

Race: A History Beyond Black and White

Study Guide

Preface

No greater challenge exists for people today than combating racism, yet nothing is more challenging to teach. Sibert Award winner Marc Aronson wrote *Race* and is providing this study guide with historic source materials so that teachers and students may examine the history of race and racism in an educationally sound but sensitive manner. Because school system guidelines along with the comfort level of teachers and students vary tremendously, the historic sources are wide-ranging and the accompanying lessons are filled with options and choices. The lessons are an invitation to learn about a complex, often controversial issue, but one whose consequences are too far-reaching to ignore.

We believe providing you with historic sources will enable you to overcome some of the obstacles to teaching about race and racism. Historic source materials:

- Are genuine—not interpreted or softened by an intermediary—for better, or for worse
- Shift the focus of the discussion from the present, where people are most likely to be emotional and defensive, to the past
- Are educationally sound supplements to textbooks
- Lend themselves to educational multitasking, capable of being used for multiple educational objectives
- May be used in more than one subject area

Historic source materials are either provided directly in this guide or through citations or hyperlinks. They are organized by academic discipline including the social sciences (history, government, psychology, and anthropology), the arts (literature, art, music, and media), biology, the history of religion and philosophy. Historic source materials include:

- primary source documents
- literary works
- works of art
- music and lyrics
- political cartoons
- scientific study tables, maps, and data
- selected secondary source material

This guide consists of ten lesson plans organized around historic sources specifically cited in *Race* or which are supported by information in the book. They include:

- I. Introduction to Race Activity
- II. Social Studies
 - A. Civics/Government
 - B. United States History
 - C. World History
- III. Arts
 - A. Language Arts: Literature
 - B. Language Arts: Media/Communications
 - C. Music
 - D. Art
- IV. Physical Sciences: Biology
- V. Across the Curriculum or IB Theory of Knowledge

Most lessons are geared to specific subjects in the school curriculum. However, the first lesson is an introduction to race and is not specific to any subject area. Also, because race permeates our entire world-view, the final lesson is designed to consider it across the whole spectrum of knowledge; while it is designed for the Theory of Knowledge class in the International Baccalaureate curriculum, the tenth lesson may be used in other courses. Within each lesson plan you will find all or most of the following information:

- Synopsis of lesson
- National curriculum standards met by this lesson (based on Mid-continent Research for Education and Learning standards and benchmarks, www.mcrel.org) or IBO program standards
- Time required
- Materials needed
- The lesson (with lesson-starter, lesson procedures, and assessment)
- Associated section at the end of the guide with historic source materials

Realize that the historic resources list is extremely broad, containing material ranging from curriculum standards such as the Fourteenth Amendment and *The Diary of Anne Frank* to disturbing images of lynching and the Holocaust. We encourage you to select and adapt the **Race** activities and source materials that best meet your students' needs and abilities, curriculum requirements, and teaching style.

- It is essential that the source materials be presented with their historical context, beginning with your textbook and supplemented in depth by **Race**.
- It is equally essential that you review the material before using it with your students, considering their emotional maturity as well as academic preparedness.
- Make certain you have reviewed your school system's rules about using material which may be offensive.

Your professionalism and dedication in helping students to examine the origins of deep hatred offer them the precious chance to question racism and embrace our common humanity thereby forging a better future.

This study guide was written by Jean M. West, an education consultant in Port Orange, Florida.

I. Introduction to Race

Synopsis

People have always been aware of differences in physical appearance, religion, and language. However, the idea that human beings belong to biologically distinct races emerged quite recently in world history, in the 1700s. This lesson is intended to help students begin to think about how we categorize and organize people in the world around us. Students will focus on the familiar, schools and textbooks, as they learn about Jane Elliott's "blue eyes-brown eyes" experiment and survey their own textbooks. The lesson is designed for grades 9-12, although it may be readily adapted by middle school teams, grades 6-8.

National Curriculum Standards

Mid-continent Research for Education and Learning (McREL) has created standards and benchmarks for academic subjects across the curriculum. These can be viewed at <http://www.mcrel.org/compendium/browse.asp>

This lesson meets Level IV (Grades 9-12) World History Standard 44: Understands the search for community, stability, and peace in an interdependent world--

Benchmark 5: Understands the role of political ideology, religion, and ethnicity in shaping modern governments (e.g., the strengths of democratic institutions and civic culture in different countries and challenges to civil society in democratic states; how successful democratic reform movements have been in challenging authoritarian governments in Africa, Asia, and Latin America; the implications of ethnic, religious, and border conflicts on state-building in the newly independent republics of Africa; significant differences among nationalist movements in Eastern Europe that have developed in the 20th century, how resulting conflicts have been resolved, and the outcomes of these conflicts)

Benchmark 6: Understands the role of ethnicity, cultural identity, and religious beliefs in shaping economic and political conflicts across the globe (e.g., why terrorist movements have proliferated and the extent of their impact on politics and society in various countries; the tensions and contradictions between globalizing trends of the world economy and assertions of traditional cultural identity and distinctiveness, including the challenges to the role of religion in contemporary society; the meaning of jihad and other Islamic beliefs that are relevant to military activity, how these compare to the Geneva Accords, and how such laws and principles apply to terrorist acts)

Time Required

The lesson will require two to three class periods, depending on how long class discussions run, whether some class time is used for teams to organize and begin their survey, the length of team presentations.

Materials Needed

- *Race: A History Beyond Black and White*
- School textbooks

The Lesson

Lesson Starter

1. Discuss with students how we categorize strangers:
 - Safe/unsafe
 - Friend/foe
 - Good/bad
2. Read the passages on page 38 about the school cafeteria and page 105 about a transfer student entering a new school. Ask students if the passages seem accurate.
 - How do groups or cliques form?
 - What role does brand name clothing or accessories, hair and makeup styles, and gadgets (such as the latest cell phone or car) play in categorizing people?
 - What role does religion play?
 - What role do racial or ethnic groups play?
3. Ask whether there they see any acting, as is described on page 191 in the acting black or white passage. (For the New York Times article, visit “How Race Is Lived in America” at <http://www.nytimes.com/library/national/race/>)

Procedures

1. On page 89, the “blue eyes-brown eyes” experiment of Jane Elliott is described. Jane Elliot describes the experiment in detail on her website, <http://www.janeelliott.com/> and PBS Frontline broadcast a program about the experiment called “A Class Divided” which is described at <http://www.pbs.org/wgbh/pages/frontline/shows/divided/>.
 - Ask students what they think about the experiment and why it seems to work year after year with adults as well as the original students.
 - Read the passage on page 66 when *West Side Story* is turned into “YOK.” Discuss whether this is an example of the assertion on page 23, “Whenever human beings have taken a stride forward away from hatred, we have found ways to build new barriers.”
3. On page 189, Dr. Ann Morning’s textbook survey is described. Explain to students that they will form teams of two to four students. Each team will survey one of the textbooks they use in any of the following subjects: biology, sociology, psychology, geography, anthropology, U.S. or world history/culture. They will need to answer the questions in the box below. Each team should use the textbook’s index, not merely to make the graph, but to help them locate appropriate passages and illustrations. (Keywords would include: race, ethnicity, human stocks, human varieties, African Americans, Asians, blacks, Caucasoid, Mongoloid, Negroid, Oriental, white, evolution, heredity, genetics, taxonomy, populations, speciation, racism, ethnocentrism, prejudice.)

Title of textbook:

Class in which textbook is used:

Copyright date:

- a. Does the textbook define “race” anywhere?
If so, what is the definition and on what page is it located?
- b. Does the textbook describe racial differences anywhere?
If so, how are they described and on what page or pages?
- c. Is the development of race explained in the textbook?
If so, is it explained as created by society or by biology?
- d. Are racial categories used to teach about other topics (such as evolution, disease, behavior) even when race is not the main topic?
If so, what topics?
Provide an example with the page number.
- e) Are there passages in your textbook where race is implied, even if it is not openly mentioned?
If so, provide an example with the page number.
- f) How is race treated in your textbook’s illustrations, if applicable?
Describe an example with the page number.
- g) Count the number of pages listed in the index for each of the following words and present the information in the form of a graph: race, ethnicity, human stocks, human varieties, African Americans, Asians, blacks, Caucasoid, Mongoloid, Negroid, Oriental, white, evolution, heredity, genetics, taxonomy, populations, speciation, racism, ethnocentrism, prejudice

4. Ask each team to present its findings.
5. Discuss whether there is variation in the way different textbooks and different academic subjects treat race. If so, ask students why they think it is treated differently.

Assessment

The textbook survey may be evaluated on a twenty-point scale (which can be multiplied by five to convert to 100-point scale or for conversion to letter grades) using the following rubric:

	Excellent	Good	Fair	Not Satisfactory	No Work (0)
Research (10)	(10) Completes all survey questions Locates specific examples throughout the entire textbook, including illustrations Provides page citations and examples where requested	(9-8) Completes all survey questions Locates examples in most of the text and illustrations Generally provides page citations and examples where requested	(7-6) Completes all survey questions, but may not examine the whole textbook or lacks specific examples and page citations Or Thoroughly completes some of the survey questions, but not all.	(5-1) Does not complete survey, and surveyed questions do not reflect research through the entire textbook. Page citations and examples are provided sporadically.	(0) No research
Graph Work (5)	(5) Collects all necessary information Creates a correct, clear, informative and attractive graph	(4) Collects nearly all necessary information Creates appealing graph with few errors	(3) Collects most necessary information Creates graph that is mainly correct but may lack neatness or precision	(2-1) Collects some information Creates graph that has multiple errors, is incomplete, sloppy or disorganized	(0) No graph
Group Skills (5)	(5) Participates in project; shows courtesy and leadership Contributes to the group but does not monopolize it	(4) Participates effectively and works cooperatively	(3-2) Does not work cooperatively, but contributes	(1) Contributes minimally	(0) Does not participate or fails to cooperate with group effort

Mid-continent Research for Education and Learning has created standards and benchmarks for language arts, math, science, geography, economics, and history.

This lesson meets Level IV (Grades 9-12) for:

Historical Understanding (3rd Ed.) Standard 2: Understands the historical perspective including benchmarks:

2. Analyzes the influences specific ideas and beliefs had on a period of history and specifies how events might have been different in the absence of those ideas and beliefs.

Language Arts (4th Ed.) Standard 4: Gathers and uses information for research purposes including benchmarks:

2. Uses a variety of print and electronic sources to gather information for research topics (e.g., news sources such as magazines, radio, television, newspapers; government publications; microfiche; telephone information services; databases; field studies; speeches; technical documents; periodicals; Internet)

Science (4th Ed.) Standard 11: Understands the nature of scientific knowledge including benchmarks:

1. Knows ways in which science distinguishes itself from other ways of knowing and from other bodies of knowledge (e.g., use of empirical standards, logical arguments, skepticism)
3. Understands how scientific knowledge changes and accumulates over time (e.g., all scientific knowledge is subject to change as new knowledge becomes available; some scientific ideas are incomplete and opportunity exists in these areas for new advances; theories are continually tested, revised, and occasionally discarded)
4. Knows that from time to time, major shifts occur in the scientific view of how the world works, but usually the changes that take place in the body of scientific knowledge are small modifications of prior knowledge

This lesson also meets these Level III (Grades 6-8) standards and benchmarks.

Language Arts (4th Ed.) Standard 4: Gathers and uses information for research purposes including benchmarks:

4. Uses a variety of resource materials to gather information for research topics (e.g. magazines, newspapers, dictionaries, schedules, journals, phone directories, globes, atlases, almanacs)

Science (4th Ed.) Standard 11: Understands the nature of scientific knowledge including benchmark:

3. Knows that all scientific ideas are tentative and subject to change and improvement in principle, but for most core ideas in science, there is much experimental and observational confirmation

Assess students on the basis of completion of the worksheet and class discussion.

	5	4	3	2-1	0
Worksheet	Worksheet completed Answers indicate full comprehension of document and insightful analysis	Worksheet completed Answers indicate comprehension of document and good analysis	Worksheet completed General understanding of document and fair analysis	Worksheet incomplete Problems in understanding document or analysis	No work
Discussion	Participates in discussion contributing insights Exhibits courtesy Leads, but does not monopolize the floor	Participates effectively Exhibits courtesy	Contributes to the discussion Exhibits courtesy	Contributes minimally	Rude or Does not speak

II. Social Studies

A. Civics/Government

Synopsis

This lesson is intended to help students understand the interrelationship between citizenship, naturalization, and race in American law. Students will begin by looking at what the Constitution, as written in 1787, said about citizenship and naturalization. Then, they will analyze federal laws, court cases, immigration and naturalization documents and additional primary sources created between 1790 and 1965. The lesson is designed for grades 9-12, although it may be readily adapted by middle school teams, grades 6-8.

National Curriculum Standards

This lesson meets McREL Civics Standard 24: Understands the meaning of citizenship in the United States, and knows the requirements for citizenship and naturalization
 Level III (grades 6-8), Benchmark 1: Understands that American citizenship is legally recognized full membership in a self-governing community that confers equal rights under the law; is not dependent on inherited, involuntary groupings such as race, gender, or ethnicity; and confers certain rights and privileges (e.g., the right to vote, to hold public office, to serve on juries)
 Level IV (grades 9-12), Benchmark 1: Understands the distinction between citizens and noncitizens (aliens) and the process by which aliens may become citizens

Time Required

This lesson will take approximately two class periods.

Materials Needed

- The United States Constitution
- *Race: A History Beyond Black and White*
- Twelve documents, included in the Historic Source Materials, Civics/Government section, following the lesson plans in this guide are located at:
http://marcaronson.com/teachers_guides/

The Lesson

Lesson Starter

1. Direct students to read the four passages originally written into the U.S. Constitution which have a bearing on citizenship: Article I.2.2; I.8.4; Article II.1.5; Article IV.2.1.

Ask students:

- Who can be a Representative?
- Who can be President?
- What is naturalization and who makes the decisions about naturalization?
- Does the Constitution, as written in 1787, explain how an immigrant can become a naturalized citizen?
- According to the Constitution, besides U.S. citizenship, what other citizenship does a person born in the United States have? (State citizenship)
- Is it possible to define, accurately, who in 1787 was entitled to be a full citizen, based only on these passages in the Constitution?

- What about women, slaves, free ‘persons of color,’ and Native Americans?
2. Discuss as a class who, today, is a full citizen. Who decides? If you are not a full citizen, do you have full rights? Full responsibilities? Full protection of the law?

Procedures

1. Explain that laws have entangled race/racism, citizenship and immigration from the earliest decades of American history. Virginia’s colonial government passed a series of acts that created a system of hereditary, perpetual slavery based on race. In 1662, Virginia passed a law decreeing that “all children born in this colony shall be bond or free only according to the condition of the mother.” Newly baptized slaves could no longer sue for freedom. Separate laws regulating slaves followed and were administered in separate courts. Slaves could not marry, own property, testify in court against a white person, receive a jury trial, carry weapons, travel from the plantation without a signed pass, or strike a white person. Court-ordered punishments for slaves ranged from whipping and mutilation to death. Slaves were considered property, not persons. Finally, in 1705, the Virginia Assembly authorized lifelong slavery saying, “All servants imported and brought into this country, by sea or land ... shall be ... slaves, and as such be here bought and sold notwithstanding a conversion to Christianity.”

2. Once the United States was established, new federal laws ended neither slavery nor racism. Explain to students that they will be examining documents from different eras in U.S. history to understand better the connection between the laws regarding citizenship and racism. The teacher may assign or allow students to select the documents. The Supreme Court opinions in *Ozawa* and *Bhagat Singh Thind* are for advanced readers, and they, along with the comments of President Johnson, will require internet access, or a print-out. The documents are:

- Naturalization Act of 1790
- Fourteenth Amendment
- Cunard Line immigrant questionnaire mandated by U.S. Government
- Chinese resident application for pre-investigation of status form
- Clement and Will Rogers’ enrollment as a Cherokee in 1900
- Marcus Garvey’s declaration of intent to apply for citizenship
- *Ozawa v. United States*, 1922 <http://caselaw.lp.findlaw.com/cgi-bin/getcase.pl?court=US&vol=260&invol=178>
- *United States v. Bhagat Singh Thind*, 1923 <http://caselaw.lp.findlaw.com/cgi-bin/getcase.pl?court=US&vol=260&invol=178>
- 1924 Immigration Act
- 1927 Italian naturalization certificate
- 1944 Minidoka Japanese American internment camp citizens/non-citizens chart
- Comments of President Lyndon B. Johnson signing the Immigration Act of 1965 <http://www.lbjlib.utexas.edu/johnson/archives.hom/speeches.hom/651003.asp>, and photo of President Johnson making the remarks at the Statue of Liberty

3. Ask students to complete the Written Document Analysis Worksheet (following the Assessment section.)

4. Read *Race*, focusing on “The Age of Racism.” Then discuss as a class the documents, the answers on the worksheets and the following issues:

- When the Act of 1790 limited naturalization to “free white persons” and lasted until 1952. How did the Act reinforce the link between race and skin color? The Congress in 1790 decided not to exclude Catholics and Jews from the category of “free white persons.” How did the Act weaken the link between race and religion?
- Who, according to the 14th Amendment, is a citizen? If a man participated in the rebellion (Civil War) was he a full citizen? If a man committed a crime, could he vote? Could women vote? How did the 15th, 19th, and 26th amendments change citizenship? Did they weaken the link between race and skin color?
- Why would the United States government be asking immigrants what their race is, and provide such a lengthy list? Based on this list was race linked to skin color or ethnic groups?
- Why would a lawful Chinese resident of the United States need to pre-apply for re-entry permission if he traveled outside of the country? Why was this Chinese man a resident rather than a citizen? What is the Chinese Exclusion Act? Does this legislation weaken or strengthen the link between race and physical appearance?
- There is no Constitutional amendment giving Native Americans the vote, so how did they gain that right? What did it mean to be Cherokee by blood? Does skin color matter for tribal membership if it is only decided ‘by blood’? Does this enrollment weaken or strengthen the link between race and inheritance?
- Why was a description of physical appearance gathered on the declaration of intent to file for citizenship? Does this requirement weaken or strengthen the link between race and physical appearance?
- What was a quota immigrant? A non-quota immigrant? Why were photographs required? How did the quota which favored Northern and Western European countries strengthen the link between place of birth and race?
- In the Ozawa case, the Supreme Court denied a Japanese man the right to become a citizen, even though he looked “white” he wasn’t Caucasian; a year later Bhagat Singh Thind, born on the Indian sub-continent and having served in the U.S. Army, was denied citizenship because even though he was Aryan, his skin was dark. How did the Ozawa decision link skin scientific racial categories and citizenship? How did the Bhagat Singh Thind decision link skin color and citizenship? How could the Supreme Court make such contradictory decisions?
- Why would a certificate of naturalization have a physical description of the new citizen? After 1922 the wife of a naturalized citizen was not automatically granted citizenship. Why not? How did the quota system strengthen the link between citizenship and place of birth?
- How many Japanese-American U.S. citizens were held in Minidoka in 1942? In September 1944? (Multiply the number at the bottom of the bars by the percentage.) Did U.S. citizenship protect these citizens from racism?
- How did the Immigration Act of 1965 weaken the link between citizenship and national origin? Between race and citizenship?

Assessment

1. Arrange for a place where an exhibit based on the documents, and possibly supplemental artifacts, could be displayed. It may be as simple as the bulletin board in the class or more dimensional and secure, such as a locking hall display case in the school, school administration building, a local community college or university, or library.
2. Explain to students that they will be pulling together what they have learned about citizenship and race in the individual documents and periods of history by creating a proposal for an exhibit which uses all of the documents and has an introductory sign and individual captions. Students have the option of adding historic prints or photographs to make the display less print-intensive (and artifacts if there is a secure case), but the documents must remain of a size which is legible. Provide the dimensions of the display area. The proposal can be evaluated on a 25-point scale (which may be multiplied by 4 to convert to 100-point scale or for conversion to letter grades) using the following rubric:

	Excellent	Good	Fair	Not Satisfactory	No Work
Historical Research and Accuracy (10)	(10) Written assignment demonstrates <ul style="list-style-type: none"> • Extensive research • Many details that enhance understanding • No factual errors • Synthesizes information insightfully about the relationship between citizenship and race from 1790 through 1965 	(9-8) Written assignment demonstrates <ul style="list-style-type: none"> • Complete research • Many details • No factual errors • Synthesizes information about the relationship between citizenship and race from 1790 through 1965 	(7-5) Written assignment shows <ul style="list-style-type: none"> • Some research • Added information is general • May contain some errors • Partial synthesis of information about the relationship between citizenship and race or partial coverage of the 1790-1965 span 	(4-1) Written assignment shows <ul style="list-style-type: none"> • Little or no research • Little added information • Many factual errors • Does not synthesize information about the relationship between citizenship and race 	0
Technical Writing Skills (5)	(5) Written assignment has introductory sign and captions which demonstrate excellent <ul style="list-style-type: none"> • compositional structure • sentence structure and variety • vocabulary use • grammar, spelling, punctuation 	(4) Written assignment shows good <ul style="list-style-type: none"> • compositional structure • sentence structure and variety • vocabulary use • grammar, spelling, punctuation 	(3-2) Written assignment shows adequate <ul style="list-style-type: none"> • compositional structure • sentence structure and variety • vocabulary use • grammar, spelling, punctuation 	(1) Written assignment shows inadequate <ul style="list-style-type: none"> • compositional structure • sentence structure and variety • vocabulary use • grammar, spelling, punctuation 	0
Felicity of style and presentation (10)	(10) Proposed display <ul style="list-style-type: none"> • engages reader/viewer • shows high originality • is visually interesting 	(9-8) Proposed display is above average in <ul style="list-style-type: none"> • engaging reader/viewer • originality • visual interest (if applies) 	(7-5) Proposed display is adequate in <ul style="list-style-type: none"> • holding reader/viewer interest • originality • visual interest 	(4-1) Proposed display demonstrates attempt to fulfill assignment with little or no success	0

Written Document Analysis Worksheet

1. TYPE OF DOCUMENT (Check one):

<input type="checkbox"/> Newspaper	<input type="checkbox"/> Map	<input type="checkbox"/> Advertisement
<input type="checkbox"/> Letter	<input type="checkbox"/> Telegram	<input type="checkbox"/> Congressional record
<input type="checkbox"/> Patent	<input type="checkbox"/> Press Release	<input type="checkbox"/> Census report
<input type="checkbox"/> Memorandum	<input type="checkbox"/> Report	<input type="checkbox"/> Other: _____

2. UNIQUE PHYSICAL QUALITIES OF THE DOCUMENT (check one or more):

<input type="checkbox"/> Interesting letterhead	<input type="checkbox"/> Notations
<input type="checkbox"/> Handwritten	<input type="checkbox"/> "RECEIVED" stamp
<input type="checkbox"/> Typed	<input type="checkbox"/> Other: _____
<input type="checkbox"/> Seals	

3. DATE(S) OF DOCUMENT: _____

4. AUTHOR (OR CREATOR) OF DOCUMENT: _____

- POSITION (TITLE): _____

5. FOR WHAT AUDIENCE WAS THE DOCUMENT WRITTEN? _____

6. DOCUMENT INFORMATION (There are many possible ways to answer A-E)
 - A. What does the document say or imply about race, citizenship, immigration or naturalization?
 1. _____
 2. _____
 3. _____
 - B. Why do you think this document was written?

 - C. What evidence in the document helps you to know why it was written? Quote from the document.

 - D. List two things the document tells you about attitudes towards race in the United States at the time it was written.
 1. _____
 2. _____
 - E. Write a question to the author that is left unanswered by the document: _____

B. United States History

Synopsis

This lesson is intended to help students understand the evolution of the idea of “race,” and the relationship between people of different racial, ethnic, and religious background through the broad sweep of U.S. history. The instructional strategy for this lesson is a jigsaw classroom, a cooperative teaching-learning technique developed in 1971 to reduce racial conflict among students. Students in jigsaw “study groups” will read segments of *Race* and examine up to sixteen sets of documents related to the theme of race and eras in U.S. history. After meeting in “expert groups” focusing on a set of documents, they will teach what they have learned to their peers. The lesson is designed for grades 9-12, although it may be readily adapted by middle school teams, grades 6-8.

Teacher Advisory

- Please review all documents to decide whether they are appropriate for your students. Note that in Sets J and O there images of lynching victims and in Set A graphic images of human sacrifice and cannibalism.
- Determine if all the sets are appropriate to the time period and topics covered by your curriculum.
- It is recommend that you spread the sixteen units of study chronologically in U.S. history across the school year covering four each quarter, although it is possible to dedicate a two-week thematic period to the topic “Race in the history of the United States.”

National Curriculum Standards

This lesson meets multiple McREL United States History standards including:

Standard 1: Understands the characteristics of societies in the Americas, Western Europe, and Western Africa that increasingly interacted after 1450

Level IV (grades 9-12), Benchmark 6: Understands different European perceptions of Native American societies during the years of exploration (e.g., John White’s vs. Theodore deBry’s)

Standard 17: Understands massive immigration after 1870 and how new social patterns, conflicts, and ideas of national unity developed amid growing cultural diversity

Level III (grades 7-8), Benchmark 1: Understands the background and experiences of immigrants of the late 19th century (e.g., how the immigrants differed from those of the early 19th century in numbers, motives, origins, ethnicity, religion and language; how Catholic and Jewish immigrants responded to discrimination; attitudes toward immigrants)

Level IV (grades 9-12), Benchmark 3: Understands how scientific theories of race affected society in the late 19th century (e.g., arguments of advocates and opponents, the impact of these theories on public policy)

Standard 20: Understands how Progressives and others addressed problems of industrial capitalism, urbanization, and political corruption

Level IV (grades 9-12), Benchmark 4: Understands how racial and ethnic events influenced American society during the Progressive era (e.g., the movement to restrict

immigration; how racial and ethnic conflicts contributed to delayed statehood for New Mexico and Arizona; the impact of new nativism; influences on African, Native, Asian, and Hispanic Americans)

Time Required

This lesson will take ten class periods: one for the introductory lesson, two periods each quarter (one period for “expert groups,” one period for “study groups”), and one period for the culminating assessment.

Materials Needed

- *Race: A History Beyond Black and White*
- Dictionary
- Documents from the Historic Source Materials, United States History section, listed following the lesson plans in this guide along with the images

The Lesson

Lesson Starter

1. Ask students to take a sheet of paper and list as many meanings for the word “race” as they can think of.
2. If there is a classroom set of dictionaries, have each student turn to the definition of “race” in the dictionary; if not, provide a photocopy or project a transparency or pull up definitions on the computer screen.
3. What sense of the word is defined first in the dictionary? Poll students to determine how many of them included that definition first.
4. Poll students to see how many included the meaning related a grouping of people by physical characteristics, ethnic group, or religion. Next, poll students to determine the position of that definition on their list (first, last, etc.) Explain that, before the Middle Ages (1200-1500) that meaning of “race” did not exist. Yet, at about the time that Europeans were interacting with new people across the globe, during the Age of Exploration and their settlement of the Americas, the new meaning began to emerge. They will be tracing that development over the course of American history.
5. Divide the students into four jigsaw “study groups” of equal size. The “study groups” should be diverse in terms of gender, ability, and background. You may keep the same groups throughout the year or change membership each quarter. Appoint a group leader for each “study group” for each quarter who is a fair but firm leader.
6. Explain to students that, over the course of the year, they will be reading three sections of *Race*. Make certain that students understand that each individual is responsible for reading the entire assigned section of *Race* and also for examining part or all of the documents in one of the units.
7. Model the jigsaw strategy using the Introduction to *Race*:

- Provide each of the four “Study Groups” with a photocopy of the entire Introduction.
- Explain that each member of the “Study Group” will read a different page of the Introduction, as assigned by the group leader.
- Call for the four students, one from each group, who have read the first page to form the “Page One Expert Group.” Do the same for each page.
- Ask the “experts” to discuss the main points on their page. Explain that each expert will go back to the original group and share the main points with group members, so they may want to rehearse what they want to say. Give the “experts” a time limit. Mention that there will be a quiz on the pages covered, so they need to do a good job.
- Send the experts back to their original “Study Groups.” Ask each “page expert” to give their summary of main points on the page to the other group members, in turn. Encourage group members to ask the “expert” questions if they do not understand what the “expert” is talking about; however, give the study groups a time limit.
- Group leaders should monitor time and group interactions so no single member dominates or disrupts, but may need back-up from the teacher.
- When time is up, give the class a quiz on the Introduction, making certain one question comes from each page, for example:
 1. Why did the author write this book?
 2. What are the four assumptions of race?
 3. Why did the question of race seem settled in the 1970s?
 4. What does the author mean by “race”?
 5. How far back did the author go in time to understand race and racism?

Procedures

1. Provide all four “study groups” with the quarter’s reading assignment and the complete set of documents for the quarter. Divide the documents up in advance for the group leaders so that the load for each student is roughly equal, but that the documents come from only one of the four units, and each “study group” will be able to send a member to the “experts group” for the same documents. Find all document downloads at: http://marcaronson.com/teachers_guides/

- First Quarter
 - Read: *Inventing Race—New Worlds, New Peoples, The Age of Racism* (up to “White = Not Red”)
 - Unit A: Bartolomé De Las Casas, Sepulveda and the Indians (10 documents)
 - Unit B: Two views of the Indians of North America (3 documents)
 - Unit C: The African Slave Trade (10 documents)
 - Unit D: The Founders of the United States and Slavery (3 documents)
- Second Quarter
 - Read: *The Age of Racism* (starting from “White = Not Red” up to “The Dark Road”)

Unit E: The Irish and Slavery (3 documents)

Unit F: Slavery, Race and Racism (14 documents)

Unit G: Indian Removal (10 documents)

Unit H: Nativism (10 documents)

- Third Quarter

Read: The Age of Racism (starting from “The Dark Road” to “Africa”)

Unit I: The Civil War and Reconstruction (12 documents)

Unit J: Jim Crow, Lynching, and Racism (11 documents)

Unit K: Immigration, Citizenship, and Race (22 documents)

Unit L: Native Americans and Race (5 documents)

- Fourth Quarter:

Read: The Age of Racism (starting from “Africa” to the end of the section) and

Judgment: Race and Racism After the Holocaust

Unit M: Japanese-American Internment (5 documents)

Unit N: The Civil Rights Movement (6 documents)

Unit O: Anti-Semitism and Israel (4 documents)

Unit P: Women (2 documents)

2. Students should independently read the appropriate sections of *Race* first and then examine their assigned documents. As they do they should think about the following questions that they will be discussing in the “expert group” and which will be the basis of their presentation back to their “study group”:

- Summarize the main information in each document—what it is about?
- Who created each document? Were they victims of racial prejudice? If not, are they practicing racial prejudice against others? What is their point of view?
- How does each document illustrate racial prejudice or resistance to racial prejudice?
- Does each document illustrate one of the four pillars, or assumptions, of race? If so, what?
- How does each document fit into what you have read in *Race*? Into your U.S. history textbook?

3. On the first day of the quarterly discussion, groups should meet with their “study group.” Group leaders should determine if any group members have not completed the assignment and report this to the teacher.

4. Then, document “expert groups” should meet and discuss the documents and the five guiding questions. They have the remainder of the class period to clarify their understanding of the documents, answer the five guiding questions, and prepare their presentation for their “study group.” If all group members are having difficulties with the same document, or have interpretations which do not agree, they should ask the teacher for help.

5. On the second day of the quarterly discussion, members should meet with their “study group.” Each “expert” will present their documents and answer questions, roughly 5-10 minutes per presenting “expert.”
6. Quiz students by asking them to write a paragraph answering the following question:
Based on what you have read and the documents you have examined, take one example of prejudice in American history and explain a) how it contributed, historically, to racism and b) if there were people of courage who resisted that prejudice, and how.

Assessment

1. Students will have a class period, the book *Race*, and the year's worth of documents at their disposal to write an essay on the following prompt:

The subtitle to the book, *Race*, is “the history of an idea, a prejudice, a central strand in western civilization, and in my own life.” Based on what you have read and the documents you have examined, take four examples of prejudice in American history and explain a) how each contributed, historically, to racism and b) if there were people of courage who resisted those prejudices, and how.

2. Student essays may be evaluated on a twenty-point scale (which may be multiplied by five to convert to 100-point scale or for conversion to letter grades) using the following rubric:

	Excellent	Good	Fair	Not Satisfactory	No Work
Historical Comprehension 10 points	(10) Written assignment demonstrates excellent historical <ul style="list-style-type: none"> • analysis of information • command of facts • synthesis of information • interpretation 	(9-8) Written assignment demonstrates good historical <ul style="list-style-type: none"> • analysis of information • command of facts • synthesis of information • interpretation 	(7-6) Written assignment shows fair historical <ul style="list-style-type: none"> • analysis of information • command of facts • synthesis of information • interpretation 	(5-1) Written assignment shows little historical <ul style="list-style-type: none"> • analysis of information • command of facts • synthesis of information • interpretation 	0
Technical Writing Skills 10 points	(10) Written assignment shows excellent <ul style="list-style-type: none"> • compositional structure • sentence structure and variety • vocabulary use • grammar, spelling, punctuation 	(9-8) Written assignment shows good <ul style="list-style-type: none"> • compositional structure • sentence structure and variety • vocabulary use • grammar, spelling, punctuation 	(7-6) Written assignment shows adequate <ul style="list-style-type: none"> • compositional structure • sentence structure and variety • vocabulary use • grammar, spelling, punctuation 	(5-1) Written assignment shows inadequate <ul style="list-style-type: none"> • compositional structure • sentence structure and variety • vocabulary use • grammar, spelling, punctuation 	0

C. World History

Synopsis

This lesson is intended to help students understand the evolution of the idea of “race,” and the relationship between people of different racial, ethnic, and religious background through the broad sweep of world history. The instructional strategy for this lesson is a jigsaw classroom, a cooperative teaching-learning technique developed in 1971 to reduce racial conflict among students. Students in jigsaw “study groups” will read segments of *Race* and examine up to nine sets of documents related to the theme of race and eras in world history. After meeting in “expert groups” focusing on a set of documents, they will teach what they have learned to their peers. The lesson is designed for grades 9-12, although it may be readily adapted by middle school teams, grades 6-8.

Teacher Advisory

- Please review all documents to decide whether they are appropriate for your students. Note that there are racist cartoons in Units D and E and Unit H is about the Holocaust.
- Determine if all the sets are appropriate to the time period and topics covered by your curriculum.
- It is recommend that you spread the nine units of study chronologically in world history across the school year covering up to three quarter, although it is possible to dedicate a two-week thematic period to the topic “Race in World History.”

National Curriculum Standards

This lesson meets multiple McREL World History standards including:

Time Required

This lesson will take ten class periods: one for the introductory lesson, two periods each quarter (one period for “expert groups,” one period for “study groups”), and one period for the culminating assessment.

Materials Needed

- *Race: A History Beyond Black and White*
- Dictionary
- Documents from the Historic Source Materials, World History section, **listed following the lesson plans in this guide along with the images**

The Lesson

Lesson Starter

1. Ask students to take a sheet of paper and list as many meanings for the word “race” as they can think of.
2. If there is a classroom set of dictionaries, have each student turn to the definition of “race” in the dictionary; if not, provide a photocopy or project a transparency or pull up definitions on the computer screen.

3. What sense of the word is defined first in the dictionary? Poll students to determine how many of them included that definition first.
4. Poll students to see how many included the meaning related a grouping of people by physical characteristics, ethnic group, or religion. Next, poll students to determine the position of that definition on their list (first, last, etc.) Explain that, before the Middle Ages (1200-1500) that meaning of “race” did not exist. They will be tracing the development from the ancient world to the present.
5. Divide the students into four jigsaw “study groups” of equal size. The “study groups” should be diverse in terms of gender, ability, and background. You may keep the same groups throughout the year or change membership each quarter. Appoint a group leader for each “study group” for each quarter who is a fair but firm leader.
6. Explain to students that, over the course of the year, they will be reading *Race*. Make certain that students understand that each individual is responsible for reading the entire assigned section of *Race* and also for examining part or all of the documents in one of the units.
7. Model the jigsaw strategy using the Introduction to *Race*:
 - Provide each of the four “Study Groups” with a photocopy of the entire Introduction.
 - Explain that each member of the “Study Group” will read a different page of the Introduction, as assigned by the group leader.
 - Call for the four students, one from each group, who have read the first page to form the “Page One Expert Group.” Do the same for each page.
 - Ask the “experts” to discuss the main points on their page. Explain that each expert will go back to the original group and share the main points with group members, so they may want to rehearse what they want to say. Give the “experts” a time limit. Mention that there will be a quiz on the pages covered, so they need to do a good job.
 - Send the experts back to their original “Study Groups.” Ask each “page expert” to give their summary of main points on the page to the other group members, in turn. Encourage group members to ask the “expert” questions if they do not understand what the “expert” is talking about; however, give the study groups a time limit.
 - Group leaders should monitor time and group interactions so no single member dominates or disrupts, but may need back-up from the teacher.
 - When time is up, give the class a quiz on the Introduction, making certain one question comes from each page, for example:
 1. Why did the author write this book?
 2. What are the four assumptions of race?
 3. Why did the question of race seem settled in the 1970s?
 4. What does the author mean by “race”?
 5. How far back did the author go in time to understand race and racism?

Procedures

1. Provide all four “study groups” with the quarter’s reading assignment and the complete set of documents for the quarter. Divide the documents up in advance for the group leaders so that the load for each student is roughly equal, but that the same groupings of documents are used by all groups so that each “study group” will be able to send a member to the “experts group” for the same documents. (For images and other files download World History.zip at http://marcaronson.com/teachers_guides/)

- First Quarter

Read: Introduction: Race

Part One: Before Race, The Ancient World

The Road to Race, The Christian Era

Unit A: Antiquity (Sumer, 3 documents; Greece, 6 documents; Rome, 5 documents= total 14 document)

Unit B: Crusades (6 documents)

Unit C: Monstrous Men (7 documents)

- Second Quarter

Read: Inventing Race -- New Worlds, New Peoples

Unit D: Anti-Semitism (20 documents)

Unit E: The Irish (11 documents)

Unit F: Slave Trade and Abolition (10 documents)

- Third Quarter

Read: Part Two: Race, The Beautiful Skull

The Age of Racism

Unit G: Science and Prejudice (11 documents)

Unit H: Holocaust (21 documents)

- Fourth Quarter:

Read: Judgment: Race and Racism After the Holocaust

May Be of Any Race: Race and Racism Today

Unit I: Race and Racism After the Holocaust (15 documents)

2. Students should independently read the appropriate sections of *Race* first and then examine their assigned documents. As they do they should think about the following questions that they will be discussing in the “expert group” and which will be the basis of their presentation back to their “study group”:

- a) Summarize the main information in each document—what it is about?

- b) Who created each document? Were they victims of racial prejudice? If not, are they practicing racial prejudice against others? What is their point of view?
 - c) How does each document illustrate racial prejudice or resistance to racial prejudice?
 - d) Does each document illustrate one of the four pillars, or assumptions, of race? If so, what?
 - e) How does each document fit into what you have read in *Race*? Into your world history textbook?
3. On the first day of the quarterly discussion, groups should meet with their “study group.” Group leaders should determine if any group members have not completed the assignment and report this to the teacher.
4. Then, document “expert groups” should meet and discuss the documents and the five guiding questions. They have the remainder of the class period to clarify their understanding of the documents, answer the five guiding questions, and prepare their presentation for their “study group.” If all group members are having difficulties with the same document, or have interpretations which do not agree, they should ask the teacher for help.
5. On the second day of the quarterly discussion, members should meet with their “study group.” Each “expert” will present their documents and answer questions, roughly 5-10 minutes per presenting “expert.”
6. Quiz students by asking them to write a paragraph answering the following question:
Based on what you have read and the documents you have examined, take one example of prejudice in world history and explain a) how it contributed, historically, to racism and b) if there were people of courage who resisted that prejudice, and how.

Assessment

1. Students will have a class period, the book *Race*, and the year's worth of documents at their disposal to write an essay on the following prompt:

The subtitle to the book, *Race*, is “the history of an idea, a prejudice, a central strand in western civilization, and in my own life.” Based on what you have read and the documents you have examined, take four examples of prejudice in world history and explain a) how each contributed, historically, to racism and b) if there were people of courage who resisted those prejudices, and how.

2. Student essays may be evaluated on a twenty-point scale (which may be multiplied by five to convert to 100-point scale or for conversion to letter grades) using the following rubric:

	Excellent	Good	Fair	Not Satisfactory	No Work
Historical Comprehension 10 points	(10) Written assignment demonstrates excellent historical <ul style="list-style-type: none"> • analysis of information • command of facts • synthesis of information • interpretation 	(9-8) Written assignment demonstrates good historical <ul style="list-style-type: none"> • analysis of information • command of facts • synthesis of information • interpretation 	(7-6) Written assignment shows fair historical <ul style="list-style-type: none"> • analysis of information • command of facts • synthesis of information • interpretation 	(5-1) Written assignment shows little historical <ul style="list-style-type: none"> • analysis of information • command of facts • synthesis of information • interpretation 	0
Technical Writing Skills 10 points	(10) Written assignment shows excellent <ul style="list-style-type: none"> • compositional structure • sentence structure and variety • vocabulary use • grammar, spelling, punctuation 	(9-8) Written assignment shows good <ul style="list-style-type: none"> • compositional structure • sentence structure and variety • vocabulary use • grammar, spelling, punctuation 	(7-6) Written assignment shows adequate <ul style="list-style-type: none"> • compositional structure • sentence structure and variety • vocabulary use • grammar, spelling, punctuation 	(5-1) Written assignment shows inadequate <ul style="list-style-type: none"> • compositional structure • sentence structure and variety • vocabulary use • grammar, spelling, punctuation 	0

III. Arts

A. Language Arts: Literature

Synopsis

This lesson is intended to help students understand the evolution of the idea of race, and racism, through literature. Students will read *Race* in conjunction with four literature units to be studied over the course of the school year to see how different authors over time and culture have depicted the clash between differing peoples. The lesson is designed for grades 9-12, although it may be readily adapted by middle school teams, grades 6-8.

National Curriculum Standards

This lesson meets the McREL Standards for Language Arts including:

Level IV (Grades 9-12)

Standard 1. Uses the general skills and strategies of the writing process

Benchmark 1: Uses reading skills and strategies to understand a variety of literary texts (e.g., fiction, nonfiction, myths, poems, biographies, autobiographies, science fiction, supernatural tales, satires, parodies, plays, American literature, British literature, world and ancient literature)

Benchmark 12: Writes in response to literature (e.g., suggests an interpretation; recognizes possible ambiguities, nuances, and complexities in a text; interprets passages of a novel in terms of their significance to the novel as a whole; focuses on the theme of a literary work; explains concepts found in literary works; examines literature from several critical perspectives; understands author's stylistic devices and effects created; analyzes use of imagery and language)

Level III (Grades 6-8)

Standard 1. Uses the general skills and strategies of the writing process

Benchmark 2: Knows the defining characteristics of a variety of literary forms and genres (e.g., fairy tales, folk tales, fiction, nonfiction, myths, poems, fables, fantasies, historical fiction, biographies, autobiographies, chapter books)

Time Required

This lesson will take six class periods: one for the introductory lesson, one discussion period each quarter and one period for the culminating assessment.

Materials Needed

- *Race: A History Beyond Black and White*
- Documents from the Historic Source Materials, Language Arts: Literature section, **listed following the lesson plans in this guide along with the images**

The Lesson

Lesson Starter

1. In advance of this lesson, direct students to read the following three sections from

Race:

Introduction, “Where do Prejudices Come From? –City Walls”

Part One: Before Race, The Ancient World, “Greek and Barbarian”

The Age of Racism, “Motion”

Also, have students read the following section from *The History* of Herodotus:

Now these were the nations that took part in this expedition. The Persians, who wore on their heads the soft hat called the tiara, and about their bodies, tunics with sleeves of divers colours, having iron scales upon them like the scales of a fish. Their legs were protected by trousers; and they bore wicker shields for bucklers; their quivers hanging at their backs, and their arms being a short spear, a bow of uncommon size, and arrows of reed. They had likewise daggers suspended from their girdles along their right thighs....

The Cissians were equipped in the Persian fashion, except in one respect:- they wore on their heads, instead of hats, fillets....

The Assyrians went to the war with helmets upon their heads made of brass, and plaited in a strange fashion which it is not easy to describe. They carried shields, lances, and daggers very like the Egyptian; but in addition, they had wooden clubs knotted with iron, and linen corselets....

The Bactrians went to the war wearing a head-dress very like the Median, but armed with bows of cane, after the custom of their country, and with short spears....

The Sacae, or Scyths, were clad in trousers, and had on their heads tall stiff caps rising to a point. They bore the bow of their country and the dagger; besides which they carried the battle-axe, or sagaris....

The Indians wore cotton dresses, and carried bows of cane, and arrows also of cane with iron at the point...

The Arians carried Median bows, but in other respects were equipped like the Bactrians....

The Caspians were clad in cloaks of skin, and carried the cane bow of their country and the scimitar....

The Sarangians had dyed garments which showed brightly, and buskins which reached to the knee: they bore Median bows, and lances....

The Pactyans wore cloaks of skin, and carried the bow of their country and the dagger....

The Arabians wore the zeira, or long cloak, fastened about them with a girdle; and carried at their right side long bows, which when unstrung bent backwards...

The Ethiopians were clothed in the skins of leopards and lions, and had long bows made of the stem of the palm-leaf, not less than four cubits in length. On these they laid short

arrows made of reed, and armed at the tip, not with iron, but with a piece of stone, sharpened to a point, of the kind used in engraving seals. They carried likewise spears, the head of which was the sharpened horn of an antelope; and in addition they had knotted clubs. When they went into battle they painted their bodies, half with chalk, and half with vermilion....

The eastern Ethiopians- for two nations of this name served in the army- were marshalled with the Indians. They differed in nothing from the other Ethiopians, save in their language, and the character of their hair. For the eastern Ethiopians have straight hair, while they of Libya are more woolly-haired than any other people in the world. Their equipment was in most points like that of the Indians; but they wore upon their heads the scalps of horses, with the ears and mane attached; the ears were made to stand upright, and the mane served as a crest. For shields this people made use of the skins of cranes.

The Libyans wore a dress of leather, and carried javelins made hard in the fire. They had for commander Massages, the son of Oarizus.

The Paphlagonians went to the war with plaited helmets upon their heads, and carrying small shields and spears of no great size. They had also javelins and daggers, and wore on their feet the buskin of their country, which reached half way up the shank....

The Mysians wore upon their heads a helmet made after the fashion of their country, and carried a small buckler; they used as javelins staves with one end hardened in the fire....

The Thracians went to the war wearing the skins of foxes upon their heads, and about their bodies tunics, over which was thrown a long cloak of many colours. Their legs and feet were clad in buskins made from the skins of fawns; and they had for arms javelins, with light targes, and short dirks....

2. Show students the images of the Gilgamesh of Mari, Syria; the frieze of the archers from the palace at Susa, Iraq of Persian king Darius I; and the theater program for *The Melting Pot*. (For images and other files download Art.zip at http://marcaronson.com/teachers_guides/)

3. Discuss as a class:

- Does the depiction of Gilgamesh and the bull and bird monsters seem to support Andrew Sinclair's argument that *The Epic of Gilgamesh* is a clash between civilized people and savages? Could the description of Enkidu be easily modified to fit the bull monsters?

Enkidu the brave, as powerful and fierce
As the war god Ninurta. Hair covered his body,
Hair grew thick on his head and hung
Down to his waist, like a woman's hair.
He roamed all over the wilderness,
Naked, far from the cities of men,
Ate grass with gazelles, and when he was thirsty
He drank clear water from the waterholes,
Kneeling beside the antelope and deer

- Compare Herodotus' description of the nations who participated in Xerxes' invasion of Greece with the people depicted in the frieze at Susa, Iraq in the palace of King Darius I. What nation do you think the archers in the frieze are from? On what evidence?
- The subtitle to *The Melting Pot* is "The Great American Drama." What symbols of America are illustrated on the theater program? What is the eagle holding in its talons and what do they represent? In what direction is the eagle facing on this 1916 program?
- Does the "melting pot" seem to be a good thing or a bad thing to Israel Zangwill? What is his attitude towards race? Read the finale from Act IV of *The Melting Pot* and decide:

DAVID

It is the fires of God round His Crucible. There she lies, the great Melting Pot—listen! Can't you hear the roaring and the bubbling? There gapes her mouth

[He points east]

—the harbour where a thousand mammoth feeders come from the ends of the world to pour in their human freight. Ah, what a stirring and a seething! Celt and Latin, Slav and Teuton, Greek and Syrian, —black and yellow—

VERA

Jew and Gentile—

DAVID

Yes, East and West, and North and South, the palm and the pine, the pole and the equator, the crescent and the cross—how the great Alchemist melts and fuses them with his purging flame! Here shall they all unite to build the Republic of Man and the Kingdom of God. Ah, Vera, what is the glory of Rome and Jerusalem where all nations and races come to worship and look back, compared with the glory of America, where all races and nations come together and look forward!

[He raises his hands in benediction over the shining city.]

Peace, peace, to all ye unborn millions, fated to fill this giant continent—the God of our children give you Peace.

[An instant's solemn pause. The sunset is swiftly fading, and the vast panorama is suffused with a more restful twilight, to which the many-gleaming lights of the town add the tender poetry of the night. Far back, like a lonely, guiding star, twinkles over the darkening water the torch of the Statue of Liberty. From below comes up the softened sound of voices and instruments joining in "My Country, 'tis of Thee." The curtain falls slowly.]

Note: There is no truth to the urban legend repeated by Dan Brown in *Deception Point* that the Great Seal on the carpet of the Oval Office is switched during times of war so that the eagle is facing the arrows. In 1945, President Harry Truman ordered the change in the seal explaining, “In the new Coat of Arms, Seal and Flag, the Eagle not only faces to its right — the direction of honor — but also toward the olive branches of peace which it holds in its right talon. Formerly the eagle faced toward the arrows in its left talon — arrows, symbolic of war.”

Procedures

1. Each quarter, students will read different literary forms in conjunction with *Race* which illustrate the evolution of the idea of race and racism in western thought.

Unit A: Essay, Poem, Novel

Read all three Literature Selections: *The Satyricon* (Trimalchio’s Feast), Emma Lazarus’ poem *The New Colossus*, and *The Great Gatsby*

Readings from *Race*:

- Part One: Before Race, The Ancient World, “The Tolerant Empire”
- The Age of Racism—“Beautiful Birth,” “Motion,” and “The White People Are Going to Rule the Country”

Unit B: Science Fiction/Fantasy

Read one of three Literature Selections: *Lord of the Rings*, *The Dark is Rising*, or *Do Androids Dream of Electric Sheep?*

Readings from *Race*:

- Part One: Before Race, The Ancient World, “Slaves, Hebrews, God”
- The Age of Racism—“Beautiful Birth” and “Mein Kampf”

Unit C: Drama

Read both Literature Selections: *Romeo and Juliet* and *West Side Story*

Readings from *Race*: The Road to Race, “Spain”

Unit D: Autobiography

Read two Literature Selections: *Night* (or *The Diary of Anne Frank*, *Farewell to Manzanar*, or *The Color of Water*)

Readings from *Race*:

- The Age of Racism—“Holocaust”
- May Be of Any Race: Race and Racism Today, “Roots”

2. In addition to the typical reading and analysis activities for these commonly read and studied pieces of literature, discuss with students the following questions:

- Where does this piece of literature fit in the evolution of the idea of race and racism?
- How does each author frame the differences between people? Are the differences descriptive? Are different peoples’ characters developed differently?

- How does each author present the conflict between different people? Does the author offer any views on how such conflicts should be resolved? What is the author's attitude towards race and racism?
- How does the literary form (drama, poetry, narrative, autobiography) help each author to frame ideas about race and racism? Does one particular form seem better suited than others?
- What literary devices do each use in their presentation of ideas about prejudice? Are analogies used? Satire? Irony? Other devices?
- What imagery is used?
- What advantages does fiction offer an author who wishes to grapple with issues of inequality, conflict and race? What advantages does non-fiction offer an author who wishes to grapple with the same issues?

Assessment

1. As a culminating activity, students will write an essay modeled on the format used in the Elie Wiesel Foundation's Ethics Essay contest (which is restricted to college students in their junior or senior year.)

The essay format is:

- Essays may be written in the formal or informal voice, but most importantly should be in the student's voice
- The essay must analyze four literary works, provide both comparison and contrast, and adhere to treatment of the selected theme
- The essay should run between 1,200 to 1,800 words
- The essay should be typed in 12-point font, double-spaced with 1-inch margins and the pages numbered

The essay prompt is:

Compare and contrast the treatment by four different authors of literary works of the theme of race, racial issues, and/or conflicts between different people.

2. Student essays may be evaluated on a twenty-point scale (which may be multiplied by five to convert to 100-point scale or for conversion to letter grades) using the following rubric:

	Excellent	Good	Fair	Not Satisfactory	No Work
Literary Analysis 10 points	(10) The writer has produced an essay that covers four works and: <ul style="list-style-type: none"> • is extremely well thought out and focused on theme • shows full command of pertinent details during literary analysis • addresses both similarities and differences between all four works in a well-balanced manner • shows a highly original and imaginative approach 	(9-8) The writer has produced an essay that covers four works and: <ul style="list-style-type: none"> • is well thought out and focused on the theme • shows good command of appropriate details during literary analysis • addresses both similarities and differences between all four works in a well balanced manner 	(7-6) The writer has produced an essay that covers four works and: <ul style="list-style-type: none"> • is generally focused on the theme • shows a general grasp of details during literary analysis • addresses both similarities and differences between all four works, but not well-balanced 	(5-1) The writer has produced an essay that covers less than four works and/or: <ul style="list-style-type: none"> • loses focus on the theme • lacks detail or provides non-related details during literary analysis • fails to address both similarities and differences between all four works 	0 The writer has not written an essay
Technical Writing Skills 10 points	(10) The essay: <ul style="list-style-type: none"> • adheres to format requirements • has unity of compositional structure • achieves eloquence through use of vocabulary and sentence structure and variety • is thoroughly proofread so there are no grammar, spelling, or punctuation errors 	(9-8) The essay: <ul style="list-style-type: none"> • adheres to format requirements • has unity of compositional structure • uses vocabulary, sentence structure and variety to effectively • is thoroughly proofread so there are no grammar, spelling, or punctuation errors 	(7-6) The essay: <ul style="list-style-type: none"> • adheres to format requirements • has a generally unified compositional structure • uses vocabulary, sentence structure and variety adequately • has a few grammar, spelling, or punctuation errors 	(5-1) The essay: <ul style="list-style-type: none"> • does not adhere to format • lacks compositional structure • fails to use vocabulary, sentence structure and variety in a clear manner • has numerous grammar, spelling, or punctuation errors 	0 The writer has not written an essay

B. Language Arts: Media and Communications

Synopsis

This lesson is intended to help students understand the impact of media on racial perception. Students will begin with the impact of the Gutenberg printing press, continue with the use of print media and communications by abolitionists, and conclude with an examination of film and television of the 20th century. The lesson is designed for grades 9-12, although it may be readily adapted by middle school teams, grades 6-8.

National Curriculum Standards

This lesson meets the McREL Language Arts (4th Ed.) Standard 10: Understands the characteristics and components of the media including:

Level IV (Grades 9-12) Benchmarks:

1: Understands that media messages have economic, political, social, and aesthetic purposes (e.g., to make money, to gain power or authority over others, to present ideas about how people should think or behave, to experiment with different kinds of symbolic forms or ideas)

10: Understands the influence of media on society as a whole (e.g., influence in shaping various governmental, social, and cultural norms; influence on the democratic process; influence on beliefs, lifestyles, and understanding of relationships and culture; how it shapes viewer's perceptions of reality; the various consequences in society of ideas and images in media)

Level III (Grades 6-8) Benchmark 7: Understands influences on the construction of media messages and images (e.g., the historical period or place in which they were made; laws that govern mass media, such as truth in advertising; the socio-cultural background of the target audience; financial factors such as sponsorship; cause-and-effect relationships between mass media coverage and public opinion trends)

Time Required

This lesson will take two class periods

Materials Needed

- *Race: A History Beyond Black and White*
- Images and links from the Historic Source Materials Media and Communications section, [listed following the lesson plans in this guide](#)

The Lesson

Lesson Starter

1. Give students one minute, timed, to make a list of places where they have seen printed words since they got up in the morning. Remind them that printed words don't appear only on newspapers and textbooks, but also on toothpaste tubes, clothing, cereal boxes and billboards (to name a few.)
2. In 2000, when people were putting together their "person of the millennium lists," Johannes Gutenberg regularly was named number one, even though we are not certain of when he was born and there are no contemporary portraits of the man. He is responsible

for the invention of the printing press and the words and information which saturate our world.

3. Direct students to look at the five images in *The Printing Revolution: Gutenberg Bible, Engraving of 16th century printing press, Printing type and tray, Martin Luther pamphlet, and Martin Luther's hymn, "A Mighty Fortress is Our God."* Ask students to look for evidence about:

- Whether the impact of the printing press was only in printed words, or also printed images, musical notation, and numbers?
- In what areas of knowledge would printing allow ideas to be exchanged?
- Did the ability of people to formulate ideas for themselves contribute to new ideas about religion? Could it lead to conflict?

4. Explain that the printing press also meant that ideas about race and racism could spread more rapidly. Ask students to read from *Race*

- *Inventing Race—New Worlds, New Peoples* the segment "New Worlds, New Ideas: Protestantism, Freedom, and Prejudice"
- *The Age of Racism, Two Crises: In America, Who is White? In Europe, What is a Jew?* the segment "Sea Change: Race in Europe and America, Irish = Not Black."

Procedures (For images and other files download Media.zip at http://marcaronson.com/teachers_guides/)

1. Divide students into eight groups and provide them with the nine images from source materials dealing with Print and the Abolition of Slavery.

2. Give students five minutes to study their document and answer the following questions:

- a) In what way is media being used by the abolitionists to advance their ideas in this document?
- b) Does the printed word dominate in this document, or graphics, or is it evenly balanced?
- c) Is racial equality and tolerance also being advanced by the media used in the document, along with the abolition of slavery?
- c) Who do you think was the intended audience for this document?

3. Have each group share their findings with the class.

4. Having examined the impact of the printing press on racial views, ask students to hypothesize what the impact of film and sound, in the form of movies and television, would have been like.

5. Explain that, D.W. Griffith's 1915 film, *Birth of a Nation*, showcased the most advanced technologies and film-making techniques of the movie industry of the time, but that it was based on a book by Thomas Dixon, *The Clansman*, which was virulently racist. Show students the two images from the movie from the source materials. Ask students:

- How is the KKK depicted in the two examples?
- How is the African American man depicted in the still image from the movie?
- Isn't Aryan something Hitler would say? Could there be a connection?
- How would a popular, technically advanced film be able to foster racism?

6. Have students read the remainder of the section from *Race* called *The Age of Racism*.

Assessment

1. Give students the list of films and television shows, many of which may be checked out at local libraries or rented. Ask each student to select a film, watch it, and then write a review of no more than 500 words about the film including:

- The name of the film and when the film was made
- A one paragraph synopsis of the story
- Who directed the film and what the film-maker's point of view was towards race, racism, and prejudice
- An evaluation of how effective the film was in presenting the film-maker's attitude towards race, racism, and prejudice

2. The student review may be evaluated on a twenty-point scale (which may be multiplied by five to convert to 100-point scale or for conversion to letter grades) using the following rubric:

	Excellent	Good	Fair	Not Satisfactory	No Work
Media analysis 10 points	(10) Written assignment demonstrates excellent <ul style="list-style-type: none"> • command of facts • analysis of the film-maker's attitude toward race • evaluation of the film's effectiveness 	(9-8) Written assignment demonstrates good <ul style="list-style-type: none"> • command of facts • analysis of the film-maker's attitude toward race • evaluation of the film's effectiveness 	(7-6) Written assignment shows <ul style="list-style-type: none"> • command of facts • evaluation of the film's effectiveness • lack of clarity or depth in analysis of film-maker's attitudes towards race 	(5-1) Written assignment shows <ul style="list-style-type: none"> • student may not have watched entire film • problems in understanding the film-maker's attitude towards race • lacks some required elements 	0
Technical Writing Skills 10 points	(10) Written assignment shows excellent <ul style="list-style-type: none"> • compositional structure • sentence structure and variety • vocabulary use • grammar, spelling, punctuation 	(9-8) Written assignment shows good <ul style="list-style-type: none"> • compositional structure • sentence structure and variety • vocabulary use • grammar, spelling, punctuation 	(7-6) Written assignment shows adequate <ul style="list-style-type: none"> • compositional structure • sentence structure and variety • vocabulary use • grammar, spelling, punctuation 	(5-1) Written assignment shows inadequate <ul style="list-style-type: none"> • compositional structure • sentence structure and variety • vocabulary use • grammar, spelling, punctuation 	0

C. Music

Synopsis

This lesson is intended to help students understand the interrelationship between music and the longing for freedom expressed by victims of racism and prejudice. Students will examine spirituals created and sung by enslaved African Americans, and their transformation into code songs used by the Underground Railroad, and eventually into songs championing Civil Rights in the 1960s. They will also read lyrics and listen to music from other time periods, genres, and ethnic origins, analyzing, comparing and contrasting it to the spirituals. The lesson is designed for grades 9-12, although it may be readily adapted by middle school teams, grades 6-8.

Teacher Advisory

Please be aware of and honor copyright protections on music. Students may read lyrics or listen to .midi files online; many of the websites listed have free downloads to your computer's hard drive, from which you can create a playlist and burn a CD. In the case of copyrighted performances, normally you may rip songs from CDs that you already own, or download individual songs for a fee, create a playlist of the musical selections in the Historical Source Materials and burn a CD if you are using it strictly for educational purposes. Otherwise, the media center might invest in the CDs, perhaps with help from the PTA or a grant.

National Curriculum Standards

This lesson meets the McREL Music Standard 7: Understands the relationship between music and history and culture.

Level IV (grades 9-12), Benchmarks

2. Knows sources of American music genres (e.g., swing, Broadway musical, blues), the evolution of these genres, and musicians associated with them
3. Knows various roles that musicians perform (e.g., entertainer, teacher, transmitter of cultural tradition) and representative individuals who have functioned in these roles

Level III (grades 6-8), Benchmark 3. Understands the functions music serves, roles of musicians (e.g., lead guitarist in a rock band, composer of jingles for commercials, singer in Peking opera), and conditions under which music is typically performed in various cultures of the world

Time Required

This lesson will take two class periods

Materials Needed

- *Race: A History Beyond Black and White*
- Lyrics and music compiled from the Historic Source Materials, Music section, listed following the lesson plans in this guide along with one sheet music image

The Lesson

Lesson Starter

1. Either read the following passage from Dr. Martin Luther King, Jr.'s *I Have a Dream* speech, or play a segment of video of the speech with this passage:

When we let freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of that old Negro spiritual, "Free at last! Free at last! Thank God almighty, we are free at last!"

2. Ask students if they know the song to which Dr. King was referring, *Free at Last*. Share with them a sound file, if available, and the lyrics:

Way down yonder in the graveyard walk
I thank God I'm free at last
Me and my Jesus going to meet and talk
I thank God I'm free at last

Chorus: Free at last
Free at last
Thank God Almighty
I'm free at last

On my knees when the light pass'd by
I thank God I'm free at last
Tho't my soul would rise and fly
I thank God I'm free at last

Repeat Chorus

Some of these mornings, bright and fair
I thank God I'm free at last
Goin' meet King Jesus in the air
I thank God I'm free at last

Repeat Chorus

If you get there before I do
I thank God we're free at last
Tell all of my friends I'm comin' too
I thank God we're free at last

Repeat Chorus

3. Dr. King referred to this song as an "old negro spiritual." This song was created by enslaved Africans and African Americans. Ask students:

- Thinking about how many of the slaves embraced the Christian religion and also the lyrics, why do you think slaves would create such a song?
 - Under what circumstances would slave-owners permit such an open song about freedom? (Notice the phrase ‘graveyard walk’ – the setting is a funeral)
 - Does this song fit into the “call and response” form of music?
 - How is repetition used in this song? What is emphasized?
4. Often times, spirituals were used as “code songs” by the Underground Railroad, giving the time of day or location where escaping slaves could meet a “conductor” who would guide them to freedom.
- What time of day is referred to in *Free at Last* ?
 - What specific location is referred to in *Free at Last*?
 - What advantages would there be to using a spiritual or hymn as a “code song”?
5. Discuss why *Free at Last* worked on so many levels during so many eras for people of African heritage who were oppressed by slavery, racism, and prejudice.

Procedures

1. Many spirituals share history as well as musical characteristics with *Free at Last*. Although not all spirituals were used as code songs or sung in the Civil Rights era, and *We Shall Overcome* is a modern song, many share the “call and response” form, repetition of key lyrics, and allusions to freedom and slavery (often through biblical allusions to Moses and the Hebrews in Egypt.) Have students read the sections “*Slaves, Hebrews, God*” in Part One: Before Race, The Ancient World and *Freedom in The Age of Racism*.
2. Share the lyrics and music to some or all of the following spirituals with students:
 - a) *Go Down Moses/Let My People Go*
 - b) *Deep River*
 - c) *Now Let Me Fly*
 - d) *Swing Low, Sweet Chariot*
 - e) *Wade in the Water*
 - f) *Steal Away to Jesus*
 - g) *Didn’t My Lord Deliver Daniel?*
 - h) *Let Us Break Bread Together*
 - i) *We Shall Overcome*
 - j) *Marching ‘Round Selma* (based on *March Down to Jordan*)
2. For each song ask:
 - Thinking about the lyrics, why do you think an oppressed people created this song?
 - Is there some biblical reference in this song that justifies it being used as a hymn? Could someone oppressing the singers feel threatened by the lyrics?
 - Does this song fit into the “call and response” form of music?
 - How is repetition used in this song? What is emphasized?

- Is there anything about the wording of the lyrics that suggest it could have been used as a code song?
- Is this a song that has characteristics which would have made it a meaningful song during the Civil Rights era in the 20th century?

3. Spirituals are not the only form to which people's aspirations for freedom in the face of racial prejudice and discrimination have been put to music. However, music sometimes has been used to advance the idea of racial inequality. Have students listen to or examine lyrics and/or sheet music in conjunction with works directly mentioned in *Race* or related to issues raised in the book and decide:

- What era is this composer from?
- What is the composer's attitude about freedom?
- What is the composer's attitude about equality, racial equality in particular?
- How is this music similar to the spirituals? In underlying ideas? In musical form or style?
- How is it dissimilar?

Works include:

- Xerxes* by George Frideric Handel
- Don Giovanni* by Wolfgang Amadeus Mozart, especially Act I, Scene V, "Venite pur avanti" which includes "Viva la liberta!"
- Fidelio* by Ludwig von Beethoven, especially Act I: "The Prisoner's Chorus" (O Welche Lust) and Act II: Hail, the Day and Hour of Justice Come (Heil sei dem Tag)
- The Ring of the Nibelung* by Richard Wagner
- Die Fire Korbunes* (The Fire Victims)—sheet music cover
- Symphony No. 13*, by Dmitiri Shostokovich, "Babi Yar" based on poem by Yvgeny Yevtshenko
- West Side Story*
- Love City*, (encore) *Dance to the Music*, *Music Lover*, *Higher*, *I Want to Take You Higher* performed at Woodstock by Sly and the Family Stone
- Hunchback of Notre Dame* (Disney musical)
- Mi Y'maleil?* (*Who Can Retell?*)

Assessment

1. Ask students to write an essay, using the book, *Race*, and referring to any of the spirituals or other music they have studied, on the following prompt:

To paraphrase the author of *Race*, "Slavery has been the source of some of the most humane, liberating music in all of human history." Based on what you have read and the music you have examined, provide four examples which support the idea that oppression can produce liberating music, explaining what the elements are which make them successful.

2. Student essays may be evaluated on a twenty-point scale (which may be multiplied by five to convert to 100-point scale or for conversion to letter grades) using the following rubric:

	Excellent	Good	Fair	Not Satisfactory	No Work
Historical Comprehension 10 points	(10) Written assignment demonstrates excellent <ul style="list-style-type: none"> analysis of information command of facts synthesis of information interpretation 	(9-8) Written assignment demonstrates good <ul style="list-style-type: none"> analysis of information command of facts synthesis of information interpretation 	(7-6) Written assignment shows fair <ul style="list-style-type: none"> analysis of information command of facts synthesis of information interpretation 	(5-1) Written assignment shows little <ul style="list-style-type: none"> analysis of information command of facts synthesis of information interpretation 	0
Technical Writing Skills 10 points	(10) Written assignment shows excellent <ul style="list-style-type: none"> compositional structure sentence structure and variety vocabulary use grammar, spelling, punctuation 	(9-8) Written assignment shows good <ul style="list-style-type: none"> compositional structure sentence structure and variety vocabulary use grammar, spelling, punctuation 	(7-6) Written assignment shows adequate <ul style="list-style-type: none"> compositional structure sentence structure and variety vocabulary use grammar, spelling, punctuation 	(5-1) Written assignment shows inadequate <ul style="list-style-type: none"> compositional structure sentence structure and variety vocabulary use grammar, spelling, punctuation 	0

Alternate Assessments:

- 1) The student will select a spiritual and score it for a musical instrument.
- 2) The *I Have a Dream* speech resembles a spiritual, from the cadence and pitch Dr. King used in his delivery to the “call and response” between Dr. King and the crowd. The student should select a complete passage of the speech, of at least 1 minute duration, and transcribe into the form of musical score the rhythm, pitch, and repetitions of the passage.
- 3) Students should make a selection from the songs and music they have studied in this unit for performance in conjunction with the Dr. Martin Luther King, Jr. holiday. The performance should run no longer than 40 minutes, including narrative so that it may be performed at a school assembly, either at their school or as a visiting performance at elementary schools. Consider free concerts at other public venues—churches, libraries, mall stages, city hall—as well.

D. Art

Synopsis

This lesson is intended to help students understand the interrelationship between art and attitudes towards race, racism, and prejudice. Students will examine pieces of created over the span of Western Civilization from Mesopotamia to the 20th century and analyze the artists' view of race. They will culminate with creating their own artwork on the theme of race. The lesson is designed for grades 9-12, although it may be readily adapted by middle school teams, grades 6-8.

National Curriculum Standards

This lesson meets the McREL Visual Arts Standard 4: Understands the visual arts in relation to history and cultures

Level IV (grades 9-12), Benchmarks:

1. Knows a variety of historical and cultural contexts regarding characteristics and purposes of works of art
2. Knows the function and meaning of specific art objects within varied cultures, times, and places
3. Understands relationships among works of art in terms of history, aesthetics, and culture

Level III (grades 5-8), Benchmark 2, Understands the historical and cultural contexts of a variety of art objects

Time Required

This lesson will take two to three class periods

Materials Needed

- *Race: A History Beyond Black and White*
- Images and links from the Historic Source Materials, Art section, listed following the lesson plans in this guide

The Lesson

Lesson Starter

1. Show students the painting by Norman Rockwell, *The Problem we all Live With* (Ruby Bridges being escorted by Federal marshals to school. Note: The “N” word is visible, almost entirely, on the wall in the background.) This artwork can be viewed at http://www.guggenheim.org/exhibitions/past_exhibitions/rockwell/problem_lg.html and for Ruby Bridges Hall’s account, visit her official website at <http://www.rubybridges.org/story.htm>. (For images and other files download Art.zip at http://marcaronson.com/teachers_guides/)

Ask students:

- Does this painting attempt to imitate life in a realistic manner or is it abstract?

- Where is the artist in relationship to the scene? How does the distance affect the way the audience relates to the scene? How would the impact be different if it were not so close up?
 - How are humans depicted in this scene? Are they distinct personalities or general impressions? Are they decorative or do they connect with the audience's emotions? Are their proportions realistic or exaggerated?
 - Is there a sense of movement in this scene? If so, what part does light source, color, form and composition play in creating a rhythm?
 - Is there a sense of movement in the people? If so, what part does light source, color, form and composition play in creating a rhythm?
 - Does the artist evoke an emotion or mood with this scene? If so, how?
 - Are the forms of the composition balanced? Are the colors of the composition balanced?
 - Is there a repetition of line or shapes in this painting? Are they predictable or irregular?
 - Is there a background to this painting? How does a background, or lack of background, change the impact of the painting on the audience?
 - A painting or sketch can document only what the eye can see. What do you think is outside the "frame" of the picture that the artist didn't paint? What sounds might you hear if this image had sound? What odors might you smell? What sensations might you feel?
 - Does the painting tell a story? Does it capture a dramatic moment?
 - Does it cause the viewer or audience to participate by taking a second look or creating a narrative of events for themselves?
 - How do the words in this painting add to its impact?
 - What does this painting accomplish that a film or photograph might not?
 - What is the artist, Norman Rockwell, express a point of view about race and racism in this painting?
2. Show students a photograph of Michelangelo's Moses. Ask them:
- Moses led the Hebrew people out of their slavery in Egypt; what leadership qualities does Michelangelo express in this sculpture? How does Michelangelo convey leadership qualities visually?
 - Does Moses conform to the usual depiction of Old Testament Jewish leaders, i.e. wise, thoughtful, important, inspiring people?
 - Is there anything unsettling about the way Michelangelo depicts Moses? What does he have on his head? (Explain that a mistranslation of a word from Hebrew into Latin resulted in medieval churchmen believing that Moses had "horns" on his head, as opposed to "rays.") What do "horns" on a figure usually refer to?
 - What do you think Michelangelo's attitude was towards Jewish people, based on the visual evidence in his sculpture of Moses?
3. Show students the picture of the fifth portal mosaic of the Basilica of St. Mark in Venice, Italy, designed by Pietro Vecchia around 1660. Ask students:
- What is the expression of the man on the left, in the black hat?
 - What is the expression of the man in the turban closest to him?
 - What is the expression of the man in the green cloak?
 - What is the expression of the other turbaned men in the background?

Explain that, according to the legend, by the year 828, Venetians had grown interested in obtaining the body of St. Mark, since he was the city's patron saint. It was buried in the Church of St. Mark in Alexandria Egypt. They expressed concern that the Muslim rulers of Egypt would either dismantle the Church of St. Mark in Alexandria, Egypt or convert it to a mosque. Fearing that St. Mark's remains would be dishonored, two Venetian merchants (labeled Tribun and Rustic in a different mosaic) convinced the priests in Alexandria to send them to Venice. Very secretly, the merchants placed the relics of St. Mark in a chest and covered it with pickled pork and ham, knowing that these meats were considered unclean by Muslims. The Muslim customs authorities were disgusted by the meat and did not look into the chest; the merchants brought St. Mark's remains to Venice where they were placed in the basilica, and where they remain to this day. Ask students:

- Which people are the Muslims in this picture? How can you tell?
- What do you think Pietro Vecchia's attitude was towards believers in Islam, based on the visual evidence in his mosaic about St. Mark's body?

4. Discuss as a class how artists' choices can either fight racism or advance it.

Procedures

1. Explain that artists do not merely express points of view about other people in their artwork; they also are judged by their contemporaries about these viewpoints, as well as about their artistic vision and skill. Divide the class into six groups and give each the artwork and associated reading assignment in *Race*. (Download the file Art.zip at http://marcaronson.com/teachers_guides/)

Group	Artwork	Reading Assignment
Ancient Art	1) Gilgamesh 2) Ahkenaten Worshipping the Aten Disk	1) Introduction: Where do prejudices come from? "City Walls" 2) Part One: Before Race, The Ancient World, "Slaves, Hebrews, God"
Greek Art	Set #3 (a-e) of Greek slaves	Part One: Before Race, The Ancient World, "Greek and Barbarian"
Medieval Art A	Set #4 (a-d) of Last Judgments	Part One: Before Race, The Ancient World, "Greeks and Jews"
Medieval Art B	Set #6 (a-e) of European depictions of Jewish people	The Road to Race, "Know Your Enemy I"
Medieval Art C	5a Early Christian Three Magi 5b Albrecht Dürer Adoration of the Magi 10a Monstrous Races map margin and other "Monstrous Races on Maps" links	The Road to Race, "Know Your Enemy I"
Renaissance	7 Veronese Feast in the House of Levi and script of Veronese's Inquisition	The Road to Race, "Know Your Enemy II"

	trial http://www.efn.org/~acd/Veronese.html	
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2. All six groups should read the assigned passage from *Race*, examine associated pieces of artwork and answer the following question which will be presented to the whole group:

- How do the group's art selections fit into the book *Race*?
- How are the "uncivilized," "barbarian," "unsaved" or "heretic" visually depicted in the artwork? Describe in detail.
- Is the depiction prejudiced or non-prejudiced? What visual clues help you to decide?

3. Give to the Renaissance/Veronese group the following additional information:

In 1563, the Council of Trent decreed the following rule for sacred images: "In the invocation of saints, the veneration of relics, and the sacred use of images, all superstition shall be removed, all filthy quest for gain eliminated, and all lasciviousness avoided, so that images shall not be painted and adorned with a seductive charm, or the celebration of saints and the visitation of relics be perverted by the people into boisterous festivities and drunkenness, as if the festivals in honor of the saints are to be celebrated with revelry and with no sense of decency." The group charged with keeping track of artists was the Holy Tribunal, better known as the Inquisition. On July 18, 1573, Paolo Caliari, better known as Veronese, was called before the tribunal to answer for the way he had painted a *Last Supper* for the Church of Saints Giovanni and Paolo (John and Paul.)

This group will present the trial in the form of a dramatic reading to the class. They should decide on two group members to practice the roles of the inquisitor and artist (complete with a copy of the painting they can point to during the exchange.) Other members will be responsible for presenting the group's answers to the study questions. They should present the study question answers first, and then the trial dramatization.

4. If possible, schedule the groups to present in the order above, so that the historical chronology is preserved. When the Renaissance group completes its presentation of Veronese before the Inquisition, ask students their reaction to the trial. Discuss whether the Holy Tribunal has merely been replaced today by "political correctness" or the "court of public opinion"? Does the artist have any responsibility not to incite racism, even if it means self-censorship or creating art that promotes a social message, rather than art for art's sake?

5. As a culminating activity, ask students to create an artwork which reflects their attitude towards race.

Assessment

Student artwork may be evaluated on a twenty-five point scale (which may be multiplied by four to convert to 100-point scale or for conversion to letter grades) using the following rubric:

	5 Excellent	4 Good	3-2 Average	1 Poor	0 No Effort
Related Artwork to Theme of Race	The student solved the problems presented by the assignment in an original, innovative way.	The student solved the problems presented by the assignment.	The student attempted to solve the problems presented by the assignment.	The student did not attempt to solve the problems presented by the assignment.	The student did the minimum or the artwork was never completed.
Design elements	The student planned carefully, showed an awareness of the elements and principles of design; chose color scheme carefully, used space effectively.	The student planned an overall composition, applied the principles of design while using one or more elements effectively; showed an awareness of filling the space adequately.	The student did the assignment adequately, but showed little evidence that an overall composition was planned.	The student's assignment showed little evidence of any understanding of the elements and principles of art; no evidence of planning.	The student did the minimum or the artwork was never completed.
Creativity	The student explored several choices; tried unusual combinations; made connections to previous knowledge; demonstrated problem solving skills.	The student based the work made decisions after referring to one source; solved problems in a logical way.	The student tried an idea but it lacked originality and personal observation.	The student fulfilled the assignment, but gave no evidence of trying anything unusual.	The student did the minimum or the artwork was never completed.
Effort	The student worked on the project until it was completed; put in an effort far beyond that required; took pride in going well beyond the requirement.	The student worked hard and completed the project.	The student finished the project, but it lacked finish or could have been improved with more effort.	The student chose an easy project and completed it with minimum effort.	The student did not complete the work.
Craftsmanship	The student created a beautiful piece of artwork	The student created a nice piece of artwork that	The student created a complete piece of artwork but	The student showed little skill or pride in their work.	The artwork is incomplete.

	through patience, skill, and hard work.	may lack the highest level of skill.	with some careless flaws.		
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IV. Physical Sciences

Biology

Synopsis

This lesson is intended to help students understand the evolution of scientific knowledge and its theories about race over time. Students will read *Race* in conjunction with examining historical ideas about the scientific foundation of race. The lesson is designed for grades 9-12, although it may be readily adapted by middle school teams, grades 6-8.

National Curriculum Standards

This lesson meets the McREL Standards for Science including **Standard 11**: Understands the nature of scientific knowledge.

Level IV (Grades 9-12)

Benchmark 1: Knows ways in which science distinguishes itself from other ways of knowing and from other bodies of knowledge (e.g., use of empirical standards, logical arguments, skepticism)

Benchmark 2: Knows that scientific explanations must meet certain criteria to be considered valid (e.g., they must be consistent with experimental and observational evidence about nature, make accurate predictions about systems being studied, be logical, respect the rules of evidence, be open to criticism, report methods and procedures, make a commitment to making knowledge public)

Benchmark 3: Understands how scientific knowledge changes and accumulates over time (e.g., all scientific knowledge is subject to change as new evidence becomes available; some scientific ideas are incomplete and opportunity exists in these areas for new advances; theories are continually tested, revised, and occasionally discarded)

Level III (Grades 6-8)

Benchmark 3: Knows that all scientific ideas are tentative and subject to change and improvement in principle, but for most core ideas in science, there is much experimental and observational confirmation

Time Required

This lesson will take place over six weeks and require around 3-4 class periods' worth of time.

Materials Needed

- *Race: A History Beyond Black and White*
- Documents from the Historic Source Materials Biology section, listed following the lesson plans in this guide along with the images

The Lesson

Lesson Starter

1. Direct students to look at their textbook to see what it says about scientific knowledge, how it differs from other ways of knowing, the criteria necessary for a theory to be considered valid, and how scientific theories may change or be replaced over time.

2. The weekly assignments are:

Week and Topic	Reading from <i>Race</i>	Historic images, documents, readings
Week 1: Aristotle and the Ancient Greeks	Part I: Before Race, The Ancient World “Greek and Barbarian”	Hippocrates, <i>Treatise on Airs, Waters, and Places</i> , parts 12 http://classics.mit.edu/Hippocrates/airwatpl.12.12.html and 23 http://classics.mit.edu/Hippocrates/airwatpl.23.23.html
Week 2: Linnaeus	Part II: Race, The Beautiful Skull “Four Pillars and Five Peoples”	2a) Biology photo set: <i>Systema Naturae</i> 2b) Biology photo set: <i>Regnum Animale</i> taxonomy chart
Week 3: Blumenbach and his followers	Part II: Race, The Beautiful Skull “Four Pillars and Five Peoples”	3a) “The Geometer of Race,” Discover Magazine, Vol. 15, No. 11 http://www.discover.com/issues/nov-94/features/thegeometerofrac441/ 3b) Biology photo set: Samuel G. Morton, <i>Crania Americana</i> , 1839 3c) Biology photo set: Nott and Gliddon, <i>Indigenous races of the earth</i> , 1857. 3d) Biology photo set: Felix von Luschan’s Chromatic Scale, developed between 1897 and 1927 3e) Biology photo set: Massachusetts study inspired by Cesare Lombroso
Week 4: Darwin and Galton	The Age of Racism (whole section) (Darwin is featured in “Survival of the Fittest” and Galton in “Beautiful Birth”	Darwin <i>Origin of Species</i> http://www.literature.org/authors/darwin-charles/the-origin-of-species/ 5a) Francis Galton, Geneticist: General information: http://galton.org/ 5b) Biology photo set: Logo from the Second International Congress of Eugenics
Week 5: Crick, Watson, DNA and the Human Genome Project	May Be of Any Race: Race and Racism Today “Roots” “Black is a Way of Acting: Race Today”	6a) Biology photo set: Map of population migration based on mitochondrial population genetics (numbers on color key are millennia before the present) 6b) Biology photo set: Phylogenetic tree based on DNA or protein sequences of populations 6c) Biology photo set: Triangle plot showing average mixture of five North American ethnic groups

3. After students have completed the readings for the five weeks, explain that scientists do not operate in a vacuum, that their findings have society-wide impacts and may generate controversy. DNA is no exception, so the class will divide into four teams and investigate four controversies finding out a) what the controversy is over b) what each

side of the controversy says c) how DNA is being used in the controversy and d) whether DNA has resolved the controversy. Each group will have between 5 and 10 minutes to make its presentation plus up to 5 minutes for answering questions posed by the teacher and/or other students. The four controversies are:

a) Thomas Jefferson-Sally Hemings controversy

- General info: http://www.monticello.org/plantation/hemingscontro/hemings-jefferson_contro.html
- DNA summary: <http://www.monticello.org/plantation/hemingscontro/dnareport2.html>
- DNA details: http://en.wikipedia.org/wiki/Jefferson_DNA_Data

b) Black Seminoles

- Background http://www.slaveryinamerica.org/history/hs_es_seminole.htm
- Petition for status as members of tribe <http://www.african-nativeamerican.com/Petition.htm>
- genetics and identity http://www.bioethics.umn.edu/genetics_and_identity/case.html
- mtDNA <http://cita.chattanooga.org/mtdna.html>

c) *Taboo: Why Black Athletes Dominate Sports and Why We Are Afraid to Talk About It*, by Jon Entine

d) *The Bell Curve: Intelligence and Class Structure in American Life*, by Richard Herrnstein and Charles Murray http://en.wikipedia.org/wiki/The_Bell_Curve

Assessment

Student presentations may be evaluated on a twenty-five point scale (which may be multiplied by four to convert to 100-point scale or for conversion to letter grades) using the following rubric:

	Excellent	Good	Fair	Not Satisfactory	No Work
Oral Skills, Team presentation and group dynamics	<p>10 - Effective Speaker with good tonal variety, speed, volume, and clarity</p> <p>Knowledge of information is deep; little need to refer to notes</p> <p>Connects very effectively with audience</p> <p>Did fair share of research and planning</p>	<p>9-8 - Minor Problems – monotone, soft, mumbling too rapid</p> <p>Good knowledge but reliance on notes</p> <p>Participates effectively</p> <p>Did fair share of research and planning</p>	<p>7-6 - Numerous speaking problems or reads, making little contact with audience except during question and answer</p> <p>Average knowledge</p> <p>Communicates adequately</p> <p>Did some research and planning</p>	<p>5-1 - Communication lacking, wanders off topic, or reads and makes no contact with audience</p> <p>Limited knowledge and information base</p> <p>Did no research and merely presented other group members' work</p>	<p>0 - Does not contribute to group research or participate in presentation</p>
Research and presentation of the controversy	<p>15 -14 Explains the controversy in a clear, easily understood manner</p> <p>Summarizes clearly and in a balanced manner both sides of the controversy</p> <p>Explains clearly how DNA is being used in the controversy</p> <p>States whether DNA has resolved the controversy, or not</p> <p>Error free</p>	<p>13-12 Explains the controversy in a generally clear manner</p> <p>Summarizes both sides of the controversy in a generally clear and balanced manner</p> <p>Explains how DNA is being used in the controversy</p> <p>States whether DNA has resolved the controversy, or not</p> <p>No factual errors</p>	<p>11-9 Explains the controversy but may not explain it in an easily understood manner</p> <p>Summarizes both sides, but a bit incomplete or not balanced</p> <p>Explains how DNA is being used in the controversy</p> <p>States whether DNA has resolved the controversy, or not</p> <p>May be a few factual errors</p>	<p>8-1 Attempts to explain the controversy but demonstrated a limited understanding of the premise</p> <p>Summarizes only one side, or does not present the arguments correctly</p> <p>Does not explain clearly the relationship of DNA to the controversy</p> <p>May not address whether DNA has resolved the controversy, or not</p> <p>Many factual errors</p>	<p>0 – No research</p>

V. Across the Curriculum or IB Theory of Knowledge

Synopsis

Students will draw from each of the twelve disciplines identified in this guide, using up to a maximum of twenty resources from the resource list (or based on the list) to illustrate ways in which race (including religion and ethnic origin) may be linked with knowledge issues across the curriculum providing a prompt for reflective thinking. If students are in the IB Theory of Knowledge (TOK) class, they will present their findings in a 10-minute presentation in fulfillment of the TOK Internal Assessment Presentation. This lesson is designed to be used in conjunction with *Race: A History Beyond Black and White*, by Marc Aronson.

International Baccalaureate Program Standards

- The interdisciplinary TOK course is designed to provide coherence by exploring the nature of knowledge across all disciplines, encouraging an appreciation of other cultural perspectives... It is a stated aim of TOK that students should become aware of the interpretative nature of knowledge, including personal and ideological biases, regardless of whether, ultimately, these biases are retained, revised or rejected. Students are required to demonstrate an awareness of the values and the limitations of their individual outlooks, and of the views common to the communities and cultures to which they belong. In coming to understand the strengths and limitations of their own and others' cultural perspectives, students are better able to evaluate their own views and their own level of intercultural understanding. (IBO *A basis for practice: the Diploma Programme*, current online version for 2006)
- Diploma Programme, Section C, 34. The school supports the central role of TOK by assigning adequate staffing and time for student learning and assessment, and establishing links to other subjects. (IBO *Programme standards and practices*, September 2005)

Time Required

Beyond the 10-minute per student presentation time, this lesson will take one class period for the lesson starter and post-presentation discussion. It is assumed that students will conduct all research outside of class.

Materials Needed

- *Race: A History Beyond Black and White*
- Historic Source Materials from all twelve disciplines (immediately following this lesson)

The Lesson

Lesson Starter

(For images and other files see downloads at http://marcaronson.com/teachers_guides/)

1. Ask students to consider what they have learned about knowledge and how different disciplines seek to define knowledge and think about how it may apply to race.
2. Direct students to read the “Introduction” in *Race*. Mr. Aronson defines race as “a way of explaining human difference and organizing people into categories” and cites Margo Minardi’s four assumptions about differences as the pillars upon which race-racism rest.
3. Direct students to examine the Historic Source Materials at the end of the guide. Ask them to select at least one document from each of twelve disciplines for closer review.
4. For their review, students will make a list of the documents reviewed and, for each item, explain how the approach to knowledge of the discipline has been used to present its definition understanding of the basis of race (for example, through statistical study, symbolism, legislation.)
5. Discuss as a class whether there is consistency between the disciplines in the different academic areas of the IB hexagon (languages, individuals and societies, mathematics and computer sciences, the arts, and experimental sciences) on how to define race and what assumptions it is based upon.

Procedures

1. Although the study of race and racism would certainly be appropriate for the TOK 1,200-1,600 word External Assessment essay, or the core required Extended Essay, in this guide the student’s research will be applied to fulfill the TOK Internal Assessment Presentation (10 minutes). Alternately, it the topic of race could be used by all students in one of their pre-assessment practice presentations. (Also, IB students may wish to be aware of a future possibility, the Elie Wiesel Foundation’s essay contest for college/university juniors and seniors. Details are included in the Language Arts/Literature section of this guide.)
2. Requirements for the presentation are taken from the IBO’s guide for Theory of Knowledge, April 1999.:

Part 2 The Presentation

General

- Students must make one or more individual and/or small group oral presentations to the class during the course, and complete a self-evaluation report.
- Topics for oral presentations may be chosen by the student(s) with the teacher’s approval, or may be assigned by the teacher. The presentations may be on any topic relevant to TOK, provided that it has the potential to meet the demands of the assessment criteria.
- Prescribed Presentations may take many forms, such as lectures, skits, simulations, games, dramatized readings, interviews or debates. The students may use supporting material such as videos, overhead projections, posters, questionnaires, cassettes of songs or interviews, costumes, or props. Under no circumstances, however, should the presentation be simply an essay read aloud to the class.
- If a student makes more than one presentation, the teacher should choose the best (or the best group presentation in which the student participated) for the purposes of assessment.

- Although a student may have made the presentation as a member of a group, the teacher must attribute points on an individual basis.
- Students must prepare a written self-evaluation report, using the relevant form from the *Vade Mecum*, including a concise description of the presentation and brief answers to questions such as:
 1. In what ways did the topic address problems of knowledge, such as reaching truth or gaining evidence?
 2. What was the main objective of the presentation? Explain briefly.
 3. What methods were used to present the topic and why were these methods selected?
 4. Was the presentation well-organized, thought-provoking and engaging?
 5. If a group presentation, what was your personal contribution?
 6. What were the strong and weak points of the presentation? If you were to do it again, what, if anything, would you do differently to improve it?

Class Management

- Presentations should be scheduled to allow time for discussion afterwards.
- Individual presentations should be for approximately 10 minutes, not including class discussion. Related individual presentations and interactive group presentations are encouraged, and should be of sufficient duration to allow the application of the assessment criteria to all the students involved.
- If a group presentation is envisaged, not every student need speak for the same amount of time, but all students are expected make a contribution and to participate actively.

Examples of Presentation Topics

The following examples, which have been found to have been effective, are intended to give guidance as to the type of topics which would be appropriate for this component, and to illustrate ways in which contemporary issues or events may be linked with knowledge issues, providing a prompt for reflective thinking. It is not expected that teachers use all, or any, of them.

- What is the relationship between the natural sciences and social responsibility? Choose a single recent scientific and/or technological development as a focus and consider its ethical implications. Who bears the moral responsibility for directing or limiting development of such knowledge, and on what basis can that responsibility be justified?
- How do the human sciences help us to understand many of the misunderstandings and frictions which frequently arise between groups of people? Identify a contemporary problem involving the interaction of groups (for example, ethnic, racial, socioeconomic, or religious groups) and consider the knowledge given by psychology, anthropology and economics. In what ways can these disciplines illuminate the causes and the characteristics of the problem? In what ways might they also be relevant to possible solutions? Are there other disciplines which would increase our understanding of the particular issue?
- Identify an issue of global significance (for example, AIDS, genocide, refugees, abuses of human rights, desertification, pollution and global warming, and uneven distribution of world resources) which introduces a conflict of concepts and values. Examine the facts, language, statistics, and images used by at least two sides in the conflict in their representation of the issue. In the process, identify assumptions, justifications, values and emotions which diverge. To what extent can you find the truth of the issue?
- Select one new development in knowledge, and consider its effect on the discipline within which it has developed, and its challenge to ethics or other Areas of Knowledge. In science and technology, for example, you might focus on the human genome project,

cloning, nuclear power, or the IT revolution. In the arts, you might focus on computer generated art or electronic music.

Assessment

Taken from IBO guide for Theory of Knowledge, April 1999:

Part 2 Internal Assessment Descriptors

A. Knowledge Issue(s) (5 points)

Is/are the problem(s) of knowledge appropriate to the given topic recognized and understood, and are the candidate's ideas developed in a relevant and imaginative way?

The phrase 'problems of knowledge' refers broadly to possible uncertainties, biases in approach to knowledge or limitations of knowledge, and the methods of verification and justification appropriate to the different Areas of Knowledge.

Achievement Level

The candidate has:

- 0** not recognized any problem(s) of knowledge appropriate to the given topic.
- 1** a very poor recognition and understanding of the problem(s) of knowledge appropriate to the given topic; the presentation is irrelevant to TOK.
- 2** a poor recognition and understanding of the problem(s) of knowledge appropriate to the given topic, and the development of ideas is generally irrelevant to TOK.
- 3** a satisfactory recognition and understanding of the problem(s) of knowledge appropriate to the given topic, and the development of ideas is generally relevant to TOK; the presentation reflects some imagination.
- 4** a good recognition and understanding of the problem(s) of knowledge appropriate to the given topic, and the development of ideas is consistently relevant to TOK; the presentation is imaginative and reflects the candidate's own ideas.
- 5** an excellent recognition and understanding of the problem(s) of knowledge appropriate to the given topic, and the development of ideas is consistently relevant to TOK; the presentation is highly imaginative and reflects the candidate's original thinking.

B. Quality of Analysis (5 points)

Do the analysis of the topic and the treatment of divergent points of view show critical reflection and insight in addressing the problem(s) of knowledge?

Achievement Level

The candidate demonstrates:

- 0** no concern with the problem(s) of knowledge appropriate to the given topic.
- 1** a very poor level of critical reflection; the presentation is entirely superficial or does not adequately engage with the issues; there is little awareness of personal viewpoints or those of others; arguments may be non-existent or logically invalid or main points may not be justified.
- 2** a poor level of critical reflection; the presentation is generally superficial, or does not adequately engage with the issues; there is little recognition of personal viewpoints or those of others; arguments may not be logically valid or main points may not be justified.
- 3** a satisfactory level of critical reflection and some insight; given the time constraints, the presentation adequately engages with the issues; some relevant personal viewpoints are recognized, and those of others are acknowledged; in general, arguments are logically valid, main points are justified, and there is an account of their implications.
- 4** a good level of critical reflection and insight into the analysis of the topic and the treatment of divergent points of view; given the time constraints, the presentation

engages with the issues in some depth; relevant personal viewpoints are recognized, and those of others are acknowledged in some depth; arguments are logically valid, main points are evaluated and justified, and there is a thoughtful account of their implications. **5** an excellent level of critical reflection and insight into the analysis of the topic and the treatment of divergent points of view; given the time constraints, the presentation thoroughly engages with the issues; relevant personal viewpoints, values and biases are explicitly recognized, and those of others are fully acknowledged; arguments are logically valid, main points are evaluated and cogently justified, and there is a meticulous and thoughtful account of their implications.

C. Knowledge at Work (5 points)

To what extent does the presentation demonstrate the application of TOK thinking skills to a contemporary issue?

The phrase 'TOK thinking skills' refers to the ability to identify problems of knowledge, to analyse and evaluate claims and counter-claims, to draw interdisciplinary links, and to be aware of differing underlying values. They resemble the skills denoted in level 5 of Criterion B, Quality of Analysis.

Achievement Level

The presentation demonstrates:

- 0** no application of TOK thinking skills to a contemporary issue.
- 1** a very poor application of TOK thinking skills to a contemporary issue; there is very little attempt to relate abstract elements of the TOK programme to a contemporary issue.
- 2** a poor application of TOK thinking skills to a contemporary issue; there is some attempt to relate abstract elements of the TOK programme to a contemporary issue.
- 3** a satisfactory application of TOK thinking skills to a contemporary issue; the presentation relates abstract elements of the TOK programme to a concrete, contemporary issue.
- 4** a good application of TOK thinking skills to a contemporary issue; the presentation explicitly relates abstract elements of the TOK programme to a concrete, contemporary issue.
- 5** an excellent application of TOK thinking skills to a contemporary issue; the presentation explicitly and successfully relates abstract elements of the TOK programme to a concrete, contemporary issue.

D. Clarity (5 points)

Is the presentation clear and logically coherent?

This criterion is not intended to assess linguistic skills. Rather, it is intended to assess the extent to which the main ideas are clearly and coherently conveyed.

Achievement Level

The presentation demonstrates:

- 0** no clarity or coherence.
- 1** a very poor level of clarity and logical coherence.
- 2** a poor level of clarity and logical coherence.
- 3** a satisfactory level of clarity and logical coherence.
- 4** a good level of clarity and logical coherence.
- 5** an excellent level of clarity and logical coherence.

Historic Source Materials

Race: A History Beyond Black and White

(For images and other files download US History.zip at
http://marcaronson.com/teachers_guides/)

I. Social Studies

A. Civics/Government

- 1) 1790 Naturalization Act:
 - Excerpt: <http://www.uscis.gov/graphics/aboutus/history/1790Act.htm>
 - Original document, two pages. Credit: Library of Congress
- 2) **Citizenship photo set:** Fourteenth Amendment: Original document, two pages.
Credit: National Archives and Records Administration
- 3) **Citizenship photo set:** Cunard Line immigrant questionnaire: Original document, two pages. Credit: National Archives and Records Administration
- 4) **Citizenship photo set:** Chinese resident applying for pre-investigation of status form: Original document, one page. Credit: National Archives and Records Administration
- 5) **Citizenship photo set:** Clement and Will Rogers' enrollment as Cherokee in 1900: Original document, one page. Credit: National Archives and Records Administration
- 6) **Citizenship photo set:** Marcus Garvey's declaration of intent to apply for citizenship: Original document, one page. Credit: National Archives and Records Administration
- 7) *Ozawa v. United States*, 1922
Supreme Court opinion:
<http://caselaw.lp.findlaw.com/cgi-bin/getcase.pl?court=US&vol=260&invol=178>
- 8) *United States v. Bhagat Singh Thind*, 1923
Supreme Court opinion:
<http://caselaw.lp.findlaw.com/cgi-bin/getcase.pl?court=US&vol=260&invol=178>
- 9) **Citizenship photo set:** 1924 Immigration Act: Original document, two pages. Credit: National Archives and Records Administration
- 10) **Citizenship photo set:** 1927 Italian naturalization certificate: Original document, one page. Credit: Jean M. West
- 11) **Citizenship photo set:** Minidoka Japanese-American Internment Camp citizen/non-citizen chart: Original document, one page. Credit: National Archives and Records Administration
- 12) Immigration Act of 1965

- Comments by President Lyndon B. Johnson at signing:
<http://www.lbjlib.utexas.edu/johnson/archives.hom/speeches.hom/651003.asp>
- **Citizenship photo set:** Photograph of signing ceremony at Statue of Liberty. Original document, one image. Credit: Lyndon B. Johnson Presidential Library, National Archives and Records Administration

B. United States History

Unit A: Bartolomé De Las Casas, Sepulveda and the Indians

- 1) **United States History photo set:** Cover of *Destruction of the Indies*: Original document, one page.
- 2) **United States History photo set:** “Thirty Points,” from Bartolomé de Las Casas to King Charles I, 1542. Original document, one page. (The first of a seven page document.) Credit: Library of Congress
- 3) Bartolomé De Las Casas *On the mistreatment of Indians*
<http://web.archive.org/web/20041119093758/http://www.lamp.ac.uk/tairona/a4casas.html>
- 4) **United States History photo set:** Photograph of contemporary Hatuey monument in Baracoa, Cuba
- 5) Sepulveda and debate on whether Indians are barbarians
<http://www.nathanieltturner.com/aristotleamerica.htm>
- 6) Image of cover and page from Sepulveda’s *Apologia*
<http://www.indiana.edu/~liblilly/etexts/mendel/index.shtml#BM01091>
- 7) **United States History photo set:** Aztec human sacrifice, *Codex Magliabechiano*. Original document, one image
- 8) **United States History photo set:** *The Meeting of Cortés and Montezuma*, unknown artists, Mexico, second half of the 17th century. Original document, one image. Credit: Library of Congress
- 9) Census of California Missions in 1813 with Indians labeled “Yndios” and Spanish labeled “Gente de Razon,” or “People of Reason”
http://www.indiana.edu/~liblilly/etexts/ila/images/latin-american-mexico_00009.shtml
- 10) English illustration of Spanish atrocities against Indians at
<http://www.sc.edu/library/spcoll/mexico/17cent.htm>

Unit B: Two views of the Indians of North America:

1) DeBry engravings of Indian Cannibalism: Original images

<http://www.english.ucsb.edu/faculty/rraleey/courses/engl165CL/early-modern.htm>

2 and 3) **United States History photo set:** John White, North Carolina Indians and town of Pomoeoc, 1685. Original documents, two images. Credit: National Archives and Records Administration

Unit C: The African Slave Trade

1) **United States History photo set:** Loaded slave ship from Thomas Clarkson, *Essay on the Slavery and Commerce of the Human Species*: Original document, one page.

2) In Motion: The African-American Migration Experience

<http://www.inmotionaame.org/home.cfm>:

Transatlantic Slave Trade Maps from

<http://www.inmotionaame.org/gallery/index.cfm?migration=1&topic=1&type=map>)

3) “A Slave Ship Speaks: Trade Goods on the *Henrietta Marie* and the Price of Men 1699-1700” Paste address following address into internet browser to see article at: www.melfisher.org/research%20pdf/The%20Price%20of%20Men%20in%201699-1700%20-%20Updated%20Version.pdf

4) **United States History photo set:** Brass slave trade manilla, made in Birmingham, England for trade in Benin ca. 1830-1843; recovered from English schooner *Duoro* which sank in 1843. Photograph of original artifact. Credit: Jean M. West

5) **United States History photo set:** German image of slaves being transported in Africa: Original document, one image.

6) **United States History photo set:** Contemporary photograph of the interior of Elmina slave trade “castle,” Ghana

7) Slavery in America, Image Gallery, The Slave Trade

<http://www.slaveryinamerica.org/scripts/sia/gallery.cgi?collection=slavetrade>

8) **United States History photo set:** 1774 Georgia advertisements for purchasing slaves and locating runaways. Original document, one page. Credit: Library of Congress

9) **United States History photo set:** Afro-Muslim slave trader Tippu Tib. Original document, one image.

10) **United States History photo set:** Slave trade in Zaidib, Yemen, 13th Century. Original document, one image. Credit: Bibliothèque Nationale de France

D: The Founders of the United States and Slavery

- 1) **United States History photo set:** Thomas Jefferson's Draft Declaration of Independence. Note, page 3 contains the clause denouncing slavery which was removed from the final Declaration. Original document, four pages. Credit: Library of Congress
- 2) **United States History photo set:** George Washington with Mount Vernon slaves. Original document, one image. Credit: Library of Congress
- 3) **United States History photo set:** Benjamin Franklin Petition for the Abolition of Slavery, 1790: Original document, two pages. Credit: National Archives and Records Administration

Unit E: The Irish and Slavery

- 1) Enslavement of the Irish http://www.nde.state.ne.us/SS/irish/unit_2.html
- 2) **United States History photo set:** Cartoon, *O'Connell's Call and Pat's Reply*. Original document, one image. Credit: Library of Congress
- 3) **United States History photo set:** Daniel O'Connell, Anti-slavery pamphlet. Original document, one page. Credit: Library of Congress

Unit F: Slavery, Race and Racism

- 1) Slavery in America, Political Cartoons Defending Slavery <http://www.slaveryinamerica.org/scripts/sia/gallery.cgi?collection=politicsdefense> and Political Cartoons Attacking Slavery <http://www.slaveryinamerica.org/scripts/sia/gallery.cgi?collection=politicsantislavery>
 - 2) **United States History photo set:** Bill of Sale for George, a slave, 1833. Original document, one page. Credit: National Archives and Records Administration
 - 3) **United States History photo set:** "Horrid Massacre in Virginia," Nat Turner's Rebellion. Original document, one image. Credit: Library of Congress
 - 4) **United States History photo set:** Letter from Gov. John Floyd of Virginia to Gov. James Hamilton of South Carolina on Nat Turner's Rebellion, 1831. Original document, four pages. Credit: Library of Congress
 - 5) **United States History photo set:** Diary of Michael Shines, Freedman, purchasing wife and three children out of slavery June 7, 1833. Original document, two pages. Credit: Library of Congress
- 6-9) Black Codes:
- Black Code of Connecticut, 1708 <http://www.hartford-hwp.com/HBHP/exhibit/02/2.html>
 - Code Noir of Louisiana
 - a) 1724 transcript at <http://www.toptags.com/aama/docs/lublkcodes.htm>

- b) Front cover at http://www.culture.gouv.fr/culture/celebrations/louisiane/en/syst/syst_noir_c.html
- c) Spanish version at <http://memory.loc.gov/service/hisp/espbnms/0016/00020002.jpg>
- Georgia 1848 <http://academic.udayton.edu/race/02rights/slavelaw.htm>
- Texas Black Code
 - a) Background information at <http://www.tsha.utexas.edu/handbook/online/articles/BB/jsb1.html>
 - b) **United States History photo set:** Texas Act of 1866. Original document, one page.

10) **United States History photo set:** The “Gag Rule” on Congressional debate over abolition, 1837. Original document, one page. Credit: National Archives and Records Administration

11) **United States History photo set:** The Compromise of 1850. Original document: two pages. Credit: Library of Congress

12) **United States History photo set:** Slave-Owner’s View of Slavery, ca. 1890. Original document, one image.

13) **United States History photo set:** Dred Scott Decision, 1857. Original document, one page. Credit: National Archives and Records Administration

14) **United States History photo set:** Anti-Slavery Pamphlet cover. Original document, one page. Credit: Library of Congress

Unit G: Indian Removal

1) a) **United States History photo set:** Indian Removal Act, 1830. Original document, two pages. Credit: Library of Congress

b) Full transcript of text of Indian Removal Act at http://en.wikisource.org/wiki/Indian_Removal_Act

2) **United States History photo set:** Contemporary map of Trail of Tears. Credit: National Park Service

3) **United States History photo set:** Historic map of tribal lands in Indian Territory. Original document, one image. Credit: Library of Congress

4) Andrew Jackson Removal Message
<http://www.ourdocuments.gov/doc.php?flash=true&doc=25>

5) **United States History photo set:** Indiana Petition supporting removal, 1830s. Original document, two pages. Credit: National Archives and Records Administration

- 6) **United States History photo set:** Pennsylvania Memorial against removal, 1830s. Original document, one page. Credit: National Archives and Records Administration
- 7) **United States History photo set:** Military proclamation, 1838. Original document, one page. Credit: National Archives and Records Administration
- 8) **United States History photo set:** Mortality schedule, 1837. Original document, one page. Credit: National Archives and Records Administration
- 9) *Worcester v. Georgia*, full text of opinion
<http://caselaw.lp.findlaw.com/scripts/getcase.pl?court=US&vol=31&invol=515>
- 10) Text of the Appeal of the Cherokee Nation
http://en.wikisource.org/wiki/Appeal_of_the_Cherokee_Nation

Unit H: Nativism

- 1) **United States History photo set:** Anti-Catholic petition, 1837. Original document, one page. Credit: National Archives and Records Administration
- 2) **United States History photo set:** Philadelphia Riots against Irish immigrants, 1844. Original document, one image. Credit: Library of Congress
- 3) **United States History photo set:** Thomas Nast Anti-Catholic cartoon, “*The American River Ganges*,” 1875. Original document, one image. Credit: Library of Congress
- 4) **United States History photo set:** ***Punch*** Anti-Irish cartoon, “*Uncle Sam’s Lodging House*,” 1882. Original document, one image. Credit: Library of Congress
- 5) **United States History photo set:** Anti-Irish and Anti-Chinese cartoon, “*The Great Fear of the Period*,” 1860s. Original document, one image. Credit: Library of Congress
- 6) **United States History photo set:** Anti-Chinese cartoon, “*This Chinese Question would be settled if the Chinees...would Votee*,” 1870s. Original document, one image. Credit: Library of Congress
- 7) **United States History photo set:** Thomas Nast pro-Chinese cartoon, “*The Chinese Question*,” 1871. Original document, one image. Credit: Library of Congress
- 8) **United States History photo set:** Anti-Chinese cartoon, “*The Yellow Terror in all his Glory*,” 1899. Original document, one image.
- 9) a) **United States History photo set:** Union boycott of Chinese businesses, 1890s. Original document, one page. Credit: National Archives and Records Administration
b) Chinese boycott case, *Hum Lay et. al. v. Baldwin* background information at:
<http://www.archives.gov/education/lessons/chinese-boycott/>

10) **United States History photo set:** Cartoon “*The Reconstruction policy of Congress as illustrated in California,*” ca. 1867. Original document, one page. Credit: Library of Congress

Unit I: The Civil War and Reconstruction

1) a) **United States History photo set:** Letter reporting that Confederacy is not treating black captives as POWs, but as slaves, 1864. Original document, one page. Credit: National Archives and Records Administration

b) The Fight for Equal Rights: Black Soldiers in the Civil War,” article at <http://www.archives.gov/education/lessons/blacks-civil-war/>

2) **United States History photo set:** Confederate States of America Currency featuring Secretary of State Judah P. Benjamin, a Jewish politician and lawyer from Louisiana, 1862. Original document, one image. Credit: Library of Congress

3) **United States History photo set:** General Order 11 issued by Major General Ulysses S. Grant, December 17, 1862. Original document, one page. Credit: National Archives and Records Administration

4) **United States History photo set:** B’nai Brith petition to revoke General Order 11, January 3, 1863. Original document, one page. Credit: Library of Congress

5) **United States History photo set:** Lincoln’s revocation of General Order 11, January 5, 1863. Original document, one page. Credit: Library of Congress

6) **United States History photo set:** Thirteenth Amendment, 1865. Original document, one page. Credit: National Archives and Records Administration.

7) **United States History photo set:** Fourteenth Amendment, 1868. Original document, two pages. Credit: National Archives and Records Administration.

8) **United States History photo set:** Fifteenth Amendment, 1870. Original document, one page. Credit: National Archives and Records Administration.

9) **United States History photo set:** Hiram Revels’ Congressional accreditation, 1870. Original document, one page. Credit: National Archives and Records Administration.

10) **United States History photo set:** Portrait of the Congressional black caucus, 1870s. Original document, one image. Credit: National Archives and Records Administration.

11) **United States History photo set:** Recruitment poster, Ku Klux Klan, 1920s. Original document, one page. Credit: National Archives and Records Administration.

12) **United States History photo set:** Letter asking help to contain the Ku Klux Klan, 1924. Original document, two pages. Credit: National Archives and Records Administration.

Unit J: Jim Crow, Lynching, and Racism

1) *Plessy v. Ferguson*, 1896

- a) **United States History photo set**: Original document, one page. Credit: National Archives and Records Administration
 b) Photograph of court and transcription of opinion,
<http://www.historicaldocuments.com/PlessyvFerguson.htm>

2) Jim Crow Triumph of the One-Drop Rule <http://backintyme.com/essay050501.htm>

3) Statistical Sketch of the Negroes in the U.S. by Gannett, 1890. Original document, four pages.

- a) **United States History photo set**: Geography and the Negro
 b) **United States History photo set**: Education

Credit: Library of Congress

4) Thomas Dixon

- *Leopard's Spots* <http://docsouth.unc.edu/dixonleopard/menu.html>
- *The Clansman* <http://docsouth.unc.edu/dixonclan/menu.html>

5) **United States History photo set**: Photograph of Henry Smith Lynching in Paris, Texas, 1893. Original document, one image.

6) **United States History photo set**: NAACP Lynching Flyer, 1919. Original document, one page. Credit: National Archives and Records Administration

7) **United States History photo set**: Anti-lynching letter, 1924. Original document, two pages. Credit: National Archives and Records Administration

8) **United States History photo set**: Letter urging more favorable depiction of the Negro at the Columbian Exposition, 1892. Original document, one page. Credit: National Archives and Records Administration

9) **United States History photo set**: "True Blue," c. 1918. Original document, one page. Credit: National Archives and Records Administration

10) Harry Laughlin, Congressional eugenics testimony

<http://www.eugenicsarchive.org/html/eugenics/static/images/1113.html>

11) Tuskegee Experiment

- a) **United States History photo set**: Draft of the Alabama Untreated Syphilis Study, 1949. Original document, two pages. Credit: National Archives and Records Administration
 b) President Clinton's apology on behalf of the United States government for the Tuskegee Experiment <http://clinton4.nara.gov/textonly/New/Remarks/Fri/19970516-898.html>

Unit K: Immigration, Citizenship, and Race

- 1) a) **United States History photo set:** Deed of Gift from France to the United States of the Statue of Liberty, 1884. Original document, one page. Credit: National Archives and Records Administration
 b) Translation of deed of gift at:
http://www.cr.nps.gov/history/online_books/hh/11/hh11i.htm
- 2) **United States History photo set:** Report of Alien Arrivals, 1914. Original document, one page. Credit: National Archives and Records Administration
- 3) **United States History photo set:** Bernarda Bryson print with Ellis Island in the background, “30,000,000 Immigrants,” 1930s. Original document, one image. Credit: Library of Congress.
- 4) **United States History photo set:** *Frank Leslie’s Illustrated Newspaper*, “Welcome to the Land of Freedom,” sketch of passengers on the steamer *Germanic*, 1887. Original document, one image. Credit: Library of Congress.
- 5) **United States History photo set:** Photograph of immigrant family and the Statue of Liberty, ca. 1930. Original document, one image. Credit: Library of Congress
- 6) **United States History photo set:** Photograph of Angel Island Immigration Station, San Francisco, California, 1915. Original document, one image. Credit: Library of Congress
- 7) **United States History photo set:** Photograph of Japanese women debarking ahead of Chinese men at Angel Island, ca. 1925. Original document, one image. Credit: National Archives and Records Administration
- 8) **United States History photo set:** Hebrew Happy New Year card featuring Jewish immigrants, between 1900-1920. Original document, one page. Credit: Library of Congress
- 9) **United States History photo set:** *The Jewish Immigrant*, Hebrew Immigrant Aid Society, 1909. Original document, one page. Credit: Library of Congress
- 10) **United States History photo set:** Harry Houdini passport application, 1913. Original document, one page. Credit: National Archives and Records Administration.
- 11) **United States History photo set:** Bible belonging to Rabbi Weiss, father of Harry Houdini (Ehrich Weiss), 1892. Original document, one page. Credit: Library of Congress
- 12) **United States History photo set:** Albert Einstein declaration of intent to file for citizenship, 1936. Original document, one page. Credit: National Archives and Records Administration.

- 13) **United States History photo set:** Granite City Americanization School flyer. Original document, one page. Credit: National Archives and Records Administration.
- 14) **United States History photo set:** World War I poster in Hebrew, “*You Came Here Seeking Freedom, Now You Must Preserve It.*” Credit: Library of Congress
- 15) **United States History photo set:** World War I poster, “*Remember Your First Thrill of American Liberty.*” Credit: Library of Congress
- 16) **United States History photo set:** Photograph of plaque with Emma Lazarus’ poem *The New Colossos* plaque inside of the Statue of Liberty. Credit: Jean M. West
- 17) **United States History photo set:** Cartoon, “*Welcome to All!*,” 1880. Original document, one image. Credit: Library of Congress
- 18) **United States History photo set:** Cartoon, “*The Dregs of Europe,*” early 1900s. Original document, one image. Credit: Jean M. West
- 19) Italians and Race, article about the death of D. C. Hennessy in *American Heritage*: http://www.americanheritage.com/articles/magazine/ah/1973/4/1973_4_65.shtml
- 20) **United States History photo set:** Petition from the Loggia Beatrice Cenci opposing immigration quotas. Original document, two pages. Credit: National Archives and Records Administration
- 21) **United States History photo set:** Letter from the Women of the Ku Klux Klan supporting immigration quotas. Original document, one page. Credit: National Archives and Records Administration
- 22) **United States History photo set:** Immigration Act of 1924. Original document, two pages. Credit: National Archives and Records Administration

Unit L: Native Americans and Race

- 1) **United States History photo set:** Cartoon, “*The Reason of the Indian Outbreak,*” 1890. Original document, one image. Credit: Library of Congress
- 2) **United States History photo set:** Universal Peace Union letter on the Indian Question, 1890. Original document, one page. Credit: National Archives and Records Administration
- 3) **United States History photo set:** Photographs four months apart of Chiricahua Apache children, 1886. Original documents, two images.
- Children upon arrival from Fort Marion (St. Augustine), Florida at Carlisle, Pennsylvania
 - Children after four months in Carlisle Indian School, Carlisle, Pennsylvania
- Credit: National Archives and Records Administration

- 4) Winnebago Sergeant John R. Rice, killed in the Korean War and refused burial in a racially segregated cemetery in Sioux City, Iowa
- United States History photo set:** *Cincinnati Enquirer* news clipping about Sgt. Rice burial in Arlington, Native American, 1951. Original document, one page. Credit: Truman Library, National Archives and Records Administration.
 - United States History photo set:** Photograph of burial at Arlington National Cemetery. Credit: Truman Library, National Archives and Records Administration.
 - Arlington National Cemetery website <http://www.arlingtoncemetery.net/jrrice.htm>
 - Sioux City biography from http://www.siouxcityhistory.org/people/more.php?id=3_0_2_0_M
- 5) Iron Eyes Cody “Crying Indian” environmental protection video
<http://video.google.com/videoplay?docid=-8165024777546661764&q=Crying+Indian>

Unit M: Japanese-American Internment

- Executive Order 9066, 1942
<http://www.ourdocuments.gov/doc.php?flash=true&doc=74>
- United States History photo set:** Military proclamation, 1942. Original document, one page.
- United States History photo set:** Contemporary map of internment sites
- United States History photo set:** Photograph of boy behind barbed wire at Tule Lake, California, between 1942-1945. Original document, one image.
- United States History photo set:** Forward to book by Secretary of Interior Harold Ickes, 1944. Original document, one page. Credit: Library of Congress

Unit N: The Civil Rights Movement

- Jesus and the Disinherited*, by Howard Thurman (available only by purchase)
http://www.pbs.org/thisfarbyfaith/people/howard_thurman.html
- Brown v. Board of Education of Topeka, KS*
 - United States History photo set:** Earl Warren note on opinion, 1954. Original document, one page. Credit: Library of Congress.
 - United States History photo set:** Order of the Supreme Court, 1954. Original document, one page. Credit: National Archives and Records Administration.
 - Oyez Supreme Court Multimedia website including abstract, <http://www.oyez.org/oyez/resource/case/51/abstract>, photograph of justices, and full opinion
- United States History photo set:** Eisenhower Executive Order on the integration of Central High School, Little Rock Arkansas, 1957. Original document, one page. Credit: National Archives and Records Administration

4) Freedom Riders

- a) **United States History photo set:** Map of Freedom Riders routes, 1961. Original document, one page. Credit: Library of Congress
- b) **United States History photo set:** *United States v. U.S. Klans* order vs. Klan and Freedom Riders in Alabama, 1961. Original document, one page. (Original document is 15 pages long) Credit: National Archives and Records Administration.

5) Interview with James Lawson http://www.pbs.org/thisfarbyfaith/journey_4/p_5.html#6) Martin Luther King, Jr. *I Have a Dream* speech

- a) **United States History photo set:** Photograph, March on Washington, 1963. Original document, one image. Credit: National Archives and Records Administration
- b) *I Have a Dream* text at <http://usinfo.state.gov/usa/infousa/facts/democrac/38.htm>
- c) *I Have a Dream* video at <http://video.google.com/videoplay?docid=1732754907698549493&q=I+have+a+dream+%2C+martin+luther+king&pl=true>
- d) For more information on Martin Luther King, Jr. the official website is: <http://www.thekingcenter.org/>

Unit O: Anti-Semitism and Israel

- 1) **United States History photo set:** *The Dearborn Independent* cover, “Jewish Jazz-Moron Music...,” 1921. Original document, one image. Credit: Library of Congress
- 2) **United States History photo set:** *Judge* magazine cartoon, “*Slaves of the Jews*,” 1882. Original document, one image. Credit: Library of Congress.
- 3) The Lynching of Leo Frank
 - a) **United States History photo set:** Cartoon against lynch law, 1915.
 - b) **United States History photo set:** Graphic photograph of victim Leo Frank after lynching, 1915. Original document, one image. Credit: Library of Congress.
- 4) **United States History photo set:** Letter to President Truman from U.S. senators recounting Holocaust and asking that European Jews be admitted to Palestine, 1946. Original document, three pages. Credit: National Archives and Records Administration.

Unit P: Women

- 1) **United States History photo set:** Credentials for Jeannette Rankin, 1915. Original document, one page. Credit: National Archives and Records Administration.
- 2) **United States History photo set:** Addition of gender discrimination to Civil Rights bill of 1964. Original document, one page. Credit: National Archives and Records Administration.

C: World History

Unit A: Antiquity

1) The Uruk of Sumer

1a) **World History photo set:** Cuneiform tablet describing the Flood, c. 1200 B.C.

Original document, one image.

1b) **World History photo set:** Gilgamesh as depicted in excavations at Mari, Syria, 3rd millennium B.C., Original document, one image. Credit: Jean M. West

1c) Text of the *Epic of Gilgamesh*:

<http://www.ancienttexts.org/library/mesopotamian/gilgamesh/>

2) The Greeks

2a) Herodotus, *The Histories* (Seventh Book—Polymnia and Eighth Book—Urania), c. 430-424 B.C. (read Google Books, 1831 version or at

<http://classics.mit.edu/Herodotus/history.html>)

2b) Aeschylus, *The Persians*, 427 B.C. at <http://classics.mit.edu/Aeschylus/persians.html>

2c) **World History photo set:** Cuneiform tablet attributed to Xerxes I, about a replacement, Persepolis, c. 485-465 B.C. Original document, one image.

2d) Gortyn Law Code, Greece (<http://www.fordham.edu/halsall/ancient/450-gortyn.html>)

2e) **World History photo set:** Gortyn Law Code tablet, c. 450 B.C. Original document, one image.

2f) Slavery in Ancient Greece general information:

http://en.wikipedia.org/wiki/Slavery_in_Ancient_Greece

3) Roman Citizenship and Slavery

3a) General information http://en.wikipedia.org/wiki/Roman_citizenship

3b) Decree of Pompey on citizenship, 89 B.C. <http://web.upmf-grenoble.fr/Haiti/Cours/Ak/>

3c) Lex Iulia de Civitati. 18-17 B.C. http://en.wikipedia.org/wiki/Lex_Iulia

3d) Firemen (vigile) and Citizenship

http://www.glosfire.gov.uk/sections/schools/school_rc_roman.html

3e) **World History photo set:** Arch of Titus, Rome depicting the sack of Jerusalem and enslaved Jews, c. 81

Unit B: Crusades

1) Speech of Pope Urban II declaring the First Crusade, 1095

<http://donparrish.com/EssayPopeUrban.html>

2) General information on Pope Urban's speech,

<http://chi.gospelcom.net/DAILYF/2001/11/daily-11-27-2001.shtml>

3) Raymond d'Aguilers (*Historia Francorum qui ceperunt Iherusalem [by] Raymond D'Aguilers*, trans. John Hugh Hill and Laurita L. Hill., (Philadelphia: American Philosophical Society, 1968) The extended segment from which the quote in **Race** may readily be found by typing a phrase from the quote into a search engine; however to

located the complete book, check at university libraries and a bibliography of translated sources such as <http://www.fordham.edu/halsall/source/cdesource.html>

4) **World History photo set:** Illustration from French manuscript Bible of men wearing *judenhut* (hats that Jews were required to wear) being killed by crusaders during the First Crusade, 1250. Original document, one image.

5) Albigensian Crusade (Cathars and St. Dominic)
<http://xenophongroup.com/montjoie/albigens.htm>

6) **World History photo set:** Painting by Pedro Berruguete of St. Dominic presiding over the auto da fé of Cathars during Albigensian Crusade, 1475. Original document, one image.

Unit C: Monstrous Races

1) Marco Polo, Vol. II, Book 3, Ch. XIII, the dog-men of the island of Angamanain (Google Books, Hugh Murray version fully downloadable)

2) Information and images from maps at <http://www.sacred-texts.com/earth/boe/boe25.htm>)

3) **World History photo set:** Map margin, c. 1225-1260. Original document, one image.

4) British Library Psalter Map at <http://www.bl.uk/onlinegallery/features/psalterrotatedlge.html> and <http://www.imagesonline.bl.uk/britishlibrary/controller/subjectidsearch?id=11352&&idx=1&startid=5705/>

5) Mandeville dog-headed people image at http://www.utoronto.ca/humanities-centre/marcopolo/mainpages/thomas_fisher_library_exhibit.h/

6) List of monsters http://web.cn.edu/kwheeler/monster_list.html

7) Additional illustrations at <http://freaks.monstrous.com/mythology.htm> /and http://www.mythfolklore.net/medieval_latin/06_augciv/readings/reading2.htm)

Unit D: Anti-Semitism

1) Fourth Lateran Council

1a) General background

<http://chi.gospelcom.net/DAILYF/2001/11/daily-11-30-2001.shtml>

1b) Regulations for Jews and Muslims, 1215

<http://history.hanover.edu/courses/excerpts/344latj.html>

2) The Blood Libel

a) Background information at Religious Tolerance.org

http://www.religioustolerance.org/jud_blib2.htm

- b) Original account for William of Norwich blood libel account, 1173 (from Medieval Sourcebook): <http://www.fordham.edu/halsall/source/1173williamnorwich.html>
- c) **World History photo set:** Illustration of “Legend of the Jew Calling the Devil from a Vessel of Blood,” copy of French woodcut in Boaistuau’s *Histoires Prodigieuses*, 1560. Original document, one image.
- 3) Depictions of distinguishing badges or clothing required for Jewish people
- 3a) **World History photo set:** Exchequer Roll listing tax payments made by Jewish residents of England with drawing of the Devil tweaking nose of Jewish man with *judenhut* (pointed hat), c. 1233. Original document, one image.
- 3b) **World History photo set:** English drawing of persecution of Jews wearing obligatory “Tablet of the Law” badges, mid-13th century. Original document, one image.
- 3c) **World History photo set:** Burning at the stake of Jews identified by the ring-shaped yellow badge (*rouelle*), c. 14th century. Original document, one image.
- 3d) **World History photo set:** Jewish residents of Worms, Germany wearing obligatory ring badges (*rouelle*) and holding stereotypical objects; man holding a bag of money and garlic, woman carrying a goose. Between 1551-1660. Original document, one image.
- 4) Spain and Judaism
- 4a) General history: http://en.wikipedia.org/wiki/History_of_the_Jews_in_Spain
- 4b) Spanish Inquisition, 1478 http://en.wikipedia.org/wiki/Spanish_Inquisition
- 4c) Text of Edict of Expulsion (Alhambra Decree), 1492
http://en.wikipedia.org/wiki/Alhambra_decree
- 4d) **World History photo set:** Signed Edict of Expulsion. Original document, one page.
- 5) Creation of the Jewish Ghetto
- 5a) Ghetto of Venice website at: <http://www.doge.it/ghetto/indexi.htm>
- 5b) **World History photo set:** The Ghetto of Venice, map detail, c. 1650. Original document, one image.
- 6) Germany and Judaism
- 6a) **World History photo set:** Martin Luther, *The Jews and their Lies*, cover of pamphlet, 1543. Original document, one image.
- 6b) Text of Luther’s book at <http://www.fordham.edu/halsall/source/luther-jews.html>
- 6c) **World History photo set:** Expulsion of Jews from Frankfurt, Germany, 1614. Original document, one image.
- 7) Cromwell and the return of Jews to England, Menasseh ben Israel pamphlet:
<http://cf.uba.uva.nl/en/collections/rosenthaliana/menasseh/19f5/index.html>

Unit E: The Irish

- 1) Irish atrocities against English in Munster, 1598
- 1a) Transcription of Irish atrocities in Munster described by William Saxby, 1598
These combinations and revoltes have effected many execrable murders and cruelties upon the English, aswell in the county of Limerick, as in the counties of Cork and Kery, and els where; infants taken from the nurse's breast, and the

braynes dashed against the walls; the heart pluckt out of the body of the husband in the view of the wife, who was forced to yeld the use of her apron to wipe of the bloud from the murtherers' fingers; English gentleman at midday in a towne cruelly murdered, and his head cleft in divers pieces; divers sent into Youghull amongst the English, some with their throates cutt, but not killed, some with their tonges cut out of their heades, others with their noses cutt of; by view wherof the English might the more bitterly lament the mysery of their countreymen, and feare the like to befall to themselves. Besides, the manifold spoiles, theftes and violences daily donne unto thenglish, the sight and consideration of which miseries wold force any English man to bleede in the common calamity of thenglish, who in maner all are utterly undonne, and every one after the rate of his fortune doth smart exceedingly. And those execrable partes are performed by the Yrish tenautes and servantes of thenglish; and thos that but the last day weare fedd and nourished by the English, are now the theeves that violently before their faces take from them their corne, cattell, and other goodes; and the party spoiled thinketh him self happy, yf he escape without losse of life, or other shameful villany to himself, his wife, or children; wherby it seemeth that yt is a plott laid downe by the traytours, that by every Yrish next inhabiting should kill and spoile his English neighbour.

- 1b) **World History photo set:** Irish atrocities in Munster described by William Saxby, 1598. Original document, one image. Credit: National Archives (Britain)
- 2) Cromwell and Irish Settlement Act: <http://www.constitution.org/eng/conpur094.htm>
- 3) The Irish Penal Code
- Education <http://www.law.umn.edu/irishlaw/7WIIIc4p254.htm#7WIIIc4p255s2>
 - Suppression of Catholic holidays
<http://www.law.umn.edu/irishlaw/7%20wil%20III,%20c.14.htm>
- 4) Cartoons and Illustrations of the Irish in the 19th century
- 4a) **World History photo set:** “The Irish Cinderella and her Haughty Sisters Britannia and Caledonia,” *Punch*, 1845. Original document, one image.
- 4b) **World History photo set:** “The British Lion and the Irish Monkey,” *Punch*, 1848. Original document, one image.
- 4c) **World History photo set:** The Irish Potato Famine or *An Gorta Mór*, “Bridget O’Donnel,” *Illustrated London News*, 1849. Original document, one image.
- 4d) **World History photo set:** “Here and There: or Emigration, a Remedy,” *Punch*, 1848. Original document, one image.
- 4e) **World History photo set:** Sketch of Ballinaboy School founded by Protestant minister, Rev. Dallas, with starving Catholic children, 1850. Original document, one image.
- 4f) **World History photo set:** “The English Labourer’s Burden,” *Punch*, 1849. Original document, one image.
- 4g) **World History photo set:** “The Irish Frankenstein,” *Punch*, 1882. Original document, one image.

Unit F: Slave Trade and Abolition

- 1) **World History photo set:** Slave market in Yemen, 13th century. Original document, one image. Credit: Bibliothèque Nationale de France
- 2) **World History photo set:** German image of slaves being transported in Africa. Original document, one image
- 3) **World History photo set:** Afro-Muslim slave trader Tippu Tib. Original document, one image.
- 4) **World History photo set:** Contemporary photograph of the interior of Elmina slave trade “castle,” Ghana
- 5) **World History photo set:** List of slaves held by Royal Africa Company at Cape Coast slave castle, April 1771. Original document, one page. Credit: National Archives (Britain)
- 6) The Price of a Man
 - 6a) “A Slave Ship Speaks: Trade Goods on the *Henrietta Marie* and the Price of Men 1699-1700.” Paste following address into internet browser to see article:
www.melfisher.org/research%20pdf/The%20Price%20of%20Men%20in%201699-1700%20-%20Updated%20Version.pdf
 - 6b) **World History photo set:** Brass slave trade manilla, made in Birmingham, England for trade in Benin ca. 1830-1843; recovered from English schooner *Duoro* which sank in 1843. Original artifact. Credit: Jean M. West
 - 6c) **World History photo set:** Stephen Fuller, Jamaican pro-slavery advocate, answers to inquiry on the price of a slave, 1788. Original document, two pages. Credit: National Archives (Britain)
- 7) **World History photo set:** Loaded slave ship from Thomas Clarkson, *Essay on the Slavery and Commerce of the Human Species*. Original document, one page.
 - In Motion: The African-American Migration Experience
<http://www.inmotionaame.org/home.cfm> (Transatlantic Slave Trade Maps from <http://www.inmotionaame.org/gallery/index.cfm?migration=1&topic=1&type=map>)
- 8) Am I Not a Man?
 - 8a) **World History photo set:** Woodcut image “Am I Not a Man and a Brother?” based on 1787 Wedgwood antislavery medallion, 1837. Original document, one image.
 - 8b) Original jasper-ware cameo at <http://www.pbs.org/wgbh/aia/part2/2h67.html>
- 9) Act to Abolish Slavery, 1833
 - 9a) Text of Act to Abolish Slavery by Great Britain, August 28, 1833
http://www.pdavis.nl/Legis_07.htm
 - 9b) **World History photo set:** Act to Abolish Slavery. Original document, one page.

Unit G: Science and Prejudice

1) **World History photo set:** 1852 Romanian Gypsy Slave Sale. Original document, one image. Translation: For sale, a prime lot of Gypsy slaves, to be sold by auction at the Monastery of St.Elias, 8 May 1852, consisting of 18 men, 10 boys, 7 women and 3 girls: in fine condition.

2) Europe and the Jews

a) **World History photo set:** “Palmerston Selling Off,” cartoon of British Prime Minister Benjamin Disraeli, a Sephardi Jewish convert to Christianity, depicted as a stereotypical Jewish rag peddler, 1858. Original document, one image.

2b) **World History photo set:** French election poster for Anti-Semitic candidate Adolf Willette, 1889. Original document, one image.

2c) **World History photo set:** Map of London with high Jewish population, 1900. Original document, one image.

3) “White Man’s Burden”

3a) Text of poem by Rudyard Kipling, “The White Man’s Burden” at http://en.wikisource.org/wiki/The_White_Man%27s_Burden

3b) **World History photo set:** Cartoon, “The White(?) Man’s Burden,” *Life*, 1899. Original document, one image.

3c) **World History photo set:** Pears Soap advertisement, “The First Step Towards Lightening the White Man’s Burden is Through Teaching the Virtues of Cleanliness,” 1890s. Original document, one image.

3d) **World History photo set:** Austrian postcard condemning black immigrants’ failure to learn to speak German properly. Original document, one image.

4) Scientific racism

4a) **World History photo set:** Madison Grant, *Passing of the Great Race*, Map, “Present Distribution of the European Races,” 1916. Original document, one image.

4b) **World History photo set:** Theodore Lothrop Stoddard, *The Rising Tide of Color Against White World-Supremacy*, Map, “Distribution of the Primary Races,” 1920. Original document, one image.

4c) **World History photo set:** Chart from *Meyers Blitz-Lexikon* illustrating “Menschenrassen,” or “races of people,” 1932. Original document, two pages.

5) **World History photo set:** Photograph of Herero genocide survivors, 1904. Original document, one image.

Unit H: The Holocaust

1) Richard Wagner

1a) Essay, Judaism in Music <http://reactor-core.org/judaism-in-music.html>

1b) Essay, Know Thyself <http://users.belgacom.net/wagnerlibrary/prose/wagknow.htm>

2) Adolf Hitler, *Mein Kampf*

a) **World History photo set:** Image of 1933 edition. Original document, one image

b) Text <http://www.mondopolitico.com/library/meinkampf/toc.htm>

3) Nazi Racial Policies

- a) **World History photo set:** Chart to illustrate Nuremberg Laws, 1935. Original document, one image.
- b) **World History photo set:** Anti-Semitic publication, “The Face of Satan,” 1943. Original document, one image.
- c) **World History photo set:** Race Certificate issued by Germans to Polish individual, 1944. Original document, one image.

4) Genocide

- 4a) **World History photo set:** Detail, Heydrick “Final Solution” letter, 1942. Original document, one image.
- 4b) Translation <http://www.ghwk.de/engl/february-26-1942.htm>
- 4c) **World History photo set:** Wobbelin Concentration Camp, 1945. Original document, one image. Credit: National Archives and Records Administration

5) Remembrance

- 5a) **World History photo set:** Contemporary photographs of the Deportation Monument, Paris, France. Seven images. Credit: Jennifer M. Mueller
- Entrance to Monument at the end of the Ile de la Cite, Paris, France.
 - Descent into Monument, single file.
 - Interior with 200,000 quartz crystals representing the French victims of the Nazis and tomb of the unknown deportee.
 - Inscription with names of concentration camps.
 - Triangles symbolizing patches worn by different classes of concentration camp victims.
 - Memorial light with inscription, “They descended into the mouth of the earth and they did not return.”
 - Inscription over exit, “Forgive, but never forget.”
- 5b) **World History photo set:** Contemporary photographs of the Holocaust Memorial, Miami, Florida. Seven images. Credit: Jennifer M. Mueller
- Entrance to memorial
 - The Lonely Path to the crying child statue, lined with carved names of concentration camps
 - Carved names of concentration camps Birkenau and Auschwitz-Oswiecim
 - Memorial interior with statues and remembrance wall of names
 - Detail of figures from the arm, the “Sculpture of Love and Anguish”
 - Stained glass Jude Star of David, the only light in the Dome of Contemplation
 - Eternal flame and 23rd Psalm engraved on Jerusalem stone

Unit I: Race and Racism After the Holocaust

1) Empire brings diversity and discrimination

- a) The National Archives (Britain) online exhibit, “Black Presence, Asian and Black History in Britain, 1500-1850”
- <http://www.nationalarchives.gov.uk/pathways/blackhistory/>

- b) Connections: Hidden British Histories website, http://www.connections-exhibition.org/index.php?xml=welcome/_welcome.xml
- c) **World History photo set:** Mahomed's baths, Brighton, England, 1826. Original document, one image.
- d) **World History photo set:** "The City Tolls," cartoon of Asian crossing sweeper in Victorian England, *Punch*. Original document, one image.
- e) **World History photo set:** Sikh Suffragist, Princess Sophia Duleep Singh outside Hampton Court, England, 1913. Original document, one image.
- f) **World History photo set:** "No coloured" notice for apartment rental, Great Britain. 1950s. Original document, one image.
- g) **World History photo set:** Union activist Jayaben Desai leading Grunwick strike, 1977. Original document, one image.
- h) Brent Museum interview with Mrs. Desai in 2006, <http://www.brentbrain.org.uk/brain/brainzones.nsf/0/6E1603B924DB57E2802571D30048A40E?opendocument&Z=2>
- 2) Independence for India
- 2a) Annie Wood Besant, *The Case for India* <http://www.gutenberg.org/etext/12820>
- 2b) **World History photo set:** Dyer and Amritsar cartoon, 1919. Original document, one image. Credit: National Archives (Britain)
- 2c) Mohandas K. Gandhi, *An Autobiography or The Story of My Experiments with Truth* http://en.wikisource.org/wiki/An_Autobiography_or_The_Story_of_my_Experiments_with_Truth
- 2d) **World History photo set:** Secret telegram from Wavell, Viceroy of India about Gandhi's fast, 1943. Original document, one image. Credit: National Archives (Britain)
- 2e) Cartoons about Gandhi at <http://library.thinkquest.org/C0125481/gandhienglish/cartoons.html>
- 2f) **World History photo set:** "A Frankenstein of the East," *Punch*, 1930. Original document, one image.
- 3) Apartheid in South Africa
- 3a) **World History photo set:** Bilingual segregation sign. Original document, one image.
- 3b) Peace Laureate Bishop Desmond Tutu, Nobel Lecture, 1984. http://nobelprize.org/nobel_prizes/peace/laureates/1984/tutu-lecture.html

II. Arts

A. Language Arts: Literature

- 1) *The Epic of Gilgamesh*
 - a) **Literature photo set:** Cuneiform tablet describing the Flood, c. 1200 B.C.
 - b) **Literature photo set:** Gilgamesh as depicted in excavations at Mari, Syria, c. 3rd millennium BC. Credit: Jean M. West
 - c) Text: <http://www.ancienttexts.org/library/mesopotamian/gilgamesh/>

- 2) *The Persians*, Aeschylus
 - a) **Literature photo set:** Frieze depicting the archers of Darius I from Susa, c. 510 B.C.
 - b) Text: http://www.textkit.com/learn/ID/40/author_id/5/ or <http://classics.mit.edu/Aeschylus/persians.html>

- 3) *The Satyricon*, Petronius
 - a) Text (complete): <http://www.sacred-texts.com/cla/petro/satyr/>
 - b) Trimalchio's feast segment at <http://www.fordham.edu/halsall/ancient/petronius-satyricon-feast.html>
 - Trimalchio was also part of *The Great Gatsby's* original working title and appears in into to Chapter 7 (see below)

- 4) *Romeo and Juliet/West Side Story*
 - a) Text, *Romeo and Juliet*:
 - b) Information *West Side Story*
 - Bernstein's copy of *Romeo and Juliet* with notation, "An out and out plea for racial tolerance" at: http://www.westsidestory.com/archives_journal.php
 - Log which detail transformation from Passover-Easter setting to gangs http://www.westsidestory.com/archives_excerpts.php

- 5) *The New Colossus*, by Emma Lazarus
 - a) **Literature photo set:** Photograph of plaque with poem inside the Statue of Liberty. Credit: Jean M. West
 - b) Text: <http://www.libertystatepark.com/emma.htm>

- 6) *The Melting Pot*, Israel Zangwill
 - a) **Literature photo set:** Theater program for *The Melting Pot*, 1916
 - b) Text: (Finale of Act 4: "Ah what a stirring and seething!") <http://beatl.barnard.columbia.edu/wsharpe/citylit/Melting1.htm>

- 7) *The Great Gatsby*, F. Scott Fitzgerald

Text: <http://www.litfix.co.uk/fitzgerald/onlinetexts/gatsby/index.htm>

- 8) *Lord of the Rings*, J. R. R. Tolkien

For information about the trilogy and how to purchase: <http://www.tolkienesociety.org/>

- 9) *The Dark is Rising*, Susan Cooper

For information about and how to purchase this Newbery winning series:
<http://www.thelostland.com/index.htm>

- 10) *Night*, Elie Wiesel
 - a) Elie Wiesel Foundation: <http://www.eliewiesel.org/home.html>
 - b) “Prize in Ethics essay contest:
<http://www.eliewiesel.org/EthicsPrize/index.html>
 - c) Nobel Peace Lecture:
http://nobelprize.org/nobel_prizes/peace/laureates/1986/wiesel-lecture.html
- 11) *Diary of Anne Frank*, Anne Frank
- 12) *Farewell to Manzanar*, Jeanne Wakatsuki Houston
- 13) *Do Androids Dream of Electric Sheep*, Philip K. Dick
- 14) *The Color of Water* by James McBride
For information about the book and how to purchase: <http://www.jamesmcbride.com/>

B. Language Arts: Media and Communications

1) The Printing Revolution

- a) **Media photo set:** Gutenberg Bible, 1456. Credit: Library of Congress
- b) **Media photo set:** Engraving of 16th century printing press
- c) **Media photo set:** Printing type and tray, 20th century. Credit: Jean M. West
- d) **Media photo set:** Martin Luther, *The Jews and their Lies*, cover of pamphlet, 1543
- e) text at <http://www.fordham.edu/halsall/source/luther-jews.html>
- f) **Media photo set:** Luther hymn, “A Mighty Fortress is Our God,” 1533

2) Print and the Abolition of Slavery

- a) **Media photo set:** Broadside with poem by John Greenleaf Whittier, “Our Countrymen in Chains,” and woodcut image “Am I Not a Man and a Brother?” based on 1787 Wedgwood antislavery medallion, 1837. Credit: Library of Congress
 - Original jasper-ware cameo at <http://www.pbs.org/wgbh/aia/part2/2h67.html>
- b) **Media photo set:** Newspaper, *The Liberator*, by William Lloyd Garrison, 1831. Credit: Library of Congress
- c) **Media photo set:** *Song of the Abolitionist*, lyrics by William Lloyd Garrison set to music of *Auld Lang Syne*, 1841. Credit: Library of Congress
- d) **Media photo set:** Anthony Burns broadside (poster), 1855. Credit: Library of Congress
- e) **Media photo set:** Frederick Douglas: *North Star* Newspaper, 1850. Credit: Library of Congress
- f) **Media photo set:** Frederick Douglass Speech Pamphlet, 1857. Credit: Library of Congress
- g) *Uncle Tom’s Cabin*
 - **Media photo set:** Copy of *Uncle Tom’s Cabin* by Harriet Beecher Stowe owned by Susan B. Anthony, 1853. Credit: Library of Congress
 - **Media photo set:** *Uncle Tom’s Cabin*, 1852. Credit: Library of Congress
 - Text at <http://www.gutenberg.org/etext/203>
 - **Media photo set:** 1886 poster for Stetson’s stage play adaptation of *Uncle Tom’s Cabin*

3) Film and Television Studies

- a) *Birth of a Nation*, 1915
 - **Media photo set:** Still image of dialogue panel
 - **Media photo set:** Still image of African-American man and Ku Klux Klan members in film
 - Text of Thomas Dixon’s *The Clansman*, on which the film is based, <http://docsouth.unc.edu/dixonclan/menu.html>
 - Film summary at <http://www.filmsite.org/birt.html>
- b) *Show Boat* (1951 musical film)
- c) *Animal Farm* (1954 animated film or 1999 live-action film)
- c) *South Pacific* (1958 musical film or 2001 television production)
- e) *Judgment at Nuremberg* (1961 film) Audio clips with transcriptions and stills

- Janning's confession
<http://www.americanrhetoric.com/MovieSpeeches/moviespeechjudgmentatnuremberg1.html>
 - Closing arguments of the defense:
<http://www.americanrhetoric.com/MovieSpeeches/moviespeechjudgmentatnuremberg2.html>
 - Decision of the court:
<http://www.americanrhetoric.com/MovieSpeeches/moviespeechjudgmentatnuremberg3.html>
- f) *To Kill a Mockingbird* (1962 film)
Atticus Finch's address to the jury:
<http://www.americanrhetoric.com/MovieSpeeches/moviespeechtokillamockinbird.html>
- g) *A Funny Thing Happened on the Way to the Forum* (1966 film)
- h) *Fellini Satyricon* (1969 film)
- i) *Star Trek* (1969, original television series, #70, "Let That Be Your Last Battlefield")
- j) *Blade Runner* (1982 film)
- k) *Star Wars* (also called *Episode IV: A New Hope*, 1977, film)
- l) *Schindler's List* (1993 film)
- m) *The Hunchback of Notre Dame* (1996, Disney animated film)

C. Music

Note: Please be aware of and honor copyright protections on music. Students may read lyrics or listen to .midi files online; many of the websites listed have free downloads to your computer's hard drive, from which you can create a playlist and burn a CD. In the case of copyrighted performances, normally you may rip songs from CDs that you already own, or download individual songs for a fee, create a playlist of the musical selections in the Historical Source Materials and burn a CD if you are using it strictly for educational purposes. Otherwise, the media center might invest in the CDs, perhaps with help from the PTA or a grant.

1) Spirituals

a) *Go Down Moses/Let My People Go*

- Heavenly Midis Songbook website,
<http://my.homewithgod.com/heavenlymidis2/index.html>)

b) *Deep River*

- The Cyber Hymnal website <http://www.cyberhymnal.org/index.htm#lk>

c) *Now Let Me Fly*

- midi file at <http://sniff.numachi.com/pages/tiLETMEFLY;ttLETMEFLY.html>

d) *Swing Low, Sweet Chariot*

- http://www.songbirdofswing.com/the_songs/Swing_Low/
- encyclopedia entry with background at
http://en.wikipedia.org/wiki/Swing_Low,_Sweet_Chariot

e) *Wade in the Water*

- lyrics
<http://www.localdial.com/users/jsyedu133/Soulreview/Understandingpages/coded.htm>
- midi at <http://www.gospel2motown.com/midi/gospel.htm>

f) *Steal Away to Jesus* (<http://www.cyberhymnal.org/index.htm#lk>)

g) *Didn't My Lord Deliver Daniel?*

- lyrics at <http://www.negrospirituals.com/news-song/index.htm>
- Tucson video and sound performance <http://almostangels.org/video/tucson2.html>

h) *Let Us Break Bread Together*

- lyrics at <http://www.cyberhymnal.org/index.htm#lk>
- midi at <http://www.breadsite.org/classic.htm>
- general information at: <http://ctl.du.edu/spirituals/Freedom/slavery.cfm> and
<http://spiritualsproject.org/spirituals/spirituals.php>

i) *Free at Last*

- lyrics at <http://exchanges.state.gov/education/engteaching/mlk/day.htm> and
http://www.negrospirituals.com/news-song/free_at_last_from.htm
- midi at [http://www.cpd.org/wiki/index.php/Free_at_Last_\(Paul_von_Hippel\)](http://www.cpd.org/wiki/index.php/Free_at_Last_(Paul_von_Hippel))

2) The Underground Railroad

a) Notes and sample clips for *Songs of the Underground Railroad* at:

http://www.kimandreggie.com/steal_cd.htm

b) NASA Follow the Drinking Gourd

- Background <http://quest.nasa.gov/lrc/special/mlk/gourd1.html>

- Decoding the lyrics <http://quest.nasa.gov/lrc/special/mlk/gourd2.html>
- Lesson plans and early elementary level video at <http://quest.nasa.gov/lrc/special/mlk/mlkarchive.html>

3) Songs of the Civil Rights Era

a) *We Shall Overcome*

- lyrics and background at Wikipedia http://en.wikipedia.org/wiki/We_Shall_Overcome
- background at <http://www.k-state.edu/english/nelp/american.studies.s98/we.shall.overcome.html>
- background at <http://www.gospel2motown.com/midi/gospel.htm>)

b) *Marching 'Round Selma*

- lyrics at <http://www.negrospirituals.com/>
- background information at the website Sweet Chariot: The Story of the Spiritual <http://ctl.du.edu/spirituals/Freedom/slavery.cfm>

c) Dr. Martin Luther King, Jr.

- Nobel Peace Prize Lecture, 1964: *Let My People Go* http://nobelprize.org/nobel_prizes/peace/laureates/1964/king-lecture.html
- I Have a Dream Speech, 1963: *Free at Last*
I Have a Dream text at <http://usinfo.state.gov/usa/infousa/facts/democrac/38.htm>
I Have a Dream video at <http://video.google.com/videoplay?docid=1732754907698549493&q=I+have+a+dream%2C+martin+luther+king&pl=true>

4) *Xerxes* by George Frideric Handel

(<http://cylinders.library.ucsb.edu/search.php?queryType=@attr%20=1&query=Handel%20George%20Frideric&num=1&start=4&sortBy=&sortOrder=ia> Largo, Ombra Mai Fu)

5) *Don Giovanni* by Wolfgang Amadeus Mozart, especially Act I, Scene V, “Venite pur avanti” which includes “Viva la liberta!”

6) *Fidelio* by Ludwig von Beethoven, especially Act I: “The Prisoner’s Chorus” (*O Welche Lust*) and Act II: Hail, the Day and Hour of Justice Come (*Heil sei dem Tag*)

7) *The Ring of the Nibelung* by Richard Wagner (“The Ride of the Valkyries” is probably the most famous passage of this massive work, memorably satirized as *Kill the Wabbit* in the Chuck Jones’ Bugs Bunny-Elmer Fudd cartoon, *What’s Opera, Doc?*)

8) Music in America, 1870-1885

a) Ethnic groups and popular music,

<http://memory.loc.gov/ammem/smhtml/smessay4.html>

b) **Music photo:** Sheet music for *Die Fire Korbunes* (The Fire Victims), written upon the death of 146 working girls at the Triangle Shirtwaist Factory in 1911. Original document, one page. Credit: Library of Congress

c) For additional information Cornell University’s Triangle Fire website is at <http://www.ilr.cornell.edu/trianglefire/>

- 9) Dmitri Shostokovich, *Symphony No. 13*, “Babi Yar” based on poem by Yvgeny Yevteshenko http://www.sequencer.com/kcs/music/shost_babiy.php
- 10) *West Side Story* lyrics and more, including Leonard Bernstein’s annotated *Romeo and Juliet* at <http://www.westsidestory.com/>
- 11) Sly and the Family Stone at Woodstock: *Love City*, (encore) *Dance to the Music*, *Music Lover*, *Higher*, *I Want to Take You Higher* (lyrics at http://www.allthelyrics.com/lyrics/sly_the_family_stone/)
- 12) Disney, *Hunchback of Notre Dame*: Lyrics at <http://fpx.de/fp/Disney/Lyrics/Hunchback.html> in particular exchange between Frollo and Quasimodo at the beginning of “Out There,” “God Help the Outcasts,” and “Hellfire”
- 12) *Mi Y'maleil? (Who Can Retell?)* lyrics and midi at <http://www.jewfaq.org/holiday7.htm>

D. Art

- 1) **Art photo set:** Gilgamesh of Mari, Syria, c. 3rd millennium B.C. Credit: Jean M. West
- 2) **Art photo set:** Akhenaten worshipping the sun-disk, Aten. c. 1353-1334 B.C.
- 3) Ancient Greek slaves
 - a) **Art photo set:** Ajax and Cassandra, enslaved prisoner of Trojan War, c. 370-360 B.C.
 - b) **Art photo set:** Funeral stele (marker) showing slave serving Mnescarete, the deceased owner, 380 B.C.
 - c) **Art photo set:** Actor portraying slave who is emptying a stolen purse, c. 400-375 B.C.
 - d) **Art photo set:** Ethiopian Slave breaking horse, between 4th century and 1st century B.C.
 - e) **Art photo set:** Ptolemaic African slave, between 332-30 B.C.
- 4) The Last Judgment
 - a) **Art photo set:** Tympanum, Cathedral of Notre Dame of Paris, detail of the saved and damned, c. 1163-1250
 - b) **Art photo set:** Mosaics depicting the Last Judgment from Cathedral of Santa Maria Assunta, Torcello, Italy, c. 1150-1250
 - c) **Art photo set:** Fra Angelico, *The Day of Judgment*, between 1432-1435
 - d) **Art photo set:** Hans Memling, *Last Judgment*, between 1467 and 1471
- 5) Three Magi
 - a) **Art photo set:** St. Apollinare Nuovo, Ravenna, Italy mosaic of the three magi, Balthassar, Melchior, and Gaspar, 6th century
 - b) **Art photo set:** Albrecht Dürer, *Adoration of the Magi*, 1504
- 6) Depiction of Jewish People
 - a) **Art photo set:** Exchequer Roll listing tax payments made by Jewish residents of England with drawing of the Devil tweaking a Jewish people's noses, c. 1233
 - b) **Art photo set:** English depiction of persecution of Jews wearing obligatory "Tablet of the Law" badges, mid-13th century
 - c) **Art photo set:** Burning at the stake of Jews identified by the ring-shaped yellow badge (rouelle), c. 14th century
 - d) **Art photo set:** Jewish residents of Worms, Germany wearing obligatory ring badges (rouelle) and holding stereotypical objects; man holding a bag of money and garlic, woman carrying a goose. Between 1551-1660.
 - e) **Art photo set:** Expulsion of Jews from Frankfurt, Germany, 1614
- 7) Inquisition
 - a) Text of Veronese's interrogation by the Inquisition
<http://www.efn.org/~acd/Veronese.html>
 - b) **Art photo set:** Paolo Caligari, known as Veronese, *Feast in the House of Levi*, 1573

- 8) **Art photo set:** Michelangelo Buonarroti, Moses, c. 1513-1515. Credit: Jennifer M. Mueller
- 9) **Art photo set:** Depiction of Muslims on façade of Basilica San Marco, Venice, Italy, c. 1660. Credit: Jennifer M. Mueller
- 10) Monstrous races
- a) **Art photo set:** Map margin, c. 1225-1260
- b) British Library Psalter Map at <http://www.bl.uk/onlinegallery/features/psalterrotatedlge.html> and <http://www.imagesonline.bl.uk/britishlibrary/controller/subjectidsearch?id=11352&&idx=1&startid=5705/>
- c) Mandeville dog-headed people image at http://www.utoronto.ca/humanities-centre/marcopolo/mainpages/thomas_fisher_library_exhibit.h/
- d) List of monsters http://web.cn.edu/kwheeler/monster_list.html
- e) Additional illustrations at <http://freaks.monstrous.com/mythology.htm> /and http://www.mythfolklore.net/medieval_latin/06_augciv/readings/reading2.htm)
- 11) Edward Steichen, The Family of Man exhibit http://www.moma.org/research/archives/highlights/06_1955.html book of the same name with photographs is available for purchase
- 12) Norman Rockwell, *The Problem we all Live With* (Ruby Bridges being escorted by Federal marshals) http://www.guggenheim.org/exhibitions/past_exhibitions/rockwell/problem_lg.html Ruby Bridges Hall's official website is at <http://www.rubybridges.org/story.htm>

III. Physical Sciences

Biology

- 1) Hippocrates, *Treatise on Airs, Waters, and Places*, parts 12
<http://classics.mit.edu/Hippocrates/airwatpl.12.12.html> and 23
<http://classics.mit.edu/Hippocrates/airwatpl.23.23.html>
- 2) Carolus Linnaeus
 - 2a) **Biology photo set:** *Systema Naturae*
 - 2b) **Biology photo set:** *Regnum Animale* taxonomy chart
- 3) Johann Blumenbach and his followers
 - 3a) “The Geometer of Race,” *Discover Magazine*, Vol. 15, No. 11
<http://www.discover.com/issues/nov-94/features/thegeometerofrac441/>
 - 3b) **Biology photo set:** Samuel G. Morton, *Crania Americana*, 1839
 - 3c) **Biology photo set:** Nott and Gliddon, *Indigenous races of the earth*, 1857.
 - 3d) **Biology photo set:** Felix von Luschan’s Chromatic Scale, developed between 1897 and 1927
 - 3e) **Biology photo set:** Massachusetts study inspired by Cesare Lombroso
- 4) Charles Darwin
 - Darwin *Origin of Species* <http://www.literature.org/authors/darwin-charles/the-origin-of-species/>
- 5) Francis Galton, Geneticist
 - a) General information: <http://galton.org/>
 - b) **Biology photo set:** Logo from the Second International Congress of Eugenics
- 6) DNA and Race
 - 6a) **Biology photo set:** Map of population migration based on mitochondrial population genetics (numbers on color key are millennia before the present)
 - 6b) **Biology photo set:** Phylogenetic tree based on DNA or protein sequences of populations
 - 6c) **Biology photo set:** Triangle plot showing average mixture of five North American ethnic groups
- 7) Controversy and DNA
 - 7a) Jefferson-Hemings genealogy
 - General info: http://www.monticello.org/plantation/hemingscontro/hemings-jefferson_contro.html
 - DNA summary:
<http://www.monticello.org/plantation/hemingscontro/dnareport2.html>
 - DNA details: http://en.wikipedia.org/wiki/Jefferson_DNA_Data
 - 7b) Black Seminoles
 - Background http://www.slaveryinamerica.org/history/hs_es_seminole.htm
 - Petition for status as members of tribe <http://www.african-nativeamerican.com/Petition.htm>

- genetics and identity
http://www.bioethics.umn.edu/genetics_and_identity/case.html
- mtDNA <http://cita.chattanooga.org/mtdna.html>

7c) *Taboo: Why Black Athletes Dominate Sports and Why We Are Afraid to Talk About It*, by Jon Entine

7d) *The Bell Curve: Intelligence and Class Structure in American Life*, by Richard Herrnstein and Charles Murray http://en.wikipedia.org/wiki/The_Bell_Curve

IV. Across the Curriculum or IB Theory of Knowledge

A. Psychology

1) Kenneth and Mamie Clark, doll experiment transcript. Original document, one page.
Credit: Library of Congress

Additional Library of Congress information: <http://www.loc.gov/exhibits/brown/brown-brown.html>

2) *Briggs v. Elliott* context:

a) General background:

http://www.jimcrowhistory.org/resources/lessonplans/hs_lp_brownunit_briggstext.htm

b) Transcript of Kenneth Clark testimony at the trial, pdf file:

<http://www.sefatl.org/pdf/Briggs%20v.%20Elliott%20trial%20transcript-Clark.pdf>

3) Kenneth Clark's death:

a) Eulogy at Funeral: <http://www.apa.org/monitor/julaug05/pc.html>

b) Editorial column "Kenneth Clark's Unfinished Dream"

http://www.boston.com/news/globe/editorial_opinion/oped/articles/2005/05/04/kenneth_clarks_unfulfilled_dream?mode=PF

B. Anthropology

1) The Mundurucu Tribe

a) General information at:

- Mundurucu People, http://www.redenergia.com.br/Munduruku/index_ing.html
- SIL (International Linguistic Society of Brazil),
<http://www.sil.org/americas/brasil/LANGPAGE/EnglMUPg.htm>

b) Mundurucu vs. Pariwat (us vs. them) at

<http://en.wikipedia.org/wiki/Munduruku>

c) Mundurucu and Math

- October 20, 2004 blog about Numbers and the Mundurucu:
http://itre.cis.upenn.edu/~myl/languageblog/archives/2004_10.html
- Geometry and the Mundurucu
http://www.livescience.com/othernews/060119_amazon_math.html

2) Franz Boas

a) "Annals of Culture. The Measure of America: How a rebel anthropologist waged war on racism," by Claudia Roth Pierpont. *The New Yorker* (March 8, 2004, pp. 48-63.)

b) Encyclopedia entry http://en.wikipedia.org/wiki/Franz_Boas

C. Philosophy

Note: In the library reference section you will find the Britannica set *Great Books of the Western World*. The works of Aristotle, Plato, Augustine, Hume, Montesquieu and Darwin are all included in this series.

1) Protagoras

- Man is the measure of all things from Plato's *Theaetetus*:
<http://www.gutenberg.org/dirs/etext99/thtus10.txt>

- Summary at <http://en.wikipedia.org/wiki/Protagoras> ; Plato's *Protagoras* at <http://en.wikisource.org/wiki/Protagoras>

2) Aristotle—(*Politics*, Book Seven, Parts VII, X, XIV)

<http://classics.mit.edu/Aristotle/politics.7.seven.html>

- Aristotle's *Politics*, Greek version. Original document, one page.
- Arabic Aristotle image. Original document, one image.

3) Seneca—*Epistles*, Volume I, XLVII, “On Master and Slave”

http://www.stoics.com/seneca_epistles_book_1.html#XLVII1

4) Augustine

- *City of God*, Book X, Ch. 6, 24 and Book XI Ch. 16, Book XII, Ch. 3, Book XVI, Ch. 8 monstrous races (<http://www.ccel.org/ccel/schaff/npnf102.iv.html>)
(Illustrated Latin lesson with this segment at http://www.mythfolklore.net/medieval_latin/06_augciv/readings/reading2.htm)
- *Confessions*, Books I and II
(<http://www.ccel.org/a/augustine/confessions/confessions.html>)

5) Charles-Louis de Secondat, baron de La Brède et de Montesquieu, *L'Esprit des lois* (*The Spirit of Laws*) <http://www.constitution.org/cm/sol-02.htm> , Book 12, Chapter 6, Section 6, “Of the Crime Against Nature”

http://www.constitution.org/cm/sol_12.htm#006

6) David Hume, *Essays Moral, Political and Literary*, Part I, Essay 21, “Of National Characters” including Footnote 10, “I am apt to suspect that Negroes...:

http://oll.libertyfund.org/Home3/HTML.php?recordID=0059#c_lf012.national.nt10

7) Herbert Spencer,

- *Principles of Biology* (Vol. I, p. 444 "This survival of the fittest, which I have here sought to express in mechanical terms, is that which Mr. Darwin has called 'natural selection', or the preservation of favoured races in the struggle for life.")
- *Social Statics*
http://oll.libertyfund.org/Texts/LFBooks/Spencer0236/SocialStatics/0331_Bk.htm
[1](http://oll.libertyfund.org/Texts/LFBooks/Spencer0236/SocialStatics/0331_Bk.htm#1) (Vol. III, Ch. 28 “Sanitary Supervision,” § 4 "If they are sufficiently complete to live, they *do* live, and it is well they should live. If they are not sufficiently complete to live, they die, and it is best they should die....Of course, in so far as the severity of this process is mitigated by the spontaneous sympathy of men for each other, it is proper that it should be mitigated."

8) Francis Galton, Eugenecist <http://galton.org/>

9) Houston Stewart Chamberlain *Die Grundlagen des neunzehnten Jahrhunderts* (*The Foundations of the Nineteenth Century*)

http://www.hschamberlain.net/grundlagen/division0_index.html

10) Madison Grant, *The Passing of the Great Race*, Ch. 4 The Competition of Races,
<http://www.churchoftrueisrael.com/pgr/pgr-04.html>

11) Henry David Thoreau, *Civil Disobedience*
http://en.wikisource.org/wiki/Civil_Disobedience_-_Henry_David_Thoreau

12) Mohandas K. Gandhi, *An Autobiography or The Story of My Experiments with Truth*
http://en.wikisource.org/wiki/An_Autobiography_or_The_Story_of_my_Experiments_with_Truth

D. Religion

1) The Golden Rule

- Old Testament (Leviticus 19:18) and Talmud Shabbat 31a
- New Testament (Matthew 7:12, 22:39 and Mark 12:31)
- Muhammed (The Farewell Sermon) and Number 13 of Imam “*Al-Nawawi's Forty Hadiths.*”

2) Exceptionality of the Hebrew people—Isaiah 42:6-7 “light unto nations”

3) The Curse of Ham

- Genesis 9:20-27
- Babylonian Talmud, Sanhedrin 108b: "Our Rabbis taught: Three copulated in the ark, and they were all punished — the dog, the raven, and Ham. The dog was doomed to be tied, the raven expectorates [his seed into his mate's mouth]. and Ham was smitten in his skin." http://www.come-and-hear.com/sanhedrin/sanhedrin_108.html

4) Halakha—Blood definition of “Who is a Jew”
http://en.wikipedia.org/wiki/Who_is_a_Jew%3F