

# SEEING AMERICA: HARRIET TUBMAN & ABOLITIONISM TEACHER RESOURCE



CITY OF  
**NEWARK**  
Mayor Ras J. Baraka



Mellon  
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THE  
NEWARK  
MUSEUM  
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ART

# WELCOME TO THE NEWARK MUSEUM OF ART!

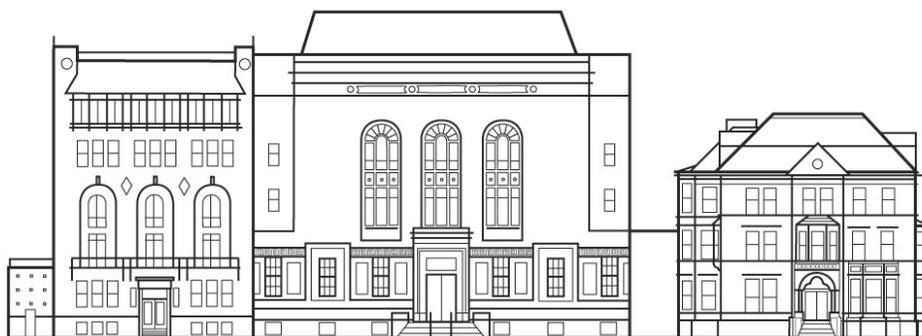
Dear Teachers,

We are happy to present *Seeing America: Harriet Tubman and Abolitionism* Teacher Resource. The goal of our school and teacher programs is for students to connect museum objects with their own lives and understand how these objects connect to subject matter they are learning in their classrooms.

This teacher guide was developed in partnership with the City of Newark and Audible and was made possible thanks to the generous support of the Mellon Foundation. It is based on objects from our collection and the recently installed Harriet Tubman Monument, located just outside the museum. The guide provides a framework for you and your students. The discussions and activities introduce some key themes and concepts for classroom reflection and lessons.

We look forward to the conversations sparked among your students. Thank you for choosing The Newark Museum of Art!

The NMOA School Programs Team



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# ABOUT THE GUIDE

*Seeing America: Harriet Tubman and Abolitionism* is a teaching guide to encourage students and teachers to think critically about Abolitionism, one of the most significant social movements in American history. Honoring many individuals, including one of the most significant abolitionists, Harriet Tubman who led hundreds of enslaved African Americans to freedom. While her journey and story are one of many, we are grateful for her bravery and belief that change was necessary and possible. Through the resistance and rebellion of many enslaved African Americans grew a small movement that became monumental and created a new path for enslaved people.

This packet includes three lessons that use objects from The Newark Museum of Art as primary resources to discuss the abolitionist movement and the end of slavery. In recognition of the recent name change of Washington Park to Harriet Tubman Square, in Newark, NJ, as well as the installation of the Harriet Tubman monument outside the Museum, this guide will honor her contribution, legacy and strength.

This guide includes the following lessons:

**Lesson 1:** Secret Map: A guide to New Jersey Safehouses

**Lesson 2:** Tribute Sculpture

**Lesson 3:** Activism Pendant

# PRE-VISIT

## SPARK A CONVERSATION

### Teacher Preparation

Look through the images to familiarize yourself with the works of art and the relevant information. Share the images with each student group. Allow 10-15 minutes for a conversation prior to the art activity.

### Activity

Each activity involves a discussion where students can engage in subjective conversation and reflection through personal experience. These activities are inclusive to all students and their backgrounds. When observing a work of art, there are no right or wrong answers. Focus on connecting to the artworks through reflection and teach students how to share their own stories and opinions, while connecting prior knowledge to the art. The works will help students connect historical context to something visual.

### Discussion Ideas

When looking at objects, teachers should always engage with the following questions:

- What do you notice about the artwork?
- What makes you say that?
- What more can we find?

These questions allow students to acknowledge what they see, use evidence to support their observations, and continue to find more in the artwork. These questions support evidence-based learning, critical thinking, and visual literacy. In addition, it can help students connect personally to an artwork, artist or fellow students who share their experiences.

### More questions to ask after an observation:

- Who is this work meant for?
- How does this work reflect what happened when it was made? Why was it made?
- What is the message of the work of art?
- How does it connect or not connect to your life? What makes this work of art special?
- What questions do you have about the artwork?

# NINA COOKE JOHN

## SHADOW OF A FACE



Nina Cooke John, Rendering of Harriet Tubman Monument, 2021

In June 2020, amid calls for racial justice, the City of Newark commissioned artist and architect Nina Cooke John to design a monument to honor the legacy of Harriet Tubman and the Underground Railroad.<sup>1</sup>

Cooke John's statue enables the viewer to experience Harriet Tubman in two ways: as a larger-than-life figure rising over two stories tall, and at eye-level, where her face emerges, putting her bravery and strength of character within reach. The title of the monument, *Shadow of a Face*, refers to a 1962 Robert Hayden poem, entitled "Runagate Runagate":

Hoot-owl calling in the ghosted air,  
five times calling to the hants in the air.  
Shadow of a face in the scary leaves,  
shadow of a voice in the talking leaves ...

As visitors walk around the monument, they can explore the tiles created by local residents sharing their own liberation experiences and hear Newark's own Queen Latifah and others narrate stories about Tubman and the city's history of Black liberation.

# NINA COOKE JOHN

## SHADOW OF A FACE



Nina Cooke John, Rendering of Harriet Tubman Monument, 2021

During the tile making sessions, Cooke John encouraged the public to ponder the following questions:

- Who is Harriet Tubman to you?
- What does Community mean to you?
- What does Liberty look like to you?
- Who has helped you during times of struggle?
- What is something that has held you back but you made it through?

We encourage you to incorporate these big questions into your lessons as you explore these concepts.

Visit the Harriet Tubman monument in Harriet Tubman Square at 501-551 Broad St, Newark, NJ 07102.

# ABOUT HARRIET TUBMAN



The most famous conductor on the Underground Railroad and the secret network's most celebrated figure, Harriet Tubman was an enslaved woman who found her freedom and led others to theirs, a dynamic leader in the Union Army during the Civil War and a loving caretaker for the elderly and poor. Share with your students the details of Harriet's life and achievements included in the timeline and audio files below and discuss how her spirit and legacy are reflected in Nina Cooke John's monument.

Image Source:  
TUBMAN, HARRIET. Photograph by H. B. Lindsley, 1880. LC-USZ62-7816

## TIMELINE

**Ca. 1822**

Araminta Ross (later known as Harriet Tubman) is born in Dorchester County, Maryland.

**1834**

Araminta demonstrates early signs of resistance to slavery when she intervenes to prevent her enslaver from beating an enslaved Black man who attempted to run away.

[\*Hear more about this episode in Harriet's life\*](#)

**1844**

Although enslaved people are not legally permitted to marry, Araminta entered a marital union with John Tubman, a free Black man. She took her mother's name, Harriet, and husband's last name, Tubman.

# TIMELINE

**1849**

Harriet Tubman and two of her brothers escaped slavery to the North. Harriet settled in Pennsylvania; John Tubman refused to join her.

[Hear more about Harriet's escape to freedom](#)

**1852**

Harriet lived and worked several summers in Cape May, New Jersey, to help fund her rescue missions to the South.

[Hear more about Harriet's escape to freedom](#)

**1854**

She returned to the South several times to help other enslaved people escape; she never lost a “passenger” on the Underground Railroad.

[Hear more about Abolitionist Frederick Douglass' admiration of Harriet and her accomplishments](#)

**1859**

Harriet Tubman purchases a piece of land in Auburn, New York, where she builds a home for the aged and where she would spend the rest of her life.

**1860**

Harriet Tubman embarks on her last mission on the Underground Railroad.

[Hear more about Harriet's “go forward or die” attitude during her rescue missions](#)

**1860-65**

Harriet Tubman served as a spy, nurse, scout, and cook in the United States Army; she helped to rescue over 700 enslaved people during the Combahee River raid in South Carolina.

[Hear more about Tubman's role in the Civil War](#)

**1869:**

Harriet Tubman married Nelson Davis, a Civil War veteran; they adopt a girl named Gertie.

# TIMELINE

## 1890s

Harriet Tubman becomes more involved in the women suffragist movement.

[\*Hear more about Harriet's work as civil rights leader\*](#)

## 1913

Harriet Tubman died on March 10, in Auburn, New York; she is buried with Military honors at Fort Hill Cemetery.

## 1990

President George H.W. Bush proclaims March 10 Tubman Proclamation Day in honor of Tubman's extraordinary courage and commitment to freedom.

## 2021

The City of Newark announces decision to rename Washington Park in honor of Harriet Tubman for her "heroic efforts leading enslaved Africans to freedom via the Underground Railroad."

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Dr. James Amemasor, Dr. Linda Caldwell Epps, Ms. Noelle Lorraine Williams, *A Brief History of African Americans in Newark, New Jersey: Their Presence, Their Institutions, and Their Struggle for Freedom from Colonial Times*, 2021.

Excerpts were taken from *Monumental: Harriet Tubman and Newark's Liberation Movement*, an Audible Original produced in 2023 and narrated by Newark-native Queen Latifah.

For more audio clips about Harriet Tubman, visit <https://visitharriettubmansquare.com/listen/>



# WILLIAM HACKWOOD FOR JOSIAH WEDGEWOOD & SONS

## ANTISLAVERY MEDALLION PENDANT

William Hackwood for Josiah Wedgwood and Sons, *Antislavery Medallion Pendant*, 1794

Stoneware, gold, enamel, 1 3/4 x 1 1/4 in. (3.2 x 1.2 cm)  
Purchase 2003 Membership Endowment Fund 2003.2

English pottery manufacturer Josiah Wedgwood (1739-1795) likely engaged sculptor Henry Webber to create the design of a kneeling enslaved man, raising his hands in chains, a figure based on the cameo gemstones of antiquity. The modeler, William Hackwood, then prepared the medallion for production in Wedgwood's black Jasperware against a white ground of the same ceramic. Above the figure, the words "AM I NOT A MAN AND A BROTHER" appeal to the reason and sentiment of late eighteenth-century men and women, disturbed by accounts of atrocities committed on the trans-Atlantic slave trade routes, and informed by abolitionist literature distributed in coffee-houses, taverns, public assembly rooms, reading societies, and private homes. <sup>2</sup>

The medallion expressed in material form the growing horror at the barbarous practices of the trans-Atlantic slave trade, and the premises upon which that trade thrived. Wedgwood produced the medallion for the Committee for the Abolition of the Slave trade, founded in 1787, of which he was a member. It is likely that distribution of the medallions with the organization's seal or logo took place through the organization, and that Wedgwood bore the costs himself. <sup>3</sup>



# WINSLOW HOMER NEAR ANDERSONVILLE

Winslow Homer, *Near Andersonville*, 1865-66  
Oil on canvas, 23 x 18 in  
Gift of Mrs. Hannah Corbin Carter; Horace K. Corbin, Jr.,  
Robert S. Corbin; William D. Corbin; and Mrs. Clementine  
Corbin Day in memory of their parents, Hannah Stockton  
Corbin and Horace Kellogg Corbin, 1966 66.354

In this quietly powerful painting, Winslow Homer (1836-1910) explores the possibility of personal agency after the war. The painting focuses on a Black woman emerging from a darkened interior, standing on a threshold and contemplating an uncertain future. She may be hoping for an end to the war, worrying about her family, or wondering which side would win. In the distance at far left, Confederates carrying their battle flag march alongside captured Union soldiers. Notice the drinking gourds—also known as dippers—on the ground near her. Everyday tools for drinking water, gourds were also a symbol for the Big Dipper, which helped freedom seekers locate the North Star that would guide their way.<sup>4</sup>

At the outbreak of the Civil War, Winslow Homer was sent by Harper's Weekly to draw pictures of battlefield scenes. Many of his other works, especially his depictions of children at play and in school, of farm girls attending to their work, hunters and their prey, have become classic images of 19th-century American life. He is also credited with creating some of the first humanizing portrayals of African Americans in American Art.<sup>5</sup>

# JOHN ROGERS TAKING THE OATH AND DRAWING RATIONS



John Rogers, *Taking the Oath and Drawing Rations*, 1866  
Paint and Plaster, 22 1/4 x 13 x 10 in. (56.5 x 33 x 25.4 cm)  
Gift of Mrs. Claude S. Nunn, 1945 45.1578

Use Visual Thinking Strategies (VTS) to discuss the work above: What do you notice about the sculpture? What makes you say that? What more can you find?

After discussing the work using VTS, ask students to write down or act out what conversations each figure might say to each other. What are they thinking but not saying?

For a fervent abolitionist like artist John Rogers (1829-1904), sympathy for the Southern cause did not come easily. However, an incident in Charleston, South Carolina, inspired him to create the story in plaster. During the Civil War, as the Union army moved into Confederate territory, citizens were required to take a loyalty oath in order to obtain food rations. Rogers has captured one mother's conflict as she swears loyalty to the hated Union while keeping a protective hand on her child's head. The Union soldier who is administering the oath tips his cap, simultaneously the chivalrous gentleman and the enemy. A motherless Black child leans forward bearing witness. Persistent racial inequity is evident in the Black boy's bare feet and tattered clothes that barely cover him. By comparison, the mother and her son are well dressed.<sup>6</sup>



# LILLY MARTIN SPENCER WAR SPIRIT AT HOME

Lilly Martin Spencer, *The War Spirit at Home*, 1866  
Oil on canvas, 30 x 32 3/4 in. (76.2 x 83.2 cm)  
Purchase 1944 Wallace M. Scudder Bequest Fund  
44.177

Lilly Martin Spencer (November 26, 1822 – May 22, 1902) created images of American middle-class domesticity inflected with ironic social commentary. Spencer was born Angelique Marie Martin in Exeter, England, to forward-thinking French intellectuals who supported abolitionism and the education of women. Her mostly domestic scenes often reveal the personal joys and challenges of her life, while also acting as a metaphor for issues faced by 19th-century Americans.<sup>7</sup>

In this work, the abolitionist message is implied by the woman on the right, who is reading an article about the Union army's win in Vicksburg Mississippi. This was an important win for the Union, as it allowed them to take control of the Mississippi River and divide the south in half. While the children are celebrating the victory, a second woman is showing concern, as the details of the victory also included names of soldiers who were killed. The scene provides insight into how women were affected by the war. Spencer believed art has a higher purpose. In an 1847 letter to her parents, she wrote that she wanted her paintings to "have a tendency towards morale (sic) improvement, at least as far as it is in the power of painting, speaking from those who are good and virtuous, to counteract evil. .. a fine painting has a beautiful power over the human passions, and Oh! mankind needs all that the more powerful minds can do, in the way of painting."<sup>8</sup>

In 1858, Spencer and her family moved to Newark, NJ and in lieu of rent, their landlord, Marcus L. Ward (abolitionist and future Governor of NJ), commissioned family portraits, now in the Museum's collection.<sup>9</sup>

# ROBERT SCOTT DUNCANSON

## MOUNTAIN LANDSCAPE WITH COWS AND SHEEP AND SHEEP



Left:  
Robert Scott Duncanson, *Mountain Landscape with Cows and Sheep*, 1866  
Oil on canvas, 29 x 49 in.  
Purchase 2002 The Mr. and Mrs. William V. Griffin Fun, Frances E. Simkins and the North Jersey Chapter of the LINKS, Inc. 2002.3

Right:  
Artist Robert S. Duncanson photographed by William Notman in Montreal, QC, in 1864. William Notman, The McCord Museum

Robert S. Duncanson (1821–1872) was a painter of landscapes, and one of the most prominent African American artists of his time. Duncanson supported the abolitionist movement, involving himself in abolitionist societies and donating paintings to help raise money for the cause. During the Civil War, he left the United States first going to Canada and later to England and Scotland on a trip funded by abolitionists. In this painting, he presents the Scottish landscape as an idyllic place of intense beauty and harmony, perhaps a refuge from the horrors of war. <sup>10</sup>

Duncanson was the first African American landscape painter to gain international fame. For Black artists to be successful in the 19th century, they had to strategically choose their subject matter and also where they lived. Both Robert Duncanson and Edmonia Lewis, another 19th century African American artist represented in the Museum collection had remarkably thriving careers, in part because they chose to relocate and work in Europe, where Blacks had more freedom. <sup>11</sup>

# TERRENCE HAMMONDS

## ABOLITIONIST WALLPAPER



Terence Hammonds, *Black Abolitionists Wallpaper* (installation view), 2022-23  
Hand printed wallpaper, dimensions variable, site-specific commission for NMOA  
Museum purchase 2023 2023.3  
©Terence Hammond

Terence Hammonds is a printmaker and multi-media artist born and raised in Cincinnati whose work is informed and inspired by the struggles and determination of African Americans. Hammonds appropriates imagery from Black history and combines them with decorative motifs and patterns applied to wallpaper, ceramics, and other surfaces to memorialize histories of racial identity in America. Recently he completed a site-specific commission for The Newark Museum of Art, *Black Abolitionists Wallpaper*, 2022-23. Hammonds received a BFA from the School of the Museum of Fine Arts in Boston in conjunction with Tufts University.

Observe the Abolitionism Wallpaper created by contemporary artist Terence Hammonds.

- Who are the people represented here?
- Do you recognize any?
- What message is the artist trying to convey?

Hammonds was influenced by some abolitionists (on the following pages):

# ABOLITIONISTS

## Sojourner Truth (ca. 1797–1883)



National Portrait Gallery, Public domain, via Wikimedia Commons

Truth was a freedom seeker who escaped her enslaver with her daughter and successfully sued to find and free her nine-year-old son. After renaming herself, she became a powerful activist against slavery and for women's rights.

For more information, see <https://www.womenshistory.org/education-resources/biographies/sojourner-truth>

## Sarah Parker Redmond (1826–1894)



Albumen print, Peabody Essex Museum, Gift of Miss Cecelia R. Babcock, PH322. Courtesy of Peabody Essex Museum, Salem, MA. Public domain, via Wikimedia Commons

Redmond gave her first speech against slavery when she was 16 years old. Her life was committed to shaking conventions, building community, assisting freedom seekers, and demanding her rights. After being brutalized by a police officer for being Black--for sitting in the white section of a theater—Redmond successfully sued the city of Boston.

For more information, see <https://www.wcwonline.org/Women--Books-Blog/remond>

# ABOLITIONISTS

## William Still (1821-1902)

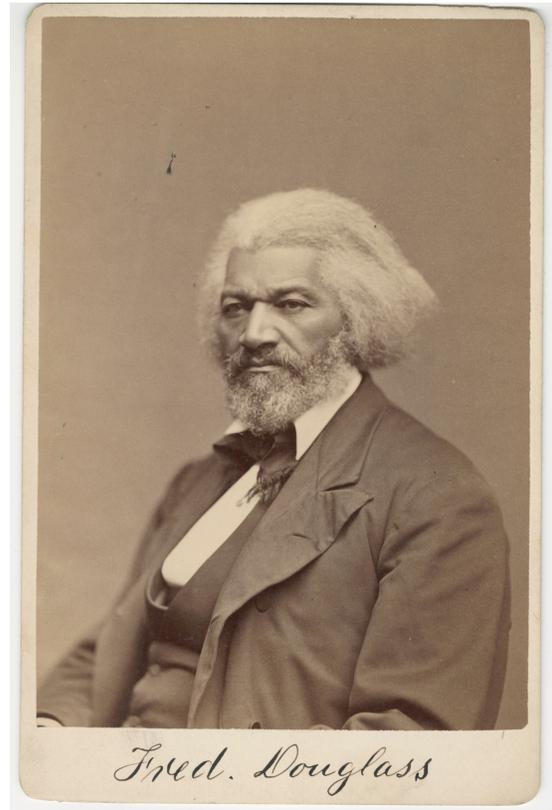


Original image from "The Underground Railroad from Slavery to Freedom" By Wilbur Henry Siebert, Albert Bushnell Hart Edition: 2, Published by Macmillan, 1898, pg. 74[1], via Wikimedia Commons

Known as "Father of the Underground Railroad," Still kept extensive notes about hundreds of Black freedom seekers and their helpers., Without his publication, *The Underground Railroad* (1872) these stories would be lost to history. Still also helped establish an African American orphanage and opened the first YMCA for Blacks in Philadelphia.

For more information, see <https://www.pbs.org/video/underground-railroad-william-still-story-underground-railroad-william-still-story/>

## Fredrick Douglass (ca. 1818-1895)



George Kendall Warren, Frederick Douglass, cabinet card photograph, ca. 1866-1884 Reproduction, 6.25 x 4.25 inches, Courtesy of Special Collections, Fine Arts Library, Harvard College Library

Douglass is the most famous Black abolitionist. He had a fiery intellect and was a soul-stirring public speaker who compelled audiences around the world to stand up to injustice. Born into slavery, he spent his life helping other freedom seekers, engaging the public in deep thinking about democracy and freedom for all people.

For more information, see <https://www.pbs.org/wgbh/aia/part4/4p1539.html>

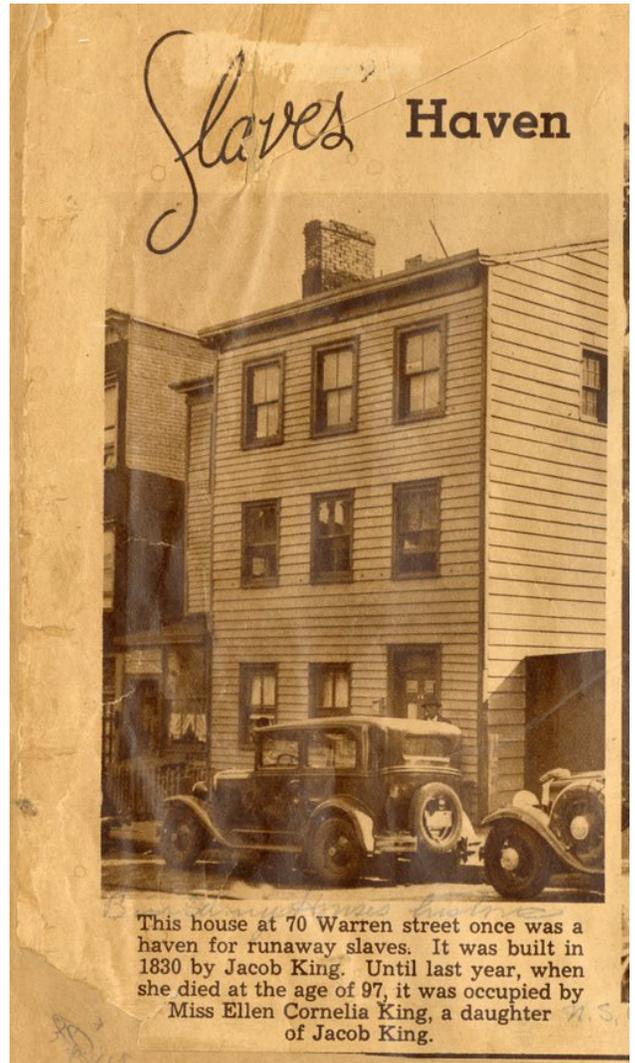
# POST-VISIT ACTIVITY 1

Project 1: Secret Maps  
Elementary/Middle School

## Background Information: The Underground Railroad in New Jersey

The Underground Railroad was a network of abolitionists and safe houses that assisted enslaved people on their journeys north to freedom. The Underground Railroad had many “stations” in New Jersey and received fugitives mainly from the Atlantic coastline states of Georgia, the Carolinas, Virginia, Maryland, and Delaware. Its proximity to the slave states of Delaware and Maryland, as well as its location between two of the most active UGRR metropolitan centers—Philadelphia and New York City—only serves to underscore the crucial place it occupied in the movement of runaway slaves northward. New Jersey is also identified with the Underground Railroad’s two most celebrated figures. Harriet Tubman, spent the summers between 1849 and 1852 as a hotel worker in Cape May, earning money to finance her forays into her native Maryland Eastern Shore to guide fugitive slaves to freedom. William Still, was a native New Jerseyan who was distinguished by being both the most important UGRR operative in Philadelphia and the author of the 1872 classic *The Underground Railroad*.<sup>12</sup>

New Jersey had twelve confirmed safe houses as part of the Underground Railroad (see appendix). Newark’s known safe house, located at 70 Warren Street, was built in 1830 by Jacob D. King, a leader in the African Methodist Episcopal Zion Church (the first Black church in Newark) and a founding member of the Colored Anti-Slavery Society of Newark.<sup>13</sup>



Slaves Haven, 70 Warren Street, built by Jacob King, 1830.  
Sunday Newark Call Magazine, October 3, 1937, The New Jersey  
Historical Society

## Project 1: Secret Maps

### Elementary/Middle School

Newark's Black religious institutions were multifaceted sites for racial pride, education, community organizing, Underground Railroad activism, and fundraising for Black liberation. In 1849, Frederick Douglass spoke at the Colored Presbyterian Church in Newark to promote his newspaper, *The North Star*, and to rally the city's vibrant Black abolitionist community for the cause of freedom. In 2022, the National Park Service named the site of the Church part of the National Underground Railroad Network to Freedom. The church, demolished in the early 20th Century, is now a Rutgers University Newark athletic complex named for abolitionist Frederick Douglass.



Plane Street Colored Church circa 1909, The New Jersey Historical Society

Hear more about Newark's history of Black liberation:  
<https://visitharriettubmansquare.com/listen/>

### Activity

Create a map that could have helped a "conductor" guide enslaved African Americans to safety using safe houses in NJ (see appendix) as markers on the map. Each student can create their own route. They do not need to include every safe house but should think about transportation. How will the fugitive abolitionists be traveling? Are they walking? If so, what information do you want to include in the map? Are there areas that are dangerous? Swamp areas? Rocky areas? Help out as much as you can and have students create a key to indicate the symbols they use in their map.

### Materials

- 9 x 12-inch paper or fabric for map
- Pencil
- Charcoal pencil
- Ruler
- Tape
- Crayons or Markers or Paint
- List of NJ Safehouses
- Map of East coast of United States
- Tracing Paper

# Project 1: Secret Maps

## Elementary/Middle School

### Instructions

#### Introduction:

Look at Maps of the United States Underground Railroad

<https://www.loc.gov/resource/g3701e.ct004088/?r=0.528,0.445,0.25,0.093,0>

Take time to observe the map. What states do you recognize? Many of the fugitive abolitionists fled from the Atlantic coastline states of Georgia, the Carolinas, Virginia, Maryland, and Delaware.

What obstacles do you think fugitives would have encountered on their route? What route would you take? What are important survival skills to know?

Would your journey include safe rest spots? How would you tell if a place was safe or not? You can find more information on states and their safehouses.

For this project, we will try to create a map to help people find a path to freedom and safety.



Graphic by Michael Siegel, Department of Geography, Rutgers University. From New Jersey Historical Commission, Giles R. Wright, and Edward Lama Wonkeryor. "Steal Away Steal Away ...": A Guide to the Underground Railroad in New Jersey. Trenton, N.J.: New Jersey Historical Commission, Dept. of State, 2001.

## Project 1: Secret Maps Elementary/Middle School



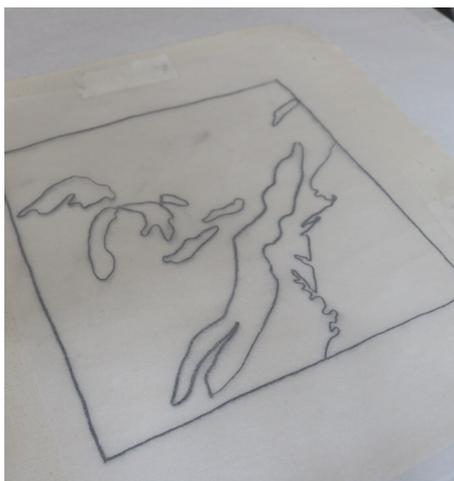
### Step 1

Print out a picture of the North East. Using a colorful marker, highlight important obstacles someone should be aware of as they travel to safety. Should they know about mountains? Rivers? Borders? Safe houses? Mark a route to safety you would take.



### Step 2

Reverse the image of the map the students are annotating and make copies. Tape tracing paper to the top of the map and trace the outline of the map with charcoal, pressing firmly.

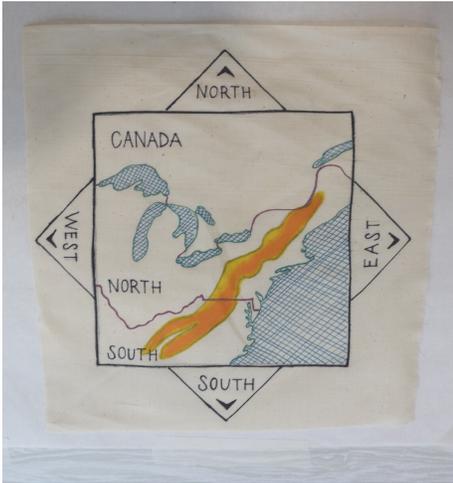


### Step 3

Place the tracing paper (charcoal side down) on a piece of fabric. Tape to secure. Use a pencil to rub the tracing paper, transferring the charcoal outline to the cloth. Once transferred, go over the lines on the fabric in marker.

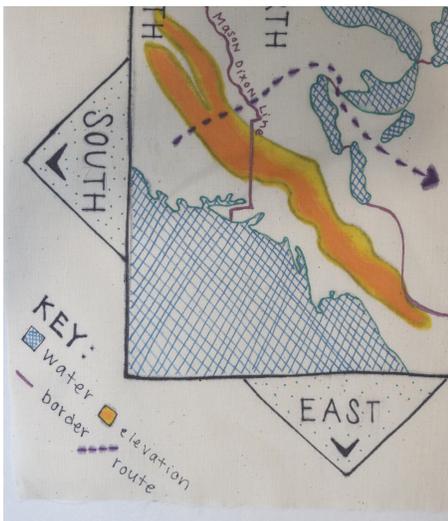
# Project 1: Secret Maps

## Elementary/Middle School



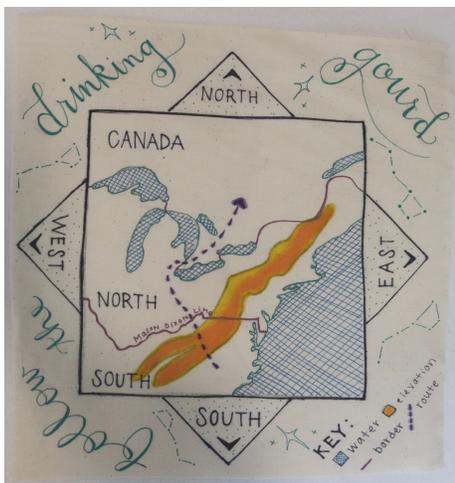
### Step 4

Recreate the annotated map. Use colors to make different map markers pop.



### Step 5

Include cardinal directions and a key to let the map user know what the symbols mean. Decorate.



### Step 6

Compare maps with a classmate. How are your maps similar? Different? How could you improve your design to make it more user friendly?

# POST-VISIT ACTIVITY 2

Project: Tribute Sculptures  
Elementary/Middle School

Observe the Harriet Tubman Monument designed by Nina Cooke John. What characteristics of Harriet Tubman do you admire? How could you portray those in a sculpture of her? How do artistic portrayals contribute to a person's legacy?

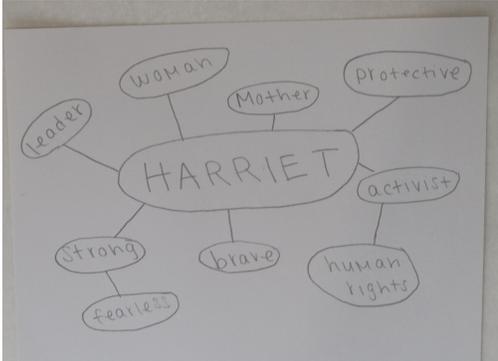


Nina Cooke John, Rendering of Harriet Tubman Monument, 2021

## Materials:

- Paper and pencil to sketch ideas
- Aluminum Foil
- Masking Tape
- Paint
- Sharpies
- Cardboard base
- Hot glue gun (for teacher to secure sculpture to base)

## Project: Tribute Sculptures Elementary/Middle School



### Step 1:

Research Harriet Tubman's life. Create a word cloud: what characteristics did she possess?



### Step 2:

Brainstorm and sketch ideas for a tribute sculpture of Harriet Tubman. How can you incorporate the characteristics you discussed? How will you choose to represent Harriet?



### Step 3:

Use aluminum foil to create the sculpture's armature. It is easiest if students use separate pieces to build the form.

## Project: Tribute Sculptures Elementary/Middle School



### Step 4:

Once the foil is molded into an armature, use masking tape to connect the pieces. Wrap the entire sculpture in masking tape. You can further mold your sculpture when masking tape is covering the foil.



### Step 5:

Paint sculpture. Once dried, use sharpies to add fine details.

### Step 6:

Teacher help secure the sculpture to a cardboard base. Optional: we covered our in a map referenced in Project 1.

### Step 7:

Share and discuss the sculptures. What was challenging? What would you do differently? What do you like about your sculpture? Why are tribute sculptures important?

# POST-VISIT ACTIVITY 3

## Project: Activism Pendants Elementary/Middle School

### Background on Anti-Slavery Pendant

Decades before the American Civil War, this medallion was adopted as the seal for the Society for the Abolition of the Slave Trade, founded in Britain in 1787. Also known as “The Seal of the Slave,” it was made in large quantities by Wedgwood and was both sold and distributed for free to promote the cause. Women wore it on bracelets and hair ornaments, and it was even incorporated into clay pipes. The medallion was much like today’s Project Red T-shirts by Gap, red ribbons promoting AIDS awareness, or political campaign buttons. <sup>14</sup>

### Materials:

- Air dry clay
- String or wire
- Scissors
- Paper and pencil
- Wooden styli
- Acrylic paint and brushes
- Wax paper

### Activity:

Discuss how people responded to someone wearing or owning an anti slavery pendant. What would you say or think if you saw someone wearing a pendant like this?

Think about something that you would like to change in the world today. What events are occurring today that can be changed? How can we change them? Become an ambassador by creating a piece of jewelry that you can wear that symbolize your commitment to change.



William Hackwood for Josiah Wedgwood and Sons,  
**Antislavery Medallion Pendant**, 1794  
Stoneware, gold, enamel, 1 3/4 x 1 1/4 in. (3.2 x 1.2 cm)  
Purchase 2003 Membership Endowment Fund 2003.2

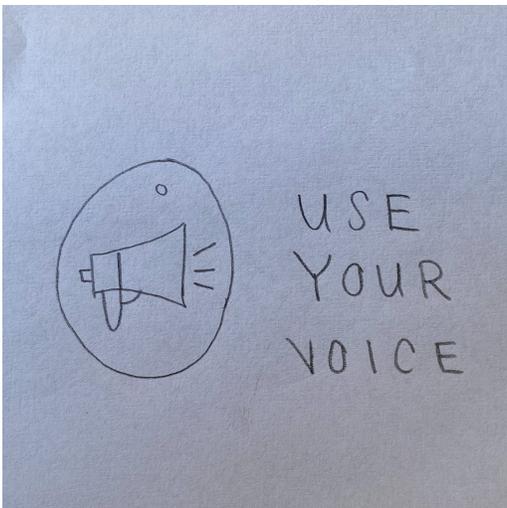
## Project: Activism Pendants Elementary/Middle School



### Step 1:

Give each student a meatball size of clay on top of a piece of wax paper. The wax paper will prevent the clay from sticking to the table.

Students will roll this into a ball and then roll it into a slab. The slab should be about 1/4 inch thick and no larger than 1/2 inch thick. Paint the slab with acrylic paint.



### Step 2:

While the paint dries and the clay hardens (we want the clay to be leather hard), have students brainstorm their ideas for a pendant. Inside each pendant shape, students will draw simple designs or create a symbol that represents something they can use to encourage change. They will choose their favorite design.

Cut out the shape with scissors and set aside.



### Step 3:

Place the cut paper on top of leather hard clay shape and using a wooden stylus, trace the image using enough pressure to make an impression on the clay. Do not lift paper until the entire design is traced.

Take off paper and the image will be on the clay. Use the stylus to further emphasize the design by carving into the clay.

## Project: Activism Pendants Elementary/Middle School



### Step 4:

Carve the pendant out of the slab. Push a hole on the top of the pendant with the stylus. This will be used to connect the string or wire, making the object a necklace or bracelet.



### Step 5:

Let the clay dry overnight. String the pendant on a piece of string.

Discuss their pendants. How did they come out? How effective is their message and design?

# FURTHER LEARNING LINKS

## Harriet Tubman

<https://visitharriettubmansquare.com/>

## Anti-Slavery Pendant

<https://www.smithsonianmag.com/smart-news/anti-slavery-jewelry-shows-social-concerns-and-technology-its-time-180963975/>

[https://americanhistory.si.edu/collections/search/object/nmah\\_596365](https://americanhistory.si.edu/collections/search/object/nmah_596365)

<https://www.artic.edu/artworks/66185/anti-slavery-medallion>

## Winslow Homer

<https://www.newyorker.com/magazine/2022/04/18/war-race-and-winslow-homer-william-r-cross-american-passage-metropolitan-museum-exhibition>

<https://www.hup.harvard.edu/catalog.php?isbn=9780674053205>

<https://www.metmuseum.org/art/collection/search/850799>

<http://www.newarkmuseumedu.org/learningcenter/image-gallery/near-andersonville-1865-1866>

## John Rodgers

<https://americanart.si.edu/exhibitions/humboldt/online/john-rogers>

## Lilly Martin Spencer

[https://www.arttimesjournal.com/art/Art\\_Essays/fall\\_14\\_rena\\_tobey/lilly\\_martin\\_spencer.html](https://www.arttimesjournal.com/art/Art_Essays/fall_14_rena_tobey/lilly_martin_spencer.html)

## Robert S. Duncanson

<https://www.smithsonianmag.com/arts-culture/americas-forgotten-landscape-painter-robert-s-duncanson-112952174/>

<https://www.artnews.com/feature/robert-s-duncanson-landscape-painter-who-was-he-1234582541/>

## Newark History

<https://blackpower19thcentury.com/virtual-exhibition>

<https://blackpower19thcentury.com/videos>

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2. National Museum of American History. "Antislavery Medallion," n.d. [https://americanhistory.si.edu/collections/search/object/nmah\\_596365](https://americanhistory.si.edu/collections/search/object/nmah_596365).
3. Eschner, Kat. "This Anti-Slavery Jewelry Shows the Social Concerns (and the Technology) of Its Time." Smithsonian Magazine, July 12, 2017. <https://www.smithsonianmag.com/smart-news/anti-slavery-jewelry-shows-social-concerns-and-technology-its-time-180963975/>.
4. The Metropolitan Museum of Art. "Near Andersonville." Met Museum. Accessed January 1, 2023. <https://www.metmuseum.org/art/collection/search/850799>.
5. Newark Museum. "Near Andersonville, 1865-1866." Newark Museum Edu. Accessed January 1, 2023. <http://www.newarkmuseumedu.org/learningcenter/image-gallery/near-andersonville-1865-1866>.
6. "Reconstructing a Family: John Rogers's Taking the Oath and Drawing Rations." Winterthur Portfolio, no. 39 (Winter 2004) (2004): 259–78. <https://digital.fandm.edu/object/scholars-square1803>.
7. Terra Foundation. "Lilly Martin Spencer." Accessed January 1, 2023. <https://collection.terraamericanart.org/people/1057/lilly-martin-spencer#:~:text=In%20a%20career%20that%20spanned%20the%20decades%20around,who%20supported%20abolitionism%20and%20the%20education%20of%20women>.
8. Griffith, Meghan. "Lilly Martin Spencer and Robert Scott Duncanson: Following Nineteenth-Century American Ideals." Marietta College, 2009. [https://etd.ohiolink.edu/apexprod/rws\\_etd/send\\_file/send?accession=marhonors1244570258&disposition=inline](https://etd.ohiolink.edu/apexprod/rws_etd/send_file/send?accession=marhonors1244570258&disposition=inline)
9. Editorial Team. "Acquisition Alert: Lilly Martin Spencer's (1822–1902), Still Life with Apples, 1891 –." The Westmoreland Museum of American Art, April 28, 2022. <https://thewestmoreland.org/blog/acquisition-lilly-martin-spencer/>.
10. Moore, Lucinda. "America's Forgotten Landscape Painter: Robert S. Duncanson." Smithsonian Magazine, October 19, 2011. <https://www.smithsonianmag.com/arts-culture/americas-forgotten-landscape-painter-robert-s-duncanson-112952174/>.
11. The Studio Museum in Harlem. "Robert S. Duncanson: An Antebellum African-American Artist," January 30, 2020. <https://studiomuseum.org/article/robert-s-duncanson-antebellum-african-american-artist>.

12. New Jersey Historical Commission, Giles R. Wright, and Edward Lama Wonkeryor. "Steal Away Steal Away ...": A Guide to the Underground Railroad in New Jersey. Trenton, N.J.: New Jersey Historical Commission, Dept. of State, 2001.
13. "Network to Freedom (U.S. National Park Service)," n.d.  
<https://nps.maps.arcgis.com/apps/webappviewer/index.html?id=6ae641046056452c8e20d72f9c3bcbd9>.
14. Manufactory, Wedgwood. "Anti-Slavery Medallion." The Art Institute of Chicago, n.d. <https://www.artic.edu/artworks/66185/anti-slavery-medallion>.

# ABOUT THE MUSEUM

*“We welcome everyone with inclusive experiences that spark curiosity and foster community”.*

*We acknowledge the traditional homelands of the Lenape, also known as the Delaware, upon which The Newark Museum of Art resides.*

Founded in 1909, The Newark Museum of Art (NMOA) is the largest museum in New Jersey and ranks twelfth nationally in collection size, with more than 130,000 artworks and significant holdings of science and natural history. The NMOA is committed to the values of Diversity, Equity, Accessibility, and Inclusion by responding to the evolving needs and interests of diverse audiences through participation, visitor experiences, and community engagement.

From the ancient world to contemporary art, the Museum boasts a renowned collection of exceptional quality and depth, spanning concentrations in the Arts of Global Africa; Arts of Global Asia, featuring a Tibetan Buddhist altar; Arts of the Americas; American Art, with a particular strength in Native American art; Decorative Arts; Arts of the Ancient Mediterranean; and Science.

With a focus on welcoming everyone with inclusive experiences that spark curiosity and foster community, the NMOA offers groundbreaking exhibitions, engaging programming, a research library with 60,000 volumes, paid internships, and impactful local and global partnerships. A four-acre campus includes the Ballantine House (1885), a National Historic Landmark; the Ward Carriage House (1860); the Old Stone School House (1784); the Alice Ransom Dreyfuss Memorial Garden; and Horizon Plaza.

# ABOUT AUDIBLE

Audible moved its headquarters to Newark in 2007 to accelerate the renaissance of a great American city and create opportunities for city residents. To expand its efforts aimed at advancing equity, racial justice and economic empowerment, Audible launched the Global Center for Urban Development in 2020. Based in Newark, the Center supports Audible locations in cities around the world and drives programs and policy initiatives that can be adopted in cities globally. Audible’s investment in Newark creates jobs, sustains businesses, attracts foot traffic and results in greater employee spend, resulting in over \$775 million in economic activity. Visit <https://www.audible.com/about/impact>

# AT THE MUSEUM

The Museum supports teachers, administrators, and parents through an array of programs carefully designed to connect different levels of curricula to the Museum collections.

For more, visit: <https://newarkmuseumart.org/learn/school-programs/>

## **Field Trips**

Field trips are available to students, educators, and parents. Designed to include our permanent collection, Planetarium, and special exhibitions, our programs provide curriculum connection in all subject areas.

## **Professional Development**

The Museum provides professional development opportunities for educators, administrators, and parents.

## **Residencies**

For art and STEM residencies, the Museum partners with schools with teaching artists to create projects that connect to Museum objects.

## **Scout Programs**

Each onsite experience is a fun and educational way to earn badges while connecting with the global offerings of the Museum.

## **Birthday Parties**

With the magic of the Museum as a backdrop, our educators lead a one-of-a-kind activity for your child and your guests.

## **Camp NMOA**

Summer begins here! Join us for six weeks of building community through project-based learning where campers can develop their skills in art and science.

# LEARNING STANDARDS

## *By the End of Grade 2:*

- 6.1.2.CivicsPI.4: Explain how all people, not just official leaders, play important roles in a community.
- 6.1.2.CivicsPD.1: Engage in discussions effectively by asking questions, considering facts, listening to the ideas of others, and sharing opinions.
- 6.1.2.CivicsDP.1: Explain how national symbols reflect on American values and principles. •
- 6.1.2.CivicsDP.2: Use evidence to describe how democratic principles such as equality, fairness, and respect for legitimate authority and rules have impacted individuals and communities. •
- 6.1.2.CivicsDP.3 Explain how historical symbols, monuments and holidays reflect the shared values, principles, and beliefs of the American identity
- 6.1.2.CivicsPR.2: Cite evidence that explains why rules and laws are necessary at home, in schools, and in communities.
- 6.1.2.CivicsCM.2: Use examples from a variety of sources to describe how certain characteristics can help individuals collaborate and solve problems (e.g., open-mindedness, compassion, civility, persistence).
- 6.1.2.CivicsCM.3: Explain how diversity, tolerance, fairness, and respect for others can contribute to individuals feeling accepted.
- 6.1.2.GeoPP.1: Explain the different physical and human characteristics that might make a location a good place to live (e.g., landforms, climate and weather, resource availability).
- 6.1.2.Geo.SV.1: Use maps to identify physical features (e.g., continents, oceans, rivers, lakes, mountains).
- 6.1.2.Geo.SV.2: Describe how maps are created for a specific purpose (e.g., school fire-drill map, route from home to school, learning centers in a classroom).
- 6.1.2.Geo.SV.3: Identify and describe the properties of a variety of maps and globes (e.g., title, legend, cardinal directions, scale, symbols,) and purposes (wayfinding, thematic).
- 6.1.2.Geo.HE.1: Explain how seasonal weather changes, climate, and other environmental characteristics affect people's lives in a place or region
- 6.1.2.Geo.HE.3: Identify cultural and environmental characteristics of different regions in New Jersey and the United States.
- 6.1.2.Geo.HE.4: Investigate the relationship between the physical environment of a place and the economic activities found there.
- 6.1.2.Geo.GI.1: Explain why and how people, goods, and ideas move from place to place.

6.1.2.Geo.GI.2: Use technology to understand the culture and physical characteristics of regions

6.1.2.EconEM.1: Describe the skills and knowledge required to produce specific goods and services.

6.1.2.HistoryCC.2: Use a timeline of important events to make inferences about the "big picture" of history.

6.1.2.HistoryCC.3: Make inferences about how past events, individuals, and innovations affect our current lives.

6.1.2.HistoryUP.2: Use evidence to demonstrate how an individual's beliefs, values, and traditions may change and/or reflect more than one culture.

6.1.2.HistoryUP.3: Use examples from the past and present to describe how stereotyping and prejudice can lead to conflict.

6.1.2.HistorySE.1: Use examples of regional folk heroes, stories, and/or songs and make inferences about how they have contributed to the development of a culture's history.

1.5.2.Cr1a: Engage in individual and collaborative exploration of materials and ideas through multiple approaches, from imaginative play to brainstorming, to solve art and design problems.

1.5.2.Cr1b: Engage in individual and collaborative art making through observation and investigation of the world, and in response to personal interests and curiosity.

1.5.2.Cr2a: Through experimentation, build skills and knowledge of materials and tools through various approaches to art making.

1.5.2.Pr4a: Select artwork for display, and explain why some work, objects and artifacts are valued over others. Categorize artwork based on a theme or concept for an exhibit.

1.5.2.Pr6a: Explain what an art museum is and identify the roles and responsibilities of the people who work in and visit museums and exhibit spaces. Analyze how art exhibits inside and outside of schools (such as museums, galleries, virtual spaces, and other venues) contribute to communities.

1.5.2.Re7a: Identify works of art based on personal connections and experiences. Describe the aesthetic characteristics within both the natural and constructed world.

1.5.2.Re7b: Describe, compare and categorize visual artworks based on subject matter and expressive properties.

1.5.2.Re8a: Categorize and describe works of art, by identifying subject matter, details, mood, and formal characteristics.

1.5.2.R3a: Use art vocabulary to explain preferences in selecting and classifying artwork.

1.5.2.Cn10a: Create art that tells a story or describes life events in home, school and community.

1.5.2.Cn11a: Compare, contrast and describe why people from different places and times make art.

## ***By end of Grade 5:***

6.1.5.CivicsPI.5: Explain how government functions at the local, county, and state level.

6.1.5.CivicsPI.8: Describe how the United States Constitution defines and limits the power of government.

6.1.5.CivicsPD.3: Explain how and why it is important that people from diverse cultures collaborate to find solutions to community, state, national, and global challenges.

6.1.5.CivicsDP.1: Using evidence, explain how the core civic virtues and democratic principles impact the decisions made at the local, state, and national government (e.g., fairness, equality, common good).

6.1.5.CivicsDP.2: Compare and contrast responses of individuals and groups, past and present, to violations of fundamental rights (e.g., fairness, civil rights, human rights).

6.1.5.CivicsHR.1: Describe how fundamental rights guaranteed by the United States Constitution and the Bill of Rights contribute to the improvement of American democracy (i.e., freedom of expression, freedom of religion, freedom of the press, freedom of assembly, freedom of petition, the right to vote, and the right to due process).

6.1.5.CivicsHR.2: Research and cite evidence for how the actions of Dr. Martin Luther King, Jr. and other historical civil rights leaders served as catalysts for social change, inspired social activism in subsequent generations.

6.1.5.CivicsHR.3: Cite examples from a variety of sources to describe how national and international leaders, businesses, and global organizations promote human rights and aid individuals and nations in need.

6.1.5.CivicsCM.1: Use a variety of sources to describe the characteristics exhibited by real and fictional people that contribute(d) to the well-being of their community and country.

6.1.5.CivicsCM.5: Investigate the lives of New Jersey individuals with diverse experiences who have contributed to the improvement of society.

6.1.5.GeoPP.1: Compare and contrast characteristics of regions in the United States based on culture, economics, and physical characteristics to understand the concept of regionalism.

6.1.5.GeoPP.4: Investigate the different physical and human characteristics of urban, suburban and rural communities and identify the factors that might attract individuals to that space.

6.1.5.GeoPP.6: Compare and contrast the voluntary and involuntary migratory experiences of different groups of people and explain why their experiences differed.

6.1.5.GeoSV.1: Identify the maps or types of maps most appropriate for specific purposes, (e.g., to locate physical and/or human features in a community, to determine the shortest route from one town to another town, to compare the number of people living at two or more locations).

6.1.5.GeoSV.2: Use maps to explain the impact of location and place on the relationships between places in New Jersey, the United States and other countries.

6.1.5.GeoGI.1: Use multiple sources to evaluate the impact of the movement of people from place to place on individuals, communities, and regions.

6.1.5.GeoGI.4: Explain how cultural and environmental characteristics affect the distribution and movement of people, goods, and ideas.

1.5.5.Cr1a: Brainstorm and curate ideas to innovatively problem solve during artmaking and design projects.

1.5.5.Cr2a: Experiment and develop skills in multiple art-making techniques and approaches, through invention and practice.

1.5.5.Cr2b: Demonstrate craftsmanship through the safe and respectful use of materials, tools and equipment.

1.5.5.Cr2c: Individually or collaboratively represent environments or objects of personal significance that includes a process of peer discussion, revision and refinement.

1.5.5.Cr3a: Reflect, refine, and revise work individually and collaboratively, and discuss and describe personal choices in artmaking.

1.5.5.Pr6a: Discuss how exhibits and museums provide information and in person experiences about concepts and topics.

1.5.5.Re7a: Speculate about artistic processes. Interpret and compare works of art and other responses.

1.5.5.Re7b: Analyze visual arts including cultural associations.

1.5.5.Re8a: Interpret ideas and mood in artworks by analyzing form, structure, context, subject, and visual elements.

1.5.5.Re9a: Identify different evaluative criteria for different types of artwork dependent on genre, historical and cultural contexts.

1.5.5.Cn10a: Create works of art that reflect community cultural traditions. Discuss using formal and conceptual vocabulary.

1.5.5.Cn11a: Communicate how art is used to inform the values, beliefs and culture of an individual or society.

### ***By end of Grade 8:***

6.1.8.CivicsPD.3.a: Cite evidence to determine the role that compromise played in the creation and adoption of the Constitution and Bill of Rights.

6.1.8.CivicsDP.3.a: Use primary and secondary sources to assess whether or not the ideals found in the Declaration of Independence were fulfilled for women, African Americans, and Native Americans during this time period.

6.1.8.CivicsHR.3.b: Evaluate the impact of the institution of slavery on the political and economic expansion of the United States.

6.1.8.CivicsHR.3.c: Construct an argument to explain how the expansion of slavery violated human rights and contradicted American ideals.

6.1.8.HistoryCC.3.b: Explain how political parties were formed and continue to be shaped by differing perspectives regarding the role and power of federal government.

6.1.8.HistoryUP.3.b: Examine the roles and perspectives of various socioeconomic groups (e.g., rural farmers, urban craftsmen, northern merchants, and southern planters), African Americans, Native Americans, and women during the American Revolution, and determine how these groups were impacted by the war.

6.1.8.CivicsHR.4.a: Examine sources from a variety of perspectives to describe efforts to reform education, women's rights, slavery, and other issues during the Antebellum period.

6.1.8.EconET.4.a: Analyze the debates involving the National Bank, uniform currency, and tariffs, and determine the extent to which each of these economic tools met the economic challenges facing the new nation.

6.1.8.EconET.4.b: Assess the impact of the Louisiana Purchase and western exploration on the expansion and economic development of the United States.

6.1.8.EconNE.4.a: Explain how major technological developments revolutionized land and water transportation, as well as the economy, in New Jersey and the nation.

6.1.8.EconNE.4.b: Analyze how technological innovations affected the status and social class of different groups of people and explain the outcomes that resulted.

6.1.8.HistoryCC.4.a: Explain the changes in America's relationships with other nations by analyzing policies, treaties, tariffs, and agreements.

6.1.8.HistoryCC.4.b: Explain the growing resistance to slavery and New Jersey's role in the Underground Railroad.

6.1.8.HistoryCC.4.c: Analyze how the concept of Manifest Destiny influenced the acquisition of land through annexation, diplomacy, and war.

6.1.8.HistoryCC.4.d: Analyze the push-pull factors that led to increase in immigration and explain why ethnic and cultural conflicts resulted.

6.1.8.HistoryCC.5.a: Prioritize the causes and events that led to the Civil War from different perspectives.

6.1.8.HistoryCC.5.b: Analyze critical events and battles of the Civil War from different perspectives.

6.1.8.HistoryCC.5.c: Assess the human and material costs of the Civil War in the North and South.

6.1.8.HistoryUP.5.a: Analyze the effectiveness of the 13th, 14th, and 15th Amendments to the United States Constitution from multiple perspectives.

6.1.8.HistoryUP.5.b: Examine the roles of women, African Americans, and Native Americans in the Civil War.

6.1.8.HistoryUP.5.c: Explain how and why the Emancipation Proclamation and the Gettysburg Address continue to impact American life.

6.1.8.HistoryCC.5.d: Assess the role of various factors that affected the course and outcome of the Civil War (i.e., geography, natural resources, demographics, transportation, leadership, and technology).

1.5.8.Cr1a: Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take creative risks, and document the processes in traditional or new media.

1.5.8.Cr2a: Demonstrate persistence and willingness to experiment and take risks during the artistic process.

1.5.8.Cr2b: Demonstrate an awareness of ethical responsibility as applied to artmaking including environmental implications, responsibility in sharing images online, appropriation, and intellectual property ethics.

1.5.8.Cr2c: Apply, organize and strategize methods for design and redesign of objects, places, systems, images and words to clearly communicate information to a diverse audience.

1.5.8.Cr3a: Use criteria to examine, reflect on and plan revisions for a work of art, and create an artistic statement.

1.5.8.Pr4a: Investigate and analyze ways artwork is presented, preserved and experienced, including use of evolving technology. Evaluate a collection or presentation based on this criterion.

1.5.8.Pr5a: Individually or collaboratively prepare and present theme-based artwork for display and formulate exhibition narratives.

1.5.8.Pr6a: Analyze how exhibitions in different venues communicate meaning and influence ideas, beliefs and experiences.

1.5.8.Re7a: Explain how a person's aesthetic choices are influenced by culture and environment, and how they impact the way in which visual messages are perceived and conveyed.

1.5.8.Re7b: Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions.

1.5.8.Re8a: Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

1.5.8.Re9a: Create a convincing and logical argument to support an evaluation of art. Explain the difference between personal and established criteria for evaluating artwork.

1.5.8.Cn10a: Generate ideas to make art individually or collaboratively to positively reflect a group's identity.

1.5.8.Cn11a: Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture.

## ***By End of Grade 12:***

6.1.12.EconGE.1.a: Explain how economic ideas and the practices of mercantilism and capitalism conflicted during this time period.

6.1.12.CivicsPI.2.a: Prepare and articulate a point of view about the importance of individual rights, separation of powers, and governmental structure in New Jersey's 1776 constitution and the United States Constitution.

6.1.12.CivicsPR.2.a: Use primary sources to explain how judicial review made the Supreme Court an influential branch of government and construct an argument regarding the continuing impact of the Supreme Court today.

6.1.12.GeoPP.2.b: Use multiple sources to evaluate the effectiveness of the Northwest Ordinance in resolving disputes over Western lands and the expansion of slavery.

6.1.12.EconET.2.a: Analyze how technological developments transformed the economy, created international markets, and affected the environment in New Jersey and the nation.

6.1.12.HistoryUP.2.a: Using primary sources, describe the perspectives of African Americans, Native Americans, and women during the American Revolution and assess the contributions of each group on the outcome of the war.

6.1.12.HistoryUP.2.b: Analyze the impact and contributions of African American leaders and institutions in the development and activities of black communities in the North and South before and after the Civil War.

6.1.12.HistoryUP.2.c: Explain why American ideals put forth in the Constitution have been denied to different groups of people throughout time (i.e., due process, rule of law and individual rights).

6.1.12.HistoryCA.2.a: Research multiple perspectives to explain the struggle to create an American identity.

6.1.12.CivicsPI.3.a: Analyze primary and secondary sources to determine the extent to which local and state issues, publications, and the rise of interest group and party politics impacted the development of democratic institutions and practices.

6.1.12.CivicsPI.3.b: Describe how the Supreme Court increased the power of the national government and promoted national economic growth during this era.

6.1.12.CivicsDP.3.a: Compare and contrast the successes and failures of political and social reform movements in New Jersey and the nation during the Antebellum period (i.e., the 1844 State Constitution, abolition, women's rights, and temperance).

6.1.12.CivicsDP.3.c: Examine the origins of the antislavery movement and the impact of particular events, such as the Amistad decision, on the movement.

6.1.12.GeoSV.3.a: Evaluate the impact of Western settlement on the expansion of United States political boundaries.

6.1.12.EconET.3.a: Relate the wealth of natural resources to the economic development of the United States and to the quality of life of individuals.

6.1.12.EconGE.3.a: Analyze how technological developments transformed the economy, created international markets, and affected the environment in New Jersey and the nation.

6.1.12.EconNE.3.a: Evaluate the impact of education in improving economic opportunities and in the development of responsible citizens.

6.1.12.HistoryUP.3.b: Examine a variety of sources from multiple perspectives on slavery and evaluate the claims used to justify the arguments.

6.1.12.HistoryCA.3.a: Use evidence to demonstrate how states' rights (i.e., Nullification) and sectional interests influenced party politics and shaped national policies (i.e., the Missouri Compromise and the Compromise of 1850).

6.1.12.HistoryCA.3.b: Use primary sources representing multiple perspectives to explain the impact of immigration on American society and the economy and the various responses to increased immigration

6.1.12.HistoryCC.3.a: Evaluate the role of religion, music, literature, and media in shaping contemporary American culture over different time periods.

6.1.12.CivicsDP.4.a: Compare and contrast historians' interpretations of the impact of the 13th, 14th, and 15th Amendments on African American's ability to participate in influencing governmental policies.

6.1.12.CivicsDP.4.b: Analyze how ideas found in key documents contributed to demanding equality for all (i.e., the Declaration of Independence, the Seneca Falls Declaration of Sentiments and Resolutions, the Emancipation Proclamation, and the Gettysburg Address)

6.1.12.CivicsPR.4.a: Draw from multiple sources to explain the ways in which prevailing attitudes, socioeconomic factors, and government actions (i.e., the Fugitive Slave Act and Dred Scott Decision) in the North and South (i.e., Secession) led to the Civil War.

6.1.12.GeoSV.4.a: Use maps and primary sources to describe the impact geography had on military, political, and economic decisions during the civil war.

6.1.12.EconET.4.a: Assess the role that economics played in enabling the North and South to wage war.

6.1.12.EconNE.4.a: Compare and contrast the immediate and long-term effects of the Civil War on the economies of the North and South.

6.1.12.HistoryCC.4.a: Analyze the extent of change in the relationship between the national and state governments as a result of the Civil War and the 13th, 14th, and 15th Amendments during the 19th century.

6.1.12.HistoryUP.4.a: Relate conflicting political, economic, social, and sectional perspectives on Reconstruction to the resistance of some Southern individuals and states.

6.1.12.HistoryUP.4.b: Use primary sources to compare and contrast the experiences of African Americans who lived in Union and Confederate states before and during the Civil War.

1.5.12.prof.Cr1a: Use multiple approaches to begin creative endeavors.

1.5.12acc.Cr1a: Individually and collaboratively formulate new creative problems based on student's existing artwork.

1.5.12acc.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

1.5.12adv.Cr1a: Visualize and generate art and design that can affect social change.

1.5.12adv.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.

1.5.12prof.Cr2a: Engage in making a work of art or design without having a preconceived plan.

1.5.12prof.Cr2c: Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.

1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

1.5.12acc.Cr2b: Demonstrate awareness of ethical implications of making and distributing creative work.

1.5.12acc.Cr2c: Redesign an object, system, place, or design in response to contemporary issues.

1.5.12adv.Cr2a: Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

1.5.12adv.Cr2b: Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.

1.5.12adv.Cr2c: Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

1.5.12prof.Cr3a: Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.

1.5.12acc.Cr3a: Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.

1.5.12adv.Cr3a: Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

1.5.12adv.Pr4a: Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

1.5.12adv.Pr5a: Investigate, compare and contrast methods for preserving and protecting art.

1.5.12prof.Pr6a: Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings.

- 1.5.12acc.Pr6a: Make, explain and justify connections between artists or artwork and social, cultural and political history.
- 1.5.12adv.Pr6a: Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
- 1.5.12prof.Re7a: Hypothesize ways in which art influences perception and understanding of human experiences.
- 1.5.12prof.Re7b: Analyze how one's understanding of the world is affected by experiencing visual arts.
- 1.5.12acc.Re7a: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
- 1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
- 1.5.12adv.Re7a: Analyze how responses to art develop over time based on knowledge of and experience with art and life.
- 1.5.12adv.Re7b: Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
- 1.5.12acc.Re9a: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
- 1.5.12prof.Cn10a: Document the process of developing ideas from early stages to fully elaborated ideas.
- 1.5.12acc.Cn10a: Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.
- 1.5.12adv.Cn10a: Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.
- 1.5.12prof.Cn11a: Describe how knowledge of culture, traditions and history may influence personal responses to art.
- 1.5.12acc.Cn11a: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.
- 1.5.12adv.Cn11a: Assess the impact of an artist or a group of artists on the beliefs, values and behaviors of a society.

# APPENDIX

## UNDERGROUND RAILROAD SITES

*The Underground Railroad Sites (UGRR) sites identified in this guide are not to be considered as the only such sites in New Jersey. Rather, they have been selected because they both meet certain criteria established for determining UGRR sites and reflect to some extent the wide geographical area in which the UGRR operated in New Jersey. As additional research is done, it is anticipated that the number of verifiable UGRR sites will expand. Given the secrecy generally surrounding the operation of the UGRR, it is not always easy to determine sites. Unless specifically indicated or listed with a telephone number, sites are not open to the public for tours. Visits to sites not open to the public should not involve entering the site or its premises. Where such sites are private residences, residents of such sites should not be disturbed through ringing doorbells or knocking on doors; such sites are to be viewed from the street.*



Original image from Smallbones via  
Wikimedia Commons

### **Bethel African Methodist Episcopal Church\***

1092 Sheppards Mill Road  
Greenwich (Springtown), Cumberland County  
(856) 451-2700

This is one of the oldest Black churches in New Jersey, dating to the early 1800s. Located in Springtown, a swamp area that was well known for providing succor to fugitive slaves from Delaware and Maryland arriving from across the Delaware Bay, evidence for its association with the Underground Railroad is considerable. In addition to local oral tradition as a source of documentation, there is Wilbur H. Siebert's 1898 study of the Underground Railroad. In his Appendix E (a state-by-state, county-by-county listing of UGRR operatives), Siebert identifies seven persons as UGRR operatives in Cumberland County, five of whom were members of the Bethel African Methodist Episcopal (AME) Church. It is likely runaways were hidden both on the property of the five and at this church. Black churches in many communities were used for such a purpose.



Photo courtesy of NJ Advance Media

### **Goodwin Sisters House**

47 Market Street  
Salem, Salem County

For many years, prior to any extensive research on New Jersey's Underground Railroad, this house, constructed in 1821, was the state's best-documented Underground Railroad station. By 1838 it had become a UGRR station operated by Abigail Goodwin and her sister, Elizabeth, both Quaker abolitionists. One source of documentation is correspondence between Abigail and William Still, Philadelphia's famed UGRR operative. Another source of documentation is a diary kept by a nephew of the sisters.



Photo courtesy of NJ Advance Media

### **Mount Zion African Methodist Episcopal Church\***

172 Garwin Road  
Woolwich, Gloucester County  
(856) 467-2992

This edifice, housing one of the oldest AME congregations in New Jersey—dating to the early 1800s—was constructed in 1834. Evidence for its association with the Underground Railroad is strong. First, the community in which it was situated—Swedesboro/Woolwich (Small Gloucester)—has been identified as being part of the Underground Railroad network in New Jersey. Second, some of the residents of this community were runaway slaves, suggesting they would have been receptive in assisting others who had absconded. There are indeed members of the Mount Zion AME Church today whose forebears were fugitive slaves who settled in Small Gloucester. Third, and perhaps of greatest importance, there is primary-source documentation indicating that two members of this congregation—Pompey Lewis and Jubilee Sharper—were UGRR operatives.



Photo courtesy of NJ Advance Media

### **Peter Mott House\***

26 Kings Court  
Lawnside, Camden County  
(856) 546-8850

This house in Lawnside (formerly known as Snow Hill and Free Haven), built around 1844, is an extremely precious Underground Railroad site. Not only is it one of the few extant UGRR stations that was owned and operated by an African American, but it is probably the only site of its kind in the nation: a black-owned and -operated UGRR station in an all-Black town. Lawnside was incorporated as a municipality in 1926, the only all-Black community in New Jersey, and possibly in the North, to have such a status. Peter Mott (1807? - 1888) was a free Black farmer, possibly a fugitive slave from Delaware, who also served as the pastor of Lawnside's historic Mt. Pisgah AME Church.



Original image from Saucemaster via  
Wikimedia Commons

### **Macedonia African Methodist Episcopal Church**

265 Spruce Street  
Camden, Camden County

Established in 1832, this is Camden's oldest Black institution. It is located in what was Fetersville, Camden's earliest Black settlement. Its link to the Underground Railroad comes through Reverend Thomas Clement Oliver, perhaps New Jersey's foremost Underground Railroad operative. Oliver served as the pastor of this church during the mid-1840s. It is likely that the church assisted fugitives coming up from Salem and Cumberland Counties, as well as from Philadelphia; its location in the all-Black settlement of Fetersville would have aided such a role.



Original image from Jerrye & Roy Klotz, MD via Wikimedia Commons

### Edgewater (at Croft Farm)\*

End of Bortons Mill Road, off Brace Road  
Cherry Hill, Camden County  
(856) 795-6225

This house, constructed in 1741, served in the antebellum period as an Underground Railroad station. It was purchased in 1816 by Thomas Evans, a Quaker abolitionist. By 1840, when Thomas Evans moved to Haddonfield and the house became the property of his son, Josiah Bispham Evans, also a Quaker abolitionist, it had become a stop on the Underground Railroad. Under Josiah Bispham Evans the house continued as an Underground Railroad safe house. A 1918 handwritten statement by Walter W. Evans, a descendant of Thomas and Josiah Bispham Evans, traces the history of the house and mentions his family's oral tradition that documents its use as a UGRR stop. It notes that fugitives, coming from Woodbury, were hidden in the "haymow" or "attic," then "hurried off in a covered wagon to Mount Holly." This statement is the property of the Haddonfield Historical Society.



Original image from Dragontree via Waymarking

### Elisha Barcklow House

274 West Main Street  
Moorestown, Burlington County

Built in 1765 by Elisha Barcklow, an English Quaker, this house, according to the oral tradition of the community, is regarded as an Underground Railroad station. It was purchased in 1799 by William Roberts, who built the adjacent brick house. It is located on Kings Highway, an early major transportation artery that connected South Jersey to the northern part of the state and is also identified with the UGRR.

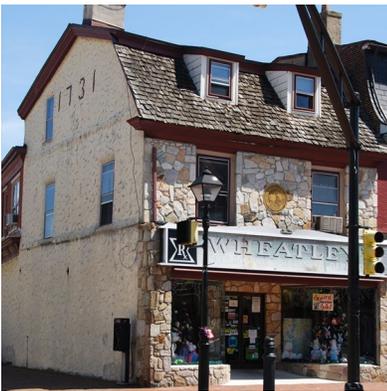


Photographed by Bill Coughlin, 2011 via  
The Historical Marker Database

## Dr. George Haines House

33 North Main Street  
Medford, Burlington County

There is considerable evidence that this house was part of New Jersey's Underground Railroad. Dr. George Haines, Medford's first resident physician and one of its most prominent citizens during the first half of the nineteenth century, built this house in 1826. According to local oral tradition, Haines, who was also a Quaker, abolitionist, and advocate for the cause of temperance, used this house as a safe haven for runaway slaves. The succeeding owner of the house, Dr. Andrew E. Budd, another physician, continued its role in the UGRR. Local oral tradition identified the rear of the house as the place where the fugitive slaves were hidden, a story seemingly confirmed by a secret room underneath the kitchen in the rear of the house that was recently discovered during renovation of the house.



Original image from Mark1962 via  
Waymarking

## Burlington Pharmacy

301 High Street  
Burlington City, Burlington County

Constructed in 1731 and established as a pharmacy in 1841 (it is New Jersey's oldest pharmacy in continuous operation), this building, according to the oral tradition of the local community, was used frequently to harbor Underground Railroad runaways. During the antebellum period it was owned by William J. Allinson, a Quaker abolitionist and community benefactor, who also used it as a forum for antislavery rallies. The poet John Greenleaf Whittier, a close friend of Allinson and fellow Quaker abolitionist, is said to have denounced the evils of bondage from the doorsteps of this building.



Photo by Samantha Sciarrotta for  
Community News

## Enoch Middleton House

2 Old York Road  
Hamilton (East Crosswicks Village), Mercer County

Built between 1844 and 1848 as a summer home for Enoch Middleton, a wealthy Philadelphia Quaker merchant, this house was a station on the Underground Railroad. Upon retirement, Middleton moved to this residence from Philadelphia and became both a UGRR stationmaster and a conductor. As a conductor, he guided fugitive slaves brought to his home to Allentown, Cranbury, or New Brunswick. Local oral tradition identifies this house as a UGRR station. Middleton is also identified in Wilbur H. Siebert's "The Underground Railroad: From Slavery to Freedom," published in 1898, as a Burlington County UGRR operative.



Original photo via Revolutionary War  
New Jersey

## Cranbury Inn

21 South Main Street  
Cranbury, Middlesex County

Apparently built in three stages—the first section dating to the mid-1700s, the second to the late 1700s, and the third to the early 1800s—the inn is located in a community identified by various sources, including a strong local oral history, as having been connected to the Underground Railroad. Runaways were brought from Crosswicks Village or Allentown to Cranbury and then on to New Brunswick in traversing New Jersey to places farther north. There is also a local oral history associating the inn with the UGRR. Certainly, the very nature of an inn—a place where people could stop for food and accommodations at all times of the day—would have made it an ideal place to serve as a UGRR station.



Photo courtesy of NJ Advance Media

## Springtown Stagecoach Inn

Route 519

South Pohatcong, Warren County

The Springtown Stagecoach Inn has a long history that includes serving as an inn, blacksmith shop/forge, store, private residence, grange, municipal garage, and the town hall for the community of Pohatcong. The oldest section of the building, a one-and-a-half-room stone structure, dates to about 1750; the upstairs and adjoining two-story structure—the second-oldest section—was constructed roughly fifteen years later. The third section, the Springtown Inn, constructed of red brick, was built around 1825 and was a stagecoach stop on the road leading out of Easton, Pennsylvania, through Phillipsburg, New Jersey, and to points east, such as Somerville and Trenton; some of the stagecoaches traveled the New Brunswick Turnpike. There is a very strong local oral historical record that shows the inn served as an Underground Railroad safe house. The normal trafficking to and from an inn would have provided a perfect cover for a UGRR stop.

*\* Listed on the New Jersey Register of Historic Places and the National Register of Historic Places*

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Courtesy of the New Jersey Historical Commission

New Jersey's underground railroad heritage: "steal away, steal away--" : a guide to the underground railroad in New Jersey, New Jersey Historical Commission, 2002, page 7-9, <http://hdl.handle.net/10929/24563>