

## **Black Power! 19th Century: Newark's First African American Rebellion**

### **Elementary and High School Age Guide**

Overview: *These are suggestions for pre-teens and teens to engage with the exhibition. It is suggested that teachers, group and camp leaders review the website and exhibits themselves and decide the best manner to engage the students.*

#### ***Pre-Visit or After Visit Guide***

**1| Explore the virtual exhibition: [www.blackpower19thcentury.com](http://www.blackpower19thcentury.com)**

**2| Read Elymas Payson's *Loguen's Position* by yourself and then take turns reading different parts as a group.**

**3| Explore the artistic videos about 19th Century African American life**

\*Black Power! 19th Century: Freedom Seeker, Freedom Taker (4:03 minutes)

**[https://youtu.be/pEsjklS9\\_Zg](https://youtu.be/pEsjklS9_Zg)**

Watch Newark poet and writer Khali Raymond perform a poem about Underground Railroad hero Jermain Loguen written by Newark poet and Reverend Elymas Payson Rogers (please see poem below). Reverend Elymas Payson Rogers was a dearly loved, Black abolitionist activist in Newark.

\*Blood Money: Newark's 19th Century Freedom Seekers from Slavery (5:15 minutes)

**<https://youtu.be/WcmkC-lzeQQ>**

Hear vocal artist and guitarist Janétza Maria Miranda sing the song of heart-wrenching grief and courage of a 19th-century Black woman and her baby imprisoned in a Newark jail cell. Filmed on location at Grace Church in Newark, located in Newark, NJ, built on the former plot of the county jail.

\*Black Freedom and Slavery at the Newark Museum of Art

**<https://youtu.be/o4xF9BaHWFw> (20:15 minutes)**

Here on the land of the Newark Museum of Art, Noelle Lorraine Williams will tell three interrelated stories connected to Black freedom.

## INSTRUCTIONS - How to use the question cards

- 1) \*Start at Box 1 (Box with Phillis Wheatley book and shackles) and go around the room counter clockwise.  
  
(\*Depending on time allotment and age/level read the “Introduction” standing banner by the stairs and allow students to browse through retractable banners and gallery. The retractable banners are in numerical order.)
- 2) Stand in front of the box and allow youth to freely look. After a few minutes, hold up image and ask question.
- 3) Allow students to respond.
- 4) Proceed to the next box.
- 5) Once you get to Box 10 allow students to freely explore boxes 10-12 and discuss questions.
- 6) Proceed to Box 13 - Black Power! 19th Century Diorama of Newark and answer final question.
- 7) Continue to explore exhibitions through the doors and view Adrienne Wheeler’s *The Wheeler Project* and discuss what it means to research and how it empowers ourselves and our communities.



Box 1 (Middle near elevator)

### **Phillis Wheatley Image and Beverwyck Plantation Shackles**

**Question 1)** What do you learn about slavery in the 18th century by looking at this book by an enslaved woman and these shackles?

Why do you think New Jersey's earliest Black woman group based out of Newark named themselves after Wheatley?

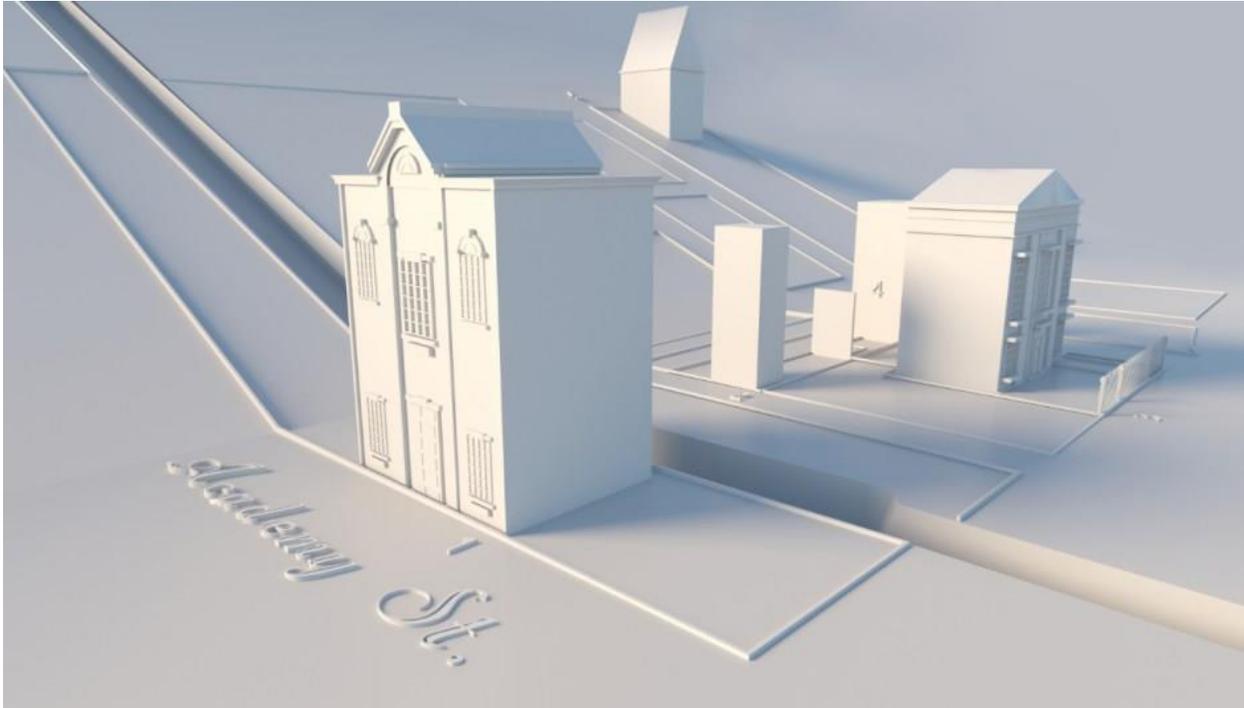
**15 Dollars Reward.**  
**R**AN-AWAY from Mount Pleasant, on Sunday Morning, the 20th Oct. 1811, a female slave, named *DINAH*, leaving behind her two infants. She is about 27 years old, very tall, and not dark; had on a blue silk bonnet, edged with straw trimmings; a long yellow or brown gown; has also taken a large bundle of clothes with her. It is supposed she may have gone towards Philadelphia. Any Constable or other person taking her up, or lodging her in jail, shall receive 15 *DOLLARS REWARD*.  
 Charles H. Stone.  
*Newark, Oct. 21, 1811.* 85-1f.

**Two Dollars Reward.**  
**R**AN-AWAY from the subscriber, on Friday the 23d inst. a negro Boy, named *JIM*, 12 years of age, about 3 feet 6 inches high, is a little hard of hearing, and has a scar on his forehead, by a cut. Had on when he went away, a round-about drab Coat and Pantaloon, brown Vest and wool Hat.—Whoever will return him to the subscriber shall be entitled to the above reward, and reasonable charges paid. All persons are forbid harbouring or employing the aforesaid Boy.  
 DAVID NICHOLS.  
*Newark, March 27, 1821.* 77-3w

Box 2 (Near stairs)

**Runaway and For Sale Ads of Enslaved Blacks**

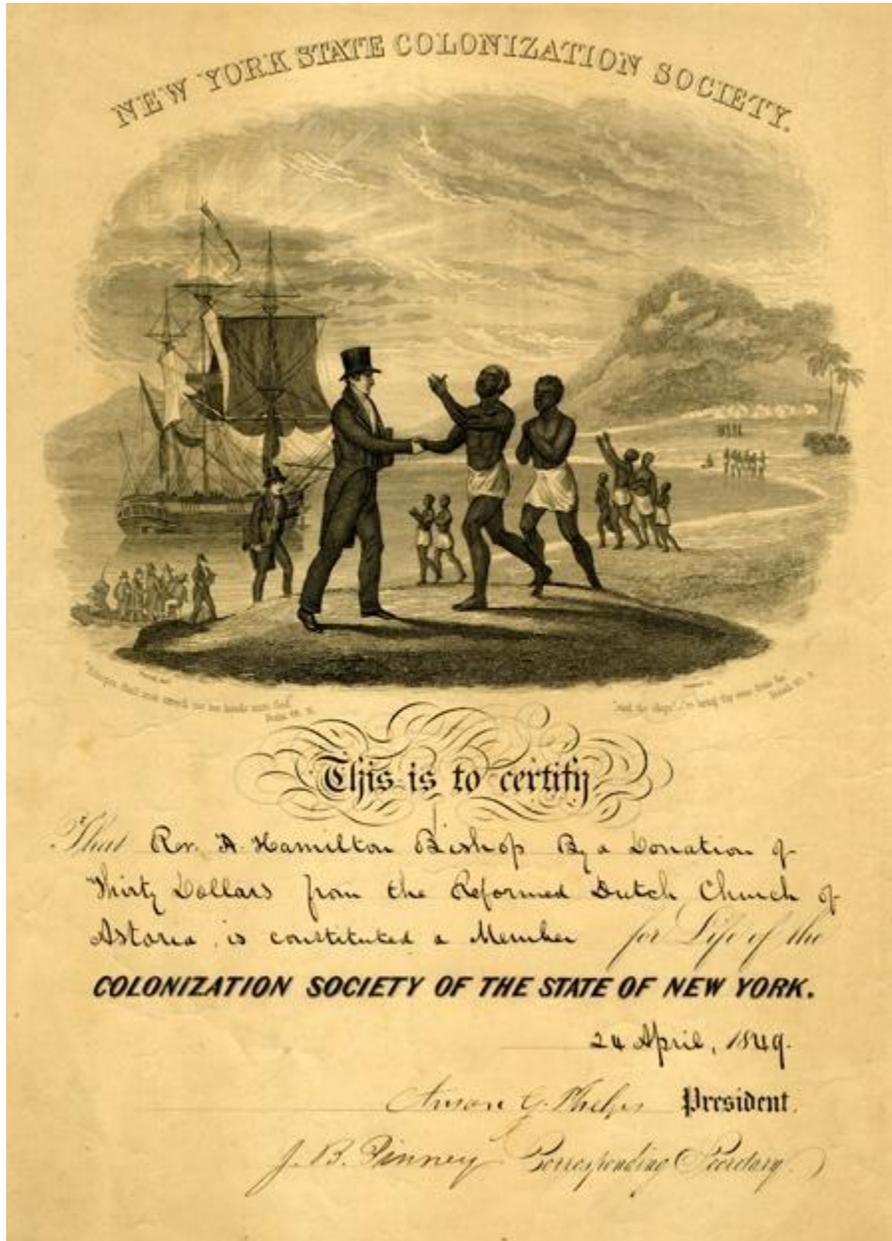
**Question 2)** What are some of the ways they choose to identify freedom seekers? What do you notice in the ads? What would you have brought if you were taking your freedom?



*Box 4 and 5 (across from bathrooms)*

### **Black Churches - Community Building Institutions**

3) Why do you think churches were a good place to nurture activism in a hostile environment against Blacks?



Box 7

### Fighting Colonization

Question 4) Why do you think the colonization movement was distasteful for many Blacks? Why do you think the African Americans are dressed like this even though they wore coats, shirts, dresses and pants in New York in New Jersey? Do you think it was fair that Blacks were excluded from colonization meetings?



*Box 10 and 12*

**Question 5)** Why do you think African Americans in Newark used art to communicate with other people?

What does art communicate that speeches do not?

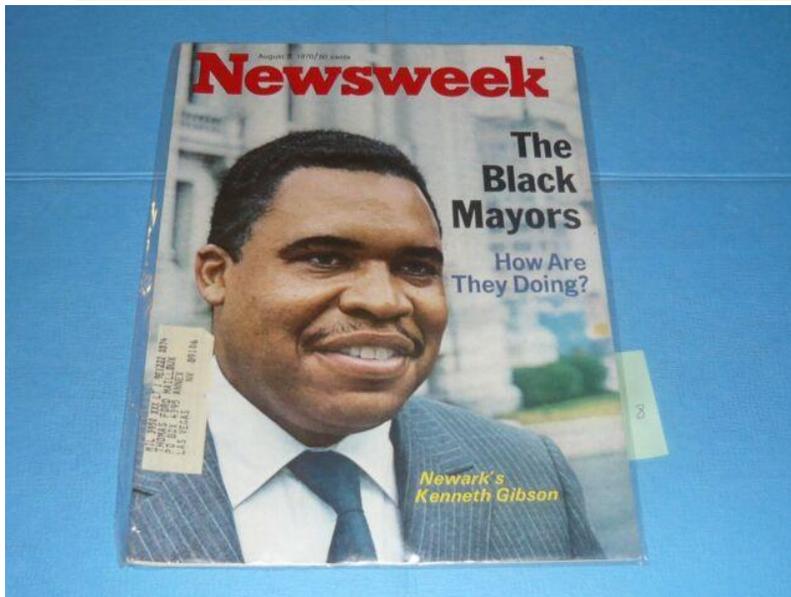
How are portraits or even selfies a form of art to communicate your feelings and beliefs to other people?



*Box 11*

*Black Power! 19th Century and 20th Century*

**Question 6)** In what ways does meeting as a community help more than working as individuals?



**Question 7)** Do you think the enslaved and free African Americans would have thought about the creation of a hospital for African Americans in Newark in the 1920s?

What do you think they would have thought of electing a Black mayor?

***\*Be sure to view Adrienne Wheeler's, The Wheeler Project through the doors to discuss how we all are historians and researchers.***

NEWARK, N. J., August 1, 1859.

*LOGUEN'S POSITION.*

BY Elymas Payson Rogers

They say I have a daring look--  
A bold and fearless mien:  
For this I'm not accountable,  
As shortly will be seen.

I am athletic, they declare,  
And strong in every part,  
With lurid vengeance in my eye,  
And mischief in my heart.

But let each one be slow to judge,  
Until my tale is told,  
in which the reason will appear  
Why I am tart and bold.

I am a panting fugitive--  
I fled from Tennessee,  
From chains, and whips, and bloodhounds, too,  
In search of Liberty.

'Twas There I saw my sister flogged,  
And heard her thrilling prayer,  
Oh! spare me, master! Master! Oh,  
For God's sake, master, spare!

I and my mother felt the lash--  
Our sufferings who can tell!  
O Slavery! thou bloody fiend,  
I hate thee worse than hell!

NEWARK, N. J., August 1, 1859.

*LOGUEN'S POSITION.*

BY Elymas Payson Rogers

(Part 2)

And now they wish to drag me back  
To servitude again;  
But never, no! so help me God!

Will I endure the chain.

I would not turn upon my heel  
To flee my master's power;  
But if he comes within my grasp,  
He falls the self-same hour!

I know 'tis God-like to forgive--  
Perhaps I may be wrong;  
But, were your soul in my soul's stead,  
You'd doubtless feel as strong.

Hasten, O God! the joyful day  
When Slavery shall not be;  
When millions now confined in chains,  
Shall sound a jubilee