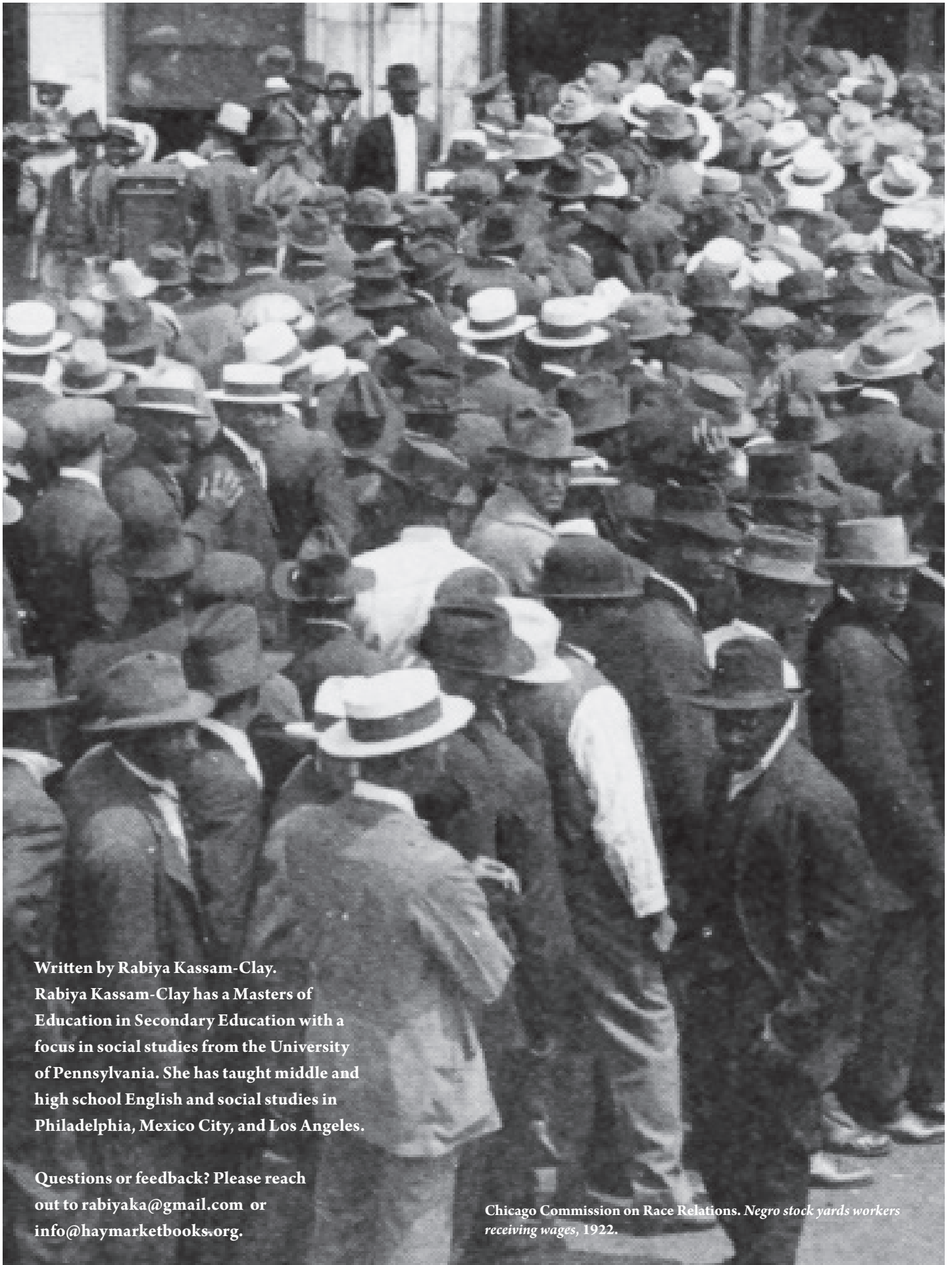


1919

Teaching Guide



EVE L. EWING



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Chicago Commission on Race Relations. *Negro stock yards workers receiving wages, 1922.*

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Overview & Essential Questions

Thank you for making *1919* a part of your classroom. The stories unraveled by these poems invite us to ask questions about our homes, our country, and ourselves. This guide is offered in the spirit of that openness. It is intended for adaptation to different ages, abilities, subject areas, and contexts. All materials are centered around the following questions:

- ◇ What about US society remains unchanged from 1919 to today? What is radically different?
- ◇ Why are some stories told and remembered, while others are untold or forgotten? How do we tell the story of the places where we live?
- ◇ How do we understand the causes of conflict? How do we act to build a just and peaceful world?

This guide includes historical background to inform teacher or student reading, prompts to start conversations about the poems, assessment possibilities to anchor a unit of study, and resources to enrich your class experience with the text. Please make any and all of it your own, and share your adaptations and additions.

Common Core Standards

The Common Core standards focus on English Language Arts, and include an approach to building literacy through history/social studies. Whenever appropriate, both middle school and high school standards have been included.

Reading

- ◇ [CCSS.ELA-LITERACY.CCRA.R.2](#)
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- ◇ [CCSS.ELA-LITERACY.CCRA.R.4](#) Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

Writing

- ◇ [CCSS.ELA-LITERACY.CCRA.W.1](#) Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.
- ◇ [CCSS.ELA-LITERACY.CCRA.W.7](#)
Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

Speaking and Listening

- ◇ [CCSS.ELA-LITERACY.CCRA.SL.1](#) Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

History/Social Studies

- ◇ [CCSS.ELA-LITERACY.RH.6-8.1](#) Cite specific textual evidence to support analysis of primary and secondary sources.
- ◇ [CCSS.ELA-LITERACY.RH.11-12.1](#) Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.
- ◇ [CCSS.ELA-LITERACY.RH.6-8.6](#) Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).
- ◇ [CCSS.ELA-LITERACY.RH.11-12.6](#) Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.

State Standards

As standards at the state level will vary, we have included two examples. The first is from Illinois, whose standards are skills-based. The second is from California, whose standards are content-based.

Illinois

INQUIRY

SS.IS.4.6-8.MdC: Determine the credibility of sources based upon origin, authority, and context.

SS.IS.4.9-12: Gather and evaluate information from multiple sources while considering origin, credibility, point of view, authority, structure, context, and corroborative value of the sources.

SS.IS.8.6-8.MdC: Assess individual and collective capacities to take action to address problems and identify potential outcomes.

SS.IS.8.9-12: Use interdisciplinary lenses to analyze the causes and effects of and identify solutions to local, regional, or global concerns.

GEOGRAPHY

SS.G2.6-8.MdC: Compare and contrast the cultural characteristics of different places or regions.

SS.G3.6-8.MdC: Explain how changes in transportation and communication influence the spatial connections among human settlements and affect the spread of ideas and culture.

SS.G.6.9-12: Analyze how historical events and the diffusion of ideas, technologies, and cultural practices have influenced migration patterns and the distribution of human population.

SS.G.7.9-12: Evaluate how economic activities and political decisions impact spatial patterns within and among urban, suburban, and rural regions.

HISTORY

SS.H.1.6-8.MdC: Analyze connections among events and developments in historical contexts.

SS.H.2.6-8.MdC: Analyze multiple factors that influenced the perspectives of people during different historical eras.

SS.H.1.9-12: Evaluate how historical developments were shaped by time and place as well as broader historical contexts.

SS.H.2.9-12: Analyze change and continuity within and across historical eras.

California

8.11 Students analyze the character and lasting consequences of Reconstruction.

8.12 Students analyze the transformation of the American economy and the changing social and political conditions in the United States in response to the Industrial Revolution.

11.1 Students analyze the significant events in the founding of the nation and its attempts to realize the philosophy of government described in the Declaration of Independence.

11.2 Students analyze the relationship among the rise of industrialization, large scale rural-to-urban migration, and massive immigration from Southern and Eastern Europe.

11.5 Students analyze the major political, social, economic, technological, and cultural developments of the 1920s.



Chicago Commission on Race Relations. *Buying ice from freight car switched into Negro residence area. 1922.*

Background

The following topics could aid teacher preparation as well as build a historical context for students prior to and while reading *1919*.

World War I

Many Black Americans, most notably W. E. B. Du Bois and the NAACP's leadership, saw the Great War as an opportunity to gain greater civil rights through enlistment. Some dissented and pointed to the hypocrisy of fighting to make the world "safe for democracy" when it was dangerous for Black Americans to exercise their democratic rights domestically. Unlike the Civil War, WWI did not allow for greater inclusion of Black Americans. Black soldiers were banned from the navy, segregated into primarily supply units in the army, and excluded from the Paris victory parade. When they came back from fighting, soldiers faced the same discrimination as they had before the war—sometimes made worse because some white Americans were angry to see Black men in uniform. These disappointments, and Black Americans' interactions with African colonial soldiers abroad, encouraged stronger demands for change on the homefront including the 1917 Silent Protest Parade and the growth of Marcus Garvey's Universal Negro Improvement Association, which advocated for Black national self-determination.



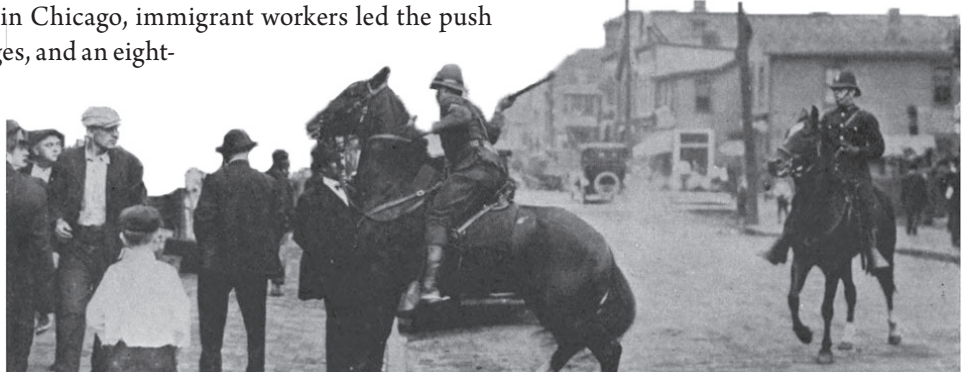
Great Migration

Demand for greater war production and decreased immigration from Europe led to new job opportunities in the urban North. As a result, approximately half a million Black Americans, and even more white Americans, migrated from the rural South. This massive migratory shift for Black Americans was often called a Second Emancipation. So Black Americans made comparisons between this movement and the book of Exodus in the Bible, where Moses leads his people out of slavery in Egypt. Black Americans sought higher wages, children's education, voting rights, and sanctuary from lynch mob culture.

But up north, the realities they found presented continuing challenges in the form of employment discrimination, union exclusion, housing segregation in the Chicago South Side's Black Belt, and persistent threats of racial violence. As an example of ongoing economic frustrations, the Union Stock Yards, a 475-acre national center for meat processing used Black workers to break union strikes, while these unions excluded all Black workers. In housing, white property owners formed associations to act against black renters and homeowners including bombing personal residences. However, networks of mutual support also formed, such as the interracial Chicago Urban League that provided assistance for newly arrived black Americans.

Revolution and Labor

In the wake of the Russian Revolution's creation of the socialist Soviet Union, there were revolutions occurring in countries worldwide in 1919 including Germany, Hungary, Spain, and India. Within the United States, 1919 was a year of unprecedented labor resistance with four million participating in strikes in industries including textiles, telephone, theater, shipping, police, and coal. In the 1919 Great Steel Strike based in Chicago, immigrant workers led the push for union inclusion, higher wages, and an eight-hour work day. The employers reacted with a national media campaign seizing on anti-immigration fears to divide the striking immigrant steelworkers from native-born workers. Lacking widespread support, the strike ended in 1920.



Police attack strikers during the Great Steel Strike of 1919

Red Summer

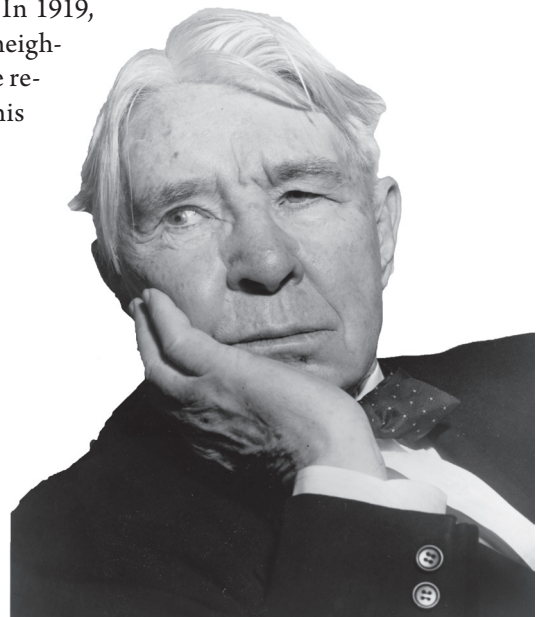
The summer of 1919 was termed “Red Summer” by NAACP leader James Weldon Johnson because it was a time period marked by mass bloodshed across the nation. The racial violence was not restricted to one geographical region of the United States. In the South, seventy-six Black Americans were lynched, including Black veterans. In the North, 250 Black Americans died in riots. The most noted were twenty-five race riots in locations including South Carolina, Washington, DC, Tennessee, Nebraska, Arkansas, and Illinois. In 1922, a state-commissioned report was published called *The Negro in Chicago*, offering an analysis of how and why this violence happened in Chicago.

Richard J. Daley

Daley was mayor of Chicago from 1955 until his death in 1976, and was one of the most powerful and influential politicians in American history. In 1919, he was seventeen years old and a member of the Bridgeport Irish neighborhood's Hamburg Athletic Club, which investigations found to be responsible for inciting much of rioting. Daley never commented on his participation or lack thereof.

Carl Sandburg

Sandburg was a Pulitzer Prize-winning poet and editor who lived from 1878 to 1967, famous for writing about his beloved Chicago as the “City of the Big Shoulders.” Sandburg was also a newspaper reporter with *Chicago Daily News*, and published a book about the underlying conditions of inequality and conflict connected to the 1919 race riots.



Carl Sandburg, photo by Al Ravenna, courtesy of Library of Congress

The 1920s

The report *The Negro in Chicago* was written in 1922. Immediately after the Red Summer, the era of the 1920s were a time of rapid social change in the United States and across the world.

Chicago Commission on Race Relations.
Wrecked house of a Negro family in riot zone. 1922.



The Red Scare: In response to social conflict, strikes, and the Russian Revolution, a fear of communism and radicalism called the Red Scare gained momentum. This was most strongly demonstrated by the Palmer Raids in which the US government searched labor organizations' offices and arrested approximately five thousand individuals, often without warrants or charges. The Socialist Party, Industrial Workers of the World, and many other labor unions never recovered. Employers also began to routinely blacklist unionizers, hire strikebreakers, and insist on company controlled unions. As a result of these practices, the labor movement lost over two million members.

Consumer Culture: Technological innovations, mass production, and the dominance of business interests in a decade of Republican administrations gave rise to an all-encompassing consumer culture. Consumption was tied to social value, and even vital to demonstrating civic participation in American capitalism.

Conservatism: Conservatism gained power through religion. Fundamentalism became an increasingly powerful cultural and political force behind the prohibition of alcohol and in the Scopes trial on the censorship of evolution education.

The Ku Klux Klan: Beginning in 1915 and continuing into the 1920s, the violent white supremacist group known as the Ku Klux Klan saw a resurgence. Membership spread into new areas in the North and West. Their attacks, no longer solely focused on Black Americans, widened to include religious minorities like Jews and Catholics, as well as political opponents including unions and feminists.

Fight for Civil Liberties: While conservatism was on the rise, there still existed fierce debate and defense of civil liberties, most notably through the formation of the American Civil Liberties Union and through the judicial system in challenges to oppressive laws and practices.

Women's Movements: In 1920, women won the right to vote in the United States. In the following years, women's organizing grew ever more divided based on class, race, and opinions on post-suffrage goals. Advocates for women as mothers in need of protection and those who fought for women as individuals in need of freedom and equality, ultimately were both stymied, and change for women largely remained in the realms of consumption and entertainment. Mainstream progress for women was marked by use of birth control, "flapper" fashion that included bobbed hair and short skirts, public smoking, and drinking in dance halls.

Black Artistic Movements: This period of rapid social and political change also created artistic movements. Black writing and cultural creative work flourished in the Harlem Renaissance. During this time, writers such as Langston Hughes, Zora Neale Hurston, Claude McKay, Nella Larsen, and Alain Locke gained prominence. They contributed to dynamic Black cultures that expressed unique connections to Africa, the rural South, and the urban North, while also exerting significant influence on the white mainstream.

Timeline of the Riots

NOVEMBER 1918
TO MARCH 1919

Accelerated demobilization after WWI leads to unemployment and inflation.

JUNE TO JULY 1919

In Chicago, white property owner associations' bombing of Black Americans' homes intensifies to occur weekly along with increased daily reports of racial violence, including the murder of two Black men.

JULY 27, 1919

On a particularly hot Sunday afternoon, the working class of Chicago was on the beaches of Lake Michigan. Unofficial segregation of beaches was challenged by a group of Black people who moved on to the "white" beach on 29th Street. They faced stone-throwing white crowds, and fought back throwing stones of their own. In the water, seventeen-year-old Black Eugene Williams and friends floated in a raft towards the imaginary boundary of "whites only" waters. Witnesses described that 24-year-old white George Stauber threw stones at the group in the water until Williams fell into the water. Williams drowned and Black crowds demanded Stauber's arrest. Police officer Daniel Callahan refused to do so. Reinforcements of police were called to address the Black crowds that had amassed. An onlooker named James Crawford shot at the police, who fired back and killed Crawford. That evening, groups of people nearby began to have violent clashes, and almost fifty people were shot, stabbed, or beaten.



Chicago Commission on Race Relations.
*Scenes from fire in immigrant neighborhood
"back of the yards." 1922.*

Timeline of the Riots (continued)

JULY 28, 1919

As Black workers returned home from shifts at the Union Stock Yards they were attacked by white groups. Trolley transfer locations were crowded by white mobs and whole cars came under the control of white gangs. Many of them were related to “athletic clubs,” groups of young white men with relationships to local politicians. The growing number of murders and rumors fueled further retaliations. By evening both Black and white Chicagoans had reached a panic and begun to organize collective responses, including white bands filling cars to cruise through Black neighborhoods, shooting indiscriminately at individuals and homes. In response, Black groups organized snipers to shoot these invading attacks and other methods self-defense using knives and guns. The police established a “dead line” down Wentworth Avenue, declaring that no Black residents could go west of that boundary and no white residents could go east. This made it impossible for Black workers at the Union Stock Yards to get to work or receive payment, and also cut off some food supplies from Black residents.

JULY 29, 1919

Violence disrupted normal commutes. White arsonists, particularly from the Lorraine Club and Ragen’s Colts, started fires in the Black Belt rendering Black residents homeless. The civil unrest and destruction spread from the South Side to Bridgeport’s Irish community to the west.

JULY 30, 1919

Mayor Thompson finally accepted help from previously readied National Guard. Rain broke the heat and led many to stay at home.



Jun Fujita. *National Guard during the 1919 Chicago Race Riots. 1919.*

Timeline of the Riots (continued)

AUGUST 1, 1919

The Union Stock Yards set up remote stations where Black workers could receive their paychecks, and some local banks made small loans since Black residents were not able to get to work across the Wentworth Avenue “dead line.”

AUGUST 2, 1919

Ragen’s Colts, an Irish athletic club turned street gang, donned blackface and set fire to forty-nine Lithuanian and Polish homes in order to encourage immigrant hatred and action against Black Chicagoans.



Chicago Commission on Race Relations. *Searching Negroes for arms in police station. 1922.*

Timeline of the Riots (continued)

AUGUST 8, 1919

The Illinois National Guard were withdrawn. The death toll stood at thirty-eight (twenty-three Black and fifteen white), with more than 500 injured. One hundred and thirty-eight people were indicted for rioting. The majority of the victims and those accused were Black, indicating an incomplete record of and accountability for the riots. In addition, arson, looting, and vandalism led to the loss of over \$250,000 in property damages and left over a thousand people homeless.

1922

The interracial Chicago Commission on Race Relations published *The Negro in Chicago: A Study of Race Relations and a Race Riot in 1919*. The report, coauthored by a group of Black and white men, provided extensive evidence of racial discrimination and offered numerous recommendations for reform to correct the foundation of injustice and prevent future racial violence. Most of their recommendations were not implemented.



Chicago Commission on Race Relations. Negroes under protection of police leaving wrecked house in riot zone. 1922.

Introduction Lesson

An outline of activities for a 50-minute class period.

- 1 Present students with two images of Chicago’s white and Black beaches. What is similar and different about these images? What do they reveal about Chicago or the United States?
- 2 Read “This book is a story” on pages 3–5 together to determine the author’s overall purpose and to make three predictions about the collection of poems.
- 3 Read “Before” and the first three poems (“Exodus I,” “The Train Speaks,” and “in November”) on p. 7–12.

DISCUSS

How does each poem appeal to the five senses of sight, hearing, touch, smell, and taste?

What is each poem’s central message?

Who is the speaker in each poem? How are the voices of each poem distinct from each other even though they are written by the same author?

Reading and discussion could be as a whole class or divided into small groups. Similarly, it may be more suitable to assign each of the eight poems in “Before” to different small groups before coming back together for a whole class discussion.

- 4 Present students with an author biography and lead discussion on the impact of authorship on written work.

According to her [bio](#), “Dr. Eve L. Ewing is a sociologist of education and a writer from Chicago. She is the author of *Ghosts in the Schoolyard: Racism and School Closings on Chicago’s South Side*. She is also author of *Electric Arches*, which received awards from the American Library Association and the Poetry Society of America and was named one of the year’s best books by NPR and the *Chicago Tribune*. She is the coauthor (with Nate Marshall) of the play *No Blue Memories: The Life of Gwendolyn Brooks*. She also writes the Ironheart series for Marvel Comics. Ewing is an assistant professor at the University of Chicago School of Social Service Administration. Her work has been published in the *New Yorker*, the *Atlantic*, the *New York Times*, and many other venues.”

Ewing is active in many fields—sociology, education, comic books, visual arts—in addition to poetry. Which of these areas do you think is the most significant? How might each contribute to her poetry?

Discussion Questions

1 Why does Ewing have three poems titled “Exodus”? How are they connected? Why do you think Black Americans characterized their migration with religious references? Is Ewing’s language religious or poetic? What is the connection between religion and poetry?

“Exodus 1,” p. 8–9

“Exodus 5,” p. 27–28

“Exodus 10,” p. 54–55

2 How and why does Ewing use personification?

“The Train Speaks,” p. 10–11

“The Street-Speaks,” p. 40

3 What do contrasting images and information reveal about race in the United States?

“Anatomy: A Treatise on the Manifest Differences of the Negro,” p. 20

4 Ewing references other poets in her work by name or lines of their poetry. How do these references change our understanding of her poetry? How is her poetry connected to theirs?

“or does it explode,” p. 30–31 (“Harlem” by Langston Hughes)

“City in a Garden,” p. 37 (Carl Sandburg)

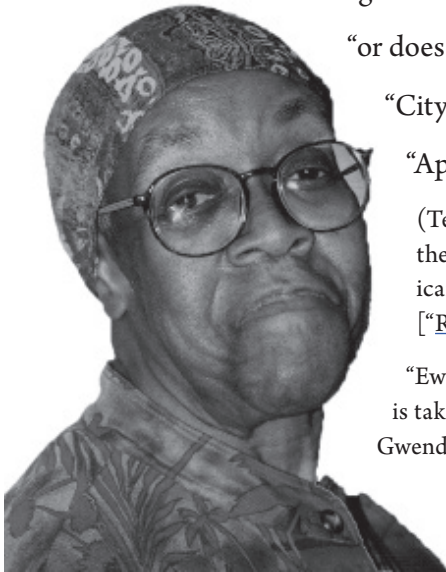
“April 5, 1968,” p. 61–62 (Gwendolyn Brooks)

(Teacher Note: On this date, one day after the assassination of Dr. Rev. Martin Luther King Jr., Black Chicagoans expressed their rage by rioting and setting a significant portion of the city on fire, including twenty-eight blocks of Madison Street. [[“Rage, Riots, Ruin” Chicago Tribune](#)].

“Ewing’s piece is a Golden Shovel, a poetic form in which the last word of each line is taken from another work. In this case, the end-of-line words form the conclusion of Gwendolyn Brooks’s ‘The Third Sermon on the Warpland,’ from her 1969 book *Riot*.”

[[Chicago Magazine](#)] Watch a video of Ewing reciting “[April 5, 1968](#)” at the website of [Chicago Magazine](#).)

Gwendolyn Brooks photographed by Matther Smith in 2001



5 Is this the story of a boy or a city? How does telling a story about a person or a place change its meaning? Do we more often tell stories about individuals (heroes, villains) or large groups (racial groups, social movements)—why?

“Jump / Rope,” p. 32–33

“The Pearl Diver,” p. 34

“James Crawford Speaks,” p. 35–36

6 Do witnesses have a responsibility to act? Why or why not? What does history or current events teach us about the role of witnesses? Are there other periods in history you've learned about where witnesses played an important role? What should be the role of the press to witness, act, or inform? Consider the role of Jun Fujita, the Japanese American man who took many photographs of the riots—what was his role as a witness?

“sightseers,” p. 41–42

7 In October of 2018, former white police officer Jason Van Dyke was found guilty of second-degree murder of Black seventeen-year-old Laquan McDonald in 2014. The verdict and sentencing were highly anticipated in Chicago as described in [the *Vice* article “What It’s Like to See Your City’s Most Notorious Killer Cop Go Down.”](#) Use news coverage of the trial and the public response to explore, how these events are connected to the events in Chicago in 1919. What do Ewing’s poetry and these new stories reveal about race in the United States today?

“it wouldn’t take much,” 56–58

8 What “schemes” and solutions are proposed to address racial conflict in the US today? For example, consider reparations for Black Americans, as explained by Ta-Nehisi Coates in [the video interview *Reparations Are Not About What White People Owe Black People* \(Bill Moyers\)](#). How would you evaluate these possibilities? How do they compare with those proposed in 1919?

“Countless Schemes,” p. 59–60

9 In the summer of 1995 in Chicago, an extreme heat wave killed 739 people, most of whom resided in Chicago’s lowest income areas. This event is documented in [the *Chicago Magazine* oral history, “Heat Wave.”](#) How are racial and economic oppression connected?

“July, July!,” p. 63–64

10 In 1955, fourteen-year-old Emmett Till was lynched while visiting family in Mississippi from his home in Chicago. His death, and his mother’s choice to show his mutilated body in an open casket funeral for the world to see, has been credited with galvanizing the civil rights movement. Why does Ewing write a poem about Emmett Till in a book about 1919? Why is this the last poem in the book?

“I saw Emmett Till this week
at the grocery store,” p. 68–69



Chicago activists reacting to the guilty verdict of Jason Van Dyke in the killing of Laquan McDonald, photographed by Alek S. on October 5, 2018

Assessments

Analytical Assessment Options

1 Select a photograph presented in 1919 or in [the online collection provided by Chicago1919.org](#).

a. Take note of the visual elements:

Setting: Where does this image take place?

Objects: What are the relevant possessions, clothing, animals, or text?

Actions: What is being done—actively or passively?

People: Who is depicted—race, gender, class, age? What do we know about them as historical figures? How are they portrayed—positively or negatively?

b. Determine the significance of the photograph. Why does it matter to us? What did it change? What does it reveal about history?

2 Select a passage from *The Negro in Chicago* included in 1919 or [the entire report online](#).

a. Take note of the following elements:

Context: When and where was the document created? What about this time and place influence it?

Author and Audience: Who created this document? Who was it created for? What was its purpose?

Limitations: What is the possible bias? What information is missing?

Message: What is the central argument of the document?

b. Determine the significance of the text. Why does it matter to us? What did it change? What does it reveal about history?



3 *1919* is full of references to historical events and social developments. Select a topic from the book that intrigues you for further research. Be sure to craft a clear research question and consult trusted expert sources to draw your own original conclusions. Here are three examples of research questions:

a. What is the history of jump rope songs? Why do they matter in American culture? Consider Kyra Gaunts’s “[How the jump rope got its rhythm](#)” (TED).

b. What were the main contributions of the Chicago Black Renaissance? How did it connect to and contrast with the Harlem Renaissance? Why is it less known than the Harlem Renaissance?

c. In 2015 Chicago, as a part of a larger reparations fund, committed to teaching students about the decades of torture former police commander Jon Burge inflicted on mostly Black citizens. What is the history of reparations in Chicago, the United States, and the world? Why have reparations failed or succeeded?

4 Ewing shares, “I like to use poems as what-if machines and as time-traveling devices.” Explain her purpose in creating *1919*. Address her medium and format as well as her content.

5 Explore the modern significance of *1919*. How is the book connected to other historical moments (1968 riots), political action (Black Lives Matter), or creative work (Kerry James Marshall)?



Reparations Not Black Sites protest, March 2, 2015,
photographed by Sarah-ji

Creative Assessment Options

1 Ewing uses a variety of poetic structures. Select one of the following with which to experiment creating your own poem.

Haiku: a Japanese poem format with three lines with a syllable count of 5/7/5 (“The Street-Car Speaks,” p. 40)

Tanka: a Japanese poem format with thirty-one syllables in five lines of 5/7/5/7/7 (“Keeping House,” p.17–19)

Haibun: a hybrid of a haiku with a prose preface created by Japanese poet Basho (“Haibun for July 30,” p. 50)

Abecedarian: a poem in which the first letter of each line runs A to Z through the alphabet (“Coming from the Stock Yards,” p. 15–16)

Golden Shovel: a poem in which the last words of every line are, in order, lines from another poem. The form was originally created by Terrance Hayes based on Brooks’s poem, “We Real Cool” about “The Pool Players. Seven at the Golden Shovel.” (April 5, 1968, p. 61–62)

Visual poem: a format that is meant to be seen, often using shape or arrangement (“Barricade,” p. 46–47)

Persona poem: a format in which a dramatic character, not the poet, speaks in the first person

2 Write a story using one of the following ideas as a starting point:

What is the story behind one of the photographs presented in *1919* or in [the online collection provided by Chicago1919.org](#)? Tell it with text or images.

What is the missing page of this book? Whose story is missing? Write it.

Chicagoan Studs Terkel was famous for recording common Americans telling their own stories, and Ewing has a podcast, [Bughouse Square](#), in which she plays Terkel’s archival interviews and adds her own. Who in your life has a story that connects to the stories in *1919*? Record it.

3 Many Chicagoans plan to commemorate the 100-year anniversary of the events of 1919 as covered by the *Chicago Tribune’s* article, [“Chicago 1919: Confronting the Race Riots’ looks to bring city to terms with a chilling summer 100 years ago.”](#) What event, museum exhibit, public space, artwork, organization, public resource, or law do you think should be created to commemorate the 100-year anniversary of 1919? What other events in US or world history should be commemorated and how? Create your vision.

4 According to the *New York Times* interview, [“Eve Ewing Blasts From Chicago to Space, With a Boost from Marvel,”](#) “Everything . . . [Ewing] likes to say, is really part of one big project: helping to dream, and build, a better version of what she calls her ‘beautiful, hideous, deeply flawed, lovely, violent, endearing, maligned, beloved hometown.’” What is a place or group that is beautiful and hideous to you? Create or build a better version of it in a visual form of your choice, anything from an original comic to a social media account.

5 Create the soundtrack to *1919*. How might it include historical and contemporary selections? Present your soundtrack in print, digital, or live format.

Related Materials

NONFICTION

The historical background in this teaching guide is based on the following sources:

[Chicago 1919: Confronting the Race Riots](#) is a year-long initiative to heighten the 1919 Chicago race riots in the city’s collective memory, engaging Chicagoans in public conversations about the legacy of the most violent week in Chicago history.

The Zinn Education Project has [a collection of resources on Red Summer and the race riots of 1919](#), including [an article by Ursula Wolfe-Rocca featured in *Teen Vogue*](#) and [specific details about the riots in Chicago](#).

The public media organization, Window To The World, has produced [DuSable to Obama: Chicago’s Black Metropolis](#) which tells the history of Chicago’s African American community

Stanford History Education Group has two lessons on topics related to 1919. Teachers may consider using [Great Migration](#) and [Chicago Race Riots of 1919](#) to provide historical context, evaluate sources, or encourage discussion around essential questions.

The [Encyclopedia of Chicago](#) has a wealth of entries and maps on Chicago history.

Contemporary and archived articles from the *Chicago Tribune* and the *New York Times* provide historical details and commentary.

Eric Foner, *Give Me Liberty*, provides extensive information about the influencing factors and impact of the events of 1919.

Adam Cohen and Elizabeth Taylor’s *American Pharaoh* chronicles the life of Richard J. Daley and his mixed impact on the city of Chicago.

POETRY

Carl Sandburg, “Chicago”

Langston Hughes, “Harlem”

Gwendolyn Brooks, “The Last Quatrain of the Ballad of Emmett Till”

FICTION

Richard Wright, *Native Son*

Angie Thomas, *The Hate You Give*

Kekla Magoon, *The Rock and the River*

VISUAL ART

Archibald Motley Jr., *Nightlife*

Kara Walker, *Virginia’s Lynch Mob*

Kerry James Marshall, *Garden Project*

MUSIC

Kendrick Lamar, “Alright”

Ma Rainey, “Stormy Sea Blues”