

## Lesson Plan #6 for Genius of Freedom: Memorials by Liz Taylor

**Grade Level:** Middle or high school

**Topics:** Frederick Douglass, memorials

**Pennsylvania History Standards:** 8.1.6 C, 8.1.9 C, 8.2.9 A, 8.2.9 B, 8.2.9 D, 8.3.9 A, 8.3.9 B

**Pennsylvania Core Standards:** 8.5.6-8 B, 8.5.9-10 B, 8.5.11-12 B, 8.5.6-8 G, 8.5.9-10 G, 8.5.11-12 G

***African American History*, Prentice Hall textbook:** N/A

**Overview:** Who should be memorialized, how should that memorial look, and where should it be placed are some of the major questions that confront historians, advocates, artists, and community members who seek to make an aspect of the past part of the permanent landscape. In this activity, which could be used as a culminating activity, students will examine the exhibit as a whole, the memorials presented in the “Claiming Public Spaces” portion of the exhibit, and some controversies over memorials more recently. Student groups will then choose a person, a group, an institution, or an event from northern African American History in the time frame of *Genius of Freedom* to memorialize and will create the memorial using available art materials with a brief written explanation.

### **Materials from the exhibit:**

1. *Celebration by the Colored People’s Educational Monument Association in Memory of Abraham Lincoln...*
2. *An Authentic History of the Douglass Monument.*
3. The Statue of ‘The Freed Slave’ in Memorial Hall” in *Illustrated Historical Register of the Centennial Exhibition, Philadelphia, 1876* by Frank Henry Norton. New York: American News Co., 1879.

### **Supplementary Materials:**

1. Maya Lin movie about the Vietnam Veterans memorial. *Maya Lin: A Strong Clear Vision* available from Facing History and Ourselves or Amazon.
2. 2009 article about the Frederick Douglass statue at 110<sup>th</sup> Street in New York, “In Douglass Tribute, Slave Folklore and Fact Collide” By Noam Cohen Published: January 23, 2007.  
<http://www.nytimes.com/2007/01/23/nyregion/23quilt.html>
3. Article about botched King Memorial in DC. “Righting two Martin Luther King Memorial Wrongs,” by Hampton Dellinger January 21, 2013.  
<http://www.theatlantic.com/politics/archive/2013/01/righting-two-martin-luther-king-memorial-wrongs/266944/>

4. Article about the unintended consequences of the erection of a memorial to lynching victims in Duluth, Minnesota  
<http://www.nytimes.com/2003/12/04/us/letter-from-duluth-it-did-happen-here-the-lynching-that-a-city-forgot.html>
5. Pp. 256-258 from *The Image of the Black in Western Art* (pdf attached)

**Procedure:**

1. Introduce the concept of memorials. Ask students to identify some monuments in their hometown.
2. Show Maya Lin movie clip about making the Vietnam Veterans memorial in Washington DC.
3. Students work in pairs to read one of three articles (#2-#4 above) about the challenges of creating appropriate monuments.
4. Pairs answer question: What are five things that are important to consider when creating a memorial. Share to the whole class keeping in mind that not everyone has read the same article.
5. Have students consider the exhibit as a whole. This can be done after an on-line virtual field trip, during which students have a chance to look at the digital exhibit in a sustained and focused matter. Students with their partner should find three to five people, groups, institutions, or events that stood out to them and write them down.
6. Students should carefully explore the Abraham Lincoln memorial, the Douglass monument and view the engraving of *The Freed Slave* that was displayed during the Centennial celebration at Memorial Hall in Philadelphia.
7. Students with their partner will narrow their choices from step five to just one topic and will begin planning their memorial. Students will make a model or drawing of the memorial using available art materials.
8. Students should work on a 1-2 page write up in which they answer the following questions:
  - a. Why did you choose the person/group/institution/event to memorialize?
  - b. Describe your memorial in detail. How large will it be, what colors will be used, what shape is it, etc. This is a chance for the less artistic students to fully explain their concept even if it cannot be effected by their hand.
  - c. Where will your memorial be displayed and why? This question demands a geographical answer (what city) as well as a more specific indication (in a park, in front of City Hall, etc.)
9. EXTENSION: After students' work is final, it should be displayed in a gallery walk. Other classes from the school can be invited to expose more students to the concepts from *Genius of Freedom*. The gallery should be carefully set up chronologically or by concept, and students' work should be treated seriously.

CELEBRATION

BY THE

COLORED PEOPLE'S

Educational Monument Association

IN MEMORY OF

ABRAHAM LINCOLN,

ON THE

FOURTH OF JULY, 1865.

IN THE

PRESIDENTIAL GROUNDS,

WASHINGTON, D. C.

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L. A. BELL, *Recording Secretary.*

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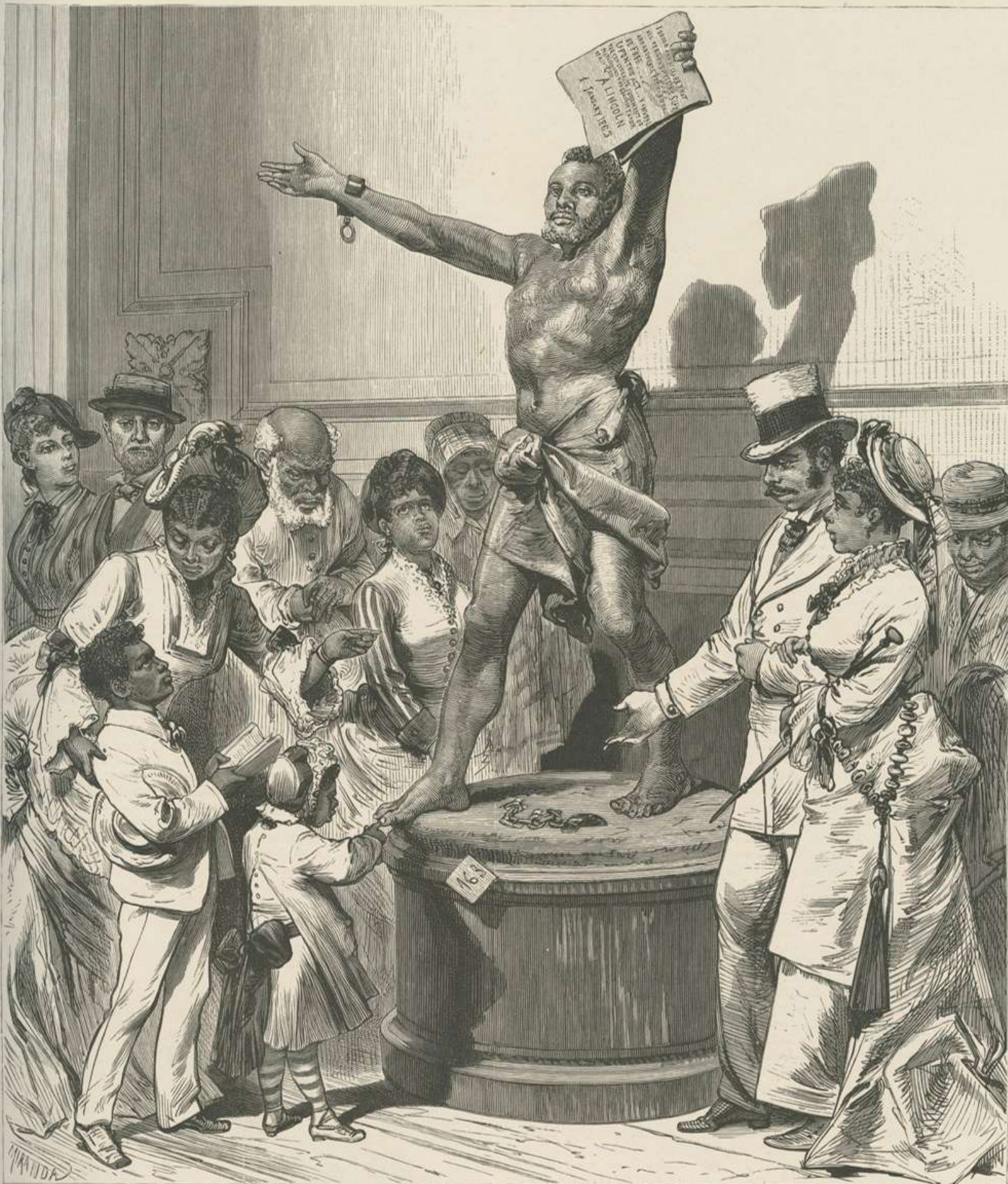
WASHINGTON, D. C. :

McGILL & WITHEROW, PRINTERS AND STEREOTYPERS.

1865.



THE DOUGLASS MONUMENT.



THE STATUE OF "THE FREED SLAVE" IN MEMORIAL HALL.

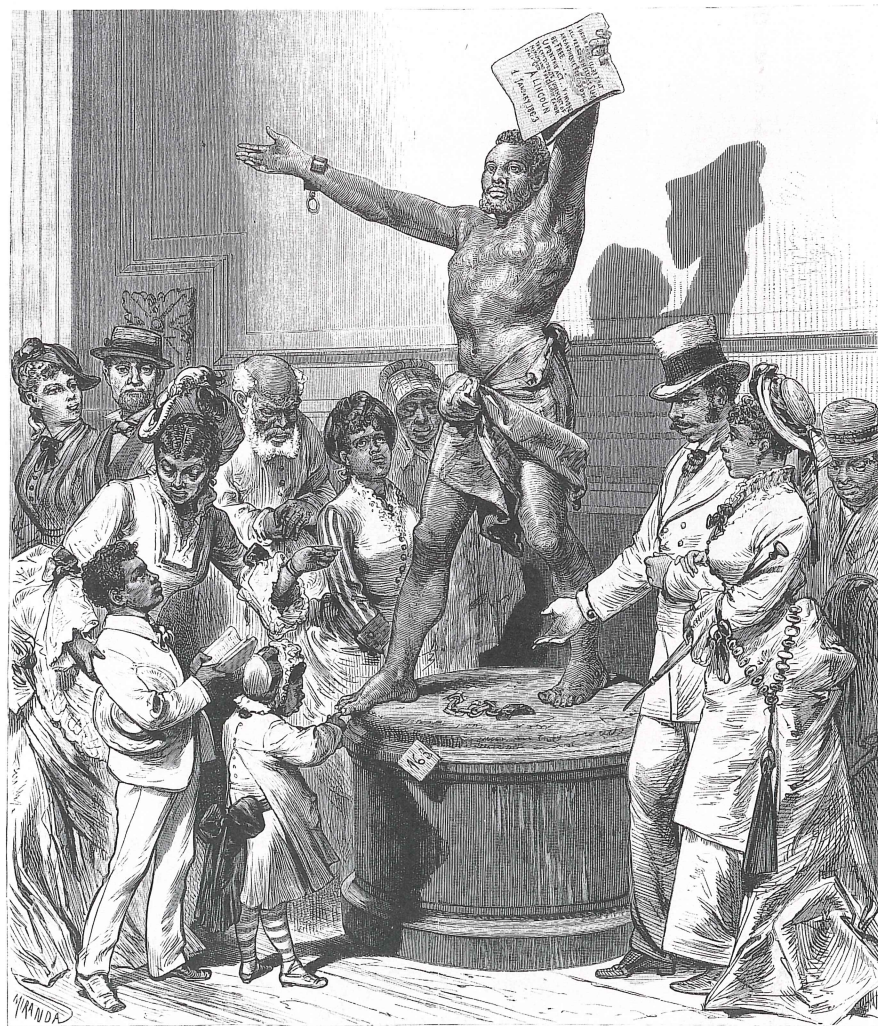
the work takes its name—*The Fugitive's Story*—indicates the significance of the three men, as the black in the foreground of B. R. Haydon's picture of the antislavery convention had expressed the purpose of the meeting. The grouping of abolitionists also recalls the relief by David d'Angers on the monument to Gutenberg. Rogers seems to have chosen the men he portrayed as representatives of three different types of abolitionists—the militant (Garrison), the more politic (Beecher), and those who appealed to the heart and conscience (Whittier).<sup>212</sup> But unlike the figures who were shown freeing slaves by David, these men listen to a woman, portrayed with greater realism, who has freed herself, even though they dominate the group and she retains the characteristics of a humble, oppressed victim.

The life-size statue of a magnificently virile black by Francesco Pezzicar makes an entirely different impression.<sup>213</sup> Although he flourishes the Emancipation Proclamation like a banner over his head, this man seems to have broken his bonds by his own muscular strength, and in his face there is an expression of triumphant pride. This unequivocal celebration of liberty may have had a significance at once more general and more personal for the sculptor who modeled it in 1873: he was a native of Trieste which remained part of the Austro-Hungarian Empire after the nationalist unification of the rest of Italy. But it can hardly have been seen as a demand for freedom at home by the Austrian commissioners who chose it and presumably had

fig. 162  
cf. fig. 99

cf. fig. 98

fig. 164



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163. Francesco Pezzicar's statue of a freed slave at the Centennial Exhibition, Philadelphia. 1876. Wood engraving by Miranda from *Frank Leslie's Historical Register*. 405 × 290 mm.

164. Francesco Pezzicar. *L'emancipazione dei negri*. Dated 1873. Bronze. H: 235 cm. Trieste, Civico Museo Revoltella, Galleria d'arte moderna.



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it cast in bronze as the only work of sculpture they sent to the Centennial Exhibition in Philadelphia in 1876. They saw it, perhaps, as a declaration that the problem of slavery had long since been solved in Europe, with the inference that revolutionaries and nationalists had no right to greater freedom than they already enjoyed under the rule of Francis Joseph I. By this date black slaves had lost their significance as metaphors for all the

oppressed classes. And the American notion of liberty was losing its appeal for political progressives of Europe. In the United States, however, Pezzicar's statue could have only one meaning. An engraving published in *Frank Leslie's Historical Register of the United States Centennial Exposition, 1876* (New York, 1877) shows it surrounded by an admiring group of blacks of various ages and all levels of American society, from the indigent to the affluent.<sup>214</sup> Pezzicar's statue was not well received by all whites whose preference was for images recording the abject state from which slaves had been freed rather than the high aspirations of freemen.<sup>215</sup>

fig. 163



# THE IMAGE OF THE BLACK IN WESTERN ART

## IV

FROM THE AMERICAN REVOLUTION TO WORLD WAR I

1

SLAVES AND LIBERATORS

HUGH HONOUR

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