

AN ELEGY TO ROSEWOOD



THE TEACHER RESOURCE PACKET

Educator Resource



ROSEWOOD: Hope Prevails

ARTEACHES

GLOBAL
UNDERSTANDING

STARTS HERE

This packet has been designed for high school students and encourages educators to adapt to their needs.

- About the Exhibition
- Hands-On Activities
- Connections to Curriculum
- Online Resources

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at frost.fiu.edu*



An Elegy to Rosewood

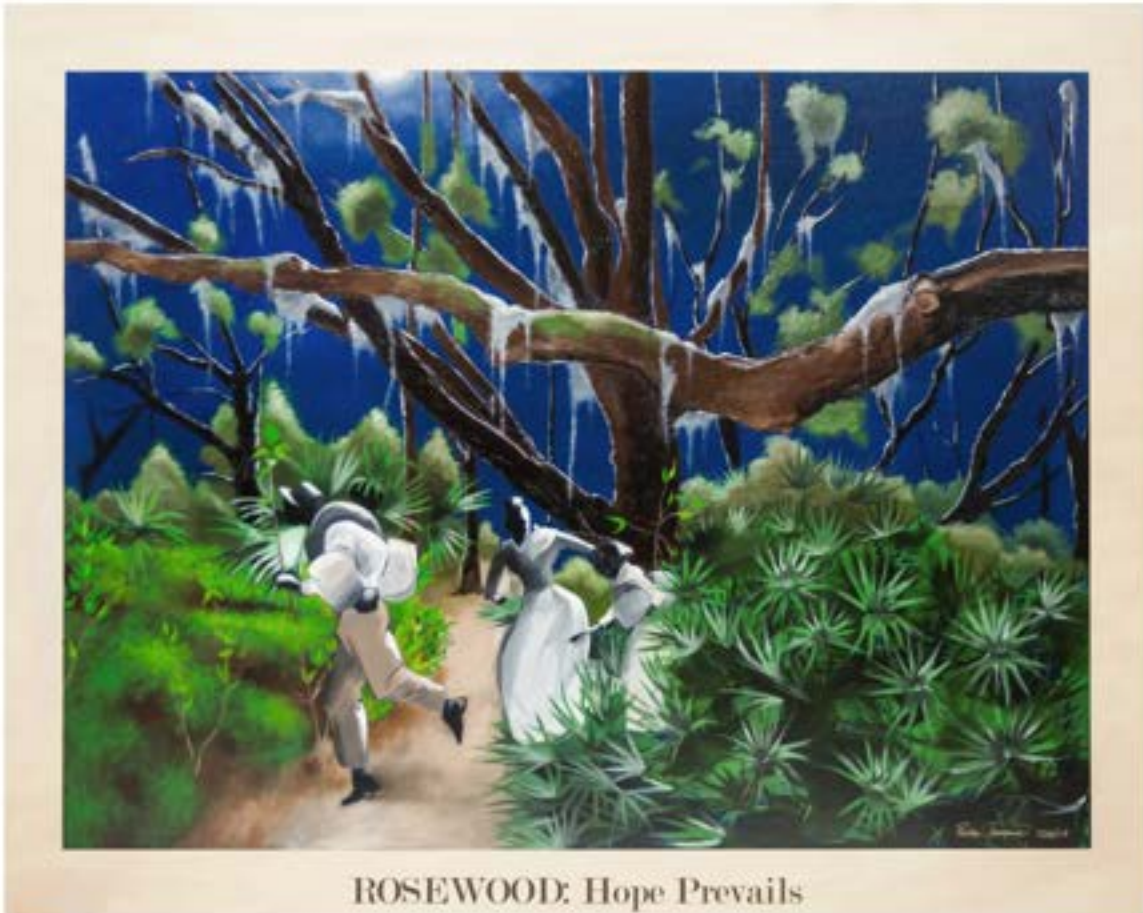


Untitled Portrait

Lizzie Brown, grandmother of Lizzie Robinson Jenkins

In commemoration of the 100-year anniversary of the Rosewood Massacre, the Patricia & Phillip Frost Art Museum presents An Elegy to Rosewood. Comprised of photographs and heirlooms from Jenkins' family, this groundbreaking exhibition explores the Jenkins family story and the way in which it became intertwined—as did those of so many Black families in the South—with the struggle for public recognition of the region's legacy of white supremacy and state-sanctioned terrorism. Personal artifacts are shown alongside a work by painter and TRRF board member Pedro Jermaine. Because so much of the oral history has been passed down by women, the Frost chose to commission four women artists based in Miami—Rhea Leonard, Charlisa Montrope, Chire Regans, and Tori Scott—to create original works based on the history of Rosewood.

This exhibition is part of the Martin Luther King, Jr., Exhibition Series, which addresses issues of race, diversity, social justice, civil rights, and humanity to serve as a catalyst for dialogue and to enrich our community with new perspectives. We are grateful to the Knight Foundation for its generous support of this exhibition through a Knight Arts Challenge Grant. This exhibition has also been made possible with generous support from the Green Family Foundation. Additional funding was provided by a grant from Florida Humanities and FIU's College of Communication, Architecture + The Arts (CARTA), African and African Diaspora Studies and Center for Women's and Gender Studies.



Hope Prevails by Pedro Jermaine
Oil on canvas, 2018

THE HISTORY



Zack Wittman, Marie Monroe holds a photo taken at her great great uncle Eli Walden's funeral, 2019, Digital photograph, Courtesy of The Washington Post via Getty Images.

The story of the Rosewood Massacre begins with the celebration of the New Year. In January 1923, during a time when Jim Crow laws mandated, encouraged, and protected severe racial discrimination, a white mob descended on the predominantly Black town of Rosewood. This group included members of the KKK who had congregated in Gainesville (50 miles northeast of Rosewood) for a large rally the previous weekend. Responding to a later-dispelled rumor about an assault on a white woman (a common, and usually false, accusation behind many of the era's lynchings and pogroms), the mob tracked, killed, and permanently displaced the Black residents of Rosewood.

State officials suppressed reports of the event, now known as the Rosewood Massacre. Years later, Lizzie Robinson Jenkins clung to the firsthand accounts told by her aunt, a survivor of the massacre, and founded The Real Rosewood Foundation (TRRF) to research and expose the history of Rosewood.

Essential Questions:

What did the Rosewood incident indicate about American society?

What can the Florida Reparations case teach us about justice in America?

Why is it important to understand history as well as contemporary examples of violence against African Americans?

How can we use the art and artifacts left behind from this incident to discuss important historical issues?



Artist's Book

Discuss: Discuss the Rosewood Massacre and the tragedy of this incident. Discuss the relationship between historical sources and the secondary interpretations made from them within the context of the exhibition *An Elegy to Rosewood*.

Connect: Visit, tour, and discuss the exhibition *An Elegy to Rosewood*. Select two artifacts and compare and contrast the historical value related to this incident and how artistically the artifacts are supporting a history and art exhibition at the Patricia and Phillip Frost Art Museum.

Studio Experience: Have students view the Artist Book from the exhibition *An Elegy to Rosewood*. Discuss how artistic books have been created historically to document political and historical movements. Demonstrate and display steps to create a Recycled Envelope Book. Students can incorporate printed satellite imagery from the Rosewood area to depict relationships between the locations of places and regions and their political, cultural, and economic dynamics and to add textural interest to their book. Finally, have students write an Elegy that supports their personal views on the Rosewood Massacre. Students can place their Elegy (s) into the envelopes that make up their artistic book. Display books and have a critique/discussion on the artistry, compare and contrast the student Elegy's, and the historical impact of the Rosewood Massacre.

Assess/Connect: Self-Assessment and Critique, have students respond to their work through a self-assessment worksheet with the following questions:

Journal on how the Rosewood Massacre may or may not be relevant to modern America. Would additional artifacts, documents, or data sources improve your understanding of this incident? Where would you research these data sources and how can you use them?

Benchmarks: ELA.11.C.1.3, ELA.11.C.2.1, ELA.11.C.3.1, SS.912.A.1.1, SS.912.A.1.2, SS.912.A.1.3 SS.912.A.1.4 SS.912.A.1.5, SS.912.A.1.6, SS.912.A.1.7, SS.912.G.1.2, SS.912.G.2.1, SS.912.G.4.3, SS.912.H.1.1, VA.912.S.1.3, VA.912.H.1.1, VA.912.H.1.8, VA.912.H.1.10, & VA.912.H.3.3

Resources

[House Bill 591: Florida](#)

[Remembering Rosewood](#)

[Real Rosewood Foundation](#)

[Rosewood Massacre](#)

[Vintage Envelope Books](#)

[Writing Lessons: How to Write an Elegy](#)

This is a teacher resource packet intended for high school students.

For more educational resources,
please visit: <https://frost.fiu.edu/learn/schools-teachers/index.html>