

The Study of African American History Through Art

By Judith A. Lutz, McKelvy Elementary School

Introduction

My curriculum unit will provide opportunities for a kindergarten class to view, discuss and critique works of art that depict various times in African American history. The dialogue used by the teacher to instruct the students on the historical aspects throughout the unit will vary depending on the class. The works of art used in this unit were selected because for the most part African Americans created them. I also specifically selected these pictures because I felt they would appeal to a young child. During my search for these images, I found few overt references to slavery. In my readings I found that the images of African Americans, until recent times, were for the most part made to be purchased by white clientele. The pictures I have selected have been beautifully reproduced and enlarged by our public library and they are truly a celebration of African American culture, although in some cases depicted through Caucasian eyes.

Though written with a kindergarten class in mind, this unit could be used with any primary grade. If you are working with second grade or older, I feel the *Addy* books from the *American Girls Series* coincide nicely with the unit. The weekly lessons follow a timeline beginning with the 1600s and ending with present day. At the completion of the unit the students should be able to arrange the works of art in chronological order. In addition to the works of art, related stories and activities will be used to increase the student's understanding of each time period. The historical highlights studied in this unit were selected to act as a frame, which can be monitored and adjusted, as teachers consider appropriate for their students.

A detailed study of an African American timeline is much too academic for kindergarten students. My focus is for the students to link together major parts of the timeline, such as the institution of slavery, the Underground Railroad, the Civil War, the Reconstruction of the South, the Jim Crow Laws, the Great Migration North, and the Civil Rights Movement. My intent is that African American students will develop pride in their heritage and a respect for their ancestors. I hope that all students will understand that changes over this time period came about because rules and laws were changed. Through the study of the timeline the students will learn how laws (good and bad) affected their ancestors. The students will also discuss and change classroom rules as they judge the fairness of each rule. In addition, the use of art will help the students realize that art tells a story that is waiting to be heard. The students will be able to examine a work of art in order to interpret the artist's story. When looking at the works of art I will use the questioning strategies based on Abigail Housen's theories of aesthetic development. The questions are designed to build on the experiences and interests of beginner viewers. I've included historical summaries to provide background information for the teacher. Depending on the age of the students, the brief references made to heroes or heroines of the time could become complete lessons in themselves.

For a cumulating activity, the students will draw a wall size timeline. Depending on the size of the class, the students will be grouped and assigned an ancestor, a time period and a major event to illustrate. This wall-sized timeline will be displayed in the auditorium to be used during Unity Circle. Unity Circle is an opening exercise used at McKelvy School. The works of art from the unit will be hung across the front of the classroom to remind the students of the importance of African American History.

Neighborhood

McKelvy School is located in the Hill District of Pittsburgh. The school population is 98% African American. The school and community are involved in the Village Program. The goal of the Village Program is for students to develop attributes that their ancestors had exemplified such as: love, respect, self-confidence, self-

esteem, self-persistence, self-reliance, interpersonal skills and learning orientation. Since the students study African American ancestors, music and literature on a daily basis, the kindergarten will come to the unit with a wide range of background knowledge. However, the students need to be able to take turns speaking and listening, therefore, I would not teach this unit until the second half of the kindergarten year.

Pre-unit Activities

A reading of *The Story of the Three Kingdoms* will prepare the students for understanding the importance of studying the past. Before beginning Lesson 1 of the unit the class must compose classroom rules. These rules will be written and on display for reference. During the unit the students will discuss each rule further and change the rules, as they feel appropriate. To develop an understanding of a timeline, the students will make their own personal time line. It will include a baby photo of themselves (a drawing if the photo is not available), a current school picture and a drawing of how they may look as an adult. Once displayed, students will guess which timeline belongs to whom. Lastly, it is important that students understand that African Americans have ancestors in the United States but also in Africa. However, African history is so abundant that it could make up another unit.

Unit

All lessons require the students to find meaning, evaluate and relate the visual arts historically and culturally (Art/Humanities standards 1, 2,3)

Lesson 1 (Communications standard 3)

Africans had been slaves in Portugal, Spain, the Canaries, the Madeira's and the Caribbean for more than 100 years before their arrival in America in 1619, when some captives were sold to settlers at Jamestown. The sea-lane across the Atlantic, which the slave ships followed from Africa to the New World, was known as the Middle Passage. The vessels took weeks to cross the ocean. Many slaves died on the way.

The slavery system, though it was at odds with the growing spirit of freedom, existed in the United States until 1865. Prior to the American Revolution, slavery existed in all the colonies. In New England, slaves working in their owners' house could be taught to read and write. A few slaves became outstanding writers, such as, Phyllis Wheatley. She became one of the best known poets of New England. Phyllis Wheatley's *Poems on Various Subjects, Religious and Moral* was the first book written by an African American in North America. During the end of the 18th century the northern states abandoned slavery because of limited profitability and because of the ideals of the Revolution. However, because the demand was great for cheap labor by the tobacco growers and cotton farmers, slavery increased in the south. It is estimated that 50 million people were taken from Africa to be used as slaves in South America, Islands of West Indies and the United States. (1)

Students will view the engraving *Kneeling Slave* (fig.1), completed by Patrick Reason in 1835. The inscription under the slave reads "Am I not a man and a brother". This print was frequently used as an emblem of the British Anti-Slavery Movement. Patrick Reason, a free mulatto, was accepted as an apprentice by a white engraver. His career can't be documented beyond the middle of the nineteenth century.

Objectives:

They will be able to recount what it means to be a slave.

The students will be able to express their feelings concerning slavery.

The students will tell what the image reveals to us about slavery.

They will make suggestions as to why the man's hands in *Kneeling Slave* are bound together.

They will be able to describe the color of the man's skin in the print

Students would be asked to describe what they see in the print. On this particular piece, I would like the students to note that the print is black and white. They would be asked to share their ideas as to why the artist didn't use color. What do you think the artist was trying to show or teach us? If you were the man in the print how would you feel? Why do you think the artist might have made a picture like this? What is the difference between a print and a painting? Is the man in the print able to practice self-reliance? When you can't have self-reliance how do you feel?

Suggested Literature- *Nettie's Trip South* is a story based on the real diary of the authors great-grandmother. Nettie takes a trip to the south and writes her reactions to slavery as she saw it.

Objective:

Students will relate how Nettie felt about the things she saw down south.

Lesson 2 (Citizenship standard 1, Communications standard 3)

Slavery grew as the demand for a labor force grew. Eli Whitney's invention of the cotton gin reduced the time it took to prepare cotton for sale. Therefore, even more slaves were needed to plant and pick the cotton. In port towns, ships brought cargoes of slaves from Africa and carries bales of cotton to England. (2) In a single year, 1803, it is estimated that 20,000 Negroes had been brought to South Carolina and Georgia to work in the cotton fields. (3) Not all slaves were assigned to the fields. Some slaves were trained to be brickmasons, carpenters, and workers with iron.

Students will study *Cotton Pickers* (fig.2) by William Johnson. This work of art shows African Americans working in a field. Johnson uses his simplistic style to place the focus on the workers as a group rather than individuals. William Johnson studied in Paris for a period of time. He attempted to unite all he learned in Paris such as principals and theories of art while using a direct approach to a subject. After returning to the United States, he lived in New York, where he won the gold medal in the Harmon Foundation's exhibition.

Objectives:

The students will point to the various basic shapes the artist used in *Cotton Pickers*.

The students will realize that this piece is centered on the people and not the land surrounding them.

Historically, I want the students to recognize that slavery was free labor, and that money was the main reason for slavery.

In addition to this, they will know that African Americans were not given the same privileges as the colonists.

The students will realize that physical laborers are needed, but that people must be free to make choices.

I would ask the students to describe what they see in the painting *Cotton Pickers*. Where is it taking place? When is this happening? Do you think this is how cotton is picked now? What do you see that makes you think that? Why might the artists have chosen to depict this in this way? The people in the painting will fill their baskets with cotton many times during the day? How do you feel after you have worked hard? What if someone tells you that you did a good job? What about when no one notices that you've worked hard?

To compliment this art piece the students will also view and discuss *Plantation Economy in the Old South* (fig.3) by W.A. Walker. This work of art is a magnificent landscape of a cotton plantation. Walker purpose was to record rural life in the south.

Objective:

The students tell how they know that W.A. Walker was interested in portraying the landscape with the people a part of it, as opposed to W. Johnson, who was more, interested in portraying the image of the pickers.

Students would be asked to describe what catches their eyes first in this painting. How do they feel about plantation life when looking at this picture? Why had the artist painted the plantation in such a beautiful way?

After discussing the works of art separately, I would place them side by side for comparison purposes. How are these pictures the same and how are they different? What do you find in both pictures?

Lesson 3 (Communications standard 5, Citizenship standard 1)

In 1801, Congress passed a law prohibiting the importation of African slaves. However, because the price of blacks and the demand for slave labor was so high, blacks were then smuggled into the United States. As the west was developed, more slaves were needed. In 1821, Missouri entered the Union as a slave state, as did Texas in 1845. As plantations grew, the slaves' living conditions became worse. Severe discipline was generally thought necessary to keep the slaves in check and to prevent rebellion.

Outbreaks of opposition to slavery did occur. As a result, the enforcement of the laws against blacks became more strict. Free blacks, whether living in the North or South, were confronted with attitudes and actions of hatred. Former slave, Frederick Douglas, became one of the most important abolitionists. As a young boy, Frederick received some reading instruction from his mistress. However, most of his learning early in life came from what he could learn from white children on the streets. At the age of 21, he escaped to New York. There he founded the North Star. Douglas claimed that this Rochester newspaper was written to be read by all. Harriet Tubman helped thousands of blacks escape from slavery by way of the Underground Railroad, and move to the northern United States and Canada. Code words were essential to keep the actions of the Underground Railroad a secret. Sometimes the codes were found in the slaves' songs or pictured on quilts. Some slaves escaped and lived with the Indians. Others escaped and lived in the swamps. The slaves that didn't escape used music, religion and art as a way to retain their sense of identity. A few accepted their lowly position as evidence that whites were superior.

Students will view *On To Liberty* (fig.4) painted in 1867 by Theodor Kaufmann. This image clearly depicts a group of slaves on the run during the night. Over the horizon, the artist offers a glimpse of daylight and perhaps hope for the future.

Objectives:

The students will be able to tell the artist's objective in painting *On To Liberty*.

The students will be able to recognize that the people in the picture are a group of runaway slaves.

The students will be able to give information pertaining to the Underground Railroad.

I would initiate the discussion of *On To Liberty* by asking what time of day it is in the pictures. Who do they see and what are they doing? It almost looks like several families. What members of the families are missing? Why are they doing this at night? How do you feel when you look at this picture? Which attributes from the Village Program do you think the slaves were practicing when they traveled the Underground Railroad?

The students will also study *Bloodhounds* (fig.5) painted in 1863, by Thomas Moran, which shows slaves escaping through the swamps. (detail) Thomas was originally trained as an engraver. Following the work of J.M.W. Turner, he decided to become a painter of scenery, hence his emphasis in this painting on the landscape. Yet Moran also addressed political issues during the civil war. For my purposes, I am using only part of this large landscape scene. It strongly conveys the hunt for runaway slaves, as the bloodhounds catch up to the slaves in the swamp.

Objectives:

The students will recount the various ways that the slaves dealt with slavery such as, escaping, singing and praying.

The students will be able to give a reason for the slaves running away.

The students will recognize the artist's focus on the scenery of the swamp.

In looking at *Bloodhounds*, I would ask the students if they see any animals in the pictures. What are the animals doing? Why? Where is all of this taking place? Why did the artist use the color red as he did? Why is the picture so dark? How does the picture make you feel? And then comparing *On To Liberty* and *Bloodhounds* we would discuss how are the two works of art the same? How are they different?

Activity-The students will learn to sing some of the songs used by the slaves to lighten their workload. These songs were called spirituals because they gave hope and comfort. Suggested songs include *Go down Moses*, *Get on Board* and *Auction Block*.

Literature - The book *Sweet Clara and the Freedom Quilt* by Deborah Hopkinson will be read aloud to the class. It is a story about a family using the code found on a quilt to find freedom up North.

Objectives:

Students will be able to retell the story.

They will be able to connect the idea of the Freedom Quilt and the Underground Railroad as a means of escaping slavery.

Lesson 4 (Citizenship standard 1, Communication standards 5,3)

The issue of slavery appeared in national politics from the start of the nation. Most northern citizens were more concerned with the impact slavery had on labor than on human right issues. The Southern States proclamation of secession was a cause for the Civil War. Later in the war, support for the abolitionist's position grew.

Blacks were enlisted into all-black units in the army. President Abraham Lincoln issued the Emancipation Proclamation of 1863, which freed the slaves in the South.

Activity: To help kindergarten students understand the concept of amendments, the students will review and revise the classroom rules, after discussing the meaning and purpose of each rule.

Objective:

The will be able to explain that rules are made by people and changed by people.

The students will be able to give an example of a bad rule and why it should be changed.

How do rules and laws help us practice better interpersonal skills, like love and respect?

Literature - The story *Pink and Say* by Patricia Polacco is a story about, Curtis, a confederate soldier and his meeting with Pinkus Aylee, a black soldier, during the Civil War. This book is based on a true story about the author's great-great-grandfather.

Objectives:

The students will be able to retell the beginning, middle and end of the story

The students will tell about the two main characters in the story

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Lesson 5 (Communications standard 3, Citizenship standard 1)

At least 38,000 Negro soldiers died in the Civil War. (4) After the war, the South was in ruins. Farms had been neglected, banks closed and houses in shambles.

African Americans took an active part in all aspects of public life during Reconstruction. Many former slaves hoped that confiscated land of Confederate officials or land owned by the federal government might be divided into family farms and distributed among them. This was not done, however, and only a small number of blacks were able to purchase land, leaving a large majority of Southern blacks economically dependent on their former owners. The general attitude of the South was "The Yankees freed you; now, let the Yankees feed you". (5) Things became even more difficult when President Hayes withdrew federal troops from North Carolina and New Orleans. This put an end to military protection of black suffrage.

The students will study *Hoeing* (fig.6) by Robert Gwathmey. Robert Gwathmey is a white artist from Virginia. He devoted his career as a painter to showing the identity, aspirations, and contributions of African Americans and the failure of our society to recognize them. His use of flat planes and strong colors gives his work a powerful visual impact. *Hoeing* depicts sharecroppers working the land and not having much success.

Objective:

The students will be able to tell the meaning of the words construct and reconstruct.

The students will be able to tell that the people in the picture are of all ages. These people are tired from farming a land that isn't producing. The students will be able to talk about why the land isn't producing vegetables.

To start the discussion of the painting, *Hoing* (fig.6), I would ask the students, What is going on in this picture? Where is this taking place? What do you think the artist was trying to tell us about these people in the picture? Follow the barbed wire fence. What might the artist be trying to tell us by the various points where the wire meets the rose, the wooden cross-like form, and the notice on the post? What Village attribute will the people in the picture have to practice to get this land to produce some vegetables and fruits?

Lesson 6 (Communications standards 3, 5)

The major attacks on the rights of African Americans came from Southern whites. To make sure blacks "stayed in their" place, they tried to restore conditions as they existed before the war. With the illegal activities of the Ku Klux Klan and the weakening of northern interest, the South was gradually under the control of the democratic state governments. The State Legislators in the South passed laws that were little different from the laws that were in effect during slavery. These laws became known as Jim Crow laws. Jim Crow laws called for total segregation. White rule of the states was fully restored and the rights of black citizens were once again in jeopardy. Early in the twentieth century a varying of means were used to keep away the black voter, such as; poll taxes, literacy tests and the so-called Grandfather clause. This led to the separation of various institutions of blacks and whites. Eventually Union Policy included the total abolition of slavery, as provided in the Thirteenth Amendment to the Constitution. (1865) Passage of the Fourteenth and Fifteenth Amendment defined citizenship and gave blacks the right to vote.

At this time, Edmonia Lewis will become the first woman sculptor to distinguish herself in the arts. She produced *Forever Free* to symbolize the meaning for black people of the Abolition of American Slavery.

Students will study *Kept In* (fig.7) painted in 1888 by Edward L. Henry. This work of art shows a small African American girl daydreaming while sitting at her shabby desk. Some questions to help the student study this painting would include the following: What do you see here? How old do you think this little girl is? Where does she seem to be looking? Why is no one else in the picture? What do you notice about the condition of the room? Why did the artist paint the white children playing outside the window? What do you think the girl is daydreaming about? The students will discuss some of the problems separate institutions can create.

Literature - The book *Teammates* will be read aloud to the students to illustrate how Jackie Robinson was excluded and how strong a person he was to over come this segregation.

Objectives:

The students will be able to understand the meaning of the word *segregation*.

The students will tell if they have ever experienced segregation.

The students will be able to participate in a discussion about the topic- can separate be the same as equal.

Also, the students will be able to tell if there's a problem with separate institutions? (Ex. All girl schools, all boys schools or private schools) They will be able to tell, what the problem is?

Activity: To have the students experience the meaning of segregation I will play a game where the rules change in such a way as to exclude a part of the classroom population. For example, only the students wearing beads in their hair may play musical chairs. Or only the students with tie shoes may play with the blocks.

Afterwards, the students will discuss how it feels to be excluded. In addition, they will discuss if they ever exclude anyone during recess or playtime. The people that followed the Jim Crow laws were not showing love and respect for their fellow man. Why?

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Lesson 7 (communications standard 3)

The National Association for the Advancement of Colored People was founded in 1909. The Association's goal was to gain rights for men regardless of color. Thurgood Marshall was the chief of legal defense of the National Association for the Advancement of Colored People. As such he argued and won many cases.

At the time of World War I, a large number of blacks moved to the northern cities in response to the labor needs. Students will examine *The Great Migration* (fig.8) by Jacob Lawrence. Jacob Lawrence is known for his somber browns and black outlines and shadows. To contrast these he uses bold colors with striking patterns. His works addressed the longing of peoples everywhere to achieve dignity and better their conditions. This work of art shows faceless abstract people, waiting by train tracks. It is part of his *Migration of the Negro* series.

Objectives:

The students will understand the great migration was caused by employment need.

The students will tell the difference between city and country living.

The students will relate how traveling from the south to the north called for a show of self-confidence and self-esteem.

To study *The Great Migration*, the students will be asked what do you see in this picture? Look at the people closely. Do you notice anything missing? Why do you think the artist did this? Where might these people be going? Let's compare the people in *Hoieing* and *The Great Migration*. Which life would you prefer?

Lesson 8 (Citizenship standard 1, Communication standard 3)

During the 1920's, many productions of African American literature, music and art took place. Race consciousness increased at this time. Franklin D. Roosevelt's New Deal was the first assistance from the government since the Reconstruction. With the outbreak of World War II, African Americans supported the war effort with the hope that the fight against Nazi racism would weaken racism in the United States. However, at the war's end, job discrimination still existed and the Jim Crow laws were still in practice in many parts of the South.

Midsummer Night in Harlem (fig.9) by Palmer Hayden will lead to a discussion of neighborhood living in the city. The artist's real name was Peyton Hedgeman. He was born in Virginia. His reputation comes from his realistic depictions of folklore and Black historical events. He was also among the first Black American artists to use African subjects and designs in his painting. Palmer Hayden's work shows this commonplace world with dignity and feeling. In 1943, as a result of a National competition, Selma Burke was commissioned to create a profile of President Franklin D. Roosevelt.

Objective:

The students will be able to understand how the migration north improved life for most African Americans

Also, the students will verbalize how the use of color effects the feel of the picture.

When examining *Midsummer Night in Harlem* I would first ask when is this happening? How do you know that? Tell about the clothing on the people in this painting? What colors did the artist mostly use? Any thoughts on why he used those colors? How do you feel when you look at this picture?

I would then arrange *The Great Migration* (fig.8), *Hoeing* (fig.6) and *Midsummer Night in Harlem* (fig.9) and lead the students to see that the pictures show that some people have moved and found a better life. Once again I would ask the question "Where would you rather be?"

Lesson 9 (Communication standard 3, Citizenship standard 1)

Eventually the Civil Rights Movement came into existence. This increased African Americans potential for political influence. The United States, a member of the United Nations, became a leader in changing racial relations

Eventually, the Supreme Court required admission of blacks to formerly all-white institutions. In the case of *Brown v. Board of Education of Topeka, Kansas*, the court held that separate facilities are, by their very nature, unequal. A second major breakthrough came out of Montgomery, Alabama, with the bus boycott. Rosa Parks, a seamstress, was arrested for refusing to give up her bus seat to a white man. This type of segregation ended with the involvement of a Baptist minister, Martin Luther King, Jr. He led and organized nonviolent direct action which in turn led to

The Voting Rights Act (1964). The Voting Rights Act put an end to actions by local governments and individuals that interfered with the rights of African Americans to register and vote. The Civil Rights Act of 1964 was passed and it gave the U.S. Attorney additional power to protect citizens against discrimination and segregation. All these changes caused bad feelings among the Southern whites. This is the same year that Dr. Martin L. King, Jr. received the Noble Peace Prize.

An African American making her mark on the world during this period was Marian Anderson. Marian Anderson was the first African American to sing in the Metropolitan Opera House in New York City.

Students will see *Factory Workers* (fig.10) by Romare Bearden. The painting *Factory Workers* was commissioned by *Fortune* magazine for its June 1942 frontispiece. It shows job seekers turned away from a steel mill. Romare Bearden graduated from Peabody High School in East Liberty (Pittsburgh, PA). He believed that the artist's goal was that of communication and interpretation. Early in his career Bearden used simplified forms to tell his story. Later in life, his work revolved around the collage form.

Objectives:

The students will be able discuss the meaning of the word *discrimination*.

The students will list problems caused by discrimination.

The students will tell how the artist uses a building in the background to help tell the story in the painting, *Factory Workers*.

When you don't get chosen to do a job at school, how do you feel? Will you try for the job again tomorrow?

When looking at the work of art *Factory Workers* by Romare Bearden, I will ask the students to tell where these men may be. How are they feeling? How do you feel when you look at their faces? How do the buildings help us understand the picture?

Literature – *The Story of Ruby Bridges* is the true story of the integration of Frantz Elementary School in New Orleans.

Lesson 10 (Citizenship standard 1, Communication standards 3,5)

Martin Luther King, Jr. was assassinated and a new wave of riots spread across the country. The growing black consciousness movement and aggressive civil right activism of the late 1960's resulted in what some have termed the white backlash. The chief characteristics of the black experience in the 1970s and early 1980s were the development of African American consciousness and black pride. Many African Americans focused on political activity as a means of obtaining justice, equality of opportunity, and full political participation. However, the median income of blacks still remained significantly below that of whites. Large numbers of blacks continue to live in poverty. In an attempt to address the continuing racial issues, President Clinton in June 1997 established a presidential advisory panel on race relations headed by historian John Hope Franklin.

During this period of history the black artists and intellectuals expressed a greater sense of racial pride and social responsibility. There was a shift toward a celebration of Negro culture. At this time the term Black was used as opposed to African American or Negro.

Aaron Douglas was considered an image-maker whose work helped elevate black pride. He made use of African masks and artifacts. Though considered a Negro Renaissance painter, I am using his piece *Aspiration* to help the students think about the changes from the time of slavery to present day.

Objectives:

The students will be able to detect the element of a timeline in the work of art, *Aspiration* (fig.11) by Aaron Douglas.

The students will retell the history of African Americans as studied in class.

To begin the discussion of *Aspirations* I would ask the students to describe what they see in this painting. Is there a place I should look first in this picture? Why should I start there? Then where should I look? What is the artist trying to tell us? Of all the African Americans we have studied, which would you like to be like? Why?

Literature – The story *The Black Snowman* verbalizes Jacob's internal feelings about being black. With the use of a magic kente cloth, the story evolves, as so does Jacob's understanding of what it means to be black.

Standards

This unit addresses the citizenship standard number one because the students will be able to describe the development of African Americans through history. It also meets the arts and humanities standard number one,

two and three in that the students will describe the meanings they find in visual arts and literature on the basis of aesthetic understanding of the art form. At the same time it covers the communication standard number five because the students will make critical judgments about forms of communication, separating fact from opinion, recognizing propaganda, stereotypes and statements of bias. All students will exchange information orally, therefore, responding to communication standards number three.

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End Notes

1. Langston Hughes and Milton Meltzer, Four Centuries of Black Life: African American History (New York: Scholastic, Inc., 1990), 37.
2. Langston Hughes, Milton Meltzer, and Eric Lincoln, A Pictorial History of Black Americans (New York: Crown Publishers, Inc., 1983), 17.
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Web Sites

<http://cghs.dade.k12.fl.us/african-american/index.htm>

<http://www.artsnetmm.org.identity/gwath.html>

<http://www.askjeeves.com>

<http://www.nku.edu/~diesmanj/hayden.html>

Images

Kneeling Slave by Patrick Reason, 1835 (fig.1)-Two Centuries of Black American Art

Cotton Pickers, by William H. Johnson, 1940 (fig.2) – Pomegranate Publications

Plantation Economy in the Old South by W.A Walker, 1876 (fig.3) – Facing History

On to Liberty by Theodore Kaufmann, 1867 (fig.4) – The USA A History in Art

Bloodhounds by T. Moran, 1863 (fig.5)-The USA A History in Art

Hoeing by Robert Gwathmey, (fig.6) – Picture collection Carnegie Library

Kept In by Edward Henry, 1888 (fig.7) – The USA A History in Art

Migration by Jacob Lawrence, 1940 (fig.8) – Picture collection Carnegie Library

Midsummer Night in Harlem by *Palmer Hayden*, (fig.9) - Two Centuries of Black American Art

Factory Workers by Romare Bearden, 1942 (fig.10) – Made in America

Aspiration by Aaron Douglas, 1936 (fig.11) – African-American Artists 1880-1987

Read Aloud List

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