

Color in Freedom

A TEACHER'S GUIDE TO THE EXHIBITION





FIGURE I. *Joseph Holston, Arrival in the Unknown, 2008, mixed media, 48 x 42"*

COVER ART (LEFT TO RIGHT)

Joseph Holston, Freedom Realized diptych (right), 2008, mixed media, 48 x 42"

Joseph Holston, The Quarters, 2008, mixed media, 48 x 42"

Joseph Holston, Rhythm of Renewal, 2008, mixed media, 48 x 42"

Joseph Holston, Protection, 2008, mixed media, 48 x 42"

Joseph Holston, Magnificent Melody, 2008, mixed media, 48 x 42"

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FIGURE 2. *Joseph Holston, Contemplation of Despair, 2008, mixed media, 48 x 42"*

INTRODUCTION

Color in Freedom: Journey Along the Underground Railroad is an exhibition by Maryland Artist Joseph Holston that provides a multitude of opportunities to enhance classroom learning for all grade levels, K–12. This booklet is intended to help the classroom teacher enhance learning by integrating Holston’s magnificent work with current lesson plans.

This great work by Joseph Holston is an artist’s interpretation of the journey that hundreds of people living in slavery took to gain their freedom in the North. So, although the paintings and sketches included in the exhibition refer to a true time in our world’s history, the story is told through the perspective of the artist. Joseph Holston has created this work in cubist style, focusing on color, shape, form, and movement, rather than a realistic style. Further, his work is inspired by both classical and jazz music and is organized in the style of a classical symphony of four movements that sequentially tell the story:

- The first movement, *The Unknown World*, depicts the capture of people in Africa to be brought through the Middle Passage to the Americas as slaves.
- The second movement, *Living in Bondage—Life on the Plantation*, illustrates the various aspects of life as a slave in the American South.
- The third movement, *Journey of Escape*, shows scenes along the Underground Railroad and challenges escaped slaves faced as they traveled north.
- The fourth and final movement, *Color in Freedom*, portrays scenes of celebration and hope for the future, outside of the bonds of slavery.

This exhibition supplements history lessons related to slavery and the Underground Railroad, but the vibrancy and power behind it can also enhance learning in visual art, language arts, writing, music, literature, drama, and dance. This guide provides ideas for lessons based on the *Color in Freedom* exhibit; the artwork can be accessed through an online virtual exhibit at www.umuc.edu/colorinfreedom. It is organized by grade level with one section geared toward high school (9–12), one for middle school (6–8), one for upper elementary (3–5), and one for lower elementary (K–2). As some pieces in the exhibition deal with more mature and intense subject matters, they may not be appropriate for younger learners. The pieces that accompany each lesson are age-appropriate. This guide also refers to Web sites and literature the teacher can use to learn more and to supplement teaching.



FIGURE 3. *Joseph Holston, Middle Passage, 2008, mixed media, 48 x 42"*

PRIMARY ELEMENTARY: GRADES K–2

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LANGUAGE ARTS NATIONAL STANDARDS ADDRESSED/ASSESSED

NL-ENG.K-12.1 READING FOR PERSPECTIVE

Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information, to respond to the needs and demands of society and the workplace, and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

NL-ENG.K-12.2 UNDERSTANDING THE HUMAN EXPERIENCE

Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

NL-ENG.K-12.3 EVALUATION STRATEGIES

Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

NL-ENG.K-12.5 COMMUNICATION STRATEGIES

Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

NL-ENG.K-12.II PARTICIPATING IN SOCIETY

Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

For all National Standards referred to in this document, please see U.S. Education Standards. (n.d.) Retrieved December 22, 2008, from <http://www.educationworld.com/standards/national>. Standards for the English Language Arts, by the International Reading Association and the National Council of Teachers of English. Copyright 1996 by the International Reading Association and the National Council of Teachers of English. Reprinted with permission.

NL-ENG.K-12.12 APPLYING LANGUAGE SKILLS

Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

VISUAL ARTS NATIONAL STANDARDS ADDRESSED/ASSESSED

NA-VA.K-4.1 UNDERSTANDING AND APPLYING MEDIA, TECHNIQUES, AND PROCESSES

ACHIEVEMENT STANDARD

- Students know the differences between materials, techniques, and processes.
- Students describe how different materials, techniques, and processes cause different responses.
- Students use different media, techniques, and processes to communicate ideas, experiences, and stories.
- Students use art materials and tools in a safe and responsible manner.

NA-VA.K-4.2 USING KNOWLEDGE OF STRUCTURES AND FUNCTIONS

ACHIEVEMENT STANDARD

- Students know the differences among visual characteristics and purposes of art to convey ideas.
- Students describe how different expressive features and organizational principles cause different responses.
- Students use visual structures and functions of art to communicate ideas.

NA-VA.K-4.3 CHOOSING AND EVALUATING A RANGE OF SUBJECT MATTER, SYMBOLS, AND IDEAS

ACHIEVEMENT STANDARD

- Students explore and understand prospective content for works of art.
- Students select and use subject matter, symbols, and ideas to communicate meaning.

NA-VA.K-4.6 MAKING CONNECTIONS BETWEEN VISUAL ARTS AND OTHER DISCIPLINES

ACHIEVEMENT STANDARD

- Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines.
- Students identify connections between the visual arts and other disciplines in the curriculum.

UNIT: COLOR IN FREEDOM/COLORS OF FEELINGS

Holston's work is full of feeling and movement. Through color, line, shape, and form, clear emotions come to life without the details we might see in other artists' works. We are left to make inferences about these details, such as facial expressions. In this unit, students will explore the inferences Holston's work inspires in them as well as the inferences they make about drama, writing, movement, and their own visual creations. Young students will relate Holston's work to their own lives and be introduced to the powerful emotions this time in history evokes.

LESSON OBJECTIVES:

- Students will associate colors with particular feelings.
- Students will create a list of feeling words in response to a read-aloud of Dr. Seuss's *My Many Colored Days*.
- Students will identify feelings represented in one example of each movement in Holston's exhibit.
- Students will use color and feeling words to describe their own original oil pastel scene.

MATERIALS:

- Dr. Seuss's *My Many Colored Days*
- Student personal dictionaries (as used in your classroom)
- Four pairs of images from Color in Freedom (one from each movement)
- Markers and chart paper

- 8 x 8" square manila tag board pieces (one per student)
- Oil pastels (classroom set)
- Sentence strips (one per student)
- The virtual exhibit tour of Color in Freedom: Journey Along the Underground Railroad, at www.umuc.edu/colorinfreedom

LESSON 1: VISUAL ART AND LANGUAGE ARTS

Two 30-minute sessions

SESSION 1

- Read aloud Dr. Seuss's *My Many Colored Days*.
- On chart paper, list color words and feeling words found in the book. Have students enter these words in their personal dictionaries (as applicable).
- Break students into four groups and assign each group to look at two contrasting examples of Holston's work. Each group should look at a pair from a different movement.
- Have each small group discuss what group members see in their pieces and list the dominant colors they can identify. Have them identify these colors as warm or cool. Then, have them discuss what feelings the artist is trying to express through these colors. Here are some suggested paintings from the exhibition to use:
 - First Movement: The Unknown World
 - *Protection*
 - *Middle Passage*
 - Second Movement: Living in Bondage—Life on the Plantation
 - *Madonna and Child*
 - *Betimes*
 - Third Movement: Journey of Escape
 - *Spectre of the Hunt*
 - *After Harriet*
 - Fourth Movement: Color in Freedom
 - *Freedom Realized (diptych)*
 - *Righteous Rejoicing*

- Each student group will write a complete sentence on a sentence strip to associate a color with a feeling for each painting.
 - Each group will share the sentences while showing their images.
-

SESSION 2

- Revisit the images and student writings.
 - Engage students in a discussion about what actions are taking place in each image. Create a list of action words on chart paper. These can also go into personal dictionaries.
 - Brainstorm another list of action words that represent activities that the students engage in each day. Have students suggest feeling words that would describe how they feel when engaging in each action.
 - In the style of Holston, have students use oil pastels to draw themselves engaging in a daily activity. Allow students to use three colors that help represent how they feel when engaging in that activity.
 - Finally, have students write their own sentence to accompany their drawing expressing the color, feeling, and action represented.
 - Have them share with a partner or small group. Display pictures with revised and edited sentences.
-

LESSON 2: DRAMA, LANGUAGE ARTS, AND SOCIAL STUDIES

Two 30-minute sessions

SESSION 1

- Read aloud a picture book related to the Underground Railroad. Choose one from the resource list in the back of this guide.
- Discuss with students what the Underground Railroad was and how it is important to our country's history.
- Have students break into small groups and choose one of the works from Holston's exhibition used in Lesson 1.
- Have these small groups discuss what the setting is and who the characters are in their chosen painting.

- Students should create a story about what is going on in the painting. Their story should have a beginning, middle, and end.
 - Next, students should choose who will portray each character in their story.
-

SESSION 2

- Finally, have students write or dictate narration and dialogue and perform their story using gestures, facial expressions, and tone of voice to express the feeling of the painting.
-

LESSON 3: DANCE/MOVEMENT AND LANGUAGE ARTS

Two 30-minute sessions

SESSION 1

- Have students explore the feeling of movement in the following works:
 - Unbearable Loss* -*Promising Portal*
 - Jubilation* -*Righteous Rejoicing*
 - Ask students the following:
 - What is moving in each picture? What levels of movement do you see? High? Middle? Low? What kind of energy is in each movement? Flowing? Choppy?
 - Where in space is the movement going? Up? Down? Left? Right? Diagonally?
 - At what speed is the movement happening in each painting? Fast? Slow?
 - Have students travel through space around the room using their bodies to convey the feeling of movement for each painting.
-

SESSION 2

- Choose a piece of instrumental music based on the feelings students have discussed and have students rehearse a choreographed movement along with the music.

- Have students share their choreography with their peers as their peers watch for evidence of levels, energy, line, and emotion. Have observing groups give feedback on what they observed.

LESSON 4: MUSIC AND LANGUAGE ARTS

One 30-minute session

- Share a piece of classical or jazz music (instrumental) with the students.
- Listen to it once together. Listen to it a second time, this time instructing the students to pay attention to how the music makes them feel (you may want to let them move along with the music in their own space as they listen).
- On their third listening, have the students choose a color that matches the feeling that the music inspires in them, and draw the movement of the piece while they are listening.
- After listening and drawing, have the students discuss which of Holston's artworks may be accompanied by that musical piece and why.
- Explain that Holston was listening to classical and jazz music while he was painting. Does this seem to have influenced his work? If so, how?

LESSON 5: VISUAL ART AND GEOMETRY

Three 30-minute sessions

SESSION 1

- Have students look for different geometric shapes in Holston's work:
 - Protection*
 - The Quarters*
 - In Plain Sight*
 - Spectre of the Hunt*
 - Arrival in the Unknown*
 - House of Refuge*
 - Freedom Stop*
- After identifying geometric shapes in these paintings, have students create a collage of geometric shapes to show a place that is important to them.

SESSION 2

- Use the same paintings listed in Session 1 to lead students to explore different types of lines.
- Have students identify and trace straight and curvy lines; horizontal, vertical, and diagonal lines; parallel, intersecting, and perpendicular lines.
- Have students find and identify different types of angles in the paintings: right, acute, and obtuse angles.
- Have students create their own geometric drawings/paintings.

SESSION 3

- Guide students to draw an outline of a place or character associated with the story of the Underground Railroad or from their own lives (depending on developmental age). They should use pencil.
- Distribute a straight edge such as a ruler and have students trace various types of lines over their drawings. Be sure to instruct them to space their lines out and not use too many. (See *Spectre of the Hunt*.)

Or

- Allow students to choose to draw curvy lines over their drawing, like in *The Quarters*.
- They should see spaces in the form of geometric shapes created by the intersection of their lines.
- Have available a variety of colors with different hues or values (i.e., light and dark blue, red, and orange).
- Instruct students to paint/color their drawing using one or two colors but varying the shades from one geometric shape to another, as Holston does in *Spectre of the Hunt*.



FIGURE 4. *Joseph Holston, On the Block, 2008, mixed media, 48 x 42"*

INTERMEDIATE ELEMENTARY: GRADES 3–5

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ACADEMIC STANDARDS

NL-ENG.K-12.1 READING FOR PERSPECTIVE

Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world. They read to acquire new information, to respond to the needs and demands of society and the workplace, and to add to their personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

NL-ENG.K-12.2 UNDERSTANDING THE HUMAN EXPERIENCE

Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of the human experience.

NL-ENG.K-12.3 EVALUATION STRATEGIES

Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, interactions with other readers and writers, knowledge of word meaning and of other texts, word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

NL-ENG.K-12.6 APPLYING KNOWLEDGE

Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.

NL-ENG.K-12.9 MULTICULTURAL UNDERSTANDING

Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

DANCE NATIONAL STANDARDS ADDRESSED/ASSESSED

NA-D.K-4.1 IDENTIFYING AND DEMONSTRATING MOVEMENT ELEMENTS AND SKILLS IN PERFORMING DANCE

ACHIEVEMENT STANDARD, PROFICIENT

- Students accurately demonstrate eight basic locomotor movements (such as walk, run, hop, jump, leap, gallop, slide, and skip), traveling forward, backward, sideward, diagonally, and turning.
- Students create shapes at low, middle, and high levels.
- Students demonstrate the ability to define and maintain personal space.
- Students demonstrate movements in straight and curved pathways.
- Students demonstrate accuracy in moving to a musical beat and responding to changes in tempo.
- Students demonstrate kinesthetic awareness, concentration, and focus in performing movement skills.
- Students attentively observe and accurately describe the action (such as skip, gallop) and movement elements (such as levels, directions) in a brief movement study.

NA-D.K-4.2 UNDERSTANDING CHOREOGRAPHIC PRINCIPLES, PROCESSES, AND STRUCTURES

ACHIEVEMENT STANDARD, PROFICIENT

- Students create a sequence with a beginning, middle, and end, both with and without a rhythmic accompaniment; identify each of these parts of the sequence.
- Students improvise, create, and perform dances based on their own ideas and concepts from other sources.
- Students use improvisation to discover and invent movement and to solve movement problems.
- Students create a dance phrase, accurately repeat it, and then vary it (making changes in the time, space, and/or force/energy).
- Students demonstrate the ability to work effectively alone and with a partner.

VISUAL ARTS NATIONAL STANDARDS ADDRESSED/ASSESSED

NA-VA.K-4.2 USING KNOWLEDGE OF STRUCTURES AND FUNCTIONS

ACHIEVEMENT STANDARD

- Students know the differences among visual characteristics and purposes of art to convey ideas.
 - Students describe how different expressive features and organizational principles cause different responses.
 - Students use visual structures and functions of art to communicate ideas.
-

NA-VA.K-4.3 CHOOSING AND EVALUATING A RANGE OF SUBJECT MATTER, SYMBOLS, AND IDEAS

ACHIEVEMENT STANDARD

- Students explore and understand prospective content for works of art.
 - Students select and use subject matter, symbols, and ideas to communicate meaning.
-

NA-VA.K-4.4 UNDERSTANDING THE VISUAL ARTS IN RELATION TO HISTORY AND CULTURES

ACHIEVEMENT STANDARD

- Students know that the visual arts have both a history and specific relationships to various cultures.
- Students identify specific works of art as belonging to particular cultures, times, and places.
- Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

THEATER NATIONAL STANDARDS ADDRESSED/ASSESSED

NA-T.K-4.1 SCRIPT WRITING BY PLANNING AND RECORDING IMPROVISATIONS BASED ON PERSONAL EXPERIENCE AND HERITAGE, IMAGINATION, LITERATURE, AND HISTORY

ACHIEVEMENT STANDARD

- Students collaborate to select interrelated characters, environments, and situations for classroom dramatizations.

NA-T.K-4.2 ACTING BY ASSUMING ROLES AND INTERACTING IN IMPROVISATIONS

ACHIEVEMENT STANDARD

- Students imagine and clearly describe characters, their relationships, and their environments.
- Students use variations of locomotor and nonlocomotor movement and vocal pitch, tempo, and tone for different characters.
- Students assume roles that exhibit concentration and contribute to the action of classroom dramatizations based on personal experience and heritage, imagination, literature, and history.

MUSIC NATIONAL STANDARDS ADDRESSED/ASSESSED

NA-M.K-4.6 LISTENING TO, ANALYZING, AND DESCRIBING MUSIC

ACHIEVEMENT STANDARD

- Students identify simple music forms when presented aurally.
- Students demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures.

- Students use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- Students identify the sounds of a variety of instruments, including many orchestra and band instruments and instruments from various cultures, as well as children’s voices and male and female adult voices.
- Students respond through purposeful movement (e.g., swaying, skipping, dramatic play) to selected prominent music characteristics or to specific music events (e.g., meter changes, dynamic changes, same/different sections) while listening to music.

LESSON OBJECTIVES:

- Students will analyze pieces from Holston’s work based on elements of visual art.
- Students will explore emotions evoked by Holston’s work.
- Students will make observations about how Holston illustrates movement in his work.
- Students will use Holston’s work to inspire a choreographed dance.
- Students will analyze Holston’s work in comparison to the literary genre of historical fiction.
- Students will explore literature that tells the story of the Underground Railroad.
- Students will illustrate selected scenes from literature in the style of Holston.

MATERIALS:

- Virtual exhibit tour of Color in Freedom: Journey along the Underground Railroad, at www.umuc.edu/colorinfreedom.
- Picture books and informational texts related to the Underground Railroad. Some suggestions:

-*Follow the Drinking Gourd* by Jeannette Winter

-*Minty: A Story of Young Harriet Tubman* by Alan Schroeder

-*Henry’s Freedom Box: A True Story from the Underground Railroad*
by Ellen Levine

-*The Great Migration: An American Story* by Jacob Lawrence

-*Under the Quilt of Night* by Deborah Hopkinson

-*Barefoot: Escape on the Underground Railroad*
by Pamela Duncan Edwards and Henry Cole

-*Escape From Slavery: Five Journeys to Freedom* by Doreen Rappaport

- CD of instrumental music—jazz or world music, preferably (Putumayo compilations work well.)
- Drawing and/or painting materials as available and appropriate for your classroom (Perhaps collaboration with the visual art teacher is appropriate.)
- U.S. and world maps
- Blank maps of eastern United States and Canada
- Blank maps of the Western hemisphere

UNIT 1: JOURNEY INTO COLOR IN FREEDOM

Students will analyze Holston’s work through the elements of visual art: color, shape, line, form, texture, and value. Students can “dive in” to a painting or work of art in many ways. For more ideas on ways for students to interact with a piece of art for analysis, see the Artful Thinking Web site at <http://pzweb.harvard.edu/tc/index.cfm>.

LESSON 1: FIRST STOP—THE UNDERGROUND RAILROAD

(One 45-minute session)

- Display *Protection* and have students spend about 30 seconds looking at the painting without revealing the title.
- Ask students to notice the colors, shapes, and lines in the painting. Have a discussion about how the form of this painting makes them feel.
- Ask students to share what they think is happening in this painting. Ask them to support their thoughts with evidence from the painting.
- Reveal the title of the piece. Ask students if it changes their ideas about what they think is going on.
- Explain that this painting is the first in a series of paintings by Maryland Artist Joseph Holston that tells the story of the Underground Railroad from his perspective.
- Have students share what they already know about the Underground Railroad. Record their responses for future use.

**LESSON 2: JOURNEY FROM A NEW PERSPECTIVE—
HOLSTON'S COLOR IN FREEDOM**

(One 45-minute session)

- Revisit what the students shared about what they know about the Underground Railroad.
- Remind them about *Protection* and ask them to share how they think this scene might fit into the story of the Underground Railroad.
- After some discussion, share that Holston's exhibition is a series of works divided into four movements, like a symphony. Each movement explores a different aspect of the events surrounding the time of slavery in the United States and the journey of escape to freedom along the Underground Railroad. These movements are
 - The Unknown World, which depicts slaves being captured in Africa and sold as slaves in the Americas
 - Living in Bondage—Life on the Plantation, which shows different aspects of life in slavery in the American South
 - Journey of Escape, which illustrates escapees' experiences along the Underground Railroad
 - Color in Freedom, which shows a life of freedom after the escape from slavery
- Take some time to explore each movement to discuss this period in our nation's history. Here are some suggested "stops" along the way to help guide your discussions:
 - The Unknown World
 - Protection*: the feeling of safety and security felt in an African community before its members were stolen away to become slaves in the Americas
 - Subjugation*: three men captured and chained together in preparation to be sent across the Atlantic to be sold as slaves
 - Middle Passage*: the journey in ships across the Atlantic
 - Arrival in the Unknown*: captured Africans coming off the slave ship and on to the auction block in an unfamiliar land
 - Unbearable Loss*: families torn apart when individuals were sold to various slave-owners

-Living in Bondage—Life on the Plantation

-*Dawn of Despair*: starting a new life of enslaved labor in the American South

-*Private Plot*: Some slave owners allowed slaves to work their own plots of land, which may have provided enough food for them and their families and offered a potential means of buying their freedom.

-*Betimes*: Slaves had to begin work in the fields even before the sun was up.

-Journey of Escape

-*The Long Road*: a group of slaves escaping the plantation for their long journey on foot to freedom in the North—often Canada.

-*Spectre of the Hunt*: a child's perspective of a dog sent out to hunt down escaped slaves who would be brought back to their owners often for a reward to the capturer. The slave would then often be punished or even hanged as an example for others who might be thinking of attempting to escape.

-*Promising Portal*: a scene of the woods that escaping slaves may have had to travel through on their journey north. It was often very difficult to know if one was traveling along the correct path.

-*Freedom Stop*: Many houses owned by abolitionists were used along the journey as safe places for escaping slaves to hide and rest. These many “stops” or “stations” together made up what we now refer to as the Underground Railroad.

-*After Harriet*: This picture may be the closest that Holston comes to depicting an actual person in this exhibition, although the image may or may not be an actual rendition of Harriet Tubman, who escaped slavery herself and then returned to the South many times to help lead others along the Underground Railroad to freedom.

-Color in Freedom

-*Rhythm of Renewal*: a new life as free men and women

-*Jubilation, Righteous Rejoicing*: a celebration of freedom

- After this exploration, have students revisit what they knew about the Underground Railroad and add to their brainstorming list.
- You may want to assess individual understanding by having students respond in writing to the question: “What was the Underground Railroad?”

UNIT 2: TELLING THE STORY OF HISTORY THROUGH THE ARTS

In this unit, students will explore Holston's work in the context of the literary genre historical fiction. As Holston has based his work on historical fact but has not depicted particular events from history, his work may be considered one of historical fiction. Through his work, he tells the story in a way that gives an impression of what might have happened but did not necessarily happen in that exact way, place, or time. We use the genre of historical fiction to tell the parts of history that would otherwise be lost to us, the personal experiences that only a person living through it could have told in a factual way. Through this genre, history may become story, but the powerful impact of the actual history itself is not lost.

LESSON 1: HOLSTON'S POINT OF VIEW—

VISUAL ART AS HISTORICAL FICTION

(One 45-minute session)

- Review or preview the characteristics of historical fiction with students.
- The story is set in a historical time and place.
- Some characters may be figures from history, although most are imagined people.
- The characters somehow interact with events from history, though they may or may not be directly involved.
- The story contains some aspects of history and some aspects of fiction.
- Analyze how Holston's work may be thought of as historical fiction.
- Have students read, or read aloud, one or more picture books related to the Underground Railroad (see suggestions in materials list earlier in this section and resource list at the end of the guide).

LESSON 2: STEP INTO HISTORY THROUGH PICTURES

(One 45-minute session)

- Have small groups of students (four is ideal) focus on one story each. Have them choose four important scenes from their book to dramatize for their classmates.
- Have each group create a series of four drawings or paintings retelling the four events from their story in the style of Holston.

LESSON 3: HISTORY THROUGH MOVEMENT

(One to two 45-min periods)

- Look for the feeling of movement throughout Holston's work. Even though these are two-dimensional, still paintings, Holston's use of line, shape, color, and form often give the sense of movement. Have students discuss the sense of movement in the following paintings:

-Middle Passage

-Unbearable Loss

-The Quarters

-Patter-Roller

-Promising Portal

-Jubilation

-Righteous Rejoicing

- How does Holston convey the sense of movement? What kind of movement is portrayed in the various paintings? (Analyze in "BEST" dance terms: body—moving high or low? energy—fluid or percussive? space—in what direction? time—fast or slow?)
- Divide students into four groups. Assign each group to a movement of Holston's work. Have them choreograph a dance that tells the story of that movement with a beginning, middle, and end. Tell students to keep the "BEST" elements of dance in mind while they choreograph.
- Have groups write a narration to go along with their dance.
- Finally, have students choose a piece of instrumental music to accompany their dance that helps to convey the mood of their part of the story.
- Have students share their dances, and ask observers to give positive feedback to their classmates.

**UNIT 3: MAPPING OUT HISTORY:
WHERE WAS THE UNDERGROUND RAILROAD?**

A great amount of folklore and symbolism are associated with the Underground Railroad, some of which can even be seen in its name. Was it an actual railroad? Certainly that was not the case, but we can learn much about the different routes that were taken to freedom. In this unit, students will draw upon clues from stories and other sources to map out paths that were taken from slavery to freedom.

LESSON 1: MAPPING OUT A SONG . . . IN CODE!

(One 45-minute lesson)

- Listen to/read “Follow the Drinking Gourd.” (Song performed on “Steal Away—Songs of the Underground Railroad” by Harris, Kim & Reggie [January 20, 1998] and many other versions available online; book by Jeannette Winter)
- Ask students the following: What does the drinking gourd symbolize? How did it help lead people escaping slavery along the Underground Railroad?
- Have students identify other geographical directions or locations referred to in the song/book.
- As a class, trace the route laid out in the song/book on a U.S. map.

LESSON 2: CREATING A MAP OF THE UNDERGROUND RAILROAD

(One 45-minute session)

- Looking at a map of the eastern United States and Canada, identify geographical locations associated with the Underground Railroad.
- On a blank map of the eastern United States, have students choose a color to represent slave states and a contrasting color to represent free states. Ask them to explain why they chose the colors they did.
- Return to the historical fiction picture books that were explored in Unit 2 to find references to different geographical locations. Have students identify these places by drawing a symbol on their map and defining that symbol on a key at the bottom of the page.

LESSON 3: MAPPING OUT HOLSTON'S JOURNEY

(One or two 45-minute sessions)

- Have students explore Holston's exhibition again and infer where in the world particular paintings could have been set. Use a blank map of the Western hemisphere and have students place particular scenes from Holston's work on this map using symbols and titles. Some suggested pieces to use are

-Protection

-Arrival in the Unknown

-Place of Respite

-The Long Road

-Freedom Stop

-Freedom Realized diptych (right and left)

-Middle Passage

-On the Block

-The Quarters

-House of Refuge

-Dawn of Hope

-Sun Warms the Freemen

- Have students choose one Underground Railroad story that they have read or works from Holston's exhibition from which to create a map of a character's journey from slavery to freedom along the Underground Railroad. Be sure that students use at least five of the major elements of a map in their project (grid, border, legend/key, title, orientation/compass rose, author, date, scale).
- Have students write a journal in the voice of the main character, who is escaping to freedom.



FIGURE 5. *Joseph Holston, Protection, 2008, mixed media, 48 x 42"*

MIDDLE SCHOOL: GRADES 6–8

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ACADEMIC STANDARDS

NL-ENG.K-12.1 READING FOR PERSPECTIVE

Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information, to respond to the needs and demands of society and the workplace, and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

NL-ENG.K-12.2 UNDERSTANDING THE HUMAN EXPERIENCE

Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of the human experience.

VISUAL ARTS NATIONAL STANDARDS ADDRESSED/ASSESSED

NA-VA.5-8.2 USING KNOWLEDGE OF STRUCTURES AND FUNCTIONS

ACHIEVEMENT STANDARD

- Students generalize about the effects of visual structures and functions and reflect upon these effects in their own work.
- Students employ organizational structures and analyze what makes them effective or not effective in the communication of ideas.
- Students select and use the qualities of structures and functions of art to improve communication of their ideas.

MUSIC NATIONAL STANDARDS ADDRESSED/ASSESSED

NA-M.5-8.6 LISTENING TO, ANALYZING, AND DESCRIBING MUSIC

ACHIEVEMENT STANDARD

- Students describe specific music events (e.g., entry of oboe, change of meter, return of refrain) in a given aural example, using appropriate terminology.
- Students analyze the uses of elements of music in aural examples representing diverse genres and cultures.
- Students demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music.

LESSON OBJECTIVES

- Students will identify and analyze the use of a theme in a classical piece of music.
- Students will identify and analyze themes found throughout Holston's exhibition.
- Students will relate theme in music and visual art to themes found in the literature they are currently studying.

MATERIALS

- The following artworks from the virtual exhibit tour at www.umuc.edu/colorinfreedom: *Protection*, *On the Block*, *Dawn of Despair*, *Madonna and Child*, *House of Refuge*, *Freedom Realized (Diptych)*, and *Righteous Rejoicing*
- Recording of a classical musical piece with a clear repeated theme, such as Beethoven's Symphony No. 5 in C minor
- Available drawing and/or painting materials—teachers should decide what materials are more appropriate in their particular classroom. Parts of this lesson may be shared between a visual arts teacher and an English teacher so that students may have a more favorable environment for using visual arts materials
- Novel with a strong theme that students are studying

UNIT 1: THEME: THE THREAD WOVEN THROUGH TO MAKE THE MESSAGE CLEAR

Students are often asked to analyze themes in literature. This unit provides students with an opportunity to explore themes in visual media and in music.

LESSON 1: ANALYZING HOLSTON'S WORK

(One 45-minute session)

Students can “dive in” to a painting or work of art in many ways. Use this lesson to give them the opportunity to look at Holston’s work through the eyes of an artist and interpret through their own eyes and experiences. For more ideas on ways for students to interact with a piece of art for analysis, see the Artful Thinking Web site at <http://pzweb.harvard.edu/tc/index.cfm>.

- To begin, display *Protection* without revealing the title. Allow students to scan and take in the image for a few minutes.
- Ask students to describe the image in terms of its artistic elements, such as color, shape, line, form, space, and value.
- Have students analyze the image in terms of its meaning. How do they interpret what they see in this painting? What repeated themes can they identify in the piece? What symbols do they see? What might these symbols mean?
- How might this painting relate to the story of the Underground Railroad?
- Reveal the title of the painting to continue the interpretive discussion. What further information do we have when we know the title? How does this enhance or change ideas about how this fits into the story of the Underground Railroad?
- Explain that this work is the first in Holston’s series of paintings in *Color in Freedom: Journey Along the Underground Railroad*, and it is meant to represent the protection and safety given to children and other citizens by a prince or other community leader in Africa before their society was turned upside down by the capture of people as slaves. (This discussion may lead to questions of who captured slaves and what communities were affected by these practices. As reference, you may wish to research the PBS program *Prince Among Slaves*, which influenced Holston’s ideas in this work.)

LESSON 2: EXPLORING THEME THROUGH VARIOUS ART FORMS

(Two or three 45-minute sessions)

Theme often becomes a difficult concept for students to generalize when studying literature. When we use arts such as visual art and music to model theme, students can grasp the concept more easily. Holston is greatly influenced by classical music and jazz while he is painting, so the next two lessons serve to connect the musical and visual art forms.

Holston's visual theme of light throughout the exhibition is so evident that it will serve as a great basis for the students' study of theme. This in turn can lead to deeper meaning as students utilize theme to infer the artist's/ author's message. The powerful message that Holston communicates can inspire students to seek the messages in other great works.

- Play a classical piece of music, such as Beethoven's Symphony No. 5 in C, for the students. Have students listen carefully for a repeated pattern in the piece. (If you are using Beethoven's 5th, this will be the easily recognizable "G, G, G, E flat" that begins the piece and then repeats in variations throughout the piece. (You may wish to refer to http://minnesota.publicradio.org/display/web/2006/02/28/classical_tracks/ for further information.) Discuss what message or feeling the composer wanted to communicate with this theme.
- Also note that the theme varies throughout the piece. What effect do these variations have? How do you feel when you hear the different variations?
- Listen to a jazz piece and see if you can identify a theme and variations on that theme throughout the piece. Suggestions for jazz pieces demonstrating theme and variation include
 - Duke Ellington's performance of "Caravan" and *Rhapsody in Blue* (which uses classical form)
 - Dizzie Gillespie's performance of "Manteca"
 - Ella Fitzgerald's performance of "It Don't Mean a Thing If It Ain't Got That Swing"
 - Miles Davis's performance of "So What" (The solo and end are great examples.)

- Display the following images from Holston’s work in sequence: *Protection*, *On the Block*, *Dawn of Despair*, *Madonna and Child*, *House of Refuge*, *After Harriet*, *Freedom Realized (Diptych)*, and *Righteous Rejoicing*. Have students discuss the repetitive visual theme that is evident in these paintings (light). How does this theme vary from painting to painting? What different messages do you think the author is trying to convey through these variations? How is light being used differently in each of these paintings?
- Using available drawing or painting materials, have students create a series of at least three pictures that illustrate a repetitive theme that is displayed differently in each.
- Share student work to see if a visual theme can be easily identified.
- Have students work in small groups to choreograph a short dance piece in which a theme is repeated.

LESSON 3: EXPLORING THEME THROUGHOUT LITERATURE

(One 45-minute session)

Now that students have explored theme through music, visual art, and dance, they are ready to make the connection to literature.

- Look for a repetitive theme throughout a piece of literature that the students are studying.
- Look for ways that the theme may vary throughout the work.
- Have students explain how the theme supports the author’s message.

UNIT 2: SYMBOLS AND CODES LEADING THE PEOPLE

Symbols and codes were powerful communication tools used by those escaping slavery. Many art forms, such as song and quilt making, used symbols and codes to send messages to those escaping and planning escape along the Underground Railroad. This unit explores the use of symbols in Holston’s work, in slave songs, and in quilts.

LESSON 1: SYMBOLISM IN HOLSTON'S WORK

(One 45-minute lesson)

Color and form can often be used as symbols (i.e., warm versus cool colors; heads down versus heads up; arrangement of people in the scene; organized versus chaotic use of line). Further, most of the paintings chosen for this lesson come from the third movement, Journey of Escape. This is important to note, as students will study slave songs that were used to communicate information about the Underground Railroad for slaves to escape to freedom in the North.

- Have students search for symbols through Holston's work. Some pieces that may work well for the discussion of symbolism are noted below:

-*Protection* and *Subjugation*—What symbols do you see in these two paintings? How has the artist used color as a symbol to contrast these two scenes? Form?

-*Private Plot*—What would a private plot of land to work on symbolize to a person living in slavery?

-*The Long Road*—Is this an actual road? What does the word “road” symbolize to those escaping to freedom in the North?

-*Patter-Roller* and *Spectre of the Hunt*—How is the image of the dog used differently in these two paintings?

-*Promising Portal*—What is meant by “portal?” Where might this portal lead? What might the trees symbolize in this painting?

-*House of Refuge*—Look for meaning in the symbols of fire, moon, mountains/cliffs on either side, the semi-circle formed by people sitting around the fire.

-*After Harriet*—What did Harriet Tubman symbolize for people still living in slavery and/or those who had escaped to freedom?

-*Rhythm of Renewal*—What does music symbolize?

-*Jubilation*—Analyze the form of the dancing people. What does their apparent movement symbolize?

LESSON 2: SYMBOL AS CODE THROUGH SONG

(One or two 45-minute sessions)

Now that the students have explored symbols in Holston's work, they will explore slave songs for codes and symbols.

- Share *Follow the Drinking Gourd*, by Jeannette Winter. (You can find the song on *Steal Away: Songs of the Underground Railroad*, Harris, Kim & Reggie Harris [January 20, 1998] or search online for an audio sample.) The end of the book shares more verses to be analyzed for symbolism and codes that slaves used to give directions to escape along the Underground Railroad. Use a map of the United States and Canada to help analyze these codes.
- Analyze other slave songs for codes and symbols. Here are some suggestions:
 - “Wade in the Water”
 - “Steal Away”
 - “O Canaan”
- Analyze codes and symbolism in modern popular music.

LESSON 3: PATCHWORK CODES—MESSAGES IN QUILTS

(Two 45-minute sessions)

Music was not the only way slaves communicated with one another to make it to the free North. There are many accounts of women sewing symbols into quilts to give specific directions to escaping slaves about how to proceed along the Underground Railroad or alert escaping slaves that it was time to move. Quilts were hung out on fences, as was customary to air them out, one at a time so that slave owners did not suspect anything. Quilts were also hung outside safe houses along the Underground Railroad. In this lesson, students will learn some of the symbols used in these quilts and create symbols of their own.

- Read *The Secret to Freedom*, by Marcia Vaughan, or another book related to the use of quilts to lead slaves along the Underground Railroad.
- Discuss some of the symbols used, such as the monkey wrench, which was used as a signal for slaves to prepare themselves for escape. The wrench could have represented physical tools that they needed to gather for their journey or the spiritual tools they would need for the treacherous and dangerous time ahead.
- Relate these to symbols found in songs.
- Direct students to choose a series of two to four quilt patterns that they will use to send a coded message.

- Students can draw the symbols in a quilt pattern or create a construction-paper quilt using the patterns to display their coded message.
- For further research, students can explore different code systems throughout history. What were these codes used for? How did they affect our history?

UNIT 3: PICTURES AND WORDS THAT TOUCH OUR FEELINGS

Just as Holston uses color, shape, and form to affect the viewer's feelings, so does he use figurative language in his titles to influence his audience. In this unit, students will explore Holston's use of color and form and analyze how these images affect mood and feelings. Then they will explore the use of figurative language, such as alliteration and imagery, in Holston's titles.

LESSON 1: LESS IS MORE

(One 45-minute session)

Throughout this work, Holston strives to evoke strong feelings from his audience with the absence of detail in his paintings. Choosing the basic elements of each painting carefully, he allows the color, shape, line, and form to lead the audience to fill in the detail in their own imagination.

- Discuss the style of cubism (where geometric shapes, color, and general form are used to give the essence of the subject rather than portraying it in realistic detail) that is exemplified in Holston's work. For more information on cubism, see <http://www.artcyclopedia.com/history/cubism.html>.
- Explore Holston's works and discuss how his colors, shapes, lines, and form affect the viewer. The following contrasting pieces are good to spark this discussion:

-Protection and Subjugation—Compare and contrast the use of warm versus cool colors; the use of geometric shapes and patterns versus open/abstract form; the physical organization of three main “characters,” with one looking up and at another and one looking down and away from the other.

-Dawn of Despair and Madonna and Child—Compare and contrast the use of color, light, and form of character positions.

-*Spectre of the Hunt*, *House of Refuge*, and *After Harriet*—Compare and contrast the use of warm and cool colors; the organization of form, e.g., symmetrical vs. asymmetrical, stasis vs. movement; and the use of light.

-*Righteous Rejoicing* and *Responsibility of Freedom*—Compare and contrast color, form, media, composition, etc.

LESSON 2: WORDS AS SYMBOLS

(Two 45-minute sessions)

An artist has a further tool to evoke feelings from his or her audience, and that is the title of each work. The titles in *Color in Freedom* were written and chosen very deliberately and with great care. Students will find many examples of figurative language used to bring out the essence of meaning for each particular painting.

- Have students identify powerful words in the titles of Holston's work. Which titles evoke strong feelings? Which titles are memorable? Why? (Here, it is up to the teacher's discretion whether or not to discuss the title *Rape*. This is certainly a word that evokes very strong feelings, but it may not be appropriate for this age level).
- Divide students into pairs or triads to categorize the titles and explain their rules for categorization. (A list of all titles is provided at the end of this guide.)
- Explore examples of figurative language, such as metaphor, alliteration, imagery, and colloquialism, from works students are studying in class or other suggested classics:

-Metaphor: William Shakespeare's "Shall I compare thee to a summer's day?"

-Alliteration: William Blake's "The Tyger" and "The Tiger asks Blake for a Bedtime Story"

-Imagery: William Carlos Williams's "The Widow's Lament in Springtime," Matthew Arnold's "Dover Beach"

-Colloquialism: The works of Mark Twain and Ernest Hemingway, slave narratives, and *A Girl Called Boy* by Belinda Hurrence

- Analyze Holston’s choice of titles to find where figurative language is used. Some suggested examples are
 - Dawn of Despair* (alliteration, imagery, irony)
 - Private Plot* (alliteration)
 - Betimes* (colloquialism meaning “in time” or “on time”)
 - Patter-Roller* (colloquialism for “patroller” or “bounty hunter”)
 - Spectre of the Hunt* (imagery)
 - Promising Portal* (alliteration, imagery)
 - Rhythm of Renewal* (alliteration, auditory imagery)
 - Magnificent Melody* (alliteration, auditory imagery)
 - Righteous Rejoicing* (alliteration)
- For a great comparison to explore how use of language can affect mood, use *Dawn of Despair* and *Dawn of Hope*.

LESSON 3: WORDS SEND A MESSAGE OF PERSUASION

(One 45-minute session)

Students will now apply their understanding of figurative language and imagery to persuade an audience to feel a certain way about an issue that is important to them.

- Students will use what they have learned about the power of words and figurative language to create an editorial poster on a topic that is important to them about which they would like to influence public opinion. The topic could be historical or current.
- Direct students to use one of the forms of figurative language discussed in the previous lesson to create a gripping title for their poster.
- Instruct them to use other strong words and images that evoke feelings to sway their audience’s opinion.



FIGURE 6. *Joseph Holston, Subjugation, 2008, mixed media, 48 x 42"*

HIGH SCHOOL: GRADES 9–12

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UNIT 1: MOTIF AND THEME WEAVE A MESSAGE

In this unit, high school students will delve into the history of the Underground Railroad through the perspective of artist Joseph Holston. Students will explore the elements of theme and motif both through Holston's work and through jazz and classical music, which influenced his work. History, English, and music teachers may wish to collaborate in this unit to help students explore related ideas.

ACADEMIC STANDARDS

NL-ENG.K-12.1 READING FOR PERSPECTIVE

Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information, to respond to the needs and demands of society and the workplace, and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

NL-ENG.K-12.2 UNDERSTANDING THE HUMAN EXPERIENCE

Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of the human experience.

NL-ENG.K-12.3 EVALUATION STRATEGIES

Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

STANDARDS IN HISTORY FOR GRADES 5–12

ERA 1: THREE WORLDS MEET (BEGINNINGS TO 1620)

STANDARD 1

Comparative characteristics of societies in the Americas, Western Europe, and Western Africa that increasingly interacted after 1450

STANDARD 2

How early European exploration and colonization resulted in cultural and ecological interactions among previously unconnected peoples

ERA 2: COLONIZATION AND SETTLEMENT (1585–1763)

STANDARD 1

Why the Americas attracted Europeans, why they brought enslaved Africans to their colonies, and how Europeans struggled for control of North America and the Caribbean

STANDARD 2

How political, religious, and social institutions emerged in the English colonies

STANDARD 3

How the values and institutions of European economic life took root in the colonies and how slavery reshaped European and African life in the Americas

VISUAL ARTS NATIONAL STANDARDS ADDRESSED/ASSESSED

NA-VA.9-12.1 UNDERSTANDING AND APPLYING MEDIA, TECHNIQUES, AND PROCESSES

ACHIEVEMENT STANDARD

- Students conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use.
-

NA-VA.9-12.3 CHOOSING AND EVALUATING A RANGE OF SUBJECT MATTER, SYMBOLS, AND IDEAS

ACHIEVEMENT STANDARD

- Students reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture.
-

NA-VA.9-12.4 UNDERSTANDING THE VISUAL ARTS IN RELATION TO HISTORY AND CULTURES

ACHIEVEMENT STANDARD

- Students differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art.
- Students describe the function and explore the meaning of specific art objects within varied cultures, times, and places.

NA-VA.9-12.5 REFLECTING UPON AND ASSESSING THE CHARACTERISTICS AND MERITS OF THEIR WORK AND THE WORK OF OTHERS

ACHIEVEMENT STANDARD

- Students identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works.
- Students describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts.
- Students reflect analytically on various interpretations as a means for understanding and evaluating works of visual art.

MUSIC NATIONAL STANDARDS ADDRESSED/ASSESSED

NA-M.9-12.4 COMPOSING AND ARRANGING MUSIC WITHIN SPECIFIED GUIDELINES

ACHIEVEMENT STANDARD, PROFICIENT

- Students compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect.

NA-M.9-12.6 LISTENING TO, ANALYZING, AND DESCRIBING MUSIC

ACHIEVEMENT STANDARD, PROFICIENT

- Students analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.
- Students demonstrate extensive knowledge of the technical vocabulary of music.
- Students identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques.

**NA-M.9-12.8 UNDERSTANDING RELATIONSHIPS BETWEEN MUSIC,
THE OTHER ARTS, AND DISCIPLINES OUTSIDE OF THE ARTS**

ACHIEVEMENT STANDARD, PROFICIENT

- Students explain how elements, artistic processes (such as imagination or craftsmanship), and organizational principles (such as unity and variety or repetition and contrast) are used in similar and distinctive ways in the various arts and cite examples.
- Students compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures.
- Students explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music (e.g., language arts: compare the ability of music and literature to convey images, feelings, and meanings; physics: describe the physical basis of tone production in string, wind, percussion, and electronic instruments and the human voice and of the transformation and perception of sound).

**NA-M.9-12.9 UNDERSTANDING MUSIC
IN RELATION TO HISTORY AND CULTURE**

ACHIEVEMENT STANDARD, PROFICIENT

- Students classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications.
- Students identify sources of American music genres (e.g., swing, Broadway musical, blues), trace the evolution of those genres, and cite well-known musicians associated with them.

LESSON OBJECTIVES

- Students will identify and analyze the use of a theme in a classical piece of music.
- Students will identify and analyze themes found throughout Holston's exhibition.

- Students will create a visual or musical composition throughout which a repeated theme is evident.
 - Students will relate theme in music and visual art to themes found in the literature they are studying.
-

MATERIALS

- The following artworks from the virtual exhibit tour at www.umuc.edu/colorinfreedom: *Protection*, *On the Block*, *Dawn of Despair*, *Madonna and Child*, *House of Refuge*, *After Harriet*, *Freedom Realized (Diptych)*, left, *Freedom Realized (Diptych)*, right, *Righteous Rejoicing*.
 - Recording of a classical musical piece with a clear repeated theme such as Beethoven's Symphony No. 5 in C minor.
 - Available drawing and/or painting materials. Teachers should decide what materials are appropriate in their classrooms. Parts of this lesson may be shared between a visual arts and English teacher so that students may have a more favorable environment to use visual arts materials.
 - Novel with a strong theme that students are studying, such as *To Kill a Mockingbird*.
-

LESSON 1: ANALYZING HOLSTON'S WORK

One 45-minute session

Students can “dive in” to a painting or work of art in many ways. Use this lesson to give students the opportunity to look at Holston's work through the eyes of an artist and interpret through the eyes and experiences of a high school student. For more ideas on ways for students to interact with a piece of art for analysis, see the Artful Thinking Web site at <http://pzweb.harvard.edu/tc/index.cfm>.

- To begin, display *Protection* without revealing the title. Allow students to scan and take in the image for a few minutes.
- Ask students to describe the image in terms of its artistic elements such as color, shape, line, form, space, and value.
- Have students analyze the image in terms of its meaning. How do they interpret what they see in this painting? How might this painting relate to the story of the Underground Railroad?

- Reveal the title of the painting to continue the interpretive discussion. What further information do we have when we know the title? How does this enhance or change ideas about how this fits into the story of the Underground Railroad?
- Explain that this work is the first in Holston's series of paintings in *Color in Freedom: Journey along the Underground Railroad*, and it is meant to represent the protection and safety given to the children and other citizens by a prince or other community leader in Africa before their society was turned upside down by the capture of people as slaves. (This discussion may lead to questions of who captured slaves and what communities were affected by these practices. As reference, you may wish to research the PBS program *Prince Among Slaves*, which influenced Holston's ideas in this work.)
- Discuss the style of cubism exemplified in Holston's work, where geometric shapes, color, and general form are used to give the essence of the subject rather than portraying the subject in realistic detail. For more information on cubism, see www.artcyclopedia.com/history/cubism.html.
- Have students use cubist style to create a drawing or painting associated with what they know about the Underground Railroad (this will serve as both an assessment of their understanding of cubism, and a pre-assessment of their background knowledge of the Underground Railroad).

LESSON 2: ANALYZING AND EXPLORING MOTIF AND THEME (VISUAL ART, MUSIC, AND LITERATURE)

Two 45-minute sessions

We can distinguish between and relate the concepts of motif and theme by viewing motif as a concrete, visual, or repeated pattern and theme as the meaning that the author, artist, or composer intends through the use of this motif. Motif and theme are used throughout visual art and music, as well as in literature. Holston's work is a great example of the use of a motif in visual art that creates a strong theme throughout the exhibition. In this lesson, students will analyze motif and theme in Holston's work and in a classical musical piece and relate their findings to literature they are studying in class.

- Play a classical piece of music for the students such as Beethoven's Symphony No. 5 in C minor. Have students listen carefully for a repeated pattern or motif in the piece. (If you are using Beethoven's 5th, this pat-

tern will be the easily recognizable “G, G, G, E flat” that begins the piece and then repeats in variations throughout the piece. You may wish to refer to http://minnesota.publicradio.org/display/web/2006/02/28/classical_tracks/ for further information.) Discuss what theme the composer intended for the audience to interpret through this motif (fate or foreboding).

- Display the following images from Holston’s work in sequence: *Protection; On the Block; Dawn of Despair; Madonna and Child; House of Refuge; After Harriet; Freedom Realized (Diptych)*, left; *Freedom Realized (Diptych)*, right; and *Righteous Rejoicing*.
- Ask students to identify a visual motif found throughout these paintings. (They will see that in each image, light is a very clear motif.)
- Ask students what this might mean for the artist. What theme is the artist portraying through his repeated use of light? What variations do we see in the use of light in the individual images?
- Have students share their ideas of themes that can be represented by the repeated motif of light.
- Have students create their own painting or drawing that uses the light to enhance the piece’s meaning. They may also choose to compose a musical piece that uses a repeated motif that gives a feeling of hope or freedom.

LESSON 3: RELATING MOTIF AND THEME TO LITERATURE

Two or more 45-minute sessions

Now that students have explored the artwork and the ideas of motif and theme, give them the opportunity to interpret motif and theme in a piece of literature.

- Have students identify motifs throughout a piece of literature they are studying or recently studied that relate to an overall theme the author presents. (*To Kill a Mockingbird* by Harper Lee may be a good choice, as it deals with themes related to the historical experiences of African Americans and is often used in high school English courses.)
- Have students create a sequence of drawings or paintings in the style of Holston that depict events or scenes from the literary work chosen that contain examples of the motif. Have them write to explain the theme that the author is trying to convey through these motifs.

UNIT 2: FORM AND FORMAT TO TELL THE STORY THAT MUST BE TOLD

Music and writing teachers can work together to help students explore the structure of a symphony as exemplified in Holston's visual work and in the work of classical composers. Students will explore how musical form can be used to tell a story by exploring jazz and blues.

ACADEMIC STANDARDS

NL-ENG.K-12.1 READING FOR PERSPECTIVE

Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information, to respond to the needs and demands of society and the workplace, and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

VISUAL ARTS NATIONAL STANDARDS ADDRESSED/ASSESSED

NA-VA.9-12.2 USING KNOWLEDGE OF STRUCTURES AND FUNCTIONS

ACHIEVEMENT STANDARD

- Students demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art.
- Students evaluate the effectiveness of artworks in terms of organizational structures and functions.
- Students create artworks that use organizational principles and functions to solve specific visual arts problems.

**NA-VA.9-12.6 MAKING CONNECTIONS
BETWEEN VISUAL ARTS AND OTHER DISCIPLINES**

ACHIEVEMENT STANDARD

- Students compare the materials, technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis.
- Students compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or sciences.

MUSIC NATIONAL STANDARDS ADDRESSED/ASSESSED

NA-M.9-12.6 LISTENING TO, ANALYZING, AND DESCRIBING MUSIC

ACHIEVEMENT STANDARD, PROFICIENT

- Students analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.
- Students demonstrate extensive knowledge of the technical vocabulary of music.
- Students identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques.

**NA-M.9-12.8 UNDERSTANDING RELATIONSHIPS BETWEEN MUSIC,
THE OTHER ARTS, AND DISCIPLINES OUTSIDE OF THE ARTS**

ACHIEVEMENT STANDARD, PROFICIENT

- Students explain how elements, artistic processes (such as imagination or craftsmanship), and organizational principles (such as unity and variety or repetition and contrast) are used in similar and distinctive ways in the various arts and cite examples.

- Students compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures.
- Students explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music (e.g., language arts: compare the ability of music and literature to convey images, feelings, and meanings; physics: describe the physical basis of tone production in string, wind, percussion, and electronic instruments and the human voice and of the transformation and perception of sound).

LESSON OBJECTIVES

- Students will analyze Holston's work in the context of classical musical form.
- Students will explore different types of musical forms such as symphony, jazz, and blues.
- Students will compare and contrast Holston's form, musical forms, and literary form to retell a story of historical importance.

MATERIALS

- The virtual exhibit tour of *Color in Freedom: Journey Along the Underground Railroad*, at www.umuc.edu/colorinfreedom
- Audio example of a symphony in four movements. For information on and examples of symphonic forms, see <http://library.thinkquest.org/22673/forms.html>.

Look for the following as good examples:

- Classical period: Haydn's London Symphonies (Nos. 94–104); Mendelssohn's Third, Fourth, and Fifth Symphonies; Mozart's symphonies (Nos. 25–41)
- Romantic Period: Beethoven's 6th and 9th Symphonies; Berlioz's *Symphonie Fantastique*
- Tchaikovsky's 6th Symphony

LESSON 1: PAINTING A SYMPHONY

One to two 45-minute sessions

Art, music, and literature have a very strong bond—each tells a story using its own set of conventions and structures. In Holston’s work, he chose to use the form of a symphony in four movements to tell the story of the Underground Railroad. In this lesson, students will experience this format and analyze how Holston demonstrates this form visually.

- Share with students a definition of symphony such as the one found at <http://theclassicalstation.org>: “...a large scale orchestral work which usually consisted of four distinct and separate movements. The first and last movements would have a relatively fast tempo; the second would be slow and the third would be in the form of a minuet or scherzo (both dances).”
- Find an example of a symphony in the four-movement style from those listed in the materials section.
- Have students listen to some or all of the symphony you have chosen to identify the four distinct movements as well as the characteristics of each.
- Discuss the structure of the sonata form as it breaks into “exposition,” “development,” “recapitulation,” and “coda.” (See <http://library.thinkquest.org/22673/forms.html> for a great visual diagram.) How does this structure relate to the literary structure that we study (i.e. exposition, climax or turning point, resolution)?
- Share that Holston has also used this format to structure his exhibition.

LESSON 2: HOLSTON’S SYMPHONIC FORM

One 45-minute session

- Take the virtual tour of Holston’s exhibition, keeping in mind the structure of a symphony that was discussed in the previous lesson.
- Identify the four distinct movements: The Unknown World, Living in Bondage—Life on the Plantation, Journey of Escape, and Color in Freedom.
- Have students study the sequence of pieces in The Unknown World. Do they fit the sonata form? If so, how? Do they fit the literary form? If so, how?
- Have students tell the story of The Unknown World in writing, using literary form or compose a piece of music to accompany this movement in sonata form.

LESSON 3: FURTHER MUSICAL FORMS

One 45-minute session and optional extended project

- Explore other musical forms such as jazz and blues. (Holston's work is influenced by jazz.)
- Research the structure of these musical forms (see http://en.wikipedia.org/wiki/Rhythm_changes for further reference and examples):
 - 12-bar form (blues)
 - 32-bar form (jazz) – AABA pattern with four groups of eight bars (hence “32-bar”)
 - Listen to a song exemplifying 32-bar form or rhythm changes.
 - Rhythm changes examples include
 - “Anthropology” (Charlie Parker/Dizzy Gillespie)
 - “Cotton Tail” (Duke Ellington)
 - “Rhythm-A-Ning” (Thelonius Monk)
 - “Straighten Up and Fly Right” (Nat King Cole)
 - “Meet the Flintstones” (Hoyt Curtin)
- Relate Holston's work to a 32-bar song form. Are there any areas of the work that fits with the form?
- Write a story of the Underground Railroad in 32-bar or 12-bar blues form.

UNIT 3: COLOR, TONE, AND MOOD

SPARK FEELINGS TO BE REMEMBERED

Holston's work gives us a new and powerful perspective on an infamous period in our nation's history. This unit explores how Holston persuades his audience toward particular feelings about this time through the power of his images and the careful selection of titles for his pieces. Students are encouraged to use visual imagery, figurative language, and other literary elements to persuade an audience to feel as they do about an issue of great importance to them.

ACADEMIC STANDARDS

NL-ENG.K-12.4 COMMUNICATION SKILLS

Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

NL-ENG.K-12.5 COMMUNICATION STRATEGIES

Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

NL-ENG.K-12.6 APPLYING KNOWLEDGE

Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.

NL-ENG.K-12.12 APPLYING LANGUAGE SKILLS

Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

VISUAL ARTS NATIONAL STANDARDS ADDRESSED/ASSESSED:

NA-VA.9-12.5 REFLECTING UPON AND ASSESSING THE CHARACTERISTICS AND MERITS OF THEIR WORK AND THE WORK OF OTHERS

ACHIEVEMENT STANDARD

- Students identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works.
- Students describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts.
- Students reflect analytically on various interpretations as a means for understanding and evaluating works of visual art.

NA-VA.9-12.6 MAKING CONNECTIONS BETWEEN VISUAL ARTS AND OTHER DISCIPLINES

ACHIEVEMENT STANDARD

- Students compare the materials, technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis.
- Students compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or sciences.

LESSON OBJECTIVES

- Students will analyze Holston's work in terms of color, shape, and form to identify how he creates a mood for his audience. They will do this by contrasting particular pieces from the exhibition.
- Students will analyze the literary/poetic devices used in the titles of Holston's pieces and movements to evaluate how these titles were written to invoke emotions for the audience (i.e., figurative language, imagery, alliteration, etc.).
- Students will explore colloquial language used in titles of paintings and evaluate the impact on the audience.
- Students will use literary devices in their own writing to inspire emotions in their audience. Students will analyze the potential for literary devices to persuade readers.

MATERIALS

- The virtual exhibit tour of *Color in Freedom: Journey Along the Underground Railroad*, at www.umuc.edu/colorinfreedom. *Protection, Subjugation, Dawn of Despair, Madonna and Child, Spectre of the Hunt, House of Refuge, After Harriet, Righteous Rejoicing, Responsibility of Freedom, Private Plot, Betimes, Patter-Roller, Spectre of the Hunt, Promising Portal, Rhythm of Renewal, Magnificent Melody*
- Painting and/or drawing materials with a wide range of warm and cool colors
- Examples of poetry and literature with strong examples of figurative language. (Resources may be found at www.sturgeon.k12.mo.us/elementary/numphrey/subjectpages/languagearts/figuresofspeech.html and <http://library.thinkquest.org/J0112392/alliterationclassics.html>.)

LESSON 1: FINDING THE MESSAGE IN COLOR, LINE, SHAPE, AND FORM

One 45-minute session

In this lesson, students interpret paintings with a focus on color, line, shape, and form.

- Compare and contrast pieces; Use these comparisons and contrasts to springboard into a discussion of mood and feelings communicated to the audience. Which pieces inspire positive feelings and which inspire negative feelings? Why? What is the author’s message? How is that expressed? Here are some suggestions of pairings:

-Protection and Subjugation: Use of warm and cool colors; use of geometric shapes and patterns and open/abstract form; physical organization of three main characters (in one they are looking up and one they are looking down and away from each other)

-Dawn of Despair and Madonna and Child: Use of color, light, and form of character positions

-Spectre of the Hunt and House of Refuge and After Harriet: Use of warm and cool colors; organization of form—symmetrical, asymmetrical, movement; use of light

-Righteous Rejoicing and Responsibility of Freedom: Use of color, form, media, composition, etc.

- Have students create two contrasting drawings/paintings that use color, shape, and form to communicate divergent messages.
- Have students write about the opinion and feelings they are trying to express in their own artwork.

LESSON 2: FIGURATIVE LANGUAGE

Two 45-minute sessions

Just as artists use tools such as color, shape, and form to paint a mood for the audience, authors use imagery and figurative language. Holston’s work combines these tools, as his titles are just as powerful as the paintings themselves.

- Explore examples of figurative language such as metaphor, alliteration, imagery, and colloquialism from works students are studying in class or from other suggested classics.
 - Metaphor: William Shakespeare’s “Shall I compare thee to a summer’s day?”
 - Alliteration: William Blake’s “The Tyger” and “The Tiger Asks Blake for a Bedtime Story”

- Imagery: William Carlos Williams’s “The Widow’s Lament in Springtime,” Matthew Arnold’s “Dover Beach”
- Colloquialism: Works by Mark Twain, Ernest Hemingway; slave narratives; *A Girl Called Boy* by Belinda Hurnence
- Analyze Holston’s choice of titles, looking for figurative language. Some suggested examples include
 - Dawn of Despair*: alliteration, imagery, irony
 - Private Plot*: alliteration
 - Betimes*: colloquialism meaning “in time” or “on time”
 - Patter-Roller*: colloquialism meaning “patroller” or “bounty hunter”
 - Spectre of the Hunt*: imagery
 - Promising Portal*: alliteration, imagery
 - Rhythm of Renewal*: alliteration, auditory imagery
 - Magnificent Melody*: alliteration, auditory imagery
 - Righteous Rejoicing*: alliteration
- For a great comparison and contrast of how language can affect mood, use *Dawn of Despair* and *Dawn of Hope*.
- Discuss how the use of these poetic/literary conventions affect the audience’s mood and evoke opinions of events.
- Have students research examples of figurative language used in titles and headlines that are used to influence audience opinion.
- Have students create a drawing or painting depicting something about which they hold a strong opinion. Instruct them to use color, shape, and form in the artwork, as well as figurative language in the title, to influence the audience’s feelings and sway their opinions on the topic.

LESSON 3: USING THE TOOLS OF THE ARTIST TO PERSUADE

Independent project

- Relate this exploration to an extended persuasive writing piece that uses figurative language in the creation of the title and throughout the piece to affect readers’ feelings and influence their opinions. Students should choose a topic that they feel strongly about.



FIGURE 7. *Joseph Holston, Unbearable Loss, 2008, mixed media, 48 x 42"*

FIGURE LISTING



FIGURE 8. *Joseph Holston, Dawn of Despair, 2008, mixed media, 48 x 42"*



FIGURE 9. *Joseph Holston, Madonna and Child, 2008, mixed media, 48 x 42"*



FIGURE 10. *Joseph Holston, Place of Respite, 2008, mixed media, 48 x 42"*



FIGURE 11. *Joseph Holston, Private Plot, 2008, mixed media, 48 x 42"*



FIGURE 12. *Joseph Holston, Rape, 2008, mixed media, 48 x 42"*



FIGURE 13. *Joseph Holston, The Quarters, 2008, mixed media, 48 x 42"*



FIGURE 14. *Joseph Holston, After Harriet, 2008, mixed media, 48 x 42"*



FIGURE 15. *Joseph Holston, Dawn of Hope, 2008, mixed media, 48 x 42"*



FIGURE 16. *Joseph Holston, Freedom Stop, 2008, mixed media, 48 x 42"*



FIGURE 17. *Joseph Holston, House of Refuge, 2008, mixed media, 48 x 42"*



FIGURE 18. *Joseph Holston, In Plain Sight, 2008, mixed media, 48 x 42"*



FIGURE 19. *Joseph Holston, Patter-Roller, 2008, mixed media, 48 x 42"*



FIGURE 20. *Joseph Holston, Promising Portal, 2008, mixed media, 48 x 42"*



FIGURE 21. *Joseph Holston, Property Loss, 2008, mixed media, 48 x 42"*



FIGURE 22. *Joseph Holston, Spectre of the Hunt, 2008, mixed media, 48 x 42"*



FIGURE 23. *Joseph Holston, The Long Road, 2008, mixed media, 48 x 42"*



FIGURE 24. *Joseph Holston, Freedom Realized diptych (left), 2008, mixed media, 48 x 42"*



FIGURE 25. *Joseph Holston, Freedom Realized diptych (right), 2008, mixed media, 48 x 42"*



FIGURE 26. *Joseph Holston, Jubilation, 2008, mixed media, 48 x 42"*



FIGURE 27. *Joseph Holston, Magnificent Melody, 2008, mixed media, 48 x 42"*



FIGURE 28. *Joseph Holston, Responsibility of Freedom, 2008, mixed media, 48 x 42"*



FIGURE 29. *Joseph Holston, Rhythm of Renewal, 2008, mixed media, 48 x 42"*



FIGURE 30. *Joseph Holston, Righteous Rejoicing, 2008, mixed media, 48 x 42"*

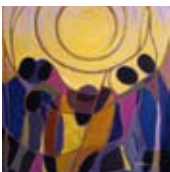


FIGURE 31. *Joseph Holston, Sun Warms the Freeman, 2008, mixed media, 48 x 42"*



FIGURE 32. *Joseph Holston, Betimes, 2008, mixed media, 48 x 42"*

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THE ART OF JOSEPH HOLSTON

Joseph Holston's cubist abstractionist style has evolved over a fine arts career spanning more than 35 years. A critically acclaimed artist, he has exhibited at the Washington County Museum of Fine Arts, the Southern Alleghenies Museum of Art, the Butler Institute of American Art, the Reginald F. Lewis Museum of Maryland African American History and Culture, the Smithsonian Anacostia Community Museum, the Fort Worth Museum of Fine Art, the African American Museum in Philadelphia, the Arts Program Gallery at University of Maryland University College, University of North Carolina at Chapel Hill, North Carolina A&T State University, Delaware State University, the APEX Museum, the Visual Arts Center of Northwest Florida, and the DuSable Museum of African American History.

He has also exhibited and been a guest lecturer at DePauw University, University of Maryland Eastern Shore, University of Dar es Salaam, Howard University, Delaware State University, Bowling Green State University, Stevenson University (formerly Villa Julie College), and the Visual Arts Center of Northwest Florida. He has also been artist in residence at North Carolina A&T State University and at the Experimental Printmaking Institute at Lafayette College. His work has been commissioned by North Carolina A&T State University, the AFL-CIO, the Miller Brewing Company, the National Urban Coalition, the National Medical Association, the E. & J. Gallo Winery, and the Greater Washington Urban League.

Works by Joseph Holston are included in numerous museum, institution, and private collections. Among these are the permanent collection of the Baltimore Museum of Art; the Washington County Museum of Fine Arts; the Butler Institute of American Art; the Yale University Art Gallery; the Rhode Island School of Design Museum of Art; the Schomburg Center for Research in Black Culture; the Banneker-Douglass Museum; the King-Tisdell Cottage Museum; the Lyndon B. Johnson Library at the University of Texas at Austin; DePauw University; Howard University; University of Maryland University College; the David C. Driskell Center at the University of Maryland, College Park; the AFL-CIO; the Hubert H. Humphrey Collection; the Evans-Tibbs Collection; the Donald Byrd Collection; and the Jean and Robert Steele Collection.

ABOUT THE UMUC COLLECTIONS

Since 1978, University of Maryland University College (UMUC) has proudly shown works from a large collection of international and Maryland artists at the UMUC Inn and Conference Center in Adelphi, Maryland, a few miles from the nation's capital. Through its Arts Program, the university provides a prestigious and wide-ranging forum for emerging and established artists.

UMUC's Maryland Artists Collections include more than 650 artworks and constitute the largest and most comprehensive collection of 20th- and 21st-century Maryland art in the state.

The university's Asian Collections consist of more than 280 pieces of Chinese art, Japanese prints, and Balinese folk art, dating from the Sung Dynasty (960–1279 A.D.) through the 19th century, a historical reach of 10 centuries. The UMUC collection of Japanese prints includes more than 120 prints by 35 artists and is one of the most important Japanese print collections in the United States.

Artworks from the UMUC Maryland Artists Collections and Asian Collections are on display throughout the UMUC Inn and Conference Center, which is open to the public seven days a week and is visited by more than 100,000 students, scholars, and visitors each year.

ACKNOWLEDGEMENT

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ABOUT UMUC

University of Maryland University College (UMUC) is one of the 11 degree-granting institutions of the University System of Maryland. The global university specializes in high-quality, career-oriented degree and nondegree programs tailored to the needs of today's working adults.

UMUC has earned a worldwide reputation for excellence as a comprehensive virtual university and, through a combination of classroom and distance-learning formats, provides educational opportunities for lifelong learning to students in Maryland, as well as throughout the United States and the world. UMUC serves its students through undergraduate and graduate degree and certificate programs, noncredit leadership development and customized programs, and conference services at its Inn and Conference Center in Adelphi, Maryland. For more information regarding UMUC and its programs, visit www.umuc.edu.



University of Maryland University College