

Art in a Nation of Change – Visual Artists Influenced by the Harlem Renaissance

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Introduction

In the long history of the struggle for civil rights for African-Americans in the United States arose communities of artists during the early 20th century. In many areas shaped by ‘The Great Migration’ including Harlem, visual and performing artists flourished. My unit is comprised of artists who were inspired by and whose success grew as a result of the ‘Harlem Renaissance’. The lives of these visual artists were impacted by ‘The Great Migration’, their subject matter is derived from the experiences of African Americans and their artistic style was influenced by the viewpoint of the popularity of art in Harlem.

As stated in Mike Venezia’s book, painter Jacob Lawrence chose the subjects he painted because “African-American history was hardly ever taught in schools when Jacob Lawrence was young. Jacob thought this was a serious problem. He knew that people who didn’t know about their history had no way of feeling proud of their past or of themselves.”¹ Regardless of the school population’s characteristics, I believe it is important to incorporate art created from all races, genders and religions in the art program. As an Art teacher in a multi-cultural school, it’s critical for me to teach artists that reflect the diverse population to give the students a sense of origin, understanding and self-importance.

The 2013-14 school year is my 9th in the Colonial School District and my 5th at Harry O. Eisenberg Elementary School (‘Eisenberg’). The Colonial School District serves approximately 10,000 students and has 8 elementary schools, 3 middle schools, one high school and two special needs schools. Eisenberg is a public suburban school and serves students in Kindergarten through 5th grade, totaling approximately 575 pupils annually. Our students arrive at school from diverse backgrounds and learning differences. At Eisenberg, 22.5% of our population are enrolled as English language learners, 10% are noted as special education, and approximately 70% live in low income living conditions. Over 80% of students are registered as a minority, 31% as Hispanic, 3% multi-racial and 49% of students indicated their race as African-American.

During Art class, students at Eisenberg study various artists, art styles and cultures from around the world. Typically, each homeroom class attends Art once a week for a 45 minute period. Homeroom classes range from 20 to 30 students. Art lessons correlate with the academic core curriculum in Language Arts, Science, Math and Social Studies. Students create art in many mediums- printmaking, watercolors, tempera paint, aluminum relief, plaster gauze, colored pencil, collage, crayons, pastels, markers and pencil. All lessons are aligned with the National and Delaware Visual Art Content Standards and are

taught using SIOP (Sheltered Instruction Observation Protocol) and Learning Focused Strategies.

Rationale

As an Art teacher in a low-income level elementary school, I have a great responsibility to engage, inspire, and motivate students to create and evaluate visual art. Often times, students do not have the basic tools like crayons, scissors and paper at home to be creative. Even more frequently, students do not have an opportunity in their home lives to view art outside of mainstream media and design such as clothing, video and computer games, and cartoons. While these can be viable sources of inspiration for some, it does not always provide rich, meaningful authentic sources of reference. I believe that art teaches the history of human existence through the study of past artists, craftspeople and their art; reflecting and reacting to their society, their feelings, and their dreams.

The subject of Civil Rights is always one that I wanted to present to students but didn't have the expertise to incorporate this sensitive and extensive topic. In 2007, I was awarded a 'Picturing America' set of reproductions from the National Endowment for the Humanities. The images, corresponding background information and questioning examples have subsequently enriched my lessons. One of the more moving images is James Karales' photograph *Selma-to-Montgomery March for Voting Rights in 1965*. This photograph stirs the emotions of all its viewers with the vast landscape featuring a seemingly never-ending procession underneath dark, ominous clouds. I am incorporating this image as a primary source in the unit by using it to discuss what the students know about the Civil Rights movement from Social Studies.

Last fall, I attended a lecture at the Philadelphia Museum of Art by Dr. Bernard Young on 'Prioritizing Multiculturalism in Art Education.' Dr. Young discussed "the powerful role that a multicultural art education can play in children's development" and introduced several artists that were crucial to including in the art curriculum. In my current art curriculum, students study various African-American artists including Jacob Lawrence and Faith Ringgold. The students study the artwork, read biographies and create paintings and collages in response to the students' own perspective. I was satisfied to learn that I have been introducing my students to many of the artists mentioned but also noted that there were others that should be taught as well and I included them in my curriculum unit.

As a participant of the 2012 'The Power of Art' conference hosted by the Lab School of Washington and the Robert Rauschenberg Foundation, I gained insight on the different approach and philosophy of teaching that the school is founded upon. Each subject is intertwined and enhanced by visual art. For example, the 'Renaissance Club' of 9th graders study money systems through the Medici Bank, geometry of the golden triangle in painting of the Mona Lisa, the science behind creating paint from crushed dead insects,

sew red hats that are worn during class depicting their caste in the society, and read literature from Europe in the 15th century. The concept of the intersection of art and core curriculum subjects sprouts from neurological studies that show that the brain uses different areas when learning is based on emotional and personal context. Using these areas of the brain to learn leads to a higher rate of retention and comprehension.

Currently in the Colonial School District, students learn Social Studies through the Harcourt Horizons United States History: Civil War to Present textbook based on a pacing guide designed by the district. Due to the confines of time forced by sharing class time with Science, the Social Studies curriculum is condensed. The fifth grade students at Eisenberg begin their Social Studies exploration in “Historical Perspective and Point of View” studying the Civil War, slavery and Reconstruction and end their academic year with “The Bill of Rights & Due Process” learning about human rights and the Civil Rights Movement. The text includes a brief overview of the important figures W.E.B. Du Bois and Booker T. Washington, events - the Brown vs. Board of Education of Topeka, the bus boycott and Rosa Parks, and the 1963 speech by Dr. Martin Luther King. The text explains that “Even after the Civil Rights Act was passed, not all Americans were treated the same.”²

Combining what the students are learning in Social Studies and putting it in context of the artists who were inspired from the Harlem Renaissance will provide a rich, meaningful experience and therefore a greater understanding of the civil rights movement. My students will need to remember the basic vocabulary and understandings from their lessons in Social Studies. The vocabulary that they will find useful from their Social Studies class is: migration, segregation, states’ rights, abolitionist, demonstration, and point of view.

The Civil Rights Movement in America

I had a typical education of the history of the Civil Rights movement, similar to what I described as the 5th grade curriculum. Though provocative, the highlights of landmark cases, historical events and legendary figures do not speak to the depth and magnitude that racial discrimination occurred and still occurs in our nation. As I finished each assigned reading and almost every night after I left Delaware Teachers Institute’s Civil Rights seminar, I was appalled and thunderstruck. I cannot comprehend how you can treat another person so horrendously. Besides lynchings, castrations, rapes, murders, and other physical abuse, the amount of effort ‘white’ people put into keeping segregation, blocking voting, turning down housing loans, etc. is consuming. For me, learning about the Civil Rights movement makes me ashamed of my fellow Americans and their viewpoints. Wasn’t there a civil war that ended slavery? Weren’t there laws passed that banned segregation? Weren’t there laws that commanded equal rights? I feel so dejected for the people of color who had to live with the Jim Crow laws, the terror of the Ku Klux Klan, and who still face racial discrimination today.

Now, I'm faced with a challenge, how much do I tell my students about the real background story of the Civil Rights Movement? How can I gloss over the brutalities? As a fifth grader, you are only capable of understanding a certain amount of information. Most of their perception of the world is what their parents impose on them. My resolution of this conflict is to display the facts that I hope will demonstrate to the students the depth and magnitude of 'The Great Migration' and the feelings of what it was like to grow up during this time of the Civil Rights Movement through photographs, drawings and paintings created artists such as Horace Pippin, Romare Bearden, Jacob Lawrence and Faith Ringgold. I chose these four artists for their personal experiences of their lives and themes of their artwork related to 'The Great Migration' and the Harlem Renaissance, their range in mediums or art materials, and their residential history in close proximity to where I teach.

There are a few concepts I think are important to remember and reflect upon as you teach this unit. On January 1, 1863, President Abraham Lincoln issued the Emancipation Proclamation to free all slaves. However, this was an executive order not an act of Congress so not all states needed to or did obey. Subsequently in the following seven years, Congress passed the 13th, 14th, and 15th Amendments to the Constitution, to abolish slavery, establish 'equal protection of the laws' and prohibit racial discrimination in voting. These amendments were intended to fill loopholes that the Emancipation Proclamation left open for interpretation by the state and local governments. Despite these modifications, the southern states continued to discriminate against blacks by enacting Black Codes also known as the Jim Crow laws. The Black Codes perpetuated the inferiority of blacks by demanding 'colored' people to use separate areas such water fountains and toilets, to walk in the sidewalk gutter when whites passed by, and to tolerate "whites to call black men 'Boy' or 'Uncle', never 'Mr' or 'Sir'."³ Racial discrimination validated by law continued in 1896 as the United States Supreme Court case Plessey vs. Ferguson ruled that it was legal to have 'separate but equal' public facilities for black and whites. This Supreme Court decision permitted racial segregation in hotels, restaurants and other public facilities such as trains, buses and beaches.⁴ While these legal inequalities restricted many to a life of fear, they empowered others to fight back and thus the origins of the Civil Rights Movement began.

The Great Migration

"I pick up my life
And take it away
On a one-way ticket-
Gone up North,
Gone out West,
Gone!"⁵
Langston Hughes

Although the life of black southerners would have seemed to have gotten better since the slaves were freed, were given the right to vote, and shared equal protection under the law, racial discrimination found ways to invade every aspect of society. With the addition of Plessy vs. Ferguson, schools were separate but did not have equivalent building facilities, school supplies, teacher readiness, and overall conditions. Blacks who attempted to register vote were intimidated and turned away for failing imperfect tests. There were over 4,000 recorded lynchings, or murders carried out by a mob by hanging, burning at the stake or shooting. Whites who helped blacks get equal treatment of bank loans and real estate, were also treated with intimidation and violence. "In 1910, nine out of ten African-Americans lived in the southern United States, where they had been slaves before the Civil War."⁶ The artists Horace Pippin, Jacob Lawrence and Faith Ringgold are descendants of slaves and examined this subject in their artwork.

In the south, blacks were afraid for their lives and those of their children. In the north, there was little or no segregation in schools, less discrimination and fewer violent acts against blacks. With the commencement of World War I, many jobs in the North were unfilled by soldiers who were abroad at battle. Between 1900 and 1918 over one million blacks moved north in what was called "The Great Migration."⁷ The north was like the "Promised Land" from the Bible, a place for new beginnings, for opportunities for jobs and housing, and for blacks to be treated as equals. Blacks typically moved to the big cities, Chicago and New York, where someone they knew had already moved and were living in advantageous conditions.

As young children Horace Pippin, Romare Bearden and Jacob Lawrence, along with their families, relocated to northern states in the years 1901, 1913 and 1930 respectively. Their families' experiences are recorded in their work, living in rural areas, traveling by train, and intimate family moments.

Harlem Renaissance

As a result of The Great Migration, the population of African Americans in many northern cities increased because there were more opportunities for employment and housing. Located in New York City, Harlem was originally a Dutch settlement but the developers were too ambitious in their development of housing thus leaving unrented apartments affordable to migrants from the south. While in the south blacks faced segregation de jure, by law, in the north they were undergoing segregation by de facto, where other factors divided the races into neighborhoods and cities. "In the 1930s, almost thirty-five thousand blacks lived in its five square miles."⁸

The convergence of blacks moving north from southern states, Alain Locke's essay, "The New Negro", and the founding of the National Association for the Advancement of Colored People (NAACP) were all a part of a momentum for black artists of all genres -

literature, music and visual art. Locke's essay "encouraged African American artists to create a school of African American art with an identifiable style and aesthetic, and to look to African culture and African American folk life for subject matter and inspiration."⁹ Writer Langston Hughes agreed stating "The present vogue in things Negro, although it may do as much harm as good for the budding artist, has at least done this: it has brought him forcibly to the attention of his own people among whom for so long, unless the other race had noticed him beforehand, he was a prophet with little honor."¹⁰ While others such as George Schuyler argued "Why should Negro artists of America vary from the national artistic norm when Negro artists in other countries have not done so?"¹¹

Harlem became a central location for civil rights leaders, performers and artists. Entertainment halls were popular in Harlem and were financially accessible to many people. As children growing up in Harlem, Faith Ringgold and Romare Bearden went to performances by Duke Ellington and Ella Fitzgerald and images of singers and jazz bands appeared in their artwork throughout their careers.

The legacy created by the diverging viewpoints produced artists exploring one or both sides of the issue but, I believe, artists ultimately created what their own minds wanted to explore. Although living near and in Harlem at different times, the culture and attitudes of the Harlem Renaissance and its' inspiration for black artists clearly resonated with Horace Pippin, Romare Bearden, Jacob Lawrence and Faith Ringgold and is evident in their artwork.

Horace Pippin

"I paint things exactly the way they are . . . I don't do what these white guys do. I don't go around here making up a whole lotta stuff. I paint it exactly the way it is and exactly the way I see it."¹²

Biography

Horace Pippin was born in 1888 in West Chester, Pennsylvania. His father's mother was a slave in Virginia. Prior to the 'Great Migration' but undoubtedly seeking further freedom, Horace's family continued north, moving to Goshen, New York when he was three. Goshen is located approximately 60 miles northwest of Harlem. At ten, Horace received his first recognition in his artistic achievement winning a drawing contest and was awarded a set of watercolors, brushes and a box of crayons. To help support his family, Horace quit 8th grade to find work when his step-father left. With no experience in any area, he held several jobs including working on a farm and in a coal yard, a feed store, as used-clothing salesman, and as hotel baggage carrier.¹³

World War I and a bullet led him to find his role as an artist. At 29, Horace joined the army and was assigned to the 369th Infantry, “a famous African American Infantry division nicknamed the Harlem Hell Fighters. Throughout the boredom and the bloody battles, the men of the 369th Regiment were both fearless and fierce, although over half of them lost their lives.”¹⁴ Since he loved drawing as a child, Horace kept a journal and made sketches of soldiers at war in France. While in conflict, an ‘enemy bullet shattered his shoulder’.¹⁵ The injury permanently affected his mobility and he could hardly lift his right arm. Horace had a hard time finding work because he couldn’t lift anything. Just like in his youth, he held many different jobs such as organizing a Boy Scout troop, umpiring baseball games, and delivering laundry. Horace met and married Jennie Giles and they returned to his native West Chester.¹⁶

Art

Horace Pippin was a self-taught artist, he never had a lesson on how to draw or paint. Over his lifetime, Horace “produced roughly 140 works of art based on childhood memories, family stories, historical reports, photographs, movies, current events and biblical scriptures, as well as his own West Chester, Pennsylvania, neighborhood.”¹⁷

Upon returning home from war, he “began drawing again to help get his arm in better shape.”¹⁸ He used his left hand to hold his right wrist. At first, he created charcoal drawings on old wooden cigar boxes. Then he used an iron poker to burn images on wood panels and sometimes added oil colors to them. Since he didn’t have a lot of money, he collected leftover cans of paint and used brushes from around town. It took him three years to complete his first painting on canvas, *The End of War: Starting Home*.¹⁹ Since he had a permanently injured arm, most of his paintings took over a year to complete. He layered the paint over and over, sometimes with a 100 layers. He also enjoyed decorating the frames with small sculptures. Horace later stated, this painting, “It brought me back to my old self.”²⁰

Horace displayed his work all over West Chester, even once in display at a shoe-store.²¹ One day a friend of the famous illustrator N.C. Wyeth saw his work and urged N.C. to check it out. N.C. equally loved Horace’s work and helped support to gain “the attention of a successful art dealer and some wealthy art lovers in the area.”²² This attention led Horace to show his work nationally and he sold many paintings.

Horace’s work depicted many types of scenes of his life, mostly inside and around a home and war scenes but also painted images of his feelings on Civil Rights including images of abolitionist John Brown and President Abraham Lincoln. Horace is well-known for his simple shapes, cool blues and grays and using red to give “a feeling of warmth or draw attention to an area of a picture.”²³

Horace painted *Saying Prayers* in 1943, sharing a look inside a humble home. A sense of closeness is revealed with the title as the children are knelt at their mother's feet with the mother's arms outstretched touching them. The cool muted tones are contrasted with red highlights to keep the viewer's eye focused on the family.

In a painting created in the same year, *Mr. Prejudice*, Horace bares his sentiments on the relationship between blacks and whites. There is a large 'V' in the center of the painting, presumably representing the inconsistency that black soldiers were fighting for human rights in World War II but still facing racial inequalities at home. Horace includes himself in uniform with his injured arm at his side alongside other blacks on the left and whites including a hooded and cloaked Klansman on the right. At the bottom of the painting one man from each side has their hand outstretched to indicate they're about to shake hands.

Through his paintings, we see what Horace sees inside a family's home in *Saying Prayers* and his feelings about civil rights in *Mr. Prejudice*. West Chester native and self-taught artist Horace Pippin witnessed racial discrimination in his life and represented it his work as he stated, "If a man knows nothing but hard times, he will paint them, for he must be true to himself."²⁴

Romare Bearden

"To paint the life of my people as I know it...as Bruegel painted the life of the Flemish people of his day."²⁵

Biography

Romare Bearden was born in 1911 in Charlotte, North Carolina and relocated with his family as part of the trend later termed "The Great Migration", ending up in Harlem, New York City at age 3. Romare's parents Bessye and Howard experienced racial discrimination in Charlotte from incidences with suspicious onlookers when darker skinned Howard and lighter skinned Romare were together in a "predominately white section of Charlotte" to a police run-in with an unwarranted overnight jail stay for Howard.²⁶

Romare's childhood was filled with fruitful experiences traveling to spend summers in Charlotte with family and even spending his 4th grade year living with his grandparents in Pittsburgh, Pennsylvania. During this visit, one of his friends introduced him to drawing and it is when he first began creating his own art work. When at home, he was submersed in the Harlem Renaissance of performing and visual arts, as his parents were friends with well-known figures who frequently stopped by their home. Family friends, Duke Ellington and Fats Waller each purchased one of Romare's first works.²⁷

Romare graduated college, worked as a Social Worker, joined the Army and then through the GI Bill traveled throughout Europe to France, Italy, and Spain.²⁸ He maintained a studio in Harlem where he continued to be involved in the community. In 1953, Romare married dancer-choreographer Nanette Rohan.

Art

Romare's resume is a confluence of all of the effects from traveling and living in the Harlem- he was a songwriter, a poet, an activist, a scenery designer, album cover illustrator, painter, but most well-known for his collages. "By the late 1950's, Bearden was a well-known artist working in an abstract style that incorporated influences from the great masters in the history of art as well as his own memories of African American life in North Carolina, Harlem and Pittsburgh."²⁹ In 1963, he became a founder of Spiral, a group of African-American artists who met to discuss their commitment to the civil rights and forged the idea to start working in collage.³⁰

Collage is an art form termed from the French term "to glue" where the artist adheres various materials to a two-dimensional surface. The materials might include newspaper, magazine cut outs, fabrics, or drawings. Sometimes an artist will also draw or paint on top of the collage. Many scholars and critics agree, Romare's working in collage was influenced by African American patchwork quilt making and improvisational jazz music.³¹ In Romare's 1964 collage *The Dove*, he used cut-and-pasted photoreproductions and papers, gouache, pencil, and colored pencil on cardboard. *The Dove* shows the viewer life in the bustling Harlem neighborhood, men, women and children walking around, sitting on the front steps, leaning out a window. The fragmented way Romare glues together the images of the people helps suggest they're moving about the city.

Growing up during the Harlem Renaissance certainly fostered Romare's love for music. "The more I played around with visual notions as if I were improvising like a jazz musician, the more I realized what I wanted to do as a painter, and how I wanted to do it."³² In 1974's *Show Time* from the *Of the Blues* series, with cut paper, photographs and gouache, Romare creates a black female singer with her arm raised and her mouth open in front of a microphone flanked by two black trumpet players. This lively scene depicts one of the many performances Romare watched while living in Harlem. "Bearden's family apartment was just across the street from the stage door of the Lafayette. Duke Ellington, Fats Waller, Ella Fitzgerald—they were all guests in the Bearden home. He lived only blocks from the Savoy Ballroom and for sixteen years worked in a studio above the fabled Apollo Theatre."³³

Romare shares his memories of growing up in the Harlem Renaissance in his collages. *The Dove* offers a snapshot of busy city streets while *Show Time* takes us inside one of the many performance venues in Harlem.

Jacob Lawrence

“We can only reflect our own experience but we would hope that that would be understood by others, universally, beyond the source. To me, this is important.”³⁴

Biography

Born in 1917, by the age of six Jacob Lawrence “had lived in three different cities: Atlantic City, and Easton and Philadelphia, Pennsylvania.”³⁵ Although in general, living situations were better for blacks in the North, it was difficult to find jobs because so many blacks have also moved during the ‘Great Migration’. Abandoned by their father, Jake’s mom couldn’t get enough work in Philadelphia, so she went to New York City. Jake and his siblings stayed in Philadelphia, sometimes living in separate homes, for three years while his mom found a job and saved enough money for them to all move to New York City.³⁶ Finally, at the age of 13 in 1930, Jake’s mom brought her children to live with her in Harlem, New York.

While Jake’s mom worked diligently to provide for her family, she wanted to keep the children safe so she enrolled them at an after-school program. Influenced by the many neighbors who kept watch on him and the people he met at the after-school program, Jake developed an affinity for drawing, coloring and painting.³⁷ He drew everything he saw including insects, on everything he could such as found cardboard boxes and visited every art museum in the city. At age 16, after meeting sculptor Augusta Savage, Jacob “knew that he...wanted to be an artist.”³⁸ However, the country was in the ‘Great Depression’, Jacob’s mother lost her job, and he was forced to quit school and work. He kept painting at night and when he could on the weekends. As Jake worked to support his family, his work was “displayed in places such as the Harlem YMCA and the library.”³⁹ Jake found work in a government program building a dam in New Jersey. When he was twenty-one, Augusta Savage helped Jake apply for the ‘Easel Project’, a government initiative that paid artists weekly for their work.

Art

Jacob Lawrence is known for using flat simple shapes and colors to tell his stories of historical events and figures in African-American history. Frequently he worked in a ‘series’, where he would tell the story through a number of images created at the same time and wrote text to describe each image.

In 1938, Jacob completed his first series of 41 paintings of the story of Haitian slave Toussaint L’Ouverture. L’Ouverture fought with slaves to overcome the French army to win freedom in Haiti. Jacob continued painting individual and series of artworks of many figures that were important to African American history, including Frederick Douglass, Harriet Tubman, and John Brown.

The most significant and known series is *The Migration of the Negro* (1941) of 60 paintings. Unlike the series of past historical events, Jacob lived during the Great Migration. As with the others, he painted all 60 at the same time. He found that by applying one color to each canvas at a time produced a more cohesive effect. Jake planned everything in advance and included text to help tell the story. In *The Migration of the Negro, No. 1. During the World War there was a great migration North by Southern Negroes*, there is a large gathering of people filling up most of the painting and at the top there are three open doorways, each with a different sign above it, 'Chicago,' 'New York', and 'St. Louis.' "In this series, Jacob showed how families lived in the South before moving North. He told of the hopes and struggles they had during their journey, and what happened when they arrived in the North."⁴⁰

Faith Ringgold

*"My ideas come from reflecting on my life and the lives of people I have known and have been in some way inspired by."*⁴¹

Biography

Born in Harlem in 1930, Faith Ringgold's early education was taught at home by her mother as a result of Faith being sick with chronic asthma. After they finished her schoolwork, Faith and her mother would visit museums and see performances by Duke Ellington, Billie Holiday and Ella Fitzgerald. When Faith was too sick to go out, she would spend her free time drawing in bed or learning to sew. Faith's mother, Willi, was a fashion designer and a dressmaker.⁴²

Faith's health improved and she returned to public school. Although she didn't take any art classes in high school,⁴³ she drew many portraits at home of friends and family. Upon graduating with a degree in education and art from City College of New York, Faith began teaching in public schools and worked at creating her own artwork as well. She was an outspoken activist for museums and galleries to show works of art created by black woman including demonstrating against the Whitney Museum of American Art and founding an African-American women artists' group.⁴⁴

Art

Faith's most famous style of work called a 'story quilt' came out of invention, inspiration and tradition. As Faith later recalls, Willi learned to "sew from her mother, who had learned from her mother, and so on back to my great-great-grandmother Susie Shannon, who lived to be 110 years old."⁴⁵ "Susie Shannon was a slave and made quilts for the plantation owners as part of her duties as a house girl."⁴⁶ For her family and for her as an African American woman, it was a tradition for her to learn to sew and make quilts.

Faith was lucky enough to travel to Europe to see in person the works of master artists such as Leonardo da Vinci and Vincent van Gogh. These experiences would show up in her later work. During one of the trips to Amsterdam, Holland, she saw Tibetan *tankas* which are paintings that are framed in cloth. This idea excited Faith because it was time-consuming and expensive to make frames and ship her work to be shown in galleries. Faith's first quilt, *Echoes of Harlem*, 1980, was sewn together with the help of her mother. In *Echoes of Harlem*, Faith painted the faces of thirty women and men of Harlem on individual pieces of cloth and sewed the fabrics together surrounded by a multi-patterned patchwork border.

The Sunflower Quilting Bee at Arles, 1991, shows a group of African American women sitting holding a quilted image of sunflowers amongst a field of sunflowers with the artist Vincent van Gogh standing behind them. "Surrounded by the flowers, eight African American women freedom fighters who blazed a fearless trail through American history"⁴⁷ are depicted including Madame C. J. Walker, Sojourner Truth, Ida Wells, Fannie Lou Hamer, Harriet Tubman, Rosa Parks, Mary McLeod Bethune and Ella Baker. Faith recognized her role as an artist to not only express her own feelings in art work but to highlight the experiences of black history in America.

Objectives

The Enduring Understandings and Essential Questions for this unit of study "Artists in a Nation of Change" are derived from the Delaware Recommended Curriculum in Visual Art. Following instruction, students will understand that: *every work of art has a point of view, art is a form of expression that employs a system of visual symbols, art preserves and depicts history in ways words cannot, and artists use a variety of techniques and processes to manipulate media to achieve desired effects.*

At the end of the unit, I wish for students to be able to respond to: *How and why is art used as a vehicle for communication? To what extent can media be manipulated using a variety of techniques and processes? To what extent does history reflect upon and have an influence on art?*

Classroom Activities

Lesson 1: 1 – 45 minute class

Essential Question: What are the art materials or mediums used in these artworks? How was the artwork created?

Student Objective: We will learn how artists use different mediums in their artworks. We will create a group collage using magazines.

Key Vocabulary: Medium, Oil Paint, Technique, Quilt, Collage, Painting, Frame, Romare Bearden, Faith Ringgold, Horace Pippin

Materials Needed: Paper/chalkboard to collect student responses, color reproductions, pencils, erasers, 'I see, I think, I wonder' worksheet per student, youtube.com video of 'Artist Faith Ringgold talks about the process of creating the Tar Beach story quilt' by Craft in America (3:48 min), magazines, scissors, glue, pre-drawn cafeteria scene, compare and contrast summarizing worksheet

Activating Strategy: Facilitate a Think-Share-Pair with students by proposing "If your homework tonight was to create an artwork from objects that you already have at your home, what could you use?" Record the list of art materials or mediums, divide into two categories- traditional art materials (crayons, markers) and non-traditional (shoe boxes, ketchup). (5 minutes)

Teaching Strategies: Ask a student to read the Essential Questions. Ask the class to echo (example: You say "We will learn how artists", students say "We will learn how artists", you say "use different mediums", students say "use different mediums.") as you read aloud the Student Objective. Review vocabulary.

Give each table 3 color prints and project them on the Smartboard of one collage by Romare Bearden, a quilt by Faith Ringgold and a painting by Horace Pippin. The images must be high-resolution so that the students can determine that one is made by quilting, by collage and by painting. Ask students to look at how the artwork was made and what materials did the artist use to create it? The students should share their answers on an 'I see – I think – I wonder' worksheet. Discuss in a whole group what the students answered on their worksheets. After the correct conclusions are drawn, label the work- Painting, Collage, Quilt. (15 minutes)

Introduce and show the video segment of Faith Ringgold talking about her quilt. (5 minutes) Tell the students, 'We will create a group collage of a cafeteria scene using cut out pictures of magazines. Look through the magazines on your table and find a face, body or texture to add to our cafeteria scene. For example, I might cut out a square of this grass from this ad and glue it here as a salad, or I might cut out this face and glue it here.' Give directions for having students come up to add their piece(s) to the collage. While students are waiting to glue and after students have added their piece, they will complete a compare and contrast summarizing worksheet. Review Essential Questions and Student Objectives to check for understanding. (20 minutes)

Extended Thinking Strategy: Compare/Contrast - Ask the students to "Explain how a collage differs from a painting. Explain how a collage is similar to a quilt. Explain what kind of artwork would you like to make, a painting, a collage or a quilt."

Lesson 2: 1 – 45 minute class

Essential Question: How did black history influence the work of art of Horace Pippin, Romare Bearden, Jacob Lawrence and Faith Ringgold?

Student Objective: We will interpret how artwork by Horace Pippin, Romare Bearden, Jacob Lawrence and Faith Ringgold was influenced by black history in their creation of portraits of famous black historical figures and images of important events.

Key Vocabulary: Civil Rights, The Great Migration, Prejudice, Harlem Renaissance, Horace Pippin

Activating Strategy: Ask students to show thumbs up if they “have moved homes or schools?” Facilitate a Think-Share-Pair with students by proposing “What are the reasons you have moved?” Record a tally of student responses into general categories, example- parents/guardian got new job, financial reasons, new member of the family, etc. (5 minutes)

Materials Needed: Color reproductions, large paper, markers

Teaching Strategies: Ask a student to read the Essential Questions. Ask the class to echo as you read aloud the Student Objective. Review vocabulary. Facilitate a carousel activity - Distribute either a copy of map of ‘African-American Population in Selected Cities, 1900-1920’, a reproduction of James Karales’ photograph *Selma-to-Montgomery March for Voting Rights in 1965*, Jacob Lawrence’s *The Migration of the Negro, No. 1. During the World War there was a great migration North by Southern Negroes*, Horace Pippin’s painting *Mr. Prejudice*, Romare Bearden’s collage *Show Time*, or Faith Ringgold’s quilt *The Sunflower Quilting Bee at Arles* to each table along with a marker and a large sheet of paper with two questions 1) What is going on in this image? 2) What do you see that makes you think that? Give each group 3 minutes to look at the image, record their answers then rotate the groups until they have seen all 3 images. Each group should add something to the answers that the previous group did not write. (20 minutes)

Hang up the large papers and reproductions in chronological order and ask one student to present the answers for each image. Discuss the students’ responses to lead them to asking/answering the essential question - How did black history influence the work of art of Horace Pippin, Romare Bearden, Jacob Lawrence and Faith Ringgold? Refer back to the Essential Questions and Student Objectives to check for understanding. (15 minutes)

Extended Thinking Strategy: Compare/Contrasting - As students discuss the artworks, individually or whole group organize the ideas in a comparative graphic organizer.

Lesson 3: 1 – 45 minute class

Essential Question: How do artists communicate through their art work? Why do artists communicate in art?

Student Objective: We will study how artists communicate their feelings, ideas, and experiences in the artwork.

Key Vocabulary: Communicate, Jazz, Self-Taught, Point of View

Activating Strategy: Ask the students to look at reproductions of the artists' work. Then ask the students to identify what do they think happened right before this image and right after the image. Distribute paper and have students fold the paper in thirds. Let students choose which reproduction they would like to use for their answer and have them sketch in what happened before (on the left most section) and after (on the right section) on their tri-fold paper. Ask students to share their predictions. (10 minutes)

Materials Needed: Romare Bearden, *The Dove*, 1964, Horace Pippin, *Saying Prayers*, 1943, any of Jacob Lawrence's paintings from *The Migration Series*

Teaching Strategies: Ask a student to read the Essential Questions. Ask the class to echo as you read aloud the Student Objective. Review vocabulary. Distribute a copy per student, pairs, or read whole group *Jacob Lawrence* by Mike Venezia. Individually or as a whole group, have students fill out a web with the Essential Question in the middle and answer in the spokes of the web. (30 minutes) Refer back to the Essential Questions and Student Objectives to check for understanding.

Extended Thinking Strategy: Deduction- Students will predict where the artist's work falls in the story.

Culminating Lesson: Every Picture Tells A Story 4 – 45 minute class

Students will complete a worksheet with the following prompts:

1. Think about a significant historical event in your life or to your ethnic group or family heritage. List 3 of these events.
2. Pick one of the events you listed and write everything you know about this event, include the people involved, how it is connected to you and why it was important. Include details such as important names, dates, and events. Use all of the lines.
3. How would you like to tell your story? (circle one) COLLAGE PAINTING
4. In the box below, use a pencil to draw an illustration of your story. Keep it simple without a lot of detail. Fill in your drawings with color.

While working, students will meet with the teacher to discuss their topic and seek advice for their sketch. The teacher will provide photographic references for students' use as needed. Students will be separated into tables who are constructing collages and those who are painting so they do not interfere with each other's materials. Students will use pencil to redraw their image on 9" x 12" paper. The students will then complete their artwork using magazine and colored paper to create a collage or tempera for a painting.

Instructional Technology: (As time and equipment allow in class, or ask students to do in their homerooms or at home) On my teacher web site, I have created a Symbaloo set of student friendly links to web sites related to further study the artists influenced by the Harlem Renaissance. In addition, I will create a Blendspace related to this unit of study for students to navigate and create a blended learning experience for students.

Gallery Walk: 1 – 45 minute class

Students will hang for display their completed collages and paintings. Each student will say one statement to explain why they made their artwork and answer one question from another student. The student who asked the question will then present his/her work and the cycle will continue until everyone has presented. Before leaving class, students will be asked the following questions either verbally or written: What did they communicate in their artwork? How did they use media or art materials to create their artwork? How did history have an influence on their artwork?

Resources

Book and Videos for Teachers

Against the odds. DVD. Directed by Amber Edwards. Arlington, VA: PBS Home Video, 1994.

Artists of the Harlem Renaissance are featured with archival footage. Could be used in the classroom in segments.

Amick, Alison B.. *Harlem Renaissance.* Oklahoma City, Okla.: Oklahoma City Museum of Art, 2008.

Large color reproductions of artwork and photographs of artists of the Harlem Renaissance.

Bearden, Romare, and Cynthia Jo. Fogliatti. *Romare Bearden: origins and progressions : the Detroit Institute of Arts, September 16-November 16, 1986.* Detroit, Mich.: The Institute, 1986.

Exerpts of Bearden's journals along with pictures.

Berson, Michael J., Robert P. Green, Thomas M. McGowan, and Linda Kerrigan

Salvucci. *Harcourt horizons: United States history : civil war to present*.
Teacher's ed. Orlando, Fla.: Harcourt, 2005.

Textbook used to supplement Social Studies program for fifth grade.

Dierenfield, Bruce J.. *The civil rights movement*. Rev. ed. Harlow, England: Pearson
Longman, 2008.

A great resource for a historical review of the Civil Rights Movement. Includes
timelines, glossary of key terms, who's who and excerpts of documents.

Driskell, David C., David L. Lewis, and Deborah Willis. *Harlem Renaissance: art of
Black America*. New York: The Studio Museum in Harlem :, 1987.

History, reproductions and many photographs of the Harlem Renaissance artists and
important figures.

Hammond, Leslie. *Gumbo ya ya: anthology of contemporary African-American women
artists*. New York: Midmarch Arts Press, 1995.

Biography, photograph of the artist and reproduction of approximately 150 African
American women artists are featured.

Hayes, Karen. *Freedom on our minds: an educational resource*. Los Angeles, Calif.:
Friends, The Foundation of the California African American Museum, 1999.

10 Lessons about artists of the Harlem Renaissance including Aaron Douglas, and Betye
Saar.

Hindley, Meredith. *Picturing America*. Washington, D.C.: National Endowment for the
Humanities, 2008.

The history behind each artwork in the collection of poster-sized reproductions. Also
included are elementary, middle and high school questioning activities.

Hughes, Langston. "'The Negro Artist and the Racial Mountain' (1926). "'The Negro
Artist and the Racial Mountain' (1926).

http://www.english.illinois.edu/maps/poets/g_l/hughes/mountain.htm (accessed
July 18, 2013).

Important viewpoint regarding the Negro artist.

Lawrence, Jacob, David C. Driskell, and Patricia Hills. *Jacob Lawrence: moving forward
paintings, 1936-1999*. New York: DC Moore Gallery, 2008.

Lawrence's work chronicled by decades with large color reproduction and interviews
with the artist.

Nesbett, Peter T., Jacob Lawrence, and Michelle DuBois. *Jacob Lawrence: paintings,
drawings, and murals (1935-1999) : a catalogue raisonné*. Seattle, WA:

University of Washington Press in association with Jacob Lawrence Catalogue

Raisonné Project, 2000.

Extensive catalog of all of Jacob Lawrence's work.

Schuyler, George. "The Harlem Renaissance: George Schuyler Argues against "Black Art"." *The Harlem Renaissance: George Schuyler Argues against "Black Art"*.
<http://historymatters.gmu.edu/d/5129/> (accessed July 18, 2013).

1926 essay about black art.

Schwartzman, Myron, and Romare Bearden. *Romare Bearden, his life & art*. New York: H.N. Abrams, 1990.

Interviews with the artist and review of his work chronology till 1988. Included are pictures of the artist at work and numerous large color reproductions of his work.

Books and Videos for Classroom Use

Bryant, Jennifer, and Melissa Sweet. *A splash of red: the life and art of Horace Pippin*. New York: Alfred A. Knopf, 2013.

A brilliant retelling of Horace's life and work, easy to present to young children, clever and interesting illustrations.

Dropping in on Romare Bearden. VHS. Directed by Pam Stephens. Glenview, IL: Crystal Productions, 2006.

Animated, twenty minute video featuring the artist interviewed by a bird. Covers the themes of his collages and how he uses creates them.

Duggleby, John, and Jacob Lawrence. *Story painter: the life of Jacob Lawrence*. San Francisco: Chronicle Books, 1998.

Beautifully captures the life and art of Jacob Lawrence. It would probably work best for the upper grades or a teacher read-aloud in sections.

Fifield, Mary. "The Striking Optimism of Faith." *Vermont Woman (South Hero)*, October 1, 2006. <http://www.vermontwoman.com/articles/2006/1006/ringgold.html> (accessed December 7, 2014).

Greenberg, Jan, and Romare Bearden. *Romare Bearden: collage of memories*. New York: Harry N. Abrams, 2003.

Great images!

Jacob Lawrence. VHS. Directed by Grover Babcock. Chicago, Ill.: Public Media Home Vision, 1993.

An overview of Lawrence's work and life. Forty minutes. Best for upper grades or shown in segments to elementary.

Leach, Deborah J., and Suzanne Wright. *I see you, I see myself: the young life of Jacob Lawrence*. Washington, DC: Phillips Collection, 2001.

Several pictures of Lawrence's work divided by themes in his work.

Ringgold, Faith. *Tar Beach*. New York: Crown Publishers, 1991.

Fictional tale of a girl who flies over buildings in New York City to give her family a better life. Semi-autobiographical story of life as a child in Harlem.

Ringgold, Faith, Linda Freeman, and Nancy Roucher. *Talking to Faith Ringgold*. New York: Crown Publishers, 1996.

As told by the artist, the story of her life and influences of her work and how the world influenced her.

Shelton, Paula Young, and Raúl Colón. *Child of the civil rights movement*. New York: Schwartz & Wade Books, 2010.

A magnificent story of the Civil Rights Movement as told through the eyes of a child. Great for elementary students. Beautiful illustrations.

Venezia, Mike. *Faith Ringgold*. New York: Children's Press, 2008.

Biographical information presented with large color reproductions of Pippin's work and interspersed with cartoons to aid in understanding and add interest. Appropriate and on level for elementary children but my interest older students as well. My students love Mike Venezia's books and I use them regularly to supplement my curriculum.

Venezia, Mike. *Horace Pippin*. New York: Children's Press, 2008.

Great color reproductions of Pippin's sketches and paintings and photographs of the artist.

Venezia, Mike. *Jacob Lawrence*. New York: Children's Press, 1999.

Superb resource for your elementary classroom.

Bibliography for Web Resources

The internet is an endless resource for education. I could not possibly list all the wonderful resources for teaching civil rights, the Great Migration, the Harlem Renaissance or any of these artists, but here were my favorites in writing this unit:

"AAME : Home." AAME : Home. <http://www.inmotionaame.org/home.cfm>. (accessed December 3, 2013).

In Motion: The African-American Migration Experience presents more than 16,500 pages of texts, 8,300 illustrations, and more than 60 maps. This site includes an immense amount of information about the Great Migration and other population shifts and patterns of African-Americans.

YouTube. "Artist Faith Ringgold talks about the process of creating the Tar Beach story quilt." YouTube. <http://www.youtube.com/watch?v=794M-mcOJY4> (accessed December 5, 2013).

Perfect for classroom use!

"Faith Ringgold." Faith Ringgold. <http://www.faithringgold.com/ringgold/default.htm>. (accessed November 13, 2013).

Faith Ringgold's web site with artwork, biographical and interesting information.

"Horace Pippin notebooks and letters, circa 1920, 1943." Summary of the. <http://www.aaa.si.edu/collections/horace-pippin-notebooks-and-letters-8586>. (accessed October 23, 2013).

Scanned original primary source documents including drawings, notes and letters by Horace Pippin.

"Jacob Lawrence and Gwendolyn Knight papers, 1945-1995, bulk 1973-1994." Summary of the. <http://www.aaa.si.edu/collections/jacob-lawrence-and-gwendolyn-knight-papers-9121>. (accessed September 23, 2013).

Scanned original papers and oral history by Jacob Lawrence and Gwendolyn Knight.

"Jacob Lawrence: Exploring Stories." Jacob Lawrence: Exploring Stories. <http://whitney.org/www/jacoblawrence/meet/index.html>. (accessed December 1, 2013).

Lesson plans and biography for teachers and interactive modules for kids including a create your own collage.

"Jacob Lawrence The Migration Series." Home Page-Jacob Lawrence Migration Series. http://www.phillipscollection.org/migration_series/index.cfm. (accessed November 18, 2013).

Terrific resource of *The Migration Series*.

"METMEDIA see the museum in new ways." The Metropolitan Museum of Art. <http://www.metmuseum.org/metmedia/interactives/art-trek/romare-bearden-lets-walk-the-block>. (accessed December 7, 2013).

Excellent resource for students, parents and teachers.

"National Gallery of Art." Education. <http://www.nga.gov/content/ngaweb/education.html>. (accessed December 3, 2013).

Great resource for artists' information.

"Oh Freedom!." Teaching African American Civil Rights Through American Art at the

Smithsonian. <http://africanamericanart.si.edu/index.php> (accessed October 31, 2013).

Excellent teacher resources from the 2012-13 exhibition.

"Oral history interview with Faith Ringgold, 1972." - Oral Histories.

<http://www.aaa.si.edu/collections/interviews/oral-history-interview-faith-ringgold-11488>. (accessed December 3, 2013).

Primary source!

"Philadelphia Museum of Art - Education : Teachers : Teacher Resources : Collection Resources." Philadelphia Museum of Art - Education : Teachers : Teacher Resources : Collection Resources.

<http://www.philamuseum.org/education/resources/49.html>. (accessed August 3, 2013).

A go-to resource for all aspects of the Philadelphia Museum of Art's collection for educators and art lovers.

"Romare Bearden papers, 1937-1982." Summary of the.

<http://www.aaa.si.edu/collections/romare-bearden-papers-5881>. (accessed December 6, 2013).

Primary Source!

"The Jacob and Gwen Knight Lawrence Virtual Resource Center." The Jacob and Gwen Knight Lawrence Virtual Resource Center.

<http://www.jacobandgwenlawrence.org>. (accessed December 3, 2013).

Great site, straight from the source!

"The Kennedy Center: ARTSEdge - the National Arts and Education Network."

ARTSEdge: Drop Me Off in Harlem. <http://artsedge.kennedy-center.org/multimedia/series/AEMicrosites/drop-me-off-in-harlem.aspx>. (accessed November 27, 2013).

A must-have link for student access!

"Van Vechten Collection." Prints & Photographs Online Catalog (Library of Congress).

<http://www.loc.gov/pictures/collection/van/> (accessed November 27, 2013).

Primary source! Photographs of the Harlem Renaissance.

"WELCOME TO THE ROMARE BEARDEN FOUNDATION." WELCOME TO THE ROMARE BEARDEN FOUNDATION.

<http://www.beardenfoundation.org/index2.shtml>. (accessed September 22, 2013).

For teachers, there is a timeline, bibliography and lesson plans. In the Activity Zone tab, there are eight different links to web sites for students to explore.

Appendix A

Implementing District Standards

The Colonial School District adheres to the Delaware Recommended Curriculum Standards which are adopted from the National Art Education Association Standards published in 2006.

Standard 1: Understanding and applying media, techniques and processes
Students will demonstrate knowledge of Standard 1 through discussion of artists' materials and select and use materials to create the culmination project.

Standard 2: Using knowledge of structures and functions
Students will use the elements of art and principles of design to create their artwork.

Standard 3: Choosing and evaluating a range of subject matter, symbols and ideas
Students will create an artwork by choosing an experience that occurred in their lifetime.

Standard 4: Understanding the visual arts in relation to history and cultures
Students will correlate the Civil Rights Movement and the artists influenced by the Harlem Renaissance.

Standard 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others
Students will discuss and write about their own artwork, their classmates and of the artists studied in this unit.

Standard 6: Making connections between visual arts and other disciplines
Students will use their prior knowledge of civil rights from Social Studies to learn about the artists in this unit.

Please note the National Coalition for Core Arts Standards is developing the 2014 National Core Arts Standards set to be released in the spring of 2014.

Endnotes

¹ Mike Venezia, Jacob Lawrence, 18.

² Berson, Michael J., Robert P. Green, Thomas M. McGowan, and Linda Kerrigan Salvucci. *Harcourt horizons: United States history : civil war to present*, 437.

³ Bruce J. Dierenfield, *The civil rights movement*, 10.

⁴ Ibid, 11.

⁵ John Duggleby, *Story Painter: The Life of Jacob Lawrence*, Duggleby, 7.

⁶ Ibid, 7.

⁷ *Against the odds*, DVD, Directed by Amber Edwards (1994, Arlington, VA: PBS Home Video, 1994).

⁸ John Duggleby, *Story Painter: The Life of Jacob Lawrence*, Duggleby, 13.

⁹ http://www.pbs.org/wnet/aaworld/arts/artfocus_03.html (accessed December 7, 2013).

¹⁰ Langston Hughes, "The Negro Artist and the Racial Mountain," 1926.

¹¹ George Schuyler, "The Harlem Renaissance: George Schuyler Argues against "Black Art," 1926.

¹² <http://www.philamuseum.org/education/resources/49.html>. (accessed August 3, 2013).

¹³ Jen Bryant, *A Splash of Red: The Life and Art of Horace Pippin*, 10.

¹⁴ <http://www.philamuseum.org/education/resources/49.html>. (accessed August 3, 2013).

¹⁵ Mike Venezia, *Horace Pippin*, 6.

¹⁶ *Ibid*, 14.

¹⁷ Jen Bryant, *A Splash of Red: The Life and Art of Horace Pippin*, 31.

¹⁸ Mike Venezia, *Horace Pippin*, 15.

¹⁹ *Ibid*, 18

²⁰ Jen Bryant, *A Splash of Red: The Life and Art of Horace Pippin*, 31.

²¹ *Ibid*, 25.

²² Mike Venezia, *Horace Pippin*, 25.

²³ *Ibid*, 22.

²⁴ Jen Bryant, *A Splash of Red: The Life and Art of Horace Pippin*, 23.

²⁵ <http://www.nga.gov/content/ngaweb/education/teachers/teaching-packets/bearden.html> (accessed December 3, 2013).

²⁶ Myron Schwartzman, *Romare Bearden, His Life & Art*, 17.

²⁷ *Ibid*, 32.

²⁸ <http://www.nga.gov/content/ngaweb/education.html> (accessed December 3, 2013).

²⁹ Meredith Hindley, *Picturing America*, 76.

³⁰ <http://www.nga.gov/content/ngaweb/education.html> (accessed December 3, 2013).

³¹ Meredith Hindley, *Picturing America*, 76.

³² <http://www.nga.gov/content/ngaweb/education/teachers/teaching-packets/bearden.html> (accessed December 3, 2013).

³³ <http://www.nga.gov/content/ngaweb/education/teachers/teaching-packets/bearden.html> (accessed December 3, 2013).

³⁴ Jacob Lawrence, David C. Driskell, and Patricia Hills. *Jacob Lawrence: moving forward paintings*, 54.

³⁵ John Duggleby, *Story Painter: The Life of Jacob Lawrence*, 7.

³⁶ *Ibid*, 12-13.

³⁷ John Duggleby, *Story Painter: The Life of Jacob Lawrence*, 15.

³⁸ *Ibid*, 24.

³⁹ *Ibid*, 26.

⁴⁰ Mike Venezia, *Jacob Lawrence*, 25.

http://www.randomhouse.com/kids/catalog/author.pperl?authorid=25610&view=sml_sptl spt (accessed November 4, 2013).

⁴² Faith Ringgold, Faith, Linda Freeman, and Nancy Roucher. *Talking to Faith Ringgold*, 5.

⁴³ Mike Venezia, *Faith Ringgold*, 14.

⁴⁴ Leslie Hammond, *Gumbo ya ya: anthology of contemporary African-American women artists*, 225.

⁴⁵

http://www.randomhouse.com/kids/catalog/author.pperl?authorid=25610&view=sml_sptl spt (accessed November 4, 2013).

⁴⁶ Faith Ringgold, Faith, Linda Freeman, and Nancy Roucher. *Talking to Faith Ringgold*, 13.

⁴⁷ Fifield, Mary. "The Striking Optimism of Faith." *Vermont Woman (South Hero)*, October 1, 2006.

Curriculum Unit

Artists in a Nation of Change – Influences of the Harlem Renaissance on Visual Art

Author

Kristen Leida

KEY LEARNING, ENDURING UNDERSTANDING, ETC.

Artists use a variety of techniques and processes to manipulate media to achieve desired effects. Every work of art has a point of view. Art preserves and depicts history in ways words cannot.

ESSENTIAL QUESTION(S) for the UNIT

To what extent can media be manipulated using a variety of techniques and processes?
How and why is art used as a vehicle for communication?
To what extent does history reflect upon and have an influence on art?

CONCEPT A

CONCEPT B

CONCEPT C

Techniques and Processes

Historical Influence

Point of View

ESSENTIAL QUESTIONS A

ESSENTIAL QUESTIONS B

ESSENTIAL QUESTIONS C

What are the art materials or mediums used in the artwork?
How was the artwork created?

How did black history influence the work of art of Horace Pippin, Romare Bearden, Jacob Lawrence and Faith Ringgold?

How do artists communicate through their art work? Why do artists communicate in art?

VOCABULARY A

VOCABULARY B

VOCABULARY C

Medium Oil Paint
Technique Quilt
Collage Frame
Romare Bearden Faith Ringgold

Civil Rights Horace Pippin
The Great Migration
Prejudice
Harlem Renaissance

Communicate
Jazz
Self-Taught
Point of View

ADDITIONAL INFORMATION/MATERIAL/TEXT/FILM/RESOURCES

Digital Images, Photocopies or Reproductions of:
Horace Pippin, *Saying Prayers*, 1943 and *Mr. Prejudice*, 1943; Romare Bearden, *The Dove*, 1964 and *Show Time*, 1974
Jacob Lawrence, *The Migration of the Negro, No. 1. During the World War there was a great migration North by Southern Negroes*, 1941;
Faith Ringgold, *Echoes of Harlem*, 1980 and *The Sunflower Quilting Bee at Arles*, 1991
James Karales, *Selma-to-Montgomery March for Voting Rights in 1965*, 1965
Video on youtube.com ‘Artist Faith Ringgold talks about the process of creating the Tar Beach story quilt’ by Craft in America
Map of ‘African-American Population in Selected Cities, 1900-1920’ from www.inmotionaame.org
Venezia, Mike. *Jacob Lawrence*. New York: Children's Press, 1999.