Curriculum Units by Fellows of the Yale-New Haven Teachers Institute
2004 Volume III: Representations of American Culture, 1760-1960: Art and Literature

The Invisible People: American Art and Literature Represents the Marginalized and Disenfranchised

Curriculum Unit 04.03.08
by Sandra K. Friday

Rationale

In narrowing representations of American culture through visual art to a manageable topic for a unit, I have chosen to focus on art that records and represents individuals and/or groups of people or movements within our culture that to the majority of Americans are invisible and marginalized. It is not a coincidence that the at-risk high school students in the program where I teach, and for whom I am designing this unit, are for the most part Black and Hispanic, and could be counted among these marginalized, disenfranchised people, largely *invisible* to the majority of American society. While it seems oxymoronic to think of visual art as a representation of something invisible, a whole range of American art includes marginalized, disenfranchised, and often *invisible* people, groups, and events in our culture.

American poet Stanley Kunitz writes: “Art is the chalice into which we pour the wine of transcendence,” (Kunitz, 11). Perhaps that is why, as a high school English teacher, I have come, more and more, to incorporate and sometimes feature visual art: paintings, photographs, sculpture, and murals, in the literature units I teach. The chalice, or mere earthly “cup,” also holds the memories and souls of humanity, the world and its cultures, recorded and represented.

The intent of my unit is to teach my at-risk high school students at the Wilbur Cross Annex the skills for discerning American culture (the wine) as it has been poured, (recorded and represented) into paintings, sculpture, murals, and photographs, enhanced with short stories, poetry, storybooks, and perhaps even documentaries. I challenge myself to experiment with rubrics that my students can apply to the various genres that will allow them to view or *open* the art that represents our culture. The better structured the rubric, the more access my students will have to the art.

There is a lot of talk among English teachers about *text rendering* , a process by which students analyze, interpret, connect with, and critique a piece of literature. Why not ***art*** rendering, a process by which students analyze, interpret, connect with and critique visual art? One preliminary rubric that I have used successfully for *art rendering* a painting is a four step process: students first *analyze* : identify objects, figures, and forms in a painting; then they describe colors, hues and tones; and finally they identify the composition: angles, shadows, lines, repetition (in visual art this is called *doubling*) of shapes or lines, in other words, the flow of

the piece. The next level of *rendering* is to *interpret* what the painting represents through its objects, figures and forms, through the colors, hues and tones and through the composition or flow. It is here that students will speculate how it represents and comments on our culture. They might ponder what value the artist is expressing, what statement he/she is making through the art. It is at this level that students may need to turn a piece of literature or the Internet to research the individual or event being represented. Next, students will *connect with* the art through identifying with emotions or conflict that may be expressed. Questions to ask are: When have you felt like that character, or, for example, where in your life has or does this loneliness, conflict, or fear exist? The level of *connecting* has many facets, depending on the piece of literature or art. And finally, they will *critique* how effectively they think the artist made his/her statement, representing, in this case, invisible people in our culture.

As a culminating project in my unit each student will choose and reproduce a piece of visual art that in some way represents invisible people in our culture, or some may choose to be daring and *create* a piece of art that represents what they consider to be invisible people in American culture or that represents *themselves* as an invisible person in this culture, thus experiencing, in a modest way, what it feels like to reproduce or *create* something tangible outside of oneself, something one can own and view with pride. Taking a close look at Kunitz's quote, I find that there is the artist to consider, that person who "pours" the wine into the chalice. It is intriguing to think that the artist is actually becoming the art that he/she is creating. Kunitz says in one of his poems, "gradually, I'm changing to a word." Perhaps a jazz composer gradually is changing to a "chord." The artist gradually becomes the art he/she is creating. Through the final project, I want my students to have a sense of this.

Stepping over the velvet rope and into the art

One strategy for beginning the unit might be to read the poem, *The Brooklyn Museum of Art* , by Billy Collins, former poet laureate of the United States, in which he describes simply stepping over the velvet rope and walking into a Hudson River landscape painting. He begins:

> I will now step over the soft velvet rope and walk directly into this massive Hudson River painting
> and pick my way along the Palisades with this stick I snapped off a dead tree.
> I will skirt the smoky, nestled towns and seek the path that leads always outward until I become
> lost, without a hope of ever finding my way back to the museum. 1

At the same time students are reading the poem, I will show them a slide of *Mt Ktaadn* by Frederic Church at the Yale University Art Gallery, and they will have the visual experience that Collins is describing in his poem. As students are following the narrator wending his way through the landscape, they will practice the *art rendering* exercise I described: identifying objects in the painting; then colors, hues, and tones; and finally the composition of the painting. I will ask them to determine what aspect of American culture Frederic Church was trying to represent through objects, colors and composition. Perhaps they will brainstorm why a person would

want to walk into this kind of painting and lose himself. I will ask them to make a judgment as to how successful they think Church was in representing the American landscape, and why or why not.

Stepping over the rope to meet "Bull" Connor in Birmingham by Jacob Lawrence

---

Then I will show them a slide of Jacob Lawrence's *Confrontation at the Bridge* and ask them to substitute this painting for Church's landscape. They will again identify objects, possible symbols, people; then they will name colors, hues and tones; and finally they will talk about the composition of the painting. *Confrontation at the Bridge* was the painting Lawrence created when he was commissioned to do a painting to celebrate the American Bicentennial. When students learn this, they might brainstorm why they think he chose to feature Civil Rights demonstrators, led by Martin Luther King, being confronted by Commissioner "Bull" Connor and members of his police force with bayonets and attack dogs as they attempted to cross a bridge into Birmingham, Alabama. Students will be asked to speculate on why Lawrence has chosen to freeze this historical event in the moment prior to the violence. Viewers cannot help but anticipate what is to come.

I will ask my students, "If you were to step over the rope into this painting, where would you stand? Which one are you? Are you the man in the gold shirt and blue bib overalls, spearheading the protestors, facing off the guard dogs and bayonets, or are you somewhere in the middle, insulated from immediate harm by those around you?" Perhaps you are off to the side, not actually visible in the painting. Once on the bridge, one can only wonder what it must have felt like to be among these demonstrators. What sounds would they hear? What would they see coming at them from the other side? Did they stand their ground? (This seems like a natural opportunity for students to research this historic event on the computers in the classroom and bring back their findings.) Even the black and white clouds, some tinged with red, are menacing and pointed, reinforcing the threat from the bayonets. And, as if this overhanging menace weren't enough, there is in the composition of the painting a technique called *doubling* , in which the shapes and colors, including symbolic red, in the clouds are reflected in the water under the bridge, enhancing the anticipated danger.

It has been suggested that Lawrence took part of his inspiration for *Confrontation at the Bridge* from Claude McKay's poem *If We Must Die* . McKay's line, "While around us bark the mad and hungry dogs," 2 shows up in the bared teeth of the dogs, clouds and bayonets in the painting. Of course, "stepping into *this* painting" compels us to investigate what happened there on that bridge just outside Birmingham, and to make a judgment as to whether and/or how Lawrence captured it. Jacob Lawrence painted over 900 paintings in his lifetime, and before he died, in 2000 at the age of 82, it is fair to say, considering that poets change, by the end of their lives, into the words in their poems, he had changed into the brush strokes in his art. (Lesson plan # 2 focuses on *Confrontation at the Bridge* .)

To experience up close just what the narrator in Collins's poem is doing when he steps over the soft, velvet rope and meanders through the landscape, students could take a field trip to the Yale University Art Gallery to view and step over the velvet rope into Church's *Mt Ktaadn,* or step into the even more massive painting, *Yosemite Valley, Glacier Point Trail,* by Albert Bierstadt.

Harriet Tubman immortalized on the Underground Railroad in art and literature

Here it might be worthwhile to look at how an artist captures a life or historical event in a *series* of paintings. Jacob Lawrence in a series of eighteen paintings recreated the life and courage of Harriet Tubman, who led over three hundred slaves to freedom on the Underground Railroad. Lawrence wrote her story in verse to accompany her story in paintings, making a stunning children's picture book, *Harriet and the Promised Land.* Ironically, while she remained invisible historically, until she became celebrated in paintings such as these of Lawrence, and in the six-by-eight foot mural titled *Harriet Tubman* painted by Aaron Douglas in 1931, and in children's storybooks, it was her *invisibility* during her lifetime that was essential to her very survival. It is also possible to choose *one* of the series of paintings by Lawrence and explore it in depth. The rubric for this will be like the rubric in my lesson plans in this unit, Lesson # 2 and 3: art rendering.

Ralph Ellison, The Invisible Man in art and literature

Who is more invisible than Ralph Ellison's invisible man in his novel by that same title published in 1952? It is fitting that Elizabeth Catlett's sculpture to Ralph Ellison installed in 2001, on Riverside Drive and 150th Street in Manhattan, where he lived for forty years, is a twelve-foot high bronze monolith with the profile of Ellison cut out of the center. One can stand on Riverside Drive and look up 150th Street, right through Ralph Ellison, as he strides downtown. One must know his highly acclaimed and equally criticized, semi-autobiographical novel, *The Invisible Man* , to comprehend the gravity of Catlett's sculpture. Two paragraphs in his Prologue express the essence of what it meant to Ellison to be a black man in the first half of the 20th Century in America.

> . . . That invisibility to which I refer occurs because of a peculiar disposition of the eyes of those with whom I come in contact. A matter of the construction of their inner eyes, those eyes with which they look through their physical eyes upon reality. . . . It is sometimes advantageous to be unseen, although it is most often rather wearing on the nerves. Then too, you're constantly being bumped against by those of poor vision. Or again, you often doubt if you really exist.
> . . . It's when you feel like this that, out of resentment, you begin to bump people back. And let me confess, you feel that way most of the time. You ache with the need to convince yourself that you do exist in the real world, that you're a part of all the sound and anguish, and you strike out with your fists, you curse and you swear to make them recognize you. And, alas, it is seldom successful.
> One night I accidentally bumped into a man, and perhaps because of the near darkness, he saw me and called me an insulting name. I sprang at him, seized his coat lapels and demanded that he apologize. He was a tall blonde man, and as my face came close to his he looked insolently out of his blue eyes and cursed me, his breath hot in my face as he struggled. I pulled his chin down sharp upon the crown of his head, butting him as I had seen the West Indians do, and felt his flesh tear and the blood gush out, and I yelled, "Apologize! Apologize!" But he continued to curse and struggle, and I butted him again and again until he went down heavily, on his knees, profusely

> bleeding. I kicked him repeatedly in a frenzy because he still uttered insults through his lips which were frothy with blood. . . . And in my outrage I got out my knife and prepared to slit his throat, right there beneath the lamplight in the deserted street. . . when it occurred to me that the man had not *seen* me, actually; that he, as far as he knew, was in the midst of a walking nightmare! And I stopped the blade, slicing the air as I pushed him away, letting him fall back to the street. . . . It unnerved me. I was both disgusted and ashamed. . . . Then I was amused: Something in this man's thick head had sprung out and beaten him within an inch of his life. . . . I ran away into the dark, laughing so hard I feared I might rupture myself. The next day I saw his picture in the *Daily News* , beneath a caption stating that he had been "mugged." Poor fool, poor blind fool, I thought with sincere compassion, mugged by an invisible man! 3

There is considerable evidence that what it means to be a Black man in the *second* half of the 20th Century and indeed into the 21st is not so different from Ellison's account. These two paragraphs have in them the basic elements of a short story: a plot, a conflict, a character who changes or grows in understanding, and a lesson or universal theme. In fact it is rich with these elements. (See Lesson plan # 1.)

Native Americans marginalized in their own land

The Native American is not just invisible in the eye of the political, social, and economic beholder - - white, patriarchal America; the Native American and his/her culture has been greatly diminished in the land, as the result of systematic and institutionalized racism. The poem *Without Title: for my Father who lived without ceremony* by Diane Glancy whose father is part Cherokee manifests the dichotomy between the Native American whose broken spirit longs for the buffalo hunt in the wild, while he toils daily in a city meat packing plant so he can provide for his family. Juxtaposing the buffalo with the stockyard cattle, and the aerial on his old car with the bowstring are powerful images of a man who has surrendered the ways of his people. She wraps up this lament with:

> I remember the silence of his lost power,
> The red buffalo painted on his chest.
> Oh, I couldn't see it
> But it was there, and in the night I heard
> His buffalo grunts like a snore.4

Visual art remains even when Native Americans have left the land

Two pieces of visual art come to mind that represent the Native American culture on the edge of eradication: *The Song of the Talking Wire* , painted by Henry Farny in 1904, and *The End of the Trail* , sculpted by James Earl Fraser in 1915. Coming off the poem about a dispossessed buffalo hunter, it seems logical to first view Farny's painting of a lone Native American hunter, wrapped in a buffalo hide, in the dead of winter, leaning against one of a whole row of telegraph poles that cut across the barren landscape, dividing the painting and the landscape vertically in two. The snow-covered plain and the sky, imbued with shades of orange at sunset, divide the painting horizontally. Also visible with a buffalo skull in the foreground, are two horses carrying deer killed by the hunter who is leaning against a telegraph pole, cradling a rifle in his arms, presumably listening to the singing or clicking of the talking wire, which for him might represent his ability to *hear the voices of the spirits* , or, he may be leaning against the telegraph pole in a posture of surrender to the advancing white population. The first interpretation empowers him in his culture, and the second, yielding to progress introduced by the white man, is a metaphor for the dispossession of his people. The rifle is also symbolic of the white man's influence. It is the weapon by which the Native American in the painting has killed the deer that will provide food for his people, but it also can be seen as the weapon that ultimately will bring death to hundreds of thousands of his people at the hands of the white man. Whether the lone figure is *listening* in empowerment or *leaning* in subjugation is a discussion I plan to have with my students, but there can be no mistake about the fact of the poles insinuating themselves across the future of the landscape. (See Lesson Plan # 3.)

Similarly, there can be no mistake about the meaning in the dispossessed Native American slumped over his weary horse in the 1915 sculpture, *The End of the Trail* . James Earle Fraser hoped that his sculpture, standing eighteen feet tall, would be cast in bronze and placed on a high vantage point overlooking San Francisco Bay. But various circumstances prevented this from happening. Instead the plaster sculpture, after winning a Gold Medal at San Francisco's Panama-Pacific Exposition for which it was sculpted, and after sitting outside in a park for about fifty years, was restored and has become the focal point of the National Cowboy and Western Heritage Museum in Oklahoma City, Oklahoma. While there can be no mistake that the sculpture is a metaphor for the history of the Native American, some interpret it as a memorial to the Native American culture while others see it as a large-scale reminder of defeat. It might be an interesting exercise to explore whether the *defeat* is that of the Native American or that of the white power structure that systematically eradicated him and his people. Either way, it represents our American culture.

The effects of relentless racism on two Native American brothers in a short story

The Native Americans that survived the onslaught that occurred, as Euro-Americans fanned out to claim and settle the West, were herded onto reservations where, ostensibly, they could maintain their culture but where, politically and racially, they could be contained and isolated from the Euro-Americans who judged them barbarians. As in the judgment brought down by the United States Supreme Court on Brown Verses the Board of Education, *separate is not equal* , the reservations were nothing more than refugee camps where the patriarchal, white political power structure could effectively and systematically sweep the remnants of a people under a rug. A short story, *The Killing of a State Cop* by Simon Ortiz, describes the evils of racism perpetrated on two Native American brothers who live on one of these reservations in New Mexico.

The conflict in the story pits a twenty-something year old Native American, Felipe, who was a marine in the Korean War, against a Mexican American state trooper, Luis Baca, who has a history of harassing Felipe and his younger brother, Antonio. The story is told by a teenage Native American boy as he listens to Felipe recount to him why, within the last day or two, he was driven to shoot and kill the state trooper, and why he regrets what he has done and why he knows he will get caught. Felipe's brother, Antonio, is not the main

shooter, but he does help kill the trooper, and Felipe says that he knows, even though he is on the run, he will get caught too. So, at the outset, we know the outcome. The story is based on an actual event in 1952 when a Native American murdered a Mexican American trooper who was victimizing him.

The story, set on and near and on an Indian reservation in New Mexico, manifests how racism and prejudice can drive a man over the edge of sensibility and, in particular, how a Native American, one who fought for his country as a marine, can be alienated and marginalized, and can be driven to kill the perpetrator. Baca wasn't the only individual to racially harass Felipe as he relates in the story, but he was the one who verbally and physically persisted relentlessly until Felipe, who, to add to the motivation, had been drinking, takes his .30-30 from behind the seat of his truck and brutally silences Baca, for once and for all. Baca who is the victimizer becomes the victim and Felipe who is the victim becomes the victimizer. The trooper who initially pursues Felipe from town onto the reservation, hunting him down, becomes the hunted as Felipe lies in wait for him up a steep, bumpy dirt road.

The teenager telling the story admits, at the outset that "Felipe wasn't a bad guy." 5 But, as the boy listens to Felipe, it is clear that *bad things* had happened to him regarding racial discrimination, even when he was in his marine uniform, and just as Baca hates him because he is an "Indio," he has grown to despise Baca, and says, "Geesus, I hate Mexicans."6

My fourth lesson plan features this story, examining the plot which includes the conflict, how the character of Felipe changes, beginning with the effect the abuse and racism have on him, crescendoing to the murder, and tracing his regret after he kills Baca, even though he insists, "He deserved to die, the bastard." 7 In examining the plot, we must track the crossover where Felipe and Baca change places as victimizer/victim and hunter/hunted. Students will also be asked to consider what lessons or theme the author was trying to convey? It would be interesting to do some research into the real-life story on which this story is based. In 1952 two Native American brothers brutally murdered a Mexican state trooper. To do the story justice we will look at it as a representation of American culture, just as we look at: the poem *Without Title,* and the painting *Song of the Talking Wire* , and the sculpture *The End of the Trail* .

Murals: urban totems celebrate groups, events and individuals

---

An intriguing medium that often represents those marginalized and disenfranchised in American culture is larger-than-life murals painted on the sides of buildings in urban settings across the country. Undeniably these *urban totems,* as they have come to be identified, are representations of American culture. Sometimes referred to as *art for the people* , they celebrate individuals, groups and historical events significant, in the first instance, to the urban neighborhoods in which they are painted. Some of these, such as the mural of Dr. J, basketball great Julius Erving, in Philadelphia, are several stories high, while others merely cover one-story buildings. In 1982 John Biggers produced a six-by-thirty foot freestanding mural *Christia V. Adair* in Adair Park in Houston, to honor Adair, considered one of Houston's most important civil rights leaders.

The Internet makes the exploration of urban totems more possible because many of them can be found there. While students search out these murals and the history behind them, they are also sharpening their Internet skills.

Students might find it interesting that murals, rock paintings, date back to around 10,000 B.C. according to a French researcher Henri Lhote who is quoted to have said when he looked on them in the Sahara Desert, “In a word, we were confronted with the greatest museum of prehistoric art in the whole world” 8

Perhaps the best description of urban murals comes from a website titled *Urban Totems:*

> Urban murals were, and continue to be, vehicles of empowerment for African Americans. They signify a resistance to victimization and a refusal to act the part. They articulate hope, celebrate history and achievement, and show off the creativity of artists. They teach, inspire, affirm, critique, document, and sometimes just plain strut their colorful stuff. 9

John Biggers’ mural celebrates the strength of the Black matriarchy

John Biggers’s freestanding mural to Christia V. Adair in Houston, Texas is expansive and composed of large visual spaces, one of which my students will study. Biggers was one of the first African American muralists to visit West Africa, and his mural reflects rhythm and patterns that may well be the result of his visit to the Yoruba people. The section of the mural that my students will view and study is composed of a series of narrow little houses called *shotgun houses* in the south. Each house is topped by a triangular roof piece over the front door. Between each house is a tiny picket fence. The narrow houses, topped by the triangular roof pieces and picket fences create a geometric pattern, enhanced by a Black woman standing in each doorway. The tiny houses lined up row on row, with their triangle-shaped roofs, are called shotgun houses because they are designed with a front door lined up with a back door and two rooms on each side. The idea is that if anyone shoots a gun through the front door, the shot will go straight through the house and out the back. The Black women standing in each doorway, or on the front porches in front of the doorway, represent the strength of the matriarchal Black family in the South, a theme that Biggers favored. I am intrigued by the notion that these Black women serve as *caryatids* (sculptured women used as columns of support in Greek buildings), symbols of their support of Black households. 10

Running across the foreground in front of this patchwork quilt-like pattern of shotgun houses with Black women standing in the doorways, their bodies almost supporting the houses, both physically and metaphorically, is a railroad track, implying that the people who live in these houses live in the poor section of town, on the *wrong side of the tracks* . The railroad track may also be construed as a means by which Black people historically made their way out of the South and out of poverty. Biggers’s Adair mural is a powerful representation of marginalized American culture.

Bigger uses warm earth tones in this section of the mural, replicating tones and colors made by the Yoruba people, from natural sources in the environment. Looking at the mural is the best way to appreciate these warm tones and colors.

Black Panther Party memorialized in mural of black, and white on red

A famous mural painted in South Central L.A. in 1995 by Noni Olabisi that received much notoriety titled *To Protect and Serve* , was dedicated to the Black Panther Party, a militant civil rights group, founded in Oakland and while larger than life in the ‘60’s, is often overlooked today in the study of the history of Civil Rights movement in this country. While Biggers’s mural of shotgun houses is composed of warm earth tones, the images in Olabisi’s mural are in black and white on a background of red. If the medium is the message,

Olabisi's mural is intense and confrontational, demanding a response. Like the Party itself, this social historical mural is a lightning rod for injustices perpetrated on Blacks in the 60's.

The title, *To Protect and Serve* , apparently was the credo of the Los Angeles police whom regularly abused and beat Blacks during the Civil Rights Movement. So, it is ironic that Olabisi should choose it as the title for her mural dedicated to the Black Panthers who were adversaries of the police. In fact, it was the Black Panthers who were dedicated to *protecting and serving* the same people that the police were disenfranchising. Next to the mural are excerpts from the Black Panther Party's ten-point manifesto:

> We want an immediate end to POLICE BRUTALITY and MURDER OF BLACK people! We want land, bread, housing, education, clothing, justice, and peace. ALL POWER TO THE PEOPLE! 11

The mural that covers a one-story building, that houses a hair salon and a barbershop, is composed of prominent Black Panther Party figures, many symbols, and just folks. On the far left of the mural a Black man aims his rifle at a couple of hooded Klansmen, his blackness and their whiteness, against a backdrop of red. His stance could well be interpreted as one of protecting and defending his people. Opposite him, on the far right, a black panther crouches above the awning of the hair salon. Dead center is a prominent image of Huey P. Newton in his signature black beret, and Elaine Brown, Chairperson and Minister of Defense for the Party from 1974 -- 1977. A Panther holding a semi-automatic rifle stands guard in front of Newton.

The famous Chicago Eight are just to the right of Newton, except there are only seven. Bobby Seale is seated off to the left of Newton, bound and gagged during the Chicago trial. In fact, the left side of the mural represents acts of racism and violence perpetrated against Black people. Right of center, features the Panthers social projects: a father cradles his baby in his arms, a child savors a sandwich, a woman serves food to a child; the Panthers were active in initiating a free breakfast program.

This mural, which measures forty feet by twelve feet in black and white on red, adds to the riveting effect of the work. There is much more to the work than I have described and it would lend itself to considerable research by the students. The history behind these and other murals would be good topics for power point presentations. Students could collaborate or work on their own on this project. The rubric for art rendering in Lesson plans # 2 and # 3 would also work well with this mural.

Sharecroppers: always owing "the man"

Finally, on the "invisibility" chart, if invisibility can be *measured* by degrees, sharecroppers are the least visible of the individuals, groups, and events that I have chosen to feature in my unit. No one speaks more poignantly of the invisibility of a subculture of society than James Agee speaks of sharecroppers in his documentary *Let Us*

Now Praise Famous Men:

> And some there be which have no memorial: who perished as though they had never been; and are become as though they had never been born; and their children after them. 12

Agee and photographer Walker Evans lived with two sharecropping families, the Gudgers and the Ricketts, in Alabama in the summer of l936 and crafted a photographic and written record of sharecroppers' daily lives. Their publication, *Let Us Now Praise Famous Men* , including Walker Evans's black-and-white photographs and Agee's riveting descriptions of the families with whom they lived, is a memorial to this aggregate of humanity that struggled and toiled from dawn to sunset, and sometimes past, to eek subsistence from the earth. Evans's photos are witness enough to the grueling toil, the poverty, and the resignation in the eyes and body language of every subject he photographed. With Agee's richly descriptive text piled on, it is almost more than a person can bear. Agee writes:

> If I could do it, I'd do no writing at all here. It would be photographs: the rest would be fragments of cloth, bits of cotton, lumps of earth, records of speech, pieces of wood and iron, phials of odors, plates of food and of excrement. Booksellers would consider it quite a novelty; critics would murmur, yes, but is it art; and I could trust a majority of you to use it as you would a parlor game. A piece of the body torn out by the roots might be more to the point. As it is, though, I'll do what little I can in writing. Only it will be very little. I'm not capable of it, and if I were, you would not go near it at all. For if you did, you would hardly be able to bear to live. 13

If these marginalized, disenfranchised people are remembered anywhere, it is in the pages of this documentary that was such a condemnation of humanity, that allowed people to live this way, that *Esquire Magazine* , who commissioned the collaboration, declined to publish the results.

Each family, the Gudgers and the Ricketts, tended a vegetable garden, but their daily labor, while Agee and Evans lived with them, was picking cotton for the men who owned the land. One of the photographs that I will make into a slide is of Fred Ricketts poised, in his raggedy clothes, before a cotton field; slung over his shoulder is the long slender bag that he will drag up and down the rows behind him as he fills it with one hundred pounds of cotton. Another photo that I will make into a slide is of eight-year-old Pearl Gudger, dragging the long, slender bag and leaning into the row, bent to pluck the cotton from the open burrs whose gores are stiff with sharp points that will prick even the deftest fingertips.

Students can find, on the Internet, a wealth of photographs of sharecroppers laboring in the fields, leaning into the cotton plants, and dragging the bags along behind them. What cannot be conveyed in photographs is the sun beating down, intolerably on the heads and backs of the pickers. An excerpt that is an effective complement to these two photos is Agee's description of the physical torture of it:

> Meanwhile, too, you are working in a land of sunlight and heat, which are special to just such country at just that time of year: sunlight that stands and stacks itself upon you with the serene weight of deep sea water, and heat that makes the jointed and muscled and fine-structured body glow like one indiscriminate oil; and this brilliant weight of heat is piled upon you more and more heavily in hour after hour so that it can seem you are a diving bell whose strained seams must at any moment burst, and the eyes are marked in stinging sweat, and the head, if your health is a little unstable, is gently roaring, like a private blow torch, . . . 14

Agee describes, in his chapter, "Money," the rigidly structured economic arrangements that the sharecroppers

have with their landlords, that leave no opening for escape.

> Gudger has no home, no land, no mule; none of the more important farming implements. He must get all these of his landlord. Boles, [his landlord], for his share of the corn and cotton, also advances him rations money during four months of the year, March through June, and his fertilizer.
> Gudger pays him back with his labor and with the labor of his family. At the end of the season he pays him back further: with half his corn; with half his cotton; with half his cottonseed. Out of his own half of these crops he also pays him back the rations money, plus interest, and his share of the fertilizer, plus interest, and such other debts, plus interest, as he may have incurred. What is left, once doctors' bills and other debts have been deducted, is his year's earnings. 15

Sharecroppers at the end of their rope in "A Summer Tragedy" by Arna Bontemps

Photographs and excerpts from Agee and Evans are preparation for a short story, *A Summer Tragedy* , about black sharecroppers by Arna Bontemps. A very old black couple, nervously, is putting on their Sunday best that has clearly seen much better days, as has the couple. He is partially paralyzed from a stroke, and she is nearly blind. We learn that their grown children who had helped them grow and harvest crops have all disappeared, possibly, although not directly stated, at the hands of the KKK. Even their chickens, one by one, are being stolen or poisoned. One can only wonder where they are off to in their old model-T Ford, dressed in their raggedy best. Wherever it is, they do not bother to shut the door of their little cabin; returning does not seem in their plan. What we learn as they drive anxiously down the rode and, first, one and, then, the other gets cold feet about what they are planning to do, but the other shores them up, is that they are so at the end of their rope, that they have made a pact to commit suicide by driving their old model-T Ford down a steep slope, into the river, and that is exactly what they do.

There is no one to witness, no one to care. These black sharecroppers are being driven to oblivion, and we come full circle to Agee's description of sharecroppers:

> And some there be which have no memorial; who perished as though they had never been; and are become as though they had never been born; and their children after them.16

Lesson plan # 1

Art rendering Catlett's sculpture, *Ralph Ellison,* based on text rendering the excerpt from his novel *The Invisible Man.*

Objective: The intent of Elizabeth Catlett's sculpture, *Ralph Ellison,* has no significance without an

understanding of the work for which he is best known, his semi-autobiographical novel, *The Invisible Man* , published in 1952. With the two paragraphs I have included from the Prologue of the novel, students, through text rendering, will have a basic understanding of Ellison's intent, and why he titled it *The Invisible Man* . Many of the experiences described were not unlike those of the author in the first half of the 20th Century in urban America.

First I will show students a slide of Catlett's sculpture, with details as to who it honors, where it is, when it was installed, what medium was used, and who sculpted it. I will ask them to describe what they see. Then I will ask them how this could be a fitting sculpture for writer Ralph Ellison. What statement is the sculpture making about the man? A few students may know that he wrote *The Invisible Man,* but it is not likely that anyone will have read it.

Next, I will put the sculpture on hold and ask them to read, first to themselves and then out loud, the two paragraphs from the Prologue that I have included in my unit. These two paragraphs are in themselves a short, short story with a plot, a conflict, a character who undergoes a change in understanding, and a lesson for the reader.

One method of *text rendering* is to ask students to record on the left side of a graphic Organizer what they observe to be the plot, including the conflict, and on the right side of the sheet, to copy sentences from the text to support observations they have made on the left side. It would be a good idea for my students if, before they set out to write the plot and identify the conflict, we brainstormed as a review what conflicts are most common: man versus man or society, man versus nature, or man versus himself. With these in mind, students will attempt to summarize the plot on the left side of the Organizer, identifying the conflict. Then, they will find and copy support, on the right side of the sheet, for their observations.

Once finished, it should be straightforward to reach consensus on the plot. Some students will identify the conflict as *man versus man* , given the bloody physical fight that ensues, while others will no doubt claim *man versus himself* . I will ask the students to make a case for their choices. Both have a point. The question to be resolved is whether one conflict goes deeper than the other, or whether they are equally significant. I plan to introduce the term *foil* to my students, hoping the majority will see that the narrator's struggle is with himself over his invisibility, and that the blonde, blue-eyed man is the *foil* . I will ask students to speculate on whom this *foil* represents. This is not a simple cut-and-dried conflict, so I hope to give me students some latitude.

The next graphic organizer that they complete will actually better illuminate the conflict. Like the graphic organizer for plot and conflict, it is divided into a left and right side for observations on the left, and support copied from the *story* on the right. But, the second Organizer is also divided into three horizontal parts: *At first* , *Then* , *And finally* . Students are to describe the narrator as he *first* appears in the story, then as he *begins to* undergo a *change* , and *finally* , how he evolves at the end with an understanding he did not have at the outset, or an understanding more solidly confirmed at the end. The narrator seems to move from anger at being bumped into, in the near dark, by the blonde, blue-eyed man; to rage that the man will not apologize; to sincere compassion for the "poor blind fool . . . who thought he was *mugged* by an invisible man!" 17

On the final Graphic Organizer students will identify what they think are the lessons of the story, numbering them from most to least important lesson. This is a bit trickier, but they will try to find and copy evidence to support their number one lesson.

These graphic organizers can be used as a means of text rendering most stories.

After completing each graphic organizer, I will attempt to have a structured class discussion to tally various findings and give students a chance to make a case for their findings. I say, “I will attempt” because students at my school arrive with little experience at having class discussions where they take turns talking and listening; all the more reason for these opportunities.

I want students to assess how effective Ellison is in conveying his anger, rage, and frustration over his treatment by this blonde, blue-eyed man who represents society. This could be a writing assignment that I use to assess their understanding of the lesson. Also, an effective strategy for encouraging students to connect with the text is to ask them to pick a quote, copy it and write a response to it. A question to ask them to consider is whether they have ever felt invisible or ignored by a person of another race or ethnic background. I might ask students whether they have ever experienced the escalation of anger to rage. How did they handle it? What was the result? How *might* they have handled it?

Now, after this method of text rendering, I will once again bring up the slide of Catlett’s sculpture, asking students, using their graphic organizers, to write a response to this assignment: *Based on the excerpt from Ellison’s Prologue, in what ways do they find it an appropriate and effective memorial to him?* Along with the three Graphic Organizers, this too will serve as an assessment for me to determine their understanding.

Lesson Plan # 2

Art rendering Jacob Lawrence’s Confrontation at the Bridge

Objective: To take the students through a process that will make them visually literate about this painting, a process that they will be able to use on other paintings. This process is a rubric that will unfold as we render: *analyze, interpret, connect with* , and *critique* the painting. Students will use graphic organizers to record their findings. The rubric will be reinforced when students use it in lesson plan three, when they render Henry Farny’s painting *Song of the Talking Wire* . Actually, it is a rubric that students can use in art rendering any painting. Students will use graphic organizers as they move through the process, so they will be able to observe and assess their own progress and have a model to follow for future art rendering.

In questioning Lawrence’s choice of topic and his representation, students will consider how and to what extent the people in this painting fit the definition of *invisible people* : those marginalized and disenfranchised in American society.

Students will use three graphic organizers in the first two steps, analyzing and interpreting, of the art rendering process. The first graphic organizer will be divided vertically; on the left side they will record *objects* they see in the painting. . . .simply naming the objects. On the next graphic organizer, also divided vertically, they will list on the left side, the *colors* they see in the painting, again leaving the right side blank for now. They will do the same on the third graphic organizer, on which they will describe, on the left side, the *composition and flow* of the painting. For example, students will record the people on the right, attempting to cross the bridge; they will record the open mouth of the dog and what looks like a bayonet, coming across from the other side. There is a repetition of very white teeth and wide-open eyeballs against the brown skin of the people crossing the bridge. This observation will be recorded on the left side of the organizer.

Students will first look at a slide of *Confrontation at the Bridge* and ***identify objects*** such as the railing of the

bridge, or the gaping mouth of the dog, or the pointed clouds, or the bared teeth and bulging eyeballs of the people on the bridge. Then they will ***identify colors.*** Lawrence uses a limited number of colors that are consistent in hue in this painting: black, blue gold, red, green, brown and white. The repetition and depth of the colors intensifies the mood of the painting. Because the bridge is black and there is black in the clouds and in the reflections in the water under the bridge, black is probably the dominant color. Aside from two red dresses and a woman's red hair, the other red in the painting is the inside of the dog's mouth, the underside of a bayonet, a horizontal streak in the clouds, and in several places as reflections in the water under the bridge.

When students are asked to *interpret* this painting, they will learn how to find meaning in the use and repetition of color. This repetition of color and shape is a technique known as *doubling* ; it is not by coincidence that the inside of the dog's mouth and the underside of a bayonet are both red. Repeating the color and shape in clouds and reflections in the water reinforces the tension.

In looking at the ***composition*** of the painting, students will readily observe that the people on the right who are making their way over the bridge are about to be confronted by dogs and bayonets. Students cannot miss the very ominous black cloud formation, with a bayonet shape at the leading edge, coming at the people out of the left side of the painting, that might be a cloud or it might be a monster of some sort insinuating itself above the attack dog. Clearly two opposing forces are about to come together on the bridge; the fact that they have not yet met physically makes the painting all the more urgent and forever frozen in anticipation. In the *composition* of the painting, Lawrence has used the technique that I mentioned earlier called *doubling* that reinforces the urgency. Students will find bayonet shapes on the left side of the bridge, in the cloud formations, and in the reflections in the water under the bridge. It may be impossible to separate composition and flow of the painting from interpretation and as that is the next step, it may not be necessary.

Now I will challenge the students to ***interpret*** the painting to determine what Lawrence is trying to convey. Students will use the right side of their graphic organizers as they begin to name what the objects, colors, repetition of colors, and composition and flow actually represent. At this point students will need to know that Lawrence was commissioned to do a painting for a portfolio of American art to celebrate our Bicentennial, and for his topic he chose Civil Rights demonstrators, with Martin Luther King, in 1963, attempting to cross a bridge into Birmingham, Alabama, being met by police and attack dogs. It would be an excellent Internet exercise for students to research this to get more information on the specific event that Lawrence is depicting to help determine what value or point of view from the incident Lawrence is expressing in his painting. Students might speculate on why an African American artist would choose to commemorate this incident for the Bicentennial celebration of this country.

Depending on interest and ambition, students might even compare photos from this incident with the painting to make observations on the differences.

Next, I will ask students if they have ever felt this frightened, if they have ever started something and then wished they were anywhere else, out of either physical or psychological danger. In the face of confrontation, when is it tempting to cut and run? It is at this stage that students are *connecting* with the emotions that are being conveyed by the people in the painting. I might ask them to brainstorm together in what situations other than the one in the painting could this kind of confrontation and fear take place. Clearly these people are not equipped to fight attack dogs and bayonets. Civil Rights demonstrators led by Martin Luther King were unarmed; that was the point of their peaceful demonstrations. *Connecting* with the painting lends itself to writing activities.

Finally, students will ***critique*** *Confrontation at the Bridge* by determining how effective Lawrence is in his effort to represent this historic event. Here students will have to express what they think he was trying to convey, drawing upon the work they have done up to this point. This might make for an interesting brainstorming session on the board that students could then discuss in an orderly fashion or once the ideas are up on the board, students could pick the one they think comes closest to what Lawrence is trying to do and write about whether they think he succeeded and how. I have learned in my seminar that nothing in a painting is coincidental: objects, color, composition, and that in considering the success of the artist's work, none of these elements should be overlooked.

This rubric: *analyze, interpret, connect with* , and *critique* can be practiced on other paintings, and when the students come to the point of choosing the painting that they will reproduce for their final project, they can use this rubric to render that piece of art. Or, if they choose to create their own piece of art, they can apply the rubric to it.

Lesson Plan # 3

Art rendering *Song of the Talking Wire* by Henry Farny

Objective: To use the rubric from *Confrontation at the Bridge* to render this painting in order to reinforce the technique and give students the opportunity to apply and assess their art rendering skills. Again, using graphic organizers, students will *analyze, interpret, connect with* , and *critique* Henry Farny's painting. They will determine how and to what extent the painting represents the *invisible* , and perhaps dispossessed *,* in American society.

Using their graphic organizers, students will *analyze* this painting, working from a slide, first listing on the left side of the organizer *objects* they see, such as a buffalo skull, two horses, one with dead deer slung over its back, moccasins on the feet of the lone Native American, a rifle cradled in his arm They can work as a class or with partners or by themselves. On the left side of the next graphic organizer, they will record *colors* and hues they see in the painting, such as the snow that actually looks pale orange or almost pink, reflecting the sunset; the dark brown or black color of what look like telephone poles that march across the landscape. On the third graphic organizer on the left side, they will describe the *composition or flow* of the painting. For example, the telephone poles, more or less, cut the prairie and the painting in half vertically and recede into the background for as far as the eye can see. The horizon where the snow covered prairie and the sky meet, cut the painting in half horizontally. The Native American, leaning against the foremost pole, is balanced by two horses, one bearing dead deer on its back. The sun is setting in the western sky.

Students will use the same three graphic organizers to *interpret* what Farny may have intended in representing the Native American in his painting. Next to the buffalo skull on the first graphic organizer listing objects, students will write what they think that skull might symbolize or represent. They will do that for each object they listed. Again, depending on the skills and dynamics of the class, students may choose to work alone, with a partner or as a whole class. The teacher will determine how that will work best. Students will need to know that the poles are not telephone poles but rather telegraph poles, hence the title of the 1904 painting. They will also need to know that some Native Americans believed that the wires conveyed *spirit voices* and those endowed with special powers, such as medicine men, could hear these voices by putting their ear to the pole.

Once they have filled in the right side of the three graphic organizers, and compared their findings with the rest of the class, there is a natural segue for them to *connect with* what the Native American might be feeling or whether the painting is optimistic or pessimistic and why. Perhaps the answer to this depends upon the perspective of the viewer. After all, the telegraph poles certainly are symbols of modern technology and in that sense, of progress. They might brainstorm what emotions the painting with its sunset, buffalo skull, dead deer, and telegraph poles evoke. In connecting with the painting, students might think about when they have been and felt alone, in a rather barren landscape, metaphorically.

It is here that students might predict, if this painting were in a series on the Native American, what the next frame would be.

Finally, students will ***critique*** how effective Farny's painting is, considering what he may have been trying to do. Again, students need to be made aware that nothing in a painting, not an object, or a color, or any aspect of the composition or flow, is coincidental. All is highly intentional. With this in mind and their graphic organizers in hand, students might brainstorm (1.) what they think Farny was trying to do, and (2.)how successful they think he was in representing the *invisible people* in American society. This should generate some kind of discussion.

Students could be asked to evaluate how well they think they did using the rubric and graphic organizers from *Confrontation at the Bridge* . They might be able to identify their strengths and where they think they need more work. They should be told that for their final project, they either will be recreating a piece of art, or creating their own art, that represents an invisible element: an individual, group or event, in American culture, and they will be using the *art rendering* rubric on this project.

Lesson plan # 4

Text rendering *The Killing of a State Cop* , a Native American tragedy

Objective: To text render the short story *The Killing of a State Cop* by Simon Ortiz. Students will *clarify the plot* , including the on-going *conflict* between Felipe and Luis Baca and how they change places: Baca who was, at first, victimizing Felipe becomes Felipe's victim, and Felipe who was, at first, Baca's victim becomes his victimizer. They will trace the *change in the character* of Felipe who expresses regret at the outset of the story because he has already killed the cop when the story begins, and then he backtracks and tells the reader how he was driven from anger to the rage that finally led him to brutally murder Baca. And now, as he tells his teen-age friend of the deed, he feels regret. Students will be asked to determine what lesson or lessons they think Ortiz had in mind when he wrote the story.

Each of these elements: plot including main conflict, character change, and lesson or universal theme, can be recorded on graphic organizers with students' observations on the left side and evidence from the story to support their observations on the right. Studying these basic elements and recording one's findings with evidence is one way to gain access to the text.

This story lends itself to **recording** , on a graphic organizer, **the plot or sequence of events** that led Felipe to his brutal standoff with Baca. But it is not just Baca who contributes to his building rage. Felipe tells of an incident when he, in his marine uniform from the Korean War, is kicked out of a bar for ordering a beer. There

was a law back in the fifties that Native Americans could not order alcohol in a bar. They could fight to defend the country but were discriminated against when it came to ordering alcohol in a bar. In tracking the sequence of events, it is possible to include when Felipe and Baca trade places: hunter and hunted/victimizer and victim change places.

We will probably read the story out loud, and as we do, I will ask students to highlight passages that get their attention with the idea that at a point in time, I will ask them to choose a quote they especially like and write about it. A quote that might help us understand how Felipe, a Native American, feels when Baca shouts at him when he is just minding his own business, standing in front of the movie theater, reading a movie schedule for the afternoon is, "Hey, goddammey Indio, get the hell away from there. Get out of town."18 Relegated to reservation for a home, and not even allowed to stand in front of a movie theater in town without being the object of racist jeers from someone who is supposed to be an officer to keep the peace!

There are opportunities to ask students to ***connect with*** Felipe's emotions and write about the implications from anger gone out of control. Anger is not an uncommon emotion among those who society has disenfranchised and marginalized. Anger stemming from frustration and helplessness! Many of my students say that they need help working on their anger. They probably have plenty to say about what happens to Felipe and about what happens to them when they experience anger.

As I said, Felipe does feel regret when he has cooled down and is telling the story to his friend, the other narrator of this story. Tracking Felipe's ***change in character*** and the understanding he comes to can be done on a graphic organizer with observations on the left side and evidence from the story copied on the right. Unfortunately, Felipe comes to his regret too late. Anger and rage are like that!

After giving students time to think about and write down their thoughts on the lesson of the story, they might brainstorm their findings on the board, then pick the one they think most suits the story and copy evidence for it from the story onto their graphic organizer.

The text rendering of this story could culminate in a five-paragraph essay on the how Ortiz represents the plight of the marginalized and dispossessed Native American, *invisible* to the majority of our society. Felipe is disrespected in the bar when, as a marine, he tries to order a beer; he is disrespected in town one afternoon when all he is doing is reading the movie marquee and the town cop hurls expletives at him, telling him to get out of town; and he is further disrespected when he leaves, and Baca relentlessly pursues him out of town and onto his own reservation. Students might consider how the sum of these incidents affects Felipe.

Final project and presentation

Students are expected to choose and re-create a painting that represents the invisible people in our culture or create their own visual art, representing an individual (themselves), a group, or an event that is invisible to the majority of American society. If they choose to re-create a piece of art, the manner in which they do this will be up to them. They may attempt to make as close a reproduction as they can, or they may choose to focus on a detail from the painting. They may use different media from those used by the artist.

They will be expected to present their re-creation or creation to the class, following the rubric formula for art rendering. If they create their own art, then they will *critique* their own work, sharing with the class how

effectively they achieved their goal. There will be one more component added to the rubric: What did I learn from this project?

Self-assessment gives students a voice

When students have a rubric, they also have a method of assessing their own understanding of an activity as they move through the process. With my students at the Annex, I often model the rubric with the class, so that when they go through the process themselves, they have experienced it with me. Depending upon the skill abilities of your students, you can ask them to assess their understanding along the way, using the rubric. Both text and art rendering can be used in this way. Their final project should have a handout that lists the steps and score for each step so that they can assess how well they are completing the task. Even the presentation at the end should have a rubric so they know what is expected of them when they present their project to the class. I have found that self-assessment gives them control and watermarks along the way so they have a very real sense of what they understand and where they need more help.

Language Arts CAPT activities in this unit

Writing about quotes from literature, making connections between pieces of art and literature and life, interpreting art and literature, critiquing visual art and literature, all are good CAPT activities.

Language Arts Standards in this unit

Content Standard 1: Reading and Responding

1.3 reflect on the text to make judgments about its meaning and quality
1.4 analyze text and task, set purpose and plan appropriate strategies for comprehending, interpreting and evaluating texts

Content Standard 3: Applying English Language Conventions

3.2 speak and write using conventional patterns of syntax and diction

4.2 explore and respond to contemporary literature
4.4 examine the way readers and writers are influenced by individual, social, cultural and historical context
4.6 demonstrate an understanding that literature represents, recreates, shapes and explores human experience through language and imagination
4.7 explore and respond to the aesthetic elements of literature, including spoken, visual and written texts

Websites

Photos and extensive description and background on Fraser's sculpture *End of the Trail.*

Photos and description of sculpture End of the Trail by Fraser.

Rather complete background and description of Christia V Adair mural by Biggers

A photo of sculpture *End of the Trail* by James Earle Fraser with short explanation of the mural

Image of *Harriet Tubman* mural by Aaron Douglas along with a short description

A press release on the dedication of Catlett's memorial to Ralph Ellison.

An Associated Press news article about the dedication of Elizabeth Catlett's sculpture of Ralph Ellison on Riverside Drive in New York

A reproduction of Farny's painting *The Song of the Talking Wire* , 1904, at the Taft

Museum in Cincinnati and an article about the painting.

www-unix.oit.umass.edu/~afriart/urban.htm

A site titled *Urban Totems: The Communal Spirit of Black Murals* , where there is a diverse representation of urban murals from across the country and text with each.

John Biggers' mural *Christia V. Adair* can be seen here, as can *To Protect and Serve* .

An article titled *The Black Panther Mural in LA* , giving background and a description of the mural.

Working bibliography

Agee, James and Walker Evans. *Let Us Now Praise Famous Men.* Boston: Houghton Mifflin Company, 1941.

An eloquent and disturbing documentary of Southern sharecroppers in the ‘30’s made up of narrative and photographs that capture the daily lives of three families eking out subsistence on tenant farms. The intimacy and humility orchestrated in this almost 500 page volume is the result of Agee and Evans living with these families over a period of months.

Collins, Billy. *The Apple That Astonished Paris.* Fayetteville: The University of Arkansas Press, 1988.

Very readable and accessible poems that often deal with every day life and yet catch the humanity and soul of what *could* be the mundane.

Gates Jr., Henry Louis, Nellie Y. McKay, Eds. *The Norton Anthology of African American Literature.* New York: W.W. Norton & Company, l997.

A massive representation of all genres of African American literature dating from 1746 to the present, including several complete works such as Toni Morrison’s *Sula* and August Wilson’s play *Fences.*

Kunitz, Stanley. *Passing Through* **:** The Later Poems, New and Selected. New York: W. W. Norton & Company, 1995.

Now in his nineties, Kunitz publishes his ninth volume of poetry, poignant and humble. There is a line in his poem *Passing Through* : “I am changing to a word.” He has!

Lawrence, Jacob. *Harriet and the Promised Land.* Hong Kong: Aladdin Paperbacks, 1997.

Lawrence’s stunning narrative paintings, including his rendition of her story in verse, documenting Harriet Tubman’s heroic rescue of slaves, herself a slave, risking her life with every trip from the South to the North.

Minnesota Humanities Commission. *Braided Lives: An Anthology of Multicultural*

American Writing. St. Paul: Minnesota Humanities Commission, 1991.

An anthology of Native American, Hispanic American, African American, and Asian American prose, poetry and drama.

Nesbitt, Peter T. and Michelle Dubois. *Over the Line: The Art and Life of Jacob Lawrence* . Seattle: University of Washington Press, 2000.

This volume, containing reproductions of many of the over 900 paintings by Lawrence, also contains eight essays about Lawrence, his life and his work. There is, in this volume, a reproduction of *Confrontation at the Bridge.*

Ortiz, Simon J.. *Men on the Moon: collected short stories.* Tucson: University of Arizona Press, 1999.

Stories about situations that affect the lives of Native Americans who live on the land or in cities. Contains *The Killing of a State Cop* .

Notes

1 Collins, 60.

2 Gates, 984.

3 Gates, 1518 -- 1519.

4 Minnesota, 67.

5 Ortiz, 101.

6 Ortiz, 102.

7 Ortiz, 101.

8 Urban Totems Website, 28.

9 Urban Totems Website, 28.

10 Urban Totems Website, 16.

11 Urban Totems Website, 21.

12 Agee, 445.

13 Agee, 13.

14 Agee, 339.

15 Agee, 115 - 116.

16 Agee, 445.

17 Gates, 1518.

18 Ortiz, 101.