

# Harriet Tubman: Lesson 1 (SES)



## Lesson Overview:

Students use a variety of sources, including photographs and artwork, to research and report on Harriet Tubman's life and accomplishments.

**Length of Lesson:** Two 45-minute periods

Notes: **This lesson is particularly suitable for grades 3-6**

Students will:

- Use reference skills to locate biographical information about Harriet Tubman in reference materials and artwork relating to Harriet Tubman.
- Organize facts about Harriet Tubman into two categories: information obtained from factual sources and impressions gathered from photographs, songs, paintings, etc.
- Discuss what can be learned from one source that cannot be learned from the other.
- Write paragraphs about Harriet Tubman's life using topic sentences supported by facts gathered from reference materials and/or impressions from photographs, songs, paintings, etc.

**Supplies:** Notebook paper, Pencils or pens

## Instructional Plan:

### *Warm Up*

Lead students in a discussion of Harriet Tubman. Ask students to share what they already know about Harriet Tubman's life and accomplishments. Record student responses in the "K" column of a large KWL chart. (Sample KWL chart...page 73)

Ask students to share what they want to know about Harriet Tubman. List these questions in the "W" section of the KWL chart. Have students brainstorm possible sources of information that could be used to answer each of the questions posed.

### *Introductory Activity*

Review the list of sources compiled in the Warm Up activity. Help students think of any resources they may have missed. (In addition to books, encyclopedias, and Web sites, students should consider photographs, images, and artwork potential sources of information.)

Tell students they will work with partners to conduct research on Harriet Tubman. Partners will select two sources of information. Each partner will read and take notes on one of the resources; partners will then share findings with one another. Partners will also select two artistic representations of Harriet Tubman and follow the same procedure. At the end of the research period, each student will be responsible for compiling his or her own report.

## Discussion

Lead students in a discussion of general questions to answer when locating information about Harriet Tubman:

- When and where was she born?
- When did she die?
- What were important events in her childhood?
- What were some jobs that she had?
- What is she famous for?
- What character traits describe her?

Refer back to the "W" column of the KWL chart for specific, student-generated questions that should be answered as well.

Allow students ample time to research Harriet Tubman's life and accomplishments, using a variety of print (see Sources) and Web resources, including the following:



- **Harriet Tubman Timeline (page 74)**
- **Activists and Reformers: Harriet Tubman**  
<http://www.americaslibrary.gov/cgi-bin/page.cgi/aa/activists/tubman>
- **Fighters for Freedom: Harriet Tubman**  
<http://americanart.si.edu/education/johnson/tubman.html>
- **PBS: Africans in America**  
<http://www.pbs.org/wgbh/aia/part4/4p1535.html>

(Note: If computer access is limited, this selection can be printed out prior to class. Alternatively, you may wish to choose some descriptive text from children's books you have collected for the unit.)

### *Guided Practice Activity*

After the students have located some initial information about Harriet Tubman, display some historical photographs for analysis and discussion:

- F **"Nursemaid with her charge" ca 1855 from the Library of Congress**  
[http://www.americaslibrary.gov/aa/tubman/aa\\_tubman\\_youth\\_1\\_e.html](http://www.americaslibrary.gov/aa/tubman/aa_tubman_youth_1_e.html)
- F **"Portrait of Harriet Tubman" from the Library of Congress**  
[http://www.americaslibrary.gov/aa/tubman/aa\\_tubman\\_subj\\_e.html](http://www.americaslibrary.gov/aa/tubman/aa_tubman_subj_e.html)

Ask students to consider what kind of information a photograph can reveal. What is the difference between reading a text-based resource and "reading" a photograph? Discuss the fact that photographs can reveal unique information about a person, place, event, or time period, but that this information must be interpreted by the person viewing the photo. Each person's interpretation may be different. Tell students that in analyzing photographs, it is important to describe exactly what you see, to consider what you already know about the person, place, event or time period, and to weigh all of this information together to form an interpretation or conclusion.

In addition, have students look at a variety of artistic renderings to see what information they provide about Harriet Tubman's life, accomplishments, and personal qualities:

- *Harriet Tubman* ([http://americanart.si.edu/images/1967/1967.59.1146\\_1b.jpg](http://americanart.si.edu/images/1967/1967.59.1146_1b.jpg))
- <http://www.allposters.com/gallery.asp?aid=951933&c=&search=tubman>
- [http://www.nyhistory.com/spurr/harriet\\_tubman\\_old.htm](http://www.nyhistory.com/spurr/harriet_tubman_old.htm)

Ask students to consider how Harriet Tubman is portrayed in the various paintings. Are there any common characteristics or qualities that come across in the works? Does this confirm or contradict anything students have learned in their research? Point out to students that it is important to consider that an artwork represents one artist's interpretation of a person, place, event, or time period. Still, when considered along with other factual information, a work of art can contribute to our understanding of the past.

Allow students time to analyze the photos and artworks, recording any helpful observations for their final research paper.

### ***Independent Activity***

Have students organize their research findings into two categories: facts gathered through text-based research and facts discovered from artistic selections. Have each student write a paragraph about one of them. Review the required elements for this assignment: each paragraph should include a topic sentence, with three or four supporting sentences related to the topic sentence. The paragraph must demonstrate correct spelling, grammar, and punctuation. Have each student revise his/her paragraph and submit a final copy.

### ***Closure***

Have students share what they learned about Harriet Tubman from their research and discuss which of her character qualities they would like to have.

Invite students to share information from their various sources, indicating whether the facts came from text-based research, photos or artwork. Record student findings in the "L" column of the KWL chart.

Ask students to consider which sources proved most helpful in their research. Which questions were best answered through reference materials or other factual sources? Which are best answered through an analysis of photographs or artistic representations? Why?

### **Assessment:**

Use the Assessment Rubric (page 75) provided to evaluate the paragraphs. You may wish to have students use the same rubric for purposes of self-assessment.

**Extensions:**

Proceed to Harriet Tubman Lesson 2, in which students create artworks depicting scenes from Harriet Tubman's life, in the style of Jacob Lawrence.

Have students develop a script for a play about Harriet Tubman's life. Students should identify five key roles. As a class, they should develop a list of character traits of each of the five main characters. They should then list specific events to be included in the drama. Divide students into groups to create their own dramatic representations of the various events. In groups, they should develop a scene about their event in Harriet Tubman's life. Encourage students to include and integrate the paragraphs that were previously written about Harriet's life.

**Sources:**

Web:

*Harriet, the Moses of Her People* (<http://docsouth.unc.edu/harriet/harriet.html> ) , part of the Documenting the American South project site. (<http://docsouth.unc.edu/index.html>)

## KWL Chart - Example

**KWL Chart**

Before you begin your research, list details in the first two columns. Fill in the last column after completing your research.

Topic _____		
What I Know	What I Want to Know	What I Learned

# Harriet Tubman Timeline

- **1820** Born in Dorchester County, Maryland.
- **1826** Rented for the first time by Mrs. James Cook from plantation owner Edward Brodas.
- **1831** Stories of the existence of the Underground Railroad start to spread.
- **1834** Hurt by overseer, who hit her in the head.
- **1844** Marries John Tubman.
- **1849** Runs away from the Brodas plantation through the Underground Railroad and works in a hotel in Philadelphia.
- **1850** Plots with William Still to rescue her sister, brother-in-law, and their two children.
- **1851** Makes second trip on the Underground Railroad with her brother.
- **1857** Rescues parents.
- **1858** Meets Captain John Brown who calls her General Tubman.
- **1859** John Brown and other slaves raid Harper's Ferry in Virginia.
- **1860** Meets Charles Nalle in Troy, New York. Makes last trip to Maryland and flees to Canada.
- **1861** Travels to Port Royal at Governor Andrews's recommendation.
- **1862** Emancipation Proclamation is announced by President Lincoln.
- **1863** Serves as scout to Colonel James Montgomery. Accompanies Montgomery in raids along the Combahee River.
- **1865** Returns to Auburn, New York.
- **1867** Hears of death of John Tubman.
- **1869** Marries Nelson Davis. Sarah Bradford publishes *Scenes in the Life of Harriet Tubman*.
- **1886** Sarah Bradford writes a second Tubman biography, *Harriet, the Moses of Her People*.
- **1888** Nelson Davis dies October 14.
- **1889** Receives twenty dollars because of Davis's death.
- **1903** Hands over her home and 25-acre property to the African Methodist Episcopal Zion Church in Auburn, New York.
- **1913** Dies March 10.

# Harriet Tubman Integrated Unit: Lesson 1

Student Name: \_\_\_\_\_

Level 4	Level 3	Level 2	Level 1
Insightful topic sentence	Topic sentence present	Incomplete topic sentence	No topic sentence
Three or four sentences and at least five facts relating to the topic sentence	At least two sentences and four facts relating to the topic sentence	At least two sentences and three facts relating to topic sentence	At least two facts relating to topic sentence
Information gleaned from artworks and factual sources clearly identified	Some identification of information sources as either from factual sources or impressions from images or artworks	Some identification of sources of info	Little distinction of sources of info
Correct spelling, punctuation, and grammar	Few spelling, punctuation, and grammar errors	Some spelling, punctuation, and grammar errors	Several spelling, punctuation, and grammar errors

# Harriet Tubman Lesson 2 (Art)



## Lesson Overview:

Students depict a scene from the life of Harriet Tubman, in the style of artist Jacob Lawrence.

**Length of Lesson:** Two 45-minute periods

**Notes:** This lesson is particularly suitable for grades 3-6

## Instructional Objectives:

Students will:

- Identify characteristics of paintings by Jacob Lawrence.
- Learn methods for creating a collage, using overlapping shapes to create an illusion of space - or foreground, middle ground, and background - in an artwork.
- Use cut paper to create a picture in the style of Jacob Lawrence.

## Supplies:

- Projector
- 9x12 sheet of black construction paper for each student
- Construction paper: white, brown, assorted colours
- Pair of scissors for each student
- Glue for each student
- Notebook paper
- Pencils or pens



## Instructional Plan:

### *Warm Up*

Read aloud from the book *Harriet and the Promised Land*. Ask students to share any new facts about Harriet Tubman that they learned from the book. Add this information to the "L" column on the KWL chart created in the previous lesson. Have students consider whether the information was revealed through the text, pictures, or a combination of the two.

Ask students if they have additional questions about Harriet Tubman after learning more about her life and accomplishments. Record student questions in the "W" section of the chart.

### *Introductory and Developmental Activities*

Use the illustrations in *Harriet and the Promised Land* to launch a discussion of the following characteristics of Jacob Lawrence's paintings:

- strong colours
- flat shapes
- little detail
- exaggeration
- depth expressed by overlapping images

You may wish to visit the following Web Links for additional works:

- Jacob Lawrence's Art from the Whitney Museum of American Art  
(<http://www.whitney.org/jacoblawrence/art/index.html>)
- Jacob Lawrence: Over the Line from the Phillips Collection  
(<http://www.phillipscollection.org/lawrence/index.html>)



Have students observe and discuss the patterns and free-form shapes of Jacob Lawrence's work.

Discuss pictorial space and the conventions of "landscape" and "portrait" painting, pointing out how and why landscapes are generally done in horizontal format, portraits in vertical. Ask students to determine which format is most characteristic of Jacob Lawrence.

### ***Guided Practice Activity***

Display the following Jacob Lawrence painting for students:

*Harriet & The Promised Land, no.10: Through Forests, Through Rivers...*  
Jacob Lawrence 1967

[http://store1.yimg.com/I/pomegranate\\_1851\\_81675934](http://store1.yimg.com/I/pomegranate_1851_81675934)



Discuss the concepts of background, middle ground, and foreground. Explain the concept of perspective by giving the example a train coming toward you. As it gets closer, it appears to grow larger. Conversely, as the train recedes from your view, it appears to get smaller. Explain that artists place objects in the foreground, middle ground or background of a painting to create a sense of perspective or depth.

Have students examine the people and objects in the painting *Harriet & The Promised Land, no.10: Through Forests, Through Rivers* (page 77)... Ask them to identify the objects that are in the foreground (here), middle ground (near), and background (far).

[http://www.uses.org/pictures/harriet\\_tubman.jpg](http://www.uses.org/pictures/harriet_tubman.jpg) Explain that artists place the background objects - the items that are farthest away - first. These objects, such as far off mountains, stars, or the sky, will be small and not very detailed. Artists then use a process of overlapping to place items in the middle ground and foreground. Show illustrations from the book *Harriet and the Promised Land* and have students identify the items that are in the background, middle ground and foreground of each picture. Ask students to describe the order in which the artist placed the items.

Use cut paper to demonstrate the process of overlapping to create a sense of depth or space. Tell students that most of the background will be in the upper half of the picture. Middle ground will be next and will include the people and objects just behind the main focus of the picture. These will be at the middle of the picture plane, larger than the background images but smaller than the foreground images. Demonstrate how the people and objects that make up the main focus of the picture should be large and in the foreground. Remind students that ALL the background images should be done **BEFORE** the foreground images are placed, if the overlapping is to work.

### *Independent Activity*



In this activity, students will create a cut picture in the style of Jacob Lawrence. Tell students that they will create an "action scene" in a landscape format, similar to the illustrations in *Harriet and the Promised Land*. The scene should depict some aspect of Harriet Tubman's life and accomplishments.

Have students plan what objects they will include in the picture. (Objects might include Harriet Tubman, the North Star, the trees and mountains that make up the landscape through which Tubman led the escaped slaves.)

Once students have planned the elements to be used in the picture, they should consider how they will make the collage look like Lawrence's work.

Review and model each step in the process:

- Sketch a rough draft of the picture you will construct from cut paper. Pay careful attention to the size and placement of each object.
- Select a piece of construction paper and decide the orientation of your picture.
- Cut the main pieces first and decide on their placement.
- Cut and paste the background pieces.
- Experiment with the pieces that will make up the foreground and middle ground. Practice overlapping the pieces to create a sense of space or depth. Change the size and/or placement of the pieces as needed.
- Glue the middle ground and foreground objects.

Monitor students at each step of the process, and encourage them to find new ways to use elements of Jacob Lawrence's style, such as strong colours, flat shapes, little detail, exaggeration, and/or depth expressed by overlapping images.

### ***Closure***

Have students share their artwork with the class. Have the class guess which aspect of Harriet Tubman's life or personal qualities are represented in the picture, and point out how the picture incorporates elements of Jacob Lawrence's style.

### **Assessment:**

Students should use the Assessment Rubric (page 80) Handout to evaluate their work when it is completed.

### **Extensions:**

Have students create their own drawing tips in cartoon-style. Collect all of the tips and combine them into a "drawing tutorial." Some suggested topics for drawing tips are: showing motion, creating a horizon, drawing feet, etc.

### **Print Sources:**

Lawrence, Jacob. *Harriet Tubman and the Promised Land*. New York: Aladdin Paperbacks, 1997.

Media: Lawrence, Jacob. The Harriet Tubman series: January 18-March 2, 1986, Albright-Knox Art Gallery, Buffalo, New York. [Buffalo]: Buffalo Fine Arts Academy, ©1986. Portraits, 12 pp., illus.

## Harriet Tubman: Lesson 3 (Music)

In this lesson, students are introduced to the spiritual, an African American musical form that originated during the time of slavery. After listening to and singing spirituals, students identify characteristics of spirituals such as religious meaning and syncopated rhythm.

**Length of Lesson:** Two 45-minute periods

**Notes:** This lesson is particularly suitable for grades 3-6.

**Instructional Objectives:** Students will:

- Listen to examples of spirituals and identify them by genre or style.
- Identify code words used in some spirituals.
- Respond through purposeful movement (clapping) to select prominent musical characteristics while listening to the spirituals.

**Supplies:**

- Projector
- Sound System
- Notebook paper
- Pencils or pens



**Instructional Plan:**

*Warm Up*

Ask students to consider what life was like for Harriet Tubman and other slaves.

<http://memory.loc.gov/ammem/aahtml/exhibit/aopart3.html>

Have students share research findings (from the previous two lessons in the unit) related to the slave experience.

***Introductory and Developmental Activities***

Relate events in Harriet Tubman's life to the time of slavery in the United States. Introduce the term "spiritual" and explain that this music originated during the time of slavery. Spirituals are characterized by their religious meaning and expressions of freedom. Sometimes the words became a code for sending messages, especially about activities related to the Underground Railroad. Examples of code words include "Moses" for Harriet Tubman, "Pharaoh" for slave owner, and "train" for the Underground Railroad. **Additional examples can be found in Underground Rail Road Codes found at the end of this unit on page 223.**

Ask students to guess the meaning of each Underground Railroad code word/phrase. Invite students to share their responses, and then clarify any misinterpretations.

Have students visit the following site to listen to sample spirituals. Instruct them to listen carefully for recurring words or phrases that may have represented coded messages. Note that

spirituals are also characterized by musical innovations such as syncopated rhythm and "call and response."

**"Go Down, Moses"** and other spirituals can be played with the same rhythmic audiation exercises.

[http://www.authentichistory.com/audio/antebellum/AA\\_Spiritual\\_Go\\_Down\\_Moses.html](http://www.authentichistory.com/audio/antebellum/AA_Spiritual_Go_Down_Moses.html)

...made famous by Paul Robeson in 1965, can be found at the Authentic History site. Have students clap the beat or a rhythmic pattern as they listen to the music. Again, have students identify words and phrases that might have been coded messages for the slaves.

Another focus for the study of spirituals is the "call and response" form that is often used. In this form, words that change are sung by a "leader" and repeated words are sung by the "congregation" in response. Examples of call and response songs include "Follow the Drinkin' Gourd," which can be sung so that the group joins in for the title words only and an individual sings the rest. "Swing Low, Sweet Chariot" also uses call and response - all join in on "Comin' for to carry me home..." in each verse. (One version of "Swing Low, Sweet Chariot", performed by Isadore Oglesby, is available at the Authentic History site.)

[http://www.authentichistory.com/audio/antebellum/AA\\_Spiritual\\_Swing\\_Low\\_Sweet\\_Chariot.html](http://www.authentichistory.com/audio/antebellum/AA_Spiritual_Swing_Low_Sweet_Chariot.html)

### ***Guided Practice***

Distribute the lyrics to "Wade in the Water." (Page 83) Teach students the song. Have students clap the beat or a rhythmic pattern as they listen to the music. Have students identify the call and response form used in the song, and practice singing it. You can here a sample of the song as it is sung by Scott Ainslie:

<http://cattailmusic.com/LyricsandNotes/WadeintheWater.htm#>

### ***Independent Practice***

Divide students into groups of three or four. Assign each group a different phrase from the song "Wade in the Water." Give the groups five minutes to write an interpretation of the assigned phrase. (It is okay if more than one group has the same phrase, depending on the size of your class.)

### ***Closure***

Allow groups to share their interpretations of the assigned phrases with the entire class. Record each interpretation on the board as it is articulated. When all groups have shared their findings, read the entire interpretation of the song and perform it once more.

**Assessment:** Use the Assessment Rubric (page 84) provided to assess student understanding.

Extensions: Have students listen to songs from the Underground Railroad, performed by Kim And Reggie Harris on the Kennedy Center Millennium Stage.

[http://www.kennedy-center.org/programs/millennium/artist\\_detail.cfm?artist\\_id=KIMANDREGG#](http://www.kennedy-center.org/programs/millennium/artist_detail.cfm?artist_id=KIMANDREGG#)

**Sources:**

Print:

- *Music and You*, Grades 3 and 4 (pub. by Macmillan, 1988)
- *Share the Music*, Grade 5 (pub. by Macmillan/McGraw-Hill School Publishing Co.)
- *Songs of the Underground Railroad* by Kim and Reggie Harris (avail. from Chatham Hill Games, 800-554-3039)

Web:

- PBS: Africans in America <http://www.pbs.org/wgbh/aia/>
- Underground Railroad music <http://www.appleseedrec.com/underground/sounds.html>

**Wade in the water**

Wade in the water, children,  
Wade in the water  
God's a-going to trouble the water

See that host all dressed in white  
God's a-going to trouble the water  
The leader looks like the Israelite  
God's a-going to trouble the water

See that band all dressed in red  
God's a-going to trouble the water  
Looks like the band that Moses led  
God's a-going to trouble the water

Look over yonder, what do you see?  
God's a-going to trouble the water  
The Holy Ghost a-coming on me  
God's a-going to trouble the water

If you don't believe I've been redeemed  
God's a-going to trouble the water  
Just follow me down to the Jordan's  
stream  
God's a-going to trouble the water

## Harriet Tubman Integrated Unit: Lesson 3 Student Checklist

Student Name: \_\_\_\_\_ Total Points \_\_\_\_\_

	Consistently Evident	Somewhat Evident	Not Evident
Student identified characteristics of spirituals.			
Student identified code words used in some spirituals.			
Student responded through purposeful movement (clapping) to while listening to the spirituals.			
Student was able to clap the beat or a rhythmic pattern.			
Student was able to identify and sing the call and response form.			
Student worked cooperatively with his/her group.			