

KENNEDY, MICHELLE

LESSON OBJECTIVE(S):

- Students will experience and discuss the feelings that accompany life as a slave.
- Students will compare and contrast their lives to the lives of slaves.
- Students will use primary sources to learn about Booker T Washington.
- Students will discuss the piece *Ladder for Booker T Washington*.
- Students will create a piece (painting, drawing, pastel, etc.) that is a metaphor.
- Students will include the illusion of depth in 2D space in their piece.
- Students will present their work to the class

MATERIALS:

1. Martin Puryear, *Ladder for Booker T. Washington*, 1996 (20B)
2. project supplies (paint, colored pencils, pastels, paper, pencil)
3. "Talking Points" vocabulary list
4. black ribbon
5. Primary sources for Booker T. Washington:
 - a. Link to Library of Congress "Voices from the Days of Slavery" Fountain Hughes reflects on his childhood before and after the end of slavery in Charlottesville, VA.
<http://itunes.apple.com/us/podcast/voices-from-days-slavery-stories/id310780631?i=52689312>
 - b. Link to Atlanta Address of 1895. Click on Historical Documents link to the right of his image.
http://www.pbs.org/wnet/jimcrow/stories_people_booker.html
 - c. Link to recording made by Washington in 1903 of a portion of his famous speech—the only surviving recording of his voice.
<http://historymatters.gmu.edu/d/88>
 - d. Link to picture of Olivia A. Davidson, Washington's second wife who was from Ohio. 1901
http://en.wikipedia.org/wiki/File:Olivia_Davidson_Washington.jpg
 - e. Link to 3 slides that pose questions to students regarding their opinions.
http://www.americaslibrary.gov/jb/progress/jb_progress_bt wash_1.html
 - f. Link to 1906 photo of Washington and Mark Twain & ad in the New York Times for Washington's Autobiography.
<http://www.twainquotes.com/WashingtonBookerT.html>
 - g. Direct link to interview segment with artist Martin Puryear on *Art21*. After the commercial, click the 4th image (Chapter 4 of 16: Ladder for Booker T. Washington) for great views of the

sculpture while Puryear speaks.

<http://video.pbs.org/video/1237794459>

- h. Visual metaphors:
 - i. <http://tvtropes.org/pmwiki/pmwiki.php/Main/FireBreathingDiner>
 - ii. <http://tvtropes.org/pmwiki/pmwiki.php/Main/IdeaBulb>
 - iii. <http://tvtropes.org/pmwiki/pmwiki.php/Main/HeartSymbol>
 - iv. <http://tvtropes.org/pmwiki/pmwiki.php/Main/BattleAura>
 - v. <http://tvtropes.org/pmwiki/pmwiki.php/Main/ConfusedQuestionMark>
 - vi. <http://www.flickr.com/photos/croquezz/6011462689/in/photool-49119403@N00/>
- 6. iTunes Background Music to play during work time (optional)
 - a. "Follow the Drinking Gourd" by Richie Havens
 - b. "We'll Fight for Uncle Abe" by Bobby Horton
 - c. "The Faded Coat of Blue" by Jay Ungar & Molly Mason
 - d. "Oh! Susanna" by Cumberland Blues
 - e. "Hard Times Come Again No More" by Cumberland Blues
 - f. "Aura Lee" by Cumberland Blues

PROCEDURES:

1. Start off with *Talking Points* to access prior knowledge about slavery and the Civil War. Why do you think we using these vocabulary words? What do you think our next project is going to be about?
2. **Talking Points**
 - a. Requires students to use content and concept vocabulary or language in meaningful ways.
 - b. Teachers create a sheet filled with vocabulary common to a particular topic. (*Booker T Washington/Slavery*)
 - c. In pairs or groups, students use as many of the words as possible to create a correct, complete sentence about the topic.
3. Show *Ladder for Booker T Washington*. In order to understand the piece, we need some background. While teams are working on the assignment, implement *Choices* activity to get the students thinking about what it felt like to be a slave.
4. **Choices**
 - a. The teacher will work this activity into a regular history lesson, preferably one that deals with the Civil War or a preview of the history of Booker T. Washington.

- b. The teacher will pick five students from your class. Know your students well. Choose those who can handle this activity. This is a sensitive area, so be very careful. If at any time during the activity a student becomes upset, stop the activity and explain what you were trying to do.
 - c. The teacher will place a black ribbon on these five students' shirts. Don't let them know what you are doing or why they were picked.
 - d. The teacher will start the lesson. After a short time ask all students with black ribbons to stand behind their desks. Give no explanation. Continue the lesson. If one of these students wants to participate, don't allow them to, just ignore them.
 - e. The teacher will command the students to do other things as you are continuing the lesson. Example: stand on one foot, turn round and round, all stand in one corner of the classroom, or stand facing the back of the classroom. While facing the back of the classroom, ask them to read something off the board in the front of the room. Don't let them turn around. They will say that they can't read it. Tell the, "That is no excuse."
 - f. Never give them choices. Tell them what to do.
 - g. Do this intermittently as the lesson continues.
 - h. After 10 - 15 minutes, stop. Ask the students how they felt. What was going through their minds? How did they feel once their choices were taken away?
 - i. Have student work in groups to list all of the choices that they can think of that they are allowed to make.
 - j. The students will list the choices that a slave was allowed to make on a plantation. Discuss what prevented slaves from being able to make choices even as basic as going to school.
5. Listen to Fountain Hughes. Lead into *Jot Thought* to compare their lives to the lives of slaves.
 6. **Jot Thoughts**
 - a. Students each have multiple slips of paper.
 - b. Consider using colored pencils so students can see how many of their own ideas are there.
 - c. Teacher names a topic, sets a time limit, and provides think time. (*"You have three minutes to write down ways your life is similar or different to that of a slave."*)

- d. Students write and quietly announce to their teammates as many ideas as they can in allotted time, one idea per slip of paper. No duplication is allowed.
 - e. Each slip of paper is placed in the center of the table; students attempt to 'cover the table'.
 - f. Work together to sort answers into categories.
7. Intro of Booker T. Washington, using background info and primary/secondary sources. Be sure to include analyzing the reliability of the sources. Discuss questions from the America's Library slides.
 8. Watch Martin Puryear interview segment. Discussion about the artwork and artist. What do you think about Puryear naming it after he made it instead of setting out to do a piece about BTW? Does it matter? Does the image of a ladder work here? Does this piece have a multiple meanings? Is this a memorial to BTW, or something else (metaphor, symbol, portrait)? What is a metaphor? How about a visual metaphor? Lead into project assignment.
 9. Ask students to create a piece that has a visual metaphor and present it to the class.

Assessment:

- Formative and informal assessment via observation of students throughout the lesson for attention, understanding, and participation to include sharing supplies, and following classroom procedures
- Ask students questions to check understanding.
- Projects will be assessed based on the following criteria:
 - Visual metaphor must be prominent in the piece.
 - Medium chosen should complement the work.
 - Visually fill up the space.
 - Craftsmanship
 - 2-3 minute presentation to class

Ladder for Booker T Washington

Talking Points

Grade 5

13th Amendment	abolitionist
agrarian	American Civil War
big house	cash crop
casualty	Confederate
emancipation Proclamation	Emancipation
grapevine telegraph	indentured servitude
industrial	insurrection
plantation	property
secession	slaveholder
slavery	territory
underground railroad	Union

Vocabulary

1. 13th Amendment: the amendment to the Constitution in which slavery is ended
2. Abolitionist: a person who works toward ending slavery in the United States
3. Agrarian: relating to the land; relating to the cultivation or ownership of land
4. American Civil War (1861 – 1865): the war fought between the Union and the Confederacy
5. Big house: the house where the owners of the plantation lived
6. Cash crop: plants that are grown to sell for a profit
7. Casualty: a soldier who is lost during active service, especially through being killed, wounded, or captured
8. Confederate: the side of the South during the Civil War; Rebels
9. Emancipation Proclamation: the document issued by President Lincoln, which became official on January 1, 1863, that freed the slaves in the Confederate states
10. Emancipation: freedom, especially of the slaves in the United States
11. Grapevine telegraph: an oral form of communication in slave culture in which news spread rapidly among slaves from plantation to plantation
12. Indentured servitude: a contract to work for a person for a certain number of years, usually to pay for passage to the New World; at the end of the contract these servants are free
13. Industrial: having to do with industries; relating to factories or the work, products, or people within
14. Insurrection: a rising up against established authority; rebellion; revolt
15. Plantation: a large farm where a cash crop is planted and grown to sell
16. Property: something that is owned by someone
17. Secession: the withdrawal of 11 states from the United States of America in 1860 and 1861; being about the Confederate States of America and the American Civil War
18. Slaveholder: an owner of another human being who is used as personal property
19. Slavery: the owning or keeping of slaves as a practice or institution; slaveholding
20. Territory: a part of the United States having its own legislature but without the status of a State and under the administration of an appointed governor
21. Underground Railroad: an organized system of “conductors” and safe houses that helped runaway slaves escape to the North
22. Union: the side of the United States during the Civil War; the North
23. From the National Park Service Booker T Washington National Monument website.

Background Info

Booker T. Washington (April 5, 1856 – November 14, 1915) was an American educator, author, orator, and political leader. He was the dominant figure in the African American community in the United States from 1890 to 1915. He was born into slavery to a slave mother and white father, who was a nearby planter, in a rural area in southwestern Virginia. He was 9 years old when slavery was abolished in Virginia as the Civil War ended. After emancipation, he worked in West Virginia in a variety of manual labor jobs before making his way to Hampton Roads seeking an education. He worked his way through Hampton Normal and Agricultural Institute and graduated in 1875. In 1881 he was selected to head Tuskegee Normal and Industrial Institute, which is now Tuskegee University. Booker believed in hard work, self-education and economic independence.

In 1895, Booker T. Washington gave what later came to be known as the Atlanta Compromise speech before the Cotton States and International Exposition in Atlanta. His address was one of the most important and influential speeches in American history, guiding African-American resistance to white discrimination and establishing Washington as one of the leading black spokesmen in America. Washington's speech stressed accommodation rather than resistance to the racist order under which Southern African Americans lived. He talks about his childhood in his biography "Up From Slavery", which was published in 1901. April 7, 1940, he was the first African American placed on a United States postage stamp.

From Wikipedia.com

Inspiration for *Ladder for Booker T Washington*

Suspended above the floor and anchored by almost undetectable wires, the 36-foot Ladder seems to float in space as it rises and abruptly narrows at the top. The artistic metaphor of a ladder not easily climbed dovetails with the contradictions in the legacy of slave-turned-educator Booker T. Washington. The title of Washington's autobiography, *Up from Slavery*, is a direct reference to his ascent to a richer existence, both materially and psychologically.

From Picturing America website.

Memorial – people and events, commemorates a person or episode

Monument – places and ideas, honors a landmark, structure or other object of historic or scientific interest (a natural wonder, a birthplace of someone famous)

Metaphor

- denotes an *ongoing* comparison between two unlike objects, which have at least one characteristic in common.
- when you use two nouns and compare or contrast them to one another.

- an example or different way of explaining a concept.
- “Life is a highway.”

Visual Metaphor

- The representation of a person, place, thing, or idea by way of a visual image that suggests a particular association or point of similarity.
- uses an image to represent something else entirely.
- EXAMPLES: Zzzzzz = sleeping; eyes shooting out of a cartoon face = extreme surprise; word bubble coming out of a car = car is talking

Symbol

- that which *stands for* an emotion, thought, or even a philosophy
- used as substitution: ex. the yellow bat silhouette for Batman or a pipe for a father's authority. The objects (yellow bat, pipe) have little inherent meaning; the author uses them to reference the real subject.
- usually generated from metaphors, but the *original meaning of the metaphor may be lost* as the symbol begins to speak only for itself in the mind of readers or observers.

Interview segment with artist Martin Puryear on Art21.

“The title came after the work was finished, first of all. I didn't set out to make a work about Booker T. Washington. The title was very much a second stage in the whole evolution of the work. The work was really about using the sapling, using the tree. And making a work that had a kind of artificial perspective, a forced perspective, an exaggerated perspective that made it appear to recede into space faster than in fact it does. That really was what the work was about for me, this kind of artificial perspective. It's an idea I've been wanting to do for a long time. And it requires a certain actual length. It's a piece that couldn't have been done small. As it was, it was thirty-six feet long. I actually had a version of a piece like this that I had conceived to go into a public space in Tokyo, which would have been close to two hundred and fifty feet long. This was extremely exciting to me, because then the work would have been long enough where you could actually wonder whether the perspective that you were looking at was in fact manipulated or whether it was real. And that prospect to me was extremely interesting. To be able to make the piece to such an extent, make it long enough, that you would have a confusion as to whether this is the artist's manipulation of reality or whether this is in fact what is really going on here. It didn't happen. But anyway, this piece was realized to work with that same idea—the idea of a forced perspective.

I mentioned about the perspective being really what the work is about. And the idea of Booker T. Washington, the resonance with his life, and his struggle...the whole notion that his idea of progress for the race was a long slow progression of, as he said, "Putting your buckets down where you are and working with what you've got." And the antithesis was W.B. DuBois who was a much more radical thinker and who had a much more pro-active way of thinking about racial struggle for equality. And Booker T. Washington was someone who made enormous contacts with people in power and had enormous influence, but he was what you would call a gradualist. And so, it really is a question of the view from where you start and the end—the goal. This is something I don't really want to elaborate on too much because I think it's in the work. The whole notion of where you start and where you want to get to and how far away it really is. And if it's possible to get there, given the circumstances that you're operating within.”