|  |  |  |  |
| --- | --- | --- | --- |
| **Course** | Grade 5 Social Studies | **Unit Title** | Cultural Contributions of the Jazz Age and Harlem Renaissance |
| **Prioritized Standards** | **Social Studies:**SS5H2 Describe U.S. involvement in World War I and post-World War I America.b. Describe the cultural developments and individual contributions in the 1920s of the Jazz Age (Louis Armstrong), the Harlem Renaissance (Langston Hughes), baseball (Babe Ruth), the automobile (Henry Ford), and transatlantic flight (Charles Lindbergh).**Visual Art**[**:**](https://www.georgiastandards.org/Georgia-Standards/Pages/Fine-Arts.aspx)VA5.CR.1 Engage in the creative process to generate and visualize ideas by using subject matter and symbols to communicate meaning.VA5.CR.3 Understand and apply media, techniques, processes, and concepts of two-dimensional art.VA5.CR.4 Understand and apply media, techniques, processes, and concepts of three-dimensional works of art.VA5.RE.1 Use a variety of approaches for art criticism and to critique personal works of art and the artwork of others to enhance visual literacy.VA5CN.1 Investigate and discover the personal relationships of artists to community, culture, and the world through making and studying art. |
| **Learning Targets** | **Social Studies:** I can use a variety of primary sources to explore and understand the contributions of key individuals during the Harlem Renaissance. **Art:** I can demonstrate my understanding of the Harlem Renaissance through analyzing artworks from the time period and through the creation of visual art and poetry. |
| **Essential Question** | How did the jazz age and Harlem renaissance help to shape culture in America?  |
| **Lesson Materials** | **Key Vocabulary, People, Events, Places** |
| **Day 1:** 1 sheet of 9 x 12 mixed media paper per studentmarkers or colored pencils **Day 2:** 1 book to tear pages out per studentmarkers**Day 3:**1 sheet of watercolor paper per studentoil pastelswatercolor paintcups of waterpaint brushespaper towels**Day 4:**air dry claycups of waterclay tools | **Social Studies Terms:**CultureHarlem RenaissanceJazz AgeMigration**Visual Art Terms**PortraitSitterCompositionElements of ArtPrinciples of designResistSculpture |
| **Primary Sources** |
| **Day 1:**Louis Armstrong- Basin Street Blues<https://www.youtube.com/watch?v=qRjT4h7F_jw&feature=emb_logo>Portrait of Louis Armstrong, Aquarium, New York, N.Y., ca. July 1946<https://www.loc.gov/resource/gottlieb.00221.0?st=gallery>Gottlieb, W. P. (1946) Portrait of Louis Armstrong, Aquarium, New York, N.Y., ca. July. United States, 1946. , Monographic. [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/gottlieb.00221/>Portrait of Billie Holiday and Mister, Downbeat, New York, N.Y., ca. Feb. 1947]<https://www.loc.gov/item/gottlieb.04241/>Gottlieb, W. P. (1947) Portrait of Billie Holiday and Mister, Downbeat, New York, N.Y., ca. Feb. United States, 1947. , Monographic. [Photograph] Retrieved from the Library of Congress, [https://www.loc.gov/item/gottlieb.04241](https://www.loc.gov/item/gottlieb.04241/)/.Ella Fitzgerald (with Ray Brown, Dizzy Gillespie, and Milt Jackson) by William Paul Gottlieb, gelatin silver print, c. 1947 (printed later). National Portrait Gallery, Smithsonian Institution; gift of Lisa Ruthel and Anup Mahurkar[https://www.si.edu/exhibitions/celebrate-ella-fitzgerald:event-exhib-6182](https://www.si.edu/exhibitions/celebrate-ella-fitzgerald%3Aevent-exhib-6182)Portrait of Duke Ellington, Washington, D.C., between 1938 and 1948<https://www.loc.gov/resource/gottlieb.02331.0?r=-1.157,0.579,3.314,1.449,0>Gottlieb, W. P. (1938) Portrait of Duke Ellington, Washington, D.C., Between 1938 and 1948. United States, 1938. , Monographic. [Photograph] Retrieved from the Library of Congress, [https://www.loc.gov/item/gottlieb.02331](https://www.loc.gov/item/gottlieb.02331/)/.Bessie Smith<http://artsedge.kennedy-center.org/interactives/harlem/faces/bessie_smith.html>Fats Waller, three-quarter length portrait, seated at piano, facing front / World Telegram & Sun photo by Alan Fisher.<https://www.loc.gov/item/99403374/>Fisher, A., photographer. (1938) Fats Waller, three-quarter length portrait, seated at piano, facing front / World Telegram & Sun photo by Alan Fisher. , 1938. [Photograph] Retrieved from the Library of Congress, [https://www.loc.gov/item/99403374](https://www.loc.gov/item/99403374/)/.Cab Calloway<http://artsedge.kennedy-center.org/interactives/harlem/faces/cab_calloway.html>Chick Webb<http://artsedge.kennedy-center.org/interactives/harlem/faces/chick_webb.html>"Bugle Call Rag" Benny Goodman Orchestra 1936<https://www.youtube.com/watch?v=ujRmfdX0-p4>The Mooche - Duke Ellington And His Cotton Club Orchestra - Brunswick 1235<https://www.youtube.com/watch?v=7DRlJWSFUAg&feature=emb_logo>**Day 2:** Langston Hughes “The weary blues”<https://www.youtube.com/watch?v=uM7HSOwJw20&feature=emb_logo>Portrait of Langston Hughes<https://www.loc.gov/item/2017858893/>Parks, G., photographer. (1943) Portrait of Langston Hughes. United States, United States, 1943. [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/2017858893>/.“The Negro Speaks of Rivers” Langston Hughes<https://www.poetryfoundation.org/poems/44428/the-negro-speaks-of-rivers>“Dreams” Langston Hughes<https://www.poetryfoundation.org/poems/150995/dreams-5d767850da976>“Mother to Son” Langston Hughes<https://www.poetryfoundation.org/poems/47559/mother-to-son>**Day 3:**Aspects of Negro Life: From Slavery to Reconstruction, 1934, by Aaron Douglas.<https://dp.la/primary-source-sets/social-realism/sources/676>**Day 4:**[Lift Every Voice and Sing ,*The Harp*](https://digitalcommons.unf.edu/context/eartha_images/article/1023/type/native/viewcontent) by Augusta Savage<https://digitalcommons.unf.edu/eartha_images/24/>Augusta Savage at work on her famous sculpture, The Harp, commissioned by the 1939 World’s Fair in New York City. New York Public Library Digital Collections<https://www.historians.org/publications-and-directories/perspectives-on-history/summer-2016/far-from-the-harlem-crowd-rediscovering-the-work-and-life-of-augusta-savage-in-saugerties-new-york> |
| **Formative Assessment Questions** | **Student Exemplar Responses to the Formative Assessment Questions** |
| 1. In the 1920s, Louis Armstrong played a major role in which of the following?
2. improvements in transportation
3. racial equality in American sports
4. the economic recovery of the US
5. the emergence of jazz as a mainstream art form
6. The Jazz Age, and the music associated with the period, was a result of which of the following?
7. distrust amongst the American people of their government
8. the suffering of the American people during World War I
9. the blending of different cultures in the United States
10. economic struggles throughout the United States
11. Use the poem to answer the following question.

 One Way Ticketby Langston HughesI pick up my life,And take it with me,And I put it down in Chicago, Detroit,Buffalo, Scranton,Any place that isNorth and East,And not Dixie.I pick up my lifeAnd take it on the train,To Los Angeles, Bakersfield,Seattle, Oakland, Salt LakeAny place that isNorth and West,And not SouthI am fed upWith Jim Crow laws,People who are cruelAnd afraid,Who lynch and run,Who are scared of meAnd me of themI pick up my lifeAnd take it awayOn a one-way ticketGone up NorthGone out WestGone! What is the narrator of this poem telling the reader about African American life in the mid-twentieth century?1. African Americans were leaving the South because of violence and prejudice.
2. People in the North and the West were not prejudiced toward African Americans.
3. African Americans took the trains to different regions of the United States to look for jobs.
4. The railroads hired many African Americans to work on the rail lines in the North and the West.
5. Which of these developments did NOT contribute to the Harlem Renaissance in the early twentieth century?
6. the migration of African Americans to northern cities
7. the end of the legal racial segregation in the United States
8. the shared cultural experiences of many African Americans
9. the popularity of African American artists, authors, and musicians
10. Which of these art forms is MOST associated with the Harlem Renaissance?
11. film
12. poetry
13. fashion
14. sculpture
 | 1. D. the emergence of jazz as a mainstream art form
2. C. the blending of different cultures in the United States
3. A. African Americans were leaving the South because of violence and prejudice.
4. B. the end of the legal racial segregation in the United States
5. B. poetry
 |
| **Teacher Notes- Background on Art From** |
| **Using Arts Integration in Your Classroom:****Arts integration** is an approach to teaching and learning in which the arts and another subject area are taught together with the intentional purpose to make connections, foster creative and critical thinking, and develop awareness of multiple perspectives.Integration requires collaboration, research, intentional alignment, and practical application on behalf of the teachers who take on this challenge. From the students, integration demands creativity, problem-solving, perseverance, collaboration, and the ability to work through the rigorous demands of multiple ideas and concepts woven together to create a final product. Integration is not simply combining two or more contents together. It is an approach to teaching which includes intentional identification of naturally aligned standards, taught authentically alongside meaningful assessments which take both content areas to a whole new level.Here are some tips for integrating visual arts:* Focus on process over product.
* Encourage the use of art-related vocabulary.
* Introduce the work of artists and discuss their work.
* Use visual literacy strategies to engage students in meaningful conversations about art.

(See Visual literacy handout regarding specific strategies)Elements And Principles Of Art - Lessons - TES | Elements of art, Art  handouts, Art basics *Pin by Cathryn on Art Teaching | Principles of art, Principles of design,  Art basics* |
| **Teacher Notes- General Overview** |
| **PACING:** This unit can be completed in 5 days. **GOAL:** The goal for these lessons is for students to gain understanding of how the Jazz Age and Harlem Renaissance helped to shape American Culture through Art and community.**WHERE DOES THIS LESSON OCCUR in the UNIT?** This lesson will follow the unit covering WW1 and occur after an introduction to the great migration. This unit will lead up to the Great depression and New Deal.**MATERIALS:** **Day 1:** 1 sheet of 9 x 12 [mixed media paper per student](https://www.amazon.com/Pacon-Art1st-Mixed-Media-Sheets/dp/B003Y7C9FK/ref%3Dsr_1_11?crid=14DTC154YBBUG&keywords=9%2Bx%2B12%2Bmixed%2Bmedia%2Bpaper&qid=1642700456&sprefix=9%2Bx%2B12%2Bmixed%2Bmedia%2Bpaper%2B%2Caps%2C163&sr=8-11&th=1)markers or colored pencils **Day 2:** 1 book page per student markers**Day 3:**1 sheet of [watercolor paper](https://www.amazon.com/Pacon-Art1st-Watercolor-Paper-Sheets/dp/B01LXCGQQZ/ref%3Dsr_1_7?crid=1QU53FWDL71O0&keywords=watercolor+paper&qid=1642700534&sprefix=watercolor+paper%2Caps%2C85&sr=8-7) per student.[oil pastels](https://www.amazon.com/Crayola-Pastels-Supplies-Activities-Assorted/dp/B00006IEFP/ref%3Dsr_1_6?crid=246NVBHRK7YUA&keywords=oil%2Bpastels&qid=1642700569&sprefix=oil%2Bpastels%2Caps%2C81&sr=8-6&th=1)[watercolor paint](https://www.amazon.com/TBC-Watercolor-Portable-Student-Quality/dp/B07PN9BXZH/ref%3Dsxin_15_ac_d_bv?ac_md=0-0-QmVzdCBWYWx1ZQ%3D%3D-ac_d_bv_bv_bv&crid=12DZ3O249OH73&cv_ct_cx=watercolor+cakes&keywords=watercolor+cakes&pd_rd_i=B07PN9BXZH&pd_rd_r=f8a8a5b8-2b90-47d4-b089-1efa496d1e6f&pd_rd_w=FGyK2&pd_rd_wg=0xjuN&pf_rd_p=148e9898-1bed-4a70-9840-46f32e4185bd&pf_rd_r=Z5GJVMKHX4DZ6WFM9XQX&psc=1&qid=1642700751&sprefix=watercolor+cakes%2Caps%2C74&sr=1-1-f4ff053e-b1e8-4d31-8f95-56d755c862ba)cups of water[paint brushes](https://www.amazon.com/Royal-Brush-Choice-Paint-Round/dp/B0044SC6U6/ref%3Dsr_1_9?keywords=royal+paint+brushes&qid=1642700885&sr=8-9)paper towels**Day 4:**[air dry clay](https://www.amazon.com/Crayola-Natural-White-Modeling-Bucket/dp/B089T7PX27/ref%3Dsr_1_1_sspa?crid=2BDVHFHIQFC2I&keywords=crayola+air+dry+clay&qid=1642700928&sprefix=crayola+air+dry+clay%2Caps%2C81&sr=8-1-spons&psc=1&spLa=ZW5jcnlwdGVkUXVhbGlmaWVyPUEzMjFMSTAwSUI3SzI0JmVuY3J5cHRlZElkPUEwMjI1NzA3M1cxUEVHUkFBVExUSSZlbmNyeXB0ZWRBZElkPUEwMzE4MTI3MlZLT0FWRlVTRkU2ViZ3aWRnZXROYW1lPXNwX2F0ZiZhY3Rpb249Y2xpY2tSZWRpcmVjdCZkb05vdExvZ0NsaWNrPXRydWU=)cups of water**PREPARATION:** Students should have some **prior knowledge** regarding the timeline and historical context of the Jazz Age, great migration and Harlem Renaissance. We will be taking a closer look at how the art, music and writing during this time helped to shape the culture of the time and lay the groundwork for the civil rights movement.**Day 1:** Background on the Jazz age<https://www.pbs.org/wgbh/americanexperience/features/monkeytrial-jazz-age/><http://teacher.scholastic.com/activities/bhistory/history_of_jazz.htm>**Day 2:** Background information on Langston Hughes <https://www.loc.gov/item/webcast-3352/>Black out poetry<https://www.scholastic.com/teachers/blog-posts/john-depasquale/blackout-poetry/>**Day 3:** Background on the Harlem Renaissance:The Harlem Renaissance [began to flourish](https://www.britannica.com/event/Harlem-Renaissance-American-literature-and-art) in the early 20th century in the New York neighborhood of Harlem. As many African Americans fled the south, Harlem became a mecca for creative individuals like artists, writers, poets, photographers, musicians, and dancers.The [Great Migration](http://www.history.com/topics/black-history/harlem-renaissance) continued as more and more African Americans were leaving rural areas in favor of more urbanized developments. This caused many of the original white upper-class residents to flee.The era is known as a time when African Americans gained pride in their culture and is considered to have been a [push toward the Civil Rights Movement](https://www.britannica.com/event/Harlem-Renaissance-American-literature-and-art#toc272824). The Harlem Renaissance promoted a sense of culture that broke racial stereotypes against African Americans. It [is considered](https://www.britannica.com/event/Harlem-Renaissance-American-literature-and-art) “the most influential movement in African American literary history.”**-Aaron Douglas** <https://www.biography.com/artist/aaron-douglas> |
| **Schedule Options for Unit**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| ***70–80-minute Schedule:*** | **Day 1**: -Analyze the song *Basin Street Blues by Louis Armstrong*-Analyze a portrait of Louis Armstrong-Jazz Portrait gallery walk-Visual response to Jazz Drawing  | **Day 2**:-Analyze the poem “The Weary Blues” by Langston Hughes.-Langston Hughes Poetry exploration-Blackout Poetry- Share Student’s poetry | **Day 3**: - Analyze *Aspects of Negro Life: From Slavery to Reconstruction* by Aaron Douglas-Create a composition inspired by Douglas’ work. | **Day 4:**- Analyze *Harp* by Augusta Savage-Create a small sculpture- Reflect on your process |

 |
|  |

|  |
| --- |
| **Lesson Sequence- Day 1** |
| **OPENING****Time: 20 mins** |
|  **1: The teacher will introduce the Jazz Age with Louis Armstrong’s “Basin Street Blues.”**<https://www.youtube.com/watch?v=qRjT4h7F_jw&feature=emb_logo>**Discussion Questions might include:*** What do you hear?
* When do you think this song was recorded?
* What type of music is this?
* How many musicians do you think are in the band?
* Can you identify any of the instruments?
* How does this music make you feel?

**2: Discuss the Jazz age:**Jazz, a new style of music was created. It gained prominence through the efforts of musicians like Louis Armstrong, a New Orleans born singer and cornet player. His songs brought jazz into the mainstream for people of all races, ethnicities, and socio-economic status. **3: Present the portrait of Louis Armstrong and analyze as a group.**<https://www.loc.gov/item/gottlieb.00221/>**Questions might include:***Subject** Who is the person in the portrait?
* How old is the person?
* Can you tell when the person lived?
* Does anything that the person is wearing give you any clues? (Clothing, jewelry, makeup, hat, etc.)
* What else do you see in the portrait?
* Does the way the person is standing or sitting tell you anything about them?

*When, Where and Why** What does the picture tell you about the time that the subject lived?
* Where was this portrait taken?
* Why do you think this portrait was taken?
* Do you think this is a self-portrait?
* What makes this portrait unique?

*Feelings and Emotions** How does the portrait make you feel?
* Are you interested in the portrait?
* Do you like the way the photographer has arranged the photograph?
* How do you think the artist felt about the person he/she photographed?
* How do you think the person in the picture is feeling or what is their mood? How can you tell?

*Set Up** How has the artist arranged the portrait?
* Do you think the person posed for this portrait?
* Where is the person looking (at the viewer, away, at something else)?
* If there is more than one person in the picture, are they touching? What could this mean?
* What does the background and the objects in the background of the picture tell us?
* How much space has the artist left around the person and how is it used?
* What view of the person is pictured?
	+ 3/4 view
	+ full frontal
	+ profile
	+ full body

For more information on analyzing portraits with your students check out this guide created for educators by the National Portrait gallery: <https://npg.si.edu/learn/classroom-resource/reading-portraiture-guide-educators>Analyzing portraits encourages students to look closely and make observations about a person or character based on the visual composition of the portrait. This will help students get to know and empathize with important figures of the Jazz Age. |
| **WORK PERIOD****Time: 35 mins** |
| **4: Jazz Greats Gallery Walk**Distribute copies of the portraits around the room creating a gallery.Billie Holiday<https://www.loc.gov/item/gottlieb.04241/> Ella Fitzgerald[https://www.si.edu/exhibitions/celebrate-ella-fitzgerald:event-exhib-6182](https://www.si.edu/exhibitions/celebrate-ella-fitzgerald%3Aevent-exhib-6182)Duke Ellington<https://www.loc.gov/resource/gottlieb.02331.0?r=-1.157,0.579,3.314,1.449,0>Bessie Smith<http://artsedge.kennedy-center.org/interactives/harlem/faces/bessie_smith.html>Fats Waller<https://www.loc.gov/item/99403374/>Cab Calloway<http://artsedge.kennedy-center.org/interactives/harlem/faces/cab_calloway.html>Chick Webb<http://artsedge.kennedy-center.org/interactives/harlem/faces/chick_webb.html>Give each student a stack of post notes. Allow students to wander around the “gallery” and make observations about the portraits on their post its. They will leave their observation with the portrait. Encourage them to read the observations from other students before adding to the conversation. (20 minutes)Allow students to choose the portrait that they are most curious about. They will complete a portrait analysis sheet for their portrait.(10 minutes) Allow students to share their observations. (5 minutes) |
| **CLOSING****Time: 15 mins** |
|  **5: Visual Response to Jazz** Give each student a sheet of mixed media paper, pencil and colored pencils or markers. Play the song "Bugle Call Rag" Benny Goodman Orchestra 1936<https://www.youtube.com/watch?v=ujRmfdX0-p4>Ask students to close their eyes and visualize the music. **Discussion Questions Might Include:*** What does it look like?
* What type of shapes and lines might represent the music?
* How does it make you feel?
* What colors do you associate with this music?

Ask students to create an abstract drawing in response to the music. Encourage students to think about the elements of art. (See Teacher Notes for information about Elements of Art.) |

|  |
| --- |
| **Lesson Sequence- Day 2** |
| **OPENING****Time: 15 minutes** |
| **1: Jazz inspired Poetry**Listen to an excerpt of the 1925 jazz poem, “The Weary Blues” by Langston HughesHe is accompanied by the Doug Parker Band. <https://www.youtube.com/watch?v=uM7HSOwJw20&feature=emb_logo>Langston Hughes' love for Jazz found its way to the page, giving rise to the fusion genre known as jazz poetry. Hughes felt that jazz poetry could be a uniquely African American literary form. Jazz poetry has been defined as poetry that "demonstrates [jazz](https://en.wikipedia.org/wiki/Jazz)-like rhythm or the feel of improvisation.**Discuss Questions Might Include:*** What do you notice about this poetry reading?
* What is the poem about?
* What does it have in common with Jazz?
 |
| **WORK PERIOD****Time: 40 minutes** |
| **2: Introduce Langston Hughes and Jazz poetry**Display this portrait:<https://www.loc.gov/item/2017858893/>Read this biography from the Library of Congress<http://www.americaslibrary.gov/aa/hughes/aa_hughes_people_1.html>Break students into small groups and distribute copies of one of the following Hughes’ poems with questions for them to consider. Poem 1: “The Negro Speaks of Rivers” Langston Hughes<https://www.poetryfoundation.org/poems/44428/the-negro-speaks-of-rivers>PBS resource:<https://gpb.pbslearningmedia.org/resource/vtl07.la.ws.style.rivers/the-negro-speaks-of-rivers/>* What do rivers represent in the first stanza?
* What ideas/concepts do you think the river symbolizes in The Negro Speaks of Rivers?

Poem 2: “Dreams” Langston Hughes<https://www.poetryfoundation.org/poems/150995/dreams-5d767850da976>* What do dreams symbolize in the poem?
* Can you identify figurative language in the poem? Why do you think Hughes used figurative language in their piece?

Poem 3: “Mother to Son” Langston Hughes<https://www.poetryfoundation.org/poems/47559/mother-to-son>* Why do you think the mother is telling her son about her life in this way in the poem Mother to Son?
* What does the staircase symbolize in Mother to Son?
* What does splinters and tacks represent?

**3: Blackout Poetry**Distribute a book page and markers to each student. Skim your book page. Do not read carefully, as the point is just to grab an idea from the words. Find words, phrases, or general themes that you like. Grab a blank piece of paper and write them down in order, then read through them. Cross out the words you do not want to use. If you need a few connecting words (like "a", "the", "it", etc.) go back to your book page and see if you can find them between the words you want to connect. If not, that is ok too.Go back through your book page and boldly box the words you are keeping with a marker. Erase any circles around words you do not want.Read through your final poem. Sketch in a few images or symbols on your page that relate to the theme of your poem. Now it is time to start blackening. Using a dark marker, black out everything that is NOT a word in your poem or one of your own sketches. |
| **CLOSING****Time: 15 minutes** |
| **Sharing Poems**Use a document camera to project each poem.Students can volunteer to read their poem or a classmate’s poem to the class. |

|  |
| --- |
| **Lesson Sequence- Day 3** |
| **OPENING****Time: 10 minutes** |
| **1: Painting Analysis** Begin by looking closely at this painting by Aaron Douglas’ *Aspects of Negro Life: From Slavery to Reconstruction*, 1934.<https://dp.la/primary-source-sets/social-realism/sources/676>Teachers note: Background information on the painting.<https://commons.lib.jmu.edu/cgi/viewcontent.cgi?article=1026&context=evision#:~:text=Aspects%20of%20Negro%20Life%20is,the%20rebirth%20of%20African%20traditions.>Use the thinking routine: See, Think, WonderAsk students what they see, what they think about what they see, and what they wonder about what they see.This painting tells a story and can be read like a book from left to right. Ask students to identify the beginning, middle and end of the story. What do they notice? |
| **WORK PERIOD****Time: 50 minutes** |
| **2: Introduce Aaron Douglas**Aaron Douglas (1899–1979) is known as the “father of African American art.” He was a leader within the [Harlem Renaissance](https://www.theartstory.org/movement/harlem-renaissance/). Douglas created a wide range of work that helped to shape this movement and bring it to national prominence. Through his collaborations, illustrations, and public murals, he established a method of combining elements of modern art and African culture to celebrate the African American experience and call attention to racism and segregation. He even designed a book jacket for his good friend Langston Hughes. Douglas and Hughes exchanged letters. Douglas wrote to Hughes in 1925"Let us bare our arms and plunge them deep through laughter, through pain, through sorrow, through hope, through disappointment, into the very depths of the souls of our people and drag forth material crude, rough, neglected. Then let’s sing it, dance it, write it, paint it. Let us do the impossible.”What is Douglas saying in this quote?(optional) Watch David Driscoll discuss Aaron Douglas’ work<https://www.youtube.com/watch?v=z-D1DPYwn-w>**3: Tell a visual story in the style of Aaron Douglas**You might need to give students time to review Langston Hughes’ poems. **Suggested Questions:*** What themes are present in Douglas’ and Hughes’ work?
* Are any of these themes still present today?
* What story can you tell that relates to these themes?

Planning: Students will think of a story that they want to tell that relates to one of the themes from the artwork or poetry. Themes may include dignity, aspiration, identity, or cultural heritage. Write the story identifying the Beginning, middle and end. How could you represent the parts of the story with symbols and simple pictures?Students will plan their story compositions on their paper. Paper should be in the landscape orientation. Students will sketch their stories and then add color with oil pastels.Students will add watercolor to complete their compositions.**Teachers note:** The technique of watercolor and oil pastels creates a resist. If you do not have oil pastels, you can substitute crayons. Students will outline their drawing and add color with the oil pastels or crayons. Once students are finished adding color to their drawings they can paint over the entire page with watercolor paint. Remind students to paint over the entire page, even areas that have been filled in with oil pastel.If you feel nervous about all of your students painting at once you can create a center and students can rotate through in small groups. |
| **CLOSING****Time: 10 minutes** |
| **4: Student Presentations**Use a document camera to project each illustration. Allow time for students to share out the themes present in their stories and how they relate to the Harlem Renaissance. |

|  |
| --- |
| **Lesson Sequence- Day 4** |
| **OPENING****Time: 10 minutes** |
| **1: Look closely and discuss the sculpture *Harp* by Augusta Savage.**<https://digitalcommons.unf.edu/eartha_images/24/>Teachers note: Background information on Augusta Savage.<https://www.npr.org/2019/07/15/740459875/sculptor-augusta-savage-said-her-legacy-was-the-work-of-her-students>**Suggested Questions:*** What’s going on here?
* What does this remind you of?
* What symbolism can you find in this sculpture?
* How does this sculpture make you feel?
* How do you think this artist felt about this sculpture?
* How does this sculpture connect to the song “Lift every voice”?
* Why do you think “Lift every voice” is referred to as the National Black anthem?

This statue, a small reproduction of the original, was sculpted in 1939 for the World's Fair. The statue in the form of a "Harp of Humanity" was titled from the anthem by James Weldon Johnson. Unfortunately, it was destroyed at the end of the Fair, along with all the other temporary structures since money had not been allocated to cast the statue in bronze.(Optional) How does the original compare to the reproduction?Watch this footage of the original statue:<https://www.youtube.com/watch?v=ILpqM0cYZgE>Look closely at this photograph of Augusta Savage working on the *Harp*<https://www.historians.org/publications-and-directories/perspectives-on-history/summer-2016/far-from-the-harlem-crowd-rediscovering-the-work-and-life-of-augusta-savage-in-saugerties-new-york>  |
| **WORK PERIOD****Time: 50 minutes** |
| Augusta Savage was an important artist and educator during the Harlem Renaissance. She began making art at an early age sculpting small animals out of clay. Learn more about her here:<https://www.arthistorykids.com/blog/231>Watch a video of her process here:<https://www.youtube.com/watch?v=koMXHaPlLEs&feature=emb_logo>Art is a powerful platform for illustrating what you love and what is important in your life.Augusta Savage demonstrated this through her sculptures both as a child and later as a professional artist. She shared her love of art through teaching and creating safe places for students to learn and experiment with art. Ask students to think about their life and what is important to them. They will make a small sculpture that represents their ideas.Give each student a small block of clay, access to water and tools.Give students time to experiment with the material and create a small sculpture adding details and texture with tools.**Teachers note: Working with clay.**Pre portion the clay into fist sized chunks before the lesson.Provide a piece of paper for students to work on.Provide a small container of water and clay tools such as popsicle sticks.Here is a guide with some great information on using airdry clay in the classroom.<https://theartofeducation.edu/2017/07/20/depth-look-air-dry-clay/>**Controlling the mess in the classroom.**You can also create a clay center in your classroom. This helps to create a more contained environment. Students can rotate through the center in small groups.If you want to offer a clay project but air-dry clay feels too messy you can use [model magic.](https://www.amazon.com/Crayola-Classpack-Lightweight-Modeling-Material/dp/B00027C7KC/ref%3Dsr_1_5?crid=256HAV1IVQG4G&keywords=model%2Bmagic&qid=1642707668&sprefix=model%2Bma%2Caps%2C938&sr=8-5&th=1)How to add color to model magic with markers<https://www.youtube.com/watch?v=xs-CV0_nDQc> |
| **CLOSING****Time: 10 minutes** |
| Written Reflection: Reflect on your sculpture and the process of working with clay. What does your sculpture represent? |
| **Author(s)** | **Shannon Green** |