Questionnaire: Worksheet with Specific Questions

You will be exploring a website to answer the following questions:
• First go to http://www.ferris.edu/news/jimcrow/menu.htm
• Go to the link titled Who is Jim Crow?

1. Who wrote the song “Jim Crow?”
2. Who did he hear the lyrics from?
3. When did Rice first appear on stage as “Jim Crow?”
4. How did he blacken his face?
5. By 1838 how was the word “Jim Crow” viewed by whites?
6. What type of stereotype did Rice and his imitators create about the blacks in general?

Return to the Main Page.
Got to the link titled What was Jim Crow?

7. How were blacks viewed under the Jim Crow system?

8. Name five ways whites saw themselves as superior to the blacks:
   ➢
   ➢
   ➢
   ➢
   ➢

9. Name 5 things in general you found restricted blacks under the “Jim Crow” etiquette norms and rules:
   ➢
   ➢
   ➢
   ➢
   ➢

10. Name five ways in which Jim Crow states segregated blacks and whites:
    ➢
    ➢
    ➢
    ➢
    ➢
Questionnaire:

You will be exploring a website to answer the following questions:

- Go to the following website
  http://www.jimcrowhistory.org/history/creating.htm

1. Where did the term “Jim Crow” originate?

2. What did Rice do?

3. What did the character “Jim Crow” become?

4. By 1900 what was the term “Jim Crow” identified with?

5. When did segregation in the South begin and why?

6. What did many southern states adopt in an attempt to limit the freedoms of African Americans?

7. Describe what “color line” means.

8. Name three ways Southern States limited blacks:
   -
   -
   -

9. Name two reasons why blacks were unable to resist segregation:
   -
   -

10. What did many white southerners resort to in order to keep the blacks from gaining equality?
Notes:

**JIM CROW**

**HOW did it start?**

**WHEN did it start?**

**WHY did it start?**

**IMPACT?**
Primary Sources
Secondary Source
Using Images for Historical Purposes
By Ronald L. F. Davis, Ph. D.
California State University, Northridge

Using photographs to learn about history must be done with a degree of caution because often the images are set up, and may give false views of the past. In other words, some pictures may capture something real, but they can also alter or change that reality. We enjoy photographs because they enable us to personalize the story being told by the picture. We can relate to the place, people, and time because we can relate to the people and the setting. But there is a danger here. Using historical images requires the viewer to look at them with a critical perspective that goes beyond the simple pleasure of just looking at the picture and trying to identify with the subjects and people in them.

The Photographer

When viewing a historical photograph, we must ask questions about the photographer's perspective and intentions. What is he/she trying to do with the picture? How is the photographer trying to influence the viewer? What are the clues to his/her intention? What is the image they wish to present, and why do they want to present this image? Also, what about the person or people in the picture? What is going on in their minds? As one who views the image, how does your knowledge of the photographer or the lack thereof also help shape your interpretation of the photograph?

These are historical questions rather than general ones, and they go to the heart of the larger issue of "creating history." Photographs shape our view of the past, but sometimes the past may be created by someone for a purpose. They are not just there to be observed. There is intention at work. In this sense, photographs not only teach us a great deal about the past, but they can also twist the truth about the past. Therefore we must think about what the alterations are in the photographs? This is especially true of posed pictures, where the photographer situates people to depict a scene. How do these pictures differ from spontaneous shots? In other words, although photographs teach us about the past, there is also a degree to which we must understand that photographers can shape the learning experience.

The Setting

Photography is a fine art in the sense that it is a kind of expression of the photographer's personal view of what is real or essential. Therefore, they are objects to be viewed for pleasure and personal interpretation--as most art is, but it is also a composition placed within a historical setting. A photograph is a visual text that enables the viewer to use it to understand the time and place of its subject. In this sense, a photograph, unlike a painting, which is pure interpretation, is rooted in reality. A photograph makes the past essentially present in a way not possible for paintings--which are totally filtered through the vision of the artist. Therefore, we as the viewer must tackle looking at the photograph in its historical context, using the image as a means of deduction in the same way that a detective uses clues. Historical photographs are like time machines, and observers can use them to become time travelers.

The Jim Crow Collections
The images of blacks in Jim Crow America allow for a special kind of insight in that the images can be used to allow one to think and talk about the "double standard" that all blacks faced: the awareness that you are an American yet also an inferior person in the eyes of the dominant whites. This awareness colors, influences, and shapes everything about the life of most black Americans in Jim Crow America. The images you will view today can be used as a way of thinking about the themes of segregation, disfranchisement, civil rights, and violence. In other words, to what degree was Jim Crow (and the public awareness of it) revealed in the pictures in the galleries? Which ones do not lend themselves to these themes? One can pick images at random and test them for their double standards, their place in history, and their artistic quality. This exercise, perhaps more than anything else, allows one to acknowledge that historical photographs can be seen as a dynamic force, changing as new generations bring their own visions and interpretations to its story, rather than being a still, fixed piece of parchment instead.
Questionnaire

1. What is a one-sentence description of this picture?

2. What are details in the picture that give you an indication of the subject’s background, economic standing, profession, age.

3. What do you think the relationship between the various people in the picture if there is more than one?

4. What is the mood of the subject(s)?

5. What is the occasion of this image documenting?

6. What is the purpose of the photographer in snapping this shot?

7. What details reveal specifics of the time period in which the photo was taken?

8. How is the subject interacting with the background?

9. What is the quality of the photograph? What does that reveal about the subject?

10. To what degree are the themes of Jim Crow revealed in this photograph?
Worksheet for Notes:

BLACK

WHITE
Profile information on Key Leaders
Choosing a leader one at a time fill in the following information on each:

1. Name:

2. Occupation:

3. Personality Traits:

4. What sorts of experiences influenced the actions and beliefs of your person?

5. What sorts of difficulties and opposition did they face?

6. Was their occupation related to the work they did for social change and if so, how?

7. Were they able to use their occupation to promote social change?

8. What qualities does this person have that made them an effective leader?

9. Did any other individuals fighting for justice at the same time influence this person?
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Worksheet exploring the organizations:

Organization________________________________________

1. Who is responsible for organizing the group?

2. Why was it organized?

3. Where was it organized?

4. When was it organized?

5. What was its purpose?

4. What types of things did the organization do to fulfill its purpose?

5. What types of primary documents were included on the website that helped enhance your understanding of the organization?

6. Do you agree or disagree with what this organization tried to promote? Explain.

Compare/Contrast Note sheet
Ku Klux Klan

NAACP