The Illinois Amistad Commission
and The DuSable Museum of African American History
Present:

Bringing Visual Art into the Classroom
# Lesson Plan

**Bringing Visual Art into the Classroom**

**Art Extension for The Economic Vestiges of Enslavement:**

<table>
<thead>
<tr>
<th>Grade Level(s)</th>
<th>6–12</th>
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</thead>
<tbody>
<tr>
<td><strong>Unit and Time Frame</strong></td>
<td>Four 50-minute periods</td>
</tr>
<tr>
<td><strong>Common Core State Standards/Illinois Learning Standards</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• CCSS. ELA-Literacy. CCRA. R.7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.</td>
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<td><strong>Lesson Goals</strong></td>
<td>Increase students’ understanding of the economic vestiges of slavery by incorporating the visual arts in the classroom and doing the following:</td>
</tr>
<tr>
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<td>• Analyze the art of Hank Willis Thomas and Carrie Mae Weems and their artistic practices.</td>
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<tr>
<td></td>
<td>• Research different advertisements that are targeted at the African American population.</td>
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<tr>
<td></td>
<td>• Research different photographs that were significant in portraying life throughout the slave era.</td>
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<tr>
<td><strong>Materials/Resources</strong></td>
<td>magazines, scissors, glue sticks, paper, pencils</td>
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<tr>
<td></td>
<td>Hank Willis Thomas: <a href="http://hankwillisthomas.com/">http://hankwillisthomas.com/</a></td>
</tr>
<tr>
<td></td>
<td>Carrie Mae Weems: <a href="http://carriemaeweems.net/">http://carriemaeweems.net/</a></td>
</tr>
<tr>
<td><strong>Key Terms and Concepts</strong></td>
<td>slavery</td>
</tr>
<tr>
<td></td>
<td>“door of no return”</td>
</tr>
<tr>
<td></td>
<td>ancestors</td>
</tr>
<tr>
<td></td>
<td>African</td>
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<tr>
<td></td>
<td>plantation</td>
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<td></td>
<td>industrial</td>
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<td></td>
<td>photography</td>
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<td>portraiture</td>
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### Lesson Introduction:
- Teacher will introduce both Hank Willis Thomas and Carrie Mae Weems and their photographic work by showing a PowerPoint presentation.
- While viewing the photos, students will be asked to point out which aspects of the artists' photographs were inspired by modern and contemporary art.
- Students will view work from Thomas’s “Unbranded” series and from Weems’s “From Here I Saw What Happened and I Cried” series.
- Teacher will discuss the importance of slaves being photographed during the slave era.

**Questions (to be asked during PowerPoint presentation on Thomas’s work):**
- How does Hank Willis Thomas reference slavery?
- How does he reference pop culture?
- How does he juxtapose the past and present as they relate to African American culture?
- How is he showing how black people are commercialized?

**Questions (to be asked during PowerPoint presentation on Weems’s work):**
- How does the artist “speak” to her ancestors through her artwork?
- How do you think the artist feels toward the subjects in her photograph?

### Project:
In this project, students will gather images of African Americans in well-known advertisements and/or well-circulated images from the past. The students will respond to how these images make them feel by adding text, similar to the way Weems did in her photographic series, or by adding elements to show how black people in those environments have been commercialized. (See Thomas’s photograph of the NBA player chained to a ball.)

### Teacher Demonstration:
Teacher will demonstrate how to collage images and understand what makes a great composition.

### Student Work Session:
- Students will begin researching images on the Internet, or teacher will provide photocopies, magazines, and other materials for students to find their images.
- Students will begin sketching what they want their collage to look like in their sketchbooks.
- Students will continue working on collecting images and begin constructing their collage compositions on a new piece of paper.
5. Closing: After the students are finished with this project, they will complete a self-assessment rubric and artist statement to explain their piece.

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Rubric</th>
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</table>

Hank Willis Thomas’s “Unbranded” Series

http://www.afropunk.com/profiles/blogs/see-culture-made-radical-the-visual-history-makers-hank-willis

http://api.ning.com/files/wxWEJX1q6dZbY3y2Q1YZmwjtoWa-ZrqN1UNub08hD2rgtPB94GnG6rcvKbim5SZxT3OsXgAdU29Q9xMqMIANoQe5g*3v7l*h/HWT1.jpg


http://www.nyrocker.com/blog/2010/06/hank-willis-thomas-unbranded/

https://www.google.com/search?q=hank+willis+thomas&source=lnms&tbm=isch&sa=X&ei=TLmqU5eXJ4yZyASX2oKwCw&sqi=2&ved=0CAYQ_AUoAQ&biw=1366&bih=643&q=hank+willis+thomas+unbranded&tbm=isch&imgdii=

Carrie Mae Weems’s “From Here I Saw What Happened and I Cried” Series

http://artvoicesmagazine.com/2012/04/carrie-mae-weems/


# Lesson Plan
### Bringing Art into the Classroom
#### Art extension for Built on Bondage:

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<td><strong>Unit and Time Frame</strong></td>
<td>Four days—one week</td>
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| **Common Core State Standards/Illinois Learning Standards** | **CCSS. ELA-Literacy. CCRA. R. 7:** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.  
**CCSS. ELA-Literacy. CCRA. W. 10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.  
**CCSS. ELA-Literacy. CCRA. SL. 1:** Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.  
ILS 26.B.4d, 26.A.1e, 26.B.1d  
ILS 27 A.4b, 27. B. 2, 27. B.3, 27. B.5 |
| **Lesson Goals** | Increase students’ understanding of how American institutions have been built on the institution of slavery by incorporating the visual arts in the classroom and doing the following:  
- Analyze the art of Hank Willis Thomas and Carrie Mae Weems and their artistic practices.  
- Research different photographs that were significant in portraying life in the slavery era.  
- Research different advertisements that are targeted at the African American population. |
| **Materials/Resources** | magazines, scissors, glue sticks, paper, pencils  
Hank Willis Thomas: http://hankwillisthomas.com/  
Carrie Mae Weems: http://carriemaeweems.net/ |
| **Key Terms and Concepts** | slavery  
“door of no return”  
ancestors  
African plantation  
industrial photography |
1. Lesson Introduction: Teacher will introduce both Hank Willis Thomas and Carrie Mae Weems and their photographic work by showing a PowerPoint presentation. While viewing the photos, students will be asked to point out which aspects of the artists’ photographs were inspired by modern and contemporary art. Students will view work from Thomas’s “Branded” series and from Weems’s “From Here I Saw What Happened and I Cried” series. Teacher will discuss the importance of slaves being photographed during the slave era.

2. Project: In this project, students will gather images of African Americans from well-known advertisements and/or well-circulated images from the past. The students will respond to how these images make them feel by adding text, similar to the way Weems did in her photographic series, or by adding elements to show how black people in those environments have been commercialized. (See Thomas’s photograph of the NBA player chained to a ball.)

3. Teacher Demonstration Day: Teacher will demonstrate how to collage images and understand what makes a great composition.

4. Student Work Session:
   - Students will begin researching images on the Internet, or teacher will provide photocopies, magazines, and other materials for students to find their images.
   - Students will begin sketching what they want their collage to look like in their sketchbooks.
   - Students will continue working on collecting images and begin constructing their collage compositions on a new piece of paper.

5. Closing: After the students are finished with this project, they will complete a self-assessment rubric and artist statement to explain their piece.

Hank Willis Thomas

From the series “Unbranded”

http://www.afropunk.com/profiles/blogs/see-culture-made-radical-the-visual-history-makers-hank-willis
Carrie Mae Weems

From the series “From Here I Saw What Happened and I Cried”
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<tbody>
<tr>
<td>Unit and Time Frame</td>
<td>Five 60-minute class periods</td>
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<tr>
<td>Lesson Goals:</td>
<td>Increase students’ understanding of African women and the origins of mathematics by incorporating the visual arts in the classroom and doing the following:</td>
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<tr>
<td></td>
<td>• Analyze Owusu-Ankomah’s artistic practice by examining his large-scale oil paintings, specifically his “Microcron” series.</td>
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<td>• Explain the role of the cosmos and astrology in African art by looking at different ways African and African American artists interpret them.</td>
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<td>• Explain the use of the human figure, its form, and posture as they relate to emotional expression.</td>
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<td>• Analyze various symbols related to astrology and Adinkra symbols to understand their meanings and how they apply to their lives.</td>
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<td>• Examine the colors within Ankomah’s work to understand monochromatic color schemes.</td>
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<tr>
<td>Materials/Resources</td>
<td>Large brown paper, acrylic paint, paintbrushes, projector, and pencil</td>
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<tr>
<td>Owusu-Ankomah:</td>
<td><a href="http://www.octobergallery.co.uk/artists/owusu-ankomah/">http://www.octobergallery.co.uk/artists/owusu-ankomah/</a></td>
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**Key Terms and Concepts**

**Artists:**

**Owusu-Ankomah** is a German-Ghanaian artist born in Sekondi, Ghana, in 1956, a year before independence from British colonial rule. He studied at Ghanatta College of Art in Accra before moving in 1986 to Bremen, Germany, where he now lives and works. His paintings depict a spiritual world without light and shadow and occupied by people and symbols. The way his figures coexist with the symbols in his paintings has moved through several distinct phases that reflect Owusu-Ankomah’s own spiritual journey. His early work drew heavily on the ancient traditions of masquerade and rock painting in Africa; then his figures seemed to shed their masks and body painting to become boldly, unashamedly visible.

The figures in his paintings, though bold, naked, and powerful, are covered in complex symbols that, in a studied trompe l’oeil effect, are rendered almost invisible against a fixed backdrop composed of similar symbols. The presence of an eye, a nose, or an ear alerts us to the hidden form behind, sometimes delicately picked out with a thin red line of paint that reveals the entire figure. Owusu-Ankomah is profoundly influenced by the work of Michelangelo and also by the philosophy of his own Akan-speaking peoples of Ghana, a philosophy reflected in their *adinkra* symbols, each of which represents a particular concept or proverb. Owusu-Ankomah imbues his figures with the intense energy of Michelangelo’s figures and then paints over their bodies with the collective wisdom of the Akan people in the form of *adinkra* symbols. Yet he infuses this traditional lexicon of *adinkra* with Chinese calligraphy and other well-known logos as well as with symbols of his own invention.

**Gavin Jantjes** was born in 1948 in Cape Town, South Africa. During his childhood, Jantjes had the opportunity to study art at the Children’s Art Centre in District 6. In 1969 he completed his B.A. at the Michaelis School of Fine Art, Cape Town. He left South Africa in 1970 on a scholarship to the Hochschule für Bildende Künste in Hamburg, Germany, where he received an M.A. in 1972. He lived and worked in Hamburg from 1970 to 1982, choosing not to return to a country organized around the hateful apartheid system. In 1982 he moved to Britain, where he was an active participant in the art scene.
His painting *Star Gazers*, part of his “Zulu” series, was inspired by the indigenous San peoples of the Cape of South Africa. The San have a strong oral tradition, and Jantjes was inspired to paint this picture by reading poetic translations of one San woman’s narratives on creation myths. The painting recalls a San tale about the creation of the stars and the Milky Way. In the story, a young girl reaches into the fire and throws burning embers into the sky. The coals form the stars and the white ashes become the Milky Way. The sky dominates this painting; Jantjes created the Milky Way by using a grayish paint against the darker sky. A blue line arcs through the picture from the top left corner. The three figures, mere outlines of people situated in the bottom half of the painting, are drawn in the style of Khoi San rock art. The sky can be seen through their bodies, reinforcing the overwhelming nature of astronomic space.

Vocabulary:
- **cosmology**: the branch of philosophy dealing with the origin and general structure of the universe; with its parts, elements, and laws; and especially with such of its characteristics as space, time, causality, and freedom
- **astrology**: the study that assumes and attempts to interpret the influence of the heavenly bodies on human affairs
- **symbols**: something used for or regarded as representing something else; a letter, figure, or other character or mark or a combination of letters used to designate something
- **silhouette**: a two-dimensional representation of the outline of an object, such as a cutout
- **monochromatic**: of or having one color; pertaining to or having tones of one color in addition to the ground hue

1. **Learning Day 1: Bell ringer**: “What do you know about astrology?” “What do you feel is your purpose in this world?”
   - Students will be introduced to Ghanaian-German artist Owusu-Ankomah, viewing a PowerPoint including paintings from his “Microcron” series and a short description of his artistic influence. We will pay close attention to his color scheme, the postures of the figures in his work, and his use of symbols.
   - The students will also be introduced to various symbols, how and where they are used, and their meanings.

2. **Learning Day 2: Bell ringer**: Sketch at least four to five symbols that you feel represent your purpose in life.
   - As a class we will go over identifying and understanding Astrology and *adinkra* symbols.
   - PowerPoint: Looking at silhouettes of different postures and what they mean.
3. Learning Day 3:
   - Students will continue working on four small sketches for their silhouette poses on their Think Sheets.
   - Teacher Demonstration: Tracing a silhouette. The students will be taught the proper way to trace a silhouette and add definitive lines on a large piece of paper using a projector.
   - Students will pair up with a partner and get started on tracing their silhouettes while keeping in mind that it must be a visual representation of the proverb they have chosen or created.

4. Learning Day 4: Students will choose which symbols best compliment their proverb and silhouette.
   - Teacher Demonstration: Drawing symbols within and around the silhouette figures.
   - Students will begin drawing their symbols onto their silhouettes.

5. Learning Day 5:
   - Teacher Demonstration: Acrylic painting.
   - The students will begin applying a monochromatic color scheme of their choice using acrylic paint.

6. Learning Day 6:
   - Students will continue painting their silhouettes.
   - A self-assessment rubric will be completed upon finishing their work.
   - Critique: If time allows this day, a critique will take place, giving students a chance to share their proverbs and explain how their silhouettes represents them.

Assessment Rubric assessment that includes grading sections for the symbols the students choose, their silhouette figures, and the colors they use

Owusu-Ankomah:

http://www.octobergallery.co.uk/artists/owusu-ankomah/
http://www.galerie-herrmann.com/arts/owusu/index.htm
http://www.artistsallianz.com/home/portfolio/owusu-ankomah
http://comelime.thisislime.net/interviews/september2011/owusu-ankomah.html
http://www.creativereview.co.uk/cr-blog/2011/september/owusu-ankomah-october-gallery
Gavin Jantjes

http://africa.si.edu/exhibits/gavinjantjes.html

http://africa.si.edu/exhibits/SAsite/gantjes2.htm

https://chronicles.franklin.uga.edu/posts/image-and-identity-african-diaspora

https://chronicles.franklin.uga.edu/sites/default/files/Jantjes_sm.jpg

**Adinkra Symbols**

**Akoma**
- **Meaning:** The heart
- **Symbol:**
- **Description:** Symbol of patience and tolerance.
- **Explanation:** When someone is said to 'have a heart in their stomach', that person is very tolerant.

**Akomtso**
- **Meaning:** Symbol of cooperation and interdependence.
- **Symbol:**
- **Description:** Symbol of cooperation and interdependence.
- **Explanation:** The heart represents the importance of the heart in sustaining life.

**Dwennimmen**
- **Meaning:** The Earth is heavy
- **Symbol:**
- **Description:** Symbol of providence and the divinity of Mother Earth.
- **Explanation:** This symbol represents the importance of the Earth in sustaining life.

**Dwennimmen**
- **Meaning:** Symbol of hope, aspiration and confidence.
- **Symbol:**
- **Description:** Symbol of hope, aspiration and confidence.
- **Explanation:** Just as all the stars do not open at the same time, so all the stars do not shine at the same time. Mission will shine some day.

**Ananse ntontan**
- **Meaning:** Symbol of wisdom, creativity and the complexities of life.
- **Symbol:**
- **Description:** Symbol of wisdom, creativity and the complexities of life.
- **Explanation:** Anand, the spider, is a well-known character in West African folklore.

**Fiokhou**
- **Meaning:** Symbol of security and safety.
- **Symbol:**
- **Description:** Symbol of security and safety.
- **Explanation:** The combdat town compound has only one entrance and exit.

**Funtunfunefu**
- **Meaning:** Symbol of democracy and unity.
- **Symbol:**
- **Description:** Symbol of democracy and unity.
- **Explanation:** The crocodile shares one stomach, so neither of them survives without the other. A reminder that infighting and tribalism is harmful to all.

**Denkyem**
- **Meaning:** Symbol of adaptability.
- **Symbol:**
- **Description:** Symbol of adaptability.
- **Explanation:** The crocodile lives in the water, yet breathes the air, demonstrating an ability to adapt to circumstances.
# Lesson Plan

**Bringing Visual Art into the Classroom: Our Personal Stories Leaving Our Legacy**

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<td>Lesson Goals</td>
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<td>• Increase students’ understanding of the significance of the libraries of Mali by incorporating the visual arts in the classroom and having them do the following:</td>
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<tr>
<td>1. Discuss the importance of storytelling in West African culture.</td>
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<td>2. Explain how the libraries of Timbuktu in Mali have preserved community stories through books and manuscripts.</td>
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<td>3. Create their own accordion-style book using bookmaking techniques.</td>
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<td>4. Create tonal value using charcoal on paper.</td>
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<td>5. Draw a story in an accordion book about themselves or their family that they feel would be a great legacy to leave.</td>
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Lesson Schedule

1. Lesson Introduction: Teacher will ask the following questions:
   - What is a significant story in your life or your family’s life that you would want to leave behind for others to read?
   - Why this story?

2. Introduction to New Material:
   - Students will be introduced to the manuscripts of Timbuktu through a short PowerPoint presentation to understand the written form of historical preservation.
   - Students will also gain knowledge about the storytelling method of the griot in West Africa by watching a short video clip.
   - Teacher will give a PowerPoint presentation on artist Tom Feelings’s artwork from his book *The Middle Passage*.

3. Teacher Demonstration: Teacher will demonstrate how charcoal is used as a drawing tool on paper.

4. Student Work Session: Students will think of at least three stories about themselves or their families that they would like to leave as a legacy in the form of pictures in a book. Teacher will allow time for students to practice sketching their stories in pencil before practicing with charcoal.

5. Teacher Demonstration: Teacher will demonstrate how to create an accordion book. (Teacher can watch the “How to create an accordion book” YouTube video to prepare.)

6. Student Work Session: Students will begin making their accordion books. Once their books are completed, the students will begin drawing inside the books, one page at a time.

   After the books are completed, every student will add it to an area designated as the classroom library. This library will preserve their stories, allowing future students to see their artwork.

   Note on cleanliness: Teachers can use spray fixative to ensure that the students’ drawings will not get smudged after every class period.
7. Closing: Students will be given time toward the end of the period to share their books with their peers.

### Assessment

Accordion book

### Extensions (Homework, Projects)

Students who are having difficulty thinking of a significant story can ask their parents or siblings to share a story with them.

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**Tom Feelings:**

- [http://www.tfaoi.com/aa/1aa/1aa677.htm](http://www.tfaoi.com/aa/1aa/1aa677.htm)
- [https://www.youtube.com/watch?v=95m4TQ1dKy0](https://www.youtube.com/watch?v=95m4TQ1dKy0)

**Libraries of Mali:**

- [http://publish.illinois.edu/iaslibrary/2013/06/29/timbuktu-manuscript-project-and-promoting-libraries-on-mass-media/](http://publish.illinois.edu/iaslibrary/2013/06/29/timbuktu-manuscript-project-and-promoting-libraries-on-mass-media/)
- [http://www.loc.gov/exhibits/mali/mali-overview.html](http://www.loc.gov/exhibits/mali/mali-overview.html)
- [http://www.loc.gov/exhibits/mali/mali-exhibit.html](http://www.loc.gov/exhibits/mali/mali-exhibit.html)
- [http://worldheritage.routes.travel/world-heritage-site/timbuktu/](http://worldheritage.routes.travel/world-heritage-site/timbuktu/)
- [http://international.loc.gov/intldl/malihtml/about.html](http://international.loc.gov/intldl/malihtml/about.html)
- [http://www.loc.gov/exhibits/mali/](http://www.loc.gov/exhibits/mali/)
- [http://www.thestar.com/news/world/2013/02/04/meet_the_unlikely_group_that_saved_timbuktu's_priceless_manuscripts.html](http://www.thestar.com/news/world/2013/02/04/meet_the_unlikely_group_that_saved_timbuktu's_priceless_manuscripts.html)

**Accordion Booklets:**