

**THE PRINCELY PLAYERS**  
**ON THE ROAD TO GLORY**  
**TEACHER STUDY AND ACTIVITY GUIDE**

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**The Princely Players, Inc.**  
*On The Road To Glory*  
**Teacher Study and Activity Guide**

## OVERVIEW

The following is a guide with suggestions for educators preparing students for material covered in The Princely Players' *On The Road To Glory* performance. *On The Road To Glory* is an historical journey that relates the Black American experience through dramatic set pieces and a cappella singing. This study covers the time periods between the 17<sup>th</sup> and late 19<sup>th</sup> centuries- Africa, Middle Passage/Transformation, Slavery, Religion & Freedom, and the Civil War/Emancipation. This five-part study guide can be used to compliment the study of American history, study of the music in Africa and America, the impact of slavery on American history, and American social studies. It can also be used as a component in a general music curriculum.

Some activities suggested are best used after viewing the Princely Players' performance. The majority of activities may be done in preparation for student's attendance at the group's performance. The music and poetry suggested are from the Princely Player's repertoire. However, teachers are encouraged to use materials from their own collection of music or literary readings that cover the subject matter.

The Princely Players' full show includes the Harlem Renaissance and the Civil Rights Movement. It then examines how people survive difficult times and experiences. Comments about the perseverance, power, and the dignity of the Human Spirit close the program, with special mention of how music and words are still used to unite and strengthen the spirit of all people.

This study guideline is focused on the first half of the group's show.

## **I. AFRICA**

**Purpose:** Music and singing were both important parts of the lives of people in Africa. Africans sang when they worked together. They sang when they played together. They had drums that they would use for communication. And they played drums all together as they danced as a community. They sang as part of how they expressed their belief in God and how God loved all men, women, and children.

**Objectives:** By the close of this session students will be able to:

1. Sing an African Chant
2. Understand connection between music and daily life of the African community.
3. Demonstrate basic drum rhythm

### **Suggested Materials:**

Music: Ishay Oluwa (Yoruba chant---“what God has created let no man destroy”).  
Kum Bah Yah (Come by here Lord!)  
Drums

### **Activities:**

1. Ask students questions related to the experience of Africans:  
“Do you sing when you play alone or with your friends?”  
  
“What do you sing?”  
  
“Can you play drums together right now?”

(Teacher can model specific rhythms for sections of class to produce on the desks or on percussion instruments if available)

**Chant:**                    **Ishay Oluwa (What God has created, let no man destroy)**

**(Traditional Yoruba Tune)**

Ishay Oluwa  
Koleba Jay O  
Ishay Oluwa  
Koleba Jay O

Ishay Oluwa  
Koleba Jay O  
Ishay Oluwa  
Koleba Jay O

Koleba Jay O  
Koleba Jay O

Ishay Oluwa  
Koleba Jay O

**Song: “Kum Bah Yah Lord” (“Come by Here Lord”)**

Kum bah yah Lord  
Kum bah yah  
Kum bah yah Lord  
Kum bah yah  
Kum bah yah Lord  
Kum bah yah  
Oh Lord  
Kum bah yah

Come by here Lord  
Come by here  
Come by here Lord  
Come by here  
Come by here Lord  
Come by here  
Oh Lord Come by here  
Repeat

## II. MIDDLE PASSAGE/TRANSITION

**Purpose:** During the 17<sup>th</sup> to mid 18<sup>th</sup> Centuries, the European colonies afforded opportunities for settlers to immigrate North America. Some of the persons came here as indentured servants, people with a limited length of servitude arrangement. But for the Africans abducted from their homelands, the new land brought hard labor and a system of race-based slavery that was mostly unlimited in duration.

This system of servitude was enforced and protected by law. Here we show through literature, music and visual media perspectives on the experience of the Middle Passage of Africans transported here during the years of the slave trade.

**Objectives:** At the close of this session students will be able to:

1. Share specific thoughts and feelings about what they learned about the Middle-Passage.
2. Be able to identify three Black writers who put their own interpretive and reactionary ideas to the experiences of blacks during different aspects of slavery.

### Suggested Materials:

- Poetry:        “On Ships Far From Home” – Robert Smith  
                  “I Was Only Sixteen” – Melissa Smith  
                  “The Negro Speaks of Rivers” – Langston Hughes
- Music:         “Many Rains ago” – Quincy Jones (based on a Traditional African tune)  
                  “Steal Away” – Traditional Spiritual
- Film:           *Sankofa*  
                  *Armistad*  
                  *Roots*

### Activities:

1. Include a reading describing what conditions were like for slaves brought over on slave ships.
2. View films like *Armistad* or *Sankofa* or drawings depicting the slave ships if appropriate.  
See: <http://gropius.lib.virginia.edu/Slavery/FMPro?-DB=SlaveTrade.fp5&-Format=return.html&HiddenCategory=5&-Max=16&-Find>  
<http://news.bbc.co.uk/1/hi/world/africa/1523100.stm>

3. After viewing the films or other images, discuss with class:

“How do you think you would feel?”

“What would motivate persons to treat other human beings this way?”

4. Teacher can use handouts to discuss various black writers and their work.

5. Teacher can focus on one writer (i.e.... Langston Hughes), and discuss the feeling imagery in his or her poetry.

See <http://www.sdcoe.k12.ca.us/score/langhu/langhutg.html>

6. Divide the students into three groups and let them read and interpret the following three poems:

a. “The Negro Speaks of Rivers” – Langston Hughes

b. “On Ships Far From Home!” – Robert Smith

c. “I Was Only Sixteen” – Melissa Smith

**Monologue: *On Ships far From Home* Robert Smith**

The noise, the smoke, the dreams the fears!  
Our village was attacked and we were now prisoners  
How bravely we fought this unknown enemy, but we  
were no match for his strange weapons.  
Shackled, bound we were taken aboard ships on a river  
Whose shores could not be seen, taken on ships that sailed  
To distant shores so far from home. My family, my friends,  
my home, my land never to see again!  
Goodbye Motherland, Goodbye Motherland!  
Motherland Goodbye.

**Poem: *Sixteen* Melissa Smith**

I was sixteen, yes that was me.  
Let me tell what the white man made of me.  
I was taken from my country, made a slave,  
Brought aboard this ship, which will probably be my grave.

I'm sick, I'm scared and I'm tired,  
The atmosphere burns my nose like fire.  
The aroma, there's nothing to describe it,  
The dream of freedom, that's keeping me alive

By my master and other slaves,  
I get stepped on, spat on beat.  
There's so much filth on the floor,  
I can hardly find my feet

I've had eight babies already.  
You made me have them.  
I don't know where they are.  
But when I turn around, there was only four

Don't talk to me about being fed, and did you say bed?  
The only word I know is dead.  
Suffocation I deal with day in and day out.  
Is there anyone that can hear my endless shout?  
I was only 16  
But somehow  
That was my life.

**Poem:**      *The Negro Speaks of Rivers* Langston Hughes

I've known rivers:  
I've known rivers ancient as the world and older than the flow  
of human blood in human veins.

My soul has grown deep like the rivers.  
I bathed in the Euphrates when dawns were young.  
I built my hut near the Congo and it lulled me to sleep.

I looked upon the Nile and raised the pyramids above it.

I heard the singing of the Mississippi when Abe Lincoln went  
down to New Orleans, and I've seen the muddy bosom  
turn all golden in the sunset.

I've known rivers:  
Ancient dusky rivers.  
My soul has grown deep like the rivers.

**Song: "Many Rains Ago" Quincy Jones**

Weeping willow trees  
Tell me what you know  
Raven where you crying  
Many rains ago

Sacred Boabab trees  
Lost your children to the sea  
Taken from their land  
So many rains ago

Oluwa Shaywo  
Oluwa Shaywo  
Sing me an old, old song  
From many rains ago

Weeping Willow trees  
Tell me what you know  
Raven where you crying  
So many rains ago

Oluwa Shaywo  
Oluwa Shaywo  
Sing me an old, old song  
From many rains ago  
Goodbye Motherland  
Goodbye Motherland

And when I die  
I'll live on and on  
For many rains to come

Oluwa Shaywo (Goodbye Motherland)

**Song: "Steal Away: Traditional Spiritual**

Steal Away  
Steal Away  
Steal Away to Jesus  
Steal Away  
Steal away home  
I ain't got long to stay here  
(repeat)

My Lord he calls me  
    He calls me by the thunder  
    The trumpet sounds within my soul  
I ain't got long to stay here

Steal Away  
Steal Away  
Steal Away to Jesus  
Steal Away  
Steal away home  
I ain't got long to stay here

### III. SLAVERY

**Purpose:** This lesson plan is intended to present aspects of slavery---particularly the idea of buying and selling human beings like cattle or furniture; and all the emotional reactions likely to be generated by this experience (despair, hope, etc...).

**Objectives:** By the close of the session students will:

1. Be able to demonstrate a sorrow song (i.e.... “Poor Mourner”).
2. Discuss what it may have felt like to be treated like slaves.
3. Have some idea or concept of human beings being sold and separated from family and friends.

**Suggested Materials:**

Poetry: “Bid ‘Em In!!” Oscar Brown, Jr.

Music: “Poor Mourner!” (Traditional Spiritual)  
“Swing Low, Sweet Chariot” (Traditional Spiritual)

**Activities:**

1. Read/perform the poem “Bid ‘Em In!!”, which depicts a slave being sold by an auctioneer.  
See also: <http://vi.uh.edu/pages/mintz/15.htm>;  
<http://people.ucsc.edu/~elbarto/page7.html>  
<http://www.chicagohs.org/AOTM/nov97fact2.html>
2. Discuss the idea of selling a person—  
“Is it right to sell a person? Why or why not?”  
“Do you understand what it means to think you can sell a person?”
3. Music was used to show how the Africans felt and coped with enslavement.
4. Play or sing “Swing Low, Sweet Chariot.”
5. Process the words of the Spiritual with the students.  
“What do you think this song is about?”  
“What do you think the person who is singing these words is trying to say?”

**Poem: "Bid 'Em In" Oscar Brown, Jr.**

Bid 'em in! Get 'em!

That sun is hot and plenty bright  
Let's get down to business, and get home tonight  
Auctioning slaves is a real high art,  
Bring that young gal Roy, she's good for a start  
Bid 'em in!

Now here's a real good buy on about fifteen,  
Her Great grand mammy was a Dahomey Queen.  
Just look at her face she show ain't homely,  
Like Sheeba in the bible, She's black but comely  
Bid 'em in!

Gonna start her at three, can I hear three?  
Step up gents take a good look and see.  
Cause I know you want her once you seed her,  
She's young and ripe, makes a dern good breeder  
Bid 'em in!

She's good in the fields she can sew and cook,  
Strip her down Roy let the gentleman look.  
She's full up front and ample behind,  
Examine her teeth if you got a mind.  
Bid 'em in! Get 'em in!

Here's a bid of three from a man whose thrifty  
Three- twenty- five, can I hear Three- fifty?  
Your money ain't earning you much in the banks,  
Turn around Roy, let 'em look at her flanks.  
Bid 'em in!

Three- fifty is the bid, I'm looking for Four  
At Four hundred dollars, she's a bargain sure.  
Four is the bid, Four- fifty, FIVE!  
Five hundred dollars, now look alive.  
Bid 'em in!

Don't mind them tears, that's one of her tricks,  
Five- fifty's the bid, who'll say six?  
She's healthy and strong and well equipped,  
Make a fine lady's maid when she's properly whipped.  
Bid 'em in!

Six! Six-fifty, don't be slow  
Seven is the bid, gonna let her go  
At seven, she's going, going, gone.  
Pull her down Roy  
Bring the next one on.  
Bid 'em in! Get 'em in! Bid 'em in!

**Song: "Poor Mourner" Traditional Spiritual**

Mm, Mm My Lord  
Mm Poor Mourner's got a home at last  
No harm, No harm,  
Go tell Brother Elijah  
No harm, No harm  
Poor Mourner's got a home at last.

**Song: "Swing Low Sweet Chariot" Traditional Spiritual**

Swing Low  
Sweet Chariot  
Coming for to carry me home  
Swing Low Sweet Chariot  
Coming for to carry me home

I looked over Jordan  
And what did I see  
Coming for to carry me home  
A Band of Angels coming after me  
Coming for to carry me home

If you get there before I do  
Coming for to carry me home  
Tell all the saints I'm coming there too  
Coming for to carry me home

Swing Low Sweet Chariot  
Coming for to carry me home  
Swing Low Sweet chariot  
Coming for to carry me home

#### **IV. RELIGION AND FREEDOM**

**Purpose:** Religion played an important part in the African slaves' lives. This lesson plan will show how they used Religion to express feelings that they were not allowed to express around the slave owners. Religion helped them deal with what was happening to them because they learned that God cared about what was happening to them. Through the religious services, the slaves developed a strong hope for relief and a better life. The services also gave them a way to communicate, in secret, about plans and ways to escape. (The Underground Railroad). See also: <http://www.germantown.k12.il.us/html/tubman.html>; [http://afgen.com/underground\\_railroad.html](http://afgen.com/underground_railroad.html)

**Objectives:** By the end of this session students will:

1. Understand how the Africans subverted the system of slavery with the use of Religion and music.
2. Understand how the Africans used religious ideas to cope with the difficulties of the slave system.
3. Demonstrate knowledge of "Call and Response songs"
4. Demonstrate double meaning and/or coded songs.

#### **Suggested Materials:**

Music: "There's a Meetin' Here Today"  
"Go In the Wilderness"  
"Steal Away"

Poetry: "The Sermon" by Paul Lawrence Dunbar

#### **Activities:**

1. Discuss with class how their own religious experience, beliefs and practice help them feel better about themselves when others try to make them feel bad.
2. Students can learn a call and response song announcing a meeting in the woods for a religious service. (i.e. "Go In The Wilderness" or "Meetin' Here Today")
3. Read sections from Paul Lawrence Dunbar's poem, "The Sermon" if available. This poem demonstrates how the slaves expressed their thoughts and feelings about the way they were treated in a way the slave owners wouldn't be able to recognize.
4. Teacher can discuss how the slaves used "coded songs" (i.e...."Steal Away") and sermons that were both religious and subversive of the system of slavery.
5. Discuss what the "Underground Railroad" was and how it worked.  
See Ozella's Underground Railroad Quilt Code  
[www.thetravelingquilter.com/Ozellas.html](http://www.thetravelingquilter.com/Ozellas.html)

**Song: "Meeting Here Today" Traditional Spiritual**

Get You Ready  
There's a meeting here today  
Meeting here today  
I know you by your daily walk  
There's a meeting here today

Get your bible  
There's a meeting here today  
Come along  
There's a meeting here today  
I know you by your daily walk  
There's a meeting here today

Everybody  
There's a meeting here today  
Come along  
There's a meeting here today  
I know you by your daily walk  
There's a meeting here today

**Song: "Go In de Wilderness" Traditional Call & Response Spiritual**

I wait upon the Lord  
I wait upon the Lord  
I wait upon the Lord my God  
Who take away the sin of de world.

If you want to find Jesus  
Go in the wilderness  
Go in the wilderness  
Go in the wilderness  
If you want to find Jesus  
Go in the wilderness  
Leaning on the Lord

If you want to be a Christian  
Go in the wilderness  
Go in the wilderness  
Go in the wilderness  
If you want to be a Christian  
Go in the wilderness  
Leaning on the Lord

Flicted Sister  
Go in the wilderness  
Go in the wilderness  
Go in the wilderness  
O Flicted Sister  
Go in the wilderness  
Leaning on the Lord

Weepin' Mary  
Go in the wilderness  
Go in the wilderness  
Go in the wilderness  
O Weepin' Mary  
Go in the wilderness  
Leaning on the Lord

Baptist Member  
Go in the wilderness  
Go in the wilderness  
Go in the wilderness  
Baptist Member  
Go in the wilderness  
Leaning on the Lord

Oh Jesus' a waiting  
To meet you in the wilderness  
Meet you in the wilderness  
Meet in the wilderness  
Jesus' a waiting  
To meet you in the wilderness  
Leaning on the Lord

**Monologue:**      *An Antebellum Sermon* Paul Laurence Dunbar  
(Adapted Slave Dialect)

We's gathered here my brothers and sisters in this howling wilderness.  
For to preach some words of comfort to each other in distress  
And we chooses for our subject,  
And this here we'll explains it by and by,  
And the Lord said, "Moses! Moses!"  
And the man said, "Here am I!"

Now down in Egypt  
Old Pharaoh was the worst man ever born,  
Why he had them Hebrew children down there working  
in his corn.  
Well the Lord he got tired, he said “look here I’ll let  
him know  
Go tell Pharaoh for to let them children go.

And if-fen he refuses, he will rule the hour,  
For I’ll empty down on Israel  
All the vials of my power.”

So you see they can forge your chains and shackles  
From the mountains to the sea,  
But the Lord will send some Moses  
For to set his children free.

And before someone mistakes me  
Let me just pause right here to say,  
That I’s preaching ancient  
And I ain’t talking about today.

But things happen mighty strange fellow Christians  
They happen mighty strange,  
Now the Lord he’s done done this for Israel  
And his ways don’t never change.

And all his love wasn’t on Israel spent  
But don’t y’all run and tell the master  
That I’s preaching discontent.  
For I isn’t, I isn’t.  
For I’s a just giving you the scripture  
I’s a just giving you the facts,  
I’s a just judging bible peoples  
In according to they’s acts.

So you see the Lord’s intentions  
Ever since the world begin,  
That his almighty freedom  
Should belong to every man.

But again, before someone mistakes me  
Let me just right here again pause to say,  
That I’s a talking about our freedom  
In a Biblelistic way.

But the Moses is a coming  
He's a coming sure and fast,  
I can hear his feet a stomping  
I can hear his trumpet blast.

And when Moses with his power  
Comes to set his Children free  
We will praise the gracious Master  
That done gives us liberty

We will shout our hallelujahs  
On that mighty reckoning day  
When we's recognized as citizens  
Hm Hm Children,  
Let us pray.

## V. CIVIL WAR/ EMANCIPATION

**Purpose:** Slaves were told that they were “free” though this idea was new to slaves and to non-slaves. They had to figure out what this meant for them, but still, the system of slavery was supposedly ended with help from black and some whites.

**Objectives:** By the end of this session students will be able to:

1. Understand some of the social and political elements of slavery and freedom.
2. Understand how music expressed both emotional and political protest (See “John Brown’s Body...!”).
3. How the freeing of slaves was both a moral act and a political act (i.e. Lincoln’s ambivalence about slavery).

### **Suggested Materials:**

Music: “John Brown’s Body”-Song of the Contraband  
“Glory, Glory, Hallelujah, Since I Laid My Burdens Down”  
(Traditional Congregational Praise Song)

Poetry: Emancipation Proclamation.  
[http://www.archives.gov/exhibit\\_hall/featured\\_documents/emancipation\\_proclamation/emancipation\\_proclamation\\_transcript.html](http://www.archives.gov/exhibit_hall/featured_documents/emancipation_proclamation/emancipation_proclamation_transcript.html)

### **Activities:**

1. Read portions of the Emancipation Proclamation to class.
2. Discuss the role the following men played in the Emancipation Proclamation:  
Abraham Lincoln  
Jeff Davis
3. Did the Emancipation Proclamation free the slaves?
4. Discuss who Jeff Davis was (leader of the Confederacy). Why were ex-slaves defiant of him?
5. Listen to or read the words of the song:  
“Glory, Glory, Hallelujah, Since I laid my burdens down”  
“Glory, Glory Hallelujah, since I laid my burdens down”  
“I feel better, so much better since I laid my burdens down.”  
“I am on the road to glory, since I laid my burdens down.”
6. Teachers can process song with students.
7. Do you think the song expresses the mood of the ex-slaves who believed their life would change for the better?

**Song: "John Brown's Body" (Song of the Contraband)**

John Brown's Body lies a moldering in the grave  
John Brown's body lies a moldering in the grave  
John Brown's body lies a moldering in the grave  
God's truth is marching on

Glory, Glory Hallelujah  
Glory, Glory Hallelujah  
Glory, Glory Hallelujah  
God's truth is marching on

We'll hang Jeff Davis from a sour apple tree  
We'll hang Jeff Davis from a sour apple tree  
We'll hang Jeff Davis from a sour apple tree  
God's Truth is marching on

Glory, Glory Hallelujah  
Glory, Glory Hallelujah  
Glory, Glory Hallelujah  
God's truth is marching on  
Repeat

**Monologue: *Emancipation Proclamation* (paraphrase only)**

Any person held as slaves in any state or designated part of a state, those states being in rebellion against the United States, those persons shall be this day henceforth and forever-more free.

**Song: "Glory, Glory Hallelujah Traditional Praise Song  
(Call & Response, Congregational Style)**

Glory, Glory Hallelujah  
Since I laid my burdens down  
Glory, Glory Hallelujah  
Since I laid my burdens down

**Verse 2**            Glory, Glory Hallelujah  
                      Since I laid my burdens down  
                      Glory, Glory (Glory, Glory Hallelujah)  
                      Since I laid my burdens down

**Verse 3**            I feel better, so much better  
                      Since I laid my burdens down  
                      I feel better, so much better)  
                      Since I laid my burdens down

**Verse 4**            Glory, Glory Hallelujah  
                      Since I laid my burdens down  
                      Glory, Glory (Glory, Glory Hallelujah)  
                      Since I laid my burdens down

**Verse 5**            I Am On The Road To Glory  
                      Since I Laid my burdens down  
                      I Am On The Road To Glory)  
                      Since I laid my burdens down

## **Black History Web Sites for Kids by Roger Meyer**

Family Digest- Spring 2001

“The internet is a wonderful resource that allows children to learn about everything, including Black history. The study of Black history is important to your children. At Florida A&M University, a five-year research program showed how beneficial the study of their heritage is to Black students. Researchers studied 100 individuals and concluded that those students with a good knowledge of their culture had a better and more positive image of themselves. They had lower apparent stress, lower depression, higher self-esteem, and less suppressed anger.

Below are a few web sites that are significantly above average in content, appearance, and usefulness. They are particularly helpful to children who want to learn about Black history and Black History Month. Some have games and puzzles to encourage learning. Most parents find these sites interesting and may want to explore them with their kids. Everyone is guaranteed to learn something.”

### *1. blackhistory.eb.com*

This is a great study guide for students. Many questions and topics are displayed for consideration and discussion in class or with friends and parents. The questions are interesting and make you think. For example: “Do more African-Americans play basketball and football just because they are more popular sports? Or might there be other reasons?” There are many links to pages on well-and lesser known Black individuals who have changed history. Its articles are mostly about people rather than events.

### *2. kidsdomain.com*

This is a great site for kids. It has games, quizzes, brainteasers, and puzzles for all ages. Preschoolers can play some games after someone reads the rules to them. Menu items allow children to explore African facts and geography. There are many links to pages about famous Black people and events-including Nelson Mandela and the Underground Railroad.

### *3. lcweb.loc.gov/exhibits/african/intro.html*

- a. This is the Library of Congress web page. It is comprehensive. Your older child can spend a lot of time exploring it without concern about unacceptable content.
- b. It features the AMERICAN MOSAIC, which has items of interest to students of Black history. It displays copies of original documents and lots of details about events and people important to Black culture. Some of its items cannot be found on other web sites.

### *4. blackhistory.com*

- a. There’s a chat room here. If you go to FUN STUFF, your child can print out word-search puzzles and pages to color.
- b. The site displays “Today in Black History” and many thought-provoking mottoes. It features an article about Mae Jemison, the Black female astronaut. However, the search engine isn’t very good.

5. *myblackweb.com*

- a. The site displays the latest news of interest to African-Americans. It also has a college corner that provides helpful hints to young people approaching college age, including information on fraternities.
- b. You can ask for guidance on any topic and receive help from professional counselors in their ADVICE COLUMN. You can also get free e-mail here.

6. *blackfacts.com*

- a. This is Christine's Black History Pages. By logging on you will hear music until all the images are loaded. Then enter today's date, or any other, to find out what happened on that day in Black history. You can sign up to receive an item about Black history by e-mail every day. This site has a simple search engine for its contents.

## TEACHER'S WEB SITES

### *Africans In America*

[www.pbs.org/africansinamerica](http://www.pbs.org/africansinamerica)

This is the official Africans in America Web site. An extraordinary collection of primary source materials, organized by historical periods and major themes. Offers hundreds of primary source documents, scholarly essays, and stories from the series.

### Excerpts from Slave Narratives

<http://vi.uh.edu/pages/mintz/primary.htm>

Compiled by the University of Houston, this contains over 40 slave narratives from the 17<sup>th</sup>-20<sup>th</sup> century.

### *Schomburg Center for Research in Black Culture*

<http://www.nypl.org/research/sc/sc.html>

Access primary sources, manuscripts, photographs, music and other documents about African American history and culture.

### *African American Perspectives*

<http://lcweb2.loc.gov/ammem/aap/aaphome.html>

Audio clips, samples of text, and historical facts relating to pamphlets written by African American authors between 1818-1907.

### *The United States Constitution*

<http://www.usconstitution.net/>

This site offers The Declaration of Independence, the Articles of Confederation, and a way to navigate through the U.S. Constitution.

## Organizations

### National Civil Rights Museum

<http://www.mecca.org/~crights/>

Offers curriculum kits and educational materials that explore civil rights history in the United States from the 1600s to today.

### The Smithsonian Center for Folklife Programs and Cultural studies

<http://www.si.edu/folklife/>

Produces exhibitions, documentary films and videos, symposia, educational materials and kits.

### Teaching Tolerance

<http://www.splcenter.org/teachingtolerance.html>

Helps educators foster equity, respect and understanding in the classroom and beyond.

## BOOKS OF INTEREST

Adoff, Anorld, ed., *I Am The Darker Brother: An anthology of Modern Poems by Black Americans*. New York: Macmillan Publishing Co., Inc., 1968. Simple, spare and revealing, this superb collection of poetry leads the rearer into the heart of black experience.

Aptheker, Hebert, ed. *A documentary History of the Negro People in the United States*. Vol. 1. New York: The Citadel Press, 1951.  
Includes hundreds of primary source documents from 1661-1910.

Braxton, Joanne M., ed., *The Collected Poetry of Paul Laurence Dunbar*. Charlottesville, Virginia: University Press of Virginia, 1993. The “most complete” edition of the collected poems of Paul Laurence Dunbar.

Franklin, John Hope, and Alfred A. Moss, Jr. *From Slavery to Freedom: A History of African Americans*, 7<sup>th</sup> ed. New York: McGraw-Hill, 1994. An in-depth history of African Americans.

Gates, Jr., Henry Louis and Nellie McKay, eds. *The Norton Anthology of African American Literature*. New York: W.W. Norton & Company, 1997. A literary anthology which includes the works of many historical figures.

Ham, Debra, ed *The African-American Mosaic: A Library of Congress Resource Guide for the Study of Black History and Culture*. Washington, DC: Library of Congress, 1993. A survey of the Library of Congress holdings in the history and culture of Black Americans.

Hine, Darlene Clark, Elsa Barkley Brown and Rosalyn Terborg-Penn, eds. *Black Women in America: An Historical Encyclopedia*. Bloomington, Indiana: Indiana University Press, 1994. A comprehensive biographical reference book.

Katz, William Loren, *Eyewitness: A Living Documentary of the African American Contribution to American History*. Rev. ed. New York: Simon & Schuster, 1995. Eyewitness accounts and historical background.

Loewen, James. *Lies My Teacher Told Me: Everything Your American History Textbook Got Wrong*. New York: Touchstone, 1995. An exploration of myths and misinformation about American History.

Rae, Noel, ed. *Witnessing America: The Library of Congress Firsthand Accounts of Life in America 1600-1900*. New York: The Stonesong Press, 1996. A compilation of diaries, letters, memories, articles, advertisements, etc. from the lives of ordinary men and women.