



115

Musical Themes with explanations.

(A) Principal theme of the first movement, created vary rhythmically after the initial statement.  
(B) Contrasting theme of the first movement.  
(C) Principal theme of the second movement.  
(D) A transformation of (A) used as the contrasting theme of the second movement. Developed here.

A page from a musical score, page 115. It features eight staves of music, each labeled with a letter from A to H. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. Below the staves, there are four numbered items in parentheses, each providing a description of a specific musical theme.

February 27-28, 2020

**INTERSECTIONS** | RECOVERING THE GENIUS OF SHIRLEY GRAHAM DU BOIS

# SHIRLEY GRAHAM DU BOIS

1896-1977

Shirley Graham Du Bois was a prolific composer, musicologist, writer, pianist, director, and producer. In 1926 she attended the Sorbonne in Paris where she studied music. She then shifted her focus to teaching, working as a music librarian at Howard University and a music teacher at Morgan State University. In 1931, Shirley Graham went on to study at Oberlin College and Conservatory, where her ambition was unparalleled. While at Oberlin, she strengthened her skills in arranging, conducting, and orchestrating. Not only did she compose an opera, but she maintained relationships across the United States and abroad, supported her sons from afar, and simultaneously completed a Bachelor's and Master's degree. Her opera, *Tom-Tom: An Epic of Music and the Negro*, which she submitted to Cleveland's acclaimed Karamu House for consideration, ultimately placed her as a prominent figure in the arts world as the first African American woman to write, compose, and stage an all-black opera. The opera debuted with the Cleveland Stadium Opera in the summer of 1932, with Shirley still managing her roles as student and mother.

Over the course of her life, Shirley Graham Du Bois defined herself again and again as an artist and intellectual: she wrote and staged plays, published biographies, organized for the NAACP, and wrote for various newspapers and magazines. Always aware of the political climate, the art she produced was shaped by her political consciousness. Over time, her creative and artistic talents enabled her to be a powerful political activist. In 1946, Shirley publicly supported the communist party and wrote a biography of Paul Robeson, an actor and singer turned political activist and socialist. Disillusioned with the constant surveillance and hostility towards her politics, Shirley Graham Du Bois and her partner W.E.B. Du Bois started to travel abroad and eventually settled in Accra, Ghana in 1961. She remained a leading voice in global and Pan-African politics: in Ghana and Egypt, she continued to push for justice and equality.

*Intersections: Recovering the Genius of Shirley Graham Du Bois* is a project devoted to the ongoing delineation of her scholarly and creative work. It represents the convergence of pedagogy, research and community engagement – the essence of curricular and artistic collaboration at Oberlin College & Conservatory.

# Sponsorship

The Shirley Graham Du Bois Symposium is made possible with the generous support of the following:

Gertrude B. Lemle Center for Teaching  
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Grant from the Andrew W. Mellon Foundation  
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Special thanks also go to

The W.E.B. Du Bois Memorial Centre for Pan-African  
Culture, Accra, Ghana



# Schedule of Events

## **Thursday, February 27th Plaque Unveiling**

12:00pm | Oberlin Conservatory Library  
Unveiling Program  
Oberlin College Libraries Reception to follow

## **Thursday, February 27th Opening Plenary**

4:30pm | Alan and Irene Wurtzel Theater

Welcome: Tamika Nunley

Remarks: President Carmen Twillie Ambar

Greeting: Dean William Quillen

Greeting: Dean David Kamitsuka

Performance: Caroline Jackson Smith, Daniel Spearman, Matteo Adams, Anthony Anderson

Lecture: Dr. Farah Jasmine Griffin

Closing Performance: Dr. Courtney Savali Andrews '04

# Friday, February 28th Scholarly Panel Sessions

8:30-9:00am | Registration Pickup and Continental Breakfast

9:00am | Welcome Fredara Hadley & Tamika Nunley

9:15-10:45:am | Session I: Reclaiming the Intellectual Artistry of Shirley Graham Du Bois

Chair: LaTanya Hall

Speakers: A.G. Miller, Caroline Jackson Smith, Lucy Caplan

10:45am-12:00pm | Session II: New Directions in the History of African American Women's Intellectual Activism

Chair: Meredith Gadsby

Speakers: Pam Brooks, Sandra Zagarell, Carol Lasser

12:00-1:30pm | Lunch Lecture: Dr. Gerald Horne

1:30-1:45pm | Break

1:45pm-3:15pm | Session III: The Student as Artist and Intellectual: Gleaning from Shirley Graham Du Bois's Experience at Oberlin

Chair: Megan Mitchell Student Speakers

3:15-3:30pm | Break

4:30-6:00pm | Closing Lecture: Dr. Tammy Kernodle

# Speaker Bios



Pamela Brooks is the Jane and Eric Nord Professor of Africana Studies. She earned her BA from New York University, MA from the University of Massachusetts at Amherst and PhD from Northwestern University. She is the author of *Boycotts, Buses, and Passes: Black Women's Resistance in the U.S. South and South Africa* and is currently working on a book about the Mississippi Freedom Movement. Her work has appeared in *The Encyclopedia of the African Diaspora*, *The African American National Biography* and the volume *South African and the United States Compared: The Best of Safundi, 2003-2004*. Brooks is an expert in African American and African American women's history, South African history, Black Freedom Movement history, black feminist theories, and black incarceration.



Lucy Caplan is an interdisciplinary historian of music and culture in the United States. She holds a Ph.D. in American Studies and African American Studies from Yale University, where she wrote a dissertation about how early-twentieth-century African Americans redefined the genre of opera as a wellspring of antiracist activism, collective sociality, and aesthetic innovation. Her academic writing appears in the recently published collection *African Americans Arts: Activism, Aesthetics, and Futurity*, and is forthcoming in the *Journal of the Society for American Music*. The recipient of the 2016 Rubin Prize for Music Criticism, Lucy also writes frequently for public audiences. Her essays have been published in *The New Yorker* and *The Log Journal*, among others, and her program notes have been commissioned by Boston Lyric Opera, Seattle Opera, and Lincoln Center. Currently, Lucy teaches in the History and Literature program at Harvard University and in the American Studies program at the University of Massachusetts, Boston.



Meredith M. Gadsby is Associate Professor of Africana Studies and Comparative American Studies at Oberlin College, where she teaches African Diasporic Literatures, Black Women's Writing, and Black Gender and Sexuality Studies. She is the author of *Sucking Salt: Caribbean Women Writers, Migration, and Survival*, (Univ. of Missouri, 2006) and a co-edited volume, *Decolonizing the Academy* (Africa World Press 2003). Dr. Gadsby has published in the journals *Interventions*, *Modern Fiction Studies*, *Small Axe*, and *MaComère*. She is Faculty Liaison to Oberlin College and sits on the Board of the Toni Morrison Society. Dr. Gadsby is Immediate Past President of the Association of Caribbean Women Writers and Scholars.



Farah Jasmine Griffin is Chair of African-American & African Diaspora Studies; Director of the Institute for Research in African American Studies and the William B. Ransford Professor of English and Comparative Literature and African-American Studies at Columbia University. She is also Affiliate Faculty of the Center for Jazz Studies. Professor Griffin received her B.A. from Harvard, where she majored in American History and Literature, and her Ph.D. in American Studies from Yale. Her major fields of interest are American and African American literature, music, and history. She has published widely on issues of race and gender, feminism, jazz and cultural politics. Griffin is the author of *Who Set You Flowin?: The African American Migration Narrative* (Oxford, 1995), *Beloved Sisters and Loving Friends: Letters from Rebecca Primus of Royal Oak, Maryland, and Addie Brown of Hartford Connecticut, 1854-1868* (Alfred A. Knopf, 1999), and *If You Can't Be Free, Be a Mystery: In Search of Billie Holiday* (Free Press, 2001) and co-author, with Salim Washington, of *Clawing At the Limits of Cool: Miles Davis, John Coltrane, and the Greatest Jazz Collaboration Ever* (Thomas Dunne, 2008). Her most recent book is *Harlem Nocturne: Women Artists and Progressive Politics During World War II*, published by Basic Books in 2013. Griffin collaborated with composer, pianist, Geri Allen and director, actor S. Epatha Merkerson on two theatrical projects, for which she wrote the book: The first, "Geri Allen and Friends Celebrate the Great Jazz Women of the Apollo," with Lizz Wright, Dianne Reeves, Teri Lyne Carrington and others, premiered on the main stage of the Apollo Theater in May of 2013. The second, "A Conversation with Mary Lou" featuring vocalist Carmen Lundy, premiered at Harlem Stage in March 2014 and was performed at The John F. Kennedy Center in May of 2016. Griffin's essays and articles have appeared in *Essence*, *The New York Times*, *The Washington Post*, *The Nation*, *The Guardian*, *Harper's Bazaar*, *Art Forum* and numerous other publications. She is also a frequent radio commentator on political and cultural issues.

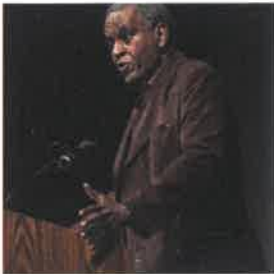




Fredara Mareva Hadley, Ph.D., is an ethnomusicology professor in the Department of Music History. Her core research considers how people of African descent use music genres to construct and maintain community. A native of West Palm Beach, Florida, she teaches courses on ethnomusicology and African American music. She earned an undergraduate degree from Florida A&M University; a Master of Arts in African American Studies from Clark-Atlanta University; and a Ph.D. in ethnomusicology from Indiana University. Hadley has been published in the *Journal of Popular Music Studies*, *ICTM Yearbook*, *Billboard Magazine*, and other outlets. She has presented at meetings for the Society for Ethnomusicology, Society for American Music, International Council for Traditional Music - Study Groups on African Music, and the Association for the Study of African American life and History. Her newest project focuses on Shirley Graham DuBois, one of the earliest Black women musicologists and opera composers. Hadley has been a faculty member since 2013 and is now teaches at The Julliard School. Fredara Hadley is the co-convenor of the symposium and the Shirley Graham Du Bois project.



La Tanya Hall's versatility in a variety of musical genres has allowed her to travel the world and work with some of the world's most celebrated artists, including Steely Dan, Diana Ross, Bobby McFerrin, Michael McDonald, Quincy Jones, Rob Thomas, Patti Labelle, Harry Belafonte, and Aretha Franklin. She has also appeared as a solo artist in her own right with the American Composers Orchestra, The Denver Symphony, the Jefferson Symphony and the St. Louis Symphony, and at jazz clubs around the world. Hall is also an active educator, teaching clinics in Basel, Switzerland for the Stimmen Festival, as well as teaching master classes on vocal performance and the Great American Songbook for various institutions in the US. For the last 10 years, she has been an adjunct professor at The New School for Jazz and Contemporary Music in Manhattan, as well starting the first vocal jazz degree program at Oberlin Conservatory four years ago. In addition, she is the chair of the vocal division for the National YoungArts Foundation. Her new record, *Say Yes* (Blue Canoe Records), debuted in November 2019 and is garnering rave reviews, including being named one of the top ten vocal albums for 2019 by the National Association of Jazz Radio Stations. For more information go to [www.latanyahall.com](http://www.latanyahall.com).



Gerald Horne holds the John J. and Rebecca Moores Chair of History and African American Studies at the University of Houston. His research has addressed issues of racism in a variety of relations involving labor, politics, civil rights, international relations and war. He has also written extensively about the film industry. Dr. Horne received his Ph.D. in history from Columbia University, his J.D. from the University of California, Berkeley, and his B.A. from Princeton University. He has published more than 30 books including *Race Woman: The Lives of Shirley Graham Du Bois*, *The Counter-Revolution of 1776: Slave Resistance and the Origins of the USA* (NYU Press, 2014) and *Black Revolutionary: William Patterson and the Globalization of the African American Freedom Struggle* (University of Illinois Press, 2013).



Caroline Jackson Smith is Professor of Theater and Africana Studies at Oberlin College and Chair of the Theater Department. She was the 1993 recipient of the NEA/TCG Early Career Director's fellowship. As a theater director, she has directed more than 30 shows at Oberlin College, and has worked professionally in NYC (Signature Theater, Immigrant Theater, The Women's Project and Productions), Cleveland, Ohio (Karamu House, Cleveland Public Theater, Dobama Theater, Ensemble Theater) as well as Portland Stage (Maine), Triad Theater (Greensboro, NC) and Kuntu Repertory Theater Pittsburgh, PA). Her last production at Karamu House, *Simply Simone*, was reprised after a successful first run. Prior to that, her production of Lynn Nottage's *Ruined* was noted in "Best of the Season" in the *Cleveland Plain Dealer*. Other Karamu productions include the world premieres of *Women of Plums* and *Johnny Taylor is Gone*; and regional premieres of *The Talented Tenth*, *Joe Turner's Come and Gone*, *Seven Guitars*, *King Hedley II*, and *Jar the Floor*. Other recent productions include: *Knock Me A Kiss* at Ensemble Theater; Ahrens and Flaherty's *Dessa Rose*, the professional premiere of *What We Look Like* by B.J. Tindal; *We Don't Throw Shade/We Shed Light*, a devised work with her Black Arts Workshop class; and Ntozake Shange's *for colored girls who have considered suicide when the rainbow was enuf* at Oberlin College. In 2012, she co-produced a new choreopoem by Ntozake Shange, *why I had to dance*, directed and choreographed by Dianne McIntyre, which was presented at Playhouse Square and Oberlin College in a program with a devised piece, *Unexpected Journeys*, created by McIntyre, Jackson Smith and a cast of Oberlin students. Jackson Smith graduated from Yale University in 1974 and completed coursework in the M.A. program in Afro-American Studies.



Dr. Tammy L. Kernodle graduated with a BM in choral music education and piano from Virginia State University in Petersburg, Virginia. Dr. Kernodle received a MA and PhD in Music History from The Ohio State University. Her scholarship and teaching have been primarily in the areas of African American music (Classical and Popular), jazz, and gender and popular music. She served as the Scholar in Residence for the Women in Jazz Initiative at the American Jazz Museum in Kansas City (1999-2001) and has worked closely with a number of educational programs including the Kennedy Center's Mary Lou Williams Women in Jazz Festival, Jazz@Lincoln Center, NPR, Rock 'n' Roll Hall of Fame Lecture series and the BBC. Her work has appeared in *American Studies*, *Musical Quarterly*, *Black Music Research Journal*, *The Journal of the Society of American Music*, *American Music Research Journal*, *The U.S Catholic Historian*, *The African American Lectionary Project* and numerous anthologies. Kernodle is the author of the biography *Soul on Soul: The Life and Music of Mary Lou Williams* and served as Associate Editor of the three-volume *Encyclopedia of African American Music*. She served as a scholarly consultant for the National Museum of African American History and Culture's inaugural exhibits entitled "Musical Crossroads" and appears in a number of award-winning documentaries including *Mary Lou Williams: The Lady Who Swings the Band* and *Girls in the Band* and recently *Miles Davis: Birth of the Cool*. In 2014, she received the Effective Educator Award from the Miami University Alumni Association and in 2018 was awarded the Benjamin Harrison Medallion. The Harrison Award is the highest award given to a Miami University faculty member in recognition of their research, teaching and service. She is currently the President of the Society for American Music.



Carol Lasser is Emerita Professor of History at Oberlin College and former president of the Society for the History of the Early American Republic (SHEAR). At Oberlin she taught about women, gender and race in American history and chaired the History Department and the Gender, Sexuality and Feminist Studies Program. Her books include *Antebellum American Women* (with Stacey Robertson, 2010); *Friends and Sisters: Letters Between Lucy Stone and Antoinette Brown Blackwell, 1846-1893*, (with Marlene Merrill, 1987), *Educating Men and Women Together: Coeducation in a Changing World* (1987), and, most recently, with Gary Kornblith, *Elusive Utopia: The Struggle for Racial Equality in Oberlin, Ohio* (Louisiana State University Press, 2018). Her articles address topics ranging from Civil War courtship to utopianism to the scholarship of teaching and learning. With students, she created *Digitizing American Feminisms: Projects* from the Oberlin College Archives (<http://americanfeminisms.org/>), featuring materials that bring feminist history alive. Her current projects include ongoing research on the life Lethia Cousins Fleming (1876-1963), a Cleveland woman of color who pursued a pioneering political career in the first half of the twentieth century. Professor Lasser is also rethinking the racial implications of the Nineteenth Amendment in her work-in-progress, "Bending to the Color Line: The Fight for Woman Suffrage in Ohio," and she continues her work exploring Oberlin history, focusing on racial inequality in employment, public schools, housing and recreation from the 1930s to the 1980s. She earned her B.A. at the University of Pennsylvania and her Ph.D. at Harvard University.



Albert G. Miller, affectionately known as "A.G." is Associate Professor of Religion and Africana Studies Emeritus, having taught at Oberlin College for 27 years in the Department of Religion. A.G. served as Chair of the Religion Department for the 2002-2003 and 2011-14 academic-years. Over his tenure, A.G. has served on the three elected faculty councils and committees (College Faculty Council and the General Faculty Council) and Educational Planning and Policy Committee. He has served on several committees as well and has been committed to working with the Admissions Office to help it accomplish its goals particularly to meet its underrepresented student commitments. He received B.S.W. and M.S.W. degrees in social work from Adelphi University and the M.A. and Ph.D. in religion from Princeton University and has done further study at Union Theological Seminary in New York, New York and Iliff School of Theology in Denver, Colorado. He is also an ordained Senior Minister and a District Minister for the Midwest District in The House of The Lord Pentecostal Church. A.G. is the author of the book, *Elevating the Race: Theophilus G. Steward, Black Theology, and the Making of an African-American Civil Society, 1865-1924*, which was published in 2003 by the University of Tennessee Press. Miller is also presently researching and writing a second book entitled, *Fundamentally Black: The Rise of Evangelicalism on the African-American Community*. Miller has written several articles including, "The Construction of a Black Fundamentalist Worldview: The Role of Bible Schools" in *African Americans and the Bible: Sacred Texts and Social Textures* edited by Vincent L. Wimmbush (Continuum, 2000); and "The Rise of Black Evangelicalism in American Culture" in *Perspectives on American Religion and Culture* (Blackwell Publishers, Ltd. 1999); and "At-Risk Youth, At-Risk Church: What Jesus Christ and Black Teenagers are Saying to the Black Church" in *The Princeton Lectures on Youth, Church and Culture*, published (Princeton Theological Seminary, 1997).





Megan Mitchell is currently the Academic Engagement & Digital Initiatives Coordinator in the Oberlin College Libraries, where she is also the Team Leader for Instruction. She works with faculty and students and colleagues from the Libraries and Archives on a wide variety of projects utilizing open-source platforms such as Omeka, Scalar, and WordPress. Her work supporting digital scholarship builds on more than twenty years of teaching research and information literacy. She earned her MLS from Rutgers University and an MA in Art History from Case Western Reserve University. Megan directed the development of "Intersections: Recovering the Genius of Shirley Graham Du Bois," the digital project designed by students.



Tamika Nunley is an Assistant Professor of history at Oberlin College and Conservatory. Her research and teaching interests include slavery, gender, African American history, nineteenth-century legal history, digital history, and the American Civil War. At Oberlin, she created the History Design Lab, which allows students to develop scholarly projects that involve methodological approaches such as digital humanities, public history, creative nonfiction, and curatorial practices. Her book, *At the Threshold of Liberty: Women, Slavery, and Self-making in Washington, D.C.*, which examines African American women's strategies of self-definition in the contexts of slavery, fugitivity, and freedom during the Civil War era, is forthcoming with the University of North Carolina Press. She is the author of essays and articles featured in *William & Mary Quarterly*, the *American Journal of Legal History*, and the *Journal of Southern History*, and she serves on the editorial board of *Civil War History*. Her work has been supported by the Andrew W. Mellon and Woodrow Wilson foundations as well as the American Association of University Women. Tamika is the co-convenor of the symposium and the Shirley Graham Du Bois project.



Heath Patten is the Curator of Visual Resources for the Oberlin College Libraries. He assumed the role of Curator in 2017; he was Assistant Curator of Visual Resources from 2002-2016. He holds B.A. degrees in History, Anthropology, and Art History from The Ohio State University. Patten's graduate work at The Ohio State University produced a M.A. in Anthropology and doctoral work in Art History. Heath directed the production of the Shirley Graham Du Bois exhibit created by students in the StudiOC cluster "The Student as Artist and Intellectual." The exhibit will be featured at the W.E.B. Du Bois Memorial Centre for Pan-African Culture.



Courtney-Savali L. Andrews '04 has served in various creative capacities around the world as a musical director, solo and collaborative pianist, and ethnomusicologist. As an interdisciplinary artist of African American and Samoan Pacific Island heritage, Dr. Andrews has curated a performance career that blends her extensive training in European classical music with the classical arts of her respective cultural heritages. Through this lens, she passionately uses her work to promote the richness of the Negro spirituals, Samoan comic operas, African American musical theatre, traditional and contemporary gospel music, and the legacies of Black and Samoan composers. Dr. Andrews is currently Visiting Assistant Professor of Music at her alma mater, Oberlin Conservatory of Music, and continues to serve as a collaborative pianist on the Teaching Artist faculty for Seattle Opera.



Sandra A. Zagarell is Emerita Donald R. Longman Professor of English at Oberlin College and President of the Society for the Study of American Women Writers. Author of many essays on U.S. literature and a senior editor of the *Heath Anthology of American Literature*, she is co-editor of a special issue of *Legacy A Journal of American Women Writers* on "Recovering Alice Dunbar-Nelson for the Twenty-First Century" and author, most recently, of the essay "Writing, Citizenship, Alice Dunbar-Nelson" (*Legacy*, fall 2019). A long-time advocate of public humanities, she has conducted book discussions at public libraries for several decades and is currently also leading discussions of literature for men in a residential addiction recovery program.

## Lead Student Editors



Nancy Handelman is a senior History major from New York City. Shirley Graham Du Bois has been an incredible subject to study during this time, and it has been a privilege to uncover her story that contributes so much to the history of America, Oberlin, and music.



Elizabeth "Sage" Petrone is a senior Comparative American Studies major from Cleveland, Ohio. She valued her time reading letters in the archive and decoding Shirley Graham Du Bois's penmanship and ideas more generally.

## Guest Performers

Matteo Adams is an operatic tenor currently studying at the Oberlin Conservatory.

Anthony Anderson is an operatic baritone currently studying at the Oberlin Conservatory under the direction of Timothy LeFebvre. He has been featured on the *Today Show* and performed at the Supreme Court of the United States.

Daniel Spearman '17 is a trumpeter, composer, arranger, and educator from Camden, New Jersey. He graduated from the Oberlin Conservatory of music with high honors. He has collaborated with Robin Eubanks Big Band, Sam Blakeslee Large Ensemble, and The Jazz Heritage Orchestra, Curtis Taylor. He currently performs as trumpeter and horn arranger for Funkyard X and MD'ing and sings background vocals for the Kinsman Dazz Band. In addition to performing, Daniel is a dedicated educator, founding the GEMS music program in Lorain, Ohio that provides free music lessons to local youth and participates in the East Cleveland Community Arts & Mentorship Program that teaches music and provides mentorship for youth in East Cleveland.

## SHIRLEY GRAHAM DU BOIS



Shirley Graham Du Bois was a prominent African American writer, journalist, and activist. She was born in Macon, Georgia, in 1896 and spent her childhood in the South. She attended Oberlin College, where she met and married W. E. B. Du Bois in 1925. Together, they traveled extensively, including a famous trip to the Soviet Union in 1932. Shirley was a vocal supporter of the Soviet Union and was often criticized for her political views. She was also a member of the Communist Party and was investigated by the House Un-American Activities Committee in the 1950s. Despite these challenges, she continued to write and speak out for social justice until her death in 1977.




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**COMPOSER**




**PLAYWRIGHT**



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**UNO DIRECTOR**



**NAACP ORGANIZER**



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## SHIRLEY GRAHAM DU BOIS (1896-1977)



THEATRICAL ARTIST  
 WIFE ACTRESS WRITER  
 VISIONARY PASSIONATE  
 SCHOLAR  
 COMPOSER INTELLECTUAL  
 CONFIDANTE  
 INNOVATOR RACE WOMAN  
 FRIEND ACTIVIST LEGACY

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Scan code for more information about the Shirley Graham Du Bois Project

