

Distance Learning at the Cleveland Museum of Art

The Harlem Renaissance

Grades 9-12

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Poems featured in the program:

* One Way Ticket, Langston Hughes, 1949

<http://www.speakeasy-mag.com/videonet/greyhound-further.html>

* The Weary Blues, Langston Hughes, 1926

<http://www.poets.org/viewmedia.php/prmMID/15612>

Teacher note:

Please have students bring pencils and paper to the distance learning program.

How to Prepare Your Class for the Distance Learning Presentation

Teacher Information will be sent or made available to you prior to the program.

Please familiarize yourself with the materials and discuss them with your class.

Have the Teacher Information Packet (T.I.P.) materials on hand in the classroom, ready for the program. These materials may be used during the videoconference.

Be prepared to facilitate by calling on students yourself during the lesson. Students are sometimes initially shy about responding to questions during a distance learning lesson.

Explain to students that this is an interactive medium and encourage them to ask questions.

Reinforce topics discussed in the program by asking students to complete some of the suggested pre- and post-conference activities in the Teacher Information Packet.

We ask teachers, after the program, to please fill out the Evaluation Form and return it to:

Dale Hilton/Distance Learning
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106

Thank You!

THE HARLEM RENAISSANCE

Grades 9-12

Teacher Information Guide:

Program Objectives:

Students will learn and understand that...

1. The Harlem Renaissance of the 1920's - 1930's was a period of enormous creativity. Artists worked in literature (poetry and prose), the performing arts (dance, music and theatre) and visual arts (painting, photography, and sculpture).
2. Several unique creative personalities emerged during the Harlem Renaissance. During the lesson students will be exposed to selected individual artists such as Romare Bearden, Jacob Lawrence and James Van Der Zee and to specific works of art from the museum.

Common Core State Standards Applicable

English Language Art & Literacy in History/Social Studies, Science, and Technical Subjects- Grades 9-10

CCSS.ELA-Literacy.RL.9-10.7

Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment

CCSS.ELA-Literacy.RI.9-10.7

Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

CCSS.ELA-Literacy.SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.9-10.4

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCSS.ELA-Literacy.SL.9-10.5

Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

CCSS.ELA-Literacy.RH.9-10.4

Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social studies.

CCSS.ELA-Literacy.W.9-10.4

CCSS.ELA-Literacy.WHST.9-10.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.W.9-10.7

CCSS.ELA-Literacy.WHST.9-10.7

Conduct short as well as more sustained research projects to answer a question (including a self generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

Grades 11-12

CCSS.ELA-Literacy.RI.11-12.7

Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

CCSS.ELA-Literacy.SL.11-12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11-12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.11-12.5

Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

CCSS.ELA-Literacy.RH.11-12.4

Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text

CCSS.ELA-Literacy.W.11-12.4

CCSS.ELA-Literacy.WHST.11-12.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.W.11-12.7

CCSS.ELA-Literacy.WHST.11-12.7

Conduct short as well as more sustained research projects to answer a question (including a self generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

National Education Standards:

For Fine Arts - Visual Arts (grades 9-12):

- Understanding and Applying Media, Techniques, and Processes
- Understanding the Visual Arts in Relation to History and Cultures
- Making Connections Between Visual Arts and Other Disciplines

For Language Arts - English (grades K-12):

- Reading for Perspective
- Reading for Understanding
- Evaluation Strategies
- Communication Skills
- Communication Strategies
- Applying Knowledge
- Developing Research Skills

- Multicultural Understanding

For Social Sciences – U.S. History (grades 5-12):

- Era 7: The Emergence of Modern America (1890-1930)
- Era 8: The Great Depression and World War II (1929-1945)

Prior to the program:

- **You have been sent copies of photographs by James Van Der Zee. During the lesson students will be asked to share their ideas about the people portrayed.** Please ask each student to choose one image and analyze what it conveys about the lives of people during the era of the Harlem Renaissance. Questions to consider: What is the subject of the photograph? How would you title it? What is each person's role in the subject portrayed? What happened in their lives in the week before they were photographed? Where did the sitter go after the photograph was taken? What happened five years after they were photographed? How old would each sitter be if he or she was alive today, and how did their experiences change or stay the same over time? Students should be prepared to summarize their predictions or creative stories about the sitters during the Distance Learning lesson.

Selected Vocabulary:

Renaissance – a rebirth or revival, for example, of culture, skills, or learning previously forgotten or ignored.

Collage – a composition made by pasting various materials, such as strips of newspaper, wallpaper, cloth, etc., to a flat surface.

Lithograph – a print made from a design drawn on a slab of limestone with a greasy lithographic crayon, pencil or lithographic ink.

Silkscreen – a color stencil printing process in which the ink is forced with a squeegee through a fine screen, on which nonprinting areas have been blocked out, onto the printing surface below.

Genre image – represents some phase of everyday life, such as a domestic interior or city scene.

Great Migration – The movement of African Americans from the rural south to the urban North and far West in the late 19th and early 20th century.

WPA – The Works Progress Administration was established by the Federal Government in the 1930's to provide employment for the jobless. Government funding for the arts helped spur the development of the Harlem artistic community.

Jim Crow Law – refers to the official discrimination against or segregation of African Americans. Jim Crow was the name of an early Negro minstrel song. Jim Crow legislation was officially instituted by southern states when racial attitudes hardened in the late 1800's after the abolition of slavery.

Syncopated – a musical rhythm modified by shifting the accent to a weak beat of the bar.

Teaching Extensions:

1. Romare Bearden's *Wrapping It Up at the Lafayette* suggests the music that the artist enjoyed hearing at Harlem's Lafayette Theatre. Make a collage relating to your favorite musical group or musical experience. Try to express the sound of the music in visual terms, using color, shifts in scale, and images.

Materials list: poster board, acrylic paint, brushes, glue, scissors, color paper, patterned fabric, wallpaper or wrapping paper, black and white photos - either photocopies of family pictures or clipped from a newspaper.

2. Imagine you are a photographer like James Van Der Zee who records the people around you and captures the spirit of the times. Using a disposable camera, set up a “portrait studio” in your class. Photograph classmates in ways that express the spirit of the current time. Hint: sitters could pose holding a contemporary object or wearing an article of clothing associated with the current period, such as a team jacket

Materials list: disposable camera, spotlights, props.

3. James Van Der Zee recorded many family groups, famous people, and ordinary citizens. Collect photographs of 2-3 people in your family (or neighborhood), aiming for pictures of people who represent different generations. Identify the individuals by providing their name, relation to you, date and location of their birth, then list three significant events in world history that occurred during their life.
4. Interview the people whose photographs you collected and tape record your conversations. Ask questions such as what was the first important event in American history they remember, where they grew up, what family and community life was like in their youth. For further information on how to conduct interviews and create oral histories, visit:
<https://www.loc.gov/folklife/familyfolklife/oralhistory.html>

Suggested Readings:

(As there are several editions of each of these books, no particular edition is specified)

Bontemps, Arna. The Harlem Renaissance Remembered

Huggins, Nathan Irvin, ed. Voices from the Harlem Renaissance

Hughes, Langston. Selected Poems of Langston Hughes

Hurston, Zora Neale. Their Eyes Were Watching God

Lewis, David Levering, ed. Harlem Renaissance Reader

Websites of Interest:

A Great Day in Harlem: A look at the “Jazz Age.” <http://www.harlem.org>

The Harlem Renaissance: <http://www.britannica.com/event/Harlem-Renaissance-American-literature-and-art>

This Teacher Information Sheet and Distance Learning lesson were developed with the assistance of **Gayle Philpot**, Reading Department Chair at John F. Kennedy High School, Cleveland, Ohio and **Prestor Pickett**, Coordinator of the African American Cultural Center, Cleveland State University, Cleveland, Ohio.

Writing About Art

Learning to write about art is a helpful tool in understanding it. Once the observer knows what to look for in a piece of artwork, it becomes easier to both write about and understand the work. Art critics use a process known as DAIE (Describe, Analyze, Interpret, and Evaluate) to critique an artwork. Listed below is a guideline that will help you engage in this process.

DESCRIBE:

1. *What do you see? What is this picture about?*

People

Objects

Scene – time and place

Action – what is going on?

2. *How is the work made? What materials, tools, or process are used? What elements has the artist manipulated? The following list may be helpful.*

Oil, watercolor, pastel, ink, clay

Palette knife, brush, pen, chalk, etching, screen printing

Color, value, line, shape/form, space, texture

ANALYZE:

3. *How is the artwork organized? Do certain aspects stand out to you? How does your eye move over the piece? Is there any type of pattern or rhythm created in the work? Are elements proportionally correct (right size comparatively)?*

INTERPRET:

4. *How does the work make you feel?*

Happy, sad, anxious, angry, nostalgic, adventurous

Are the brushstrokes rough or smooth, or are they evident at all? Are the colors hot or cool? Is the subject matter active or quiet? Are the lines flowing, irregular or discontinuous?

In addition to analyzing the work, it is also important to do a little research about the artist such as when and where the artist lived. What were some of the things the artist was concerned about, and how is this apparent in his or her work? Were there things in the artist's life that inspired him or her? In short:

5. *What can you learn about the artist?*

What country is the artist from?

What can you find out about his or her experiences?

What ideas or feelings is the artist suggesting?

EVALUATE:

Finally, play the role of the art critic. Art criticism is based on a number of things. Think, for example, about the style the artist is using. You may want to consider the following approaches the artist may have taken:

Realism: The artist accurately describes the subject matter – the art looks real.

Formalism: The artist has experimented with shape, color, space in an unusual way.

Now put it all together! You decide-

6. *Has the artist succeeded in doing what you think he or she tried to do? Explain your opinion with **why** you feel the way you do about the artwork.*

The Cleveland Museum of Art Distance Learning Evaluation Form

Your Name _____

Your School _____

School Address (with zip code) _____

E-mail Address _____

Grade/Class of students (e.g. 10th grade French) _____

Program Title _____

Program Date _____

Thank you so much for your participation in our distance learning program. We would appreciate your response to these questions by circling the appropriate answer and returning the survey. Please Mail or Fax to Dale Hilton at 216-707-6679

5= Strongly Agree 4= Agree 3= Neither Agree nor Disagree
2= Disagree 1= Strongly Disagree

- 1. The teacher information packet was helpful for preparing my class and me for the distance learning lesson. 5 4 3 2 1
2. The teaching style of the on-camera instructor was interesting, engaging and fostered interaction. 5 4 3 2 1
3. The Teacher Information Packet was helpful in providing interdisciplinary extension activities that I did use or plan to use. 5 4 3 2 1
4. The distance learning lesson successfully taught its objectives. 5 4 3 2 1
5. The distance learning lesson was not interrupted by technical difficulties. 5 4 3 2 1
6. The pre-requisites the distance learning lesson and extensions are aligned with The National Education standards. 5 4 3 2 1

7. I plan to register for another distance learning lesson. (circle one)

Yes No

If no, why? _____

8. I would like more information about The Cleveland Museum of Art's Teacher Resource Center. (circle one)

Yes No

9. Why did you choose The Cleveland Museum of Art Distance Learning?

(circle one)

- a.) Price Point
- b.) Quality of lessons
- c.) Selection of lessons
- d.) Ease of working with CMA
- e.) Other

10. How did you hear about The Cleveland Museum of Art Distance Learning program?

(circle all that apply)

- a.) CMA inservice
- b.) CILC
- c.) TWICE
- d.) Conference
- e.) Brochure
- f.) The Cleveland Museum of Art website
- g.) The Teacher Resource Center
- h.) Other

11. Do you have any additional comments about the distance learning lesson?

Please return the completed teacher evaluation form to:

**Dale Hilton/Distance Learning
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106**

Or fax to Dale Hilton at 216-707-6679

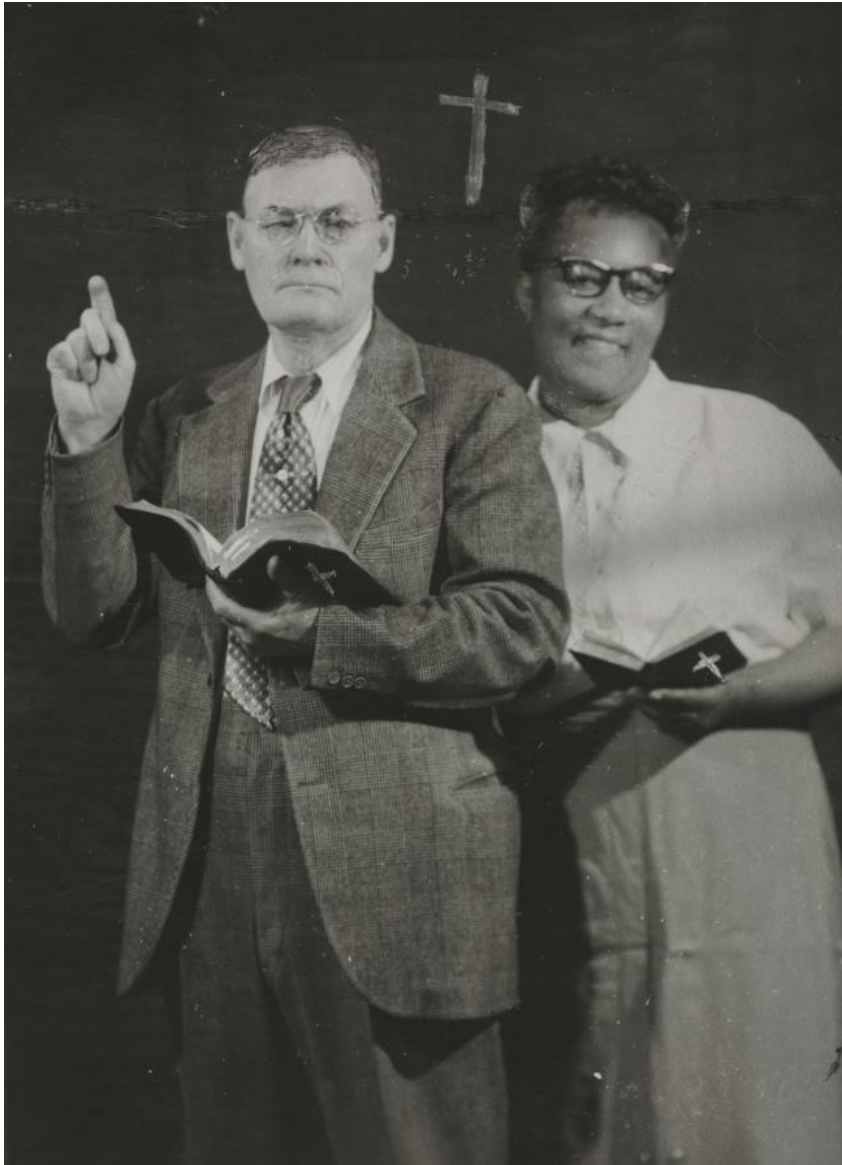
Selected Images:



Women's Club, 1927
James Van Der Zee (American, 1886-1983)
Gelatin silver print
1975.85
© Donna Mussenden VanDerZee



***Marcus Garvey (right) with George O. Marke
(left) and Prince Kojo Tovalu-Houenou, 1924***
James Van Der Zee (American, 1886-1983)
Gelatin silver print
1999.54
© Donna Mussenden VanDerZee



Portrait of a Man and Woman with Bibles, c. 1940s

James Van Der Zee (American, 1886-1983)

Gelatin silver print

1999.80

© Donna Mussenden VanDerZee



Father Coming Down Apple Tree by Hen House, c. 1909

James Van Der Zee (American, 1886-1983)

Gelatin silver print

1999.52

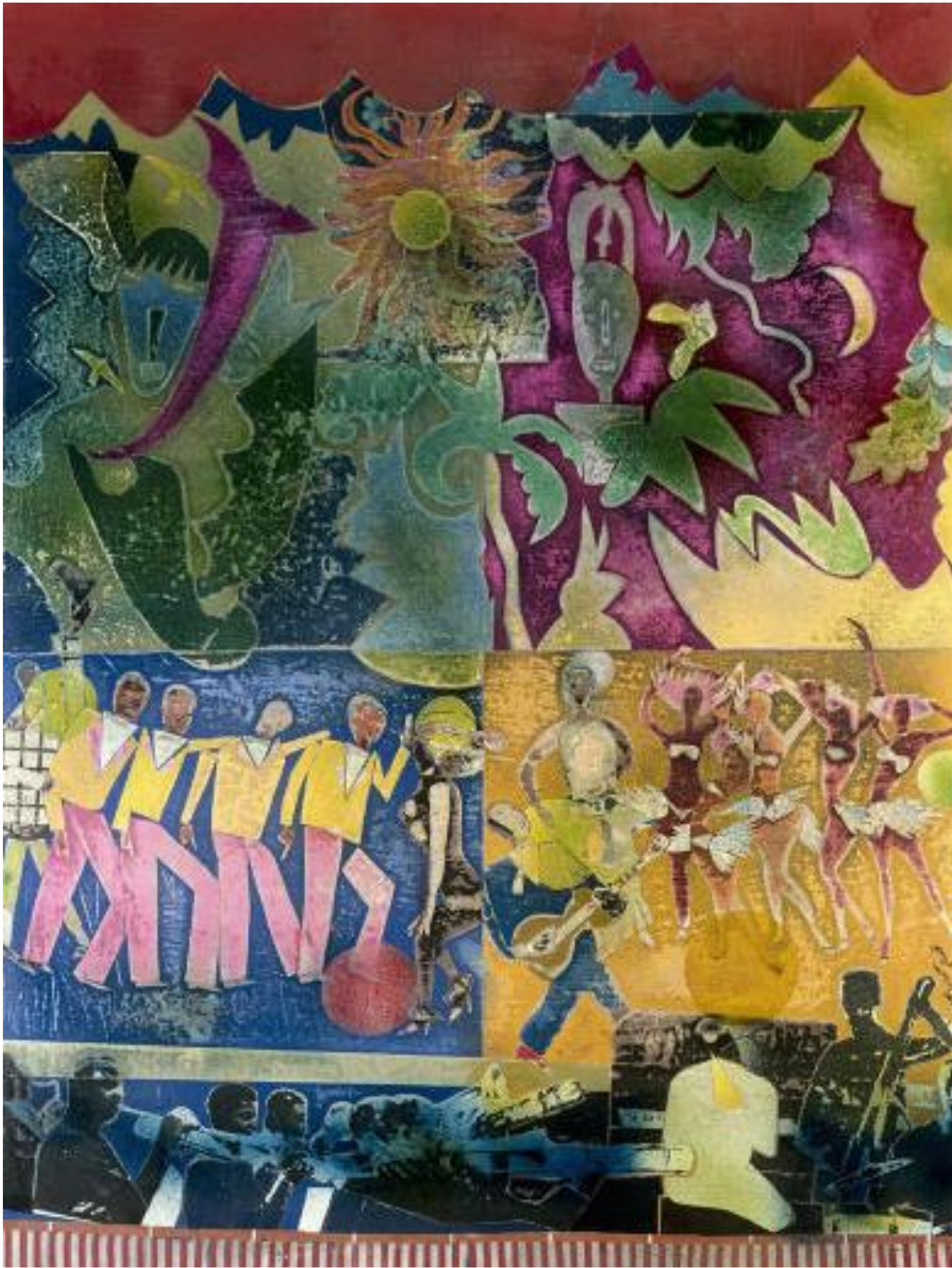
© Donna Mussenden VanDerZee



Portrait of a Man in a Hat, 20th century
James Van Der Zee (American, 1886-1983)
Gelatin silver print
1999.63
© Donna Mussenden VanDerZee



Emma, Gaynella VanDerZee's sister, with her children, 1922
James Van Der Zee (American, 1886-1983)
Gelatin silver print
1999.53
© Donna Mussenden VanDerZee



Wrapping it up at the Lafayette, 1974
Romare Bearden (American, 1912-1988)
Collage, acrylic, and lacquer
1985.41

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