Curriculum Guide

TEACHING THE HARLEM RENAISSANCE IN THE 21ST CENTURY

Columbia University in the City of New York
The Roger Lehecka Double Discovery Center
IUME Institute for Urban and Minority Education
Teachers College Columbia University
Wallach Art Gallery
Columbia University in the City of New York

Introduction 5

CURRICULUM MODULES

GRADES 6–8

Home + Art: Hughes, Woodson, and Me 7
KATIE HARLAN ELLER

Then & Now: A Photographic Journey 31
AYELET DANIELLE ALDOUBY AND ANNE LATTNER
IN COLLABORATION WITH ARTIST MAREN HASSINGER

Harlem Renaissance and the Threading of Meaning 47
STEPHANIE BOGGS AND CARINA MAYE

A Dream Book for Existing Otherwise 57
SARAH GERTH V.D. BERG, NANCY LESKO, RACHEL MEWES
AND JACQUELINE SIMMONS

The Music of the Harlem Renaissance: Blues Performance and Analysis for Contemporary Young Musicians 83
MERCEDES YVONNE LYSAKER

Exploring the Harlem and Italian Renaissance Periods Through Radio Plays 105
ELAINE PERLMAN

GRADES 9–12

Harlem Renaissance Remixed: A Humanities Module 123
MARGARET BANKS

Speaking Our Truths: Visualizing Then and Now 135
JUDITH BURTON

The Call to Action: The Harlem Renaissance and Community-Based Activism 143
MICHELLE GIBBS-SPENCER

Learning Objectives/Standards 166
Instruction Strategies 172
Bibliography 174
Author Bios 184

Introduction

In early 2020, after a university-wide meeting about the ongoing centennial of the Harlem Renaissance, we reflected on the far-reaching impact of the Harlem Renaissance as a vibrant artistic, political, educational, and cultural movement across time and space.

We asked ourselves, what if the Centennial were an opportunity to return the Harlem Renaissance to classrooms and provide young people—particularly Black youth in the Harlem community that we all serve—with new lenses of inquiry to explore a range of themes of this historic period and to make connections to contemporary local, national, and global contexts? This curriculum guide is the result of those conversations and our collective response to a call to action.

This project represents the intellectual rigor and creativity that is possible through an intentional partnership of different units across the University that are focused on engaging the community in meaningful ways. Students and faculty with a passion for and expertise in the content of the Harlem Renaissance partnered with the Wallach Art Gallery, The Double Discovery Center, and Institute for Urban and Minority Education at Teachers College, Columbia University to volunteer the use of their pedagogical skills to design and create curriculum modules that (re)present the Harlem Renaissance with an emphasis on new scholarship about the period and its ongoing impact on contemporary life. The module authors sought to provide teachers and community educators with curricula that are student-centered and that use critical inquiry approaches to encourage students' examination of the materiality of different texts and media as the means for exploring and synthesizing content to arrive at their own new understandings of the Harlem Renaissance.

Between the launch of this project and its release, New York City, along with the rest of the world, was brought to halt by COVID-19. In late May 2020 protests over the death of George Floyd focused attention on the systemic racism that is pervasive across our nation. In this moment of heightened awareness of the need for change and a recognition of the role that education can and must play, the content of this resource is even more vital, so all young people can develop shared understandings of and appreciation for the sociocultural relevance and value of the Harlem Renaissance then and now. This project elevates and exalts the experiences of Black Americans as an essential part of the call for and drive towards social change and transformation. While rooted in the history of the Harlem Renaissance, it illuminates points of contemporary connectivity for teachers and students who are looking to mobilize the past to better understand the present.

This project would not be possible without the dedication and hard work of each of the module authors. We thank them for their unwavering commitment to this project. We also salute the contributions of Stephanie Litchfield, Wallach Gallery attendant; Natasha Mileshina, resource designer; and Tonia Payne, resource copy editor.

In working on this project, individually and collectively, we have learned much more about this important period in American history the Harlem Renaissance never truly ended but is timeless in its significance and impact on many aspects of our society. Just as the artists in the Wallach Art Gallery's Uptown Triennial 2020 exhibition look to the visual culture of the Harlem Renaissance to construct new interpretative frames that visualize and make meaning of Black life, past and present, we invite you and your students to experience this guide as a tool to do likewise. We hope that your immersion into the Harlem Renaissance through this guide is a point of entry into a journey of discovery of the robust history of Blacks in America one that too often has been marginalized but that provides critical thematic anchors to understanding our America.

Teaching the Harlem Renaissance for the 21st Century
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Grades 6–8

KATIE HARLAN ELLER

Home + Art: Hughes, Woodson, and Me

ESSENTIAL QUESTIONS

- What is “home”?
- How does one’s sense of home inform one’s art?

LEARNING OBJECTIVES

• Introduce upper elementary and lower middle-school learners to the people, artists, art, poetry, and ideas of the Harlem Renaissance and how those resonate one hundred years later

• Study and make sense of various poetic forms

• Study the Great Migration and its impact on Harlem as a place, and on Harlem's people and its art, from the Harlem Renaissance through today

• Explore Harlem Renaissance poets, including Langston Hughes and many female poets, as an entry point into poetry and its themes and forms, and into Harlem Renaissance literature

• Grapple with complicated questions about the idea of *home,* including issues of migration and immigration, race, history, memory, culture, and identity

• Study Romare Bearden, a jazz-inspired collage artist who was born in North Carolina, migrated to Harlem, and lived among many Harlem Renaissance artists

• Connect Jacqueline Woodson's free verse memoir, *Brown Girl Dreaming,* to themes of home, identity, art, as well as to the work of Langston Hughes, as she reconciles her connection to places as disparate as Ohio, South Carolina, and Brooklyn

• Make sense of the unit's themes and demonstrate understanding of the people, art, and literature of the Harlem Renaissance through a co-created work of art and written piece presented on Artists Day

• Perceive events and circumstances from the viewpoint of others, including people in racial and cultural groups and/or who live under political and economic systems different from their own

• Understand the relationships among various artistic genres and media and the connections between sociohistorical and/or sociopolitical events and the arts (e.g. how art is created and appreciated)

• Understand the link between the artist and society and how art forms can advocate positions

• Use creative and artistic expressions to explore both academic and nonacademic topics in relation to self and others and to facilitate meaningful connections with the world of art

NOTE:
This module is also appropriate for grades four and five.

OVERVIEW

The Harlem Renaissance reflects a period of formative Black culture and art in the early twentieth century. In view of its influence, Harlem connected many people and places around the world (Soto, 2008). These connections impacted art and culture from the time of the Harlem Renaissance and certainly to us today. In this unit, students consider the essential question, "What is home?" through poetry, art, people, ideas, and history. Additionally, this unit supports academic standards related to reading, writing, speaking and listening, poetry, social studies, music, visual arts, and media arts while encouraging students to engage complex questions about race and further develop their own racial literacy. This unit is an accessible place for students to enter into this content, particularly those who have minimal knowledge of the Harlem Renaissance. Therefore, students will explore the arts and lives of Langston Hughes, Romare Bearden, and other artists while simultaneously considering themes of : what makes a home? What is "home" to you and what can home mean for others? How does one's sense of home inform one's art?

The module begins with an introduction of Langston Hughes's "I, Too, Sing America," foreshadowing the unit's themes of home, art, and the impact of the Harlem Renaissance as a "conduit of culture" (Collier 2012) into our lives today. It also asks students to consider race as a thoroughgoing social construct in the U.S.

Lessons 1–3 focus on the Great Migration and its impact on the arts and the Harlem Renaissance, and help situate learners in their communities as they reckon with persisting racial segregation and white supremacy. The more students learn about and understand the causes and effects of the Great Migration, the

more profoundly its occurrence impacts their appreciation and understanding of art and culture.

Lessons 4–6 explore the Harlem Renaissance and the key people of that movement. Using a flipped model of instruction, in which students teach each other, students will do a brief but immersive dive into artists and key figures of the period. This helps those with little knowledge of the Harlem Renaissance situate the focus on poetry and art of the period in the next set of lessons. First, students learn about Langston Hughes and connections between his work and that of contemporary writer Jacqueline Woodson. Students then study the work of other Harlem Renaissance poets, mostly women. There are existing standards for reading poetry at this age in most states, and these short, powerful, and varied texts provide entry into Harlem Renaissance literature for older children and early adolescents.

Lessons 6–9, students study Romare Bearden, a collage artist who brings many of the unit themes together. As students meet Bearden, they will also learn ways to study art and music, specifically through listening and responding to the Branford Marsalis Quartet's album *Romare Bearden Revealed*.

STUDENT JOURNALS

Throughout the unit, as well as exploring, reading, appreciating, and creating art, students keep journals that help them synthesize their reflections of the essential question "What is home?" Over the course of the module, this question becomes increasingly complicated by factors such as the Great Migration and questions about how art reflects various notions of home. Possible questions to address include the following:

GREAT MIGRATION

- Where is home for one who leaves their home?
- If a person leaves an oppressive system, was that really home?
- Does home have to be safe?
- What makes a home safe and what reasons would make a person desire to leave?

ART AND NOTIONS OF HOME:

- What do our senses tell us about memory and home?
- How does the artist's process reflect home?
- Why do artists include and value ideas of home in their work?
- What does art teach us about our own ideas of home?

Each lesson includes a prompt for reflection on the lesson's activities. Finally, along with the culminating Artists Day celebration, students will write a piece about their evolving answer to the question "What is home?" Students can keep paper journals or hard copies, or they can use a digital tool such as Seesaw, which provides a safe and dynamic platform for journaling and collecting information.

GROUP STRUCTURES

The module mostly calls for collaborative group work and partnerships, with some movement toward independent, self-selected and directed work. At times, students work in pairs or smaller groups, but a classwide discussion is recommended so students can more readily make meaning of the complex ideas alongside their peers and teachers. That said, you may decide it is better for your students to work collectively. Since the idea that home reflects one's community and relationships is central to this module, do what makes the most sense for your particular students.

This module was originally developed to complement Jacqueline Woodson's *Brown Girl Dreaming*. Woodson uses Langston Hughes's poem "Dreams" as the beginning for her free-verse memoir, and Woodson writes other poems about Hughes. Many of the lessons include "Extension Activities" with suggestions incorporating Woodson's text, which also teaches poetry, investigates the question "What is home?" and draws connections to the Great Migration and the experience of being Black in America in the 1960s.

CONTEXT

The module begins with an introduction to Langston Hughes's poem "I, Too, Sing America," which foreshadows the modules themes of home, art, and the impact of the Harlem Renaissance as a "conduit of culture" into our lives today. It also asks students to consider race as a thoroughgoing social construct in the U.S. Unfortunately, the Great Migration is minimized in K–6 social studies standards across the U.S. This knowledge is critical in order for students to understand the history and continuing systemic racial disparities in their hometowns and states. For example, an area near the city for which this unit was originally created was home to one of the largest plantations in the Southeast. The region's economy was built on tobacco production for decades after the end of the plantation system (Discover Staff, 2019). From a quick glance at the city's demographical data and maps, systemic racism is still visually evident ("Durham, North Carolina Population Interactive Map," 2010). Nevertheless, the Great Migration does not appear in North Carolina's social studies standards until eighth grade, and even then only in one parenthetical example ("North Carolina Essential Standards Eighth Grade Social Studies," 2019). Yet thousands of people born in North Carolina migrated north as a result of persistent violence and racism (McKinley & McKinley, 2006). New York became home to more than twice the number of North Carolinians than any other northern state. While this fact is specific to North Carolina, the connection to Harlem is not unlike many connections students might make between Harlem and the Harlem Renaissance and their own hometowns, states, local artists and arts scene, histories, and current culture and movements.

In considering the key questions of this module, painter Romare Bearden's artwork, alongside the Branford Marsalis Quartet's music, provides deeper connections between the art and music of the Harlem Renaissance and contemporary jazz. These art integrations build upon the earlier lessons in the module, underscoring the influence of the Harlem Renaissance, the impact of the Great Migration, the ways in which poetry influences art and music, and continued exploration of the module's essential questions.

Romare Bearden was born in North Carolina before his family migrated to Harlem, where he was raised in the middle of the Harlem Renaissance (Greenberg, 2007). In fact, the Bearden home was a hub for many Harlem Renaissance artists, including Langston Hughes and Duke Ellington. His paintings and collages reflect on themes of home and identity, as well as his lived experiences as a Black American in the twentieth century.

In 2003, influenced by Bearden's art, the Branford Marsalis Quartet released their album *Romare Bearden Revealed,* a collection of jazz pieces paired with and inspired by Bearden's art (Marsalis, 2020). Studying Bearden and the Branford Marsalis Quartet side by side encourages a wider view of the Harlem Renaissance, its influence, and a multimodal exploration of themes of "home."

CULMINATING PROJECT

Artists Day celebrates work from a formative assessment that draws on the contents of the entire module in an effort for students to explore and present a synthesis of their new knowledge.

On Artists Day, students will present projects completed as a formative assessment. The Artists Day project reflects the life and contributions of artists, working in a variety of artistic media, in addition to those specifically studied in the module. See Lesson 10 for details as well as suggestions for assessment and rubrics.

LESSON 1
I, Too, Am America

ACTIVITIES (one to two class periods)

• As students enter, play a song or two from *Romare Bearden Revealed* by the Branford Marsalis Quartet (see Materials and Resources for a streaming link).

• Students write or journal a response to the question "What is home to you?"

• In groups, students discuss one spread of illustrations from Jason Collier's picture book *I, Too, Am America,* which uses the text from Langston Hughes's poem. From the images, students infer the story being told and record their responses.

• Call on groups to share the inferences they made about their assigned spreads and how they think the images tell the story of the poem. Focus, for now, on the story being told in the illustrations, not on the Hughes poem itself.

• After discussing the inferred story of the illustrations, distribute copies of the poem "I, Too, Am America" for students to read using the "read three ways" strategy described in Teacher Strategies.

• Connect the story Jason Collier was telling with the reading of Hughes's poem.

• Note the actual events Collier depicts, including that of the Pullman porters "rescuing" the art of the Black people in the last car of the train.

• Note how the illustrations touch on several points of American history.

• Ask students to write and/or discuss the quotation from Collier about racial "progress" on the book jacket.

• Share with students that the art from the Pullman porters is not unlike the art of the Harlem Renaissance: the literature, music, visual art, dance, and so on that were birthed during the 1920s and 1930s but that continue to inform our literature and art today, one hundred years later.

TEACHER STRATEGIES

READ THREE WAYS POETRY STRATEGY
Using the recording of "I, Too," students will "read" the poem three ways:

• with their pen (or highlighter, etc.)
• with their ears
• and with their voices.

Step 1: Play the recording and ask students to "read with their pen." Students will listen and follow along with the recording, while "reading with their pen": using it to underline words or phrases standing out as they listen.

Step 2: Play the recording a second time and ask students to "read with their ears." This time, students will listen with eyes closed. Ask them to notice what stands out, perhaps some of the same words or phrases from the first "reading," perhaps some new ones. Pause at the end so students can underline the words/phrases that stood out when they just listened.

Step 3: For the final "read," students "read with their voices." To do this, the teacher reads the entire poem aloud and each student joins in on just those words the student underlined during the first two readings. For example, if a student underlined "am America" in the first line, the student would stay silent when the teacher reads, "I, Too" and then join the teacher

aloud for “am America.” Students continue in this manner until the poem is read in its entirety. This method highlights the way students have individually and collectively engaged with the poem.

Step 4: Ask students what they noticed about this experience; what stood out?

MATERIALS & RESOURCES

STUDENT JOURNALS
Students can keep paper journals or hard copies, or they can use a digital tool such as Seesaw, which provides a safe and dynamic platform for journaling and collecting information.

• Romare Bearden Revealed Album by the Branford Marsalis Quartet

• Copies of “I, Too” by Langston Hughes (one per student)

• Audio recording of “I, Too” (found here)

• Pens/highlighters

• Jason Collier’s illustrated book of I, Too, Am America

NOTES TO TEACHER

In the picture book *I, Too, Am America* (Hughes, Collier, & Linn, 2012), students spend time with the illustrations of Hughes’s poem, which feature the additional narrative of the Pullman porters. This second story, “told” in illustrations under Hughes’s text, depicts the Pullman porters gathering newspapers, magazines, and albums from the back of the last car—a true story—before sending the material they’d gathered“ as a conduit of culture” into the cotton fields of the South as well as into the apartments and subway stops of modern-day Harlem. In addition, there is an illustrator’s note on the book jacket text that students should discuss. The illustrator notes that he hopes to “show how far African Americans have come as a people in realizing a vision of equality that Hughes once dreamed of.” After reading Hughes’s poem and spending time with the second story, do students agree with Collier’s statement about progress? Why?

IDEAS FOR EXTENSION ACTIVITIES

CONNECTING TO *BROWN GIRL DREAMING:*
Introduce the connection between Woodson and Hughes with Hughes’s Poem “Dreams,” which is the epigraph to *Brown Girl Dreaming.* Use the “read three ways” strategy described in Teacher Strategies. A recording of Hughes reading “Dreams” can be found here. A copy of the poem can be found here.

LESSON 2
One Way Ticket

ACTIVITIES (three class periods)

• As students enter, consider playing David Ornette Cherry's "Pick Up My Life/One Way Ticket" (see Materials and Resources for link).

• Students listen to Langston Hughes's poem "One Way Ticket" if possible also using the text in Allison Lassieur's *The Harlem Renaissance: An Interactive History Adventure*, which will be important in Lesson 3. The students listen to Hughes' own voice (see Materials and Resources).

• Students listen to the poem and annotate words and phrases that stand out to them. Ask students to consider what the speaker of the poem is saying about his idea of *home*.

• Students use the embedded tool on the Jacob Lawrence Migration Series website to create a digital poem from "One Way Ticket." (See one example here and further details in Teacher Strategies.)

• In partnerships or small groups, students map the places referenced by Hughes in "One Way Ticket." They can draw on blank maps, create maps on blank paper or chart paper, or use digital tools, three-dimensional maps, or other options.

• Students journal a response to the question "What does the Great Migration teach us about the idea of home?"

TEACHER STRATEGIES

POETRY SCRAMBLE:
Students use this link on the Jacob Lawrence Migration Series website to create a poetry scramble using the text from "One Way Ticket."

Step 1: Students are able to select words from the poem to create digital artwork. Simple directions are listed in the link.

Step 2: Students can add their digital pieces to a digital journal, or they can email their finished piece to themselves to print and add to their journals. One example of a finished poetry scramble can be found here

MATERIALS & RESOURCES

• David Ornette Cherry's song "Pick Up My Life/One Way Ticket"

• Langston Hughes reading "One Way Ticket"

• Copies of the poem "One Way Ticket" by Hughes (one per student)

• Pens/highlighters for students

• Jacob Lawrence Migration Series website for poetry scramble

• Student journals

• Paper and art supplies for maps

• Blank map

NOTES TO TEACHER

After introducing the unit as a celebration of the Harlem Renaissance and its impact today, students travel back in time to look at some of the social factors that prompted it, specifically the Great Migration.It is highly recommended that teachers watch or listen to Isabel Wilkerson's TEDtalk on the Great Migration and/or read her book, The Warmth of Other Suns. Wilkerson provides particular insight into the ways that the Great Migration impacted the Harlem Renaissance, as well as Black art and culture from the Harlem Renaissance through 2020 and beyond. You can find Wilkerson's TEDtalk, "The Great Migration and the Power of a Single Decision" here, a podcast version of the TEDtalk here, or her book, *The Warmth of Other Suns* here.

Find additional information on the Great Migration here.

The Great Migration is minimized in most states' social studies standards, which is reflective of the way our society privileges particular historical narratives. The narrative of the Great Migration, by contrast, highlights one in which Black people were treated in ways that prompted millions to leave the Jim Crow South for jobs "promised" in the North. Highlighting the Great Migration both connects students to roots of the Harlem Renaissance and situates students' ongoing understanding of segregationist and systemically racist policies today.

An interactive map that visually depicts racial segregation today is the Racial Dot Map. It is another way to demonstrate to students what prompted the migration of so many Black Americans in the early twentieth century as well as the ongoing legacy of that migration.

This lesson introduces students to Langston Hughes's significance in the Harlem Renaissance as well as the history of the Great Migration as addressed in his poem "One-Way Ticket." Students use a multisensory approach to reading, savoring, and annotating poems. Listening to Hughes read his own poetry is highly recommended.

Through mapping the places mentioned in the poem, students begin to make sense of Hughes's message while visually exploring geographical representations of the ideas underlying the Great Migration, which prompted the Harlem Renaissance.

IDEAS FOR EXTENSION ACTIVITIES

CONNECTING TO *BROWN GIRL DREAMING:*
In addition to mapping "One Way Ticket," students can map Woodson's poem "each winter" to show the character Jackie's mother's trip from Nelsonville, Ohio, to Nicholtown, South Carolina, or they can map "halfway home #1" or "writing #2" to trace Jackie's family's movement from South Carolinato Brooklyn. Each of these poems offers perspectives on the complicated idea of *home*.

Allison Lassieur's The Harlem Renaissance: An Interactive History Adventure connects the Great Migration to the Harlem Renaissance in an informative and student-friendly, "Choose Your Own Adventure" style.

LESSON 3
City of Refuge

ACTIVITIES (one to two class periods)

• Share an excerpt from Rudolph Fisher's short story "City of Refuge," specifically the passage in which the protagonist arrives from North Carolina and observes, "In Harlem, black was white." (See Materials and Resources.)

• Using their journals, ask students to make meaning of this line in a quick write or a short poem. Perhaps ask them if they would like to imagine what made Gillis feel this way.

• Students then share their understandings of this line in partnerships or small groups, followed by a classwide discussion. This is a key time to draw connections to other social movements the students may know, such as the Civil Rights movement and Black Lives Matter.

• Read *Moving North*, a nonfiction book that begins with the Great Migration and ends with the Harlem Renaissance.

TEACHER STRATEGIES

JOURNAL PROMPT:
An open-ended prompt can allow students to make meaning by writing about their feelings, responses, experiences. Emphasize that there are no "correct or incorrect" answers without speaking to the author. Explain that, since Fisher is no longer living, we do the best we can to interpret why it's a powerful line. In a quick write, students write only a few sentences or a poem. The point is to write a quick reaction, for students to get words out of their heads and onto paper. Spelling, grammar, and other conventions of formal writing are low priority. One way to do this is to set a timer for five to seven minutes and ask the students to write until the timer stops. If students are stuck, you might prompt them with, "I think this line means…" or "Maybe Rudolph Fisher wanted us to know…" or something else open-ended. Following this quick write, have students dialogue. Students do not need to read their responses aloud unless they choose to, but they should talk with a partner or group, or with the whole class about some of their ideas.

One possible scaffold for sharing ideas is to provide partnerships or groups with chart paper to draw or write about the passage from "City of Refuge" after dialoguing about it. Students co-construct their ideas in some presentable way and then share with the class. Sharing ideas in small groups before the classwide discussion may provide a means for having all students participate in thinking through the way Fisher felt upon his arrival in Harlem.

MATERIALS & RESOURCES

• "City of Refuge," a short story by Rudolph Fisher

• "Moving North" by Monica Halpern

• Student journals

• Chart paper

NOTES TO TEACHER

Rudolph Fisher's short story "City of Refuge" describes the experience of Gillis, from North Carolina, migrating to Harlem, where, he thinks, "In Harlem, Black was White" (page 2). **Note:** this story is not at a fourth- to sixth-grade reading level. It tells a powerful story, but may need to be abridged and/or read aloud to early adolescent learners.

Students will continue to learn about the Great Migration in the nonfiction text *Moving North*. If you do not have access to *Moving North,* consider one of the following videos, which connect the Great Migration to the Harlem Renaissance and highlight several of its artists.

• History.com video on the HR (3 minutes)

• Jacob Lawrence and the Great Migration (6 min.)

IDEAS FOR EXTENSION ACTIVITIES

Jacqueline Woodson's picture book This Is the Rope is one of very few picture books on the Great Migration.

For students living in the southern U.S.:

• Read *Dear Mr. Rosenwald,* by Carole Boston Weatherford, about the Julius Rosenwald and the schools he built specifically for educating people of color in the early twentieth century, in response to the underfunding of schools for non-White people (Heller, 2015).

• Learn about Carole Boston Weatherford, a North Carolina author whose books figure prominently in this unit.

• Ask, "What is the nearest Rosenwald school to your school?" One database is here.

LESSON 4
The Harlem Renaissance

ACTIVITIES (five class periods)

• Students work in partnerships to facilitate flipped-classroom teaching, in which students teach each other.

• Student pairs select one person from the Harlem Renaissance to research and teach about. Highly recommended: using the short, well-written biographies in Black Stars of the Harlem Renaissance.

• Students spend three to five days getting to know the person they selected and to develop a means for sharing their new knowledge with the class.

• Encourage a multimodal means of expression for the presentations, including digital creation, posters, "interview" skits, three-dimensional art, etc.

• Students share their learning in a final "overview" session with the class.

TEACHER STRATEGIES

For flipped learning that centers multimodal expressions, it is helpful to have a rubric to determine what information will be important to share. One student-centered way to use rubrics is having students collaboratively create them. One way to do this follows:

• Ask students to list, as a class or in small groups, what items are most helpful and important to know about people from the Harlem Renaissance.

• Create a common rubric from this list as a class.

• Ask students to evaluate their own projects using the co-constructed rubric before sharing their project with the rest of their peers.

MATERIALS & RESOURCES

• Black Stars of the Harlem Renaissance

• Materials for multimodal presentations

ENRICHMENT MATERIALS:
• "Where I'm From," by George Ella Lyons

• Template for students to write their own "Where I'm From"
• Momma, Where Are You From? by Marie Bradby, illustrated by Chris Soentpiet

NOTES TO TEACHER

For sharing about important people in the Harlem Renaissance, allowing student choice is critical as it encourages students to learn deeply about a person they find interesting. Give students time to look through several options so they can make an informed choice about who they wish to teach about.

IDEAS FOR EXTENSION ACTIVITIES

CONNECTIONS TO *BROWN GIRL DREAMING:*
Have students create a personal "Where I'm From" poems as a great extension of reading *Brown Girl Dreaming* and the picture book Momma, Where Are You From? by Marie Bradby.

One idea for presenting on the various Harlem Renaissance figures includes having the students write a "Where I'm From" poem from the perspective of their chosen person (e.g. a poem that reflects the life of Jessie Fauset or James Weldon Johnson).

Another possibility is asking students to write biopoems about their selected figure from the Harlem Renaissance after reading about the individual and viewing two or three pieces of the artists' work. These biopoems can be collected and compiled into a class book.

LESSON 5
Rivers and Home

ACTIVITIES (two class periods)

• Students select one of Hughes's poems from Sail Away, a collection of his poems that are connected to places, illustrated by Ashley Bryan.

• When possible, students listen to Hughes reading the poems.

• Students study the text alongside Bryan's art. Students should reflect on prompts such as the following:
— Describe how the poems connect to a particular place.
— How does each place reflect *home*? Explain.

• Students end by listening to and reading Hughes's "The Negro Speaks of Rivers" (see Materials and Resources).

• Optionally, read the poem using the book with E. B. Lewis's illustrations (see Materials and Resources). What does Lewis say about water and rivers in the illustrator's note? Ask students: how does Lewis's note make you feel?

• Students read Woodson's "february 12, 1963," which ends with the lines

> I am born in Ohio, but
> the stories of South Carolina already run
> like rivers
> through my veins.

• Compare the river motif in the poems by Hughes and Woodson (see Extension Activities).

• Students map the river references in "The Negro Speaks of Rivers" and/or Woodson's "rivers," if students are also reading Woodson's poems.

• Journal prompt: What might a river teach us about home? What do rivers teach us about stories? What do stories teach us about home?

TEACHER STRATEGIES

MAPPING
Mapping rivers helps students make geographical connections to places in literature. In this case, doing so also draws on the concept of *home* and how *home* can connect with places around the world. To map the rivers, students can create a freehand drawing of the rivers on a map outline or trace them as they already exist on maps.

Note: If mapping Hughes's poem, the map needs to be a world map, including the Euphrates, Nile, Congo, and Mississippi Rivers. If mapping Woodson's "rivers," the students need to map the Ohio and Hocking Rivers in the U.S.

MATERIALS & RESOURCES

• Sail Away, by Langston Hughes, illustrated by Ashley Bryan

• Playlists of Langston Hughes reading his work, such as this one, are available on the web. (YouTube may have good alternatives, but preview them first.)

• "The Negro Speaks of Rivers," by Langston Hughes, illustrated by E. B. Lewis

• Audio recording of Hughes reading "The Negro Speaks of Rivers"

• "February 12, 1963" (first poem in Brown Girl Dreaming) by Jacqueline Woodson

• Maps of the world and/or of the U.S.

NOTES TO TEACHER

It is important to hold a discussion about how language to name individuals can be used to uplift or oppress. Throughout the Harlem Renaissance and the Civil Rights era of Jackie's childhood, there were several names or labels used for Black people, such as "negro," that are no longer appropriate. Explore how the word was used within the community (e.g. "The Negro Speaks of Rivers.") and outside of the community. How does the difference in what is or is not acceptable compare to contemporary times?

Listen to Langston Hughes in this 8-minute introduction to "The Negro Speaks of Rivers".

In Woodson's poem, the rivers of the title represent the sites of stories. This idea connects to Hughes's poem, the Great Migration, and ideas of *home*.

IDEAS FOR EXTENSION ACTIVITIES

CONNECTING TO *BROWN GIRL DREAMING:*
Since students are looking at the epigraph to *Brown Girl Dreaming,* they might review her poem "learning from langston" and begin a collaborative anchor chart, making connections between Woodson and Hughes. For example, students could select a Hughes poem from *Sail Away* and look for ways Hughes's poetry informed Woodson's text.

Additionally, students could read the poem, "rivers" in *Brown Girl Dreaming* to further make meaning of rivers and *home*.

LESSON 6
Harlem Renaissance Poets

ACTIVITIES (three class periods)

• Consider reading an excerpt from Carole Boston Weatherford's Schomburg: The Man Who Built a Library, another picture book written in poetry. You might choose Weatherford's poem about Schomburg as a fifth-grade student. The book references several other Harlem Renaissance writers.

• Students select poems from the anthology The Entrance Place of Wonders: Poems of the Harlem Renaissance, which includes predominantly women writers, as well as Countee Cullen, James Weldon Johnson, and Claude McKay.

• Students read several poems, choose a favorite, and share (orally with a peer or through a quick write) why they selected it.

• Independently, students use the "read three ways" strategy with their selected poem. (See Lesson #1 Teacher Strategies.)

• After students read their poems, they respond in their journals (see Teacher Strategies for ideas).

• To conclude this investigation, students explore Nikki Grimes's One Last Word: Wisdom from the Harlem Renaissance and identify the way Grimes structures her poetry (which she calls "golden shovel" poems; see Teacher Strategies), using her example of "David's Old Soul," which is derived from Hughes's "The Negro Speaks of Rivers."

• Students take one of the poems read in any of the lessons thus far to write a new golden shovel poem, in the style of Grimes.

TEACHER STRATEGIES

JOURNAL RESPONSE

Asking students to respond to their selected poems helps them synthesize the experience of reading it and provides another strategy for making meaning from poetry. After students use the read three ways strategy on the poems they've selected, you might prompt them to write about one of the following:

• What does the speaker want the author to know?

• How does the poem make you feel? How did the poet try to make you feel that way?

• What is the structure of the poem? How is it the same/different from other poems you have read?

• Do you have a connection to make with this poem? Is there another song, pop culture reference, historical person that reminds you of this piece?

• You may also ask students if there is another prompt they'd like to consider.

"GOLDEN SHOVEL" POEM

Grimes describes the process best in her book *One Last Word*. Please refer to the book for that description and directions to share with your students (see Materials and Resources). Essentially, students use the text or a "striking line" of a poem to create a new poem.

MATERIALS & RESOURCES

• Schomburg: The Man Who Built a Library, by Carole Boston Weatherford, illustrated by Eric Velasquez

• The Entrance Place of Wonders: Poems of the Harlem Renaissance, by Daphne Muse, illustrated by Charlotte Riley-Webb

• Student journals

• One Last Word: Wisdom From the Harlem Renaissance, by Nikki Grimes

NOTES TO TEACHER

Moving from study of Langston Hughes, students interact with other poets from the Harlem Renaissance, including several understudied poets, and mostly women.

Nikki Grimes, the poet who wrote One Last Word: Wisdom From the Harlem Renaissance, uses the last lines from poems of the Harlem Renaissance to create new poems. Her work highlights the universality of Harlem Renaissance poets and introduces a new poetic structure that fourth- to sixth-grade students can play with and replicate. She describes this structure (called a "golden shovel" poem) in the foreword to her book.

Additionally, in January 2021, Nikki Grimes will release Legacy: Women Poets of the Harlem Renaissance, "a feminist-forward new collection of poetry celebrating the little-known women poets of the Harlem Renaissance—paired with full-color original art from today's most talented female African-American illustrators."

IDEAS FOR EXTENSION ACTIVITIES

CONNECTING TO *BROWN GIRL DREAMING:*
Have small groups of students select a poem or two from Marilyn Nelson's how I discovered poetry, which is also a memoir based on the poet's childhood. Nelson is a Black poet who was a child one decade before Woodson and whose poetry has similar, yet contrasting themes. Additionally, her text is structured as using standalone poems and utilizes sonnet form. Several Harlem Renaissance poets also used the sonnet (see *Entrance Place of Wonders* in Materials and Resources for examples).

Have students use the "read three ways" strategy with Nelson's poems to make connections to and compare and contrast with poems by Nelson, Woodson, Hughes, and other Harlem Renaissance poets they have studied.

LESSON 7
Romare Bearden and *Maudell Sleet's Magic Garden*

ACTIVITIES (one to two class periods)

• As students enter, play a song or two from *Romare Bearden Revealed*, by the Branford Marsalis Quartet (see Materials and Resources for a streaming link).

• Have students watch this three-minute video about Bearden's painting *Maudell Sleet's Magic Garden* (see Materials and Resources).

• First, ask students what they learned about Romare Bearden. (For example, he is famous for collaging; he started as a painter; his works focus on memories; he lived in Charlotte, North Carolina and has memories of Maudell Sleet's blackberries, etc.).

• Then watch the video a second time and ask students to pay particular attention to how this painting reflects the idea of *home* through the five senses. For example, how does this painting make you think of "touching" what *home* is? Smelling it? Tasting it? Seeing it? Hearing it? (e.g. touching gifts from neighbors, feeling the dirt through digging in the garden, smelling the flowers, tasting the blackberries, etc.)

• Ask students to consider how art and the five senses convey one's idea of *home*. How are memories and the senses connected to one's idea of *home*?

• Ask students to use their five senses to brainstorm connections to their own idea of *home*. What makes *them* think of their home: perhaps a particular sight, touch, taste, smell, or feeling?

• Students record their brainstorm from step 7 into their journals, then respond to their brainstorm in their journals to answer the following question: "What, in your opinion, is the connection between the senses, memory, and home?" This response can be recorded as a quick-write or a poem.

TEACHER STRATEGIES

It might be helpful to provide students with a simple five-senses graphic organizer such as this one or this one as they respond to the video and/or to have them brainstorm the ways the five senses connect us to the idea of *home* before they begin writing.

MATERIALS & RESOURCES

• Romare Bearden Revealed, by the Branford Marsalis Quartet

• "Maudell Sleet's Magic Garden" video (under "Listen and Learn" on the Cincinnati Art Museum website)

• Student journals

• Five-senses graphic organizer (possible options here or here)

NOTES TO TEACHER

For information on the life and accomplishments of Romare Bearden, consider reading "A Deeper Look at an Artist Who Refused to Be White," by Michael Kilian of the *Chicago Tribune*.

Lesson 7 is meant to immerse the students into Romare Bearden's art; to connect home, memory, and the senses; and to continue writing about the way *home* is visualized and represented. In Lesson 8, students will learn more about Romare Bearden, his childhood, and view several of his artworks.

IDEAS FOR EXTENSION ACTIVITIES

CONNECTING TO *BROWN GIRL DREAMING:*
Woodson describes one's gifts as "brilliance" in her poem "the selfish giant." As we learn about Romare Bearden, Langston Hughes, and the other artists of the Harlem Renaissance, we are learning about their "brilliance" and the gifts they have given us through their art. Ask students to reflect about the other "brilliances" that have impacted them. Perhaps they would like to write about their own brilliances.

LESSON 8
Romare Bearden's Life and Art

ACTIVITIES (three class periods)

As students enter, play a song or two from *Romare Bearden Revealed*, by the Branford Marsalis Quartet (see Materials and Resources for a streaming link).

• Introduce Romare Bearden to students by reading My Hands Sing the Blues: Romare Bearden's Childhood Journey (see Materials and Resources).

• Break students into groups to brainstorm on chart paper the ways in which Romare Bearden is connected to what they have learned already. Consider using charts labeled "the Harlem Renaissance," "the Great Migration," and "Home." Feel free to add others, or ask students to prompt additional categories.

• Students share their charted responses.

• Read Romare Bearden: Collage of Memories, a picture book that intersperses images of his art with his biography and the things that inspired him (home, senses, jazz, etc). This text explicitly speaks to who he was as an artist. Students will remember *Maudell Sleet's Magical Garden*, reproduced on page 12 of the book. They will also preview "Carolina Shout" on page 37 for Lesson 9.

• Art Study: partners view and select one of Bearden's pieces. You might use the pieces in Romare Bearden Collage of Memories or the ones from the Romare Bearden Foundation website, which also includes public art and cover art. NOTE: If students Google images of Bearden's art, they are likely to encounter images of nude adults in his collages.

• Ask pairs to use the painting they selected to complete the five-senses graphic organizer. What senses come to mind as they study the paintings? Are any tastes or smells represented? How about sounds, like those of instruments, busy streets, train whistles, shouts, or the sounds in a garden?

• Students create a self-portrait collage or a collage that represents their home.

• Students journal about what they learned and noticed about Romare Bearden and his work or the experience of making collages to represent themselves or their homes.

TEACHER STRATEGIES

If you have time, read *My Hands Sing the Blues* aloud once for students to savor and learn; then read it a second time (or distribute books or e-readers) to allow groups to make connections between what the text teaches about Bearden and what students have learned already. You might leave it open-ended, and allow the students to construct their own chart, poster, or graphic organizer. Students can start this exercise by completing the sentence, "This text [*My Hands Sing the Blues*] reminds me of..." If further prompts are helpful, the students might think about Bearden's connection to the Great Migration, the Harlem Renaissance, connections Bearden makes to *home* and the five senses in his paintings, the way he makes art through paint and collage, and so forth.

SELF-PORTRAIT COLLAGE

Ask students to create a self-portrait or a picture of their home using a collage method. Students can cut, layer, and paint using different materials strategically, Bearden-style. For detailed instructions, check out this article or this one.

MATERIALS & RESOURCES

• Romare Bearden Revealed by the Branford Marsalis Quartet

• My Hands Sing the Blues: Romare Bearden's Childhood Journey, by Jeanne Harvey Walker, illustrated by Elizabeth Zunon

• Romare Bearden Collage of Memories, by Jan Greenberg

• Five-senses graphic organizer (possible options here or here)

• Prints of or links to Bearden's artwork: the Romare Bearden Foundation has an excellent assortment here

• Student journals

• Collage materials: magazines, paper, fabric, stickers, scissors, glue sticks, paints, paint brushes

NOTES TO TEACHER

My Hands Sing the Blues is a primer on Bearden's childhood, but note that the art in it is mostly the art of the illustrator Elizabeth Zunon.

Romare Bearden Collage of Memories is full of art and biographical information; it is appropriate for fourth- through sixth-grade students, but it is long. Consider breaking up the reading into sections—choosing a few key passages such as the beginning and pages 36–39 (regarding the influence of music on his art and his famous piece "The Block")—and then completing the art study before finishing the book.

IDEAS FOR EXTENSION ACTIVITIES

Students can examine the work of other artists whose primary media included collage. A place to start is this list. Students can compare the artists' work to Bearden's and notice similarities and differences in the various themes and subject matter.

LESSON 9
Romare Bearden Revealed

ACTIVITIES (one to two class periods)

As students enter, play a song or two from *Romare Bearden Revealed*, by the Branford Marsalis Quartet (see Materials and Resources for a streaming link).

• Begin by rereading the final page of My Hands Sing the Blues: Romare Bearden's Childhood Journey, which describes how Bearden saw his art as being connected to jazz and blues—music central to the Harlem Renaissance—and the many "tributaries" from those forms that have informed music through the present. Introduce the Branford Marsalis Quartet to the students.

• Mention that Branford Marsalis wrote a whole album inspired by Romare Bearden's art. Share the website about the album and highlight the final paragraph for students: "*Romare Bearden Revealed* is a recording that reflects Branford's view of Bearden as 'adventurous. His work reflects a world of tradition, and also the will to break tradition.' Annotator Robert O'Meally adds that the disc 'challenges hearers to see the music, viewers to hear the paintings,' and likens the interchange between Bearden's creations and these musicians as 'calling and responding—or, as Bearden liked to put it, calling and recalling.'"

• Ask students to listen to "Steppin' on the Blues" or "The Carolina Shout" from Marsalis' album (see Materials and Resources). As students listen, have them jot down what stands out about the music, what they notice or have questions or wonder about. Talk about this as a class, listing and charting students' observations and questions. You might want to highlight what instruments were heard, the feelings the music evoked, or any other responses shared by students.

• Show the students the Bearden painting paired with the song selection from step 5. Ask students: "What do you notice? What do you wonder? Why do you think Branford connected that song to this painting?" (See Notes to Teacher.)

• If time allows, students can repeat this process with whichever song/painting pairing the class did not have a chance to study.

• Ask students to journal their responses to the essential questions What is *home*? What might art have to do with one's idea of *home*?

TEACHER STRATEGIES

The final journal prompt is a way for students to begin to synthesize what they have learned about *home* and to make sense of ways in which art has grown from artists' various conceptions of home and their identities and beliefs. This is a complex question for older elementary students. Specific activities in the preceding lessons may have particularly resonated with your class, and you may choose to focus on those. For more specific prompts, you might consider the following:

• What are different qualities or parts of one's life that make one feel at home? Give examples.

• Does an artist's home impact his or her art? Tell us why you think so; give examples.

• How do you think the Great Migration impacted the art of the Harlem Renaissance? Explain.

• What images or themes in Bearden's Art reflect his ideas about *home*?

• Why do you think Romare Bearden used collage in his art? How might this process reflect his ideas about *home*?

MATERIALS & RESOURCES

• Romare Bearden Revealed, by the Branford Marsalis Quartet

• *Romare Bearden Revealed* album description

• "Steppin' on the Blues," by the Branford Marsalis Quartet (song to pair with Bearden's painting Jamming at the Savoy)

• Web image of Jammin' at the Savoy

• "The Carolina Shout," by the Branford Marsalis Quartet (song to pair with Bearden's painting Jamming at the Savoy)

• Image of *Of the Blues: The Carolina Shout* (page 37 in Romare Bearden Collage of Memories or at the Mint Museum website here)

NOTES TO TEACHER

The Branford Marsalis Quartet (bio here) is a jazz quartet that has been performing for more than three decades, sometimes collaborating with artists such as Dizzy Gillespie, Miles Davis, Harry Connick, Jr., Sting, and the Grateful Dead. Branford Marsalis has also received Tony nominations for composing music for several Broadway plays, including August Wilson's *Fences* and the revival of Lorraine Hansberry's *A Raisin in the Sun*, among others. Marsalis is from a famous musical family. While Branford plays the soprano and alto saxophones, his brother Wynton is famous for playing the trumpet, and his father, Ellis, was a noted pianist who recently passed away due to COVID-19.

For more information on the pairings between *Romare Bearden Revealed* and Bearden's paintings, this blogpost may be helpful.

Useful information for the portion of the lesson regarding the "collaboration" between Branford Marsalis and Romare Bearden can be found in the CD insert for *Romare Bearden Revealed*. Written by Robert O'Meally—the Zora Neale Hurston Professor of English and Comparative Literature and Director of the Center for Jazz Studies at Columbia University—the insert highlights the call-and-response evident in both Bearden's paintings and Marsalis' jazz. Call-and-response originated in sub-Saharan African cultures "to denote democratic participation in public gatherings." This article touches on some of the ways call-and-response made its way into genres including blues, funk, hiphop, folk, Latin, and classical music. The article gives well-known examples in various genres, too.

The Romare Bearden Reader, edited by O'Meally, was released in 2019. O'Meally is a scholar on topics centered in this unit, including but not limited to the Harlem Renaissance, jazz, painting, literature, and Romare Bearden. His recent book brings together a collection of writings by Toni Morrison, Ralph Ellison, August Wilson, and more; its purpose is to "examine the influence of jazz and literature" on Bearden's work, and it focuses on specific topics such as "the ways in which Bearden used collage to understand African American identity." The book also includes Bearden's writings about his "aesthetic values and practices and shares his ideas about what it means to be Black in America."

IDEAS FOR EXTENSION ACTIVITIES

Listen to additional tracks from *Romare Bearden Revealed* and have students select Bearden art to pair with the tracks, identifying the connections they see between the music and the art.

Listen to this Romare Bearden playlist compiled by the Detroit Institute of Arts, who said, "Romare Bearden chronicled the African American experience. So did the music that inspired him."

Have students learn about musicians from the Harlem Renaissance. One place to begin (with paired picture books) is found here.

To learn more about the various talents of the Marsalis family, read about them on their web page. Students can discuss the various instruments played by the Marsalis men. Read to find out where the family was raised and where they are now. Ask students the following questions:

• What do you think home may mean for Branford Marsalis in particular?

• What do you think home may mean for the various members of this one family, now on their individual paths as musicians?"

LESSON 10
Artists Day!

ACTIVITIES (Formative Assessment, or more class periods)

Students select an artist from the Harlem Renaissance, selecting from artists who work in a variety of artistic genres; a list is provided here, or students can go beyond those listed, if desired. Students can focus on the artist or on the genre. Students should be grouped according to their choices.

• Once in their groups, students read one of the provided texts about the artist they have chosen and/or find a new one. Encourage students to read about a second artist, either from the Harlem Renaissance or from their own city or state, before making a final decision.

• Students develop a presentation for their peers that incorporates creative ways to represent the artist(s) and to identify key pieces, as well as features of and themes in their work. Students should also look for ways artists connected their art to a sense of *home*.

• In addition, students write an essay, poem, or letter or record a spoken-word piece that reflects their personal answer to the question, "What is *home*?"

• Groups present their projects in a culminating "Artists Day," teaching and learning about other Harlem Renaissance artists and even local artists, if desired.

TEACHER STRATEGIES

ARTISTS DAY PRESENTATIONS:

These presentations may be visual, multimodal, prose, poetry, collage, digital, or take up other forms and media. Students should draw connections between the genre or artist they have chosen and other ideas learned about the Harlem Renaissance, possibly including the Great Migration; the idea of *home;* work by Hughes, Bearden, other Harlem Renaissance figures, and/or contemporary writers; local history; and other student-selected ideas.

RESPONSES TO THE ESSENTIAL QUESTION "WHAT IS HOME?"

In addition to their group projects, students "answer" the question through an essay, letter, poem, or spoken-word piece that reflects their personal answer to the essential question "What is *home*?" Encourage students to reread their journal responses and use them to create this final piece.

RUBRICS FOR ARTISTS DAY:

It is helpful to have a rubric to determine what information would be important for students to share. One student-centered way to incorporate rubrics is provided in the Teacher Strategies for Lesson 4.

NOTES TO TEACHER

Artists Day is a celebration and culmination of this unit. For this formative assessment to be meaningful, encourage students to select the people, places, and ideas that excite them, those things about which they most wish to learn. Feel free to include local artists in your town or state's history, in order for your students to see the connections between the Harlem Renaissance and today and between art and home.

IDEAS FOR EXTENSION ACTIVITIES

Have students compile a collection of their presentations and written responses into a digital scrapbook or journal of Artists Day. If students have been using a digital platform such as Seesaw (mentioned above), it is easy to compile digital work into one space as a "scrapbook." Alternatively, use PowerPoint, Google Slides, or the Book Creator app to easily create a digital scrapbook. The scrapbook or journal will cover many artists and the knowledge students have gained about all the topics in this module, as well as reflecting their growing consciousness about connections between home and art and how their new awareness impacts their past, present, and future.

AYELET DANIELLE ALDOUBY AND ANNE LATTNER
IN COLLABORATION WITH ARTIST MAREN HASSINGER

Then & Now: A Photographic Journey

ESSENTIAL QUESTIONS

- How do sites define our identity?
- What happens when these sites are disrupted?
- How do these disruptions affect the community?
- Why do we value the sites around us?

LEARNING OBJECTIVES

• Explore the cultural legacy of the Harlem Renaissance

• Identify the main accomplishments and effects of the Harlem Renaissance

• Utilize online resources to explore Harlem Renaissance content and current sources

• Discuss what remained the same and what changed due to this cultural period

• Engage in higher-order thinking skills

• Promote transdisciplinary collaboration between the students

• Create a visual manifestation of learned material

• Familiarize with contextual key terms and concepts for students

OVERVIEW

During the 1920s and 1930s Harlem's artistic, musical, literary, and intellectual flowering fostered a new Black cultural identity. Then and Now: A Photographic Journey highlights Harlem's historical past manifested through street scenes, iconic buildings, and figures. The module includes research using archival photographs from the Schomburg Center for Research in Black Culture and aims to establish a historical understanding of time and place, as well as a virtual exploration using Google Earth or Google Maps to examine the visuals of the current sites. The pilot program for this module, conducted at Teachers College Community School (TCCS) in spring 2019, consisted of seventh graders visiting Harlem landmarks and documenting their process culminating in a photo exhibit. Whereas the original project focused on the physical environment and exploration of the historical significance of the buildings, the current iteration allows for a deeper, contextualized understanding of the cultural significance of Harlem by also cultivating an appreciation for the legacy of its iconic figures. This subject-based, integrated curriculum model enables students to make connections between the past (what was there) and the present (what exists now), in addition to reflecting on the differences and similarities between past and present, and highlighting cultural contributions of the Harlem Renaissance. The project culminates in an online exhibit.

CONTEXT

During the 1920s and 1930s, Harlem's artistic, musical, literary, and intellectual flowering fostered a new Black cultural identity. Students will access online texts, visuals, and videos to understand African American culture of this period. This context provides the historical reference to supplement students' reflections.

SOCIAL STUDIES FRAMEWORK: KEY IDEAS AND CONCEPTUAL UNDERSTANDINGS
After World War I, the United States entered a period of economic prosperity and cultural change. This period is known as the Roaring Twenties. During this time, new opportunities for women were gained, and African Americans engaged in various efforts to distinguish themselves and celebrate their culture.

HISTORICAL FIGURES AND LOCATIONS IN HARLEM
Students have the opportunity to focus their research around a physical space that embodies a famous person who lived in Harlem and contributed to the Renaissance. Choices may include W. E.B. Du Bois, at 409 Edgecombe Avenue; Duke Ellington, on Riverside Drive and at 555 Edgecombe Avenue; Marcus Garvey, at 235 West 131st Street; Billie Holiday, at 108 West 139th Street; Langston Hughes, at 20 East 127th Street; Zora Neale Hurston, at 108 West 131st Street; Claude McKay, at West 131st Street; Joe Louis, at 555 Edgecombe Avenue; and more.

CULMINATING PROJECT

THEN AND NOW HARLEM RENAISSANCE ONLINE EXHIBIT

Exhibit Preparation:
• Select relevant photographs (depending on selected site/figure) and place the images in a Google Slides presentation

• Create work labels and artist statements based on reflections (see Lesson 1 Do Now activity, step 4) to accompany photographs

• Curate the exhibit via presentations, discussion, and final installation via virtual-reality exhibit space or any other approved online exhibit platform

LESSON 1
Building Contextual Background Knowledge

ACTIVITIES

OVERVIEW:
Students preview primary- and secondary-source videos and texts aimed at explaining the push and pull factors that encouraged millions of African Americans to move into northern, industrial, urban settings. New York City, and Harlem in particular, became a burgeoning metropolitan area where Black artists, musicians, writers, and politicians flourished and created meaningful contributions to America's cultural identity.

DO NOW:
• Present the unit's Essential Questions to students:
— How do sites in our community define our identity?
— What happens when these sites are disrupted?
— How do these disruptions affect the community?
— Why do we value the sites around us?

• Have students choose two of these questions on their own based on their initial interests, or have students work in small groups, focusing on one question, taking notes for the group. Have students share out after a few minutes. Vary the answers so there's at least one student answer for each Essential Question. Make sure to chart the responses; they will be used in a reflection activity in Lesson 4. Explicitly tell students that these responses will be revisited.

• Explain that students will be able to make connections between the past and the present, in addition to reflecting on the difference and, similarities between past and present and on highlighted cultural contributions of Harlem. The culminating assessment for this curriculum will be an online exhibit.

• This first lesson seeks to establish a contextual background about Harlem. Students explore different perspectives and lived experiences to describe the push and pull factors that led to the mass migration of African Americans in the early twentieth century.

• Explain to students that they see a collection of paintings from Jacob Lawrence's The Great Migration series. For a virtual classroom, the images can be placed in a shared Google Drive folder that students can access. They have to try to put the paintings in a sequential order that tells a story. Images of the paintings (paintings 1, 15, 17, 45, 53).

• Tell students to consider how the actions of the figures, details, and imagery of each painting communicate a specific part of the story, and, when added together, tell a larger story. Later, groups will share the order of the paintings they chose and the story that their sequence tells.

• Ask students to describe what they see in the paintings: people, objects, colors, actions, etc.

MINI-LESSON:
• Ask students whether they have moved in the past, or if they know anyone who has moved: what were their experiences in doing so? Briefly review "push and pull factors" and why people move. Explain to students that throughout history, there have been mass movements of people, and there are conditions and circumstances that push people from their homes, as well as those that pull people to new places. Examples that students may have studied before include the mass immigration of Europeans to the United States in the late nineteenth and early twentieth centuries or the mass migration of people from rural areas to cities during the same period.

• Project or display a copy of the maps from the Passport to Social Studies handout "The Great Migration: 1915–1930 (see PDF file page 5).

• Ask students, "According to the maps, where were African Americans migrating from? Where were they moving to? What do you think caused this mass migration of African Americans? What are the patterns corroborated by the maps?"

INDEPENDENT PRACTICE:

• Distribute the Decision-Making Scenario Worksheet (see PDF file page 10) and read aloud the directions for the activity.

• Display roles/lenses on the board and either assign roles to students or ask them to choose roles for the activity.

• Students read each of the documents through the lens of their assigned role. These roles are representative of the time period and include the following:

— Single 18-year-old man or woman

— 20-year-old newly married man or woman with a child on the way

— 25-year-old single World War I veteran

— 25-year-old widow(er) with three children

— Married 30-year-old sharecropper with five children

— Single 35-year-old man or woman taking care of his/her parents

— Married 40-year-old pastor with four children

— Healthy 50-year-old widow(er) with grown children

— Healthy 70-year-old widow(er)

• Students receive a series of primary-source documents with contextualized backgrounds (see PDF file pages 6–9). Explain that, as they read the four documents, they should highlight, underline, or annotate information that helps them understand why African Americans were moving and to gain information about those people's experiences.

• Students answer the questions in their Decision Scenario Worksheet based on their chosen perspective (see PDF file page 10). Instruct them to answer the following questions:

• What is the problem, and what choices do you have to solve it?

• What excites you about the idea of moving to northern cities? What are the benefits?

• What do you find worrisome about the idea of moving to the North? What are the costs and sacrifices you will have to make?

• What else do you need to know to find out about moving to the North? What is your current stance on or opinion about the idea of moving to the North?

WRAP UP:

Facilitate a class discussion by asking students the following questions:

• From the perspective of the role you took on, would you have migrated from the South to the North? Why? Which arguments and details from the readings support your decision?

• What factors shaped your decision?

• Does the outcome of your decision benefit you now (immediately) or in the future (in the long run)?

• Considering the role you took on, what is one thing you'd like to know more about?

• What might be some problems you encountered?

• How was this similar to or different from the immigration experience you learned about earlier in the year?
(Adapted from the Passport to Social Studies curriculum: PDF file pages 1–4.)

TEACHER STRATEGIES

• Modeling
• Small groups
• Inquiry-guided instruction
• Class discussion
• Graphic organizer

MATERIALS & RESOURCES

• *The Great Migration* by Jacob Lawrence (from book or website)

• Selected images from Jacob Lawrence's series The Great Migration (paintings 1, 15, 17, 45, 53)

• The Great Migration: 1915–30 map (PDF)

• Document Sets SW, pages 122–25 (PDF)

• Decision-Making Scenario Worksheet SW, page 126 (PDF)

NOTES TO TEACHER

Examples of key terms and concepts for students:

• Great Migration

• Roaring Twenties

• *The Chicago Defender (newspaper)*

• Jacob Lawrence

• Harlem Renaissance time span

• Urban League

IDEAS FOR EXTENSION ACTIVITIES

• Tell students that just as immigrants to the U.S. faced discrimination, so too did migrating African Americans. For example, in July of 1919 there was a five-day riot in Chicago that cost the lives of twenty-three African Americans and fifteen White people.
A full account of that riot can be found through the following link.

• Consider how the questions of the Do Now activity are related to today's events. For each question, there can be a connection to current events, so students examine, discuss, and understand key concepts, skills, and "big ideas" arising from a relationship between specific events and corresponding sites/symbols. Students can use that learning to do a deep dive into the same correspondence between event and site/symbol in the Harlem Renaissance.

• Further contextual background research for students about the Harlem Renaissance can be found in the following sites:

— Khan Academy. "A Harlem street scene by Jacob Lawrence, Ambulance Call: learning resources."

— History Channel – Harlem Renaissance Video

— BrainPop – Harlem Renaissance

— CommonLit – Harlem Renaissance
ReadWorks (Article-a-Day Set) Harlem Renaissance

LESSON 2
Exploring Black Culture

ACTIVITIES

OVERVIEW:
Accessing, researching and selecting archival photographs.

The following sources could be used:

• The Schomburg Center for Research in Black Culture holds millions of archived documents that were donated, preserved, and analyzed to give greater insight into the African American experience. Through the Schomburg Center's online archive, students can access primary-source archival photographs of landmarks, churches, and streets in Harlem, and of iconic figures and events, so they can mark the ones that pique their interest. (Due to COVID-19, the site offers limited viewing options. See list of archival photos and their links below.)

— Schomburg (NYPL) Web Archive Collection

— Schomburg (NYPL) Web Archive Collection "Harlem Renaissance"

• Harlem Renaissance: Photos From the African American Cultural Explosion

• Connecting historical photos to Google Maps
See example of Archival photo included at the end of Lesson 2

DO NOW:
Students now begin the research process by choosing from a list of historical sites in Harlem. Explain that they eventually will present the changes in these sites through their culminating online exhibit.

Give students a list of locations in Harlem to choose from:

• 126th Street & Fifth Avenue*
• East 125 Street & Park Avenue*
• 125th Street & 7th Avenue* (Photo below accessed from http://www.whatwasthere.com/)
• West 125th & Lenox Avenue*
• 116th Street & Lenox Avenue*
• Metropolitan Church*
• Apollo Theater*
• Lafayette Theater*
• Mount Olivet Baptist Church*
*Archival photographs were obtained from Photographs and Prints Division Schomburg Center for Research in Black Culture

OR they may choose a location based on site alone. Possibilities include the following:

• Schomburg Center
• Garvey Park
• Harlem YMCA

Tell students to reflect on the differences, similarities, and what observations that they resonated with based on the photo they selected. When possible, have students connect the chosen site to an iconic figure or figures, in order to emphasize the sites' significance.

GUIDED ACTIVITY:
• For guidance, teachers may model the process for one site of their choosing, using a filled-out graphic organizer to demonstrate the explicit expectations and instructions that students must follow.

INDEPENDENT PRACTICE:
Students will pick a building/site and will research the following:
• When the site was created

• The purpose of the building
• What changes if any, occurred to the building or location site from the 1920s to present day

From their findings, they infer how this change is reflected within and towards the community

WRAP UP:
Students may reconvene at the end of class to share out answers from the graphic organizers they have filled out based on research of either of the location sites, past or present.

TEACHER STRATEGIES

• Modeling
• Inquiry-guided instruction
• Class discussion
• Independent research
• Graphic organizer

MATERIALS & RESOURCES

WEBSITES:

Teachers can visit the following websites:
• Schomburg (NYPL) Web Archive Collection
• Schomburg (NYPL) Web Archive Collection "Harlem Renaissance"

GRAPHIC ORGANIZERS:

Historical Landmark Graphic Organizer
For student research:
• Contextual summary of Black NYers from 1916-1939
• Interactive timeline that provides references to icons and historical context

NOTES TO TEACHER

• It is important to connect sites to iconic figures to emphasize the sites' significance.

• Engage the students through their fields of interest (such as literature, dance, or sports).

• Small groups are possible if the teacher wants to group students by similar choices in locations. (Virtual options include Microsoft Teams, Google Meet, and Zoom.)

• Note that to highlight historical figures associated with specific sites/ street addresses, you can refer to Lesson #2 Extension Activities for a list of historical figures. The intention is to allow teachers to select according to the level of the students or in response to higher-order thinking.

• In order to present more accessibility to the options provided above, the teacher may present videos that demonstrate a connection between the cultural site and the significant figure (see Extension Activities). If more time is required, the teacher may extend Lesson 2 into two lessons.

IDEAS FOR EXTENSION ACTIVITIES

Create a bibliography page for sourcing videos from sites such as the following:
• performances in the Apollo Theater
• the Lafayette Theater
• Duke Ellington

Give students the list (below) of iconic figures and the locations in Harlem associated with each figure. They may choose from the following categories:

• **Literature:** Zora Neale Hurston, at 108 West 131st Street; Claude McKay, at West 131st Street; Langston Hughes, at 20 East 127th Street

• **Politics:** W. E. B. Du Bois, at 409 Edgecombe Avenue, or Marcus Garvey, at 235 West 131st Street

• **Music:** Billie Holiday, at 108 West 139th Street, or Duke Ellington on Riverside Drive and at 555 Edgecombe Avenue

• **Sports:** Joe Louis, at 555 Edgecombe Avenue

Students will pick a site or an iconic figure. If they pick an iconic figure attached to an associated location, they are expected to do research on the figure's biography, as well as on the significance of the site in which the person lived or worked. Students Have to find facts about:
• the figure's early life
• the figure's family life
• The figure's major accomplishments and/or challenges in life
• other interesting facts about the figure

Graphic organizer for Iconic Figures can be found at the following link.

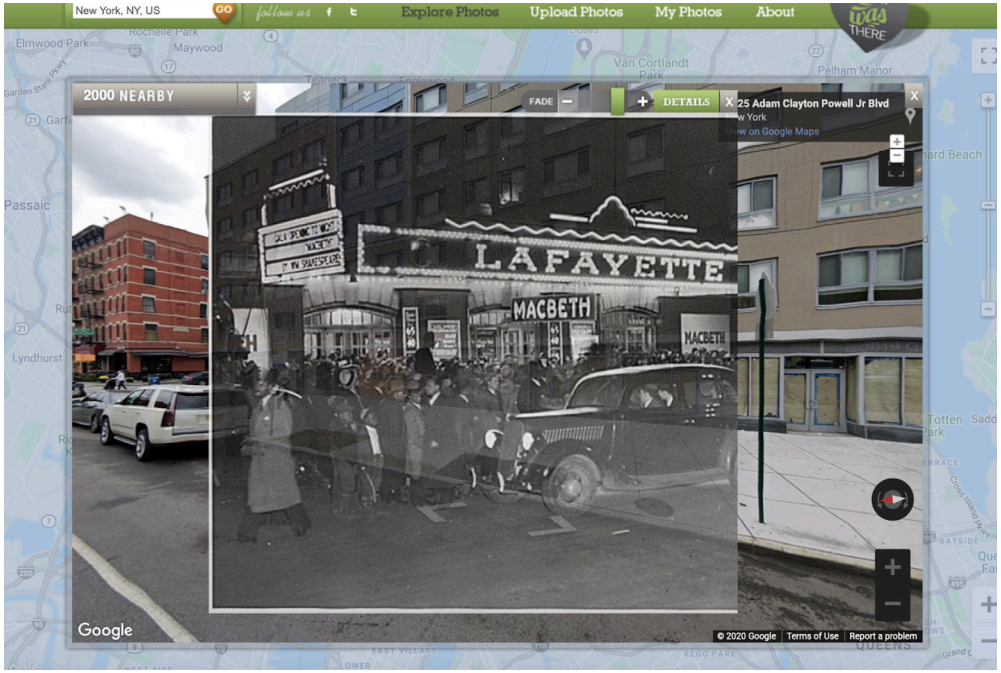
Instead of the Guided Activity above, another option is to have students create a timeline for the image and answer the following questions: What did the image look like immediately preceding the Harlem Renaissance? During the Harlem Renaissance? What does it look like today?

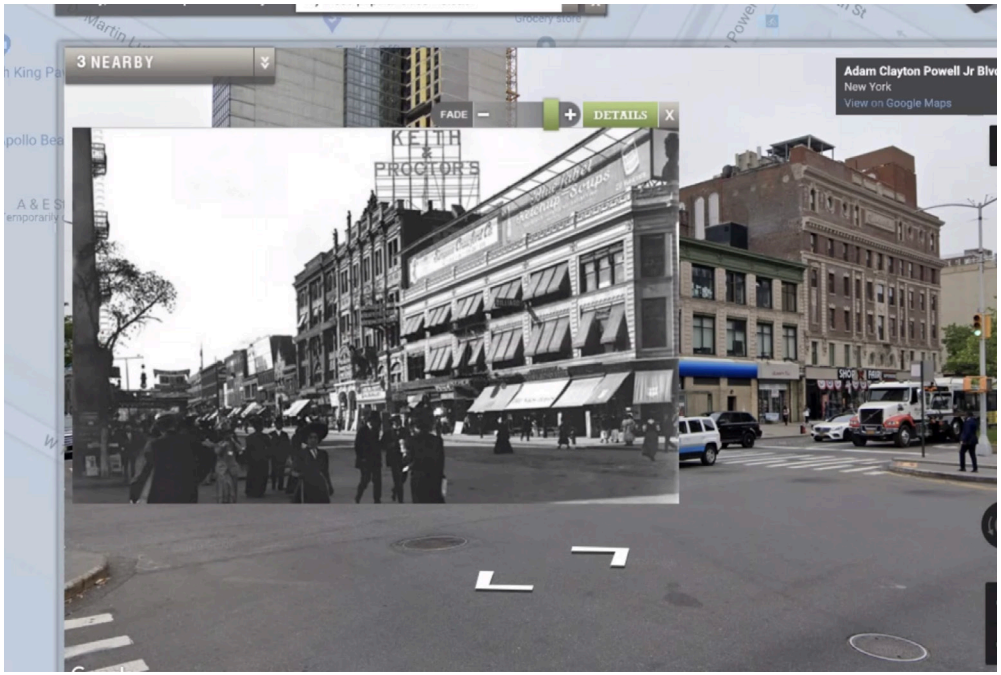
Then ask the following questions:

• Why do students think the site evolved as it did?

• How does the story of the building over time compare to the story that they wrote about in the Do Now activity?

Students can create a class compilation of the connections between iconic figures and the various sites during the Harlem Renaissance, including the images they find; other media, such as a text document or the YouTube video of a Harlem Renaissance Walking Tour; and music and art from the iconic figures, past and present, who are connected to the sites. Such a compilation could be the culminating project for the module.





LESSON 3
Visiting Harlem Sites

ACTIVITIES

Students will compare and contrast the details between archival and present day photography in order to draw larger conclusions about the historical impact of their selected location.

OVERVIEW:
Students can divide into several groups via Microsoft Teams, Google Meet, and so on. After reviewing the accompanying primary-source archival photographs of each location, students revisit and capture (screenshot) the same locations via Google Earth or Google Maps. Locations include East Harlem, Lenox/Malcolm X/6th Avenue, and so on.

DO NOW:
• Display an image of The Atlantic: Then and Now and give students the following background information: *"A workman stands in front of a distinctive set of three arched windows on 5th Avenue, between East 38th and East 39th Street. In 1911, the shops were, from left, Knabe Piano Co., Benson and Hedges Tobacconists, Hardman Piano Co., John M. Crapo Linens, Ludwig Schultze Interior Decorations, and Siebrecht, a florist. In the 2014 view, from left, we see Payless Shoes, a new bakery under construction, Prima Donna clothing, GNC nutrition store, and a Sleepy's mattress store."*

• Ask students to note the similarities and differences between the two images: the structures of the buildings, the store, the people walking on the street, the modes of transportation. Ask, "How do you believe the changes that have been made over time have impacted the community in the area?" Chart their responses.

MINI-LESSON:
• Explain to students that they will be performing a similar exercise from the Do Now and applying it to the locations in Harlem they have chosen. Since the research has been completed (previous lesson), today students take a peek into what their location looks like in the present (through Google Earth or Google Maps) and reflect on the changes that have been made to that location since the Harlem Renaissance.

• This activity takes place after they have looked at a primary-source photo (or photographs) of the same location in the 1920s, courtesy of the Schomburg Center's digital archives.

GUIDED ACTIVITY:
• Similar to Lesson 2, teachers may present one example of side-by-side comparison between a present-day screenshot of their previously modeled location and an archived photo. They then display a model of a filled-out Site Tour Worksheet for the lesson.

• Students can be led into a deeper dive of the process of using images to tell a story. Use the image of The Atlantic: Then and Now (in Do Now, step 1) to model the task of noting similarities and differences between the two images: the structures of the buildings, the stores, the people walking on the street, the modes of transportation. Ask students how the changes that have been made over time may have impacted the community. Actively engage the students by encouraging them to make note of the questions being asked. Towards the end of the activity, have students suggest questions they would ask of the image. Chart all of the questions as a reference point for students when they move to independent practice.

INDEPENDENT PRACTICE:
Students take time to explore their virtual tour and gather images, notes, and details to use in filling out in the accompanying worksheet. Students also are able to screenshot present-day images of location sites (Mac: command+shift+4) for their online exhibit.

WRAP UP:
• Refer back to the Do Now images and responses from students. Has individual research about students' sites made clear any information or provided additional details to add to what students noted regarding the original image? Students share out.

• Facilitate a class discussion around some of the questions from the worksheet. Have students share out some answers. What question stood out the most to them and why? If they could add another question to the worksheet, what would it be?

OPTIONAL EXTRA CREDIT:
Students who live near Harlem can visit and take photos of the different sites of interest that are being historically highlighted. Making sure to wear masks and observe social distance, they can collect data about the area now through their own photographs, which they then can compare with the historical photos.

AND/OR

The teacher can pick a student "ambassador" who has an interest in photography or lives in the area and can document the sites and share them with the class for more analysis.

TEACHER STRATEGIES

• Modeling
• Inquiry-guided instruction
• Class discussion
• Independent research
• Graphic 0rganizer

MATERIALS & RESOURCES

• Article depicting images of Fifth Avenue Then and Now: A Century of Streetviews in NYC.

• Site Tour Graphic Organizer

List of Websites with Archived Photos:

• NYC Department of Records and Information Services

• Mapping historical photos from the New York Public Library

• Digital Collections from the New York Public LIbrary

NOTES TO TEACHER

• If the teacher wishes to select a different site to explore, please refer to the Atlantic website in the Materials & Resources section.

• Depending on the class structure or size, the research in Lesson 2 may be extended to over a period of days; Lesson 3 is a separate activity that is intended for after research is finished.

• Small groups are possible if the teacher wants to group students by similar choices in locations. Virtual options include Microsoft Teams, Google Meet, and Zoom.

• When engaged in exploration of the images, emphasize that you have to ask questions of the image in order to determine if it will help tell the story that you want to tell.

• For the mini-lesson, refer back to Lesson 1 if more contextual information about the Harlem Renaissance is needed as a refresher.

IDEAS FOR EXTENSION ACTIVITIES

• Students can access a YouTube virtual walking trip of Harlem.

• In small groups, students can use the internet to find commercial tours of Harlem, then analyze and critique those tours, answering the following questions:

— What message is being communicated by the inclusion/exclusion of different sites?
— What might the inclusion/exclusion mean in terms of the iconic figures who are or are not represented? What does it mean when someone tells another person's story?

LESSON 4
Site reflections

ACTIVITIES

Students will integrate visual information (photographs, videos, etc.) in order to identify overarching patterns of cultural contributions. Students will determine the meaning of words and phrases such as “community, identity” based on their visual evidence.

OVERVIEW:
After embarking on virtual site visits, students preview graphic organizers listing a handful of historical landmarks (see Lesson 2). Students connect each landmark to a historical figure and elaborate on those connections. Using the archival photos provided by the Schomburg Center, students compare and contrast the different features of the buildings and streets then and now. Further analysis and reflection requires students to attribute cultural significance to these sites and figures (see Lesson 3). In Lesson 4, the goal is to establish higher-order thinking through each level of questioning.

DO NOW:
Take out the charted Do Now responses from Lesson 1. Students return to the Essential Questions from the beginning of the curriculum:

• How do sites in our community define our identity?

• What happens when these sites are disrupted?

• How do these disruptions affect the community?

• Why do we value the sites around us?

• Ask, “Has anyone’s initial responses changed after the research from Lesson 2 or the virtual field trip from Lesson 3? Are there any new findings or observations to contribute to the chart?” Wait for answers from students.

INDEPENDENT WORK:
• Students break into groups—preferably with students who have similar locations in mind or who share physical proximity—to further present their research and notes from Lessons 2 and 3.

• Students must also explain how their photographs (both past and present) connect to their prior research. They fill out a jigsaw graphic organizer to engage with each other for different perspectives and ideas about the location site.

• Have students refine their virtual tours, both images and text, based on application of the four bulleted questions in the Do Now activity. Working in small groups and using a graphic organizer, students can provide each other with feedback, answering the following questions:

– How does the virtual tour define community identity, then and now?

– How does the virtual tour show site disruptions and the effect of those disruptions on the community?

– How does the virtual tour show the value of the sites for the community, then and now?
After the peer review, students can determine whether and how they will refine their virtual tours to address the feedback.

WRAP UP:
Student groups share out from their jigsaw activity.

TEACHER STRATEGIES

- Small groups
- Class discussion
- Jigsaw activity

MATERIALS & RESOURCES

- Jigsaw activity graphic organizer
- Graphic organizers completed from research in Lesson 2
- Historical Landmarks Graphic Organizer
- Photography Walking Tour Worksheet

NOTES TO TEACHER

- This lesson is entirely optional if teachers want time for more dialogue, discussion, and reflection.
- We advise a recap of information.
- Students can present their initial findings.

LESSON 5
Online Exhibit

ACTIVITIES

PHOTOGRAPHY:
Students observe and analyze archival photographs and use screenshots to capture past and present images. (The YouTube video links provided in Materials & Resources provide contextual information for students about how art can be expressed in different media, as well as presenting artists who are changing the image of Black men.)

ARTISTIC PROCESS EXPLORATION:
Students reflect on their artistic identity, practice and journey via the short movie about contemporary African American artists "Your Body Itself Is Already a Place of Politics" contemplating what it means to be an artist? Maren Hassinger on the artistic process (see additional examples in external links).

VIRTUAL EXHIBIT CURATION TO ENGAGE STUDENTS IN IMMERSIVE AND INTERACTIVE VISUAL STORYTELLING:
The Teacher will create a classroom account and set up a virtual exhibit platform via https://www.artsteps.com in order to allow students to upload their archived and present-day screenshots/photographs of their Harlem location sites. Photos can be uploaded by URL or from files directly from students' computers.

OPTIONAL:
Students can access the exhibit through the classroom account and password (shared to everyone), or the teacher can work one-on-one with students to set up their exhibits. Ask students: "Out of the selection of photographs you took with your phone or from Google each (captured with screenshot) select the best one and its corresponding archival photograph. Why did you select this one?"

Students create two labels, one for each photograph (historical and present day) with the following requirements:

STUDENT'S NAME
- Title of work
- Name of artist (for archival photographs)
- Street name
- Medium
- Size (if applicable)
- Year (if applicable for both the archival and the contemporary images)

- Place both photographs (past and present) next to each other. With the photographs side by side, begin writing the artist statement. The artist statement can include answers to the questions below (also given in the Site Tour Graphic Organizer; see Lesson 3 Materials & Resources):

– Do you think this building/street still holds the same purpose and significance as it did in the past?
– What in the present day do you observe that makes you think that?
– If you could change something about this building/street? What would it be and why?
– How does this building/street make you feel?
– If you could write a caption for your archived image, what would it say?
– Do you notice anything different than when you observed this photo before? If so explain
– If you could write a caption for your new photograph in the present day, how would it change?

- In addition, ask students to fill in the blanks of the following statement: "I used to think _____ about the sites in Harlem, and now I think _____. "

- Copy both photographs and the student-generated artist statements to the Google Classroom folder supplied by the teacher.

See screen shots of process at end of Lesson 5 for reference.

TEACHER STRATEGIES

• Gallery walk

MATERIALS & RESOURCES

• Kehinde Wiley, Vik Muniz painting with found objects

• Teacher can create virtual exhibit platform using ArtSteps

NOTES TO TEACHER

• After viewing "Your Body Itself Is Already a Place of Politics," teachers may decide which of the videos about Kehinde Wiley or Vic Muniz to present to students, or whether to present both.

• Parts A and B at the beginning of the lesson are theoretical; part C, which leads to the curation of the digital exhibition, is more practical in focus.

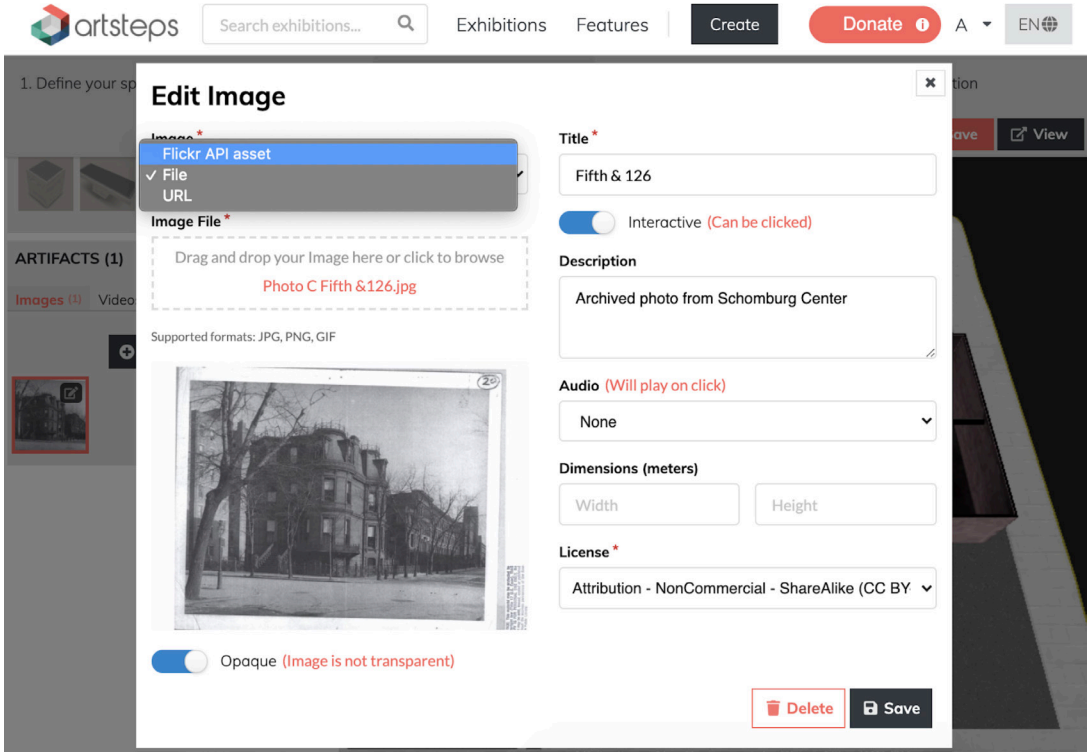
IDEAS FOR EXTENSION ACTIVITIES

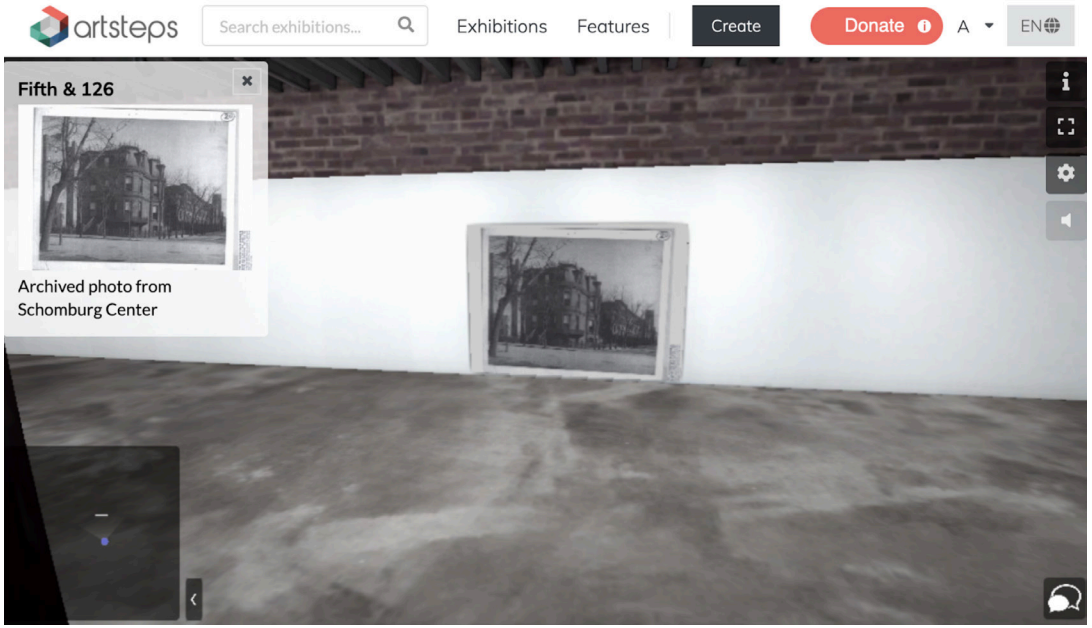
Students may refer to the sources below for information on handling photographs:

• Printing, Matting & Framing Photographs to Archival Standards

• Meet Our Vintage Collection Archivist, Bill Bonner | National Geographic

SCREEN SHOTS OF PROCESS:





45

STEPHANIE BOGGS AND CARINA MAYE

Harlem Renaissance and the Threading of Meaning

ESSENTIAL QUESTIONS

• How does a Movement and the transfer of knowledge influence how we live?

(The term “movement” is used to encompass the great migrations, the exchange of ideas of people from different cities and countries, and the shifts in political, social, cultural, economic, and historical realities.)

LEARNING OBJECTIVES

• Learning objectives are aligned with NYS Learning Standards and NYC DOE Blueprint Visual Art Standards.

• Examine direct influencers that contributed to the Harlem Renaissance.

• Investigate the artistic approaches to the representation of life during the Harlem Renaissance.

• Use research and learning strategies to connect the time period to similar contemporary themes.

• Use creative and artistic content to explore a historical time period.

• Explore political writing as a means to gain a deeper understanding of the relationship between a single identity and a collective identity.

• Understand the connections between the past and present political events and their designs.

OVERVIEW

This module augments and enhances students' learning by providing the space for students to utilize art as an instructional tool, historical lens, and creative catalyst. The lessons invite teachers and students to research, conceptualize, analyze, and communicate their understanding of their relationship with the Harlem Renaissance. This module challenges teachers and students to develop a deeper understanding of a critical piece of American history by centering the lived experiences, shared knowledge, and creations of people who were raised in, migrated to, or explored Harlem, in New York City, and how they shaped history. The sharing of ideas amongst Harlem Renaissance contributors who were part of the African diaspora exhibits how sharing and applying knowledge, creativity, and modes of resilience shape history.

Through student-centered and inquiry-based lessons, students will learn methods for expressing their thoughts, valuing culture, and bringing meaning to being Black and American from the 1910s through the 1930s. This module uses teaching strategies that facilitate communication and retention of pertinent information. This module encourages the use of the following teaching strategies: scaffolding, cooperative learning, technology-supported learning, document-based questioning, hands-on learning, and peer support.

This module asks teachers to move away from the stereotypical depiction of the Harlem Renaissance. Students have the space to learn how these historical moments impacted culture and shaped our contemporary lives. This module is designed primarily for teachers and students within the community of Harlem and for those from other geographic communities. This module seeks to reach across classrooms and beyond institutional spaces to also serve community organizations, which allows students and educators to see how education is ongoing and unconstrained. The module introduces political themes that challenge America's oppressive ideologies and impactive practices regarding race, class, gender, and sexuality. Students will learn complex ways of understanding the Harlem Renaissance by reflecting on similar contemporary political dialogues.

To support the overview of the instructional module, the following sections will provide teachers with the essential question and the overarching learning objectives for each lesson. This module contains five sequentially formatted lessons with two studio days to provide students with the space to reflect on their learning. First, students will explore definitions relating to political ideologies and the channels for relaying thoughts and beliefs to the public. Second, students will examine political manifestos written by Marcus Garvey, Malcolm X, and Tamika Mallory, exploring meaning, message, intent, and major ideas. Third, students are introduced to artist Aaron Douglas and activist designs. Fourth, students will continue to develop their visual ideas by exploring meaning, message, intent, and major concepts through partner and group critique. Fifth, students will teach visitors about the political aspects of the Harlem Renaissance through presentations of their written and visual projects.

CONTEXT

This module only scratches the surface of the rich histories and experiences of the thousands of Black, African, and Caribbean people, and many other races and ethnicities who graced the Harlem community between 1918 through 1937 (Hutchinson; Schomburg). Harlem was one of many hubs for Black people making a new life after World War I (History.com, 2009). This module is centered on the leaders utilizing their voices to inspire Black Americans. This uplift was seen in the visual arts, literature, poetry, music, religion, theater, films, activism, most importantly in education. Despite ongoing racist propaganda of the time, seen in movies such as *Birth of a Nation*, Black creative minds used their platforms to form counternarratives to dispel negative depictions of Black people (a brief overview is found in the short video "The Fountain of Praise," 2016). Black political voices centered in Harlem, New York, to strategize against acts of violence (e.g. lynchings) and discrimination (e.g. poll taxes, sharecropping, and Jim Crow laws: Library of Congress). The National Association for the Advancement of Colored People (NAACP) was nurtured in the heart of Harlem and stood up to oppression as homeland terrorist organizations such as the Ku Klux Klan grew in numbers (Tomyn, 2018). The lynching of Black people in America is not only an unjust and illegal issue from the pre–civil rights era. Contemporary thinkers speak to the painful truth of how deadly oppressive control is still used on Black people today. Harlem carved out space for the influx of strong thinkers This was seen as those with varying ideologies collaborated or defended their political positions (Hutchinson). To provide students with a past and present view of social and political issues plaguing the United States, this module looks at these common themes throughout history.

CULMINATING PROJECT

In Lesson 5, students will hold "A Circle of Presentations" to teach about Marcus Garvey and political aspects of the Harlem Renaissance. Students will then relate writings of Marcus Garvey to the ongoing concerns about contemporary lynchings and police brutality. As a response to their written political commentary from Lessons 1 and 2, students will share their artwork, inspired by Aaron Douglas' activist designs.

LESSON 1
Politics and Exploring the Political

ACTIVITIES

PRE-LESSON GUIDE DISCUSSION:
• Exploring the Essential Question, *How does a Movement and the transfer of knowledge influence how we live?"*

OPENING ACTIVITY: HOW DO YOU DEFINE POLITICS AND THE POLITICAL? (GUIDED ACTIVITY)

• Students compose their own working definitions for *political* and *politics*, and post (around classroom or in chat/comments section on virtual learning platform) definitions for all to read.

• As a class, students read and discuss posted definitions.

POLITICS AND THE POLITICAL: EXPLORING WORKING DEFINITIONS
• Share with students the following definitions:
— **Politics:** "the art and science of government" (Webster, 2020). Politics "are the actions or activities concerned with achieving and using power in a country or society" (collinsdictionary.com, 2020)
— **Political:** "relating or involving or charged or concerned with acts against a government or a political system" (Webster, 2020)

• As a class, watch the video: Political, Economic and Cultural Influences of the Harlem Renaissance

INTERROGATIVE QUESTIONING: MARCUS GARVEY AND POLITICAL MANIFESTOS DURING THE HARLEM RENAISSANCE

Group Activity
• Groups investigate one of three excerpts from Marcus Garvey's Look For Me In The Whirlwind (see Lesson 1). Groups use the excerpts and other resources provided to conduct research and answer the following questions:
– What do you believe is the message being conveyed in the excerpt?
– What qualified as *political* in Harlem during the Harlem Renaissance?

Group Discussion
• Groups share answers and findings with class.

• Recap information covered in Lesson 1 and reflect on the essential question.

MATERIALS & RESOURCES

THE BRITISH ACADEMY: DEFINITION OF POLITICS
• What is politics?
– This link provides a general definition for politics.

POLITICAL, ECONOMIC AND CULTURAL INFLUENCES OF THE HARLEM RENAISSANCE (C-SPAN)
• Political, Economic and Cultural Influences of the Harlem Renaissance
– This video provides viewers with a background into the influences impacting the Harlem Renaissance.

MARCUS GARVEY.COM
• Look For Me In The Whirlwind
– Link to the Marcus Garvey Speech.

• We suggest looking at three paragraphs in this section:
– **Excerpt one begins with**: "I unequivocally rejected the racist assumption of much white American Christianity," and ends with "we have only now started to see our God through our own Spectacles."
– **Excerpt two begins with**: "The Negro is a MAN," and ends with "BUT YOU CANNOT SHACKLE OR IMPRISON THE MINDS OF MEN."
– **Excerpt three begins with**: "Let up the white race, not for social fellowship but for the common good of God and tell him he should live," and ends with "'I am a man and demand a man's chance and a man's treatment in this world.'"

IDEAS FOR EXTENSION ACTIVITIES

HOMEWORK: REFLECTION
Provide students with the following instructions:

• What political issues are important to you? (list as many as possible)

• How do they impact our society?

• From the issues you listed, which three matter the most to you?

• Why are those three most important to you? (provide an answer for each)

• Create a simple table to organize/outline the three issues that matter the most to you (#2) and your thoughts about each (#3).

LESSON 2
Political and Voice

ACTIVITIES

OPENING ACTIVITY:
STUDENT-LED REVIEW OF LESSON 1

INTERROGATIVE QUESTIONING:
POLITICAL SPEECH
• Establish context for the political atmosphere during Harlem Renaissance.
– As a class, watch the video: Marcus Garvey Speaks! "Objects of the Universal Negro Improvement Association" 1921
– Ask students, "What do you believe is the overall message of the political speech?"
– Introduce *debate* (define)
– As a class, watch the video: Paul, Harris And Booker Debate On Anti-Lynching Bill Erupts On Senate Floor | NBC News NOW
– Ask students, "Do we see some of the same concerns and themes from Garvey now being articulated by Harris and Booker? If so, which ones? Why is this important? How are they used?"

Group Activity
• Groups are assigned two videos to investigate the politically-motivated stances.
– Malcolm X's Fiery Speech Addressing Police Brutality
– Tamika Mallory full "State of Emergency Speech" at the George Floyd "presser" in Minneapolis May 29 (full speech) and Tamika Mallory - The Most Powerful Speech of a Generation (No Music) (excerpt)

• Groups use videos provided to research and answer following questions:
– What do you believe is the overall message?
– What do you believe was the speaker's intention (purpose, objective) for the speech?
– What do you believe triggered them to write their speech?
– What were the major ideas and thoughts presented?
– Do we see some of the same concerns and themes articulated by Malcolm X, Tamika Mallory, and Marcus Garvey? Which ones? Why? How?
Group Discussion

• Groups share answers and findings with class.

• Recap information covered in Lesson 2 and reflect on the essential question.

IDEAS FOR EXTENSION ACTIVITIES

HOMEWORK 2: FREE WRITING
Provide students with the following instructions:

For this homework assignment, students write for five minutes without judging themselves. Using the table created during Lesson 1's homework assignment, students will write about the three political issues that matter the most to them.

LESSON 3
Aaron Douglas and Design

ACTIVITIES

OPENING ACTIVITY: INTRODUCING AARON DOUGLAS

• Teachers share information and videos about Aaron Douglas:
– "52 for 150: What's So Special About Aaron Douglas?" (video)
– 2018 AIGA Medalist Aaron Douglas (article with Images)
– "A Beacon of Hope, Aaron Douglas Aspiration" (video)
– FIRE!! Devoted To Younger Negro Artists (1926) by POC Zine Project - issue

DESIGN ACTIVITY: STUDENTS DESIGN A POLITICAL BOOK COVER OR ADVERTISEMENT POSTER

• Students draw, digitally design, paint, or collage a poster inspired by Douglas's activist designs. The artwork the students create should be in response to their written political commentary homework from Lessons 1 and 2.

STUDENT PLANNING ACTIVITY:

• First, all students spend about five minutes sketching design ideas (students become familiar with materials).

• Next, for about ten minutes, students engage in focused sketching that adds to their best or favorite idea from their first sketches.

• Students then spend about twenty minutes on more focused sketching, allowing them to brainstorm, explore different subject matters/ themes, and experiment with sketching techniques.

• In the time remaining in class, students partner up and share individual project plans and goals for Studio Day II.

• Recap information covered in Lesson 3 and reflect on the essential question.

MATERIALS & RESOURCES

AARON DOUGLAS AND DESIGN

• "Aaron Douglas and Arna Bontemps: Partners in Activism"
– Literature from the Alexandra Museum on the work of Aaron Douglas (themuseum.org, 2016).

THE ARTSTORY.COM: AARON DOUGLAS

• "Aaron Douglas Paintings, Bio, Ideas": TheArtStory
– Artstory.com offers background information into the work of Aaron Douglas and his artistic influences.

AIGA: AARON DOUGLAS

• 2018 AIGA Medalist Aaron Douglas
– This link shares sample images of Douglas's magazine covers for *Opportunity, Crisis, and Fire!!* as well as several other publications he designed.

FIRE!! ISSUES DIGITAL VERSION

• FIRE!! Devoted To Younger Negro Artists (1926) by POC Zine Project - issue
– This link provides a digital look into the only issue of the 1926 magazine *Fire!!*

ART SUPPLIES

• **Collage:** Poster board (use the matte side), glue stick, magazines, scissors, foam brushe

• **Drawing:** Poster board (use the matte side), pencils, pens

• **Painting:** Poster board (use the matte side), acrylic paint, paint brushes

• **Digital Designs:** Computer, tablet, or pad; Software (follow the link for more ideas), paper for printing

LESSON 4
Studio: Douglas and Design

PRE-LESSON CLASS/COMMUNITY CHECK-IN:
• Partner Reflections: Students meet with a partner—where possible, from the previous lesson—and share individual project progress made since Lesson 3 for about five minutes.

STUDIO TIME:
• Students work on individual design projects.

CLASS CRITIQUE:
• Students conduct their own critique session of their artwork where brief positive and constructive feedback is given as a class.

• Presentations and critiques of posters and homework assignment.

CLEAN UP:
• Recap project details and reflect on the essential question.

MATERIALS & RESOURCES

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• FIRE!! Devoted To Younger Negro Artists (1926) by POC Zine Project - issue
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• **Digital Designs:** Computer, tablet, or pad; Software (follow the link for more ideas), paper for printing

LESSON 5
A Circle of Presentations

ACTIVITIES

A CIRCLE OF PRESENTATIONS: STUDENTS AS TEACHERS:
• Students from another class are invited to attend a “Circle of Presentations” (virtual or face-to-face class meetings)

COMMUNITY CHECK-IN:
• Includes welcoming of guests (family, friends, principal, and other invited guests)

INTRODUCTION OF THE HARLEM RENAISSANCE:
• Teacher offers a brief introduction of the Harlem Renaissance. Students provide their thoughts and connections to what they learned and the work they created.

PRESENTATION OF MATERIAL:
• The students teach visitors about:
— Political aspects of the Harlem Renaissance
— How political aspects of the Harlem Renaissance relate to the present day
— How their artwork and writing addresses the political connections they have found

CLOSING:
• Students offer closing remarks and revisit essential questions.

IDEAS FOR EXTENSION ACTIVITIES

FIELD TRIPS:
• Lunch/Dinner at a Black-owned restaurant that features popular dishes eaten in Harlem during the Harlem Renaissance (or virtual visit restaurant through website)

• Visit museum or library featuring special collection relating to Harlem Renaissance or Harlem Renaissance contributors (or virtual tour)

• Walking tour of Harlem, if in NYC (or virtual tour)

SARAH GERTH V.D. BERG, NANCY LESKO,
RACHEL MEWES AND JACQUELINE SIMMONS

A Dream Book for Existing Otherwise

ESSENTIAL QUESTIONS

• What might exist “beyond the frame”?

This question focuses on identities, journeys, and everyday scenes left out of the “frame” of dominant narratives and the “frame” or border of artworks and archival materials. This question leads to discussion of why and by whom these individuals, journeys, and scenes are left out of the “frame”; on the consequences of those omitted histories; and how to tell those histories when archives don’t exist.

• What sights, sounds, identities, relationships are “gathered” by Harlem?

• Who is Harlem as a character?

This question focuses on Harlem as a place that functions like a character. The question asks that students consider the people, ideas, and stories that surround the character, as well as the sounds, experiences, languages, thoughts, aspirations, things, shocks, feelings, etc. that bring color to the place where the character “lives.” Discussions might also explore what new and old versions of Harlem make possible for different people and politics, and what Harlem communicates, in terms of ideas, politics, and art, among other things.

LEARNING OBJECTIVES

• Analyze and integrate primary and secondary sources, as aligned with NYS Language Arts and Social Studies standards
• Annotate written and visual texts as a method of practicing standards-aligned practices of textual analysis
• Identify allusions made by contemporary artists to the Harlem Renaissance
• Identify common narratives about groups and individuals involved with the Harlem Renaissance
• Develop counternarratives about groups and individuals involved in the Harlem Renaissance
• Engage in speculative, imaginative historical thinking about figures who lived during the Harlem Renaissance, keeping in mind the context of history, geography, and economics (NYS Social Studies Practices; C)
• Imagine spatial, temporal, affective, and relational maps of a life lived during the Harlem Renaissance, considering how place, culture, and the individual interact (NYS Social Studies Practices; D)

MODULE OVERVIEW

SPECULATIVE HISTORY
This module, a Harlem *Dream Book for Existing Otherwise*, aims to engage learners in speculative history, a critical, caring, and creative process aimed not only at complicating present understandings of history but also at a commitment to creating a different future. A speculative history is a grounded effort to imagine the pasts that were undocumented (see Palmeri, 2016). We prioritize speculative history as modeled by Black feminist historians, including Tina Campt and Saidiya Hartman, who imagine lives that survived and thrived despite their erasure—or because of their refusal to be a part of the archives. As an example, we encourage educators to read the Module Context following this section, and Hartman's article "An Unnamed Girl: A Speculative History," an article drawn from her book *Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval* (2019) and published online in *The New Yorker.* For simplicity of language, teachers may also call this a counternarrative or imaginative history. Those terms will be used interchangeably here.

DREAM BOOKS
Through this process, learners create dream books. Unlike the way the term is usually used, meaning a book that provides interpretations for dreams, in this case, as Hartman describes, a dream book is an "album...for existing otherwise," a story of thriving and surviving, counter to common narratives. Many of the artworks in the Wallach Gallery's *Uptown Triennial 2020* exhibition function as dream books of this kind: they present counternarratives of people and places involved in the Harlem Renaissance that flicker among Harlem's past, present, and future. For example, *Pigeonhole: The Life and Times of Bobby Alam* uses fragments of archival images and text to imagine the life of a Bengali immigrant who passed as a Black musician in order to survive during the Harlem Renaissance. Kahlil Joseph's *Black Mary* focuses on the Black voice when it's not on stage for a white audience, spliced together with street sounds that are as important to the beauty of Harlem but wouldn't be found in the archives. In the spirit of Hartman and these aforementioned artists, we refer to students' final projects as "dream books": engagements with the archives that veer on the excessive, and imagine lives and places that existed in ways other than stories commonly told about them. Practically, that looks like a richly annotated or collaged primary source image (which might be a historical or contemporary source).

STUDENT BACKGROUND KNOWLEDGE AND AGE

This curriculum assumes some prior knowledge of the Harlem Renaissance. While these curricular materials have been created with high school and undergraduate classes in mind, with some teacher preparation they may be adapted for middle school classes.

USING THE MODULE

Sequence of Lessons

This curriculum consists of five lesson plans that invite students to imagine the Harlem Renaissance as a historical period and an idea. In the first four lessons included in this module, students are introduced to a theme and springboard for speculative history—involving place, identity and relationships, sound, and movement—through one of the contemporary artworks included in the Wallach Gallery's *Uptown Triennial 2020* exhibition. The class takes the questions sparked by analysis of that art into a discussion of texts and sources that disrupt common narratives of the Harlem Renaissance. Prepared by this creative engagement and critical analysis, students spend time "annotating" a historical figure or place with questions, comments, details from primary and contemporary sources and media, texts, poems, sounds. Through these annotations, students create their own dream books, which they present in Lesson 5. While Lesson 1 introduces the dream book project, the lessons do not all need to be completed to finish the dream book. A class might engage with only two of the four lessons, or even spend a few days on just one lesson. With this framework in place, educators are also invited to imagine their own lessons for the dream book around a theme that we haven't included here.

Lesson Components

This module uses recurring activities that are present in each lesson. This section explains the purpose of each activity. Suggested instructional strategies that the teacher might use for the activity are located in the "Teaching Strategies" section of each lesson, and a more detailed explanation of each strategy can be found in the Instructional Strategies section at the end of this curriculum module (pg. 80–81). Because each class has different needs, interests, and learning styles, we leave the choice of instructional strategies up to the teacher's discretion.

Each lesson involves five components: an opening, contemporary art analysis, disruption to common narratives, annotation, and essential question conversation. You might think of these as the warm-up, introduction to new material, guided activity, independent practice, and exit slip, respectively. Because these elements recur in each lesson, a fuller description follows. In the individual lesson plans, you will find suggestions for the artwork, resources, and materials specific to that lesson's theme (place, identity, sound, or movement).

LEARNING ACTIVITY 1: OPENING
Purpose: The opening questions or prompts use the students' lives, experiences, and ideas as a starting point from which to engage with the larger themes of the lessons and the course.

Description: The opening serves to ease students into the focus of the lesson. It consists of one to three questions or prompts that students might reflect on individually, in small groups, or as a class.

LEARNING ACTIVITY 2 :
CONTEMPORARY ART ANALYSIS
Purpose: Each lesson is designed to introduce a contemporary work of art from the Wallach Gallery's *Uptown Triennial 2020* exhibition as an example of a dream book and a disruption of common narratives about the Harlem Renaissance. The art functions as a dream book in that it uses historical sources as a springboard for elaborating on lesser told lives, places, and stories about Harlem. For example, *Pigeonhole: The Life and Work of Bobby Alam* by Priyanka Dasgupta and Chad Marshall is a multimedia exhibition and performance that "remembers" the life of Bobby Alam, a fictional character based on traces of real lives that exist in historical archives. Dasgupta and Marshall's character is a Bengali immigrant in the early twentieth century who, in order to perform and survive as a musician, passed as Black. In an interview with WNYC, Dasgupta shared her perspective on responsibly crafting speculative history as a critical act of care:

"We started to think a lot about why these histories are fragmented, and who is remembered and who is not, and what it means to tell stories of these marginalized histories and how important it is to make them visible. … But at the same time we didn't want to impose details onto a life that was lived, but was also remembered in fragments. And so we created this composite to point at this history."

Description: The contemporary art analysis functions as the lesson's hook: it is a portal into questioning and expanding students' assumptions about the Harlem Renaissance and inspires their own imaginative historical work for the annotation activity in class. Each lesson recommends one or two pieces from the Wallach exhibition to use in this part of the lesson. The class can explore the work of art through video, audio, or textual sources, included in the respective lesson, that introduce the artist's process or perspective on the work of art, particularly in relationship to the history of the Harlem Renaissance. In addition to using visual thinking strategies (see Instructional Strategies, pg. 80) to support a discussion of the art, teachers might also ask the following questions:

• How does this artwork critically examine, or complicate, our understanding of the Harlem Renaissance?

• How does this artwork caringly and responsibly engage with the history of the Harlem Renaissance?

• What techniques does the artist use that you might consider in your dream books?

LEARNING ACTIVITY 3:
DISRUPTING COMMON NARRATIVES
Purpose: As students explore the contemporary artwork featured in the exhibition, some of their own assumptions and preconceptions about the Harlem Renaissance will surface. We envision educators using that visual analysis to transition to a discussion of the common narratives disrupted by the artwork. For example, the Harlem Renaissance features centrally in the public imagining of African American identity; contemporary scholarship points toward the varied experiences of transnational Black identities during the Harlem Renaissance. *Pigeonhole: The Life and Work of Bobby Alam* complicates that further by considering the experience of a Bengali immigrant navigating the Black jazz scene in Harlem. Common narratives also focus on Harlem as the single, central site of the Harlem Renaissance; contemporary scholarship and art such as Xaviera Simmons's *The Whole United States Is Southern* complicate narratives of migration and emphasize the Caribbean and African diaspora, as well as the exchange of people and ideas between Harlem and Europe.

Description: Each lesson provides a recommended text that functions as the "common narrative"—a simplified understanding about the Harlem Renaissance—as well as selected contemporary scholarship, primary sources, or other resources complicating that common narrative. The "disruptions" might contradict the common narrative, or they might add nuance in the form of introducing historical context, amplifying missing stories and identities, or suggesting a counternarrative. Educators may use a variety of instructional strategies, from a didactic mini-lecture to whole-class reading and textual analysis, to engage students in questioning common narratives. While each disruption might come along with a specific set of questions for discussion, questions that transfer across lessons include the following:
• What common narratives exist about the Harlem Renaissance? How are these narratives incomplete?

• What common narratives, ideas, or assumptions do you hold about the Harlem Renaissance?
• Given your identity (gender, sexuality, immigration status, family structure, age, ability), how might you question or imagine ways in which this story might be more complicated than it appears?

See the "Teacher Strategies" portion of each lesson for suggested instructional strategies. Further information about facilitating class discussion can be found in the overview of instruction strategies at the end of this curriculum module.

LEARNING ACTIVITY 4: ANNOTATION
Purpose: Annotations are the key learning activity through which students challenge common narratives and build a counternarrative of figures, stories, and places omitted from the archives. Through this annotation activity, students develop their dream books. The annotation activity is designed for students to think like historians, artists, writers, or educators in gathering available information, noticing gaps, asking questions, making connections, and imagining the subjects of their inquiry. For another example of annotation, teachers and upper grade students might also look to Alexandra Bell's *Counternarratives*: a series of public artworks demonstrating a counter to common narratives by annotating word choice, image placement, details, and redactions in newspaper articles.

Description: In each lesson, students will annotate their selected person or place by adding marginal notes, questions, connections, images, primary sources, texts, maps, drawings, music, sound, and other materials to the original image. Recommendations for the original images to work from, as well as sources for materials for annotating each image, are included in the resource list. Annotations can be done by physically affixing materials to and marking the image or by digitally collaging and marking it. Digital platforms for annotations are detailed below. Students may work individually or in groups. They may add one or multiple items to their annotations during each lesson. Students add cumulatively to their annotations: in Lesson 2, they'll continue working with the same image and adding to their annotations from Lesson 1, etc. The materials they add to their annotations may cross time periods (considering, for example, what music this person might listen to now) and geographical spaces (thinking as transnationally as the Harlem Renaissance itself). At the conclusion of the unit, this multilayered, multimedia annotated image forms the completed dream book (see examples in Final Project).

Discussion questions designed to encourage students' critical and creative thinking and reflection on their annotation process across all the lessons could include the following:
• How did you find the materials that you added to your annotation?
• Why did you select these sources, or make these marks?
• What gaps did you encounter? Why might those gaps exist?
• What story is emerging about your person or place? Is this a common narrative or a counternarrative? How does your identity influence the kind of story you are interested in telling, and how might you responsibly tell stories about people who are like you, or different from you?

The following digital platforms and applications can support annotations done in online class settings for all lessons:

Thinglink.com
• Allows users to annotate an image with websites, pictures, and text
• Has a limited free option, where individuals can create private annotated images, as well as a subscription for teachers (for a fee) that allows for collective annotation and student accounts

Padlet.com
• Allows users to drag and drop any media: images, text, website, videos, places, voice, etc. We recommend using the "canvas" setting, which allows content to be grouped in any way (representing relationships more like a collage), rather than in strict columns or grids.
• A free option allows for a limited number of projects, or teachers can purchase a monthly plan with unlimited projects.

Google Drawing/Google Slides
• Google Drawing allows users to digitally collage an image with other images, text, or markings. It does not support embedded video or sound.
• Google Slides allows users to digitally collage an image with other images, text, videos, or sound.

LEARNING ACTIVITY 5:
ESSENTIAL QUESTIONS CONVERSATION

Purpose: The essential question conversations are designed to connect learners' engagements with individual lives or places with big ideas around how students are engaging with history and with what Harlem and the Harlem Renaissance mean.

Description: Essential question conversations occur at the end of each class to reference whatever might have come up throughout the contemporary art analysis, common/counternarrative disruptions, and annotations.

Extension Lesson: As an extension, at the end of the module, you can devote an entire session to engaging with these questions, or use them as response prompts during a gallery walk of the final dream books.

CONTEXT

Saidiya Hartman can't shake the image of a black-and-white photograph of a young Black girl, posed nude on a horsehair sofa. She laments the fact that no one ever thought to write the girl's name on the back of the photograph, making it impossible to look up the facts of her life beyond the captured image. All that we know about the snapshot is that a White man posed a little girl in what could be seen as a sexually provocative way, and—from a social worker's account—that the girl and her mother's raising of her were blamed for her "sexual offense." Hartman tracks the various moments in which the girl's story was obfuscated. "The only thing I knew for sure was that she did have a name and a life that exceeded the frame in which she was captured," Hartman says. Through speculation, she offers the reader a taste of the possible iterations and textures of the girl's life beyond the frame. Was her name Mabel? Did they call her Sugar Plum? Did she live in the Shelter for Colored Orphans or dance at the Lafayette Theatre? Was her mother alive? Was her father a rag seller? Hartman speculates about the sensory experiences of the girl in the studio: was the couch musty smelling? Was she frightened? Were the White man's hands sweaty? She imagines the girl's walk back down four flights of stairs of the photographer's home, past elephant ears plants and four cats onto 18th Street. She asks, "Was it possible to annotate the image? To make my words into a shield that might protect her, a barricade to deflect the gaze and cloak what had been exposed?" (Hartman, 2019, page 26). Through this kind of "annotation," Hartman breathes life into the subjects of photographs, whose embodied experiences, fears and hopes for freedom, and "experiments in living otherwise" have been crammed into clipped police reports, reduced to data in sociologists' graphs, and clouded by journalist's withering descriptors. The stories of the Great Migration and the Harlem Renaissance have been sifted, sorted, and framed by Whiteness, and Hartman refuses these reductive, pathologizing narratives. In defiance, she "remembers" the beauty of free, Black life by imagining what might have existed beyond the frame.

Similarly, Alexandra Bell takes up this form of annotation as a way of wrestling subjectivity from the White gaze. The side-by-side juxtaposition in the *New York Times* of Officer Darren Wilson's photograph and a photograph of Michael Brown with his cap casually askew incenses Bell. Bell blacks out the accompanying text, slashes the profile of the officer, and creates a new version of the article, with a larger-than-life photograph of Michael Brown in his graduation gown, titling the article "A Teenager with Promise," and pastes both articles on the side of a brick building in Brooklyn. Hartman and Bell use practices of annotation in the spirit of Christina Sharpe, as a "way of imagining otherwise" in the wake of slavery (Sharpe, 2016, page 126). This type of annotation is not only a way of closely reading and analyzing the text, it also is an act of critical care for history's subjects, an act that troubles a neat relationship among past, present, and future. Committed to counternarratives, annotation is an "exercise in counterintuition," aligned with Tina Campt's methods of listening to and "feeling" images, taking silence or omission not as absence but as refusal to be represented according to the frame of the dominant narrative.

In this module, we assemble Sharpe's, Campt's, and Hartman's affective, material, and speculative methods for historical thinking to engage students in the conversations contemporary artists and scholars have with works of the Harlem Renaissance. This curriculum uses radical imagination as a key

lever for social change. Through a series of five lessons, students engage in imaginative histories of figures on the edges or left out of the metaphorical frame of dominant narratives and literal frame of the objects in the archive or artworks, using activities informed by contemporary scholarship and contemporary artists who are inspired by or comment on strategies of the Harlem Renaissance. As a culminating project, students create a "Dream Book for Existing Otherwise": a compilation of "annotations" of an individual's life that complicates common historical narratives.

This module also engages students in scholarship that complicates common narratives of the Harlem Renaissance with attention to queer, transnational, and racially diverse identities (see, for instance, Peake 2018, Shukla 2018, Soto 2016, Windle 2016). While drawing on critical pedagogy and critical thinking, this module also moves beyond the documentation of "missing voices" to begin to speculate about, create, and dream up possible biographies and histories by supporting students in bringing together historical resources, knowledge of neighborhoods and cultures, and participants' ideas and aspirations. This module will engage participants in synthesizing historical knowledge about the Harlem Renaissance, exploring Harlem's artistic endeavors within temporal and spatial contours, and developing a "dream book" or counternarrative. In these multilayered ways, this module will engage students in new scholarship about the Harlem Renaissance period and help them to discern its impact on contemporary life.

CULMINATING PROJECT

Final Project: A Harlem Dream Book

A dream book is a multimedia, multidisciplinary album that challenges common narratives about a person or place. A dream book offers a glimpse into a life that was omitted from the standard narrative, so the challenge is, from the few archival fragments remaining, to responsibly remember those whom official histories wanted to forget. Creating a dream book is an act of care, addressing injustices in the historical records.

Student dream books will focus on a figure or place from the Harlem Renaissance, using students' imaginations to create a fuller picture of that person's life or of the multilayered elements of that place. In each lesson's "annotation" activity, students will have a chance to annotate an image of their figure or place. Suggested images for this activity are provided in the resource list. Students may work individually or in groups. (See the description of Learning Activity 4: Annotation on pg. 61, for an explanation of this process.) The annotations make the process of imagining that fuller picture visible and are in themselves the final product. These exercises are meant to be ethical: not to reproduce common narratives or biases, but for students to see themselves in history and, as an act of preservation and care, elaborate on a life lived.

At the end of the unit, students will combine their dream books—virtually, or physically—creating a composite portrait of Harlem and its people, places, and shifting meanings.

Examples of digitally created dream books are included at the end of the module.

LESSON 1
Everyday Scenes

ACTIVITIES

LESSON OVERVIEW:
This lesson plan introduces the *Dream Book* project as well as key themes about Harlem as a place with potential histories that exist beyond the frame. To open, we suggest a warm-up that allows students to generate ideas about places as symbols. Viewing landscapes as dreamscapes reveals places as more complicated than they commonly appear.

ESSENTIAL QUESTION

Who is Harlem as a character?

LEARNING OBJECTIVES

• Students become familiar with the common narratives and historical context of the Harlem Renaissance and learn processes for complicating historical narratives about a person or place, including learning answers to the following topical questions: When did the Harlem Renaissance take place? What was everyday life like, materially and socially? How did people communicate with each other and travel? What major political events were happening?

• Students understand a dream book as a process of telling history that complicates common narratives about a person or place.

LEARNING ACTIVITY 1: OPENING
Prompt imagination about places as dreamscapes by analyzing fictionalized and personal settings. We suggest teachers select one of the following instructional strategies to help students reflect on the prompts: free write, turn and talk, one sentence go-around, or word cloud (refer to the Instructional Strategies for descriptions).

• Consider a fictionalized place such as Wakanda or Gotham City as a symbol and dreamscape. Ask students, "What kinds of ideas, feelings, aspirations, histories, and people does this place attract, as a symbol or dreamscape?"

• Consider the class's own hometown, neighborhood, or a nearby site. Ask students, "How do you feel about this place? What happens every day to make this place a familiar setting? How might others imagine it? What meanings has it had throughout history? How are these similar or different to your daily, lived experiences of that place?"

LEARNING ACTIVITY 2: CONTEMPORARY ART ANALYSIS
View photographer Dawoud Bey's work as an example of speculative history. We recommend the instructor use visual thinking strategies when engaging with this piece (description included in the Instructional Strategies section).

• View Dawoud Bey's photograph series *Harlem Redux*. Discussion questions specific to Dawoud Bey's *Harlem Redux*:
— What stories and places make up Harlem in these photographs?
— How do you think Dawoud Bey feels about Harlem? What evidence from the images supports your view?

• Watch "Visualizing History," a short video of Dawoud Bey talking about how his work engages with history. Discuss the following questions:
— How did the show *Harlem on My Mind* influence Dawoud Bey's choice of what and how to photograph?
— How do his exhibition *Birmingham Project* and series of photographs titled *Night Coming Tenderly, Black* visualize histories that weren't or couldn't be preserved?

— What stories about Harlem might Dawoud Bey want to tell?

LEARNING ACTIVITY 3:
DISRUPTING COMMON NARRATIVES
Introduce the mainstream narratives about the Harlem Renaissance. The teacher might choose to incorporate concept mapping and jigsaw as instructional strategies (see Instructional Strategies section for description).

• Watch this short video about the Harlem Renaissance.

• Discussion Questions:
— According to this video, what was the Harlem Renaissance?
— What came before and after the Harlem Renaissance?
— Who were some of the "big names" of the Harlem Renaissance? What were some of the places featured in the video?
— Note some of the descriptive words used in the video. What do you notice about the word choices? How do they make you feel?
— Based on this video, what do you think is the "dominant narrative" of the Harlem Renaissance?

• Introduce the concept of "disruption" to a narrative. Explain that disruptions help us develop a richer understanding of the Harlem Renaissance by considering what stories, identities, and experiences might remain "outside the frame" of the common narrative. Select resources from the list below to support a discussion about alternative readings of history.

• Engage with one or more counternarratives of the Harlem Renaissance. Here are some suggestions:
— Use oral history to add nuance to the Great Migration narrative: Edgar Campbell Interview (specifically regarding disillusionment of migrants in the face of discrimination)
— Use oral history to add nuance to the Harlem Renaissance Narrative: Dorothy Height Interview
— Use academic article about the Cotton Club and its racist history: pages 26–30 of the book *A Dancer in the Revolution,* by Howard Eugene Johnson (available through JStor, or the print book is available from online book sellers).

• Discussion Questions:
— What is left out of the frame of the dominant narrative of Harlem and the Harlem Renaissance?
— Why are certain facts or stories left out of the narrative?
— What happens to the stories that do not fit perfectly into the narrative?
— What about the ones that "fit"? What is left out of the frame in those stories?
— Which parts of these stories are difficult or impossible for us to access?

LEARNING ACTIVITY 4: ANNOTATION
Introduce the dream book as an album of an imagined life, closely based on historical sources A dream book offers a glimpse into a story that was "left out of the frame." Creating a dream book is an act of care that addresses injustices in the archives. Students' dream books will focus on a person or place from the Harlem Renaissance, using students' imaginations to think about untold stories.

• Discussion Questions:
— Why might there be fewer historical artifacts and sources for some people? How do you feel about this?

• Teachers determine whether dream books are worked on individually, in groups, or as a class and introduce historical resources (see Materials and Resources, below) that can serve as anchor pieces for student dream books. Students begin to annotate images with questions, observations, and connections, becoming familiar with their image and the process for annotation (whether physical markings and collage or digital platforms such as Thinglink, Padlet, or Google Drawing/ Google Slides). Talk to the text and jigsaw strategies are particularly useful instructional strategies for this activity (see the Instructional Strategies section for descriptions).

LEARNING ACTIVITY 5:
ESSENTIAL QUESTION CONVERSATION
We recommend that teachers choose from the following instructional strategies for this class activity: whole class discussion, fishbowl, think pair share, Socratic seminar, journaling, and chalk talk (see Instructional Strategies section for descriptions). Focus on the essential question "Who is Harlem as a character?"

• This question focuses on Harlem as a place that functions as much like a character. Responses might include the people that influence(d) its personality and the ideas and stories it holds, as well as the sounds, experiences, languages, thoughts, aspirations, objects, feelings, etc. that it contains. Discussions might also explore what Harlem communicates: overall ideas, political stances, and the themes of its art, among other things.

• Consider observations, questions, and ideas from the discussion of Dawoud Bey's *Harlem Redux*, from the disruptions to the dominant narrative of the Harlem Renaissance, and from students' annotation explorations. Across these examples, Harlem might hold memories, relationships, music, dance, excitement, joy, aspirations, and hopes, as well as a diverse population, a mix of eateries reflecting various backgrounds and levels of social status, a range of locales from empty lots to fancy hotels, and destruction, construction and change.

TEACHER STRATEGIES

See Instructional Strategies.

MATERIALS & RESOURCES

POTENTIAL DIGITAL ANNOTATION RESOURCES:
• Thinglink
• Padlet
• Google Drawing/Google Slides

POTENTIAL ANALOG ANNOTATION MATERIALS:
• Printouts of Common Narratives
• Printouts of Harlem Renaissance images for dream books
• Printouts of chosen annotation materials
• Scissors, glue, tape, paper, markers, and other art supplies
• Audio/video recorders
• Whiteboard and markers

ANCHOR IMAGES FOR DREAM BOOK
Here is a selection of suggested images that students can use as the base for their dream books:

Negro Silent Protest Parade (1917)
135th St Looking West From Lennox Ave
Open Air Religious Meeting 1915
St Phillips Church
The Savoy Ballroom
Dancers at the Savoy Ballroom
The Cotton Club
Cotton Club Performance
Harlem Playground
Ice Dealer
Interior of a Beauty Parlor
Street Vendors 1927
Black Cross Nurses in the 1922 UNIA Parade
James Van Der Zee - Garveyite Family, Harlem, 1924

ADDITIONAL MATERIALS RELATED TO DAWOUD BEY'S *HARLEM REDUX*

• Dawoud Bey: Visualizing History.
– In this 9 minute video, Dawoud Bey discusses a variety of his photographic series, including his Harlem series, and the influence of the 1969 Metropolitan Museum exhibition *Harlem on my Mind*. His process of visualizing history — of visualizing the histories that aren't archived, and futures that would have been possible — is similar to the process of speculative history and construction of a dream book.
– As an alternative format, similar themes are discussed in this interview with Emily Wilson for *48hills* (2020).

• Dawoud Bey: TedXMet
– Dawoud Bey discusses the influence of the 1969 Metropolitan Museum of Art exhibition Harlem on My Mind on his photography.

• Harlem USA 35 Years Later: A Guest Blog Post by Dawoud Bey.
– Dawoud Bey reflects on his experiences photographing Harlem at different points, on his personal relationship to Harlem, and on changes to Harlem: "A writer once wrote that every place is simultaneously the place that it was and the place that it is. It is the combination of the two that constitutes the deeper meaning and experience of a place. And so it is with Harlem." This short blog post would work well for middle and high school students.

• For an example of speculative history and a dream book, see "An Unnamed Girl, a Speculative History," by Saidiya Hartman, *The New Yorker.*

• For more context on the 1969 exhibition *Harlem on My Mind*, at the Metropolitan Museum of Art, read "Black Artists and Activism: Harlem on My Mind (1969)," by Bridget R. Cooks.

• For an essay on the meaning and changes of Harlem, read "Harlem: An Afterword," by Farah Griffin in *Race Capital?: Harlem as Setting and Symbol* (Andrew M. Fearnley and Daniel Matlin, eds.) The afterword is available through JStor, and print copies of the book are available from online booksellers.
– Griffin's essay pairs well with "From Alligator Shoes to Whole Foods: Watching One Harlem Corner Over Twenty-Eight Years," by Christopher Bonanos, New York magazine.

ARCHIVAL MATERIAL FOR ANNOTATIONS RELATED TO SCENES OF EVERYDAY LIFE

• The Streets of Harlem, c. 1905–1945
– A collection of 8 photos of Harlem from 1905-1945. These can be used as anchor images for students' dream books or annotations.
– The site Columbia 250 Celebrates Harlem History includes interviews, biographies, literature excerpts, and photographs related to arts and culture, politics, housing, business, Jewish history, and more.

• Digital Harlem, Everyday Life 1915–1930
– This site and blog features a variety of maps, city records, and photographs, especially of churches, sports, and nightlife.

• Pictures of the Cotton Club
– Useful for annotations or disruption, these photographs are especially notable in the way they portray racial power dynamics within the Cotton Club.

• These photo archives will help imagine daily life in Harlem.

• Langston Hughes's Collection of Rent Party Cards from Harlem.
– Here, students will find photographs of "Langston Hughes's collection of rent party cards, which advertised fundraising gatherings in an era of discriminatory Harlem rent," from Yale University's Beinecke Library.

• Harlem Education History, Online Exhibitions
– These exhibitions on Harlem students, schools, art, and activism have been created by youth historians: high school students in Harlem working together with graduate students at Teachers College. These collect parts of Harlem history that are less frequently part of the common narrative, and are useful for annotations about youth life in Harlem.

• There are some vintage photos mixed with Hollywood images of men's and women's fashion styles from the Harlem Renaissance.
– These images will be helpful in imagining street scenes and energized aspirations that contributed to Harlem as a real place and a dreamscape. These images can be juxtaposed to those of "everyday life". A dream book might also use the Pinterest format.

• "From Alligator Shoes to Whole Foods: Watching One Harlem Corner Over Twenty-Eight Years"
– A helpful representation of how movement has impacted Harlem today, this photoessay might be useful in Lesson 4. It also speaks to the gathering potential of Harlem as a space, as the pictures attest to the many meanings and memories that have accumulated on one street corner in the neighborhood.

NOTES TO TEACHER

This lesson assumes some prior knowledge of the Harlem Renaissance. If this lesson is presented before the class is introduced to the Harlem Renaissance, teachers may consider using Learning Activity 3: Disrupting Common Narratives first to act as an introduction.

LESSON 2
Identities and Relationships

ACTIVITIES

LESSON OVERVIEW:
This lesson looks at identity as a central theme. For the opening activity, we suggest that students consider their own identities and what common narratives might inform their ideas about identity in the Harlem Renaissance. The Harlem Renaissance is often painted as a moment that established a collective Black identity, but this lesson introduces identities and ideas that fall outside of that frame.

ESSENTIAL QUESTION

What identities exist 'beyond the frame' of common narratives and archives?

LEARNING OBJECTIVES

• Students engage in the Harlem Renaissance's debates on identity, complicating the impression of a single, monolithic, Black identity, and consider the tensions between solidarity and diversity, |local and transnational ties.

• Students rethink the stereotypical and heteronormative images of family, as individuals left parents, siblings and extended family for the city and developed new friendships and arrangements of family.

LEARNING ACTIVITY 1: OPENING
For this lesson, we suggest an opening that engages students in thinking about the complexities of their identities (e.g. the multiplicity of identity in which some elements seem to be in conflict with others, as well as the perpetual evolution of identity and who gets to elevate different elements of an individual's identity), particularly in relationship to how others see them and to systems of privilege or discrimination. Give students the following prompt:
• Write ten words that describe your identity. Students can do this alone, but it would work well to organize students for pair and share, then ask them to analyze their lists using the following questions:
— Which aspects of your identity are visible to others? Which are invisible?
— Do any of those words have to do with your actions?
— Do any of the words have to do with how other people see you?
— Which of the words are about your relationships to others?
— Are any of the words sources of privilege? Of discrimination or oppression?

• When you think of the Harlem Renaissance, what person or kind of person do you picture? [Teachers might consider providing some of the annotation images introduced in Lesson 1]
— What does the person look like? Where do they live? What clothes do they wear? What music do they like? Where do they go to have fun? Who do they spend time with?
— Based on your observations, what do you infer about the individual? Do you think they would see themselves that way? (Have students consider whether they see themselves the same way that others see them).

LEARNING ACTIVITY 2:
CONTEMPORARY ART ANALYSIS
Read the description of the exhibition *Pigeonhole: The Life and Work of Bobby Alam,* a multimedia, multidisciplinary work of art that functions as an example of speculative history.
• Created by Priyanka Dasgupta and Chad Marshall, *Pigeonhole* explores the fictional but historically based character of a Bengali immigrant who passed as Black. This artwork is a pertinent example of how contemporary

artists in the Wallach Art Gallery *Uptown Triennial 2020* exhibition use their art to disrupt common narratives about a person and place. By imaginative use of archival fragments, *Pigeonhole* is a form of speculative history, and the exhibition functions as a dream book of a life that's frequently omitted from common narratives of the Harlem Renaissance. Discussion questions to explore *Pigeonhole* in relation to common narratives about identity may include the following:
— How does *Pigeonhole's* counternarrative disrupt the common narratives that we hold about who participated in the Harlem Renaissance?
— What is the significance of using "Pigeonhole" as the work's title?

• Consider common narratives about passing, the hidden role of southeast Asian immigrants in Harlem during the Harlem Renaissance, and the transnational dynamics of the Harlem Renaissance
— For more insight from the artists and their process of working with marginalized histories, classes might listen to the interview at WNYC: "*Pigeonhole* Looks at Bengalis Who Passed as Black to Survive."
— How does the work speculate about the life of the character Bobby Alam? What does it mean to imagine a character responsibly and ethically?

• Consider how the artists suggest a story through a collection of details from primary source material.

LEARNING ACTIVITY 3: DISRUPTING COMMON NARRATIVES:
Introduce mainstream narratives related to identity. Concept mapping and jigsaw are useful instructional strategies for examining and annotating the text in this activity (see Module Overview for description).
• The class might read a section from Alain Locke's The New Negro (the last paragraph on pages 50–51).

• Ask students the following questions to check for understanding:
— What is Locke's argument about the changing position of Black Americans in this paragraph?
— According to Locke, what are some of the primary contributions of African Americans to society?
— What do you think Locke means when he says, "He now becomes a conscious contributor and lays aside the status of a beneficiary and ward for that of a collaborator and participant in American civilization" (p. 50)? What does he imply about the relationship between Black people and the United States previously and currently? Do you agree with his implication?
— What reasons do you think Locke might have had for making the arguments in this text?
— Who do you think Locke imagines when he is speaking about "the New Negro"? Who might he be leaving out?

• Review the concept of "disruption" to a narrative and select from the resources listed below to support a discussion about alternative readings of Locke's text. These sources present invisible identities, alternate perspectives, and context about Locke himself:
— Disruption of the "New Negro" identity: "Negro," by Langston Hughes
— Disrupting with queerness: The story and music of Gladys Bentley
— Transnationality of the Harlem Renaissance: The Tropics in New York, by Claude McKay
— Transnationality of the Harlem Renaissance: page 35 of the book *A Dancer in the Revolution,* by Howard Eugene Johnson (available through JStor, or the print book is available from online book sellers)
— Contextualizing the "Black national anthem" in the politics of WWI and communism: May We Forever Stand, by Imani Perry (Link goes to limited preview; the book is available through JStor and other databases, as well as from online booksellers.)
— Alain Locke's identity (what remains outside of the frame of his text?): Wikipedia page of Alain Locke

LEARNING ACTIVITY 4: ANNOTATION
See Module Overview for a description and review of how students develop their dream books through this activity. Below are some suggested materials that students might explore for insight on identity and relationships, along with the disruptive materials mentioned above:

• Essays, poems, pictures, and short stories from *The Crisis*, the official publication of the National Association for the Advancement of Colored People (NAACP): *The Crisis* Archives)
• Collection of poetry by women in the Harlem Renaissance: *Women Writers of the Early Harlem Renaissance*, compiled by Amardeep Singh
• Photographs of Harlem Renaissance art with contextualizing comment from the National Gallery of Art: in the series "Uncovering America: Harlem Renaissance"
• Essays and poems by Harlem Renaissance writers: excerpts from *The Portable Harlem Renaissance Reader* are found through the link; the book is available from online booksellers.
• Music from prominent Harlem Renaissance artists: *Virtual Harlem*, by Jessica Johnston
• Oral histories about the Great Migration from the South to Philadelphia, from Goin' North.org: Oral History Interviews

LEARNING ACTIVITY 5:
ESSENTIAL QUESTION CONVERSATION
For this lesson, classes might focus on the Essential Question **"**What lives and identities exist 'beyond the frame'?"

In particular, consider how primary sources are a privileged archive: they are the sources that have been preserved and that can reinforce common narratives. What lives and identities might we not find as directly in primary sources (for example, queer, transgender youth voices)? Where might we go to learn more about and honor the stories of those left out of the common narratives?

Consider the identity of the artists Priyanka Dasgupta and Chad Marshall and how their identities influenced their interest in Bobby Alam as well as their ability to respond to history. If the class has read Saidiya Hartman's essay "An Unnamed Girl," consider how Hartman focuses on overlooked, young, radical women during the Harlem Renaissance. Ask students, "How does your identity influence your interest in people and places? How might you expand this perspective, or use this position to explore untold stories?"

TEACHER STRATEGIES

Refer to Instructional Strategies

MATERIALS & RESOURCES

ADDITIONAL MATERIALS FOR CONTEMPORARY ART ANALYSIS

• Saidiya Hartman, "An Unnamed Girl, a Speculative History"

• Pigeonhole: The Life and Work of Bobby Alam, a multimedia exhibition by Priyanka Dasgupta and Chad Marshall.
– Knockdown Center featured *Pigeonhole: The Life and Work of Bobby Alam* in 2019. This site features a description of the artwork with photographs of the multimedia installation and performances.

• WNYC: "Pigeonhole Looks at Bengalis Who Passed as Black to Survive" (6 minute interview with artists Dasgupta and Marshall, 2019).
– In this interview with WNYC, Dasgupta and Marshall discuss their desire to imagine a life from fragments in the archives, telling an often overlooked story about Bengali immigrants during the Harlem Renaissance.

ARCHIVAL MATERIAL FOR ANNOTATIONS
In addition to recommended annotation material for Lesson 1, consider the following sources:

• Excerpt from "The Reminiscences of Dorothy I. Height," interview by Polly Cowan in Black Women Oral History Project (Cambridge, MA: Schlesinger Library, Radcliffe Institute for Advanced Studies, 2 February 1975), 105–10. Courtesy of Schlesinger Library, Radcliffe Institute for Advanced Studies, and the Oral History Collection of Columbia University.
– Excerpts from this interview with Dorothy Height, a student, teacher, and activist, share reflections ranging from tenement life to theater and nightlife.

• *The Crisis* Online archives and current website.
– These sites house the archives and current issues of The Crisis, founded in 1910 by W.E.B. Du Bois and a major publication of the Harlem Renaissance.
– One way to use this for the annotation activity is to search issues by year. Through exploring issues that came out in the same year as students' focal image, students might stumble across new connections and complications for their dream book.

• Harlem and the Cotton Club in A Dancer in the Revolution: Stretch Johnson, Harlem Communist at the Cotton Club.
– A first person account by Stretch Johnson of his experiences as a dancer in Harlem and his later involvement in the communist party. Chapter Two provides information on the Cotton Club's racism and ties to the mob, and contrasts this with smaller, Black-owned nightclubs in Harlem. This could be particularly useful in Lesson 1, to challenge the dominant narrative of Harlem as an integrated paradise.
– The same chapter also provides commentary on queer spaces and lives in Harlem, along with how the transnational nature of the neighborhood influenced the sound of jazz. This could be particularly useful for Lesson 2 on identity, but could also be brought into discussions of soundscapes in Lesson 3.
– The book contains a section of photographs on p 52 that might be used as primary source annotations for the dream books

• Women of the Early Harlem Renaissance: African American Women Writers, 1900–1922.

• Selected readings from The Portable Harlem Renaissance Reader, provided by the National Humanities Center. Includes Alain Locke's *The New Negro*, with an introduction.
– The Portable Harlem Renaissance reader is worthwhile for classes focusing more on literature and intellectual history of the Harlem Renaissance.
– This selection includes a sampling of essays, poems, and fiction, including Alain Locke's *The New Negro.*

IDEAS FOR EXTENSION ACTIVITIES

• Read and discuss the excerpt published in *The New Yorker* from Saidiya Hartman's *Wayward Lives*, on a speculative history of an unnamed girl. (See Materials and Resources for link.)

• Read and discuss "Harlem: An Afterward" by Farah Griffin, in relation to the following questions (See Materials and Resources for information about accessing the article.):
– How do people and practices make places, or contribute to the character of a place? (For example, students may respond to the following prompts: "Think about a park or rooftop where you have watched sunsets and fireworks, tasted your first beer, cooked barbeque, or celebrated a birthday. Doing, sensing, and feeling all contribute to your relation with that park or rooftop and make it special or memorable. What practices contribute to making Harlem, in Farah Griffin's description?")

• Learn more about the 1969 exhibition *Harlem on My Mind* at the Metropolitan Museum of Art. (See Bridget Cooks's article; the link is provided in Lesson 1 Materials and Resources).

• Drawing on historical materials, contemporary scholarship, and their own imagination, students add to their dream books:
– Thinking about the subject of the image you are using for your dream book, what objects provided comfort or hope? What objects caused discomfort or pain?
– Again, thinking about the image you are using for your dream book, what objects represented the reality of daily life? What objects might the subject have wanted but have been unable to access?

LESSON 3
Sound

ACTIVITIES

LESSON OVERVIEW:
This lesson looks at sound as a central theme and as a process in making places and identities. For the opening activity, we suggest that students consider the kinds of music they listen to and what older siblings or parents listened to. One part of the common narrative of the Harlem Renaissance focuses on jazz and Black musicians. This lesson helps students consider other musical genres that continued to be popular during the Harlem Renaissance, even as newer forms gained audiences, and the role of radio in establishing Black music as part of the Harlem Renaissance.

ESSENTIAL QUESTION

What sounds exist beyond the frame?

LEARNING OBJECTIVES

• Students will expand and deepen their characterization of Harlem through the exploration and definition of its different soundscapes and the interpretations of those sounds with an emphasis on the medium of radio and its different musical genres. Their explorations will be guided by the following key activities:
– Students consider the soundscapes of their lives in comparison with the soundscapes of the Harlem Renaissance
– Students annotate written and visual texts as a method for critical and creative reading
– Students identify common narratives about groups and individuals involved in the Harlem Renaissance.
– Students develop counternarratives about groups and individuals involved in the Harlem Renaissance.

LEARNING ACTIVITY 1: OPENING
For this lesson, we suggest an opening that allows students to consider both the soundscapes of their own lives and the soundscapes of the Harlem Renaissance:

• Sounds contribute to daily life in a city, like a soundtrack adds to a film or a laugh track adds to a TV show. What sounds were most pronounced in Harlem during the Harlem Renaissance? What sounds dominate in Harlem neighborhoods today?

• In thinking about sounds, this lesson will focus on radio programs and music of the Harlem Renaissance. Ask students the following questions:
— What radio/online music stations do you listen to? Are there particular programs, artists, or DJs that you follow? What do you like about listening to broadcast music?
— (If possible) Ask a parent, grandparent, or older caregiver what radio stations they listened to when they were your age. What did they like about listening to particular radio stations or programs? Suggest students create a soundtrack with ten songs representing their lives and their elders' lives.

LEARNING ACTIVITY 2:
CONTEMPORARY ART ANALYSIS
View filmmaker Kahlil Joseph's work *Black Mary* as an example of a dream book.

• Kahlil Joseph's film features singer Alice Smith performing for an intimate audience in the cozy quarters of a Harlem brownstone, spliced together with snippets of conversation, street noise, and sounds of everyday life. These sounds—music performed for close friends, instead of a White audience; sounds of everyday life instead of sounds for show—are not included in archives of radio shows, jazz records, and mainstream media. Joseph's

short film creates a sort of dream book of sound that exists beyond the frame.

• In addition to using visual thinking strategies (see Instructional Strategies), ask students the following questions. Teachers may decide to use a worksheet to structure students' observations (here and elsewhere)
— What kinds of sounds does Kahlil Joseph mix together in *Black Mary*? What effects do those different sounds have?
— In *Black Mary*, what kinds of sounds, moods, stories, and feelings are brought into the frame?

LEARNING ACTIVITY 3:
DISRUPTING COMMON NARRATIVES
Introduce mainstream knowledge related to sound.

• One of the common narratives of the Harlem Renaissance focuses on Black musicians' rise to prominence and the birth of jazz. White people flocked to Harlem to dance to bands and orchestras. Duke Ellington's Orchestra became especially well known, and their shows at the Cotton Club were broadcast live via radio to the whole country.
— Ask students, Why do you think jazz became the dominant narrative of sound? "Beginning in the mid-Twenties, Big Bands, typically ten to twenty-five musical instruments, began to dominate popular music."

• Review the concept of "disruption" to the narrative and select from the resources listed below to support a discussion about alternative readings of the history of the Harlem Renaissance.

• This lesson asks, "What other musical innovations and traditions were occurring during the Harlem Renaissance? In addition to music, what other programming did Black radio provide? How did Harlem Renaissance Black musicians and radio work against the popular tradition of the "'minstrel show" and contribute to African American civil rights?"

• See the references in the Annotation portion of the lesson for more on Black radio programs, announcers, and music.

• Excerpts from Harvey G. Cohen's "Duke Ellington's America " can be used to situate the music of the Harlem Renaissance within the political and cultural shifts of the period, highlighting the connection between music and the struggle for African American civil rights, the growth of the popular music industry, and the emergence of the United States as a global power whose most effective cultural weapon was African American music. (Information about the book can be found here; the book is available from online booksellers.)

• Situating jazz in the larger picture of Black influence on American music, refer to 1619 Project Episode 3, "The Birth of American Music." Students could listen to two short clips from the episode: to understand the importance of the minstrelsy tradition in American popular culture (timestamp: 11:45–15:35) and how gospel, jazz,, blues, Motown, etc. offered revolutionary sounds and multifaceted artistic identities (timestamp: 26:00–32:30).

LEARNING ACTIVITY 4: ANNOTATION
Students add to their dream books the different sounds in the life of the person or place they have chosen as their subject.

• Consider radio from the period. The following sources might be helpful:
— Black Radio programs (slide presentation from Arts and Culture.com)
— First Black radio announcers/owners (blog posts in Arcane Radio Trivia): Part I and Part II
— Timeline of growth of Black radio (blog post in Arcane Radio Trivia)
— Music from the Harlem Renaissance (from An Archive for Virtual *Harlem,* by Jessica Johnston)
— Film: *Black and Tan*, starring Duke Ellington and His Cotton Club Orchestra

• Consider sounds from the current environment that are hard to find in archives. Have students record some of these sounds (traffic, children playing, birds) and add them to their dream books.

LEARNING ACTIVITY 5:
ESSENTIAL QUESTION CONVERSATION
For this lesson, focus on the modified essential question, "What sounds exist beyond the frame?"

• As in Lesson 2, consider how primary sources are a privileged archive. Ask students, "What sounds might we not find as directly in primary sources (those performed for family, for private audiences, for oneself, that are part of the built or natural environment)? How does technology affect what sounds are preserved (radio and film, versus TikTok and YouTube)? How might we imagine the sounds of history, beyond what is commonly preserved and replayed?"
• Consider: How did Black musicians and radio of the Harlem Renaissance work against the popular tradition of the "minstrel show" and contribute to African American civil rights? What other sounds might be heard when one lives, moves through, and builds relationships in a place?

TEACHER STRATEGIES

See Instructional Strategy information at the end of the module.

MATERIALS & RESOURCES

• May We Forever Stand: A History of the Black National Anthem, by Imani Perry. (Link goes to limited preview; the book is available through JStor and other databases, as well as from online booksellers.)

• 1619 Project Episode 3: The Birth of American Music, Wesley Morris for the New York Times
– In this part of the *1619* series, Wesley Morris discusses American music as fundamentally Black music and as an amalgamation of many musical traditions, including spirituals, blues, and European folk music, among others. The segments on the birth of "minstrelsy" and the mixing of many musical traditions are especially interesting and can help students understand the background of the jazz age, its accomplishments, and the racial politics of the Harlem Renaissance style and performances.

RESOURCES FOR ANNOTATIONS RELATED TO ARCHIVES OF MUSIC AND SOUND:
• An Archive for Virtual Harlem offers bios and recordings of musical artists in addition to writers and visual artists.

• This site has an Afropop Worldwide podcast episode on the Harlem Renaissance.

WORDS & MUSIC: RALPH ELLISON'S JAZZ-SHAPED AMERICA

• These musical resources are a mix of vintage recordings and analysis of the contribution of the various musical artists.
– Listening to the music will help students immerse themselves in some of the sounds of daily life and how music and lyrics might contribute to Harlem as dreamscape.

• Black and Tan (1929) film starring Duke Ellington and his Orchestra (18 mins long).
–Duke Ellington avoided being portrayed within Black stereotypes. However, it is important to note that the film portraying minstrelsy, *The Jazz Singer*, was released the same year as Ellington debuted at the Cotton Club.

CONTEMPORARY ART RESOURCES:
• "The Black Excellence of Kahlil Joseph," by Hilton Als, *The New Yorker.*
– This essay on Kahlil Joseph's work reviews his influences and aims as an artist. While it discusses his art as a director for Beyonce's *Lemonade* and his short film *Fly Paper*, the artistic vision can be applied to *Black Mary* as well.
– This short essay would be engaging background on Joseph's art for the educator and high school or undergraduate classes.

• *"*Kahlil Joseph Is Challenging Representations of Black Life in America," by Diane Solway, *Surface Mag.*
– This introduction to Joseph's work and wide-ranging interview with Diane Solway in *Surface Mag* touches on Joseph's artistic influences and vision, his family (also prolific in law and art worlds), and a variety of his works.
– Excerpts from the interview connects *Black Mary* to time caring for his father in Harlem and Roy DeCarava's black and white photographs of Harlem life.
– Classes interested in media and sound might further explore Joseph's *BLKNWS,* "a two-channel video that samples media clips, music videos, and current and historical news about black culture." Joseph describes BLKNWS as a piece of "conceptual journalism," analogous to Hartman's speculative history and dream book archives.

IDEAS FOR EXTENSION ACTIVITIES

Drawing on historical materials, contemporary scholarship, and their own imagination, students create a “record of care” (see prompts below) for the life of their figure to add to their dream book. Ask students the following questions:

• How does this person see themselves? How does the world see them?

• What about the world caused this person grief or anger?

• What was this person’s wildest dream for the world? How did they make it happen, in small or big ways?

• How might this person have expressed their identity and feelings? Write a song, poem, editorial, or journal entry communicating how they see themselves, how the world sees them, and how they create a world where they can be their truest selves.

• Who did this person call family? Who cared for this person? Whom did this person care for?

• Write a series of postcards or compose a set of conversations between this person and someone they loved.

LESSON 4
Movement

ACTIVITIES

LESSON OVERVIEW:
Engaging both with urban migration, a commonly told part of the Harlem Renaissance, and transnationalism and diaspora, less commonly told parts of the Harlem Renaissance, students consider the journeys of historical figures, ideas, and/or works. Engaging with place, students will consider what Harlem means as a center of the Harlem Renaissance.

ESSENTIAL QUESTION

What are the elements of the common narrative and counternarrative of the migration stories? What journeys exist beyond the frame?

LEARNING OBJECTIVES

• Students consider Harlem as a place and how geography and movement play a role in the stories of historical figures, ideas, or works in the Harlem Renaissance.

• Students annotate written and visual texts as a method for critical and creative reading.

• Students imagine spatial, temporal, affective, and relational maps of a life lived during the Harlem Renaissance.

LEARNING ACTIVITY 1: OPENING
Ask students the following questions:

• What are the common elements of a migration story?

• Can you think of some migration experiences that might deviate from that common narrative?

• People move for a variety of reasons. But other things can also move or travel around different places or around the world. For example, the Black Lives Matter movement traveled around the world as people in Syria, Korea, and Australia took up the cause. What else might move?
— Consider creating a timeline or map of the movement of Black Lives Matter or COVID-19. Discuss how that movement or thing changed as it journeyed across time and space.
Refer back to this during the discussions of transnational and cross country movement and migration throughout the lesson.

LEARNING ACTIVITY 2:
CONTEMPORARY ART ANALYSIS
View artist Xaviera Simmons' work The Whole United States is Southern as an example of a disruption to common narratives, and/or view artist Whitfield Lovell's work as an example of speculative history. Augusta Savage's sculpture *The Harp*, inspired by the song "Lift Every Voice and Sing," could also be used as an example of how ideas move.
• Drawing on the visual language of Jacob Lawrence's Migration Series, Xaviera Simmons's artwork *The Whole United States is Southern* writes the narrative of the Great Migration, focusing on terrors of racism in the South.
– Ask students, "What common narratives about the Great Migration are disrupted by *The Whole United States is Southern*?"

• To extend the discussion, classes might watch Xaviera Simmons talk about the theme of migration in two of her works in the exhibition Poetics of Relation (YouTube video). Ask students the following questions:
– How does migration now relate to migration during the Harlem Renaissance?
– How does Simmons describe her process (collecting and reinterpreting)?
– How is that like making a dream book?

• Whitfield Lovell's multimedia portraits are derived from archival photographs of stories untold, or perhaps people photographed against their will. (See Tina Campt, "Listening to Images," for more.) Functioning like a dream book, *Autour du Monde* (around the world) is a portrait of three soldiers during World War I. Discussion questions specific to *Autour du Monde* could include the following:
– What might the significance of the globes be?
– Where have these men traveled? Why? How might that have changed them? How might their travels change the places they visit and return to?
– For more on Lovell's process of working with archival photographs, watch: Art Wise: Whitfield Lovell. After watching the video, ask students the following question: How does Whitfield Lovell use the archives to create a dream book?

• Augusta Savage's sculpture *Harp* was exhibited at the World Fair in 1939 in New York. Ask students the following question:
– Given the time and place of its exhibition, how might this sculpture contribute to the movement of ideas about America, and about African American identity and culture?

LEARNING ACTIVITY 3:
DISRUPTING COMMON NARRATIVES
Introduce mainstream knowledge about the movement of Black Americans from the South to the North.

• The class might look at Jacob Lawrence's Migration series and read this excerpt from a high school social studies textbook on the Harlem Renaissance (especially "The Move North," beginning at the bottom of page 452, and "The Harlem Renaissance Flowers in New York," on page 454, as well as Section 1). Ask the students the following questions:
— According to this textbook chapter, what was the Great Migration?
— Does this chapter explain why Black Americans left the South? What reason does the textbook give?
— Where was the end destination for folks leaving the South?
— According to this chapter, what was the Harlem Renaissance?

• The following resources might be used to disrupt the textbook chapter by providing alternative readings:
— *Harlem Renaissance in the American West* challenges the presumption that Harlem was the sole site of Black innovation and creation at the time (see especially pages 9–11).The book is available through JStor and other databases, as well as from online book sellers.
— Isabel Wilkerson's *The Warmth of Other Suns* portrays the decision to seek a better life as a "universal human story." Students can view a short interview with Wilkerson about The Great Migration here. Might students have family stories about migration that provide other aspects of the migration narrative, such as that migration involves mistakes, happenstance, luck, bad timing, etc?
— Students may listen to oral history, specifically an interview with Hughesy Childs, providing context on the violence that caused so many to move North: Childs talks about the 1916 lynching of Anthony Crawford in Abbeville, South Carolina, reasons for going North, and job opportunities in Pennsylvania.
— "Cricket and the West Indian Community," by Stephen Robertson, is an article that demonstrates the transnationalism in Harlem.
— "Alligator Shoes to Whole Foods: Watching One Harlem Corner Over Twenty-Eight Years" (New York magazine, in the Gentrification in Harlem series).
— Claude McKay's poem "The Tropics in New York" demonstrates the transnationality of the Harlem Renaissance.

LEARNING ACTIVITY 4: ANNOTATION
The following are some suggestions for primary-source annotation materials related to movement, such as maps. Ask students to consider where their characters traveled in a day, or where they were five years before the moment of the image, or where they were five years later.

• Langston Hughes's Collection of Rent Party Cards from Harlem

• A Journey Through the Harlem Renaissance in Maps, Manuscripts, and Art

• Music Collection from An Archive for Virtual Harlem, by Jessica Johnston

• The Streets of Harlem (images from Columbia 250)

• Digital Harlem Maps

LEARNING ACTIVITY 5:
ESSENTIAL QUESTION CONVERSATION
For this lesson, focus on the Essential Question "Who is Harlem as a character?"

• Consider observations, questions, and ideas from the discussion of Simmons's *The Whole United States Is Southern* and Lovell's *Autour du Monde*, the discussion of transnational and cross-country patterns of migration and movement, and students' annotation explorations. As a character, where does Harlem move to and from?

TEACHER STRATEGIES

In this lesson, instructors might opt to use their own textbook section on the Harlem Renaissance for the common narrative portion.

MATERIALS AND RESOURCES

CONTEMPORARY SCHOLARSHIP ON THE HARLEM RENAISSANCE AND MOVEMENT
• *Measuring the Harlem Renaissance: The U.S. Census, African American Identity, and Literary Form* by Michael Soto.

TEXTBOOKS OR EDUCATIONAL MATERIALS REPRODUCING "COMMON NARRATIVES"
• Harlem Renaissance Video by History.com
– This video provides some of the common narratives that we see around the Harlem Renaissance, and is a useful place to start unpacking the limited nature of these narratives. If there is already a video that students watch in their history class on the Harlem Renaissance, that could replace this video as the common narrative for Lesson 1.

• Harlem Renaissance in Houghton Mifflin high school Social Studies textbook chapter
– For another common narrative on the Harlem Renaissance, the class might choose to examine a history textbook. This chapter from a high school textbook provides a short overview of the Harlem Renaissance that can be enriched and critiqued through other materials. As with the video, the instructor might use the history curriculum from their own school as the common narrative, rather than the one linked to here.

ARCHIVAL MATERIAL FOR ANNOTATIONS RELATED TO MOVEMENT
• "A Journey Through the Harlem Renaissance in Maps, Manuscripts, and Art"
— This review of Gather out of stardust, an exhibition of "over 300 rare artifacts from the Harlem Renaissance" at Yale University's Beinecke Library includes high quality photographs of many of those artifacts, including maps, photographs, drawings, journal covers, and other ephemera.
— This resource is useful for the annotation activity.

• Goin' North Oral History Interviews
— In this set of oral histories, recorded in the 1980s, Black Americans share their experiences with the Great Migration, either moving to Philadelphia from the South in the 1910s-20s, or witnessing the arrival of the Southern newcomers as Black people already living in Philadelphia.

CONTEMPORARY ART RESOURCES
• "Twenty-Four Hours with Xaviera Simmons"
— This 24 hour journal offers an intimate view into a day in the life of Xaviera Simmons, sharing her thoughts on race and capitalism in America that are inseparable from her daily routines, art-making, and life in NYC.
— This could be a model for how students might create a '24 hour' glimpse into the life of the person in their dream book.

• Watch Xaviera Simmons discuss her works in "Poetics of Relation"
– While Simmons doesn't directly discuss The Whole United States is Southern, she does discuss related themes of migration and movement that influenced the artworks she discusses in this short clip.

• Art Wise: Whitfield Lovell
– This 15 minute lecture begins with Lovell sharing archival photos that inspire his own artwork. He takes us into the process of creating different installations and multimedia portraits, which are in many ways analogous to students' dream books.

IDEAS FOR EXTENSION ACTIVITIES

• Read "Twenty-Four Hours with Xaviera Simmons". Ask students the following question: What might twenty-four hours in the life of the person or place in your dream book look like?

• Drawing on historical materials, contemporary scholarship, and their own imagination, students create imaginative maps of the life of their figure to add to their dream book. Ask the following questions: Where did this person's movements take them the day when the image was made? Where did this person's movements take them five years before this work was made? Five years after this work was made?

78

LESSON 5
Dream Book Presentations

ACTIVITIES

LEARNING ACTIVITY 1: OPENING
Have students reflect on the process of making the dream book. Ask them, “What did you like about annotating your image? What possibilities arose for you in the process? What was difficult about annotating?”

LEARNING OBJECTIVES

• Consider Harlem as a place, and how geography and movement play a role in the stories of historical figures, ideas, or works in the Harlem Renaissance.

COUNTERNARRATIVES
(This represents a culmination of Learning activities 2–4 over the preceding four lessons)

• In a gallery-walk format, student groups share the dream books they made and explain the counternarratives for their figures.

• Suggested Discussion Questions:
— What stood out to you from your classmates’ dream books?
— What questions do you have for your classmates?
— Did you notice any connections between the dream books?

LEARNING ACTIVITY 5: ESSENTIAL QUESTION DISCUSSIONS
• What might exist “beyond the frame”?
• What sights, sounds, identities, relationships are “gathered” by Harlem?
• Who is Harlem as a character?
— Consider how the dream books answer these questions about the figures that were chosen. Students can refer to particular examples from their classmates’ work.
— How does the creation of dream books connect to other areas of our lives? Why might dream books be useful or necessary? What do we miss when we only look at one source (image, video, text, etc.)?

TEACHER STRATEGIES

• **Gallery Walk:** If this series of lessons is used in a classroom, a gallery walk could be a useful way to present the final dream books. Students can post their dream books along the walls of the room, and students move around the room to engage with each project. There are many options for engagement; for example, students could write sticky notes with their reactions, questions, complements, connections, etc. and stick them on or around the dream books. The instructor also might choose to have students walk around and take notes on their impressions, to be used in a group discussion.

• **Slideshow**: If this series of lessons is presented virtually, students might present their dream books by contributing a slide or two to a class PowerPoint. Students could participate in a virtual “gallery walk” by adding comments and reactions to the slides.

INSTRUCTIONAL STRATEGIES

For ideas on how to engage learners in each of the learning activities, see some of the ideas below.

LEARNING ACTIVITY 1: OPENING:

— **Free Write** - one way for students to engage with the opening prompts is to explore them through individual, stream-of-consciousness style writing.

— **Turn and Talk** - turn to a partner and discuss the questions.

— **One Sentence Go-around** - after a minute of thinking time, go around the room and have each student respond to a prompt using one sentence.

— **Word Cloud** - using a whiteboard or online tool such as wordle, students write words that are evoked by the prompts, creating a word cloud. Online tools can generate word clouds that highlight common words by making them larger than the rest, which could generate ongoing discussion.

LEARNING ACTIVITY 2: CONTEMPORARY ART ANALYSIS

— **Visual Thinking Strategies** - To scaffold this discussion, we recommend using **Visual Thinking Strategies** — What's going on in this artwork? What do you see that tells you that? What more can we find? — and building from students' responses to explore the artwork as a dream book and springboard for students' own dream book annotations.

LEARNING ACTIVITY 3: DISRUPTING COMMON NARRATIVES

— **Concept Mapping** - A concept map is a visual representation of concepts and terms and the connections between them. Using a white board, chart paper, or online tool, teachers and students can create concept maps to represent their ideas about common narratives and counter narratives. The class might work on the concept maps in two parts: first following the presentation of the common narrative and then returning to it after the introduction of the disruptive materials.

— **Jigsaw Technique** - To devote more time to disrupting narratives, employ the jigsaw technique. Split students into small groups and ask each group to be responsible for examining a different disruptive text. After a few minutes, one member from each group forms a new small group and takes a turn educating each other on the text that they studied. Following the jigsaw reading, the class reconvenes for a collective discussion about what might be disrupted in common narratives.

LEARNING ACTIVITY 4: ANNOTATIONS

— **Talk to the Text** - As students engage with primary sources and contemporary texts, the Talk to the Text strategy can be a way to assist in their close reading. As they read, they could circle/highlight/underline words or phrases and write comments in the margins.

— **Jigsaw Technique**- (see Disrupting Common Narratives). This technique could be utilized if students create their dream books in small groups. Each student could engage with a text or resource, looking for connections to their photograph, and then present their findings to the group.

LEARNING ACTIVITY 5: ESSENTIAL QUESTION CONVERSATION (LESSON WRAP-UP)

— **Whole Class Discussion** - Relatively self-explanatory, this option involves the whole class responding to the question. In the case of a Zoom class, the instructor might choose to split the class into Breakout rooms so that everyone can get a chance to weigh in.

— **Think Pair Share** - Students think for 1-2 minutes on their own, then discuss in a pair for a few minutes. Finally, the class comes together for a whole-group discussion.

— **Fishbowl** - The class creates an inner circle and an outer circle. The inner circle has a discussion while the outer circle takes notes. Students can be rotated in and out of the inner circle as the discussion progresses. After the fishbowl discussion, the class might come back together to debrief.

— **Socratic Seminar** - To discuss the essential questions, students could be broken into small groups and asked to respond using evidence from the sources and texts that they had looked at in the lesson.

— **Journaling** - Individual writing allows students to respond personally, reflectively, and emotionally to essential questions in preparation for, or to debrief, other group activities.

— **Chalk Talk** - The instructor writes the essential question on the board or another large surface and students are given 2-5 minutes to engage with the question. They might write thoughts, questions, draw pictures, or make connections between concepts. When the time is up, the class can review their creation and comment on what they notice, what they have questions about, etc.

MERCEDES YVONNE LYSAKER

The Music of the Harlem Renaissance: Blues Performance and Analysis for Contemporary Young Musicians

ESSENTIAL QUESTIONS

- How can students meaningfully create and recreate historical music, and how can they understand the social and historical context in which that music originated?
- How can modern young musicians make sense of their own lives through music? How can they gain an understanding of how musicians in the past made sense of their lives through music?

LEARNING OBJECTIVES

Students will learn a 12-bar blues harmonic structure, over which they will learn to improvise and compose using a six-pitch scale. They will draw connections between their favorite contemporary music and the music of blues musicians of the Harlem Renaissance, and they will conduct research into the lives of those artists to understand the social and historical context of the music studied.

MODULE OVERVIEW

This module presents the blues as performed by some of the great artists of the Harlem Renaissance. Through listening, practice, and research, students will explore the form, harmonic structure, and sociopolitical context of the blues style. All activities are designed for students at the beginning level of instrumental music, with variations and extensions for more advanced learners. Rather than study recordings and lyrics as historical artifacts, students will engage with the music and lyrics to construct and create personal meaning, which can be expressed through improvisation and composition activities. The lessons rely on the principle that everyone can find meaning in music, including historical music, especially because social and political contexts influence musicians of any age, in any era.

Many of the activities in this module can be adapted for remote learning contexts. Musicological research can be conducted remotely, and students can use social media to share their ideas from listening, practicing, and composing.

CONTEXT

This module presents a series of student-directed lessons that are drawn entirely from the music of the Harlem Renaissance from day one: not as an addition to an already existing program but as an integral part of the curriculum. In this module, students will explore the music of the Harlem Renaissance through instrumental and vocal performance, musicological research, collaborative composition, and sociopolitical analysis. This module is designed for music students in sixth-and seventh-grade instrumental ensembles, with variations for voice and general music classes. In schools or learning contexts without instruments or music programs, the musical content of the lessons can be explored through listening and through improvising and composing with vocals and/or found instruments, and through performance that relies on minimal equipment or technology. Because music cannot be uncoupled from its sociopolitical and sociohistorical contexts, this module introduces musical and technical concepts alongside historical ones, encouraging students to connect the content with their own lives.

The module focuses on the blues using the 12-bar harmonic structure, which serves as a foundation for improvisation and composition. Students will also conduct musicological research into featured blues musicians to explore the lived experiences of those musicians and to draw connections between their lives and the music they have created and performed.

CULMINATING PROJECT

The module culminates with a performance for the school community. Unlike a more conventional school music concert, this event also will allow students to exhibit the research they conducted throughout the module, combining music performance with musicology, music history, and cultural analysis. As this module is student-directed, no two final performances will be identical. The module includes a set of programming options for the performance, but as students compose, improvise, and research the music and musicians highlighted in the module, they have the option to choose which pieces they would like to share. The student-composed original work can feature instrumental performance, improvisation, song or spoken word, as well as multimedia projects that reflect the interdisciplinary nature of the module. In this module, students will learn about the 12-bar blues structure and improvisation, which can contribute to performance of an original song that includes the instruments and vocal styles chosen by students.

LESSON 1
12-Bar Blues

ACTIVITIES

Invite your students to listen to recordings that are emblematic of the blues style. Three songs are used in this module, but if you have favorite blues songs or musicians, feel free to include those instead.

- "Yellow Dog Blues" (1925)
- "Homeless Blues" (1927)
- "St. Louis Blues" (1925)

Before you press play, provide some scrap paper or white boards and ask students to jot down their thoughts about the central question "what makes the blues sound like 'the blues'?" After one or two listens, open up a discussion with the whole class. Invite students to share their ideas and record them on a white board or poster. Every group of students will of course come up with different descriptions for how they hear this musical style, so how you organize the discussion will depend on their ideas. One way to organize a white board full of ideas is by sorting ideas into musical concepts, such as *melody*, *harmony*, *lyrics*, *rhythm*, and *form*. This lesson focuses on *form* and *harmony*.

NEW MATERIAL:

Drawing on students' ideas from the listening activity, work with them to generate definitions for *form* and *harmony*. The form of music is its underlying structure. Like a book has chapters, or a story with a beginning, middle, and end, music can be divided into sections such as verses, choruses, movements, and so on. Harmony involves chords, over which one can sing or play a melody. This lesson focuses on these two elements put together in a structure called 12-bar blues.

Examples of 12-bar matrices, and a verbal explanation of this form are included at the end of Lesson 1.

Lead students through the matrix cell by cell, note by note. For string classrooms, the included matrix is in D and uses only open strings. There is also a version in B-flat for wind instruments, and a blank version for you to fill in with a key area that is appropriate for your students. Play one note at a time for a few repetitions without paying attention to rhythm. When they're ready, lead your students through the matrix slowly with a steady beat. After a few repetitions, invite your students to practice the matrix alone or in small groups.

STUDENT-DIRECTED PRACTICE:

Leave a large copy of the matrix up on the wall, and consider passing out smaller copies for individual students to read from. In this practice time, students can work on the matrix with whatever instruments they feel most comfortable using. Students can play each pitch on open strings using pizzicato or arco, sing the bass line, or even listen to a small group work through the matrix while keeping steady beat with a percussion instrument. The purpose of this practice time is for students to explore the 12-bar form using the ideas they generated at the start of class.

WRAP-UP:

After individual or small-group practice, come together as a class and play through the matrix. Invite students to lead the group by conducting or pointing to the cells of the matrix. You could also use this time for small groups or individual students to share ideas from the practice session. Did they use percussion or have a rhythm section? Did they sing or vocalize over the bass line? Before the students pack up, briefly return to the white board ideas from the beginning. Ask students to consider what elements they created during this lesson and which elements still need to be added.

In preparation for the next lesson, ask students to think about songs they enjoy listening to with words that mean something to them. They should bring two or three copies of the lyrics (on paper or a screen) to the next class meeting.

TEACHER STRATEGIES

Depending on your students and classroom set-up, you could do the listening activity with a classroom speaker for the whole class, or if your students have access to headphones, they could individually pick a song to listen to with headphones.

This form is simple and easy to visualize in a matrix of twelve cells: four across in three rows. Label each cell with the root of each chord; for example, a 12-bar blues matrix in D-major would use D, G, and A. Fill in the cells with bright, contrasting colors to distinguish among the three chords. This kind of iconic notation is easy to read and understand, and it can be used in a pre-existing sequence for learning Western notation. This module also has ready-to-print 3 x4-foot posters of the matrix in the keys of D and B-flat, as well as a blank matrix that can be used for any key.

MATERIALS & RESOURCES

• Classroom instruments, which can vary based on the class context: string instruments, band instruments, percussion, Orff instruments, and also voice (singing, vocalizing, percussion, freestyling, etc.)

• Classroom speaker for playing music, or headphones for each student

• White board

• Posters for 12-bar matrix (located at the end of this lesson)

• Links to songs are given in the lesson. Below are links to the lyrics for each song:
– Yellow Dog Blues (1925)
– Homeless Blues (1927)
– St. Louis Blues (1925)

NOTES TO TEACHER

For the self-directed practice time, provide a clear objective, such as “when we regroup, we’re going to play all the way through the matrix without stopping,” and give some examples of practice strategies that are appropriate for your students. For example, you could say, “play one line through at a time” or “focus on the transitions,” or you could ask, “can you play it through with a steady beat?”

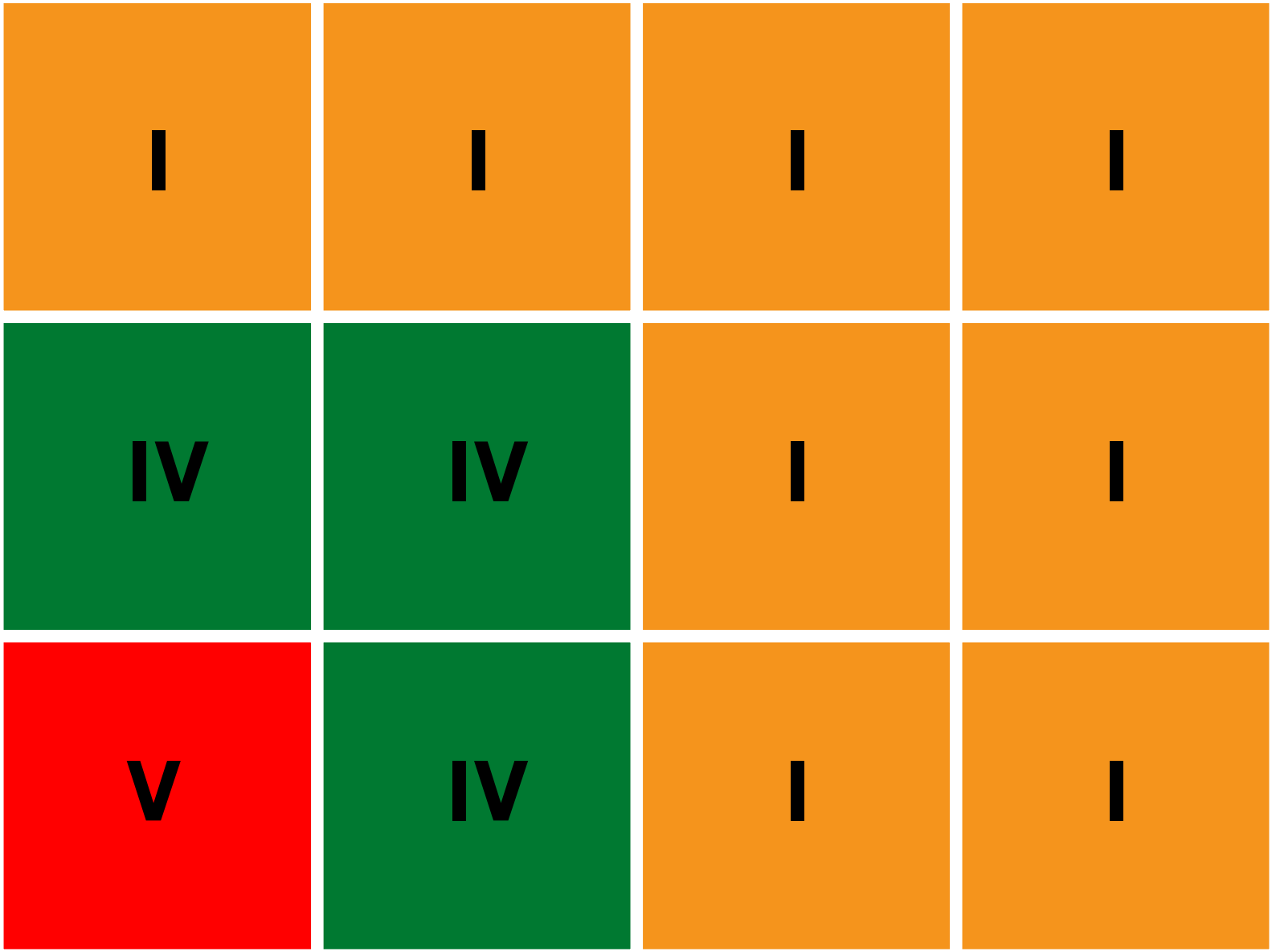
Ideally your students will know each other and themselves well enough to decide which practice strategies will be most effective for them, especially in group work.

IDEAS FOR EXTENSION ACTIVITIES

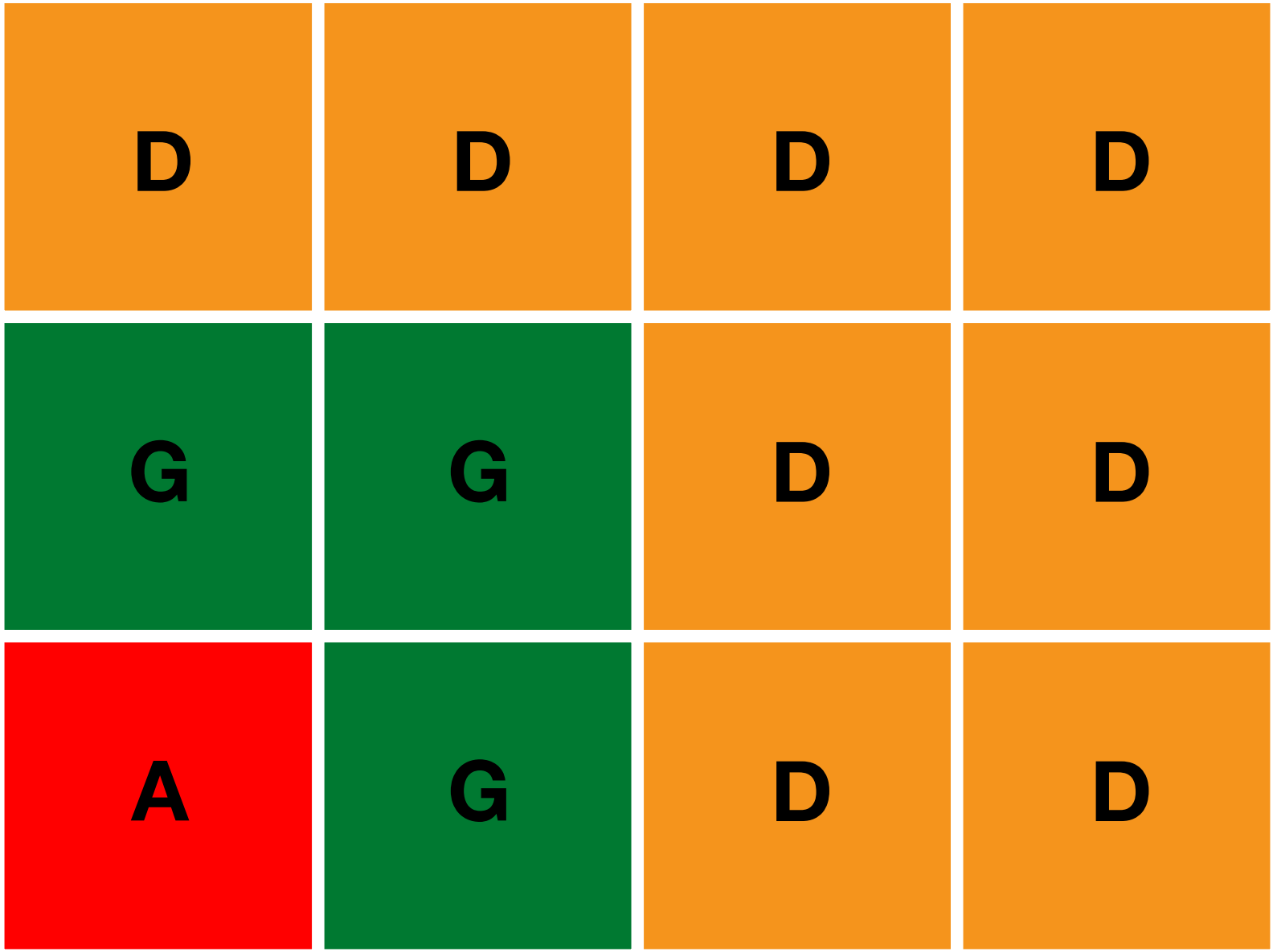
The 12-bar form can be easily transposed to other keys, especially on string instruments. If your students are looking for a challenge, ask them to figure out the bass line pattern starting on a different note (like open G instead of open D). Students could also transpose the original bass line by an octave, which on string instruments might require the use of fingered notes.

This first lesson explored just the bass line of the 12-bar form, and it can be extended to include building full chords over the bass line. As students get more familiar with the bass line, you might also introduce the third and fifth of each chord. You could do this by having one group of students hold the root of each chord, while another group adds the third and another group adds the fifth. Student leaders can direct this activity by choosing which groups play which pitch and by conducting the entire class as they play through the matrix.

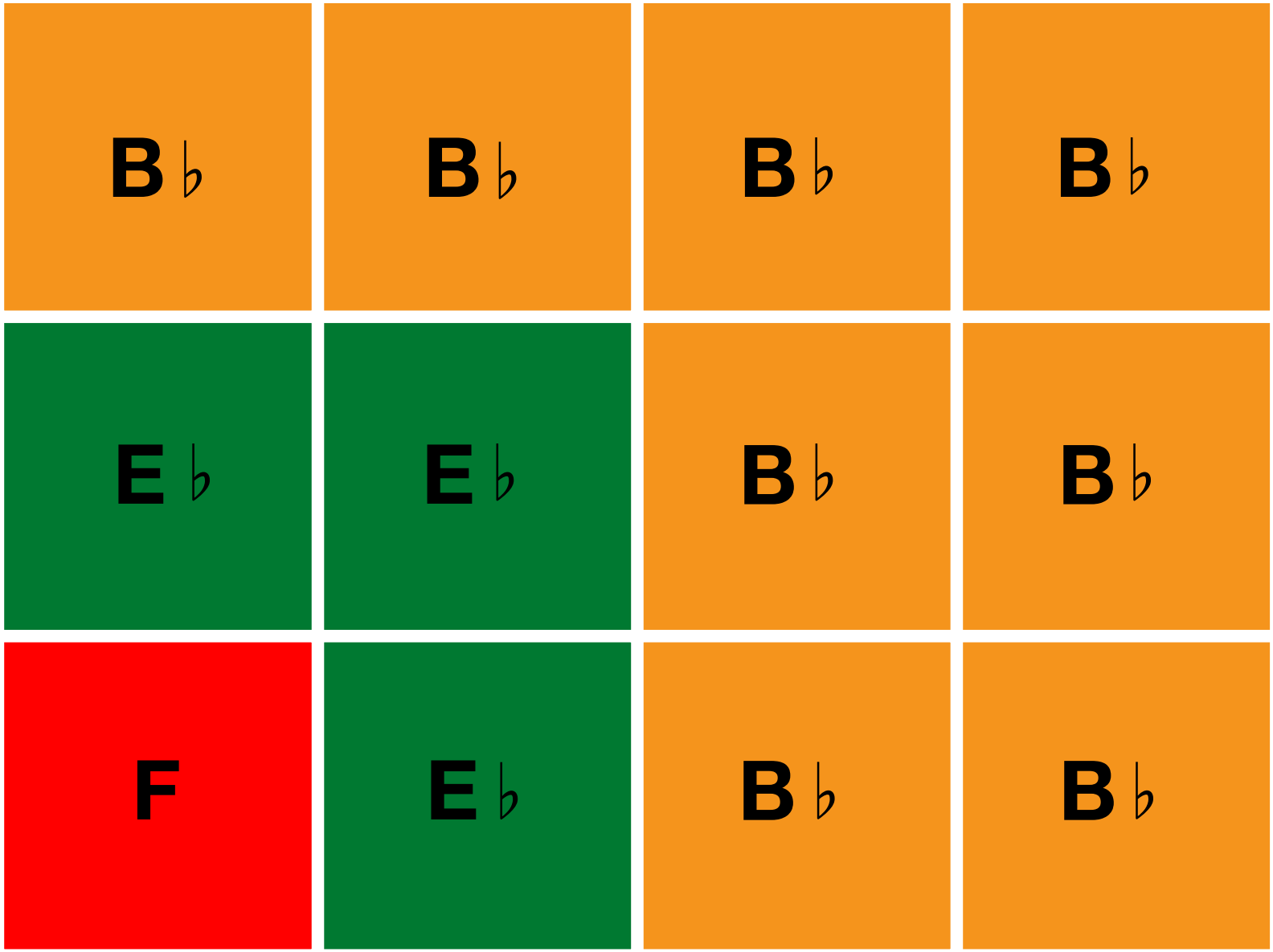
12-BAR BLUES MATRIX



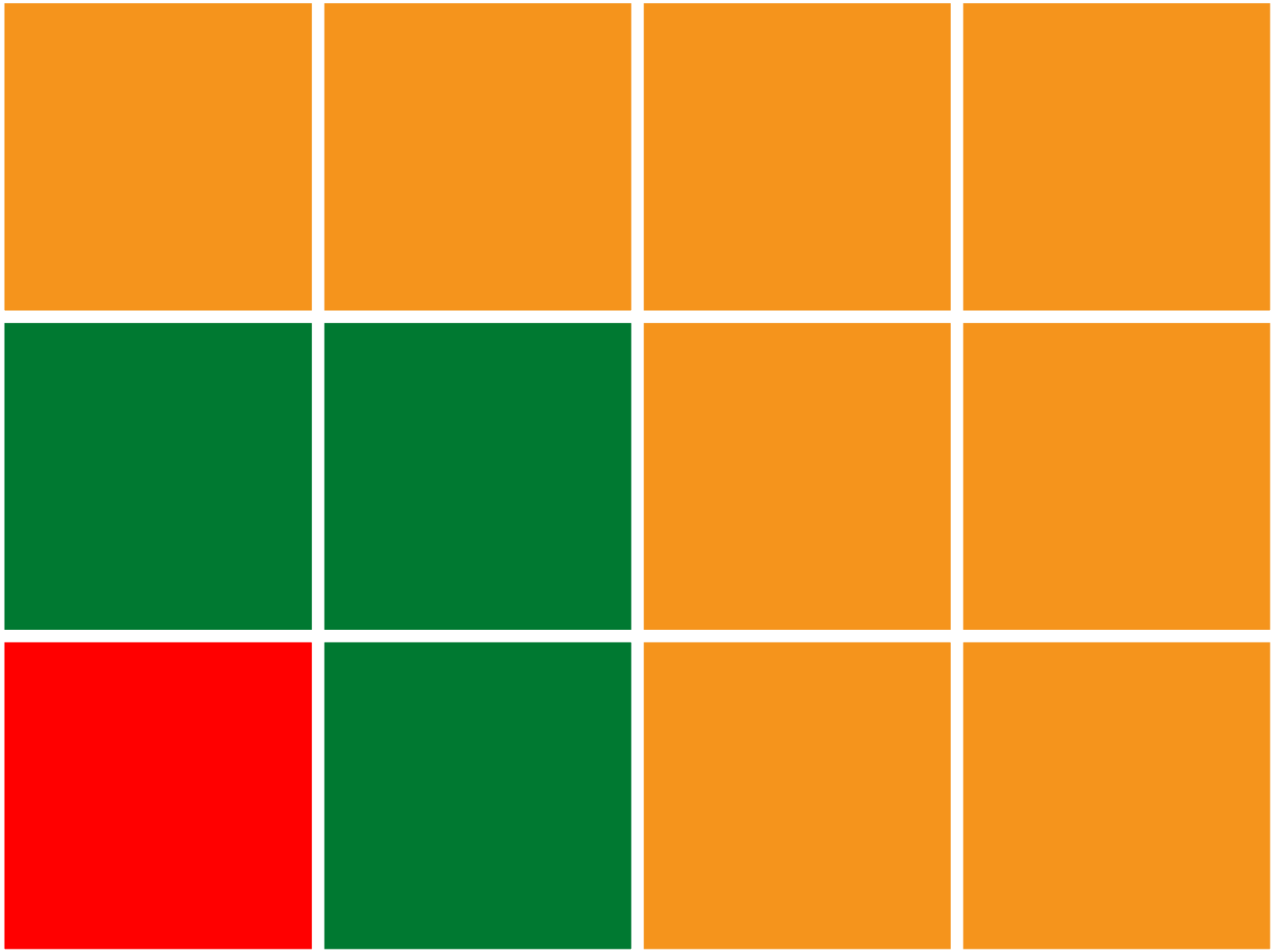
12-BAR BLUES MATRIX



12-BAR BLUES MATRIX



12-BAR BLUES MATRIX



LESSON 2
Textual Analysis

ACTIVITIES

This lesson begins with a short reflection on the ways in which music has meaning. Students should bring to class a copy of the lyrics of a song that means something to them. This is an intentionally open-ended description, as meaning-making through music can involve a wide variety of elements. Invite your students to form small groups, share copies of lyrics, and briefly discuss the qualities that make those lyrics meaningful, using the guiding questions, "Why do these words mean something to me? What is it about these particular words set to this specific music that makes the song special?"

After the groups have collected a few ideas, come back together as a class and invite students to share some of the ideas they came up with. Record their ideas on the board.

NEW MATERIAL:
In this lesson, students use the songs they brought to class as points of connection to the blues songs studied in this module.

When students are finished sharing their ideas, distribute copies of the lyrics of the three blues songs from Lesson 1. If students have headphones and computers that can access the tracks, invite them to individually pick a song and to listen to it while reading along with the lyrics. You can also play a song or two using a classroom speaker. Before beginning the listening session, return to the student ideas from the opening discussion and ask: "Now that we've listened to both historical and contemporary music, let's draw some connections between them. Do the blues lyrics have anything in common with the lyrics of the songs we brought in? Do they address similar themes? Do they express similar feelings?"

As students complete the first listening, ask them to select one artist to research during class using the attached research guide. This research activity draws connections between contemporary music and music from the Harlem Renaissance by considering the three blues songs in historical and social context. Guided questions for this activity can be found can be found at the conclusion of Lesson 2.

PRACTICE:
As students wrap up their research, invite them back to the class as a whole, and have them use their instruments to review the 12-bar form from Lesson 1. You may want to distribute small copies of the blues matrix to students on their chairs or music stands. Once all students have returned to the whole class, briefly review the matrix bass line. Now that students are gaining familiarity with this bass line and have listened to entire songs earlier in the lesson, ask them to imagine, "Based on what we've heard in the music we listened to, what might we want to add to our bass line that would make it sound more like our own song?"

WRAP-UP:
Review the ideas from the opening discussion and end the lesson by giving students some free time to explore ideas for writing original lyrics. Lesson 3 involves creating melodies over the 12-bar structure, and students may already have ideas for lyrics they might want to write. As students practice the matrix and reflect on their research, close the lesson by letting them explore their musical ideas.

TEACHER STRATEGIES

In the opening activity, feel free to participate by sharing lyrics that you personally find meaningful, as long as your students will benefit from having a model or example. In any group discussions, let silences linger and give enough wait time for students to jump in before asking a follow-up question. Depending on your class's dynamics, group discussions might benefit from having a student moderator or facilitator. The presence of a student leading the conversation might encourage more students to get involved. You could also consider taking a seat in the classroom or joining a group as a student participant, swapping roles with a student leader to give students experience directing the flow of the conversation.

If you have an existing policy about explicit lyrics in songs, follow that policy for this lesson; if not, decide in advance how you want to handle the possibility that students may bring in lyrics with sensitive language. For older students, this lesson could include frank discussion about why or how language is employed for expressive purposes in music, especially when musicians are describing their lived experiences.

During the student-directed practice time, consider allowing students to use their phones or computers to record themselves playing or singing.

MATERIALS & RESOURCES

• Lyrics for "Yellow Dog Blues," "Homeless Blues," and "St. Louis Blues" (see Lesson 1 Materials and Resources)

• Copies of the Research Guide follow at the end of Lesson 2

• Headphones/computers/phones, personal or school

• Speakers for group listening

• The Blues Scale posters

NOTES TO TEACHER

The opening discussion should allow space for a wide range of ideas. Students may share that certain lyrics are relatable to their lives, describe something they've experienced, inspire them to think critically about the world around them, or help them process personal struggles. Be sure that silly or fun reasons are treated with as much respect as more serious ideas. Music doesn't have to be serious or critical to be meaningful; music that makes us laugh, dance, or sing along just for the fun of it are as essential as songs that address somber life experiences.

IDEAS FOR EXTENSION ACTIVITIES

After students finish the research activity in this lesson and start reviewing the matrix bass line from Lesson 1, they could review the bass line in small groups and use the remainder of class time as a jam session to experiment with adding melody or words to the bass line. Students could also use their phones to record themselves playing through the bass line so they can recreate the jam session idea outside class.

For students seeking an additional challenge, this lesson could also feature walking bass lines to fill out the harmonic structure of the matrix. Walking bass is easily identifiable in blues recordings by ear, and students may be excited to recreate that sound themselves.

RESEARCH GUIDE: THE LIVED EXPERIENCES OF BLUES MUSICIANS

NAME _____

Choose one of the following musicians:

• Bessie Smith, *singer* • W. C. Handy, *composer and lyricist* • Porter Grainger, *composer, lyricist, pianist* • Fletcher Henderson, *band leader and pianist* • Coleman Hawkins, *saxophonist* • Buster Bailey, *clarinetist* • Charles Dixon, *banjo* • Charlie Green, *trombonist* • Joe Smith, *cornet* • Louis Armstrong, *trumpeter*

Years Lived:	**Education:**	**Musical Life:**
What year were they born, and what year did they die? Find one or two major historical events that this person lived through.	Where and when did they go to school? What was their school experience like? Did they face any hardships getting an education?	How did they learn music? Did they take music lessons as children or go to music school? What musical activities were they known for? Did they learn from other musicians, or did they collaborate regularly with other musicians?

Personal Life:
How did they spend their time outside music? Did they have a family? Did they have any important relationships? What events in their life influenced them the most?

Making Musical Meaning:
Go back to the lyrics for *Yellow Dog Blues*, *Homeless Blues*, and *St. Louis Blues*. What themes do you see in these words? Do you see any connections between the words and the lives of the musicians who wrote or performed the songs? Why or why not?

LESSON 3
Improvisation

ACTIVITIES

Now that students have had a few days to work on the matrix bass line, they are probably ready to start adding their own original musical ideas. To warm up, repeat the matrix bass line three or four times for the whole class. In between repetitions, ask brief questions that draw on the previous lessons, such as "What's missing from this bass line?" and/or "What could we add to make this bass line sound more like a real blues song?" After reviewing the bass line, ask students about the words *composition, composer,* and *improvisation.* What do those words mean? What do they think of when they imagine composing music or *improvising* it?

NEW MATERIAL:
Draw up a working definition of *improvisation* using students' ideas. Differentiate between *composing*, the act of writing music that will be performed later, and *improvising*, "writing" music at the same time as it is performed, using the structure of a song to guide musical ideas. Note that improvisation doesn't just mean "making it up." Rather, musicians improvise by taking a known musical structure and putting together musical ideas that fit that structure. In the 12-bar form, we have a very clear idea of what notes we're going to hear and when, so with a little practice, we can play and sing improvised melodies over that structure. Ideally, students can use their improvisations from this lesson as a starting-place for coming up with new, through-composed melodies. If they improvise a melody or verse that they like, they could take class time to jot down their ideas so that they can work on them later.

This improvisation activity uses the 12-bar matrix as a harmonic structure and the pitches of the blues scale for students to develop improvised melodies. Imagine that the blues scale is like a set of Lego bricks: we can combine them in different ways to build various types of melodies.

A diagram of the blues scale follows at the end of Lesson 3.

As a class, slowly play through the blues scale pitches, one by one. When students have a general idea how to play or sing those pitches, play the scale through, both ascending and descending, with a steady beat.

Next, it's time to explore ways of combining these notes to improvise a melody. Depending on your students, you may have eager volunteers ready to try out a melody or two, but If not, that's okay. Prepare one or two simple melodies using the blues scale to play or sing yourself to demonstrate how students can fit the notes together.

PRACTICE:
In small groups, students can use the jam-session format to work on their melodies. While some students play the matrix bass line and 12-bar chords, another student can explore improvising melodies over the structure. Remind your students to take turns, and be flexible with how they engage with improvising. Some students might want to sing, hum, vocalize, or freestyle, while others might prefer to use percussion, and students in instrumental programs might choose to stick with a familiar technique such as pizzicato or playing open strings. Additionally, students can use this time to revisit their ideas from Lesson 2 to keep developing their ideas for lyrics.

After a short jam session, wrap up the lesson with a class improvisation activity. This activity also sets up a class composition project,

95

where students can use the 12-bar matrix, their original lyrics, and improvised melodies to collaboratively compose an original blues song.

In this activity, the class will repeat the 12-bar matrix on a loop, while individual students take turns sharing the role of soloist for one 12-bar repetition. Since the first few repetitions will undoubtedly be the most intimidating, you might ask interested students if they would volunteer to share the improvisation ideas they came up with as soloists during the small group jam sessions. Set up the loop by guiding the class through the matrix a few times with a steady beat, and, without stopping, step out of the leader role and invite a student to be a soloist. Each solo is 12 bars long, over one repetition of the entire 12-bar matrix, and ideally this activity should flow seamlessly, without stops.

WRAP-UP:
The final class improvisation activity should be exciting enough for students to leave the class on a high note, so to speak. If there's time for a specific wrap-up activity, ask students to briefly jot down their solo ideas with any notation system they feel comfortable using. Ideally, they can use their improvised melodies from this lesson in future compositions.

TEACHER STRATEGIES

Improvisation can be intimidating at first, even for professional musicians who are new to the process. The key is to provide a very structured set of limited pitches, and the blues-scale pitches are ideal for this purpose. If your students are hesitant or apprehensive, try modeling a simple improvised melody using the blues-scale pitches. Even something as simple as an ascending pattern can help break the idea that improvising has to be hard or complicated and can only be accomplished by an experienced, even genius, musician.

Also demonstrate a judgment-free attitude during these activities. Every attempt at improvisation, no matter how small, should be met with positivity and encouragement. Make sure your students understand that the process of improvising is much more important than the product.

MATERIALS & RESOURCES

- Materials from Lessons 1 and 2

- Blues-scale diagram (included at the end of Lesson 3)

- Printed copies of blues-scale diagram for individual students (included at the end of Lesson 3)

- Open space for break-out groups

- For online classrooms, consider using platforms such as Twitter or TikTok to replicate in-person break-out groups. Students could create a Twitter hashtag about the lesson to share written ideas, and TikTok could be used to create and share short videos of students' compositions and improvisations.

NOTES TO TEACHER

Sometimes we preemptively say something like “now this might be scary” or “its okay to be nervous” before our students even realize the possibility that they’ll be scared or nervous. Instead, keep the atmosphere enthusiastic and excited, and give assurances/reassurances when they’re asked for or needed, not before. It’s also important to model good listening and feedback. Every attempt is celebrated by everyone, and if feedback or criticism is necessary, try using the framing “next time I want to do” instead of “I messed that part up.”

IDEAS FOR EXTENSION ACTIVITIES

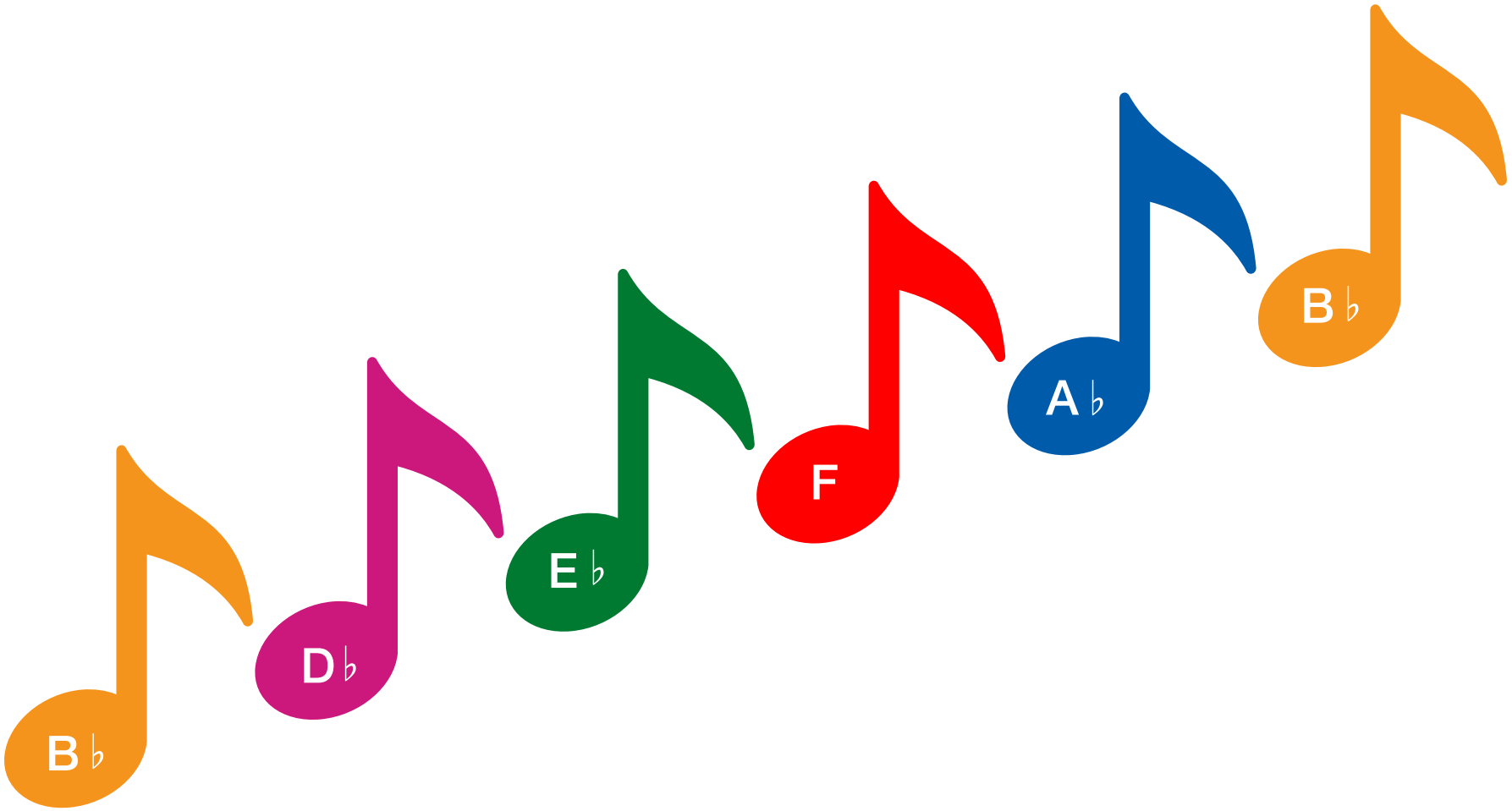
If students are comfortable with improvising melodies, you could invite them to design a more complex matrix that includes the 12-bar blues bass line and harmony with original melodies in a verse/chorus structure, as well as solo sections for improvisation by soloists. This activity can be extended to include a variety of instruments to create a band experience, with percussion, instrumentalists, and singers.

THE BLUES SCALE

D-MINOR PENTATONIC

THE BLUES SCALE

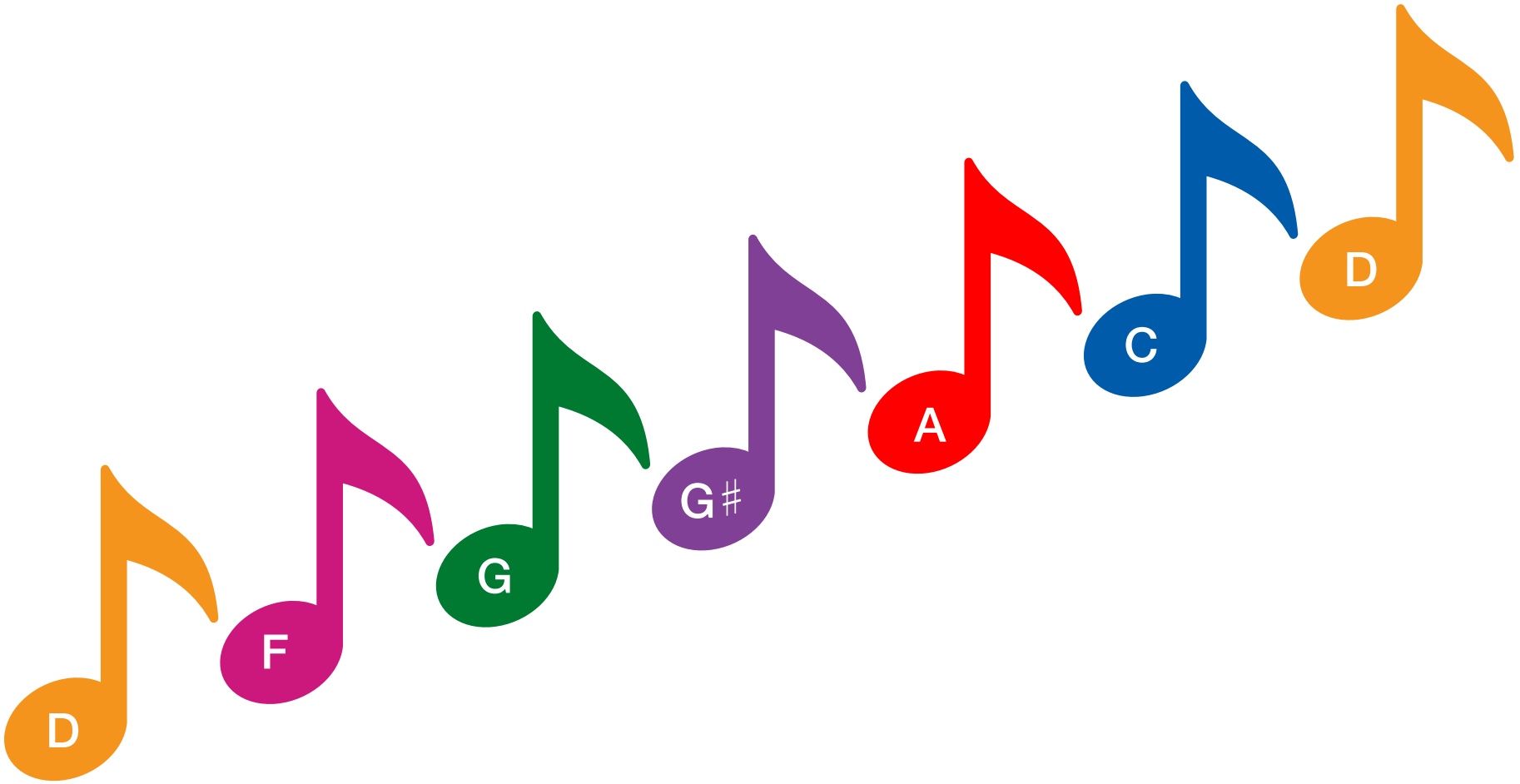
B-FLAT MINOR PENTATONIC



THE BLUES SCALE

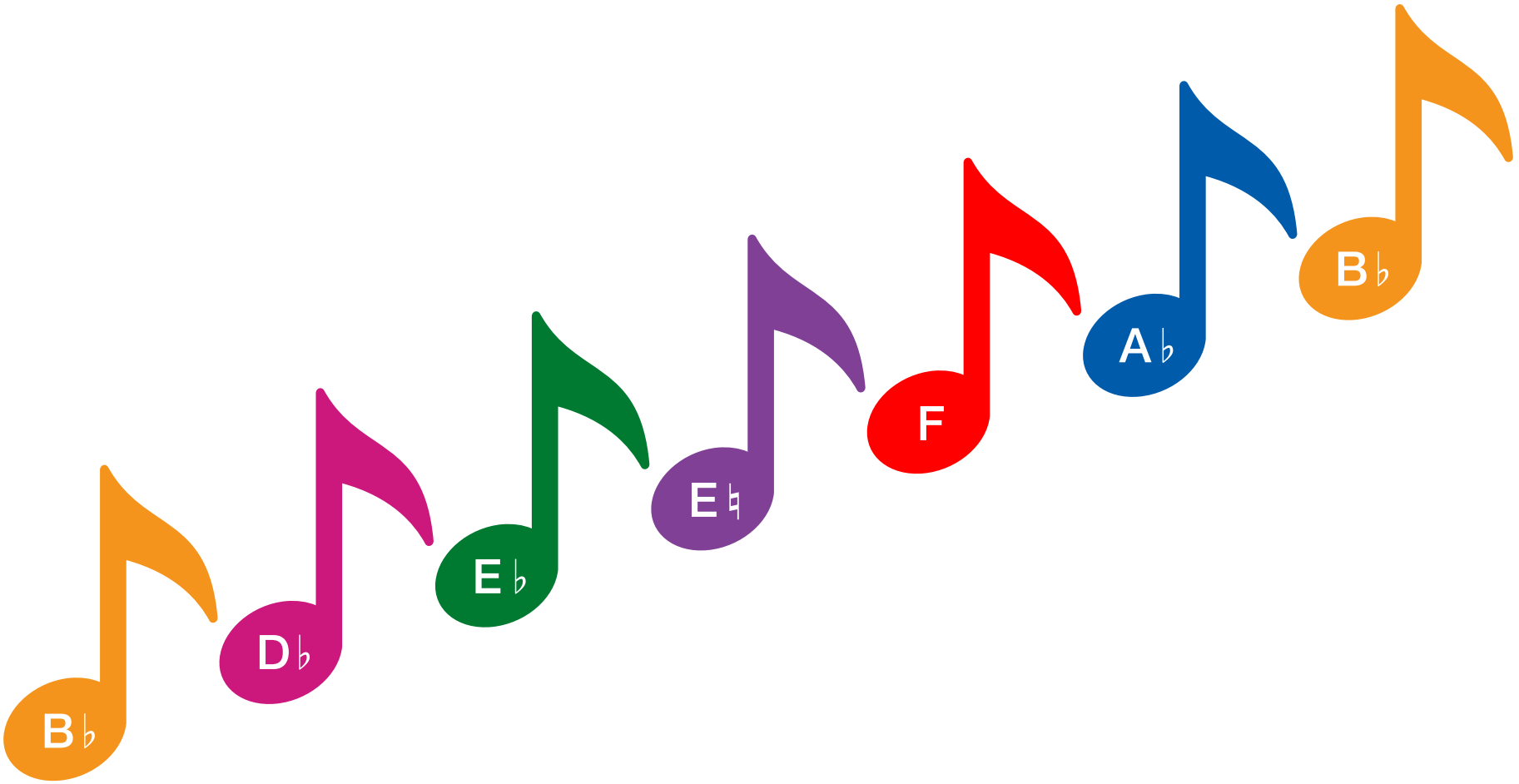
THE BLUES SCALE

D-MINOR PENTATONIC PLUS G-SHARP



THE BLUES SCALE

B-FLAT MINOR PENTATONIC PLUS E-NATURAL



THE BLUES SCALE

ELAINE PERLMAN

Exploring the Harlem and Italian Renaissance Periods Through Radio Plays

ESSENTIAL QUESTIONS

- How do the activities, accomplishments and challenges of the Italian Renaissance and Harlem Renaissance compare and contrast as tools that impacted long-term social progress and change?
- How can the exchange of ideas through conversation accelerate progress?
- How are the figures and events of the Harlem Renaissance relevant for people living in contemporary society?
- How can we keep the memory of the Harlem Renaissance alive today?

LEARNING OBJECTIVES

• Articulate the similarities and differences between the Italian and Harlem Renaissance

• Research the lives of leaders of the Harlem Renaissance; and the significance of different landmarks of the period

• Craft and perform radio plays that reflect deep understandings of Harlem Renaissance figures

• Write narratives in another person's voice

• Explore and articulate their feelings, experiences and questions about the Harlem Renaissance as well as its contemporary significance

OVERVIEW

"When I was 17, I worked in a mentoring program in Harlem designed to improve the community. That's when I first gained an appreciation of the Harlem Renaissance, a time when African-Americans rose to prominence in American culture. For the first time, they were taken seriously as artists, musicians, writers, athletes, and as political thinkers." —Kareem Abdul-Jabbar

The word renaissance literally means "rebirth." The Harlem Renaissance (1918–1937) emerged under conditions similar to those that sparked the launch of the Italian Renaissance (1350–1530), which ignited nearly six hundred years earlier. In both times, the world was momentarily at peace and the wealthy had resources and motivation to invest in the arts, which served as a catalyst for provoking conversation, the exchange of ideas, and ultimately social change. At the beginning of this module, students will read about different aspects of the Italian and Harlem Renaissance periods to build a timeline of key events so that they can develop a basic understanding of the similarities and differences.

Students will then do a deeper dive into literature and essays, both primary and secondary sources, which will build and extend their knowledge and understanding of the Harlem Renaissance, a time when the arts blossomed as the fight for freedom intensified. The Harlem Renaissance was an era of cultural flowering, economic advancement, artistic discovery, community activism, and an increasing level of freedom for Black Americans, who had been legally freed from bondage fifty years prior. Three key dynamics converged to create the circumstances that facilitated the rise of the Harlem Renaissance. First, World War I had ended. Without finances being directed toward war, more economic investment was available for the arts, political organizations, and educational advancements. Second, because of systemic racism, a drain of the Black population known as the Great Migration was going on in the American South, as more than six million Black Americans moved up North in the hope of finding better and freer lives. Breaking the bonds from the past, these newcomers had the freedom to forge new identities, alliances, and ideologies. Fifty years after the Harlem Renaissance, the Civil Rights Movement became a force for positive change. Third, writers, thinkers and artists – male and female – would come together in salons that were living room conversations among a diverse group of talented Harlem residents. While tea was sipped, participants exchanged and debated ideas, forged partnerships, and collaborated on projects across different sectors of society that would fuel the Renaissance. The salon, during the Italian and Harlem Renaissance periods, was a means to accelerate progress through interdisciplinary communication.

CULMINATING PROJECT

Students will complete a culminating project that will allow them to synthesize and demonstrate their learning. In small groups of three or four, students will write, produce, and perform radio plays wherein they impersonate a character who was a major figure during the Harlem Renaissance. Students will discuss and then decide on the theme for their radio play. Students will research the major figure that they will represent, in character, at the salon so that they effectively portray the icon in terms of being able to respond to and engage with the theme of the radio play. Students also will select a location historically connected to the Harlem Renaissance to use as the venue for their salon. With this information, students will write the scripts for their radio plays. The performance of the radio plays will be recorded, with the inclusion of sound effects, on a program such as Garage Band. The recorded radio plays will be collected for presentation and celebration at the end of the unit.

LESSON 1
The Italian & Harlem Renaissance Periods: Historical Comparisons

ACTIVITIES

ESSENTIAL QUESTIONS:
• What similarities and differences do we observe when we compare and contrast the Italian and Harlem Renaissance?

• How do historical conditions of a society impact its communities of writers, thinkers and artists; and how do these communities work express themselves?

• How is the society changed by their communities of writers, thinkers and artists?

LEARNING OBJECTIVE

• The objective is to have students explore their understandings of what a Renaissance is.

CLASS DISCUSSION

• Ask students what comes to mind when they think about the word “Renaissance”. Chart students’ responses on flip chart paper so that it can be retained after the lesson. Ask students why a Renaissance often is considered a rebirth is. Ask students how they think a renaissance is different from and similar to other forms of social change.

• Highlight the patterns in responses and provide students with a definition of “Renaissance” (e.g. a revival of or renewed interest in something; reawakening; re-emergence; etc.) a rebirth?

• Explain to students that they should keep this definition in mind as the class takes a closer look at two periods in time – one in Florence, Italy and the other in Harlem, NYC – that are considered significant moments of Renaissance.

TIMELINE:
• Post a flipchart paper with a vertical line drawn down the middle. On one side of the line, write *Italian Renaissance (1350–1530)* and on the other side of the line, write *Harlem Renaissance (1918–1937)*. Ask students to brainstorm 3-4 events that they think were happening in each place during or right before the time of Renaissance. (For reference see *Italian Renaissance* and *Harlem Renaissance* fact sheet included a the end of lesson 1)

• If the students cannot think of any events to list on either side of the chart, then write at least 5-6 key historical events for each Renaissance period.

• Organize students into small groups of 3-4 students. Each group must select one of the key events from each Renaissance period to research (see Materials & Resources section for Key Events document). Students must document the findings of their research, including the event to determine what happened, who was involved and when it happened. In their small groups, they should discuss and document how they think the event contributed to that Renaissance. Teachers should treat this activity as a jigsaw to make sure all events are researched.

• Bring students back to the larger group to discuss their findings. Chart students’ responses to the significance of the events in terms of contributing to the Renaissance on flip chart paper so that it can be retained after the lesson. As a follow-up question, ask students how the events that contributed to and/or shaped each Renaissance period was similar and different.
— Some features of the Italian Renaissance to highlight: The leaders of the Renaissance were greatly inspired by the past. It was a time of discovery of Greek and Roman writings, interest in the Classical style of architecture

and art (representative artists include Leonardo DaVinci and Michelangelo), scientific innovation (representative scientists include Galileo and Copernicus), political thought inspired by the Greeks (representative political thinkers include Niccolo Machiavelli and Thomas Moore), and the rise of Humanism. Florence, Italy was the epicenter.
— Some features of the Harlem Renaissance to highlight: Harlem in New York City was the epicenter.

• Tell students that they now will create a gigantic timeline by posting their historical events in chronological order for each Renaissance period. This is an opportunity for students to be creative in how they represent the events that they'll post on the timeline.

HOMEWORK:
Ask students to write a three- to five-paragraph essay explaining which Renaissance period they would have like to be a part of and why.

MATERIALS & RESOURCES

• Harlem Renaissance Overview from the History Channel

• Shared Listening:
– Harlem Renaissance Overview

• Music from the Italian Renaissance:
– Instruments-Met Museum Page
Example of Music

• Music from the Harlem Renaissance:
– Afro American Symphony
– Harlem Renaissance Playlist

• Art from the Italian Renaissance:
– UK National Gallery

• Art from the Harlem Renaissance:
– An Archive for Virtual Harlem

• Shared Reading:
– Black Heritage & American Culture
– Harlem Renaissance Party

NOTES TO TEACHER

Print and post images of the art from the Italian and Harlem Renaissance periods around the room.

IDEAS FOR EXTENSION ACTIVITIES

• Conduct a debate about which was a better time to be alive, the Italian or Harlem Renaissance?

• Record an audio tour of Harlem or Florence that reflects key themes of each Renaissance.

• Given what students now know about the conditions that led to the Italian and Harlem Renaissance periods, debate whether there could be a renaissance today?

KEY FACTS OF THE ITALIAN RENAISSANCE

1. In 1452, Leonardo Da Vinci, the prototype of the Renaissance Person, was born. Da Vinci painted the “Mona Lisa” in 1505 and died in 1519.

2. The following year in 1453, the ending of the Byzantine Empire brought émigrés with writings from Ancient Greek civilization, which had mostly not survived the Early Middle Ages to the West. The exodus of Greeks to Italy as a result of this event sparked the end of the Middle Ages and the beginning of the Renaissance. That same year, the 100 Years War ended, bringing with it peace and stability.

3. The next year in 1454, the Gutenberg Bible was printed. Printing widened the circle of those with access to reading material, revolutionizing literacy.

4. In the 1500’s the Age of Exploration exploded European sailing expeditions around the Cape of Good Hope, the Americas, India, The last year of the century, France conquered Milan, Italy, leading the spread of Renaissance artistic and scientific ideas to be spread to France.

5. The mathematical Golden Ratio was introduced by Fra Luca Bartolomeo de Pacioli to the artists Da Vinci and Michelangelo to improve the quality of their paintings.

6. William Shakespeare was born in 1564, at the time when the Renaissance had spread throughout Europe. He brought the Renaissance’s core values to the theater including creating characters with human psychological complexity, and exploring stories from a variety of social positions.

KEY FACTS OF THE HARLEM RENAISSANCE

1. In 1900, James Weldon Johnson wrote the poem and song “Lift Every Voice and Sing” – often referred to as the “Black national anthem.” In 1917, Johnson organized the famous “Silent March” of 10,000 down 5th Avenue to protest racial violence and lynching. The march was the largest protest organized by African Americans to that point.

2. In 1903, W.E.B. Du Bois wrote “The Souls of Black Folk,” the philosophical inspiration of the Harlem Renaissance. In 1909, WEB Du Bois and others founded the NAACP.

3. Beginning around 1910, 6 million African Americans gradually migrated from the Caribbean and the Southern USA to the North, in what is known as the Great Migration. Harlem was the most popular destination for the newcomers.

4. The Harlem Renaissance, called “The New Negro Movement” at that time, began around the late 1910’s and ushered in a flourishing of intellectual, artistic and social expression. The writer Langston Hughes said that with Harlem came the courage “to express our individual dark-skinned selves without fear or shame.”

5. Magazines such as “The Crisis” (beginning in 1910), a monthly journal of the NAACP, and “Opportunity” (beginning in 1923), an official publication of the National Urban League, employed Harlem Renaissance writers on their editorial staffs, published poetry and short stories by Black writers, and promoted African American literature through articles, reviews, and annual literary prizes. In the music world, the blues and spirituals formed the foundation of jazz, a globally beloved original African American artistic expression.

6. In 1925, Alain Locke published, “The New Negro,” and included the writings of figures such as Langston Hughes, Zora Neale Hurston, and Claude McKay, and poet Anne Spencer.

7. The Harlem Renaissance ended around 1929 with the stock market crash. The time was a golden era for African American artists, writers and musicians as they asserted control over how the black experience was represented in American culture while setting the stage for the civil rights movement.

LESSON 2
The Newcomers & Major Figures of the Harlem Renaissance

ACTIVITIES

ESSENTIAL QUESTIONS:
• How do the fresh perspectives of newcomers bring new insights and solutions to a community?

• How does the exchange of ideas through conversation accelerate progress?

LEARNING OBJECTIVE

• The objective is to have students explore the circumstances that led to the convergence of newcomers from the African diaspora in Harlem; and identify key figures who emerged during that time.

• Ask students what conditions or circumstances tend to foster people's desire to relocate from one place to another? Chart students' responses on flip chart paper so that it can be retained after the lesson. Ask students whether they think these dynamics existed for Blacks in different parts of the world, including across the U.S., during the period of 1900 through 1930s.

• Ask students to take a piece of paper and to make a vertical line down the middle of the page. At the top of one side of the line, students should write "Reasons for Migration" and on the other side, "Migration's Impact on Families & Communities". Have students listen to Sound Smart - The Great Migration. Explain to them that while they are listening, they should jot down the ideas that the speaker shares about the reasons for migration and the impact to their families and communities.

• Afterwards, have students share their findings and ask them to compare and contrast the information shared by the speaker with the students' earlier responses on the flip chart paper.

• To conclude the discussion on newcomers, provide students with a summary of the role of migration in creating a landscape for the Harlem Renaissance (see Materials & Resources for migration summary content).

POSTER BOARD:
• List the names at the end of the module on a sheet of paper and cut the paper into strips so that there is one name on each strip. Fold the strips and place them into a receptacle from which students can take one strip. Have students take a strip and explain to them that they need to research the individual. As part of their research, they must minimally document the person's migration story (if there is one), contributions to the Harlem Renaissance period, and how the person's place of birth influenced them. Students also should include two quotes by that individual which explains or reflects how the person thought about that period in time.

• Students should create a poster board to exhibit their biography of the historic figure. Once students complete their poster boards, they should be displayed around the classroom so that students can participate in a gallery walk to become acquainted with each of the historic figures.

• Debrief the gallery walk by asking students what they learned about the different figures of the Harlem Renaissance **and** how the newcomers contributed to the events and culture of the Harlem Renaissance. Ask students what was most surprising about the people and where they came from. To conclude the discussion, ask students to name one individual from the period whom they would like to have dinner with to get to know better. Write down the students' selections as this list will be used during a later assignment to prepare for the salon and radio play.

110

HOMEWORK:
Have students listen to Revisiting the Great; Migration through paintings and poetry.
Ask students to write a three- to five-paragraph essay explaining the migration story of their family.

MATERIALS & RESOURCES

• Shared listening:
– Sound Smart – The Great Migration | History, Revisiting the Great; Migration through paintings and poetry

• Shared music:
– Migrations: The Great Migration

• Shared art:
– Jacob Lawrence – The Migration Series

NOTES TO TEACHER

• Print out and post images of Jacob Lawrence's artwork on The Great Migration (Jacob Lawrence- The Migration Series).

• Play the music from Migrations: The Great Migration while students walk into the classroom.

IDEAS FOR EXTENSION ACTIVITIES

• Research and map a Black migration pathway of the early 20th century (e.g. from the Caribbean to U.S. or from the South to North or Midwest, etc.). Students will create an annotated map of the route that migrants likely took to arrive at their new homes.

• Create a newcomer capsule. Students will research the items that newcomers likely brought with them from the places where they were born to their new homes. Students will collect images of the items that they identify from their research and write an essay about why the newcomer brought those items to include in the capsule along with the images.

111

LESSON 3
The Artistry of the Harlem Renaissance Creative Class

ACTIVITIES

ESSENTIAL QUESTIONS:
• What were the experiences of the artists of the Harlem Renaissance and how did their experiences inform and impact their artwork?

• How do the ideas of their art impact us today?

CLASS DISCUSSION:
• Tell students that the creative class during the Harlem Renaissance used different modes of expression to share their experiences and insights. There were those who wrote, sculpted, composed music, painted, danced and performed. Some worked across several different creative modalities to convey their ideas. Ask students to name any Harlem Renaissance artists with whom they are familiar. Chart students' responses on flip chart paper so that it can be retained throughout the lesson.

• Explain to students that they are going to listen to the poetry of one of the Harlem Renaissance most famous artists, Mr. Langston Hughes. Ask if anyone has heard of Hughes and if so, what is it that they know about him. Tell students that they are going to listen to three poems written and recited by Hughes and for each poem, they should jot down the theme of the poem – what is Hughes trying to tell us/help us to understand; what influence the poem likely had during the Harlem Renaissance; and what the poem tells us about Hughes' background (e.g. was he a newcomer and how does that show up in his work?). Play the videos of the poems:
— Langston Hughes - The Negro Speaks of Rivers
— Langston Hughes - Let America be America Again;
— Langston Hughes - I, Too, Sing America.

• Debrief the activity by having students share their reflections on the poems.

ACTIVITY:
• Tell students that women were an important part of the creative class during the Harlem Renaissance and that they too worked across several different creative modalities to convey their insights and ideas. Ask students to name any Harlem Renaissance female artists with whom they are familiar. Chart students' responses on flip chart paper so that it can be retained throughout the lesson.

• Explain to students that they are going to listen to the story of the Harlem Renaissance most famous artists, Ms. Augusta Savage. Ask if anyone has heard of Savage and if so, what is it that they know about her. Tell students that they are going to listen to two video clips about Savage and for each, they should jot down the theme of Savage's life and work that is being conveyed in the video clip; what was Savage trying to accomplish through her work and artistry; what influence her work likely had during the Harlem Renaissance; and what her work tells us about her background (e.g. was she a newcomer and how does that show up in her work?). Play the video clips:
— Augusta Savage 1
— Augusta Savage 2.

• Debrief the activity by having students share their reflections on Augusta Savage. As a transition to the next activity, show The Harlem Renaissance - Focus on the Arts to provide students with a broader framework of the social dynamics shaping the lives and work of artists of the period.

• Now that students have been introduced to two critical artists of the period, explain to them that they will now do a deeper dive into the era's creative class. Organize students into small groups of 3-4 students and assign each group an artistic modality (e.g. music, literature, visual arts, etc.). Have each group identify one male and one female from the

112

Harlem Renaissance era who primarily worked in the modality assigned to the group. The students then must research the biography and body of work of those two individuals.

• Students should create a poster board to exhibit their biographies of the artists. Once students complete their poster boards, they should be displayed around the classroom so that students can participate in a gallery walk to become acquainted with each of the artists.

• Debrief the gallery walk by asking students what they learned about the different artists of the Harlem Renaissance; and how they think the work and ideas of Harlem Renaissance artists have shown up in the work of contemporary artists.

HOMEWORK:
Ask students to select one of the individuals that they researched in their small groups and write a monologue in the voice of the artist that conveys the artist's ideas, insights about the Renaissance, and hope for the future. Students, if they choose, can record a performance of their monologues. Before assigning this task, be sure to explain to students what a monologue is.

MATERIALS & RESOURCES

• Shared listening:
— Langston Hughes - The Negro Speaks of Rivers
— Langston Hughes - Let America be America Again
— Langston Hughes - I, Too, Sing America

• Shared music:
– Duke Ellington (brief biographical information from Biography.com; song "Take the A Train")

• Shared art:
— Augusta Savage 1
— Augusta Savage 2

• Shared readings:
— Students read and analyze the poems "Calling Dreams" and "The Heart of a Woman," by Georgia Douglas Johnson (1880–1966). They will also explore excerpts from Plum Bun: A Novel Without A Moral, by Jessie Redmon Fauset's (1882–1961). In pairs, they discuss and then share their ideas about selected quotes.

NOTES TO TEACHER

• Play Duke Ellington's "Take the A Train" while students walk into the classroom. Select other music from the Harlem Renaissance period to play during students' independent or small group work as appropriate.

• To support students' exploration of other artists, below are some relevant resources:
— Oscar Micheaux, Filmmaker
— Josephine Baker One
— Josephine Baker Two

IDEAS FOR EXTENSION ACTIVITIES

• Explore the role of Alain Locke in the rise of black art during the Harlem Renaissance.

• Students can learn about The Moth storytelling and have a storytelling workshop. Stories are an opportunity to use sensory details while exploring what was, what changed, and what happened next.

• Students can interview historians from local universities about questions they have related to the Harlem Renaissance and its impact on the world today.

• Explore the life of James Weldon Johnson who was a renaissance man (lawyer, educator, poet, activist, artist, author, and diplomat) and author of the Black National Anthem "Lift Every Voice and Sing."

• Learn dances from the Harlem Renaissance such as the Charleston, Black Bottom, and Lindy Hop; and the famous dancers from the era (e.g. Josephine Baker, Bill "Bojangles" Robinson, Cab Calloway and the Nicholas Brothers, and Florence Mills)

• Create artistic images in the style of Aaron Douglas, Augusta Savage, William Johnson, James Van Der Zee, and Lois Mailou Jones.

113

LESSON 4
The Intellectualism of the Harlem Renaissance Political Class

ACTIVITIES

ESSENTIAL QUESTIONS:
• What were the experiences of the political class of the Harlem Renaissance and how did their experiences inform and impact their viewpoints and actions?

• How have their ideas impacted us today?

CLASS DISCUSSION:
• Tell students that just as the prominent and vocal as the creative class was during the Harlem Renaissance, there also was a political class that was very active in the pursuit of civil rights and social justices for Blacks in America and the diaspora. Their intellectual thought and activities were informed by a historical legacy of struggle throughout time. W.E.B. DuBois was a significant figure in the intellectualism and scholarship of the period and he had been well-known for his rivalry with Booker T. Washington.

• To provide students with a point of entry to dig into the politicism of the Harlem Renaissance, have students watch Washington & DuBois: The Rivalry. Tell students that as they watch the video clip, they should jot down notes about the ideas that each man held about Black liberation and equality; and the experiences that likely influenced their perspectives.

• Debrief the activity by having students share their findings about Booker T. Washington, W. E. B. DuBois, and their different approaches to the pursuit for racial equality.

POSTER BOARD:
• Now that students have been introduced to two critical scholar-activists of the period, explain to them that they will now do a deeper dive into the era's political class. Organize students into small groups of 3-4 students and assign each group an individual to research (e.g. Ida B. Wells, Marcus Garvey, Ella Baker, and W.E.B. DuBois). Have each group research the biography, intellectual thinking, and activism of the assigned individual. If students have other political/activist leaders of the era whose lives they want to explore, they should be allowed to do so.

• Students should synthesize their understandings of the assigned individual in the creation of a political campaign (e.g. what are the core tenets/beliefs of the individual and what actions would they want people to take to advance the cause towards achieving progress) that they then will exhibit through poster board presentations. Once students complete their poster boards, they should be displayed around the classroom so that students can participate in a gallery walk to become acquainted with each of the leaders.

• Debrief the gallery walk by asking students what they learned about the different leaders; which leader would they follow and why; and how they think the work and ideas of the leaders have shown up in the efforts of contemporary activists.

114

HOMEWORK:
Have students watch the Harlem Hellfighters. Tell students that as they watch the video clip, they make note of key themes and select 2-3 themes about the Harlem Hellfighters that they will further research. Students should write three- to five-paragraph essay that addresses how the experiences of the Harlem Hellfighters might have influenced the politicization of Blacks during the Harlem Renaissance, including whether ideas about democracy and equality that they may have experienced while fighting alongside the French may have been brought back home to Harlem to influence Blacks here.

IDEAS FOR EXTENSION ACTIVITIES

• Conduct a Harlem Renaissance walking tour of landmarks including the Hotel Theresa, Apollo Theater, Abyssinian Baptist Church, Striver's Row, the Schomburg Center's Aaron Douglas's murals, the location of the Renaissance Ballroom and Casino, the Harlem YMCA, "Swing Street," and the Alhambra Ballroom.

• Write travel brochures for an adventure in Harlem in the voice of either W. E. B. Du Bois or Booker T. Washington.

115

LESSON 5
Embodying the Salon: The Architecture of a Great Conversation

ACTIVITIES

ESSENTIAL QUESTIONS:

• How does a host set the stage for meaningful conversations?

• What can we do to provoke the evolution of a conversation from small talk to deep and extensive talk in order to achieve the experience of a meaningful conversation?

• What are the benefits of a great conversation?

• How were salons used to promote communication that led to progress?

CLASS DISCUSSION:

• Have students participate in a 45-minute "Small Talk Workshop" that focuses on the development of their skills to make really interesting and lively small talk with their peers, adults, and newcomers. Debrief the workshop with students by asking them to identify and define the elements and actions of meaning conversations. Chart students' responses on flip chart paper so that it can be retained after the lesson. Additional "Small Talk" workshop materials include this powerpoint and reading materials.

• Organize students into small groups of 3-4 students and use the jigsaw method to assign each group a section of the reading: "Three Tips to Have Better Conversations, Americans Are Terrible at Small Talk". Bring students to the larger group so that they can share their insights from the reading. Ask them to identify and define the elements and actions to achieve better conversations. Add students' responses to the flip chart paper with their responses from the workshop debrief.

116

SALON:
• Introduce the idea of a salon to students. Organize students into small groups of 3-4 students and use the jigsaw method to assign each group a section of the reading: Dark Tower and the Saturday Nighters: Salons as Themes in African American Drama. Have students individually read Harlem Arts Salon. Debrief the readings with students by asking them to identify the elements and characteristics of a salon; how those elements and characteristics compare and contrast to what we learned about having meaningful conversations; and why might the salons have been such an important part of life and cultural progress during the Harlem Renaissance. Chart students' responses on flip chart paper so that it can be retained after the lesson.

• Ask students to think about all of the people whose lives they have explored throughout the module and select four whom they would invite into a salon of which they are the host. Remind them that they, as host, want to create environments for their salon that reflects what they have learned about Dark Tower and what's needed for better conversations. Once they identify their list of invitees, ask them to explain why they are inviting each individual and how they plan to decorate their space for the salon.

• Debrief by asking students to share their plans for their salon.

HOMEWORK:
Ask students to think back to newcomer lesson and the one individual from the period whom they would like to have dinner with to get to know better. Tell them that they need to research that individual so that they can portray the individual in a radio play of a Harlem Renaissance salon. Students should complete a detailed questionnaire about the historical figure's personal and professional biography.

MATERIALS & RESOURCES

• For the Small Talk Workshop: here is the link for the notes

• The Power Point

• Readings for the Workshop

117

LESSON 6
Producing a Radio Play

ACTIVITIES

ESSENTIAL QUESTIONS:
• How did communal activities help to spur the cultivation of ideas and insights that influenced the art and activism of the Harlem Renaissance?

• How can we better leverage the learning from a period of historical renaissance to support contemporary progress?

CLASS DISCUSSION:
• Explain to students How to Write a Radio Play

RADIO PLAY:
• Organize students into small groups of three or four so that they can discuss and decide on the radio play's storyline and then write the script for their radio play. Explain to students that they will have to select a location historically connected to the Harlem Renaissance.

• Students produce and perform in a radio play that reflects a salon of the characters who were major figures during the Harlem Renaissance. Students can record the radio play on a program like Garage Band and the collected radio plays should be presented at the end of the unit.

HOMEWORK:
As their final reflections, ask students to write three- to five-paragraph essay that reflects on connections between the accomplishments of Harlem Renaissance and the artistry and activism of today.

MATERIALS & RESOURCES

CLASS VIDEOS:
• Niagara Speech - W. E. B. DuBois
• Oscar Micheaux, Filmmaker, the Jackie Robinson of Film
• Josephine Baker One
• Josephine Baker Two
• Voting discrimination
• Crash Course on Langston Hughes
• Crash Course on Harlem Renaissance theater
• Crash Course on The Roaring 20's
• Harlem Hellfighters
• Black History Spotlight
• Paul Robeson reading "The Artist Cannot Hold Himself Aloof"
• Alain Locke
• Maya Angelou's Advice

EXAMPLE OF PREPARATION SHEET:
• Choose 3 famous people from the Harlem Renaissance.

• Write down the location of your play.

118

HARLEM RENAISSANCE NAMES AND PLACES

DUKE ELLINGTON	A. PHILIP RANDOLPH	AUGUSTA SAVAGE
PAUL ROBESON	GEORGE WASHINGTON CARVER	BILLY STRAYHORN
LOUIS ARMSTRONG	WALTER WHITE	THURGOOD MARSHALL
KATHERINE DUNHAM	FLORENCE MILLS	MARCUS GARVEY
THELONIUS MONK	CLAUDE MCKAY	WALLACE THURMAN
DIZZY GILLESPIE	JESSIE FAUSET	JOSEPHINE BAKER
ALAIN LOCKE	JAMES WELDON JOHNSON	FLORENCE MILLS
WILL MARION COOK	CAB CALLOWAY	BOOKER T. WASHINGTON
JOE LOUIS	GWENDOLYN BENNETT	
JAMES BALDWIN	ARNA BONTEMPS	**PLACES:**
LANGSTON HUGHES	AARON DOUGLAS	SUGAR HILL
MADAM C.J. WALKER	LAURA WHEELER WARING	CITY COLLEGE
ADAM CLAYTON POWELL	JEAN TOOMER	THE COTTON CLUB
MARY LOU WILLIAMS	COUNTEE CULLEN	APOLLO THEATER
MARIAN ANDERSON	LENA HORNE	HOTEL OLGA
ELLA FITZGERALD	CLAUDE MCKAY	MINTON'S PLAYHOUSE
ALTHEA WILSON	ART TATUM	MT. MORRIS FIRE WATCHTOWER
BILLIE HOLLIDAY	FATS WALLER	
CHARLES ALSTON	HUBERT HARRISON	
CHARLES S. JOHNSON	LOIS MAILOU JONES	
ALVIN AILEY	CHICK WEBB	
FREDERICK CULLEN	BILL "BOJANGLES" ROBINSON	
JAMES VAN DER ZEE	ZORA NEALE HURSTON	

Fill this out about **all** three figures:

PERSONAL BIOGRAPHY

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1. Name of figure from the Harlem Renaissance.

2. When and where was he or she born?

3. Where did he or she live?

4. Was he or she married? Single? Kids? (If so, give names, date married, birth dates, etc.)

5. Other family info?

6. Two interesting details about your figure's personal life.

PROFESSIONAL BIOGRAPHY

1. What did he or she do (writer/musician/artist/etc.)?

2. What are his or her famous works? (Name at least 3.)

3. How was he or she affiliated with/connected to the Harlem Renaissance?

4. Who is the modern-day version of your figure? Why?

Grades 9–12

MARGARET BANKS

Harlem Renaissance Remixed: A Humanities Module

ESSENTIAL QUESTIONS

- What would it mean for us to create a Harlem Renaissance today?
- How did artists and intellectuals use their media to reimagine Blackness and Black culture in the early twentieth century?
- How might students use Harlem Renaissance artists' practices and beliefs to create a Renaissance in their communities?

LEARNING OBJECTIVES

• Analyze how figures of the Harlem Renaissance used their artistic and intellectual work to (re) imagine the possibilities of Blackness and Black culture after slavery

• Apply the beliefs and practices of Harlem Renaissance artists to students' own lives as they attempt to create their own Harlem Renaissance

• Identify how racism impacted the way Black people interacted with the world around them, including people, geographic space, and their art

• Define what a "community of creative practice" looks, sounds, and feels like to them

• Analyze how the Harlem Renaissance became a project of (re)imagination

• Analyze the impact of gentrification on communal memory, cultural sites, and communities

MODULE OVERVIEW

In this humanities module, students will question what it would mean to have a Harlem Renaissance in our era. Such a question challenges students to consider how gentrification has changed Harlem and its meanings since the 1920s and how racial and social issues then transfer to modern-day conversation. Through readings and mini-case studies, students will explore how artists used their media to (re)imagine Blackness and Black culture. The module closes with an opportunity for students to follow in the footsteps of Harlem Renaissance figures and produce their own creative piece in community with others. The module is broken down into four parts and can be differentiated in rigor for grades nine to twelve.

Lesson 1, "Defining Harlem and the Harlem Renaissance," assists students in building background knowledge and grapples with how gentrification has altered Harlem and its representations. Lesson 2, "Racial Mountains: Questions of the Time," allows students to explore how racism impacted Black people's interactions with the world, including people, geographic space, and their own art. The third lesson, "(Re)imagining Blackness Case Studies," provides opportunity for students to take a closer look at how Harlem Renaissance figures (re)imagined what Blackness could be after slavery. A jigsaw strategy opens room for a variety of Harlem Renaissance figures to be part of the conversation and for student choice. Finally, students create their own Harlem Renaissance by defining what a "community of creative practice" looks, sounds, and feels like to them and producing their own work, inspired by Harlem, the Harlem Renaissance, and its key figures.

Throughout the lessons in the module, there are suggested worksheets with question prompts to stimulate student thinking about different aspects of the topics. However, learning is social, and to that end, the module anticipates that educators will use a wide variety of discussion techniques (e.g. think-pair-share, walk-and-talk, silent gallery walks, and others; refer to the Instruction Strategies section of this publication as well as sources provided here) to help students share, synthesize, and extend their learning about the Harlem Renaissance.

Considering the contemporary implications of the Harlem Renaissance is a timely and necessary project as gentrification displaces communities and attempts to erase physical traces of the period. As students think about what it would be like to have their own Renaissance, their own Harlem, they consider how we might sustain and archive these historically significant spaces.

CONTEXT

History preceding the Harlem Renaissance—including emancipation, (or the lack thereof), Jim Crow laws, Black soldiers fighting in World War I, and the Great Migration—will prove particularly useful. These events provide necessary context for thinking about Black life in the early twentieth century and why artists and thinkers of the Harlem Renaissance were engaged in a project of (re)imagination and (re) definition. That project looked different from person to person, as students will discover in the case studies, but context for why that project was necessary is helpful. A useful framework, suggested in Lesson 2, is W. E. B. Du Bois' "color line," which will help students understand what Harlem Renaissance figures were struggling against and working towards. Some lesson activities include language that is now considered offensive in non-Black contexts, such as "negro" in Langston Hughes's "The Negro Artist Racial Mountain" and "coon" in "Shuffle Along: The Lost History of Black Performance in America." Before engaging with these texts, consider discussing this terminology with students. You might ask: Where have they encountered the language? What relationships do they have with the language considering their social positioning (racial, socio-economic, or historical)? When the words are used, how do they (or others around them) feel? How should the words be engaged in classroom discussion?

Suggested references for additional historical context for students:
• Panels from Jacob Lawrence's Great Migration series, from the Philips Collection

• Smithsonian article about W .E. B. Du Bois' "infographic activism" from the 1900 Paris World Fair, which helps students visually explore the material manifestations of the "color line"

• Pellom McDaniels III, Ph.D. and the National WWI Museum and Memorial's lesson on Black soldiers in WWI.

• Brief timeline of history pertaining to Black Americans 1881–1900, from the Library of Congress.

CULMINATING PROJECT

In the culminating project, students will create a piece of work inspired by their studies of the Harlem Renaissance. Just as Zora Neale Hurston, Countee Cullen, Augusta Savage, and others used their creative work to grapple with what it meant to be Black in the 1920s, students will use creative practice to (re) imagine or represent a social marker or other facet of their own lives. This final project builds on students' learning as it provides students the opportunity to apply that learning to their own lives: to step into Harlem Renaissance artists' shoes and do as they did a century ago. Students' creative pieces can take any form: poem, collage, sketch, painting, short story, etc. In addition to their creative piece, students will write a brief artist's statement that explains their thinking and their understanding of their work's role in social change.

Skill-based assessments occur throughout the module. The culminating project assesses the content objectives as it asks students to model their Renaissance on a Harlem Renaissance figures practices or beliefs.

LESSON 1
Defining Harlem and the Harlem Renaissance

ACTIVITIES

Lesson 1 provides an opportunity for students to activate schema and build background knowledge about Harlem and the Harlem Renaissance. In order to create their own modern-day Harlem Renaissance, students must first have context for the Harlem Renaissance itself. The lesson begins with a timeline group-matching activity, so students gain a brief overview of the period and analyze what Harlem meant to Black Americans in the 1920s and 1930s. The lesson then moves to reading an opinion piece that questions the end of "Black Harlem" as a consequence of gentrification. To synthesize the information, students complete a classroom graffiti-wall timeline to illustrate how Harlem and its representations have changed over time.

OBJECTIVES/LEARNING TARGETS:

• Identify the historical context of the Harlem Renaissance

• Analyze how representations of Harlem have changed since the Renaissance by contributing to a graffiti-wall timeline

• Determine an informational article's main argument and collect evidence to support students' opinions about the reading

• Understand important keywords: gentrification, space, displacement, community of creative practice

GUIDING QUESTIONS:

• What did Harlem mean to Black Americans historically?

• How might gentrification impact a modern-day Harlem Renaissance?

• How important, if at all, is geographic space to a cultural movement or community?

DO NOW:

Provide students with a question prompt to activate their schema/ background knowledge of "Harlem" and have them jot their words, ideas, or people on paper so that they can share with a partner or the whole class.

BUILDING BACKGROUND KNOWLEDGE/ TIMELINE ACTIVITY:

To help students build their background knowledge about Harlem and its evolution over time so that they can begin to understand how Harlem came to be a center of Black culture in the 1920s, have them do a brief timeline activity. Each student should receive a slip of paper, either with a photo or a caption. When instructed, students should find the partner whose caption or photo matches their own. When the two students find each other, they should stop and jot their inferences about why that historical representation is significant to the Harlem Renaissance.

If the lesson is virtual, you can create a matching game on a software such as Quizlet, Nearpod, or Google Classroom so students can match the photos and captions individually.

GUIDED READING:

To think about how Harlem has changed since the 1920s, we're going to read excerpts from an OpEd [opinion piece by an editor] by Michael Henry Adams, "The End of Black Harlem," that was published in The New York Times *in 2016. As we read, we will collect evidence that gets at our guiding questions for the lesson: "What has Harlem meant to Black Americans historically? How might gentrification impact a modern-day Harlem Renaissance? How important, if at all, is physical space to a cultural movement or community?"*

CULMINATING ACTIVITY/ GRAFFITI WALL TIMELINE:
Have students synthesize their learning about the Harlem Renaissance in ways that allow them to capture their collective answers to the following questions: What did Harlem mean to Black Americans historically? How might gentrification impact a modern-day Harlem Renaissance? How important, if at all, is geographic space to a cultural movement or community?

One possible activity is to have students create a graffiti-wall timeline that begins in 1920 and extends to 2020, and that reflects what they think about, see, feel, or hear when they think of Harlem during that span of time. If students do not have personal knowledge of Harlem to draw upon, they can use their imaginations for what they see, feel, or hear.

The graffiti-wall timeline will allow students to use their learning from the photos, quotations, and class discussions to visually capture how Harlem and its representations and meanings have changed since the Harlem Renaissance. It can be a check for understanding (e.g. exit ticket) because it will assess students' progression towards the objective, as it captures multiple and complex ideas about Harlem. It also will provide students with a clear visual aid to see how Harlem has changed.

EXIT TICKET:
To assess student's progress towards the learning objectives, have them write down or share an answer to the following questions: Our lesson today was about how Harlem and its representations have changed since the Renaissance. How would you define Harlem? How would you define the Harlem Renaissance?

TEACHER STRATEGIES

GUIDED READING:
To support students in understanding the OpEd, use an annotation strategy. If your class doesn't have a set strategy for examining informational texts in class, a basic one follows:

- Underline the author's thesis.
- Briefly paraphrase the main point of each paragraph in the margin (incomplete sentences are fine).
- Put a squiggly line underneath supporting evidence of the argument.
- Circle any words you don't know.
- Put a question mark next to anything you have a question about.

Have students complete the guiding questions attached in in the lesson materials.

CULMINATING ACTIVITY/GRAFFITI-WALL TIMELINE:
Students work either in groups or together as a class to create a large timeline in the style of a graffiti wall. Using the knowledge, photos, and quotations from the lesson, they can draw and write on the wall to capture how Harlem and its representations and meanings have changed since the Renaissance.

MATERIALS & RESOURCES

BUILDING BACKGROUND KNOWLEDGE/ TIMELINE ACTIVITY:
- Harlem Renaissance Timeline Activity

GUIDED READING:
- Opinion | The End of Black Harlem, by Michael Henry Adams
- "The End of Black Harlem" Questions

GRAFFITI-WALL TIMELINE:
For the graffiti wall, you can use a large piece of bulletin-board paper and reuse photos from the timeline activity. If more images are needed, reference the photo archives below:

- "These Pictures Capture the Glory That Was the Harlem Renaissance" (article by Gabriel H. Sanchez on Buzzfeed)
- "Glamour, Gangsters, and Racism: Photos Inside Harlem's Infamous Cotton Club" (article by Erin Kelly on ATI [All That's Interesting])
- "Photographer's Striking Pictures Capture the Spirit of New York's Harlem, 1930s" (photo essay on Far Out)
- Gordon Parks, Harlem 1943, for the Farm and Security Administration (collection of photos on Library of Congress website)

NOTES TO TEACHER

Though there are question worksheets throughout the modules, discussion need not be limited to the paper. The worksheet simply provides topics that prompt student thinking and discussion.

IDEAS FOR EXTENSION ACTIVITIES

Although this lesson focuses primarily on how Harlem and its representations have changed since the 1920s, you might consider looking at how your students' own communities have changed in the same time span. What might a modern-day renaissance look like in their city or town? Is there a "community of creative practice"? Where? Is there a geographical location connected to that community? How was it formed and has it changed? Is it connected to a particular culture?

LESSON 2
Racial Mountains: Questions of the Time

ACTIVITIES

Lesson 2 asks students to grapple with the questions of representation, social mobility, and citizenship that Black Americans faced during the Harlem Renaissance and gives students an opportunity to contend with what those questions might mean today. To explore these ideas, students will read excerpts from Langston Hughes's essay "The Negro Artist and the Racial Mountain" and Jessie Fauset's "Some Notes on Color." Students' understanding of these texts will be assessed through their essay annotations and a fishbowl discussion.

GUIDING QUESTIONS:
• What issues did Black people face in the early twentieth century?

• How did racism impact the way Black Americans interacted with people (both Black and non-Black), geographic space, and art in the twentieth century?

OBJECTIVES/LEARNING TARGETS:
• Determine the main idea of an informational text by annotating it closely

• Use evidence to support a claim

• Analyze evidence to develop a claim

DO NOW:
Have students use their background knowledge about Harlem from the previous lesson to make a prediction about Langston Hughes' essay, "The Negro Artist and the Racial Mountain." *What might the "racial mountain" be*?

GUIDED READING:
To help students better understand the social positioning of Black Americans in the early twentieth century, first, have them read Langston Hughes's essay "The Negro Artist and the Racial Mountain." Second, have students read Jessie Fauset's "Some Notes on Color." In that essay, Fasuet, a crucial Renaissance figure who often escapes popular memory, writes on her varied experiences with racism and the impact it has on her mental and emotional health as well as the way she interacts with the world. Use the worksheets to prompt classroom discussion.

FISHBOWL:
To discuss the guided questions and readings, consider having a fishbowl with students. A useful scaffold can be to provide students with the questions beforehand, so they can collect evidence to support their answers and read the essays with a set purpose. Conversely, such a practice might limit the reading of students as it sets a reading frame.

During the fishbowl, ensure that students reference the readings, use evidence to support their claims, ask questions, and invite others into the conversation. There are many fishbowl worksheets available online that assist students in creating and supporting claims and tracking the discussion to ensure accountability from their peers. Suggested questions include the following:

FISHBOWL QUESTIONS:
• What issues did Black people face in the early twentieth century?

• How did racism impact the way Black people interacted with people (both Black and non-Black), geographic space, and art in the twentieth century?

• What connections do you see between racism then and racism now?

• What social responsibility, if any, do you think artists have?

TEACHER STRATEGIES

GUIDED READING:
In addition to the worksheets, which help break down the texts, independent pathways, in which students select the scaffolds they need to successfully interpret the readings, might prove helpful. Some students might benefit from working individually, others in pairs or with the instructor's assistance. Chunking the text is another useful annotation strategy to support student's reading comprehension.

MATERIALS & RESOURCES

GUIDED READING:
• Langston Hughes, "The Negro Artist and the Racial Mountain"

• "The Negro Artist and the Racial Mountain" Questions

• Jessie Fauset, "Some Notes on Color"
"Some Notes on Color" Questions

FISHBOWL:
• Example of a Fishbowl Accountability Sheet, from Teaching Tolerance

NOTES TO TEACHER

It is important to emphasize the historical context leading up to the Harlem Renaissance. The essays by Hughes and Fauset give students a glimpse into this context, but it might be helpful to include a larger framing of what many Black people were striving for in their efforts to (re)imagine Blackness beyond representations of slavery. One way to do this might be to use the following quotation from W. E. B. Du Bois's 1903 work *The Souls of Black Folk:* "The problem of the twentieth century is the problem of the color line." The *color line* refers to the racial hierarchy that uplifted a White dominant class and subjugated those on the other side of the line. We might understand Fauset, Hughes and other artists of the Harlem Renaissance as struggling against this line, trying to obliterate it, or simply trying to find and celebrate the beauty on the side of Blackness. This point is important as students move in the next lesson to case studies that explore how different artists (re)imagined Blackness.

IDEAS FOR EXTENSION ACTIVITIES

If informative writing standards are a focus, have students write assertion paragraphs in preparation for the fishbowl.

LESSON 3 (Re)imagining Blackness Case Studies

ACTIVITIES

Lesson 3 uses a jigsaw strategy to explore how artists used their media to (re)define and (re)imagine Blackness. Case studies include visual art and musical theater. In each study, students have a chance to analyze varied works or facets of one work to consider in what way the piece was progressive. The case study format allows instructors to expand or shorten lesson length, depending on time and class size. If only one class period is available, instructors may use one case study for the whole class or use two with the jigsaw format. All case studies seek to answer the same essential question: "How did artists use their media to redefine or reimagine Blackness?"

GUIDING QUESTIONS:

• How did Harlem Renaissance artists use their work to reimagine Blackness?

• What was revolutionary about what artists were doing in their practice?

• How were the community and geography of Harlem integral to the artist's practice?

• What implications do the artist's practices and beliefs have for how students might live?

OBJECTIVES/LEARNING TARGETS:

• Read a text for the main idea

• Collect and analyze evidence to support a claim

• Identify ways that Harlem Renaissance figures (re)imagined Blackness through their work

DO NOW:

Provide a brief overview and rationale of the lesson to students. To begin, have them answer the following questions:

• What does it mean to (re)imagine something?

• Considering what we know about the Harlem Renaissance and Black life in the early twentieth century, what might Black people have been trying to reimagine about Blackness or Black culture? Who might have they been trying to reimagine it for?

JIGSAW CASE STUDIES:

For the jigsaw case studies, have students break into separate groups, so they can take a deeper look into an art form that interests them, either visual art or musical theater. Each group completes a separate study to analyze how artists (re)imagined Blackness through their work. After students have finished their case studies, bring the class back together. Groups that worked on one study should be made into new groups with representation from each study, so students can share their findings with others. After sharing, have students work together to answer the guiding questions above. Because they looked at different artists, a list of varied practices and beliefs about (re)imaging Blackness will emerge. Create a master list of these strategies, so students have a clearer sense of possible ways to emulate Harlem Renaissance artists.

Of note is that the article included in the case study of *Shuffle Along* includes language considered offensive in non-Black contexts, primarily the "n"-word and the word "coon." Before assigning the excerpt, have a conversation with students about how to engage with the language. Suggested conversation starters are included in the module overview above. The excerpt also includes practices with which students may be unfamiliar, including "corking" where actors painted themselves with burnt cork. To discuss the offensive language and historical practices, you might ask students

the following questions: Where have they encountered the language? What relationships do they have with the language considering their social positioning (racial, socio-economic, or historical)? When the words are used, how do they (or others around them) feel? How should the words be engaged in classroom discussion?

EXIT TICKET:
After students complete their case studies and consult with other students, have them complete the exit ticket to better understand the concepts of the case studies. Either in writing or orally, they should answer the following questions:

• Whose artistic practice and belief do you find encouraging and effective for (re) imagining Blackness?

• What implications does that practice or belief have for how you might live?

TEACHER STRATEGIES

DO NOW:
The Do Now references Lesson 2, "Racial Mountains: Questions of the Time." As students discuss, ensure context is given about why Black Americans were seeking to (re)imagine and (re)define Blackness. Refer to Lesson #2 Notes to Teacher for more information.

MATERIALS & RESOURCES

JIGSAW CASE STUDIES:
Each document below includes directions and the necessary links for the case studies.

• Visual Art Jigsaw Materials and Directions

• Shuffle Along Jigsaw Materials and Directions

NOTES TO TEACHER

Remind students of the culminating project, in which they are tasked with creating a piece of artistic or critical work inspired by the Harlem Renaissance and its artists. The case studies provide an opportunity for students to choose a figure on whom to model their own artistic or intellectual practice.

IDEAS FOR EXTENSION ACTIVITIES

• While only visual art and the musical theater production *Shuffle Along* are covered here, consider creating a case study on community activists, literature, or other Harlem Renaissance figures that students find of interest.

• For older students or a longer unit, consider a less scaffolded activity and allow students more freedom to do a deeper dive into the artists or artwork. Students can complete mini-research projects on an artist of their choice, using the jigsaw activity as a jumping-off point.

LESSON 4
Remixing the Harlem Renaissance

ACTIVITIES

To close out the module, students have the opportunity to create a piece of work inspired by their studies of the Harlem Renaissance. Just as Zora Neale Hurston, Countee Cullen, Augusta Savage, and others used their creative work to grapple with what it meant to be Black in the 1920s, students use creative practice to (re)imagine or represent a social marker or another facet of their own lives. In addition to their creative piece, students write a brief artist's statement that explains their thinking and their understanding of their work's relationship to Harlem and the Harlem Renaissance.

OBJECTIVES/LEARNING TARGETS:
• Write an explanatory paragraph that states a claim and cites and analyzes compelling evidence

• Create a creative piece of work that illustrates student's beliefs

DO NOW:
To begin the culminating project, share the prompt and have students brainstorm possible ideas. Have them answer as many of the questions below as they can to get their ideas churning:

• Who are you in community with? Is that community associated with a particular geographic location?

• What social markers do you identify with: race, ethnicity, gender identity, sexual orientation, religion, activities, etc.?

• How would you like to (re)imagine the possibilities of that social marker?

• What social issues do you care about?

• Is there a way you could creatively represent your feelings or opinion about your identity and/or that cause?

• Of the artistic or written works we've studied, is there one that particularly struck you? How does that piece transfer to modern-day conversation? How might you respond creatively to it? What might an updated version be like?

WORKSHOP:
To further model the Harlem Renaissance and its figures, have students create their final projects with one another as a "community of creative practice." Students should work in small groups, so they can encourage, collaborate with, and constructively critique each other's work. Before beginning the project, have students define what a "community of creative practice" might look, sound, and feel like to them. This can be done by referencing the "Creating a Community of Creative Practice Worksheet" below. As with the other worksheets in the module, the discussion need not be limited to the paper. The worksheet can be used to create a co-created rubric that will allow students to hold their peers accountable to the community throughout the workshop.

The workshop style also includes built in peer critique sessions. There is an attached worksheet to help guide this process, but as students define their community of creative practice, ask them to consider how the critique fits in their vision. Additionally, set deadlines for students, including peer critiquing sessions to guide projects forward.

TEACHER STRATEGIES

For additional information about the jigsaw strategy, The Teacher Toolkit provides a useful explanation.

MATERIALS & RESOURCES

• Harlem Renaissance Remixed Culminating Project Prompt

• Creating a Community of Creative Practice Worksheet

• Harlem Renaissance Remixed Peer Critique Form

NOTES TO TEACHER

• Instead of Lesson 4 being a culminating project, teachers might consider allowing students to begin their projects earlier in the module.

• Depending on time and material constraints, instructors can choose the scope of the creative art project and emphasize the artist's statement instead. While both are suitable ways to culminate the module, the art project allows students to apply their learning, whereas the artist's statement lets students imagine what that application might look like.

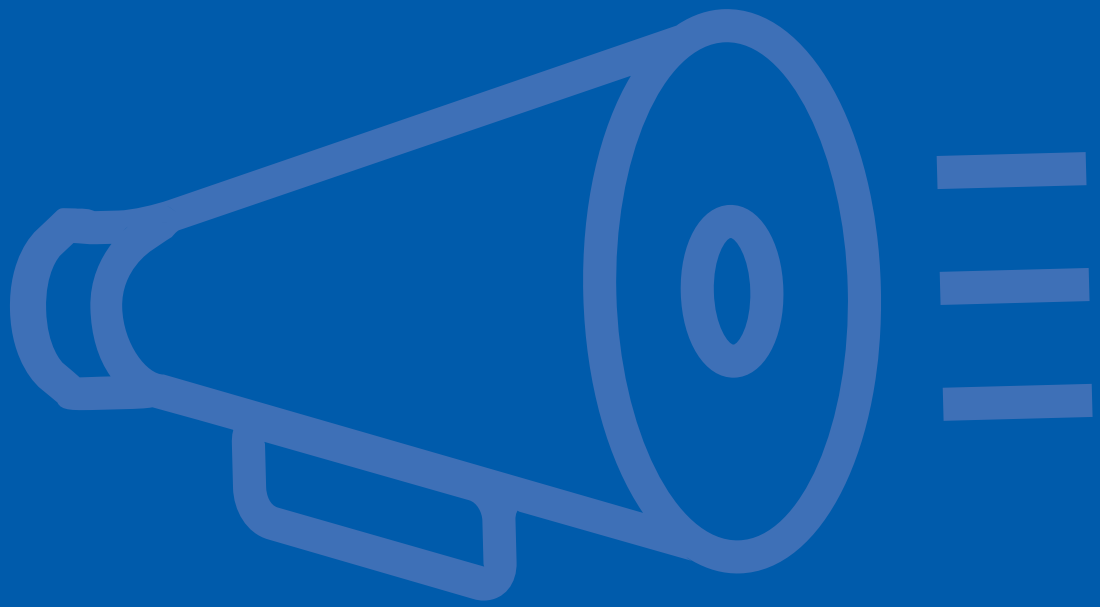
• It is intentional that there are few constraints around the final project; that gives students control over what they imagine their own Harlem Renaissance to be. However, it might be necessary to introduce restrictions around the project, depending on time, available materials, or curricular restraints.

• Teachers should create a model artist's statement and project to guide students' interpretation of the prompt.

IDEAS FOR EXTENSION ACTIVITIES

• Have students consider how they might share their work with the broader school community and extend the Renaissance beyond the humanities classroom walls.

• Encourage students to get involved in creative communities outside of school. What pre-existing communities of creative practice might they join?



JUDITH BURTON

Speaking Our Truths: Visualizing Then and Now

LEARNING OBJECTIVES

This module offers a sequence of four lesson ideas that build upon each other, each addressing a focused topic relating to the Harlem Renaissance:
• representation
• social interchange
• self
• the aesthetics of critical voice

Each lesson embeds three "mentor" artists whose work covers a span of one hundred years and exemplifies the lesson topic. Each of the four lesson ideas invites imaginative teachers to contribute their personal content, interpretations, and knowledge of students and encourages integration with other arts, humanities, or sciences disciplines. Each of the lesson ideas can be extended to multiple sessions.

Teachers are invited to interpret in their own way the learning indicated here as it relates to their particular setting and the developmental abilities and experiences of their students.

The curriculum is designed to strengthen reading and art practice as research, developing the ability to distinguish between information, opinion, and assumption in forms of visual representation.

Each lesson topic supports skills of analysis and synthesis drawing from multiple viewpoints, integrating information from diverse sources, and stresses that important ideas are recursive and open to personal interpretation.

Assisted by study of the work of "mentor artists," students create and discuss art forms that express personal interpretation in aesthetic forms that "speak" to their own "relational" truths.

OVERVIEW

This module is intended for middle and high school students, whose developmental agenda engages a new balancing of the relationship between self and other, drawing on the emergent capacity to conceive of and synthesize multiple perspectives. Reshaping these students' experiences of the world means contending with issues of diversity, confrontational thoughts and feelings, and new insights into their own beliefs regarding fairness, morality, and justice. Called forth by and embedded within repertoires of practice, the arts enable young people to stretch their imaginations, enfolding new insights and forms of knowledge that impact personal relationships and identities.

> It was loving the City that distracted me and gave me ideas. Made me think I could speak its loud voice and make the sound human. I missed the people altogether.
> —Toni Morrison

CONTEXT

Following the first world war, New York's Harlem became a draw for artists: writers and performers forming an historical moment of global significance enhanced by connections to Europe, Africa, and the Caribbean as well as Chicago and the Deep South. Artists of the era travelled, interacted, and collaborated; their work was often experimental, inspired by European modernism as well the groundswell of Black America. The art of Africa and big city life consumed much of their attention and framed issues that continue to resonate powerfully among artists and performers today. The dawn of what came to be called the Harlem Renaissance saw new forms of expression emerge within the visual and performing arts, extending over time to include interest in "re-presenting" community life and the diversity of individual selves as well as the use of media-based imagery to give voice to fresh, critical, and aesthetically powerful ideas.

NOTES TO TEACHER

This lesson sequence can be seen as a stand-alone curricular module, or it can be embedded in a larger umbrella STEAM curriculum. Essentially, the sequence seeks to integrate the interest of teachers and students in the context of celebrating the centenary of the Harlem Renaissance, centered in the investigation of changes in meaning and expressive form over time. The interplay of form and meaning in this context raises questions about perceptions of race, social class, and gender and the role of the arts in both masking and revealing deeper meanings.

LESSONS:
The lessons contain suggested dialogues and activities that can be adapted to the interests and skills of students. Each lesson can be extended to multiple sessions, depending on time available and attention span of students. Sessions can be linked to and integrated with performance and humanities disciplines.

SELECTION OF MATERIALS:
Simple drawing, painting, and/or collage materials are suggested here that may be expanded to include scrap and found materials as well as use of smartphones and other digital platforms. Students should be encouraged to keep small sketchbooks or journals for capturing impressions and collecting ideas.

MATERIALS AND RESOURCES

READINGS:
Readings may include excerpts from:
• Alain Locke (ed.), *The New Negro: Voices of the Harlem Renaissance* (reprint, Touchstone, 1999)

• Richard J. Powell and Joanna Skipwith (eds,) *Rhapsodies in Black: Art of the Harlem Renaissance* (U California P, 1997)

• *The Art of the Harlem Renaissance*(University of California Press)

• Christophe Cherix and Esther Adler, *Betye Saar: Black Girls Window* (Museum of Modern Art, 2019)

Teachers should suggest other readings based on their own interests and those of their students.

HOMEWORK:
Between sessions, students should be encouraged to “research” their neighborhoods: sketching, photographing, interviewing residents, and collecting memorabilia such as pamphlets, posters, advertisements, and such like, to contribute to a small classroom or neighborhood exhibition. These artifacts can be used for purposes of comparison between past and present in the lesson dialogues.

LESSON 1
New Forms for Old: How “Then” Becomes “Now”

ACTIVITIES

PRIOR WORK:
The curriculum sequence can be adapted for students with advanced prior study in the visual arts and for students with more limited exposure.

Learn that the visual arts—such as paintings, drawings, sculptures, and prints—offer opportunities for research and documentation. Through the study of how and why art forms change over time, understand that the personal style of individual artists can give new and nuanced meanings to important social issues and promote different, often opposing, interpretations.

ASSOCIATION:
Sharing of information (visual and verbal) about what students have learned about the Harlem Renaissance from the study of the work of the mentor artists chosen for this lesson.

DIALOGUE:
• How and in what way did the mentor artists’ work change over time?

• What influenced these changes?

• What kind of social issues did the mentors embrace in their works?

• Did what you researched in the written text and in the visual images always reinforce each other? If not, what were the differences?

ACTIVITY IN MAKING:
EXPLORING THE EFFECTS OF CHANGE (DRAWING MATERIALS)
Choose an object such as an old jacket, shoes, a plant, or crumpled paper and make a series of observational drawings from six different perspectives. Take note of how each view-point appears to change the character of the object and why. Extracting one feature from each of the six perspectives, combine them to bring into being a different configuration of the original object.

OUTCOME:
Drawings become starting points for the creation of a work using a different material or combination of materials. Discussion of the effects of change depicted in this work include answers to the questions of how they were decided upon and why.

CULTURAL VISIT:
• The Metropolitan Museum of Art. Focus on African Art and Cubism.

MENTOR ARTISTS:
• William Johnson (1901–1970)

• Alma Thomas (1891–1978)

• Kara Walker (b. 1969)

LESSON 2
Harlem as a State of Mind

ACTIVITIES

Learn that visual narratives of communities "in action"—created in painting, collages, and photography of the Harlem Renaissance—embraced themes that revealed a growing urban landscape. Focusing on the changing dynamics of community life, home, jazz, gender, and dress, understand how these activities revealed new aspirations for a progressive Black socioeconomic and cultural life.

ASSOCIATION:
Sharing of information (visual and verbal) about what students have learned about the Harlem Renaissance from the study of the work of the mentor artists.

DIALOGUE:
• What can you tell about the Harlem community from depictions in the artworks of the mentor artists?

• What changes in the Harlem community did you become aware of?

• What ideas about home, society, and entertainment were the artists exploring?

• As new ideas about relationships and activities were captured, how did the artists' styles of work change, and why do you think that was?

• If you could go back in time, what do you think your active life might have been like?

• How different would it be from the way you live now?

ACTIVITY IN MAKING:
EXPLORING THE RELATIONSHIP BETWEEN BODY ACTION AND THE EXPRESSION OF MOOD OR FEELINGS (DRAWING/PHOTOGRAPHY)
Taking turns, work with a friend to make sketches of each other's bodies in action in response to different movements, such as dancing, throwing, bending, etc. Go outside into the street and, using a smartphone, take shots of the body in action in response to movements suggested by your local environment. Compare the drawings and photographs: What does each tell about the body in action and the feelings associated with the actions? How does the body express feelings in drawing in photographs?

OUTCOME:
Combine features from the drawings and photographs in the creation of a collage on the theme of "an event in city life," in which the interactions of different body movements express the "drama of a moment." Reflect on the relationships among movement, feeling, and social class.

CULTURAL VISIT:
• The Studio Museum in Harlem, collection of Harlem Renaissance works (permission needed).

• Schomburg Center for Research in Black Culture

MENTOR ARTISTS:
• Archibald Motley (1891–1981)

• Aaron Douglas (1899–1979)

• Romare Bearden (1911–1988)

LESSON 3
Diversity of Individual Selves

ACTIVITIES

Learn that, in Harlem Renaissance paintings and prints, realistic depictions of individual selves were often trivialized by widespread cultural stereotyping, yet sources of imagery drawn from African folk traditions gave rise to new ways of thinking about portraiture and the relationships between realism and expressionism, outer and inner selves, and the pluralism of Black identity.

ASSOCIATION:
Sharing of information (visual and verbal) about what students have learned from the study of portraits made by the lesson's mentor artists.

DIALOGUE:
• What is a stereotype? Can you give some examples?

• What gives rise to stereotyping, and what are its effects on how people think?

• How can one source of imagery, such as an African Mask, inspire two very different interpretations?

• How do those interpretations reflect different value systems?

• How can a portrait that "re-presents" a "real" image of a person also expresses that person's inner thoughts, feelings, and moods? Is expressing the subject's inner self important?

• What can a portrait in an abstract style tell about a person?

ACTIVITY: CONSTRUCT A MULTIFACETED SELF-PORTRAIT BY COMBINING THREE DIFFERENT MATERIALS
Using a mirror or/and different reflective surfaces, make observational drawings of yourself in different poses and/or moods. Draw animals or birds with which you feel a visual or physical "kinship." Using any material you feel comfortable with, create a "stereotype self" as others might see you. Then using fragments from each of your sources of information, combine three different materials in the construction of a self-portrait that shows a more complex inner/outer depiction of yourself.

OUTCOME:
A two- or three-dimensional organization of materials that reveal different experiences of self. Reflect upon what can be assumed about a person from a self portrait.

CULTURAL VISIT:
• Museum of Modern Art, exploring the theme of the self-portrait in African, European, and American art.

MENTOR ARTISTS:
• Winold Reiss (1886–1953)

• Malvin Grey Johnson (1896–1934)

• Lois Mailou Jones (1905–1998)

LESSON 4
The Aesthetics of Critical Voice: Recollecting and Reimagining

ACTIVITIES

Learn that artists in general increasingly understood that the earlier romanticism of the Harlem Renaissance and depictions of the "good times" as masked the socioeconomic reality, conflicts, and contradictions of a more and more urbanized Black community. Understand that, as artists began to challenge prevailing aesthetic practices in the search for new forms of expression, their images highlighted growing self- awareness as central to activism, progressivism, and new concepts of race.

ASSOCIATION:
What kinds of stories/narratives about experiences of living in Harlem have artists shared through their work? Inferring from the work we've studied, how did they accomplish this?

DIALOGUE:
• What power do these stories/narratives have to color perceptions and shape history?

• How does the style and/or material Harlem Renaissance artists have chosen to work in highlight features of their perceptions or ideas?

• Why might an artist change his or her style of painting? What experiences might influence this change?

• How is it that works of art once considered aesthetically profound are later perceived as rather trivial, whereas works regarded as ugly in their time may later be regarded as innovative and insightful?

• What kinds of decisions do you personally make when creating a work of art?

ACTIVITY:
Construct a work expressive of "Harlem Now" using and combining three different materials.

OUTCOME:
• Works are exhibited in participating schools along with a detailed artist's statement.

• Students find a local site where they can exhibit their works.

• Student collaborate on the creation of a website exhibiting their works.

• Students collaborate on the design and production of a small book of reproductions of their work.

CULTURAL VISIT:
• Studio Museum in Harlem

• Schomburg Center for Research in Black Culture

MENTOR ARTISTS:
• Jacob Lawrence (1917–2000)

• Betty Saar (1928–1989)

• Jean Michael Basquiat (1960–1988)

The Call to Action: The Harlem Renaissance and Community-Based Activism

ESSENTIAL QUESTIONS

• Over the course of time, how has activism sparked by elite and working-class Blacks of the Harlem Renaissance informed how communities of color defined the social issues affecting them and organized for activism in pursuit of social justice?

• What events led to Harlem becoming the "Negro Mecca" during the Harlem Renaissance?

• Considering the social dynamics of policies and practices pertaining to labor, housing, policing, and economics and business during the Harlem Renaissance,
— In what ways did Harlem Blacks find the conditions harmful and in opposition to their rights?
— How did they organize and mobilize to fight against the negative conditions, and what impact did they have on the policies and practices of the time?

• What were the social dynamics of housing policies and practices that circumscribed the lives of Harlem Blacks during the period?
— During the period, in what ways did Harlem Blacks find housing conditions harmful and in opposition to their rights?
— During the period, how did Harlem Blacks organize and mobilize to fight against the problems with housing conditions, and what impact did they have on housing policies and practices?

• What were the social dynamics of policing policies and practices that circumscribed the lives of Harlem Blacks during the period?
— During the period, in what ways did Harlem Blacks find policing conditions harmful and in opposition to their rights?
— During the period, how did Harlem Blacks organize and mobilize to fight against the policing conditions, and what impact did they have on policing policies and practices?

• What were the social dynamics of economic and business development policies and practices that circumscribed the lives of Harlem Blacks during the period?
— During the period, in what ways did Harlem Blacks find the conditions harmful and in opposition to their rights?
— During the period, how did Harlem Blacks organize and mobilize to fight against the economic/business development conditions, and what impact did they have on dynamics of economics and business development?

• How has the legacy of activism during the Harlem Renaissance informed present-day approaches of activists and grassroots organizations in their fight against social issues, as well as in their cultivation of equitable community development?

LEARNING OBJECTIVES

Conduct close readings of informational texts from historical documents and contemporary study and conduct interviews in order to come to a deeper understanding of how Blacks in Harlem during the Harlem Renaissance imagined themselves as full-fledged citizens, the nuanced ways their self-actualization was challenged, and how they organized for activism in pursuit of social justice.

Use low-stakes writing and discussions as a means to explore scholarship and the impact of Harlem-Renaissance-era activism on present-day social issues and social movements in Harlem.

Solidify their knowledge of the module's key issues through their culminating project, The Legacy of Harlem Renaissance-Era Activism in Today's Harlem: An Anthropological Study.

OVERVIEW

ENDURING UNDERSTANDING:
The Harlem Renaissance was not just a time in which people of African descent established their artistic expression in music, literature, film, photography, fashion, performance art, and other forms of entertainment. It was also an era of profound social, political, and economic activism in which communal identity as it relates to community rights and community mobilization took center stage. The Harlem Renaissance was, as author Shannon King attests at the close of his 2015 book *Whose Harlem Is It, Anyway?*, a "training ground for freedom fighters—tenants, trade unionists, and anti-police brutality activists—who, while ordinary people, defiantly demanded no less than what they deserved and doggedly expected no less than what they were due."

After the passage of the 13th Amendment, formerly enslaved, ordinary, working-class Blacks sought to define their humanity by establishing who they were, where they lived, what type of work and conditions they accepted, and how they desired to be treated in public and private spaces. According to historian Irma Watkins-Owens, "From World War I through the 1930's, the unclaimed terrain of the Harlem street corner became the testing ground for a range of political ideologies and a forum for intellectual inquiry and debate."

The spirit of social activism and the movements it engendered were fueled by an influx of Blacks not only from the South but also from the diaspora (e.g. Jamaica, Barbados, Antigua, Guyana, Trinidad, and parts of Africa) that helped to internationalize and radicalize the pursuit for social justice. Their progressive activities reverberated in similar struggles for black autonomy across the nation and now ripples into the sociopolitical landscapes of the twenty-first century.

Lesson 1 contextualizes how, during the period, Harlem became the "Negro Mecca," as James Weldon Johnson called it. The lesson tracks the migration of Blacks from the Tenderloin and San Juan Hill neighborhoods of New York City to Harlem before WWI, and the migration to Harlem of the peoples of the diaspora by the 1930s. The lesson focuses on the violence and exclusion both groups experienced when in Harlem and the social activism that occurred to establish the community rights they demanded. (See Bibliography/additional resources for primary sources related to these areas).

Lesson 2 centers on the social dynamics of labor policies and practices that circumscribed the lives of Harlem Blacks during the period. It focuses on three issues: sedentary communities, exclusionary clauses in union constitutions, and union exploitation of black workers. Last, it targets the ways in which Harlem Blacks organized and mobilized to fight against the unjust labor conditions and the impact they had on policies and practices.

Lesson 3 considers the social dynamics of housing policies and practices that circumscribed the lives of Harlem Blacks during the period. Students will explore the ways in which Harlem Blacks found the conditions harmful and in opposition to their rights—specifically in terms of housing discrimination and inflated rent for black tenants. Last, the lesson targets the ways in which tenants' rights groups, Black women, and news publications of Harlem organized and mobilized to fight against the detrimental housing policies and practices and the impact they had on them.

Lesson 4 investigates the social dynamics of policing policies and practices that circumscribed the lives of Harlem blacks during the Renaissance. The lesson focuses primarily on abusive police practices, such as the "Third Degree" and an inequitable justice system, that made conditions harmful and in opposition to the rights of Harlem Blacks. Last, the lesson targets how Harlem Blacks organized and mobilized to fight against the policing conditions and the impact they had on policing policies and practices. The lesson examines two specific, contradicting strategies: "legalism" and "self-protection."

For illustration, the Schomburg Center includes an image of a Silent Protest Parade organized by NAACP in 1917 that went through Harlem to protest violence against African Americans in the wake of the East St. Louis riots: Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division, The New York Public Library.

"Children in the Silent Protest Parade, 1917. (The Brownies' Book)" The New York Public Library Digital Collections. 1920–1921.

Lesson 5 challenges the notion of Harlem during the period as a "Negro Mecca," given the ways that economic and business development conditions restricted the economic independence and upward mobility of Harlem Blacks. Students will examine the community's innovative uses of private residences to establish economic autonomy when traditional means of income earning were closed off to them. Students also will investigate the ways that Harlem Blacks contested White "voyeurism" and White ownership of public places in the "Negro Mecca," particularly during Prohibition, which occurred between 1920 and 1933, overlapping the Harlem Renaissance. In addition, students will learn how Black community leaders, private citizens, and public agencies organized and mobilized to fight against these dynamics. They will explore how Black elites, engaged in the politics of Black respectability, challenged some entrepreneurs as polluting the moral character of the race because of behaviors that were seen as immoral or depraved. Students will learn how business conditions undermined the community's pursuit of a comprehensive "Negro Mecca" that facilitated economic autonomy and upward mobility.

Lesson 6 encourages students to examine the influence of the legacy of activism during the Harlem Renaissance as it appears in present-day social movements by individuals and organizations fighting against sociopolitical and economic issues to achieve equitable community development within and outside of Harlem. Students will synthesize their knowledge of the issue areas and of the strategic approaches of key individual and organizational social activists during the Harlem Renaissance to determine their impact over time. Students will compare and contrast the mission, goals, and impact of the organizations of the Harlem Renaissance with those of a specific movement, activist, or organization.

CONTEXT

Prior to the Harlem Renaissance, in the late nineteenth and early twentieth centuries, the majority of Blacks in New York City lived within lower and midtown Manhattan areas: the Tenderloin (from Twenty-Third to Forty-Second Streets between Fifth and Seventh Avenues) and San Juan Hill (from Fifty-Ninth Street to the upper Sixties between Amsterdam and West End Avenues). These districts were sites of interracial violence, as White citizens and police terrorized Black residents with impunity. Debauchery, prostitution and other crimes of vices were rampant. These sites also faced issues relative to overpopulation. Further, beginning in the 1870s, destruction of Black homes in the name of urban development necessitated black New Yorkers' move into more spacious and safer territory. Many sought to find a safe haven in Harlem. In addition, there was an influx of Black people of the diaspora, immigrating particularly from Caribbean countries. According to historian Barbara Ransby, by 1930, Harlem was home to 55% of all foreign-born Blacks residing in the United States.

West Harlem's ornate buildings had been constructed by speculators and developers during the turn of the century; they were overpriced, but they were vacant and became the new homes for Blacks during the pre-WWI era. At first, Harlem seemed to be, as James Weldon Johnson often proclaimed, the "Negro Mecca." For the residents, it was a potentially transformative opportunity to establish a semiautonomous community with a dynamic culture where they could work to resist the racial oppression and economic exploitation that were prevalent across the nation. However, Blacks in Harlem soon realized that it would not be easy to realize their vision for their new "Negro Mecca." Though they occupied most of Harlem's residential

buildings, they did not own businesses, and this significantly curtailed their ability to achieve economic mobility for themselves and for their community. In addition, in the mid-1920s, Harlem experienced a White invasion into places of leisure that recast Black entertainment and social mores in a framework of racial constraints and stereotypes from the Antebellum South or under the sociopolitical banner of Black respectability.

The Harlem Renaissance was a time in which Blacks fiercely defended their right to social justice. A heterogeneous political community emerged, fueled by a Black intelligentsia critical of the conservative accommodationism, reflected by individuals such as Booker T. Washington; an ideology of liberal uplift; narrow Black nationalism; and the radicalization of ideas stemming from the international influx of Blacks from the diaspora. Through various strategies, the Harlem community built social movements to fight for justice on multiple fronts, including labor, housing, policing, and economics.

The political heterogeneity of Harlem was reflected in intraracial community conflict driven by the Black elites' demand for respectability. Elites argued that upright social behavior in public and private spaces and abiding by the law, even when brutalized by police, would dispel racist stereotypes and earn Blacks the full citizenship they sought. On the other hand, ordinary, working-class Blacks believed that their citizenship and civil rights already belonged to them. They felt they were entitled to live out their lives without apology, including Black entrepreneurial enterprises that started in their homes when traditional means of income earning were closed off to them. There were fault lines between the various institutions and organizations and weekly news publications representing the different social and political forces and classes at work in Harlem. Institutions and organizations included churches, The National League for Urban Conditions Among Negroes (NLUCAN) and the Committee of Fourteen (COF; see page 129 in King); the New York Urban League (NYUL; see page 136 in King), and the police department (as an institution that sought to undergird the already divisive relationship between Black elites and working-class Blacks in Harlem). Weekly news publications included the *New York Age*, representative of the revered and "respectable" Black elites, and working-class and divergent weeklies such as the *New York Amsterdam News*. The struggle focused on which Blacks in Harlem had earned the privilege of asserting their basic community rights, who could mobilize to defend them, and the strategies that could be deployed. In spite of these community tensions, both camps desired the same objectives:

• The absence of White influence in Harlem businesses, homes and places of leisure

• The ability to determine their own identity as a people

• A place that Blacks could call their own: a true "Negro Mecca"

CULMINATING PROJECT

The Legacy of Harlem-Renaissance-era Activism in Today's Harlem:
An Anthropological Study

LEARNING OBJECTIVES:

• Cite strong and thorough evidence to support analysis of what a text says explicitly as well as inferences drawn from the text

• Analyze how the author of a text unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them

• Analyze various accounts of a subject told in different media (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account and how those differences affect understanding of the account

• Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning

• Analyze seminal documents of significance in U.S. history and literature

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

• 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, and synthesize multiple sources on the subject, thereby demonstrating understanding of the subject under investigation

• Draw evidence from literary or informational texts to support analysis, reflection, and the aims of research

• 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

• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking

**These are grades 9 and 10 objectives. Teachers can select similar objectives for grades 11 and 12.

CONTEXT FOR PROJECT:
Over the course of this module, students will have studied how social activism took shape in Harlem during the Renaissance. At the conclusion of the module, their task will be to embody an anthropologist as they compare and contrast the social issues and activism during the Harlem Renaissance against twenty-first century Harlem. As part of their task, students must articulate and defend how they can retrofit a strategy used during the Harlem Renaissance to address a present-day issue.

As anthropologists, students will act as social scientists who study the development and behaviors of human beings throughout the world (in this case, Harlem), in the present and in the past, to better understand humanity as a whole (in this case, the population of Harlem from the 1920s and the present). Students will examine sociopolitical and sociocultural traditions and assertions that lead to self-actualization.

TASK:
This is a three-fold project that requires students to become anthropological "experts" on social movements and activism within the Harlem community from the time of the Harlem Renaissance to the present.
The project includes the following steps:

1. First, students will select an issue examined within the module and one key figure or community group that was responsive to the specific issue.
    • Students will use class notes to make a claim about this figure's or community group's approach to combating the issue during Harlem Renaissance.

    • Students will support their claims with no fewer than two historical artifacts (news article, personal account, etc.) and analyze the effectiveness of the approach used by the key figure and/or community group.

    • Students will address counterclaims by evaluating the approach's shortcomings.

    • Students will develop a rebuttal that contextualizes the scope and rationale for the approach.

2. Students will identify a present-day key figure or community group, based in Harlem, that is responding to the issue in order to compare approaches.
    • Students will use interviews—an important tool of the anthropologist—to gather information about how the issue manifests today and how people are working to address it.

    • Students will interview a key figure or member of a community group about the issue and about the person's or group's work to bring about change. Students' questions should elicit responses to help them determine at least the following:
    — how the issue is defined and appears in present-day Harlem.
    — the individual's or group's approach to addressing the issue and the effectiveness of the approach.
    — how the individual's or group's work compares and contrasts with that of the targeted key figure or community group from the Harlem Renaissance. NOTE: Students will have to provide an overview of the targeted key figure or community group from the Harlem Renaissance.

3. Evaluate approaches of the Harlem-Renaissance-era and contemporary key figure or community to offer a revision specific to a distinct population within twenty-first century Harlem.
    • Based on synthesis of the historical and contemporary information the students collected, they will identify and defend one way they would retrofit an approach of the historical figure or community group with inspiration from the present-day organization and their own observations to offer a revision specific to a distinct population within twenty-first century Harlem. Then, they will identify and defend one way they would alter the contemporary individual's or group's approach with inspiration from the historical figure or community group and their own observations of the period to offer a revision specific to a distinct population within twenty-first century Harlem.

SPECIAL NOTE:
For Part 2 of this project, teachers will help students create their questions prior to interviewing.

FORMAT:
Students should have the freedom and option to present their work using multiple formats. Possible formats include a commercial or advertisement, pamphlet, news column, argument essay, speech, infographic, and so on. Teachers can consider how to disseminate students' work and who will be the students' target audience.

RUBRIC:
To devise a comprehensive rubric for this project, teachers in New York can access the RCampus's "Cultural Anthropology Research Rubric," which is a generic template, and use it to adapt the NYS Regents' rubric for writing from sources (including a section on counterclaim and rebuttal). Links are provided below:

• RCampus "Cultural Anthropology Research Rubric

• New York State Regents' Rubric: Writing from Sources (published as PDF by the Bronx High School of Science)

LESSON 1
Developing Harlem into the "Negro Mecca"

ACTIVITIES

LESSON'S ESSENTIAL QUESTION:
Setting the Stage: What events led to the emergence of Harlem as the "Negro Mecca" during the Harlem Renaissance?

WARM-UP ACTIVITY:
Compare three maps of Harlem:
1. circa 1870s, 2. circa 1890s, and 3. circa 1920s
• Pay close attention to key features that changed over time:
– Topography and land use
– Demography

Then, answer the following questions:
• How has Harlem evolved in terms of its landscape and its population?

• What tensions can you infer occurred between Blacks and Whites because of these changes?

INTRODUCTION TO NEW MATERIAL:
Teachers can create a PowerPoint/Google Slides presentation so students can see images of Harlem from the 1870s to the 1920s.

• Focus #1: Urban development, builders, and spectators in Harlem (for reference, see King, pages 29–30; see Materials and Resources, below). Teachers can summarize the section that starts with "During the 1870s, urban development in the city dislocated Black enclaves living in the Tenderloin district" and ends with "As a result, landlords who were desperate to draw in tenants reduced rent, as well as offered a few months rent free to would-be tenants."

• Focus #2: Violence in the Tenderloin and San Juan Hill districts that caused floods of Black New Yorkers to move further north during this time; there also was an influx of Blacks from the diaspora (for reference, see Parascandola, pages 2–7 and Ransby, pages 98–101: see Materials and Resources, below).

• Focus #3: White flight because of Black encroachment (for reference: see King, chapter 1. Students read short quotations from Whites objecting to the "Black invasion" (see King, page 19, for reference to an article in the *New York Times*) and analyze the following notice posted by a White tenant (quoted in King, page 22):

NOTICE
We have endeavored for some time to avoid turning over this house to colored tenants, but as a result of . . . rapid changes in conditions . . . this issue has been forced upon us.

GUIDED ACTIVITY:
Organize students into groups for a jigsaw reading of key passages (see suggestions below) to help establish the larger picture of what was happening from the perspectives of different groups in Harlem at the time.

TASK:
As they read the passages, students take notes of key details related to the contributions of the different groups as well as the conditions, activities, and outcomes of interracial conflicts. Students also make note of main ideas in each passage, so they can participate in an evidence-based discussion of the idea of Harlem as a "New Mecca." At the end of the task, students should have analyzed the sources to summarize or paraphrase important concepts, identify the main ideas, and evaluate the idea of Harlem as a "Negro Mecca."

SUGGESTED PASSAGES FOR JIGSAW:

• "The Making of the Black Metropolis" (see King, pages 23–32)

• Real-estate mogul Philip A. Payton Jr. and his role in making Harlem "Blacker" (see King, pages 18–21)

• Segregation and discrimination in Harlem (see King, pages 33–7)

• "Harlem during the 1930s: The Making of a Black Radical Activist and Intellectual" (see Ransby, pages 64–75)

After students complete the jigsaw activity, teachers can lead a student discussion, using the evidence students gathered from the readings, about the meaning of the idea of "Negro Mecca" and whether Harlem was a "Negro Mecca," given the prevailing conditions and lived contradictions (e.g. whether there was autonomy and freedom to live their lives as they saw fit).

As a wrap-up, teacher can show students images of Harlem as a "Negro Mecca" (see links in "Ideas for Extension Activities,") to illustrate the cultural shift Blacks created in Harlem as students debate whether Harlem really achieved the ideal of a "Negro Mecca."

HOMEWORK:

Students begin to unpack the issues and social movement strategies that existed in Harlem during this period. Students work individually to identify and define one issue that prevented Harlem residents from achieving their vision of a "Negro Mecca" and examine one key strategy that Blacks in Harlem employed to protect and/or advance community rights in relation to that issue. (Suggested passage: see King, pages 38–50).

INDEPENDENT PRACTICE:

Students write an essay with a claim supported by relevant evidence from their readings to evaluate the efficacy and shortcomings of the identified approach in addressing the issues, as part of the effort to reclaim the Black community's rights in Harlem.

After students complete the independent practice, teachers can lead a discussion about their findings. To wrap-up the discussion, teachers should let students know that throughout the remainder of the module, they will extend their independent practice by taking a deep dive into specific issues that confronted the community and critically examining how Black residents in Harlem developed and implemented strategies of social movements in their fight for justice and equality. **Note:** If done as a homework assignment, students should recap their findings at the start of the next class period.

EXIT TICKET:

• What was significant about the way in which Blacks in Harlem defended their stake in the "Negro Mecca"?

• What changes would you make to Blacks' approach to making Harlem their "Negro Mecca"?

TEACHER STRATEGIES

• Jigsaw activity for guided practice: students identify factors that led to interracial tensions between Black and White residents of Harlem.

• Guided Activity: students should identify key details and diction to determine that central idea from quotes of White Harlem residents who were opposed to the migration of Blacks before WWI as well as from King's analysis of White violence against Blacks.

• For independent practice, students are developing a claim to determine if Blacks' approaches to making Harlem the "Negro Mecca" were adequate and effective.

MATERIALS & RESOURCES

• King, Shannon. *Whose Harlem Is It Anyway? Community Politics and Grassroots Activism During the New Negro Era*. New York: New York University Press, 2015.

• Lewis, David Levering. *When Harlem Was in Vogue*. New York: Penguin Group, 1997.

• Parascandola, Louis (ed.). "*Look for Me All Around You": Anglophone Caribbean Immigrants in the Harlem Renaissance*. Michigan: Wayne State University Press, 2005.

• Ransby, Barbara. *Ella Baker and the Black Freedom Movement*. North Carolina: University of North Carolina Press, 2003.

• Images of key figures and concepts of the Harlem Renaissance from the New York Public Library (select whichever you choose)

• C-SPAN's presentation of Barry Lewis's talk on "Harlem in the Early 20th Century."

NOTES TO TEACHER

• Guided practice should be a jigsaw activity, and students should take notes of how all the groups, not just their own, contribute to establishing the larger picture.

• Revisit independent work the following day, so students also have the larger picture of how Black residents of Harlem responded to White violence and discrimination.

• In lieu of an exit ticket, teachers can end the class session with a discussion.
— Students can write their answers to the questions first.
— Teachers can collect students' answers and warm call students by reading their answers aloud before asking students to expound on their points.
— Students have the opportunity to write down insight from peers to add to their response. They can submit their new notes to the teacher before leaving class.

IDEAS FOR EXTENSION ACTIVITIES

• Students can engage in visual literacy, determining what the images pertaining to the Harlem Renaissance say about a sense of community, autonomy, and activism. See link in Materials and Resources, above.

• Students can compare King's and Lewis's research on the development of Black Harlem. Refer to C-SPAN's presentation of Barry Lewis's talk on "Harlem in the Early 20th Century." See link in Materials and Resources, above.

• For Warm-Up Activity, you may consider the following:
— Discussing land use will help students get a sense of the shift, particularly the rapid rise of buildings due to developers and speculators that helped to create the urban density of Harlem.

LESSON 2
Demand Equitable, Lucrative, and Consistent Labor (1914–30)

ACTIVITIES

LESSON ESSENTIAL QUESTION:
What were the social dynamics of labor policies and practices that circumscribed the lives of Harlem blacks during the Renaissance, and how did the community organize and mobilize to fight against them?

WARM-UP ACTIVITY:
Students watch the "NYC Workers' Bill of Rights Animated Video" to orient them on the types of issues a worker can encounter on the job. (See Materials and Resources for link.)

• Before students watch the video, teachers should ask one or two questions concerning students' experiences with unfair treatment on a job they previously held (or they can interview someone they know to get an idea of what working conditions are like for that person).

• During the video, teachers can provide students with guided notes containing some information about the protections that exist for NYC workers in New York City and/or with space for students to record protections they clean from the video.

• After the video, teachers can have students answer the following question:
— Think back to our discussions from the prior lesson: based on your understanding of the racial discrimination that existed during the Harlem Renaissance, what types of work-related mistreatment do you suspect Blacks in Harlem confronted during that time?

INTRODUCTION TO NEW MATERIAL:
Teachers can create a PowerPoint or Google Slide presentation so students can become familiar with the function of unions, including the work of local chapters and key roles within unions. The presentation should also address the labor conditions that circumscribed the lives of Blacks in Harlem during the Harlem Renaissance, including the racial discrimination prevalent in the labor movement that was sweeping across the country at the time and the activism initiated by the Black community, particularly in Harlem, in response to these two dynamics—unfair labor practices and policies and racial discrimination within labor unions—of oppression.

• Focus #1: Labor conditions that circumscribed the lives of Blacks in Harlem during the Harlem Renaissance (for reference: see King, chapter 2, "'Not to Save the Union but to Free the Slaves': Black Labor Activism and Community Politics during the New Negro Era"; see Materials and Resources)

• Focus #2: Impact of racial discrimination in the labor movement and unionization within certain fields (for reference: see King, pages 79–80, and Bynum; see Materials and Resources)

TASK:
Students should take guided notes on the foundational information from the presentation, including names of key individuals and/or groups, and should note questions that emerge from the presentation.

GUIDED ACTIVITY:
Organize students into groups for a jigsaw examination of key artifacts/primary source materials related to the labor activism of Blacks in Harlem. Students focus on developing an understanding of conditions that inhibited Blacks from gaining equitable, lucrative, and consistent work, as well as the different strategies promulgated by key figures in the Black labor movement in Harlem.

TASK:
Students read the primary sources and view the artifacts to determine the central ideas being conveyed and, for articles, analyze how the writer unfolds a series of ideas/events to draw connections. For articles, students also evaluate the argument explicitly or implicitly made for why Blacks found labor conditions harmful and in opposition to their rights.

• Provide students with a graphic organizer that allows them to capture important notes for discussion and independent practice.

• Facilitate a "debriefing" discussion to help students synthesize learning around the "big idea" of how social dynamics limited Blacks in their efforts to secure safe, equitable, and decent-paying employment within their areas of expertise and how Blacks established various workers' rights movements in Harlem.

SUGGESTED ARTICLES AND ARTIFACTS FOR JIGSAW:
• Narrative of the opportunities and challenges for Black projectionists outside of unions and with respect to American Federation of Labor's (AFL) grab for more union contracts for Whites with White proprietors (see King pages 79–90)

• Ella Baker's article, (1935). The campaign called for by the Harlem Business Men's Club and from supporters of the Black nationalist Marcus Garvey. Harlem Reverend John H. Johnson of Saint Martin's Protestant Episcopal Church formed the Citizens League for Fair Play and used Harlem newspapers to promote its picketing efforts.
– Image of protesters, from the In Motion: The African-American Migration Experience website, in the subject area "Conflicts & Mobilization".
– More images can be found in the Schomburg Center for Research in Black Culture, Photographs and Prints Division, The New York Public Library.

• The Brotherhood of Sleeping Car Porters (BSCP) was organized by A. Philip Randolph, a social activist and the publisher of the political and literary magazine *The Messenger* in 1925. Randolph also worked with Chandler Owen to organize a local of the Elevator and Switchboard Operators Union. Below are two items related to Randolph and the Brotherhood of Sleeping Car Porters:
– Photograph of Randolph in 1920, from the Schomburg Center for Research in Black Culture, Photographs and Prints Division, The New York Public Library.
– Political flier encouraging votes for Randolph and two other Black candidates (dated 1918–22), from the Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division, The New York Public Library.

INDEPENDENT PRACTICE:
Using the source materials from the Guided Activity, students revisit the artifacts and articles to determine the strategies and approaches Harlem Blacks used to initiate the labor movement. Students must identify evidence to prepare for and engage in a Socratic Seminar that answers the following questions**.** Teachers can provide students with an option to select certain questions to answer; however, all students must answer the last question. (A link to seminar resources, including a suggested rubric, can be found in Notes to Teacher).

• Of the activists you have studied, what are the distinct characteristics that may influence how their subversive approach(es) manifested during the labor movement ? (e.g. Were they elitists? working-class? Immigrants? etc.) How do those characteristics and the activists' background bear on their approaches?

• Identify two or three strategic activities the activist(s) employed during the labor movement. What key elements of these strategies were effective and ineffective? Explain your rationale.

• How much did the labor movement of Harlem Blacks move Harlem closer to becoming a "Negro Mecca" during the Renaissance? (This should be the culminating question of the seminar.)

Students can exchange their seminar preparation notes with a classmate for a peer-evaluation of each student's argument, assessing whether the claim is valid, the evidence is relevant and sufficient, and there are no false statements or fallacious reasoning before the seminar begins.

EXIT TICKET:
Students assume the role of one of the activists from today's lesson to develop campaign materials (e.g. posters or a speech with two or three strategic points) to address labor issues important to contemporary youth of color. (This activity should integrate the New York City laws covered in the Warm-Up Activity.)

Note: This exit ticket will require more than part of one class period for students to complete, and teachers should have frameworks from which students can select. In addition, teachers can create an activity in which students analyze and critique each other's work (e.g., a gallery walk, a silent auction with rationale for why they would purchase each other's works, etc.).

TEACHER STRATEGIES

• Guided notes sheet for Warm-Up Activity.

• Graphic organizer for students to identify key details, summary notes, and identification of the main idea during Guided Practice.

• Guided Activity should include a Socratic seminar in which students arrive at a deeper understanding of how limited Blacks were in securing safe, equitable, and decent-paying employment within their areas of expertise.

• Review how students should set up an argument; claim, evidence, and reasoning.

• Review how students should critique an argument; claims, evidence, and reasoning.

MATERIALS & RESOURCES

• Bynum, Cornelius L. "The New Negro and Social Democracy during the Harlem Renaissance, 1917–37." *The Journal of the Gilded Age and Progressive Era*, 10(1), January 2011, pp. 89–112.

• King, Shannon. *Whose Harlem Is It Anyway? Community Politics and Grassroots Activism During the New Negro Era*. New York: New York University Press, 2015.

• "NYC Workers' Bill of Rights Animated Video" from The Department of Consumer and Work Protection

• Teachers Pay Teachers has resources, available for a small fee, that help students to write and develop a claim

• Videos on logical fallacies: GCFLearnFree.org

• Mometrix Academy

NOTES TO TEACHER

• Provide guided notes and graphic organizers specific to the task/part of the lesson.

• Students should have a clear understanding of logical fallacies before Independent Practice. (See links in Materials and Resources)

• Teachers may use and adapt the following resource for guidance on conducting and evaluating student performance during the Socratic Seminar.

• Teachers can create a checklist for students to evaluate their own and their peers' work.

IDEAS FOR EXTENSION ACTIVITIES

• Students who live in or near Harlem can interview family members who work in or own a Harlem-based business. They can ask about job-related issues similar to the ones explored in this lesson.

Note: Teachers will need to work with students on how to develop interview questions and to conduct an interview. Students who do not live in New York City may research businesses in Harlem (locating information and images), develop interview questions, and, where possible, interview the owners, managers, etc.

• Students can consider present-day labor statistics concerning Blacks in Harlem within a particular trade to conduct a comparative analysis. Students can consider today's workers' unions and current activism to establish labor equity.

LESSON 3
Harlemites Demand Equitable, Suitable, and Consistent Housing

ACTIVITIES

LESSON ESSENTIAL QUESTION:
What were the housing conditions that circumscribed the lives of Blacks in Harlem during the Harlem Renaissance, and how did the community organize and mobilize to fight against them?

WARM-UP ACTIVITY:
Note: Teachers should give students the question prompts at least two days before this activity is discussed in class, so they can prepare. Teachers may ask students to interview a renter and a landlord. Students share their findings with the class through poster-board presentations.

The aim is to have students use an important anthropological tool, the interview, to gather information and reflect on housing issues that exist in twenty-first century Harlem. Teachers should encourage students to take pictures of the problem areas, the exterior of the renter's building, and/or public or shared areas in the building as part of their presentation.

SUGGESTED QUESTION PROMPTS FOR INTERVIEWS:
Teachers may want to engage students in a class activity to brainstorm additional questions and then have each student select three that they will use for their interviews. For example, Harlem might be changed to "your community" for students who do not live in Harlem and cannot access people to interview about Harlem.

• Describe your perspectives of the affordable housing issues in Harlem today.

• If your family rents their living space, describe two or three issues (if any) that you have experienced in your building and that required attention from the landlord. If you own your home, you can research problems between landlords and tenants near where you live, or you can interview a loved one who has rented before.

• How have these issues been resolved, and were the resolutions satisfactory?

Students share their findings with the class through a gallery walk of the poster-board presentations. To prepare students for the gallery walk, advise students that the purpose of the gallery walk is for them to engage in a comparative analysis of their findings. As they walk through the gallery, they should be directed to take notes about how the findings of their peers compare and contrast with what they found. Let them know that they will need their notes for class discussion. After the gallery walk, facilitate a student discussion on inferences they can make about what Black tenants in Harlem during the Harlem Renaissance may have experienced in their residences and with their landlords.

INTRODUCTION TO NEW MATERIAL:
Teachers can create a PowerPoint or Google Slide presentation so students can become familiar with the socioeconomic climate and conditions that created the housing inequities for Harlem Blacks during the period and how their lives were impacted by those factors.

• Focus #1: One of the circumstances that fueled fewer options for Blacks when searching for places to live in Harlem was that, during the WWI, "the building construction industry shifted its resources to war mobilization," which created housing shortages and inflation. But there were other reasons as well (for reference: see King, chapter 3, "Colored People Have Few Places to Which They Can Move: Tenants, Landlords, and Community Mobilization").

• Focus #2: When Blacks did find housing in Harlem, they had to contend with rental costs and conditions that were dreadful (for reference: see King, chapter 3, specifically the section “The Colored People of New York City Suffer More Injustice in the Matter of Rental than Any Other Class of Citizens” on page 94; and Lewis, pages 25–6, and 108–9).

TASK:
Students take guided notes on the foundational information from the presentation, including challenges that Blacks encountered in trying to secure viable housing and the names of key individuals and/or groups that either helped or hindered their quest for safe housing, as well as questions that emerge from the presentation.

GUIDED ACTIVITY:
Organize students into small groups to have them examine one or two artifacts related to the conditions that exploited black tenants during the Harlem Renaissance within the context described in the King passage. (See suggestions below.)

TASK:
Select key passages in King (pages 93–119) that allow students to take notes about people’s experiences with the housing conditions in Harlem. Working in small groups, students are assigned one or two of the articles to read and/or artifacts to examine. Students note their observations and discuss what, across the readings and artifacts, resonated most for them in terms of how and why Black tenants in Harlem were exploited as a consumer base and as a political base when they sought help.

Facilitate a debrief discussion to help students synthesize learning around the housing struggles Blacks faced during the Harlem Renaissance. As part of the discussion, teacher should show slides with key present-day housing statistics for Harlem (e.g. how blacks tenants fare with fair housing, availability, accessibility, affordability, etc.) and prompt students to articulate the similarities and dissimilarities they see between the issues of then and now.

SUGGESTED ARTICLES AND ARTIFACTS:

INDEPENDENT PRACTICE:
Students will select two or three of the approaches/strategies below to build the platform (e.g. mission statement/statement of purpose; list of core values, list of principles, etc.) for a tenant rights organization that they will create. Their platform should integrate the philosophy and strategies of their selected approaches.

• Emergency Rent Laws in 1920

• The role of Black women and particularly Winnie Jones (specifically her role holding meetings in her apartment to form the Neighborhood Association with residents of 143rd Street between Seventh and Eighth Avenues)

• William McNichols of the Negro Civic Improvement League (NCIL) and his work in the National League (Urban Conditions among Negroes) and with the Neighborhood Association.

• Tactics of tenant organizations, including rent strikes to pressure landlords to reduce rents.

• The use of Black weeklies to expose housing issues during the Harlem Renaissance. Such weeklies include *The New York Freeman*, *New York Age*, and *New York Amsterdam News* (e.g. Anna J. Robinson’s column in the *New York Amsterdam News* titled “Legal Talks”)
• Political campaign to elect officials who looked out for Black tenants’ rights (e.g. “Vote Black!”).

EXIT TICKET:
Students exchange the platform for their tenant rights organization with a classmate for a peer evaluation, assessing whether it adequately addresses tenant issues and determining the relevance, sufficiency, and effectiveness of their organization.

Teachers can create a checklist for students to evaluate their peers’ work. **Note:** This exit slip will require more time for students to give each other in-depth comments and reflections.

TEACHER STRATEGIES

• Guided notes sheet for Warm-up Activity.

• Prepare students to be interviewers for this assignment and set up the specific limitations to their photography of Harlem residential structures.

• Graphic organizer during Guided Practice for students to use to identify key details as well as the main idea and to write summary notes.

• Guided Practice can include a Socratic Seminar, in which students arrive at a deeper understanding of how limited Blacks were in securing safe and equitable housing in Harlem. (See Lesson #2 Notes for Teacher for a link to materials on Socratic Seminars.)

• Review how students should analyze an argument: claims, evidence, and reasoning.

MATERIALS & RESOURCES

• King, Shannon. *Whose Harlem Is It Anyway? Community Politics and Grassroots Activism During the New Negro Era*. New York: New York University Press, 2015.

• Lewis, David Levering. *When Harlem Was in Vogue*. New York: Penguin Group, 1997.

NOTES TO TEACHER

• Provide guided notes and graphic organizers specific to the task/part of the lesson.

• Use a claims graphic organizer.

• Give students time to develop their claims and to evaluate their peers.

• Teachers can create a checklist for students to evaluate their own and their peers' work.

IDEAS FOR EXTENSION ACTIVITIES

• Students can consider statistics about housing trends in present-day Harlem, specifically those concerning how Blacks tenant fare with fair housing and the types of housing available to them, as compared to what students learned about those concerns during the Harlem Renaissance.

• Students can consider tenant organizations that continue to fight for Black tenants' rights.

LESSON 4
Blacks in Harlem Demand Equitable and Just Treatment from Local Police

ACTIVITIES

LESSON ESSENTIAL QUESTION:
What were the policing conditions that circumscribed the lives of Blacks in Harlem during the Harlem Renaissance, and how did they resist oppressive police actions?

WARM-UP ACTIVITY:
The aim is to have students reflect on their experiences with policing in Harlem by first examining Andrea Razafkeriofo's poem "Police Brutality in Harlem: To Certain Policemen" (for reference: see Hubert H. Harris's weekly the *Voice,* in King, pages 172–3).

Write each of the four questions below on a flipchart page (or use Google Slides or a Prezi presentation):

• What specific actions does Razafkeriofo describe "certain" police officers taking toward Black Harlem citizens?

• Why does she use words such as "Hail," "All honor," and "All glory" when her descriptions may not align with these positive phrases?

• What is her overall view of "certain" police officers?

• How does your experience with or knowledge about twenty-first century police align or differ from the poet's perspective of police?

Create a quadrant grid and number each quadrant (1, 2, 3, 4). Then, organize students into four groups and assign each group a number corresponding to a quadrant on the grid. Give each group a flipchart page and have students in each group discuss the question in their quadrant and write their collective responses in the grid box that has the same number as their group.

INTRODUCTION TO NEW MATERIAL:
Teachers can create a PowerPoint or Google Slide presentation to provide students with context for the key policing conditions that circumscribed the lives of Harlem Blacks during the Harlem Renaissance.

• Focus #1: Function of police in Harlem

• Focus #2: Role of "politics of respectability" in the criminalization of Blacks in Harlem (The "politics of respectability is discussed in the Module Context section.)

• Focus #3: The "third degree" and its impact on Blacks in Harlem

• Focus #4: "Legalism" vs. "self-Protection" approaches

TASK:
Students take guided notes on the foundational information from the presentation, including key terms, the challenges that Blacks in Harlem encountered with law enforcement, and names of key individuals and/or groups that either helped or hindered their fight against unjust policing of the community, and questions that emerge from the presentation.

GUIDED ACTIVITY:
Have students independently read "Why 3,000 Harlem Citizens Rebelled against the Authority of the Police Department" in King's text (pages 177–83). Students should jot their responses to the following question: "Against what conditions and attitudes were Black citizens of Harlem rebelling?"

Facilitate a discussion to help students synthesize learning from the passage, with a focus on the ways that the justice system failed the community through threats to civil rights and black masculinity (for reference: see

King, pages 165–6). Also review the following key terms:
• Politics of respectability and criminalization
• Third degree
• Legalism
• Self-protection
(For reference: see the Clarence Donald case for an example of legalism and self-protection; see Suggested Articles and Artifacts for Seminar Preparation).

INDEPENDENT PRACTICE:
Students work in pairs to prepare for a Socratic Seminar, finding relevant evidence to respond to one of the suggested questions below. Students should read the "Self-Protection and New Negro Community Politics" and "The People Will Soon Put a Stop to Police Brutality in Harlem" sections in King (pages 169–74 and 183–5, respectively) and be prepared to conduct additional research to help them develop their responses. In their pairs, they share and discuss their ideas and thinking around the reading and research. Facilitate the Seminar, and let students know they will be graded based on their preparation and engagement.

SUGGESTED SEMINAR QUESTIONS:
• What distinct characteristics of the activists you have studied may have influenced how their subversive approach(es) manifested during the fight for equal protection? (e.g. Were they elitists? working-class? Immigrants? etc.) How do the activists' characteristics and background bear on their approaches?

• Identify two or three strategic activities the activist(s) employed during the movement. What key elements of these strategies were effective and ineffective? Explain your rationale.

• How much did the movement for equal protection and justice of Harlem Blacks move Harlem closer to becoming a "Negro Mecca" during the Harlem Renaissance? (This should be the culminating question of the seminar.)
SUGGESTED ARTICLES AND ARTIFACTS FOR SEMINAR PREPARATION:
• The respectability strategies of Black Harlem elites were the most effective ways for the community to respond to police violence in their quest for equal rights. (Strategies may include the kinds of articles published in the weekly New York Age, the work of black ministers such as Adam Clayton Powell, Sr., etc.)

• The career of Samuel J. Battle, who joined the New York Police Department in 1911 and was its first black officer, illustrates the importance of the fight to have Black police officers on Harlem streets. (Langston Hughes made recordings (and subsequent transcriptions) of interviews with Battle, who had contacted Hughes to write his biography.

• "Forever United": from Clarence Donald to Breonna Taylor, nothing has changed in the Harlem community's fight against police brutality.

• Hubert Harrison's collaboration with the African Blood Brotherhood hurt the community more than it helped.

Teachers can do a web search to find out about any of these figures, events, or publications.

EXIT TICKET:
Students select two or three of the approaches/strategies from their Independent Practice to build a newly created grassroots organization that focuses on addressing police brutality and inequities in the justice system (e.g. mission statement/statement of purpose; list of core values, list of principles, identifying affiliates, etc.). This organization will integrate the philosophy and strategies of the selected approaches.

Note: This exit ticket will require more time for students to give each other in-depth comments and reflections.

TEACHER STRATEGIES

• Guided Activity should include a Socratic Seminar in which students arrive at a deeper understanding of how limited Blacks were in securing fair treatment from police within their Harlem community.

• Review how students should set up an argument: claim, evidence, and reasoning.

• Review how students should critique an argument: claims, evidence, and reasoning.

MATERIALS & RESOURCES

• King, Shannon. *Whose Harlem Is It Anyway? Community Politics and Grassroots Activism During the New Negro Era*. New York: New York University Press, 2015.

• Perry, Jeffrey B. *Hubert Harrison: The Voice of Harlem Radicalism, 1883–1918*. New York: Columbia University Press, 2009.

NOTES TO TEACHER

• Provide guided notes and graphic organizers specific to the task/part of the lesson.

• Use a claims graphic organizer.

• Give students time to develop their claims and to evaluate their peers.

• Teachers can create a checklist for students to use to evaluate their own and their peers' work.

IDEAS FOR EXTENSION ACTIVITIES

• Teachers can have students examine the picture of a Silent Protest Parade, organized by NAACP in 1917, that went through Harlem to protest violence against African Americans in the wake of the East St. Louis riots. Students can explore this as another form of community mobilization/activism for critique on whether marches are effective.

• Image of children marching (dated 1920–21) from the Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division, The New York Public Library.

• Teachers can highlight Hubert H. Harrison as one key figure in the fight for social justice. Harrison was a brilliant and influential writer, orator, educator, critic, and political activist in Harlem during the early decades of the twentieth century. He played unique, signal roles in what were the largest radical movement about class (socialism) and the largest radical movement about race (the New Negro/Garvey movement) of his era.

• Labor and civil rights activist A. Philip Randolph described Harrison as "the father of Harlem radicalism." In 1917 Harrison founded the first organization (The Liberty League) and the first newspaper (*The Voice*) of the New Negro Movement: the race conscious, internationalist, mass-based movement for "political equality, social justice, civic opportunity, and economic power" that laid the basis for the Garvey movement and contributed significantly to the social and literary climate leading to Alain Locke's well known publication *The New Negro.* The Liberty League's "race first" program called for enforcement of the Fourteenth and Fifteenth Amendments, federal antilynching legislation, militant resistance to racist attacks, and a political voice. In 1917, Harrison's first book, *The Negro and the Nation*, was published.

• A description of Hubert H. Harrison papers at Columbia University and brief overall information can be found through Columbia University Library's CLIO page.

• A PDF of a 1917 *New York Times* article titled "Urges Negroes to Get Arms" can be found through Timesmachine.

• Students can explore Harrison's history and personal experiences to understand what galvanized him to be a part of social and political reform in Harlem and to compare and contrast him with Garvey.

• Students can identify a contemporary activist and compare the individual to either Harrison or Garvey.

LESSON 5
Black Entrepreneurship and the Fight for Economic and Cultural Autonomy

ACTIVITIES

LESSON ESSENTIAL QUESTION:
What were the economic, business-development conditions that circumscribed the lives of Blacks in Harlem during the Harlem Renaissance, and how did the community fight for their socioeconomic mobility and autonomy?

WARM-UP ACTIVITY:
Give students the question prompts below two or three days before this activity is discussed in class so they can prepare. Where possible, have students interview a Black owner of a small business. Inform students that they will share their findings with the class through poster-board presentations.

The aim is to have students use an important anthropological tool, the interview, to gather information and reflect on business development in Harlem in the twenty-first century. Teachers should encourage students to take pictures of the local business and/or the business owner(s) they select (if the business owner agrees) as part of their presentation.

SUGGESTED QUESTION PROMPTS FOR INTERVIEWS:
Teachers may want to engage students in a class activity to brainstorm additional questions and then have each student select three that they will use for their interviews. For example, Harlem may change to "your community" for students who do not live in Harlem and cannot access people to interview about Harlem.

• Describe your perspectives of the challenges and opportunities for Black-owned small business development in Harlem today.

• What kinds of businesses exist within Harlem today, and who owns the majority of businesses?

• How well are these businesses serving Harlem's Black community?

Students should share their findings with the class through a gallery walk of the poster board presentations. To prepare students for the gallery walk, advise students that the purpose of the gallery walk is for them to engage in a comparative analysis of their findings. As they walk through the gallery, they should take notes about how the findings of their peers compare and contrast with what they found. Let them know that they will need their notes for the class discussion. After the gallery walk, facilitate a student discussion on inferences they can make about the extent to which business development in Harlem has included and/or excluded Blacks and the reasons for these dynamics.

INTRODUCTION TO NEW MATERIAL:
Teachers can create a PowerPoint or Google Slide presentation so that students become familiar with the economic, business-development conditions that circumscribed the lives of Blacks in Harlem during the Harlem Renaissance and that impacted their socioeconomic autonomy and upward mobility.

• Focus #1: Prior to the middle of the 1920s and Prohibition laws, Blacks in Harlem were the sole consumer population for Black and White business owners there. Compare and contrast the business landscape during these two periods . Consider showing images of the Cotton Club and providing a description of how the consumers changed over time (for reference: see King, page 122; the *New York Age* and the Association of Black Entrepreneurs, in King, page 127; and the

Committee of Fourteen's Raymond Claymes, in King, page 145).

• Focus #2: One of the primary challenges to Black entrepreneurship was White commercial real estate ownership in Harlem (for reference: see King, chapter 4, "Maintaining 'a High Class of Respectability' in Negro Neighborhoods").

GUIDED ACTIVITY:
Have students independently read the section "What a Lot of 'Fays!': The Negro Mecca under Siege in Prohibition-Era Harlem" in King's text. Have students jot down their responses to the question "What are the different ways in which Black cultural and economic autonomy suffered when White patrons flooded Harlem and the White-owned businesses that would not cater to the preferences of Blacks in the community?"

Facilitate a discussion to help students synthesize learning from the passage, with a focus on the ways that the White businesses and patrons ignored the community, and on the ways that Blacks were shut out of business development as well as the labor market as discussed in Lesson 2.

INDEPENDENT PRACTICE:
Students work in pairs to prepare for a Socratic Seminar, finding relevant evidence to respond to the suggested questions below. Students should read the "Maintaining 'a High Class of Respectability' in Negro Neighborhoods" section in King and be prepared to conduct additional research to help them develop their responses. In their pairs, they can share and discuss their ideas and thinking around the reading and research to help them.

SUGGESTED SEMINAR QUESTIONS:
• What distinct characteristics of the activists you have studied may have influenced how their subversive approach(es) manifested during the fight for economic and cultural autonomy? (e.g. Were they elitists? working-class? Immigrants? etc.) How do the activists' characteristics and background bear on their approaches?

• Identify two or three strategic activities the activist(s) employed during the movement. What key elements of these strategies were effective and ineffective? Explain your rationale.

• How much did the movement for economic and cultural freedom of Black citizens of Harlem move Harlem closer to becoming a "Negro Mecca"? (This should be the culminating question of the seminar.)

SUGGESTED FOCUS FOR PAIR WORK FOR THE SEMINAR:
• Harlem Blacks' use of the underground economy to achieve socioeconomic autonomy and upward mobility hurt the community's reputation and economics.

• Given the high rents that Blacks had to pay because of racist real estate practice, it is fair that they used their private residences to reclaim economic and cultural autonomy when they could not access commercial real estate.

• The Black elites' collaboration with the police to remove vice activities from Black homes in Harlem undermined the community through accommodationism, which was a failed civil-rights strategy of the past.

EXIT TICKET:
Students imagine the classroom as their residence, one with an exorbitant rent that is impossible for them to pay without a little assistance. Therefore, they must develop a plan for hosting a "rent party" at the end of the module that avoids detection by the police but that also has extensive advertising to ensure they earn a lucrative return. Students need to consider which artists/musicians they would employ (this could allow students to consider their own and their peers' talent) and the types of food that would be appealing to their guests, etc. Students also need to consider how they could celebrate their own cultural capital with no influence from mainstream commercialized repacking of their culture: the goal is to drive authentic cultural expression.

Teachers can use students' contributions to help students streamline their ideas for a rent party at the end of the module. **Note:** This exit ticket will require more time than usual for an exit slip, in order for students to give each other in-depth comments and reflections.

TEACHER STRATEGIES

• Guided Activity should include a Socratic Seminar in which students arrive at a deeper understanding of how limited Blacks in Harlem were concerning the types of businesses they could own and manage within their community.

• Review how students should set up an argument: claim, evidence, and reasoning,

• Review how students should critique an argument: claims, evidence, and reasoning.

MATERIALS & RESOURCES

King, Shannon. *Whose Harlem Is It Anyway? Community Politics and Grassroots Activism During the New Negro Era*. New York: New York University Press, 2015.

NOTES TO TEACHER

• Provide guided notes and graphic organizers specific to the task/part of the lesson.

• Use a claims graphic organizer.

• Give students time to develop their claims and to evaluate their peers.

• Teachers can create a checklist for students to evaluate their own and their peers' work.

IDEAS FOR EXTENSION ACTIVITIES

Teachers can expand on the Warm-Up Activity.

LESSON 6
The Legacy of Harlem-Renaissance-Era Activism in the Twenty-First Century

ACTIVITIES

LESSON ESSENTIAL QUESTION:
How has the legacy of activism during the Harlem Renaissance informed contemporary social movement approaches in the fight against racial injustice/inequality and in the pursuit of equitable community development?

WARM-UP ACTIVITY:
Organize students into small groups so that they can discuss their insights in response to the questions below; have them jot their responses on the flipchart page provided to them.

• Of the things that we learned throughout these lessons, which social justice movement or act of defiance against a particular set of racist conditions during the Harlem Renaissance stands out the most to you? Why?

• Of the different strategies that were used by individuals and groups during that period, which do you think would be useful today as people continue to resist oppression?

INTRODUCTION TO NEW MATERIAL:
Teachers can create a PowerPoint or Google Slide presentation to provide students with context on which to build their information literacy and capacity to conduct research. This introduction will help students understand the parameters of the research they will conduct on one aspect of Harlem Renaissance-era activism, so that students can engage in a deeper dive.

• Focus #1: Define "information literacy" and explain the components for vetting source materials.

• Focus #2: Develop students' understanding of how to form effective research questions and create a viable research plan. Model this process using the "think aloud" strategy, and answer pertinent questions or conduct a check for understanding of research methods.

GUIDED ACTIVITY:
Students select a movement, social activist, or organization of most interest to them from their study of the Harlem Renaissance. (Teachers may include Marcus Garvey's Black Nationalism movement, which privileged a return to Africa as a strategy.) Then, they develop a research question that will allow them to learn more about the movement, activist, or organization and outline a research plan. Students identify a present-day movement, social activist, or organization carrying on the legacy of activism from the Harlem Renaissance. Students engage in peer review to receive feedback on their research question and plan.

INDEPENDENT PRACTICE:
Students conduct research to identify source materials that they will use to answer their research question and create a draft list of sources. They also identify similar and differing characteristics between what they find in source materials regarding the historical movement, activist, or organization and that of the present-day.

TASK:
Students should develop a claim, supported by relevant evidence, evaluating the efficacy and shortcomings of their selected movement, social activist, or organization efforts to maintain Blacks' community rights within Harlem.

EXIT TICKET:
Students write their finalized research question, the preliminary answer they found, and the list of resources they have gathered from their Independent Practice. Last, they will write a short analysis of how the present-day

movement, social activist, or organization carries on the legacy of the Harlem Renaissance-era movement, social activist or organization. **Note:** This exit ticket will require more time than usual for an exit ticket, in order for students to give each other in-depth comments and reflections.

TEACHER STRATEGIES

• Provide students with resources/graphic organizers, so they can have a clear sense of the research and citation steps.

• Students should consider the community organizations and institutions prominent in this module by reflecting on them and their impact.

• Encourage students to select one organization or institution and research whether it exists in present-day Harlem.

• Students gather information about the organization: its mission and goals, the population it serves and how that service takes form, and how it has continued the mission of its forebears.

MATERIALS & RESOURCES

• 100% Information Literacy Success by Gwen Wilson.

• The Purdue OWL "Research and Citation" section and other portions.

• Indiana University–Bloomington's "Handouts, Worksheets, & Activities for Information Literacy" resources.

• Research strategies from the Excelsior online writing lab (OWL).

• Source evaluation checklist from the Excelsior OWL.

• Photograph portrait of Marcus Garvey (dates 1925–40), in the Schomburg Center for Research in Black Culture, Photographs and Prints Division, The New York Public Library.

• Photograph of 1920 parade organized by UNIA (United Negro Improvement Association), in the Schomburg Center for Research in Black Culture, Photographs and Prints Division, The New York Public Library.

• Scan of title page for "What 'Back to Africa' Means," by Marcus Garvey, from the January 30, 1926, issue of the Negro World, in the Schomburg Center for Research in Black Culture, Jean Blackwell Hutson Research and Reference Division, The New York Public Library, *The New York Public Library Digital Collections* 1926-01-30.

Resources

- Learning Objectives/Standards
- Instruction Strategies
- Bibliography
- Author Bios

LEARNING OBJECTIVES/STANDARDS

	Home + Art: Hughes, Woodson and Me (Grades K-5)	Then and Now: A Photographic Journey (Grades 6-8)	A Dreambook for Existing Otherwise (Grades 6-8)	The Music of the Harlem Renaissance (Grades 6-8)	Exploring the Harlem and Italian Renaissance Periods Through Radio Plays (Grades 6-8)	Harlem Renaissance ReMixed: A Humanities Module (Grades 9-12)	The Call to Action: The Harlem Renaissance and Community Based Activism (Grades 9-12)
Analyze a topic thoroughly by selecting the most significant and relevant facts, data, extended definitions, concrete details, citations, or other information and examples appropriate to the audience's knowledge of the topic.					●		
Analyze how and why individuals, events, and ideas develop and interact over the course of a text.					●		
Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.							
Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take					●		
Analyze how works of art and design correlate with the needs, desires, beliefs, and traditions of a culture.	●						
Apply established criteria to evaluate musical works and performances citing evidence, explaining appropriateness to the context				●			
Apply personal interests, experiences, and external resources to reflect circumstances or form new meaning in media artwork.		●					●
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.							
Cite textual evidence to support an analysis of what the text says explicitly/ implicitly and make logical inferences.	●						
Compare and contrast how different formats, including print and digital media, contribute to the understanding of a subject.	●						
Compare how the elements of music and expressive qualities relate to the structure of contrasting pieces				●			

LEARNING OBJECTIVES/STANDARDS (Cont.)

	Home + Art: Hughes, Woodson and Me (Grades K-5)	Then and Now: A Photographic Journey (Grades 6-8)	A Dreambook for Existing Otherwise (Grades 6-8)	The Music of the Harlem Renaissance (Grades 6-8)	Exploring the Harlem and Italian Renaissance Periods Through Radio Plays (Grades 6-8)	Harlem Renaissance ReMixed: A Humanities Module (Grades 9-12)	The Call to Action: The Harlem Renaissance and Community Based Activism (Grades 9-12)
Conduct research to answer questions, including self-generated questions, to solve problems or to build knowledge through investigation of multiple aspects of a topic using multiple sources and refocusing the inquiry when appropriate.	●				●	●	
Create a poem, story, play, art work, or other response to a text, author, theme, or personal experience.	●						
Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.					●		●
Demonstrate and explain how responses to music are informed by the use of the elements of music and by context (such as social and cultural).	●						
Demonstrate and explain how selected musical works connect to and is influenced by specific interests, experiences, purposes, or contexts.	●						
Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre and articulation) are used in performers' interpretations to reflect expressive intent.	●						
Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.						●	●
Determine a theme or central idea of a text and how it is developed by key supporting details over the course of a text; summarize a text.	●					●	
Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.							●
Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. Analyze the impact of specific word choices on meaning, tone, and mood, including words with multiple meanings.	●						

LEARNING OBJECTIVES/STANDARDS (Cont.)

	Home + Art: Hughes, Woodson and Me (Grades K-5)	Then and Now: A Photographic Journey (Grades 6-8)	A Dreambook for Existing Otherwise (Grades 6-8)	The Music of the Harlem Renaissance (Grades 6-8)	Exploring the Harlem and Italian Renaissance Periods Through Radio Plays (Grades 6-8)	Harlem Renaissance ReMixed: A Humanities Module (Grades 9-12)	The Call to Action: The Harlem Renaissance and Community Based Activism (Grades 9-12)
Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.							●
Distinguish among fact, opinion, and reasoned judgment in a text. Identify and distinguish between a primary and secondary source on the same topic.					●		
Distinguish between long-term and immediate causes and effects of a current event or an event in history.	●						
Draw evidence from literary or informational texts to respond and support analysis, reflection, and research.	●				●	●	●
Establish, develop, and maintain a formal style and appropriate tone while attending to the norms and conventions of the academic discipline, purpose, and audience for which they are writing.					●		
Explore how works of art and design contribute to the quality of life within a culture.	●						
Gather relevant information from multiple sources; assess the credibility of each source; quote or paraphrase the data and conclusions of others; avoid plagiarism and overreliance on any one source and following a standard format for citation and for delineating basic bibliographic information for sources.			●		●	●	
Identify information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, illustrations), and explain how the information contributes to an understanding of the text.	●		●				
In informational texts, analyze individuals, events, procedures, ideas, or concepts, including what happened and why, based on specific evidence from the text.	●						
In literary texts, compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.	●						
In literary texts, describe a character, setting, or event, drawing on specific details in the text.	●						
Perform and listen to music from various times and cultures and describe how that music reflects those times and cultures.				●			●

LEARNING OBJECTIVES/STANDARDS (Cont.)

	Home + Art: Hughes, Woodson and Me (Grades K-5)	Then and Now: A Photographic Journey (Grades 6-8)	A Dreambook for Existing Otherwise (Grades 6-8)	The Music of the Harlem Renaissance (Grades 6-8)	Exploring the Harlem and Italian Renaissance Periods Through Radio Plays (Grades 6-8)	Harlem Renaissance ReMixed: A Humanities Module (Grades 9-12)	The Call to Action: The Harlem Renaissance and Community Based Activism (Grades 9-12)
Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.							●
Present the final version of their documented composition, song, or arrangement using craftsmanship and originality to demonstrate unity and variety and convey expressive intent				●			
Read closely to determine what the text says explicitly/implicitly and make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.						●	
Recognize the dynamics of historical continuity and change over periods of time. Identify important turning points in history.	●	●					
Recognize, use, and analyze different forms of evidence used to make meaning in social studies (including sources such as art and photographs, artifacts, oral histories, maps, and graphs).	●	●	●				
Research and show how media artwork and ideas relate to personal, social, and community life past and present.		●					
Students create meaningful and persuasive understandings of the past by fusing disparate and relevant evidence from primary and secondary sources and drawing connections to the present.		●	●				
Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.	●					●	
Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.	●					●	●
Write narratives to understand an event or topic, appropriate to discipline-specific norms, conventions, and tasks.					●		
Write responses to texts and to events (past and present), ideas, and theories that include personal, cultural, and thematic connections.					●		
Writing or speaking to support conclusions drawn from the text							

INSTRUCTION STRATEGIES

CONCEPT MAPPING
As a visual representation of concepts, their meanings, and their connections, concept mapping can be a particularly useful strategy across the modules to help students collectively examine the common narratives they notice about the specific Harlem Renaissance themes of focus for the lesson and identify the ideas that disrupt those narratives. It can help students organize and synthesize their observation across the lessons of each module and even across the modules.

FISHBOWL
Organizing students into an inner circle (the "fishbowl") and an outer circle can provide them with a meaningful structure for differentiated discussions that allow all students to dig deep into specific themes, concepts, and perspectives. The content and ideas across the various modules lend themselves to different fishbowl arrangements that allow students to discuss and reflect on claims or controversies about the Harlem Renaissance from different points of view to extend their critical thinking about the themes as they listen to and synthesize the range of perspectives that are discussed.

FREE WRITE
The modules in this guide offer new and different frameworks for examining the Harlem Renaissance. Consequently, there are numerous points of entry for student learning that can be excavated through the free write. Students' individual, stream-of-consciousness writing in response to a prompt can reveal their initial reactions to specific content and provide a gateway through which to connect and build new understandings about the Harlem Renaissance. Free writing also can be used to support students' integration of new ideas through an iterative writing process.

GALLERY WALK
Modeled after museum and gallery visits, the gallery walk is a strategy that allows students to move around as they explore and interact with texts and/or images that are grouped together as exhibits in a defined physical space, and to engage in peer discussions about the exhibits to extend their learning. The texts and/or images of the exhibits may be student work or other course material. Typically, students move around the space to visit and share and discuss the text and/or visual displays with peers.

JIGSAW ACTIVITY
Each module contains a robust body of information to guide students' exploration of the Harlem Renaissance from new and different perspectives. The jigsaw technique is an effective strategy to help students engage with the material in ways that will not overwhelm them as they work to develop a deep understanding of a specific text or artifact that they can then share with other students.

MATCHING GAME
Some modules refer to matching activities to help students connect themes and ideas. Technology that can support a matching game in a virtual classroom include Quizlet, Nearpod, or Google Classroom.

ONE SENTENCE GO-AROUND (OR WRAPAROUND)
The wraparound can be an effective strategy to quickly assess how students are making sense and meaning of the new frameworks for digging into the Harlem Renaissance. Students' responses to a question or fill-in-the-blank statement prompt will illuminate the ideas that are resonating with them, which can be leveraged as building blocks for other topics in the module or in other modules. It also will help students understand the diversity in how learners make meaning of information to build new understandings.

PINWHEEL DISCUSSION
A pinwheel is a discussion activity in which specific points of view are presented by smaller groups. The name of this activity refers to the pinwheel configuration that results from structuring students into four groups. Three of the four groups are assigned a specific topic or point of view; they are seated in a triangle with a designated speaker who represents the group and faces the speakers from the other two groups. The fourth group is designated as the "provacateurs" and are charged with keeping the discussion going. Within each triangle, students can rotate and assume the speaker position.

POETRY SCRAMBLE
A poetry scramble strategy facilitates poetry writing and allows students to see that there is not a singular and/or right way to write verse. The poetry scramble involves words that appear on individual strips of paper that are randomly selected by students. The words may be specifically chosen by the teacher or suggested by the class. A set number of words are drawn randomly by each student, and each individual then creates a poem using only the words selected from the pile.

SEE-THINK-WONDER

See-think-wonder is a strategy that supports visual analysis and encourages close observation of details, so students can think about the meaning of those observed details and explore the wonderings that the details provoke for them. Students capture the impressions, questions, and wonderings that emerge from the act of looking.

SOCRATIC SEMINAR

In all the modules, students will engage with evidence from an assortment of texts and artifacts relevant to building new understandings of the Harlem Renaissance. The Socratic seminar can provide students with an effective activity to demonstrate their learning as they participate in group discussion that requires them to use evidence from the different texts and artifacts that hey have examined throughout the module to share their perspectives and ideas.

WALK AND TALK

This strategy introduces movement into the classroom by coupling it with peer discussion. Working with a partner, students walk and discuss a specific topic or question.

WORD CLOUD

Given the rich aesthetic of the cultural artifacts produced during the Harlem Renaissance, the word cloud provides students with a creative visualization that captures their ideas about key themes and topics of a lesson and/or module. Wordle is one technological tool that can be used to create a visualization of the words that students use in response to a specific prompt. Once the visualization is complete, common perspectives shared by students become evident and can be launch pads for deeper discussions.

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CARINA D. MAYE is a fourth-generation graduate of Albany State University in Albany, Georgia, where she received her BA in art. She went on to receive her MFA in sculpture at Savannah College of Art and Design in Atlanta, Georgia, in 2013. While in her fifth year of teaching in higher education, Carina completed an MA in Business Design Arts Leadership, also at Savannah College of Art and Design, in August of 2018. She currently is completing her third year of coursework for a Doctor of Art and Art Education degree at Teachers College, Columbia University. Carina has worked in Teachers College's Macy Art Gallery for three years and serves as the coordinator and fellow.

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ELAINE PERLMAN is the Director of the Teachers College, Columbia University, Peace Corps Fellows Program. Elaine taught a course on the Harlem Renaissance at the Harlem Educational Activities Fund (HEAF), second through eleventh grades and, for seven years, children under the age of five. She was a school administrator, public school specialist in nutrition, a new teachers' mentor, and a painter of eleven school murals, with the hope of painting many more. Elaine has medaled in the Teachers College annual Cook-Off three times.

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