

Kentucky's Underground Railroad

Teacher's Packet

A KET professional development workshop for educators approved for Professional Development Training by the Kentucky Department of Education.

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Kentucky's Underground Railroad

Programs 1 & 2:

The History of Slavery and the Fugitive Slave Movement in Kentucky

Program 3: *Freedom: A Basic Need*

Program 4: *Artistic Expression and the Fugitive Slave Movement*

This four-part series enriches the teaching of Kentucky and U.S. history by providing teachers with a deeper understanding of Kentucky history preceding the Civil War and the quest for freedom of enslaved African Americans.

In each 30-minute program, a noted scholar leads teachers in exploring this topic and its relationship to Kentucky's Core Content in four areas: Kentucky history, Kentucky geography, culture and society, and arts and humanities. Extensions for further inquiry tied directly to the Core Content are provided for each program, including a slide presentation of works of art teachers can share with students.

The series is designed to complement the one-hour KET documentary *Kentucky's Underground Railroad: Passage to Freedom*, produced in 2000. Also available for teachers and students is an award-winning educational web site, <http://www.ket.org/underground/>. The web site includes videostreaming of additional footage on the Underground Railroad in Kentucky, excerpts from the documentary, a timeline, a brief history of slavery in Kentucky, teacher resources, and much more.

About This Packet

The materials in this packet were supplied by the three presenters for the series. They include background information, lesson plans, and bibliographies.

Also included in the packet are biographies of the presenters and brief summaries of each program.

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Professional Development Credit

Stage of Participant Development: Practice/Application

The Kentucky Department of Education has approved all KET Star Channels Seminars for professional development credit if schools or districts choose to include them in their professional development plans. Districts or schools may choose to include preparation and/or follow-up time as part of professional development. For example, if a teacher participates in one 90-minute program and spends an additional 30 minutes in related activities, he or she could be awarded a total of two hours professional development credit.

Individual teachers who wish to use these videotapes for professional development credit should check with their school professional development chair or with their district professional development coordinator.

Professional development can also be used to satisfy requirements for the fifth-year program. Contact your local university or the Division of Teacher Education and Certification at 502-564-4606 for more information.

Meet the Presenters

Dr. Patricia A. Higgins is an assistant professor of teacher education at Kentucky State University in Frankfort. Before coming to Kentucky State in 1999, Dr. Higgins had 16 years of public school experience. During that time, her positions including teaching in the Shelby County Public Schools and serving as a KTIP resource teacher and as a science consultant for the Kentucky Department of Education. She also worked in the Kentucky State University Upward Bound Program as an adjunct reading teacher and a field research interviewer. Dr. Higgins has a B.S. and an M.A. in education from Mississippi Valley State University and an Ed.D. from Spalding University. Currently, she is a trainer in the areas of parent involvement and professional development. She also is a trainer for the Collaborative for Teaching and Learning, The Galef Institute (DWOK). You may reach Dr. Higgins at phiggins@gwmail.kysu.edu.

A lifelong resident of Louisville, **Dr. J. Blaine Hudson** earned his B.S. and M.Ed. from the University of Louisville and his Ed.D. from the University of Kentucky. Since 1992, he has served as a professor in the Department of Pan-African Studies at U of L. In 1998, he was appointed chair of that department. A year later, he was appointed Associate Dean (for Retention and Diversity) of the College of Arts and Sciences. Dr. Hudson also is the director of the Pan-African Studies Institute for Teachers at Louisville. His teaching and research focus on the histories and cultures of persons of African ancestry throughout the world, inter-cultural education, diversity, and the history and social psychology of race. He is active in the racial and social justice movements and serves on a number of local and state boards and commissions, including the Kentucky State Advisory Committee to the U.S. Commission on Civil Rights. Dr. Hudson is also chair of the Kentucky African American Heritage Commission. His e-mail address is jbhuds01@gwise.louisville.edu.

Martin Rollins is Associate Curator of Education for School Programs at The Speed Art Museum in Louisville. He is also the director and lead instructor at the Crescent Moon Studio in Louisville. Mr. Rollins spent a number of years as an artist-in-residence for the Kentucky Arts Council, with residencies in Louisville and other communities throughout the state. He also has taught visual arts at the University of Louisville and the University of Cincinnati. Mr. Rollins earned a BFA from the Louisville School of Art and an MFA in painting and drawing from the University of Cincinnati. He also has done postgraduate work at the University of Louisville, Brooklyn College, the Art Students League, and Harvard University. Teachers may contact him at mrollins@speedmuseum.org.

Program Summaries

Program 1 & Program 2: The History of Slavery and the Fugitive Slave Movement in Kentucky

These two programs, featuring Dr. Blaine Hudson from the University of Louisville, give teachers in-depth historical information related to the Underground Railroad in Kentucky. Dr. Hudson also touches on the relationship between Kentucky geography and the history of slavery and the fugitive slave movement in the state.

Program 3: Freedom: A Basic Need

The presenter for Program 3 is Dr. Pat Higgins from Kentucky State University. Drawing on the expertise of the three teachers involved in the workshop, Dr. Higgins involves them in a thought-provoking discussion of curriculum and appropriate instructional strategies for teaching students about the Fugitive Slave Movement and its relationship to other civil rights and human rights movements throughout history.

Program 4: Artistic Expression and the Fugitive Slave Movement

The final program features Martin Rollins from The Speed Art Museum in Louisville. He shares slides from the Jacob Lawrence exhibit (currently at The Speed) on Frederick Douglass and Harriet Tubman and presents arts and humanities lessons related to the Lawrence exhibit.

The Underground Railroad in Kentucky

J. Blaine Hudson, Ed.D.

Overview and Selected Bibliography

There were two paths from slavery to freedom in antebellum America—one, legal, and the other, illegal. Enslaved African Americans could not free themselves legally and whites seldom freed them voluntarily—leaving for most, only the illegal alternative. The “illegal” path, once chosen, forked into two principal “branches”—flight or revolt. Because enslaved African Americans were a distinct numerical minority in most regions of the country, slave revolt was ultimately suicidal. On the other hand, both the physical and political geography of the United States made **escape** a more viable, although still dangerous, strategy for achieving freedom.

More than 100,000 African Americans escaped slavery in the chaos of the American Revolution. At least another 100,000 enslaved African Americans, roughly 1500 per year, escaped successfully from bondage between 1783 and 1860. Given its location, Kentucky became central to this history after 1820 and the state’s northern boundary, the Ohio River, became a veritable “River Jordan,” i.e., the “Dark Line” between slavery and nominal freedom. Recent estimates indicate that there were at least 600 to 800 successful escapes from or through Kentucky each year, representing half, or more, of all American slave escapes.

Most of these escapes depended solely on the courage and ingenuity of fugitive slaves themselves. However, many received assistance of some sort—in violation of both law and social convention. These aided escapes, usually subsumed under the rubric of the “Underground Railroad” (UGRR), belong as much to the history of the American anti-slavery movement as to African American history itself. The active assistance of free African Americans and a committed white minority transformed this African American struggle for freedom—this “quiet insurrection”—into one of the greatest human rights movements in history.

African Americans escaping from or through Kentucky faced several challenges: how to reach the “border”; how to cross the “border”; and how to find safe haven in the North or Canada. In Kentucky, slave escape routes led to twelve major Ohio River crossing points along the northern border of Kentucky. These crossing-points were spaced roughly fifty miles apart—from the Jackson Purchase in the west to the Appalachians in the east.

There were five major crossings in the western third of the state, all leading eventually to Lake Michigan:

- Through far western Kentucky, i.e., through Cairo, Illinois and Paducah, Kentucky to the east.

- At Diamond Island, near Posey County, in southwest Indiana, leading along the Wabash River.
- Through Evansville, Indiana, a popular route because there were many free African Americans in the city among whom the refugees could be easily hidden.
- Near the mouth of the Little Pigeon River, in Warrick County and then north through Oakland City to Petersburg, Indiana.
- Between Owensboro, Kentucky and Rockport, Indiana and another crossing point few miles east of Rockport.

In the middle third, between Meade County and Carroll County there were three crossing points, centering around Louisville, through which a substantial number of fugitives escaped in the decades before the Civil War. Typically, these crossing points and those to the east led ultimately through Indiana or western Ohio to Lake Erie.

- Leavenworth, Indiana, near the mouth of Indian Creek (near Brandenburg, Kentucky) leading toward Corydon, Indiana.
- The Louisville region, including New Albany, Jeffersonville and Clarksville, Indiana.
- Several crossings in Madison, Indiana; Trimble and Carroll Counties, Kentucky area

In the eastern third of Kentucky, there were four crossing points, the latter two of great consequence:

- The Cincinnati, Ohio and Covington, Kentucky area, the extensively researched “Grand Central Station” of the UGRR.
- The Maysville, Kentucky and Ripley, Ohio area, also researched extensively.
- The Portsmouth, Ohio area, leading toward Chillicothe and then central Ohio.
- Near the Kentucky/Virginia/Ohio border in the Appalachians, leading through eastern or central Ohio.

A “Kentucky Fugitive Slave Data Base”, comprised of 801 references to 1,196 fugitive slaves, was created to permit the analysis of fugitive slaves and their patterns of movement to and through these crossing points. Some of these data are summarized below:

Table 1

Kentucky Fugitive Slave Data Base: Gender by Period
(Column %)

	Before 1850		1850 and After		Total	
	Number	Percentage	Number	Percentage	Number	Percentage
Female	92	20.0	142	27.4	234	23.9
Male	367	80.0	377	72.6	744	76.3
Total	459		519		978	

Note: Chi-Square (N =978, df = 1) = 7.164, p < .01

Table 2

Kentucky Fugitive Slave Data Base: Fugitive Slaves by "Color"
(Column %)

	Before 1850		1850 and After		Total	
	Number	Percentage	Number	Percentage	Number	Percentage
"Black"	169	45.3	205	53.5	374	49.5
"Mulatto"	204	54.7	178	46.5	382	50.5
Total	373		383		756	

Note: Chi-Square (N =756, df = 1) = 5.103 p < .02

Table 3

Kentucky Fugitive Slave Data Base: Escapes by Weekday
(Column %)

	Before 1850		1850 and After		Total	
	Number	Percentage	Number	Percentage	Number	Percentage
Sunday	51	10.8	138	19.1	189	15.8
Monday	58	12.3	51	7.0	109	9.1
Tuesday	39	8.3	28	3.9	67	5.6
Wednesday	53	11.2	49	6.8	102	8.5
Thursday	36	7.6	33	4.6	69	5.8
Friday	51	10.8	16	2.2	67	5.6
Saturday	49	10.4	80	11.0	129	10.8

Note: Chi-Square (N = 464, df = 7) = 100.81, p < .001

Table 4

**Kentucky Fugitive Slave Data Base: Escapes by Season
(Column %)**

	Before 1850		1850 and After		Total	
	Number	Percentage	Number	Percentage	Number	Percentage
Winter (Dec. – Feb.)	121	25.6	213	29.4	334	27.9
Spring (Mar. – May)	99	21.0	168	23.2	267	22.3
Summer (June – Aug.)	112	23.7	186	25.7	298	24.9
Autumn (Sept. – Nov.)	140	29.7	157	21.7	297	24.8
Total	472		724		1196	

Note: Chi-Square (N = 1196, df = 4) = 10.46, p < .03

Table 5

**Kentucky Fugitive Slave Data Base: Aided and Unaided Escapes
(Column %)**

	Before 1850		1850 and After		Total	
	Number	Percentage	Number	Percentage	Number	Percentage
No assistance received	382	80.9	486	69.1	868	73.9
Assistance received	90	19.1	217	30.9	307	26.1
Total	472		703		1175	

Note: Chi-Square (N = 1175, df = 1) = 20.372, p < .001

Table 6

**Kentucky Fugitive Slave Data Base: Type of Aid Received
(Column %)**

	Before 1850		1850 and After		Total	
	Number	Percentage	Number	Percentage	Number	Percentage
Enticing	30	33.3	28	13.1	58	19.1
Harboring	44	48.9	60	28.0	104	34.2
Conducting	16	17.8	126	58.9	142	46.7
Total	90		214		304	

Note: Chi-Square (N = 304, df = 2) = 44.580, p < .001

[**Editor's Note:** Dr. Hudson supplied the information below and on the following page through maps of Kentucky that graphically represent the county-by-county breakdowns. His maps could not be reproduced in this format, so the information is reproduced in list form below. The maps, along with maps with data from Illinois, Indiana, Ohio, and Tennessee, are displayed on the videotape.]

Number of Kentucky Slave Escapes by County (From the Kentucky Fugitive Slave Data Base)

Counties Reporting No Escapes (64 counties total)

Adair, Allen, Ballard, Bath, Bell, Boyd, Boyle, Bracken, Breathitt, Butler, Caldwell, Calloway, Carlisle, Carter, Casey, Clay, Crittenden, Daviess, Elliott, Estill, Floyd, Graves, Grayson, Greenup, Harlan, Harrison, Hickman, Hopkins, Jackson, Johnson, Knott, Knox, Laurel, Lawrence, Lee, Leslie, Letcher, Lewis, Magoffin, Marion, Marshall, Martin, McCreary, McLean, Menifee, Metcalfe, Montgomery, Morgan, Muhlenberg, Nicholas, Ohio, Owen, Owsley, Perry, Pike, Powell, Rockcastle, Robertson, Rowan, Simpson, Union, Webster, Whitley, Wolfe

Counties Reporting 1-9 Escapes (38 counties total)

Anderson, Barren, Breckinridge, Christian, Clark, Clinton, Cumberland, Edmonson, Fleming, Fulton, Gallatin, Garrard, Green, Hancock, Hart, Henderson, Jessamine, Larue, Lincoln, Livingston, Logan, Lyon, McCracken, Madison, Mercer, Monroe, Pendleton, Pulaski, Russell, Scott, Spencer, Taylor, Todd, Trigg, Trimble, Warren, Wayne, Woodford

Counties Reporting 10-49 Escapes (13 counties total)

Bourbon, Bullitt, Carroll, Fayette, Franklin, Grant, Hardin, Henry, Meade, Nelson, Oldham, Shelby, Washington

Counties Reporting 50+ Escapes (5 counties total)

Boone, Campbell, Jefferson, Kenton, Mason

Kentucky 1850 Slave Population

Counties with Slave Populations Less than 500 (37 counties total)

Bell, Boyd, Breathitt, Campbell, Carter, Clinton, Edmonson, Elliott, Estill, Floyd, Grayson, Harlan, Jackson, Johnson, Knott, Laurel, Lawrence, Lee, Leslie, Letcher, Lewis, Lyon, Magoffin, Marshall, Martin, McCreary, Menifee, Morgan, Owsley, Perry, Pike, Powell, Rockcastle, Rowan, Russell, Whitley, Wolfe

Counties with Slave Populations of 500-2,499 (49 counties total)

Adair, Allen, Ballard, Bracken, Breckinridge, Boone, Bullitt, Butler, Calloway, Carlisle, Carroll, Casey, Clay, Crittenden, Cumberland, Fleming, Fulton, Gallatin, Grant, Graves, Greenup, Hancock, Hardin, Hart, Hickman, Hopkins, Kenton, Knox, Larue, Livingston, McCracken, McLean, Metcalfe, Monroe, Muhlenberg, Nicholas, Ohio, Oldham, Owen, Pendleton, Pulaski, Robertson, Simpson, Spencer, Taylor, Trimble, Union, Wayne, Webster

Counties with Slave Populations of 2500-4999 (24 counties total)

Anderson, Barren, Bath, Bourbon, Boyle, Caldwell, Clark, Daviess, Franklin, Garrard, Green, Hardin, Harrison, Henderson, Henry, Jessamine, Lincoln, Marion, Mason, Mercer, Montgomery, Trigg, Warren, Washington

Counties with Slave Populations of 5000+ (10 counties total)

Christian, Fayette, Jefferson, Logan, Madison, Meade, Nelson, Scott, Shelby, Woodford

Kentucky 1850 Free People of Color Population

Counties with Fewer than 100 Free African Americans (88 counties total)

Allen, Anderson, Ballard, Bell, Boone, Boyd, Breathitt, Breckinridge, Bullitt, Butler, Campbell, Carlisle, Carroll, Carter, Casey, Clinton, Crittenden, Cumberland, Daviess, Edmonson, Elliott, Estill, Floyd, Fulton, Gallatin, Garrard, Grant, Graves, Grayson, Greenup, Hancock, Hardin, Harlan, Hart, Henry, Hickman, Hopkins, Jackson, Jessamine, Johnson, Kenton, Knott, Larue, Laurel, Lawrence, Lee, Leslie, Letcher, Lewis, Livingston, Lyon, Madison, Magoffin, Marion, Marshall, Martin, McCracken, McCreary, McLean, Meade, Menifee, Metcalfe, Monroe, Morgan, Muhlenberg, Ohio, Oldham, Owen, Owsley, Pendleton, Perry, Pike, Powell, Pulaski, Rockcastle, Rowan, Russell, Simpson, Spencer, Todd, Trigg, Trimble, Union, Washington, Wayne, Webster, Whitley, Wolfe

Counties with 100-199 Free African Americans (21 counties total)

Adair, Barren, Bath, Bracken, Caldwell, Calloway, Christian, Clark, Clay, Fleming, Green, Harrison, Henderson, Lincoln, Montgomery, Nelson, Nicolas, Robertson, Shelby, Taylor, Woodford

Counties with 200-299 Free African Americans (5 counties total)

Bourbon, Boyle, Knox, Scott, Warren

Counties with 300+ Free African Americans (6 counties total)

Fayette, Franklin, Jefferson, Logan, Mason, Mercer

For Further Reading

- Anti-Slavery History of Jefferson County* (Madison, IN: Jefferson County Historical Society, 1998).
- Berlin, Ira, *Many Thousands Gone: The First Two Centuries of Slavery in North America* (Cambridge, MA: Harvard University Press, 1998).
- Blockson, Charles, *Hippocrene Guide to the Underground Railroad* (New York: Hippocrene Books, 1994).
- Catteral, Helen T., ed., *Judicial Cases Concerning American Slavery and the Negro*, Vol. 1 (Washington, D.C.: Carnegie Institution, 1926).
- Cockrum, Col. William M., *History of the Underground Railroad, As It Was Conducted by the Anti-Slavery League* (New York: Negro Universities Press, 1969; first published in 1915).
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- Coleman, J. Winston, Jr., *Slavery Times in Kentucky* (Chapel Hill, NC: The University of North Carolina Press, 1940).
- Curry, Leonard P., *The Free Black in Urban America, 1800-1850* (Chicago: University of Chicago Press, 1981).
- Drew, Benjamin, *The Refugee: Or the Narratives of Fugitive Slaves in Canada* (Boston: John P. Jewett and Company, 1856).
- Douglass, Frederick, *The Life and Times of Frederick Douglass* (New York: MacMillan, 1962; reprint of 1892 edition).
- Eslinger, Ellen, "The Shape of Slavery on the Kentucky Frontier, 1775-1800," *The Register of the Kentucky Historical Society*, 92 (1994): 1-23.
- Fairbank, Calvin, *Rev. Calvin Fairbank During Slavery Times* (Chicago: Patriotic Publishing Company, 1890).
- Franklin, John H. and Schweninger, Loren. *Runaway Slaves: Rebels on the Plantation* New York: Oxford University Press, Inc.: 1999.
- Gara, Larry, *The Liberty Line: The Legend of the Underground Railroad* (Lexington: University Press of Kentucky, 1961).
- Harrison, Lowell H., and Klotter, James C., *New History of Kentucky* (Lexington: University Press of Kentucky, 1997).
- Howard, Victor B., *Black Liberation in Kentucky: Emancipation and Freedom, 1862-1864* (Lexington: University Press of Kentucky, 1983).
- Hudson, J. Blaine, "African Americans in Early Louisville and Jefferson County, Kentucky," *The Filson Club History Quarterly*, 73 (1999).

- Hudson, J. Blaine, "A Guide to African Americans in the Records of Antebellum Louisville and Jefferson County, Kentucky: Court Order Minutes and Wills, with Special Reference to Slave Emancipations," 1998, forthcoming in the *Filson Club History Quarterly*.
- Jordan, Winthrop D., *White Over Black: American Attitudes Toward the Negro, 1550-1812* (New York: W. W. Norton and Company, 1968).
- Lucas, Marion B., *A History of Blacks in Kentucky, Volume 1: From Slavery to Segregation, 1760-1891* (Frankfort: Kentucky Historical Society, 1992).
- National Historic Landmarks Survey, *Underground Railroad Resources in the United States* (Washington: U. S. Department of the Interior, 1998).
- O'Brien, Margaret, "Slavery in Louisville During the Antebellum Period: 1820-1860," unpublished M.A. thesis, University of Louisville, 1979.
- Post, Edward M., "Kentucky Law Concerning Emancipation and Freedom of Slaves," *Filson Club History Quarterly*, 59 (1985): 344-367.
- Quarles, Benjamin, *Black Abolitionists* (New York: Oxford University Press, 1969).
- Runyon, Randolph, *Delia Webster and the Underground Railroad* (Lexington: The University Press of Kentucky, 1996).
- Siebert, Wilbur H., *The Underground Railroad from Slavery to Freedom* (New York: Russell and Russell, 1967; first published 1898).
- Sprague, Stuart S., Ed., *His Promised Land: The Autobiography of John P. Parker, Former Slave and Conductor on the Underground Railroad* (New York: W. W. Norton, 1996).
- Stafford, Hanford D., "Slavery in a Border City: Louisville, 1790-1860," unpublished Ph.D. dissertation, University of Kentucky, 1987.
- Still, William, *The Underground Railroad* (Chicago: Johnson Publishing Company, 1970; reprint of 1872 edition).
- Thornbrough, Emma L., *The Negro in Indiana Before 1900* (Bloomington: Indiana University Press, 1957).
- Trotter, Joe W., Jr., *River Jordan: African American Urban Life in the Ohio Valley* (Lexington: The University Press of Kentucky, 1998).
- Wade, Richard C., *Slavery in the Cities: The South, 1820-1860* (New York: Oxford University Press, 1969).
- Walker, Juliet E. K., "The Legal Status of Free Blacks in Early Kentucky, 1792-1825," *Filson Club History Quarterly*, 17 (1983): 382-395.
- Weisenburger, Steven, *Modern Medea: A Family Story of Slavery and Child-Murder from the Old South* (New York: Hill and Wang, 1998).

Lesson Plan Format

A Ride to Freedom (The Underground Railroad): A Basic Need

Demographic Information:

Name: Dr. Pat Higgins

Lesson Length: 30 minutes

School: Kentucky State University

Date: February 20, 2001

Age/Grade Level: P-5

Lesson Length: 30 minutes

Subject: Social Studies

Topic: A Ride to Freedom (The Underground Railroad) A Basic Need

of Students: _____

with IEP's: _____

Objectives:

Know: What is freedom? How do you obtain freedom? How do you stay free?

Do: Analyze the aspects of what it means to be free.

- Students will obtain knowledge regarding the human desire for freedom.
- Students will develop their knowledge and skills in all areas—physical, social, emotional, and intellectual.
- Students will brainstorm, identify, and discuss the basic need for all people to be free.
- Students will complete graphic organizers on the Underground Railroad slave movement.
- Students will read about the Underground Railroad, slavery, freedom, and the struggle for human rights. (See selected books.)
- Students will write a journal entry describing a time when they felt their rights were being violated.
- Students will be introduced to Howard Gardner's multiple intelligences in order to develop their critical understanding of their multiple intelligences.

Connections:

Goal 1: Basic Communication

- 1.2 Students make sense of the variety of materials they read.
- 1.3 Students make sense of the various things they observe.
- 1.4 Students make sense of the various messages to which they listen.
- 1.11 Students write using appropriate forms, conventions, and styles to communicate ideas and information to different audiences for different purposes.
- 1.12 Students speak using appropriate forms, conventions, and styles to communicate ideas and information to different audiences for different purposes.
- 1.13
- 1.14
- 1.15 Students make sense of ideas and communicate ideas with the visual arts, music, and movement.

Goal 2: Social Studies

- 2.14 Students understand the democratic principles of justice, equality, responsibility, and freedom and apply them to real-life situations.
- 2.16 Students observe, analyze, and interpret human behaviors, social groupings, and institutions to better understand people and the relationships among individuals and among groups.
- 2.19 Students recognize and understand the relationship between people and geography and apply their knowledge in real-life situations.
- 2.20 Students understand, analyze, and interpret historical events, conditions, trends, and issues to develop historical perspective.

Goal 2: Arts and Humanities

- 2.22 Students create works of art and make presentations to convey a point of view.
- 2.23 Students analyze their own and others' artistic products and performances using accepted standards.
- 2.24 Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.
- 2.25 In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.
- 2.26 Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.

Goal 3: Self-Sufficiency

- 3.1 Students demonstrate positive growth in self-concept through appropriate tasks or projects.
- 3.4
- 3.5 Students demonstrate the ability to be resourceful, creative, self-controlled, and self-disciplined.
- 3.6
- 3.7 Students demonstrate the ability to make decisions based on ethical values and to learn on one's own.

Goal 4: Responsibilities

- 4.4 Students demonstrate the ability to accept the rights and responsibilities for self and others.

Goal 5: Think and Solve Problems

- 5.1 Students use critical thinking skills such as analyzing, prioritizing, categorizing, evaluating, and comparing to solve a variety of problems in real-life situations.

Goal 6: Connect and Integrate Experiences

- 6.1 Students connect knowledge and experiences from different subject areas.
- 6.2 Students use what they already know to acquire new knowledge, develop new skills, or interpret new experiences.
- 6.3 Students expand their understanding of existing knowledge by making connections with new knowledge, skills, and experiences.

Context:

This lesson will address issues pertaining to freedom and the struggle for human rights in Kentucky and worldwide.

Materials:

Pictures published by Book-Lab, Inc. (Ida S. Meltzer, 1971)

Poster: Crown Publishers, Inc.

Books:

Adams, Russell L. *Great Negroes: Past and Present*. Chicago: Afro-Am Publishing Co., 1972 (republished in 1976, 1981, and 1984).

Bellanca, J, Chapman, C., and Swartz, E. *Multiple Assessments for Multiple Intelligences*. Palatine, IL: IRI/Skylight Publishing Inc., 1994.

Rappaport, Doreen. *Freedom River*. New York: Jump at the Sun Hyperion Books for Children, 2000.

Ringgold, Faith. *Aunt Harriet's Underground Railroad in the Sky*. New York: Crown, 1992.

Tobin, Jacqueline and Dobard, Raymond. *Hidden in Plain View*. New York: Doubleday, 1999.

Paper

Pencil/pen

Handouts

Procedures:

- The teacher will introduce the lesson on the topic provided.
- The teacher will share background information pertaining to all three books listed above.
- Students will plan a story based on one of the books and write their ideas on a story map.
- The teacher will use visual aids to enhance the information.
- The teacher will lead a discussion to develop the student's ability to apply knowledge, skills, and thinking processes (Standard I).
- The teacher will use multiple teaching/learning strategies that are appropriate to student development level and actively engage students in individual and cooperative learning experiences.
- The teacher will provide a wheel with the multiple intelligences so that students can demonstrate an understanding of each intelligence (see attached sheet).

Assessment:

Student assessment will consist of completing each of the following statements:

I learned . . .

I was surprised that I . . .

I noticed that I . . .

I discovered . . .

I was pleased that I . . .

Assessment:

- Technology: Search the Internet to find additional information.
- Cooperative Learning (think/pair/share)
- Multiple Intelligences (project)
(See attached sheet.)

Multiple Intelligences

Verbal/Linguistic

- Reading
- Vocabulary
- Formal Speech
- Journal/Diary Keeping
- Creative Writing
- Poetry
- Verbal Debate
- Impromptu Speaking
- Humor/Jokes
- Storytelling

Logical/Mathematical

- Abstract Symbols/Formulas
- Outlining
- Graphic Organizers
- Number Sequences
- Calculation
- Deciphering Codes
- Forcing Relationships
- Syllogisms
- Problem Solving
- Pattern Games

Visual/Spatial

- Guided Imagery
- Active Imagination
- Color Schemes
- Patterns/Designs
- Painting
- Drawing
- Mind-Mapping
- Pretending
- Sculpture
- Pictures

Body/Kinesthetic

- Folk/Creative Dance
- Role Playing
- Physical Gestures
- Drama
- Martial Arts
- Body Language
- Physical Exercise
- Mime
- Inventing
- Sports Games

Musical/Rhythmic

- Rhythmic Patterns
- Vocal Sounds/Tones
- Music Composition/Creation
- Percussion Vibrations
- Humming
- Environmental Sounds
- Instrumental Sounds
- Singing
- Tonal Patterns
- Music Performance

Interpersonal

- Giving Feedback
- Intuiting Others' Feelings
- Cooperative Learning Strategies
- Person-to-Person Communication
- Empathy Practices
- Division of Labor
- Collaboration Skills
- Receiving Feedback
- Sensing Others' Motives
- Group Projects

Intrapersonal

- Silent Reflection Methods
- Metacognition Techniques
- Thinking Strategies
- Emotional Processing
- "Know Thyself" Procedures
- Mindfulness Practices
- Focusing/Concentration Skills
- Higher-Order Reasoning
- Complex Guided Imagery
- "Centering" Practices

Possible Core Content Links for Jacob Lawrence's Paintings

Social Studies: Elementary

SS-E-2.1.1

Language, music, art, dress, food, stories, and folk tales help define culture and may be shared among various groups.

SS-E-2.1.2

Elements of culture (e.g., language, music, art, dress, food, stories, folktales) serve to define specific groups and may result in unique perspectives.

SS-E-5.1.1

Accounts of historical events are influenced by the perceptions of people and passing of time.

SS-E-5.2.5

Symbols (e.g., state and national flags), slogans, monuments/buildings, patriotic songs, poems (e.g., the Pledge of Allegiance), and selected readings (e.g., Gettysburg Address) are used to describe or illustrate important ideas and events in Kentucky and American history.

Social Studies: Middle School

SS-M-2.2.1

All cultures develop institutions, customs, beliefs, and holidays reflecting their unique histories, situations, and perspectives.

SS-M-4.3.2

Human populations may change and/or migrate because of factors such as war, famine, disease, economic opportunity, and technology.

SS-M-5.1.3

History is a series of connected events shaped by multiple cause-and-effect relationships, tying the past to the present

SS-M-5.2.4

Political, social, economic, and cultural differences (e.g., slavery, tariffs, industrialism vs. agrarianism, federal vs. states' rights) among sections of the U.S. resulted in the American Civil War.

Social Studies: High School

SS-H-2.4.1

As cultures emerge and develop, conflict and competition (e.g., violence, difference of opinion, stereotypes, prejudice, discrimination, genocide) may occur.

SS-H-4.3.2

Human migration has major physical and cultural impacts and can be the result of

pressures or events that push populations from one place or pull them to another (e.g., push factors such as famines or military conflicts; pull factors such as climate or economic opportunity).

SS-H-5.1.2

Primary sources allow individuals to experience history from the perspectives of people who lived it.

SS-H-5.2.3

After the Civil War, massive immigration and United States foreign policies created new social patterns, conflicts, and ideas about national unity amid growing cultural diversity.

Arts and Humanities: Elementary

AH-E-4.1.31

Describe works of art using appropriate art terminology (subject matter, ideas, elements of art, principles of design). (1.13, 2.23)

Art Elements: line, shape, form, texture, and color (primary and secondary hues) and color groups (warm, cool, neutral).

Principles of Design: organization of visual compositions: emphasis (focal point), pattern, balance (symmetry), and contrast (light/dark).

AH-E-4.2.31

Identify various purposes for creating works of art. (1.13, 2.23)

Purposes of Art - expressive (express emotions and ideas), narrative (describe and illustrate experiences), functional (decorate objects) (1.13, 2.23)

AH-E-4.2.36

Historical and Cultural Context

Styles: realistic, abstract, non-objective

Arts and Humanities: Middle School

AH-M-4.1.31

Describe, analyze, and/or interpret works of art using visual art terminology. (1.13, 2.22, 2.23, 2.24)

Art Elements: line, shape, color (tints and shades) and color groups (monochromatic), form, texture, space (positive/negative and perspective), and value (light and shadow).

Principles of Design: repetition, pattern, balance (symmetry/asymmetry), emphasis (focal point), contrast (light and dark), rhythm, proportion, and movement.

AH-M-4.2.31

Describe and compare the characteristics and purposes of works of art representing various cultures, historical periods, artists, and/or styles. (1.13, 2.23, 2.24, 2.25, 2.26)

AH-M-4.2.32

Purposes of Art - ritual, (celebration, commemoration), imitate nature (reflect the world),

expressive (personal expression), narrative (make a point)

Arts and Humanities: High School

AH-H-4.1.31

Describe works of art using appropriate terminology. (1.13, 2.23)

Art Elements: color and color theory: primary and secondary hues, values (tints and shades), intensity (brightness and dullness); color relationship: triadic, complementary, analogous.

Principles of Design: balance (symmetry/asymmetry), emphasis (focal pattern), pattern, repetition, contrast, variety, movement, rhythm, proportion, transition/gradation, and unity.

AH-H-4.1.34

Defend personal interpretations of works of art and architecture by using arguments. (2.23, 2.24)

AH-H-4.2.31

Know how media, art processes, subject matter, symbols, ideas, and themes communicate cultural and aesthetic values. (1.13, 2.22, 2.25, 2.26)

AH-H-4.2.33

Historical and Cultural Context

Media: two-dimensional - paint (watercolor, tempera, oil, and acrylic), fabric, yarn, paper, ink, pastels (oil and chalk), fibers, photography, and computer design

AH-H-4.2.34

Historical and Cultural Context

Art processes: two-dimensional - drawing, painting.

AH-H-4.2.37

Historical and Cultural Context

Analyze, compare, contrast, and interpret the cultural and historical context of artworks using visual arts terminology. (1.13, 2.22, 2.23, 2.24, 2.25, 2.26)

AH-H-4.2.38

Historical and Cultural Context

Cultures, Periods, and Styles: All styles and periods on Arts and Humanities Reference Chart; general trends in Modern/Contemporary (American, European, Latin American)

Background Information for a Study of Jacob Lawrence

Please use this information to prepare your students before they study the artist Jacob Lawrence. The time you spend introducing your students to the artist and his subjects will pay off by increasing your students' interest and understanding of the work and the life of Jacob Lawrence. Please feel free to adapt this material to suit the needs of your class and your own teaching style.

Introduce Your Students to Jacob Lawrence's Life

- **Jacob Lawrence (1917 – 2000) was the first African-American artist to achieve wide recognition and success as a visual artist.**

Jacob Lawrence was also the first black artist to be represented by a major New York gallery and the first black artist to be elected to the National Institute of Arts and Letters. Lawrence is known for paintings of African American heroes and ordinary working people done in his trademark powerful, graphic style.

- **Lawrence's life was influenced by important milestones in Black history.**

Lawrence's parents, Jacob and Rose, were both children of former slaves. Like thousands of other Southern African Americans, they had moved to the North in the Great Migration during and after World War I, seeking work and a better life. Jacob Lawrence was born September 7, 1917 in Atlantic City, New Jersey, the first of three children. His parents struggled to make ends meet and moved frequently, seeking work. The family later split up, and Jacob's mother and her children eventually settled in Harlem in New York City around 1930.

- **Lawrence began to make art in his early teens.**

His mother enrolled Jacob in an after-school arts and crafts program. There he met the artist Charles Alston who first encouraged him in his art. As a teenager, Lawrence spent a lot of time at the Metropolitan Museum of Art, studying artwork ranging from ancient Egyptian wall painting to Renaissance masters and modern painters. Later Lawrence studied under the gifted sculptor Augusta Savage, whose Harlem studio attracted many noted African Americans and aspiring artists. Ms. Savage was instrumental in encouraging Jacob Lawrence and in helping him to participate in the Works Progress Administration's artist program. Lawrence commented that had it not been for Augusta Savage, he might never have become a visual artist.

- **Throughout his teens Lawrence was inspired by the lingering atmosphere of the Harlem Renaissance.**

In the 1920s interest in African and African-American history, literature, art, and music had blossomed in Harlem. Lawrence grew up hearing stories of Harriet Tubman and Frederick Douglass, and he attended lectures and exhibits about African and African-American history. Jacob Lawrence began to understand that African Americans could be the subjects and the makers of great art.

- **Lawrence’s reputation was established with his first narrative series - Toussaint L’Ouverture** (pronounced “Too-sahnt-La-ow-vah-chure”).

When Lawrence turned 21 in 1938 he got a job with the Works Progress Administration’s (WPA) Federal Arts Project. Not only was he paid to study and make art, he learned a great deal from other WPA artists and writers. At this time Lawrence began intensive research for his first narrative series on Toussaint L’Ouverture. This series of 41 paintings on the heroic leader of the Haitian Revolution of 1795 was exhibited widely in New York, Baltimore, and Chicago, and these exhibits launched Jacob Lawrence’s reputation as an important painter. As a result, Lawrence received grants that allowed him to paint his next several series, including the *Harriet Tubman* and *Frederick Douglass* series of 1938–1940.

- **Other highlights of Lawrence’s life:**

- Began *Migration of the Negro* series, his best-known series, 1940.
- Married Gwendolyn Knight, a painter, 1941.
- Served in US Coast Guard during World War II, 1943-44.
- Started teaching career at Black Mountain College in North Carolina, 1946.
- Painted *Struggle: From the History of the American People* series, 1950s
- Wrote and illustrated children’s book: *Harriet and the Promised Land*, 1968.
- Began making prints, an important medium for the rest of his career, 1960s.
- Moved to Seattle to teach at University of Washington, 1970 – 86.
- Designed 72-foot mural for Time Square subway station, 1998.
- Died, June 9, 2000.

Introduce Your Students to Harriet Tubman and Frederick Douglass

- **Frederick Douglass experienced the cruelty of slavery and escaped.**

In 1818 Douglass was born into slavery to a mother that he was soon separated from. He never knew his father, who was white. At a young age he was sent to work for a family in Baltimore, where he was taught to read. In his teens, Douglass was returned to plantation slavery and sent to a “slave breaker” who tried unsuccessfully to break him of his rebellious tendencies. Douglass’ first attempt to escape slavery failed and he was sent to work in the shipyards in Baltimore, where, at the age of twenty, Douglass finally escaped slavery. He then moved north and married a free black woman named Anna Murray, with whom he had five children.

- **Douglass became a speaker against slavery.**

Douglass worked at various jobs in New York and New England. In 1841, he was asked to speak of his experiences as a slave while attending a meeting of abolitionists, and his speech electrified the audience. Douglass traveled and spoke out against slavery for over 50 years, becoming famous for his moving and eloquent speeches. Douglass published his first autobiography in 1845. It remains a classic account of the evils of slavery.

- **Douglass fought for abolition.**

English abolitionists purchased Douglass’ freedom from slavery, thus permanently assuring his safety, in 1847. Douglass settled in Rochester, New York and began to publish a weekly anti-slavery newspaper, *The North Star*. Douglass also played a prominent role in the Underground Railroad, serving as the superintendent of the Rochester area of the network and sheltering runaway slaves in his own house. He was a friend of abolitionist John Brown but did not participate in Brown’s failed raid on the U.S. Government arsenal in Harper’s Ferry, West Virginia.

- **Douglass fought for equality and served his country.**

When the Civil War broke out Douglass urged President Lincoln to allow blacks to fight for the Union and helped recruit two regiments for the North. After the war, Douglass fought for the rights of the newly freed slaves. Douglass advocated for equal rights for women and for temperance as well. For twenty years he had a distinguished career in public service, culminating in diplomatic appointments to Haiti and the Dominican Republic. He died of a heart attack at his home in Washington, D.C. at the age of 77.

- **Harriet Tubman survived a harsh childhood as a field slave and grew strong.**

In 1820 Harriet (also known as Araminta) Tubman was born into slavery in Maryland, one of eleven children. She began to do hard labor in the fields at the age of five. When she was fifteen, she received a severe blow to the head from an overseer, an injury that plagued her with bouts of sleepiness for the rest of her life. Despite this, Tubman was known for her incredible physical and spiritual strength throughout her life.

- **Tubman escaped and led others to freedom on the Underground Railroad.**

In 1844, Harriet married John Tubman, a free black, and in 1849, she escaped to freedom in Philadelphia, guided by the North Star. There she worked and saved her earnings to enable her to return South and lead other slaves to freedom. She made her first trip in 1850. The Fugitive Slave Law of that year meant that slaves who escaped to the North could, if discovered, still be returned to their owners (and suffer harsh punishment), so Tubman led all her escapees all the way to Canada. Tubman was famed for her courage, her endurance, and her skill at eluding capture. It is said she never lost a single “passenger” on her trips on the Underground Railroad.

- **Tubman served the Union during the Civil War**

During the Civil War Tubman served the Union Army as a volunteer nurse and a skilled scout and spy. She refused to accept pay for this work, preferring, as she did throughout her life, to support herself with sales of food she made. Like Douglass, Tubman was a friend of John Brown and they collaborated in the cause of abolition. Tubman also spoke out frequently for women’s rights and her speeches were successful fundraisers for these causes.

Tubman spent her life helping African-Americans. Finally granted a government pension at age 80, Tubman used the pension money to found a home for the aged and the indigent. She died in her nineties and was buried with military honors. Thousands attended a memorial ceremony.

Frederick Douglass once wrote in a letter to Tubman:

I have wrought in the day—you in the night. I have had the applause of the crowd and the satisfaction that comes of being approved by the multitude, while the most that you have done has been witnessed by a few trembling, scared, and foot-sore bondmen and women, whom you have led out of the house of bondage, and whose heartfelt “God bless you” has been your only reward. The midnight sky and the silent stars have been the witnesses of your devotion to freedom and of your heroism. Excepting John Brown—of sacred memory—I know of no one who has more willingly encountered more perils and hardships to serve our enslaved people than you have. . . .

Introduce Your Students to Jacob Lawrence's Art

- **Lawrence's style: bold, original, colorful, and consistent**

The use of tilted perspectives, simplified human forms, exaggerated gestures, and bright patches of color on a somber background mark Lawrence's artistic style. His goal was to tell a story and convey strong emotion. He is not concerned with realistic detail or portraiture. Lawrence once said of his work:

"If at times my productions do not express the conventionally beautiful, there is always an effort to express the universal beauty of man's continuous struggle to lift his social position and to add dimension to his spiritual being."

To reinforce the meanings of his stories, Lawrence used certain symbols throughout his Frederick Douglass and Harriet Tubman series. He has said that the red flower in the Douglass series represents hope. In the Tubman series, a snake stands for danger and evil.

- **Lawrence's format: the narrative series**

Jacob Lawrence wanted to tell the whole story of three heroes of African descent (Douglass, Tubman, and Toussaint L'Ouverture), and not simply paint a portrait. The narrative series, almost like a movie, allowed him to show a sequence of events and a range of ideas and emotions for each of his heroes' lives.

When he planned a narrative series, Lawrence did extensive reading and research, selecting portions of text that created a picture in his mind's eye. Lawrence then painted the images and wrote captions to complement them.

- **Lawrence's media: tempera paint on paper or board**

Casein tempera is a water-based paint that dries quickly and lends itself to the hard-edged flat shapes and expressive brushstrokes of Lawrence's style. Lawrence ground his own pigments and mixed his own casein tempera paint.

When painting a series, Lawrence would first sketch in pencil all the parts of each painting and then choose a limited number of colors for the whole series. He would mix enough paint of each color for all the paintings in the series. Then, instead of finishing one painting at a time, Lawrence would fill in all the areas of the same color in every painting first, then go on to the second color and fill in all of those areas, and so on. This ensured that the colors were a consistent and unifying element throughout the series.

The Toussaint L'Ouverture Series

Toussaint L'Ouverture was a former Haitian slave who liberated Haiti from French and Spanish control and founded the Republic of Haiti in 1795. Born a slave, Toussaint was an avid reader, and dreamed of freeing his people from slavery. Toussaint formed an army of slaves. His army defeated the Spanish and the French, led by Napoleon. At a meeting to discuss a treaty, Napoleon's soldier's captured Toussaint. Imprisoned in France, where he died the following year, his revolution in Haiti eventually succeeded. Jacob Lawrence's series on Toussaint consisted of 41 paintings.

Jacob Lawrence Lesson Plans

In 2001, The Speed Art Museum held a special exhibit of Jacob Lawrence's Frederick Douglass, Harriet Tubman, and Toussaint L'Ouverture series. Members of The Speed Art Museum's 2000-2001 Teacher Advisory Board prepared these lesson plans to complement the Lawrence exhibit. Please feel free to adapt these materials to suit the needs of your class and your own teaching style. Originally, this packet included several more lessons, but since they were directly tied to the special Speed exhibit, they have been omitted.

Teacher Advisory Board members come from school communities throughout the Louisville metropolitan area and represent a variety of positions and interests. Our membership includes arts specialists, as well as parents, teachers, and administrators from the Primary, Intermediate, and Middle/ High School grade levels. The common bond for the group is an interest in seeing The Speed Art Museum serve the community as a valued cultural resource.

Primary Level Lesson Plan (Grades K – 3)

Producing a Painting Inspired by Lawrence's Work

Submitted by Colleen Simpson, Mill Creek Elementary School

Introduction

Teacher reads sections of the children's book *Story Painter*, which profiles Jacob Lawrence and his work. Brief teacher-led discussion of 2 or 3 specific paintings stressing: subject, elements of art and principles of design. The teacher will also want to address Lawrence's interest in Frederick Douglass and Harriet Tubman as subjects for his paintings.

Students will then produce their own painting as inspired by Lawrence's work. The student paintings may be displayed singularly or as a part of a mural, perhaps connected to a map of the Underground Railroad.

Teacher can play appropriate music while students produce their artworks.

Grade Level: Grades 1-3

Subject Area/Curriculum Area:

Visual art (elementary) with connection to social studies and music

Core Content/Performance Standards Links:

SS-E-2.1.1

AH-E-4.1.32, AH-E-4.1.33

AH-E-4.1.34, AH-E-4.2.31

Materials/Equipment Required:

Story Painter book, reproductions of Lawrence's work, paint, paper, brushes, etc.

Cassette player and *Songs of the Civil War* tape

Motivational Tools or Approach:

The reading of *Story Painter*, reproductions of Lawrence's work dealing with Harriet Tubman and Frederick Douglass on display – music of civil war playing as students enter classroom.

Follow-up Activity:

Using elements of art and principles of design, students do an open response comparing/contrasting two of Lawrence's works as shown during project.

Intermediate Level Lesson Plans (Grades 4 – 5)

Intermediate Lesson 1: Creating a Narrative Painting

Submitted by John Bensing of Camden Station Elementary

Lesson Plan/Classroom Activity:

Introduce students to Jacob Lawrence and narrative painting. Use children's books for motivation and visual reference. Students will produce a 12x18 narrative painting in tempera paint.

Subject Area/ Curriculum Area: Visual art, Grade 5

Core Content/ Performance Standards Links: 2.22 Production

Materials/ Equipment Required: Children's books, 12x18 white sulphite 50-80 w, tempera cake sets, brushes, water

Time Frame: 3-5 class sessions

Motivational Tools or Approach:

The Great Migration: An American Story by Jacob Lawrence

Story Painter: The Life of Jacob Lawrence by John Duggleby

Harriet and the Promised Land by Jacob Lawrence

Getting to Know the World's Greatest Artists: Jacob Lawrence by Mike Venezia

Sequence of the Session/Activity:

Introduce the artist.

Introduce the subject: narrative painting, Harriet Tubman.

Class discussion on artist, narrative art, and technique.

Students produce sketches of a favorite part of the Harriet Tubman series.

Enlarge and paint the best sketch.

Students label their work with a caption or use Lawrence's captions.

Display on bulletin board or web site.

Intermediate Lesson 2: Creating Story Boards Based on *Harriet and the Promised Land*

Submitted by Madalyn Conroy of Camden Station Elementary School

Lesson Plan/Classroom Activity:

Students read biographical material on Harriet Tubman, then read the illustrated poem *Harriet and the Promised Land*. Students will respond by using story boards.

Subject Area/ Curriculum Area:

Social Studies, Reading – Grade 5

Core Content/ Performance Standards Links: 1.2 Reading, 2.20 Historical Perspective

Materials/Equipment Required:

Children's books (see bibliography below). In addition, ask your library media specialist to help you assemble a collection of books on Harriet Tubman for the children to read and study.

Time Frame: 2- 5 days

Motivational Tools or Approach:

Biographical materials on Harriet Tubman and Jacob Lawrence

Jacob Lawrence and Harriet Tubman Resources:

The Great Migration: An American Story by Jacob Lawrence

Story Painter: The Life of Jacob Lawrence by John Duggleby

Harriet and the Promised Land by Jacob Lawrence

Getting to Know the World's Greatest Artists: Jacob Lawrence by Mike Venezia

Sequence of the Session/ Activity:

Students are assigned background reading from biographical materials on Harriet Tubman.

Students will use response journals to record information including:

- a) Who was she?
- b) When did she live?
- c) Where in the U.S. did her life travels take her?
- d) What was an important accomplishment in her life?
- e) Do you think Harriet Tubman was a hero? Explain your thinking

Middle and High School Lesson: Linking Visual Images with Prose Passages

Submitted by Kay Twaryonas of Seneca High School

Lesson Plan / Classroom Activity:

Linking Lawrence's visual images with written passages of prose.

Grade Level: Middle and high school

Subject Area/Curriculum Area: Humanities, English/language arts, art, social studies, American studies

Core Content / Performance Standards Links: AH-H-4.1.34

Materials / Equipment Required: Poetry anthologies, songbooks, the video *Songs of the Civil War*, poetry web sites, song lyrics web sites, images from Jacob Lawrence web sites and from books about Jacob Lawrence's painting

Time Frame:

2-3 days: set-up, homework, presentation (or longer as teacher sees fit)

Motivational Tools or Approach:

View paintings, read some poems and discuss their meanings and interpretations, model exercise for students with example(s).

Sequence of the Session / Activity:

- Many fine anthologies of African-American poetry are available in libraries and bookstores, including some female poets (which might be appropriate for the Tubman paintings).
- Have students choose an image from the books on Jacob Lawrence's painting (see page 29) or from a Jacob Lawrence web site (several are available). You also could share the fourth seminar in this series, which features slides of Lawrence's work. Make available to students anthologies of African-American poetry or the lyrics of folk songs, slave songs, spirituals, etc.
- Ask students to choose a poem or song lyric to match with their selection from Lawrence's work. Suggest that they may be interpreting the painting through the poem/lyric or interpreting the lyric/poem by referencing the painting. Their approach will depend on their individual learning styles. Students should then compose an explanation/rationale for their choices/matches.
- As a final step, duplicate paintings from the books or download copies from a Lawrence web site for students and have them produce a poster detailing their match and the rationale for it. Have each student exhibit his/her poster and perhaps read the poem or listen to a recording of the song/poem as they view the Lawrence paintings.

Option: Have students write their own poems (odes, a haiku series, or other forms), compose their own lyrics, or develop appropriate monologues that may have come from Douglass or Tubman for use with their chosen paintings.

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Office Manager

Lynda Thomas
Producer

Mary Duncan
Writer

Paul Petrey
Director