearningmedia.org/resource/ilpov18-soc-il-ilbias/who-me-biased-understanding-implicit-bias/#.XoqvHi2ZPow>



Image from The Jim Crow Museum Collection

African American Achievement

Pairs with the “Thinkers”, “Politicians”, “Military Leaders”, “Athletes”, “Musicians” and “Civil Rights Movement” stops on the Virtual Tour.

Guiding Questions:

- What barriers to achievement existed for African Americans during the Jim Crow era?
- What arts, ideas, inventions, and movements are owed to African Americans?
- In what ways did the Civil Rights Movement change the United States?
- Why were people willing to risk their lives to participate in the Civil Rights Movement?

History:

During the Jim Crow era, African Americans were confronted by institutional discrimination, acts of individual discrimination, and generally treated as second-class citizens. Nevertheless, Black people made significant contributions that enriched the United States. The achievements of African Americans were realized in all areas, in spite of the hatred and intolerance their communities faced throughout America’s history. Despite the crippling legislation and segregation of Jim Crow, positive imagery of Black Americans historically (and today) is necessary to balance out the negative ones found in material and popular culture.

The Civil Rights Movement began as a grassroots effort and became a national movement to remove Jim Crow laws and by extension, Jim Crow etiquette, norms, and imagery from the United States. Although the movement is often linked to its leadership, for example, Dr. Martin Luther King, Jr., and Malcolm X, it was really a movement of “regular” African Americans who were tired of being denied basic human rights. The Civil Rights Movement was at its peak from 1955–1965. Congress passed the Civil Rights Act of 1964 and the Voting Rights Act of 1965, guaranteeing civil rights for all Americans, regardless of race. These victories came after a decade of nonviolent protests and marches including the 1955–1956 Montgomery Bus Boycott, the student-led sit-ins of the 1960s, the Freedom Rides of 1961, the massive March on Washington in 1963, and many other initiatives.

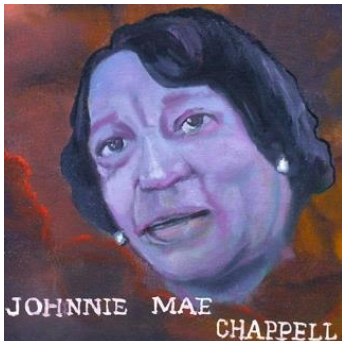


Image from The Jim Crow Museum Collection

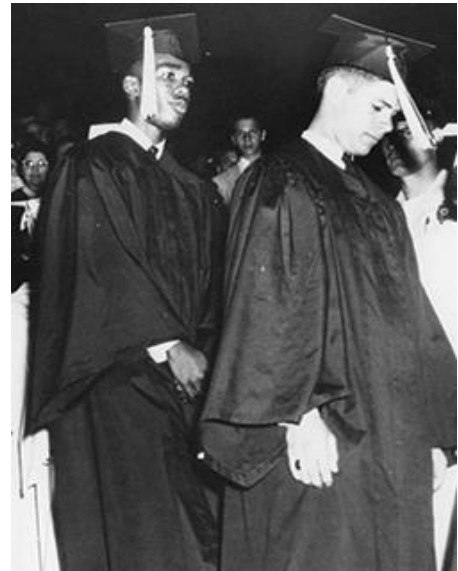


Image from The Jim Crow Museum Collection

Politicians (and Political Activists)

Much of the fight against Jim Crow segregation occurred in the political arena, so it is not surprising that many talented, intelligent, and influential African Americans went on to become important political leaders. Examples include Sadie Tanner, Hiram Rhodes Revels, Shirley Chisholm, Joseph Hayne Rainey, George Edwin Taylor, Fannie Lou Hamer, Ebenezer D. Bassett, P.B.S. Pinchback, Thurgood Marshall, Ralphe Bunche, Barbara Jordan, Harold Washington, Carl B. Stokes, Mossell Alexander, Amelia Boynton Robinson, Bayard Rustin, Ella Baker, and Septima Poinsette Clark.

Thinkers (and Inventors and Medical Professionals)

During slavery it was illegal for Black people to learn to read and write; nevertheless, many Black people found covert ways to gain literacy. Given the reality of slavery’s “compulsory ignorance laws” and segregated, substandard schools during the Jim Crow period, it is remarkable that so many Black people excelled as educators, writers, scientists, philosophers, and theologians. Examples include Charlemagne Hill Rollins, Howard Thurman, Ivora King, Augustus Tolton, Rebecca Lee Crumpler, Frederick B. Pelham, Ernest Everett Just, James McCune Smith, Geraldine Pittman Wood, Garrett Morgan, James Baldwin, Zora Neal Hurston, Daniel Hale Williams, Percy Julian, Charles Drew, Granville Woods, Gwendolyn Brooks, George Carruthers, Robert Tanner Freeman, Mary Eliza Mahoney, and Katherine Johnson.

Military Heroes

There has been no war fought by or within the United States in which African Americans did not participate, including the Revolutionary War, the War of 1812, the Mexican-American War, the Civil War, the Spanish American War, the World Wars, the Korean War, the Vietnam War, the Gulf War, and the wars in Afghanistan

History Continued:

The “Cloud of Witnesses” mural was painted by Jon McDonald, an artist and professor at Kendall College of Art and Design. The “witnesses” comprise a small, but diverse collection of individuals who lost their lives during the Civil Rights era. These individuals paid the ultimate price on the long, difficult path to making the United States a more democratic and egalitarian society. Their stories uncover the realities of how the brutal nature of Jim Crow America touched all of society: from innocent children to active civil rights leaders and demonstrators; from the victims and their families to the perpetrators of these horrific crimes and the society that produced, encouraged, and protected the killers; from those who experienced Jim Crow firsthand to our contemporary society that continues to grapple with the effects and influence of Jim Crow today.

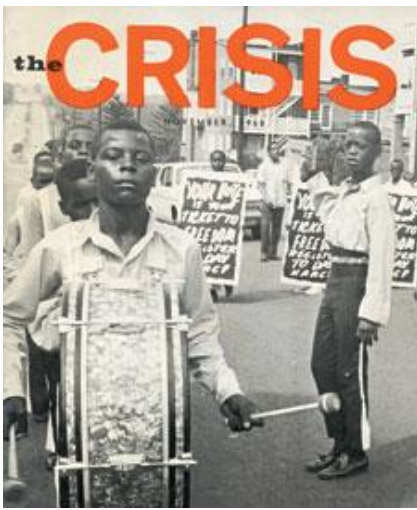


Image from The Jim Crow Museum Collection

Terminology:

Jim Crow, Civil Rights, Freedom Riders, bus boycotts, sit-in, desegregation, bussing, imagery, stereotype, legislation, bias, protest, explicit, implicit, propaganda, stigma, fear, unite, disenfranchise, segregation, ideology, oppression, caste, hierarchy, miscegenation, custom, disparity, alienate, mock, litigation, migration, brutality, rhetoric, exploit, march

Activity 1:

MI Learning Standards: ELA, Social Studies

- What do you think each word from the terminology list means (do not look up the answers in the dictionary)? If your school uses a message board post your answers to be discussed with your classmates. How similar or different are your definitions from your peers? Do they contain overlapping ideas while the wording may be different? Do any trends appear in your class responses? Next, look up the Merriam-Webster dictionary definition (<https://www.merriam-webster.com>) for each term and compare them to your responses. How similar or different are they?

and Iraq, as well as other minor conflicts. Examples include James Reese (also a musician), Henry Flipper, John Alexander, Charles Young, Hazel Johnson-Brown, Jesse LeRoy Brown, Doris Miller, Frank Peterson, Colin Powell, Benjamin O. Davis Sr., Benjamin O. Davis Jr., Samuel Lee Gravely, Jr., also the Buffalo Soldiers, the Harlem Hellfighters, the Tuskegee Airmen, and Bessie Coleman (female pilot, but not in combat).

Athletes

During the Jim Crow period, Black people were barred from competing in professional and amateur sports against white people. In international arenas, such as the Olympics, where racially discriminatory rules were not applied, African Americans excelled, often winning medals and setting world records. Examples include Bud Fowler, Willie O’ Ree, Katherine Dunham, Jack Johnson, William DeHart Hubbard, Toni Stone, Satchel Paige, Ernie Davis, Harold Hunter, Arthur Ash, Wilma Rudolph, Don Barksdale, Joseph Rickard, Jesse Owens, Althea Gibson, Chuck Cooper, Moses Fleetwood Walker, Earl Lloyd, George Taliaferro, Marshall Walter Taylor, Charlie Sifford, Alice Coachman, and Arthur Mitchell.

Musicians (and Entertainers)

Much of the rich tapestry that is American music owes its origins to Black musical creation and innovation. Imagine an America without so-called Negro Spirituals, gospel, ragtime, jazz, blues, funk, rhythm and blues, and hip hop. Examples include Marian Anderson, Bessie Smith, Henry Jay Lewis, Barry Gordy, Leontyne Price, Ethel Waters, Hattie McDaniel, Little Richard, Fredi Washington, Nat “King” Cole, Sidney Poitier, Oscar Micheaux, Dorothy Dandridge, Robert McFerrin, Sister Rosetta Tharpe, Lena Horne, Charlie Parker, Thelonious Monk, Paul Robeson, Chuck Berry, Sammy Davis Jr., Harry Belafonte, Pearl Bailey, Willie Best, Sam Cooke, Billie Holiday, Cab Calloway, Bill Robinson, Ruby Dee.

Ferris/Hampton Alumni

Ferris State founder Woodbridge N. Ferris offered an opportunity for Black southern students to attend his school. Between 1910 and the mid-1920s, dozens of African American students originating at Hampton Institute enrolled at Ferris. Hampton offered college prep and vocational instruction, but the offerings at Ferris were different. Hampton coursework prepared students for manual labor, considered appropriate work for Black people in the Jim Crow South. Ferris Institute offered training in business and healthcare. The number of Black students was very progressive for a rural Midwestern school at the time. Hampton-Ferris graduates include Russel Dixon, William Gibson, Percival Prattis, Belford Lawson, Gideon Smith, and Percival Fitzgerald.

Activity 2:

MI Learning Standards: Arts, CTE, ELA, HPE, Mathematics, Science, Social Studies, SEL

Create a short slide presentation covering the achievements of an individual (or group) from the Achievements section. You may select a name from the list of thinkers, athletes, politicians, military leaders, and musician or select another individual that you want to learn about. Do not simply summarize their life, select images, quotes, and events that highlight how unique, innovative, heroic, talented, ingenious, or fearless their accomplishments were in the face of Jim Crow. Jim Crow laws, segregation, and customs were designed to keep African Americans from fulfilling their goals and dreams, yet these individuals persisted. Think about your own goals and how you feel when you accomplish them. Channel that excitement into your presentation. Post your presentation on the class discussion board for feedback from your peers. As a class make the individual presentations into a “Timeline of Black Excellence” representing the achievements thematically or chronologically.

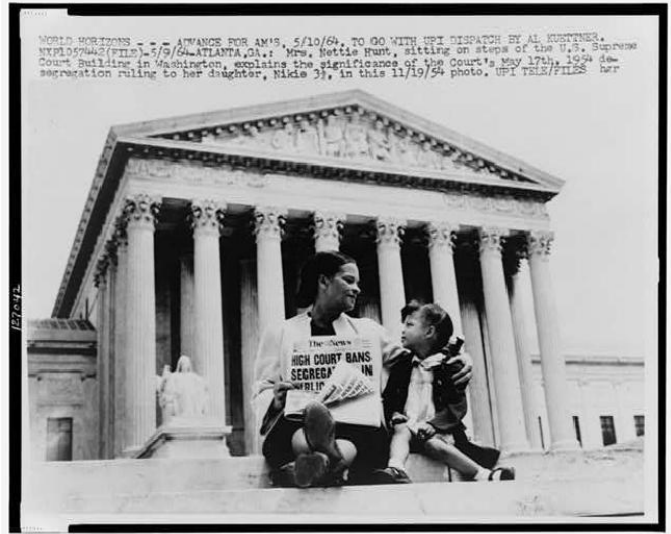


Image from The Jim Crow Museum Collection

Activity 4:

MI Learning Standards: ELA, Social Studies, SEL

- What is the difference between implicit and explicit bias? How does bias impact a person’s access to social, economic, and political opportunities, institutions, and rights? How do stereotypes inform and impact biases? Use the scenarios adapted from *Teaching Tolerance* <https://www.tolerance.org/classroom-resources/tolerance-lessons/talking-about-race-and-racism> to answer the following: What biases are present in each scenario? Do you believe the interactions in the scenarios are racist? Why or why not? How would you prove intentional harm or innocence? Do you think that we all have implicit



Nettie Hunt and her daughter Nikie sitting on the Supreme Court steps
<http://www.digitalhistory.uh.edu/dispatch>

Activity 3: Grades 11 – 12*

MI Learning Standards: ELA, Social Studies

- Create a two-page research paper on one of the following court cases *Ruffin v. Commonwealth* (1871), *Plessy v. Ferguson* (1896), *Guinn v. United States* (1915), *Smith v. Allwright* (1944), *Irene Morgan v. Commonwealth of Virginia* (1946), *McLaurin v. Oklahoma* (1950), *Brown v. Board of Education* (1954), *Harper v. Virginia State Board of Elections* (1966) or one of the Civil Rights Acts: Civil Rights Act of 1866, Civil Rights Act of 1871, Civil Rights Act of 1875, Civil Rights Act of 1957, Civil Rights Act of 1960, Civil Rights Act of 1964, Civil Rights Act of 1968, Civil Rights Act of 1990, Civil Rights Act of 1991 or the Voting Rights Act of 1965. Select the case you would like to research, or your teacher can assign them to the class. What is the significant of the case and what were the plaintiff’s arguing for? What individuals or groups were involved in the legislation? Present both sides of the arguments as if you were a lawyer. Examine and explain the momentum that moved the cases forward and the resistance towards them. What steps led to the outcome of the case and what impact does the case have on American society and an individual’s civil rights? Does this case have a direct impact on your life? Be specific with your responses. Include citations and a source page or bibliography.

Activity 5:

MI Learning Standards: Arts, ELA, Social Studies

- The documentary *Freedom Riders* is the story of six months in 1961 that changed America. From May through November of 1961, more than 400 Black and white Americans risked their lives (many endured beatings and imprisonment) traveling together on

biases? What conditions create an awareness or unawareness of bias? What are some of the implicit biases that you and/or your classmates may hold? How could this impact your conversations about race? Be specific with your answers. Use a columned worksheet to organize and post your answers to the class discussion board for comparison and feedback from your peers.

- A doctor doesn't ask their Latinx patient if they have any questions.
- A teacher assigns their only Asian student to tutor the other students.
- A woman clutches her purse when an African American man enters the elevator.
- An employer, places applicants with Middle Eastern-sounding names at the bottom of the resume stack.
- A daycare worker asks a biracial child to touch their hair.
- A boss asks an Indian woman to clean the office when it is not part of her job.
- A nurse tells their patient from the Caribbean that they don't need pain medication for their injury.
- A mortgage lender is skeptical about loaning money to a Middle Eastern woman.
- A coach asks the only African American student in school to join the track and field team.
- A store clerk yells at a customer when they cannot understand their accent.
- A guidance counselor urges a group of Latinx students to apply to culinary school instead of a 4-year university.
- A car insurance agent asks for maximum coverage for an Asian driver with no prior accidents.



Image from The Jim Crow Museum Collection

buses and trains through the South. Deliberately violating Jim Crow laws in order to challenge segregated interstate travel, the Freedom Riders met with racism and mob violence, testing their adherence to nonviolent activism. *Freedom Riders* features testimony from the Riders, government officials, and journalists who witnessed the Rides firsthand.

(<https://www.pbs.org/wgbh/americanexperience/films/freedomriders/>)

- Who were the Freedom Riders? Investigate the diverse backgrounds and stories of the individuals who came together to fight the injustice of Jim Crow. The PBS website contains the trailer for *Freedom Riders*, 15 video clips from the documentary, and 14 supplementary articles. Select one clip to investigate in detail and present a summary of the video (2 – 3 paragraphs) answering the questions: Who, What, When, Where, Why, and How in depth. You may also use a worksheet to organize this information for your summary. What is the most interesting piece of information that you learned? Was this new information and/or did it challenge or confirm what you already know about Jim Crow? How was the information presented and what questions or emotions did the clip spark? Use the supplementary articles for additional information about topics or themes that you want to know more about.

Activity 6: Grades 11 – 12*

MI Learning Standards: Arts, ELA, Social Studies, SEL

Choose an individual from the “Cloud of Witnesses” mural on the Jim Crow Museum Virtual Tour. (<https://www.ferris.edu/HTMLS/news/jimcrow/witnesses/index.htm>) The “witnesses” comprise a small but diverse collection of individuals who lost their lives during the Civil Rights Era. Select one video to investigate in detail and present a summary of the video (3 – 4 paragraphs) answering the questions: Who, What, When, Where, Why, and How in depth. Who was the individual and what was their life like? What was their job, mission, or philosophy? What circumstances led to their death? How do they reflect or challenge what you know about the Jim Crow and Civil Rights eras? What is the most shocking piece of information that you learned? What new information about racist conditions did you learn? How was that information presented and what questions or emotions (imagine this happened to family or a friend) did the clip spark? Use supplementary articles from the JCM website or from other credible sources for supplementary information if you have questions that were unanswered in the clip and/or want to learn about individual presented. If your class uses a message board post your responses for discussion with your peers.

Additional Resources:

A Time for Justice

https://www.tolerance.org/sites/default/files/kits/A_Time_for_Justice_Teachers_Guide.pdf

Civil Rights Historical Investigations

https://www.facinghistory.org/sites/default/files/publications/Common_Core_Writing_Prompts_and_Strategies_CRHI.pdf

Contribution to the Nation

<http://www.loc.gov/teachers/classroommaterials/lessons/jimcrow/nation.html>

Freedom Rides

<https://kinginstitute.stanford.edu/encyclopedia/freedom-rides>

Hampton-Ferris Alumni

<http://www.ferrismagazine.com/hampton-ferris-alumni/>

Hill, Herbert and Jones, James Jr., ed. *Race in America: The Struggle for Equality*. Madison: University of Wisconsin Press, 1993.

March On Washington Glossary

<https://www.pbs.org/newshour/extra/app/uploads/2013/11/The-50th-March-on-Washington-Lesson-Plan-Glossary.pdf>

Pilgrim, D., & Gates, H. (2015). *Understanding Jim Crow: using racist memorabilia to teach tolerance and promote social justice*. Oakland, CA: PM Press.

Pilgrim, D. (2018). *Watermelons, nooses, and straight razors: stories from the Jim Crow Museum*. Oakland, CA: PM Press.

Sisters in the Struggle: African American Women in the Civil Rights and Black Power Movements, by Bettye Collier-Thomas (Editor), V.P. Franklin (Editor). New York University Press, 2001.

The Civil Rights Movement

<https://www.history.com/topics/Black-history/civil-rights-movement>

The World of Jim Crow

<https://www.virginiahistory.org/collections-and-resources/virginia-history-explorer/civil-rights-movement-virginia/world-jim-crow>

Women and the Civil Rights Movement, 1954-1965, by Davis W. Houck and David E. Dixon. University Press of Mississippi, 2009.



Image from The Jim Crow Museum Collection

Contemporary Racist Forms

Pairs with the “Battle Continues” stop on the Virtual Tour.

Guiding Questions:

- Do contemporary media use caricatures to influence racial attitudes and behavior towards African Americans?
- How do negative, exaggerated, and stereotypical images of African Americans continue to impact audiences?
- Why do racist laws, institutions, beliefs, stereotypes, rhetoric, and/or imagery from the Jim Crow era continue to be revived or recycled in contemporary culture?
- Is it possible to eliminate racism in America, if so what beliefs or customs would be the most difficult to change?

History:

Although America is a more democratic society today than it was during the Jim Crow period, imagery that depicts African Americans in a derogatory manner is still pervasive. Many new caricatured images have been created in the 21st century. Racist items are still produced, distributed, and sold, and may be categorized this way: counterfeit antiques, honest reproductions not designed to deceive, updated racist objects, new Black caricatures, and white supremacy items. One consequence of the Civil Rights Movement was that racist artifacts fell into disfavor. From the early 1960s to the mid-1970s, many Americans were embarrassed to own items which caricatured African Americans. Flea market and antique dealers hid anti-Black items. In the late 1970s antique dealers recognized that once-plentiful anti-Black items were increasingly rare, a large number were destroyed. These dealers, primarily but not exclusively white, began collecting Black Memorabilia, including racist items. This trend was helped by the publication of Black Memorabilia price guides in the 1980s. These price guides alerted the public to the value and investment potential of anti-Black items and segregation memorabilia. In 1984, Malinda Saunders, a Black antique dealer, promoted the nation’s first Black Memorabilia show. By the late 1980s, additional price guides were on the market, and Black Memorabilia was sought out by thousands of collectors. Saunders and elite collectors were profiled in national magazines, on syndicated talk shows, and in local museums. Black Memorabilia became one of the fastest growing segments of the collecting community and racist artifacts were especially popular.



Image from The Jim Crow Museum Collection

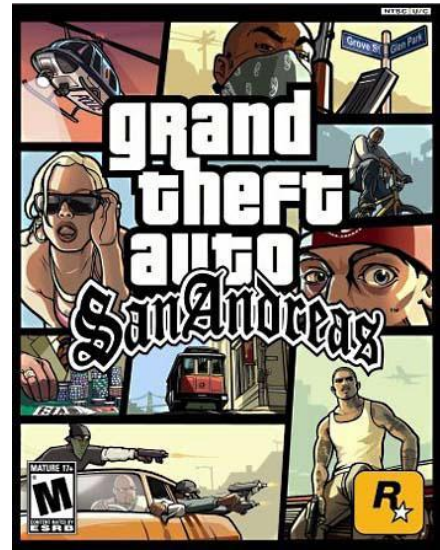


Image from The Jim Crow Museum Collection

Terminology:

Racism, imagery, stereotype, caricature, exaggeration, bias, persona, propaganda, cultural appropriation, media, ideology, exploitation, post-racial, disenfranchise, segregation, mock, race relations, irony, hierarchy, dehumanize, disparity, alienate, consumer, rhetoric, commodification, demonize, romanticize, explicit, implicit, advertising, product

Activity 1:

MI Learning Standards: ELA, Social Studies

- What do you think each word from the terminology list means (do not look up the answers in the dictionary)? If your school uses a message board post your answers to be discussed with your classmates. How similar or different are your definitions from your peers? Do they contain overlapping ideas while the wording may be different? Do any trends appear in your class responses? Next, look up the Merriam-Webster dictionary definition (<https://www.merriam-webster.com>) for each term and compare them to your responses. How similar or different are they?

Activity 2:

MI Learning Standards: Arts, ELA, Social Studies

Watch the “Dr. Pilgrim and Zwarte Piet” video (<https://www.youtube.com/watch?v=T1j3j8eFdAs>) on the JCM website. Who is “Black Pete” and what does he represent? Where is “Black Pete” popular? Is he an example of contemporary Blackface? List other examples of contemporary Blackface that you are aware of. What areas of culture, economics, politics, or entertainment do they reflect? What justifications are made for contemporary Blackface and how do they reflect what you know about Jim Crow? If your class uses a message board post your responses for discussion with your peers.

History Continued:

Reproductions, whether counterfeits or legitimate, and updated racist objects brought Jim Crow era images into the 21st century. These are nearly exact replicas of the caricatures (listed in the Caricatures lesson starting on page 29) of the pre-Civil Rights Movement America. These images are included in the Jim Crow Museum because they are Jim Crow images. The modern caricatures continue the tradition of dehumanizing Black people. These caricatures are often variants of Jim Crow era stereotypes, mixed and updated. White supremacist groups were also integral parts of the Jim Crow period – their violence and threats of violence sustained the Jim Crow system. Their products, sold on their websites, still promote white power while debasing Black people and other minorities. Books with racist jokes also remain popular.

As there are several markets for anti-Black products and collectors can be divided into four categories. “Nostalgic Collectors” buy anti-Black items because it reminds them of a happier time. The majority of these collectors are white. “Liberator Collectors” purchase racist memorabilia to destroy them. There are Black and white members of this category. “Heritage Collectors” are Black people who believe that all Black Memorabilia, even the derogatory objects, should be preserved. “Investor/Speculators” are profit-seeking buyers. Most of these collectors are white, but a growing number of African Americans fit into this category. The selling of anti-Black items today sometimes resembles the selling of anti-Black items during the period of segregation. Racist items are sold openly; they are sold nationally. Even the language used in the advertisements is reminiscent of 1950s sales.



<https://rooseveltinstitute.org/what-can-nba-finals-teach-us-about-pervasive-racism-america/>



Gucci Sweater Advertisement - <https://www.npr.org>

Activity 3:

MI Learning Standards: Arts, ELA, Social Studies

- Create a list of examples from contemporary media (music, advertisements, sports, the news, tv/cinema, social media, etc.) that promote or reinforce anti-Black stereotypes. Are there recurring characters, roles, or personas that frequent these formats like a criminal, thug, delinquent parent, prostitute, drug dealer/user, gold digger, gangster, welfare abuser, etc.? What specific negative behaviors, traits, language, or physical characteristics do each character display? What racial histories inform where and why violent or hypersexual stereotypes are portrayed? What benefits do each media format have for using stereotypes of African Americans? Add to your list over the next month as new stories/examples appear that portray African Americans in a negative and/or stereotypical (limiting) manner.

Activity 4:

MI Learning Standards: Arts, ELA, Social Studies

- Using the list of stereotypes that that you created over the last month, select one individual or fictitious character and create a short presentation to examine the who, what, when, where, why, and how of their negative portrayal. Be specific with your answers. What stereotypes were created, recycled, and/or reinforced and in what media formats? Use a film or news clip, song, visual image, advertisement, or combination of formats to create your presentation. Age appropriate clips, songs, and images should be selected. Answer the questions from Activity 3 in your presentation to outline the stereotypes and appearance of violent and/or hypersexual behavior. Post your presentation to the class message board for discussion with your classmates.

Activity 5:

MI Learning Standards: Arts, ELA, Social Studies

- Investigate the use of Black caricatures in contemporary advertising. Find six images that show a diverse range of products and/or scenarios. Then, select the two that seem to be the most unique and/or opposite of each other. Create two columns and answer the following: What is the name of the brand and what product are they selling? What do the advertisers want you to know about the product? How are African Americans represented in the advertisements? What caricatures (listed in the Caricatures lesson starting on page 29) do you see and what negative and/or exaggerated features are present? How are advertisers mocking Black Americans and using stereotypes to sell their product? What consumer group does the advertisement target? How do you know? Does the advertisement sell a product, an idea, a lifestyle or all of the above? How is advertising related to propaganda? Post your project to the class discussion board for feedback from your peers.



Image from The Jim Crow Museum Collection

Activity 8:

MI Learning Standards: Arts, ELA, Social Studies, SEL

- Write a two-page opinion paper on African American cultural appropriation in the 21st century. What is cultural appropriation? How does it differ from cultural appreciation? Create two columns to outline the differences. Select one topic to write about and support your viewpoint with examples, critiques, and credible sources on contemporary cultural appropriation. Compare your topic with other examples from music, film, social media, advertising, literature, and/or current events. Be specific with your observations including what images and behaviors were informed and appropriated from the past. Include at least one paragraph on how you believe your topic reflects, reinforces, resists, or adds to the national dialogue about contemporary racism and race relations? Post a short summary of your observations to the class message board for feedback from your peers.

Activity 6:

MI Learning Standards: Arts, ELA, HPE, Science, Social Studies, SEL

- Create your own digital collection or virtual museum of objects that symbolize racist, sexist, and/or discriminatory practices. Create a slide presentation or free website to house your collection and that you can share with your classmates. Use common collection practices for cataloguing and labeling the images including the following: Artist/Maker, Title, Date, Medium/Materials, Dimensions, Provenance or Collection, and Description. Be specific with your responses to the following: What criteria did you use to choose each object? What do they have in common? What is the theme of your collection/museum? Did the inclusion of any of the images conflict with or challenge your beliefs? Why? What is the educational value of your collection? What three lessons do you want viewers to learn?

Activity 7: Grades 11 – 12*

MI Learning Standards: Arts, ELA, Social Studies, SEL

- Stereotypes are expressed through racist jokes, slurs, cartoons, and images. While some celebrities, politicians, and everyday people find these overt and explicit forms of racism funny, other celebrities, politicians, and people consider the images and jokes unacceptable. Some individuals state that they consciously reject racist attitudes and behavior, but still find humor in images, slurs, performances, and cartoons. How would these beliefs coexist? Justifications have been made for historic racist performances as “remnants of a past when that was normal” or “they didn’t know better back then”. Select a photo, video, or performance that was in the news recently. Why did you select this piece? What arguments were made to condemn and/or to defend the image, video, or act? Write a two-page essay exploring the different sides of these arguments.



Image from The Jim Crow Museum Collection

Additional Resources:

Alexander, G. (2000, February). Collecting our history. *Black Enterprise*, 30(17).

Black Mascots and Logos

<https://www.ferris.edu/HTMLS/news/jimcrow/question/2015/july.htm>

From “Under Cork” to Overcoming... Comics

<https://www.ferris.edu/HTMLS/news/jimcrow/links/essays/comics.htm>

Ghetto Parties

<https://www.ferris.edu/HTMLS/news/jimcrow/question/2007/march.htm>

Mercier, D. (n.d.). From hostility to reverence: 100 years of African American imagery in games.

<https://ferris.edu/jimcrow/links/games/>

Pilgrim, D., & Gates, H. (2015). *Understanding Jim Crow: using racist memorabilia to teach tolerance and promote social justice*. Oakland, CA: PM Press.

Pilgrim, D. (2018). *Watermelons, nooses, and straight razors: stories from the Jim Crow Museum*. Oakland, CA: PM Press.

Racial ‘Civility’ and the Presidential Campaign

<https://www.ferris.edu/HTMLS/news/jimcrow/question/2008/october.htm>

Racist Advertisements

<https://www.ferris.edu/HTMLS/news/jimcrow/question/2013/september.htm>

Racism and Pokemon

<https://www.ferris.edu/HTMLS/news/jimcrow/question/2009/september.htm>

Reno, D. E. (1986). *Collecting Black Americana*. New York, NY: Crown Publishers.

Should Black people Collect Racist Memorabilia?

<https://www.pbs.org/wnet/african-americans-many-rivers-to-cross/history/should-Black-people-collect-racist-memorabilia/>

Stereotypes and Scary Movies

<https://www.ferris.edu/HTMLS/news/jimcrow/question/2009/december.htm>

Ten “Must Watch” Documentaries

<http://www.pbs.org/Black-culture/explore/10-Black-history-documentaries-to-watch/>



Image from The Jim Crow Museum Collection

Organizations and Archives

Anti-Defamation League

<https://www.adl.org/education-and-resources/resources-for-educators-parents-families/lessons>

Black Citizenship in the Age of Jim Crow

<https://www.nyhistory.org/sites/default/files/newfiles/Black%20Citizenship%20in%20the%20Age%20of%20Jim%20Crow%20Curriculum.pdf>

Black Past

<https://www.Blackpast.org/african-american-museums-united-states-and-canada/>

Common Sense Media History Resources for Teachers

<https://www.common sense.org/education/top-picks/civil-rights-and-social-justice-resources-for-classrooms>

Digital Public Library of America

<https://dp.la>

EDSITEment!

<https://edsitement.neh.gov>

Equal Justice Initiative Reports

<https://eji.org/reports/>

Facing History and Ourselves

<https://www.facinghistory.org>

Ken Burns in the Classroom

<https://www.pbslearningmedia.org/collection/kenburnsclassroom/home/>

Learning for Justice

<https://www.learningforjustice.org/classroom-resources/lessons>

Library of Congress

<https://www.loc.gov>

National Archives

<https://www.archives.gov>

Newseum ED

<https://newseumed.org>

PBS Learning Media

<https://www.pbslearningmedia.org>

Racial Equity Resource Guide

<http://www.racialequityresourceguide.org>

Teaching About Race and Media

<https://www.civilrightsteaching.org/traditional-narrative/teaching-race-media>

The Rise and Fall of Jim Crow

<https://www.thirteen.org/wnet/jimcrow/education.html>

The Smithsonian Museums (all) Online

<https://www.si.edu/exhibitions/online>

Teaching Race, Racism, and Racial Bias (Post-Unit Plan Strategies)

The Jim Crow Museum understands that all individuals have varying comfort levels when speaking about race and confronting racism. Debates about race, racialized incidents, and bias are ever-present in the classroom, media, and at home. We cannot stop the cycle alone, but we can change our personal perceptions, contribution to the conversation, family, and community awareness. As an educator, you are part of a learning collective that involves parents, colleagues, administrators, and community members. Encouraging that collective to support each other and students during their conversations about race and racism in the United States, and to move towards social justice is important.



Image from The Jim Crow Museum Collection

The National Museum of African American History & Culture's link to their article on *Self Care*.

Link: <https://nmaahc.si.edu/learn/talking-about-race/topics/self-care>

The Greater Good Science Center at the University of California, Berkeley's *Three SEL Skills You Need to Discuss Race in Classrooms* is an article that encourages open dialogue and reflection.

Link: https://greatergood.berkeley.edu/article/item/threeselskills_you_need_to_discuss_race_in_classrooms

Taking Care of Yourself and Others During Racial Trauma: A guide for healing in the face of race-based turmoil.

Link: <https://www.psychologytoday.com/us/blog/unpacking-race/201708/taking-care-yourself-and-others-during-racial-trauma>

The Institute for Learning & Brain Sciences at The University of Washington has a website dedicated to young minds - *Racing" Towards Equality: Why Talking to Your Kids About Race Is Good for Everyone*

Link: <http://modules.ilabs.uw.edu/module/racing-towards-equality-why-talking-to-your-kids-about-race-is-good-for-everyone/>

Facing the Divide is a video series from the American Psychological Association.

Link to the video: <https://www.apa.org/education/undergrad/diversity>

Link to the guide: <https://www.apa.org/education/undergrad/diversity/facing-divide-instructor-guide.pdf>

Confirmation and Other Biases

Link: <https://www.facinghistory.org/resource-library/facing-ferguson-news-literacy-digital-age/confirmation-and-other-biases>

Race Talk: How Should I Talk about Race in My Mostly White Classroom?

Link: <https://www.adl.org/education/resources/tools-and-strategies/how-should-i-talk-about-race-in-my-mostly-white-classroom> and <https://www.adl.org/education/resources/tools-and-strategies/race-talk-engaging-young-people-in-conversations-about>

Talking About Race and Privilege

Link: <https://www.nasponline.org/resources-and-publications/resources-and-podcasts/diversity/social-justice/social-justice-lesson-plans/talking-about-race-and-privilege-lesson-plan-for-middle-and-high-school-students>

Talking About Race with Youth

Link: <http://ready.web.unc.edu/section-2-transforming-practice/module-20/>

Uncomfortable Conversations: Talking About Race In The Classroom

Link: <https://www.npr.org/sections/ed/2015/04/24/401214280/uncomfortable-conversations-talking-about-race-in-the-classroom>

KWL Chart

Name _____

Date _____

Topic: _____

Know	Wonder	Learned
What do you think you already know about this topic?	What do you wonder about this topic? Write your questions below.	After you complete your project, write what you learned.

KWL Chart Resources:

<https://www.facinghistory.org/resource-library/teaching-strategies/k-w-l-charts>

Graphic Organizer: Pros and Cons Table for Five Choices

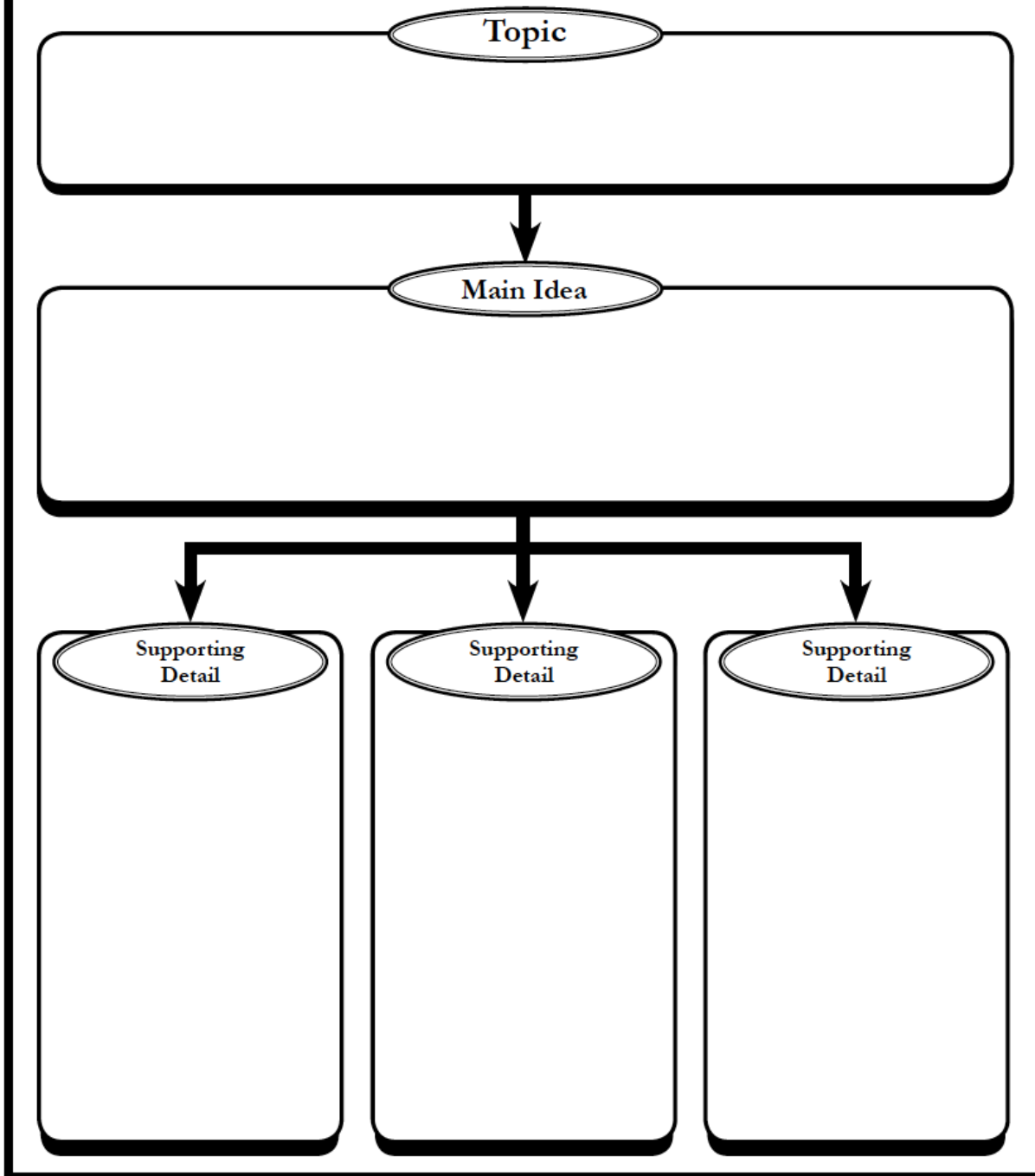
Name: _____ Date: _____ Class Period: ____

Title: _____

Choice	Pros	Cons

Name: _____

Main Idea Graphic Organizer



Who?

What?

When?

Where?

Why?

How?

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Jim Crow Museum of Racist Memorabilia

Jim Crow Museum
Educational Programming
2020

Jim Crow Museum
Ferris State University
1010 Campus Drive
Big Rapids, MI 49307
(231) 591-5873
jimcrowmuseum@ferris.edu



This unit plan was made possible in part by the Institute of Museum and Library Services MH-00-19-0019-19. The views, findings, conclusions or recommendations expressed in this Unit Plan do not necessarily represent those of the Institute of Museum and Library Services.