

Grade 8

The New Negro The Rebirth of African American Culture in Harlem in the Early 1900's

May 2006

A Sample Unit of Study

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New York City and the Nation:
A School/Community Consortium to Teach American History

The New Negro
The Rebirth of African American
Culture in Harlem in the Early 1900's
8th Grade

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Introduction

Why History? History provides an essential foundation for our students to become informed and active participants in our communities. With your guidance, this unit of study will help students gain essential skills and strategies as they immerse themselves in “doing” history. As students learn about how communities change over time, they will gain a deeper understanding of how all communities are both alike and different, and that each one has a uniquely interesting story.

Why New York City History? As a major port, one-time capitol, and longtime financial center, New York City lay at the heart of the American Experience for most of U.S. history. Our city’s past provides a privileged vantage point from which to view the course of national events. This unit brings this perspective into the classroom through informed teaching and engaging methodologies that follow New York City and New York State Learning Standards.

Content and Themes of this Unit: The Harlem Renaissance of the 1920’s exalted the unique culture of African Americans. Blacks were encouraged to celebrate their heritage, to become "The New Negro." In this unit of study, students will wrestle with themes such as: **Community, Justice, Change, Culture, and Identity**. What were the origins of this social and cultural rebirth? What kind of racial prejudice and intolerance existed between the world wars? What role did the Great Migration play in this story? And how did this cultural movement reflect and influence the general American culture?

Skills and Strategies Developed: Our students become young historians as they gather, compile, and analyze information from a variety of sources in preparation for a final project. We have integrated skills and strategies that support literacy, the arts, and technology.

Your students will

- **examine and interpret primary source documents**
- **develop their note-taking skills** as they write an investigative report
- **analyze ideas expressed in the literature and art** of the time
- **integrate creative writing and role play** as they develop a monologue on an important artist, writer, or musician
- **work collaboratively** to create multimedia presentations on Harlem during the Harlem Renaissance, from a teen’s perspective.

How the Unit is Organized: The curriculum is project-based. We begin with an overarching essential question and some focusing questions. There is a curriculum web as well as suggested lessons and resources to support you as you bring this unit to life in your classroom. The lessons are designed so that you can customize and enrich the teaching points to meet the needs and interests of your students. We hope that this unit will inspire you to work closely with other grade-level teachers, discussing the classroom social studies collections and creating additional lessons to share with one another.

This unit was developed through participation in the “New York City and the Nation, A School/Community Consortium to Teach American History.” “New York City and the Nation” is a partnership of the Gotham Center for New York City History/CUNY, City Lore, Historic House Trust, Henry Street Settlement, New-York Historical Society and Brooklyn Historical Society.

Teacher Background Information: Studying American History through New York City History

Throughout American history, New York City has played a pivotal role. One way to understand the evolution of African Americans' influence on American society is to focus on the early 20th century exodus of blacks from the South to the North, and the resulting development of Harlem as a social and cultural mecca. This unit examines America between the world wars through the lens of the vibrant cultural phenomenon known as the Harlem Renaissance.

The Great Migration was preceded by the Reconstruction Era, when Jim Crow laws became a way of life in the South. African Americans were subjected to segregated railways, restaurants, schools, and hospitals. Separate but equal was the rule, though facilities for African Americans were far from equal to those for whites. During this era of segregation, blacks were faced with social, political, and economic oppression and some were victimized by radical supremacist groups in bloody and brutal crimes. During World War I, great numbers of African Americans left the South to escape from this prejudice and violence and to seek jobs created by industrial expansion in the North. It has been documented that over one million African Americans fled the South during the Great Migration.

As a result, Harlem's African American community significantly grew in number. Soon artists, writers, musicians, politicians and entrepreneurs were all drawn to Harlem. The accompanying explosion of arts and culture became known as the Harlem Renaissance. It was not only a time of artistic expression, but a time for African Americans to celebrate their culture and African heritage. It was also a time to reflect upon the current social reality of prejudice, segregation, and racist violence. In his influential book The New Negro (1925), African American scholar Alain Locke described the northward migration of blacks as "something like a spiritual emancipation." Much of the art, literature, and music of the time reflected a pride in African heritage and also protested against racism.

The Harlem Renaissance flourished between the years of 1910 and 1930. When the nation experienced steep economic decline with the onset of the Great Depression, the effects on Harlem's African American population were especially devastating. Companies went bankrupt, people lost jobs, and the disposable income once used to support the arts was no longer available. Many of the notable figures of the Harlem Renaissance took on jobs in education or traveled the world. Others were forced to abandon their craft shortly after the Depression took hold. The legacy of the Harlem Renaissance, however, lived on in the poetry, art, and music created during its heyday.

Essential Question

This is the overarching question for the unit. It includes and goes beyond the content of a unit. Lessons and activities are designed to help bring students closer to this question, though it is likely that it will never be fully answered.

How do the arts reflect, as well as shape, a community and its culture?

Focus Questions

These are the guiding questions for the unit. They are designed to address the Essential Question, the specific content of the unit and the NYS Standards. Lessons and activities are designed to help students come to answers to these questions.

1 How was the post-World War I period an age of intolerance toward African Americans?

2 Why did large numbers of African Americans migrate from the South to cities in the North after World War I?

3 How did the Harlem Renaissance help shape American culture?

4 How did creative African Americans reflect and influence the places and time periods in which they lived?

Lessons/Activities

These are lessons and/or activities designed to address the Essential Question and Focus Questions and build towards the culminating project. There should be 3-5 lessons to address each Focus Question. Title and list each question below.

- **1 Racial Tension in the U.S.**

- **2 The Great Migration**
- **3 The Harlem Renaissance**

Suggested Topics:

- The influence of music on the writing of the Harlem Renaissance
- Drama of the Harlem Renaissance
- Film and the Harlem Renaissance-
- The Women of the Harlem Renaissance
- Case Study: Identify and illustrate the popular fashions of the Harlem Renaissance

	<ul style="list-style-type: none"> • Geography: Identify and map cultural landmarks of the Harlem Renaissance • Language Arts: African-American journals and newspapers during the Harlem Renaissance • Language Arts: The use of figurative language in the poetry of the Harlem Renaissance • Physical Education: Learn the Charleston and other popular dances of the time period • Visual Arts: Analyze a painter, sculptor or photographer of the Harlem Renaissance; produce an art piece that reflects the society in which you live • Music: Create and play a cornet; compose a jazz tune on the cornet • Critical viewing of early African American musicals and stage performances (Josephine Baker, Billie Holiday, Bill “Bojangles” Robinson)
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<p>5 What are the legacies of the Harlem Renaissance?</p>	<ul style="list-style-type: none"> • 4 Black Nationalism • 5 “A Dream Deferred”
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Culminating Project: Students will create **multimedia presentations** on life in Harlem during the Harlem Renaissance, from the perspective of a 1920’s Harlem teenager. In small cooperative groups, they will plan projects logically and equitably, assign tasks, and complete individual research assignments.

Culminating Project

This project, tied to the Essential Question, should be introduced to students at the start of the unit in order to make the goals of the unit explicit. The skills and content of all the lessons and activities in the unit should be scaffolded such that students can successfully complete the project.

Students will work collaboratively in small groups of 4 to create **multimedia presentations** on life in Harlem during the Harlem Renaissance, from the perspective of a 1920's Harlem teenager. The presentations may take the form of a video, a Web page, a slide show, or some combination of these. The presentations are designed to address the Essential Question of the unit: **How do the arts reflect, as well as shape, a community and its culture?**

1. Presentations should include the following:

- primary sources in the form of pictures, sound clips, or video
- examples of clothing, dances, painting, literature, music, etc.
- a written component, document-based, at least 3 pages
- information on at least 3 artists, musicians, or writers of the period, including examples of their work and background information on their lives
- discussion of the connections between the artists examined
- interpretation of the major themes of the unit: intolerance, migration, black nationalism, and the artistic response to oppression
- point-of-view analysis from a teen's perspective

2. Presentations will be judged with a Rubric for:

- rough draft
- originality
- attractiveness/design
- content
- cooperative group work
- oral presentation
- bibliography

Lesson # 1

Lesson Title: Racial Tension in the U.S.

Unit's Essential Question: How do the arts reflect, as well as shape, a community and its culture?

Focus Question: How was the post-World War I period an age of intolerance toward African Americans?

Skills/Strategies

- Photograph/political cartoon analysis
- Research
- Writing

Materials, Supplies, and Equipment

- Computers with access to the Worldwide Web & desktop publishing program
- Recording sheet

Primary Sources

- **Newspaper Article:** The Negro Silent Parade, The Crisis, September 1917 (Cryan-Hicks, 20-22); Lynching Announcements
- **Photographs:** (see appendix): Silent Parade, New York; Children in the Silent Parade; Lynching Mob; Segregation (Schomburg Center for Research in Black Culture, General Research and Reference Division), Jim Crow Laws (Baicker 21-23)
- **Image:** Seeing Big (<http://www.pbs.org/wnet/jimcrow/php/scrabble.php?pic=1>, The Rise and Fall of Jim Crow)

Mini-Lesson *This may include: Direct instruction (content/skills/research strategy); shared reading (content/skills); reading a selected portion of text aloud; reading /writing; modeling specific skills and/or strategies; making an explicit connection to previous activities.*

1. Display a copy of the image, "Seeing Big," for all students to view.
2. Demonstrate how to analyze an image: examine all characters, symbols, and text and use these factors to infer information. Actively engage students and answer discussion questions: *Who is the character being portrayed in the image? What are your impressions of the character? Why? What is the point the artist is trying to make? What social, political and economic inequalities did African Americans endure during the Jim Crow era? If you had the same experiences, what would disturb you the most? Why?*
3. Have students record their observations of social, political and economic inequalities in a three-column t-chart.

Independent Work Time *This may include independent work, partner work, small group work, research.*

1. Allow students to examine primary sources and discuss observations with a partner. Students should continue to add to their chart, noting any social, political and economic inequalities endured by African Americans during this time period observed from the text and photos.
2. Students will write an investigative report on racial terrorism under Jim Crow Laws in the early 1900's. The report will describe the problem, its causes and effects. Students will publish their final draft in newspaper format using a desktop publishing program. Share examples of investigative reports from updated newspapers or magazines with students beforehand.
3. Allow students to observe and evaluate the photos and newspaper articles with a partner to gain an understanding of social, political and economic injustices of this time period.

Share/Assessment *This may include individual or group share, formal and informal assessment.*

Students will present their reports to the class. Their report may be accompanied by illustrations, photographs or any other form of graphic aid. Student reports will be assessed on accuracy and format. The final product should reflect content of primary sources and research.

Students will also keep **daily journals** to record observations, reactions and reflections as independent writing or as a think, pair, share where the thoughts of a partner's are also recorded.

Homework Suggestion

Generate 5 questions you will use to interview a young African-American in the early 1900's in an investigative report.

Connection to Culminating Project *How does this lesson help students work towards the culminating project (in terms of skills, strategies and/or content)?*

This lesson on racial intolerance in the early 20th century provides background knowledge for students to judge the social and political climate out of which the Harlem Renaissance emerged. Through analyzing and writing about primary source documents, students will become better prepared to create a culminating multimedia presentation on life in Harlem during the Harlem Renaissance.

Lesson Title: The Great Migration

Unit’s Essential Question: How do the arts reflect, as well as shape, a community and its culture?

Focus Question: Why did large numbers of African Americans migrate from the South to cities in the North after World War I?

Skills/Strategies

- Political cartoon analysis
- Research
- Writing
- Map making

Materials, Supplies, and Equipment

- Butcher paper

Primary Sources

- *The Reason and Letters of Negro Migrants of 1916-1918*. Emmett J. Scott. The Journal of Negro History vol. 4, no. 3 (July 1919). (<http://www.inmotionaame.org/texts/viewer.cfm>)

Mini-Lesson *This may include: Direct instruction (content/skills/research strategy); shared reading (content/skills); reading a selected portion of text aloud; reading /writing; modeling specific skills and/or strategies; making an explicit connection to previous activities.*

1. Display the political cartoon, *The Reason* on overhead projector. Demonstrate how to analyze a political cartoon: examine all characters, symbols, text and the caption and use these factors to infer information.
2. Actively engage students and discuss the answers to the following questions: *What do we learn from this cartoon about conditions facing African Americans in the South in the early 20th century? When people move from one place to another, there are forces that “push” them from an area and forces that “pull” them to a new location. What factors may be “pushing” African Americans away from the South?*

Independent Work Time *This may include independent work, partner work, small group work, research.*

1. Have students pair up with a partner and distribute student copies of *Letters of Negro Migrants of 1916-1918*.
2. The teacher will read one letter aloud while students follow along on their copies.
3. With their partners, students will work together to draw an outline map of the United States on a large sheet of butcher paper. They are to draw two arrows leading north and label one “push factors” and label the other “pull factors.” Next to each arrow, they are to list the push and pull factors of the Great Migration based on their observations of the primary sources.

Share/Assessment *This may include individual or group share, formal and informal assessment.*

Choose one student from each group to present the finished product. Students should be allowed to discuss, compare and contrast their findings. Collect and display maps on a bulletin board. Assessment should be based on accuracy and whether the finished product reflected the content of the primary sources.

Students will also keep **daily journals** to record observations, reactions and reflections as independent writing or as a think, pair, share where the thoughts of a partner’s are also recorded.

Homework Suggestion

Today, you have read about the reasons why many African Americans flocked to the North in the early 20th century. Imagine you and your family also want to leave the South. List 5 problems your family might have in trying to move north.

Connection to Culminating Project *How does this lesson help students work towards the culminating project (in terms of skills, strategies and/or content)?*

This lesson on the Great Migration provides background knowledge for students to judge the social and political climate out of which the Harlem Renaissance emerged. Through analyzing primary source documents, students will become better prepared to create a culminating multimedia presentation on life in Harlem during the Harlem Renaissance.

Lesson Title: The Harlem Renaissance

Unit’s Essential Question: How do the arts reflect, as well as shape, a community and its culture?

Focus Question: How did the Harlem Renaissance help shape American culture?

Skills/Strategies

- Literary and film analysis
- Research
- Writing

Materials, Supplies, and Equipment

- Video or DVD player
- Computer with internet access

Primary Sources

- Text from *The Big Sea*, by Langston Hughes (*The Board of Education of the City of New York, 90*)
- Video or DVD, *New York: A Documentary Film, Episode 5: Cosmopolis (1914-1931)*
- Photographs (such as “Dancers at the Savoy Ballroom,” Lenox Avenue, Harlem, where the famous dance, “the Lindy Hop,” was invented)
- Examples of art, poetry, and music from the Harlem Renaissance

Mini-Lesson *This may include: Direct instruction (content/skills/research strategy); shared reading (content/skills); reading a selected portion of text aloud; reading /writing; modeling specific skills and/or strategies; making an explicit connection to previous activities.*

1. Read aloud the excerpt from *The Big Sea* by Langston Hughes.
2. After reading the text aloud, allow students 5 minutes to examine photographs and other examples of art, poetry, or music from the time period.
3. Discuss the following with the students: *Briefly explain what the Harlem Renaissance was and how it developed. If you were to write a motion picture about the Harlem Renaissance, what would you title it? Explain why.*

Independent Work Time *This may include independent work, partner work, small group work, research.*

1. Allow students to identify and relate specific people and places to the Harlem Renaissance. Show the film, *New York: A Documentary Film, Episode 5: Cosmopolis (1914-1931)*.
2. Inform students that for today’s task, they will imagine they are foreign visitors to the United States during the era of the Harlem Renaissance.
3. They are to use information learned in this lesson to write a letter to a friend at home explaining their observations and experiences in Harlem during the 1920’s.

Share/Assessment *This may include individual or group share, formal and informal assessment.*

Students may exchange letters to compare and contrast different experiences and display letters on a class or hallway bulletin board accompanied with images and primary sources from the time period. Student letters should be accurate, reflecting student findings from class discussions and in-class research.

Students will also keep **daily journals** to record observations, reactions and reflections as independent writing or as a think, pair, share where the thoughts of a partner's are also recorded.

Homework Suggestion

Using the information gathered from the lesson, create an encyclopedia entry on the Harlem Renaissance accompanied with an original illustration or an image with credits.

Connection to Culminating Project *How does this lesson help students work towards the culminating project (in terms of skills, strategies and/or content)?*

This lesson on the Harlem Renaissance provides background knowledge to prepare students to create a culminating multimedia presentation on the life of a teen in Harlem during the Harlem Renaissance.

Lesson Title: Black Nationalism

Unit’s Essential Question: How do the arts reflect, as well as shape, a community and its culture?

Focus Question: How do African American artists express their specific culture as well as their place within American culture?

Skills/Strategies

- Analysis of art objects (literature, visual art, music, etc.)
- Research
- Role play

Materials, Supplies, and Equipment

- Talk show Planner (see Appendix)

Primary Sources

- Poetry by Langston Hughes: *The Negro Speaks of Rivers* and *I, Too* (The Board of Education of the City of New York, 91).
- Painting by Aaron Douglas: *Aspects of Negro Life: From Slavery Through Reconstruction*
- Other examples of art, poetry, and music from the Harlem Renaissance

Mini-Lesson *This may include: Direct instruction (content/skills/research strategy); shared reading (content/skills); reading a selected portion of text aloud; reading /writing; modeling specific skills and/or strategies; making an explicit connection to previous activities.*

1. Display the poem, *The Negro Speaks of Rivers*, on a transparency. Read the text aloud as students read along silently.
2. Ask students to brainstorm reasons why Langston Hughes wrote this poem.
3. In a t-chart, list the following quotes and the possible meanings for each:
“I looked upon the Nile and raised the pyramids above it.”
“My soul has grown deep like the rivers.”
4. Discuss the following as a class: *What lines in the poem suggest that Langston Hughes has made a connection with his African past?*

Independent Work Time *This may include independent work, partner work, small group work, research.*

1. Have students pair up with a partner and read together the poem, *I, Too*, by Langston Hughes.
2. In a t-chart, have them write possible meanings for the following lines:
“Tomorrow, I’ll be at the table when company comes”
“I, too, am America.”
3. With their partners, they are to discuss what these two poems by Hughes tell us about the time period and the Harlem Renaissance.
4. Have students examine other works of literature, poetry, art or any other medium of expression and become a “resident expert” on a particular artist of the era.
5. Divide the class into groups of 8 to 10 students. In their groups, they will be planning a talk show to demonstrate their understanding of the Harlem Renaissance. Each group should complete a talk show planner (see Appendix) and assign roles and tasks equitably.

Share/Assessment *This may include individual or group share, formal and informal assessment.*

Each group will perform the talk show for the class. The teacher may choose to record the talk show. Evaluation is based on whether the groups determined a strategy to work together effectively, if each individual completed individual research, and if information was presented clearly and accurately during the talk show. Each talk show should effectively demonstrate knowledge gained on the era of the Harlem Renaissance and its major contributors.

Students will also keep **daily journals** to record observations, reactions and reflections as independent writing or as a think, pair, share where the thoughts of a partner's are also recorded.

Homework Suggestion:

Find a person in your community or in the media that uses artistic expression—poetry, visual art, etc. —as a way to share personal reactions to events or causes in your community or in the general society. What events inspired this person's work? What are his/her views on this topic?*(adapted from Learning Adventures in Citizenship, <http://www.pbs.org/wnet/newyork/laic/episode5/activity2/activity2.html>).*

Connection to Culminating Project *How does this lesson help students work towards the culminating project (in terms of skills, strategies and/or content)?*

This lesson on black nationalism provides information on the artistic expression of the African American experience, which will prepare students to create a culminating multimedia presentation on life in Harlem during the Harlem Renaissance.

Lesson Title: “A Dream Deferred”

Unit’s Essential Question: How do the arts reflect, as well as shape, a community and its culture?

Focus Question: What are the legacies of the Harlem Renaissance?

Skills/Strategies

- Literary analysis
- Research/writing
- Role play

Materials, Supplies, and Equipment

- Chart paper
- Reference books on the Harlem Renaissance

Primary Sources

- *My Early Days in Harlem* from *Freedom Ways* (Summer 1963) by Langston Hughes (Migration Resources, <http://www.inmotionaame.org/texts/viewer.cfm>)
- *Race Prejudice and the Negro Artist*, an essay by James Weldon Johnson (*cited from the Board of Education of the City of New York, 94*)

Mini-Lesson *This may include: Direct instruction (content/skills/research strategy); shared reading (content/skills); reading a selected portion of text aloud; reading /writing; modeling specific skills and/or strategies; making an explicit connection to previous activities.*

1. Read *My Early Days in Harlem* by Langston Hughes (page 314) aloud while students read along silently.
2. On chart paper, write down the economic and social effects of the Harlem Renaissance according to Hughes. Have students analyze and discuss the significant changes brought about by the Harlem Renaissance.

Independent Work Time *This may include independent work, partner work, small group work, research.*

1. Have students pair up and, with a partner, read the short excerpt from *Race Prejudice and the Negro Artist* by James Weldon Johnson.
2. With their partner, students should discuss the following: *How important to the struggle for equal rights were the accomplishments of the artists Johnson mentions in the passage?*
3. Each student should pick one artist from the Harlem Renaissance. They may choose a writer, artist, performer or a musician.
4. Each student is to assume the role of the personality and generate a 5-minute monologue as that person. In the monologues, each student should explain his/her contributions to the Renaissance and his/her legacies. Students may also choose to dress like their character.

Share/Assessment *This may include individual or group share, formal and informal assessment.*

Each student will role-play his/her character for the class. Monologues may be recorded. Students may also opt to carry on conversations between characters to discuss possible collaborative relationships. Student monologues will be assessed on accuracy and format. The final product should reflect content of primary sources and research.

Students will also keep **daily journals** to record observations, reactions and reflections as independent writing or as a think, pair, share where the thoughts of a partner's are also recorded. '

Homework Suggestion:

Write a poem or song about the Harlem Renaissance and/or its legacies.

Connection to Culminating Project *How does this lesson help students work towards the culminating project (in terms of skills, strategies and/or content)?*

This lesson on the legacies of the Harlem Renaissance provides background knowledge to prepare students to create a culminating multimedia presentation on life in Harlem during the Harlem Renaissance.

Resources

<p style="text-align: center;">Teacher Background References</p> <p><i>May include books, articles, museums, and websites</i></p>	<p style="text-align: center;">Student Literature</p> <p><i>May include primary documents, poetry, fiction, nonfiction, songs, etc.</i></p>	<p style="text-align: center;">Classroom Materials</p> <p><i>May include maps, globes, dictionaries, writing and art materials</i></p>	<p style="text-align: center;">Web Sites & Technology Supports</p> <p><i>May include websites, software, and videos</i></p>	<p style="text-align: center;">Field Trips and Excursions</p> <p><i>May include permanent exhibits/collections in museums, historic houses, libraries, neighborhood walks, etc.</i></p>
<p>Louis Armstrong House 34-56 107th Street Corona, NY 11368</p> <p>Louis Armstrong Archives Queens College 65-30 Kissena Boulevard Flushing, NY 11367-1597 http://www.satchmo.net</p> <p>Schomburg Center for Research in Black Culture 515 Malcolm X Boulevard New York, NY 10037-1801 212-491-2200 http://www.nypl.org</p> <p>Baicker, Karen. <i>Primary Sources Teaching Kit: Civil Rights</i>. New York: Scholastic, 2003.</p> <p>Board of Education of the City of New York. <i>Grade 8 United States & New York</i></p>	<p>Bearden, Romare and Harry Henderson. <i>A History of African-American Artists From 1792 to the Present</i>. NY: Pantheon, 1993.</p> <p>Chambers, Veronica, Josh Wilker. <i>The Harlem Renaissance (African American Achievers)</i>. NY: Chelsea House, 1997.</p> <p>Coleman, Evelyn. <i>Mystery of the Dark Tower, Vol. 6</i>. Middleton, WI: Pleasant Company Publications, 2000.</p> <p>Cryan-Hicks, Kathryn, ed. <i>Pride and Promise: The Harlem Renaissance</i>. Lowell, MA: Discovery Enterprises, Ltd, 1993.</p>		<p>Drop Me Off In Harlem http://artsedge.kennedycenter.org/exploring/harlem/artsedge.html</p> <p>1. Learning Adventures in Citizenship, Episode 5, Topic 2: Harlem http://www.pbs.org/wnet/newyork/laic/episode5/topic2/e5_topic2.html</p> <p>2. Learning Adventures in Citizenship, Episode 5, Topic 3: The Jazz Age http://www.pbs.org/wnet/newyork/laic/episode5/topic3/e5_topic3.html</p> <p>Schomburg Center for Research in Black Culture http://www.nypl.org</p>	<p>Louis Armstrong House 34-56 107th Street Corona, NY 11368 http://www.satchmo.net</p>

<p>State History, A Multicultural Perspective, Volume II. New York: Board of Education of the City of New York, 1994.</p> <p>Cryan-Hicks, Kathryn, ed. Pride and Promise: The Harlem Renaissance. Lowell, Massachusetts: Discovery Enterprises, Ltd, 1993.</p> <p>Davidson, James West, Pedro Castillo and Michael B. Stoff. American Nation. New Jersey: Prentice Hall, 2000.</p> <p>Homberger, Eric. The Historical Atlas of New York City. New York: Henry Holt and Company, 1994.</p> <p>Hudson, Wade. Powerful Words. New York: Scholastic Inc., 2004.</p>	<p>Dell, Pamela. Shaky Bones: A Story of the Harlem Renaissance. Child's World: 1999.</p> <p>Haskins, Jim, Brenda Wilkinson, Eleanora E. Tate, Clinton Cox. Black Stars of the Harlem Renaissance (Black Stars Series). NY: John Wiley & Sons, 2002.</p> <p>Hill, Laban Carrick. Harlem Stomp! A Cultural History of the Harlem Renaissance. Megan Tingley: 2004.</p> <p>Kallen, Stuart A. Travel Guide to Harlem Renaissance. Lucent Books: 2004.</p> <p>Levine, Gail Carson. Dave at Night. NY: Harper Collins, 1999.</p> <p>Schaefer, Adam R. The Harlem Renaissance (20th Century Perspectives). Heinemann: 2003.</p>		<p>The Harlem Renaissance http://165.29.91.7/classes/humanities/amstud/97-98/harren/HARREN.HTM</p> <p>The Savoy Ballroom http://www.pbs.org/jazz/places/spaces_savoy_ballroom.htm</p> <p>Langston Hughes Biography http://www.ku.edu/kansas/crossingboundaries/page6el.html</p> <p>The Rise and Fall of Jim Crow: Jim Crow Stories http://www.pbs.org/wnet/jimcrow/stories.html</p> <p>New York: A Documentary Film. Episode 5:Cosmopolis (1914-1931) <i>Available for order on</i> www.pbs.org</p>	
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Appendix

Primary Sources used in lessons:

1.



Lynching Announcements

Schomburg Center for Research in Black Culture, General Research and Reference Division

The Crisis, August 1919

2.

Silent Parade, New York

Schomburg Center for Research in Black Culture, Photographs and Prints Division



3.



Children in the Silent Parade

Schomburg Center for Research in
Black Culture, Photographs and
Prints Division

The Brownies' Book (New
York: DuBois and Dill,

4.

Lynching Mob

Library of Congress, Prints
and Photographs Division
[LC-USZ62-36635]



5.



Segregation

Schomburg Center for Research
in Black Culture, General
Research and Reference
Division

Ray Stannard Baker, *Following
the Color Line: An Account of
Negro Citizenship in the
American Democracy* (New
York: Doubleday, Page &
Company, 1908)

6.

"Letters of Negro Migrants of 1916-1918"
from The Journal of Negro History vol. 4, no. 3
(July 1919)

by Emmett J. Scott
Migration Resources
<http://www.inmotionaame.org/texts/viewer.cfm>

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DALLAS, TEX.,
April 28, 1917.

Dear Sir: Having been informed through the Chicago Defender paper that I can secure information from you. I am a constant reader of the Defender and am contemplating on leaving here for some point north. Having your city in view I thought to inquire of you about conditions for work, housing, wages and everything necessary. I am now employed as a laborer in a structural shop, have worked for the firm five years.

I stored cars for Armour packing co. 8 years, I also claims to know something about candy making, am handy at most anything for an honest living. I am 31 yrs. old have a very industrious wife, no children. If chances are available for work of any kind let me know. Any information you can give me will be highly appreciated.

SAVANNAH, GA., April 24, 1917.

Sir: I saw an advertisement in the Chicago Ledger where you would send tickets to any one desiring to come up there. I am a married man with a wife only, and I am 38 years of age, and both of us have so far splendid health, and would like very much to come out there provided we could get good employment regarding the advertisement.

WINSTON-SALEM, N. N., April 28, 1917.

Dear Sir: Colored people of this place who know you by note of your great paper the Age and otherwise desire to get information from you of jobs of better opportunities for them and better advantages.

You will do us a great favor to answer us in advance.

MOBILE, ALA., June 11, 1917.

Dear Sir: Will you please send me the name of the society in Chicago that cares for colored emigrants who come north seeking employment sometime ago I saw the name of this society in the defender but of late it does not appear in the paper so I kindly as you please try and get the name of this society and send the same to me at this city.

MOBILE, ALA., April 27, 1917.

Sir: Your advertisement appearing in the Chicago Defender have influenced me to write to you with no delay. For seven previous years I bore the reputation of a first class laundress in

7.

Excerpt from *The Big Sea* by Langston Hughes (New York: Hill and Wang, 1940).
(cited from the Board of Education of the City of New York, 90)

The SO-CALLED Negro or Harlem Renaissance of the 1920s was a period when, at almost every Harlem uppercrust dance or party, one would be introduced to various distinguished white celebrities there as gusts. It was a period when local and visiting royalty were not at all uncommon in Harlem.

It was a period when every season there was at least one hit play on Broadway acted by a Negro cast. And when books by Negro authors were being published with much greater frequency and much more publicly than ever before. It was a period when white writers wrote about Negroes more successfully (in terms of the money they made) than Negroes did about themselves. It was the period when the Negro was in style.

White people began to come to Harlem in droves. For several years they packed the expensive Cotton Club on Lenox Avenue. But I was never there, because the Cotton club was a Jim Crow Club for gangsters and whites with money. They were not cordial to Negro customers unless you were a celebrity.

I was in Harlem during the Renaissance. I had a swell time while it lasted. But I thought it wouldn't last long. Some Harlemites thought the race problem had at last been solved.

8.

Poetry by Langston Hughes from *Selected Poems of Langston Hughes* (New York: Alfred A. Knopf, 1926)
(cited from the Board of Education of the City of New York. 91)

The Negro Speaks of Rivers

I've known rivers:

I've known rivers ancient as the world and older
than the flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were
young.

I built my hut near the Congo and it lulled me to sleep.

I looked upon the Nile and raised the Pyramids
about it.

I heard the singing of the Mississippi when Abe
Lincoln went down to New Orleans, and I've
seen its muddy bosom turn all golden
in the sunset.

I've known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers.

I, Too

I, too, sing America.

I am the darker brother

They send me to eat in the kitchen

When company comes

But I laugh

And eat well

And grow strong

Tomorrow,

I'll be at the table

When company comes

Nobody'll dare

Say to me,

"Eat in the kitchen,"

Then.

Besides,

They'll see how beautiful I am

And be ashamed,--

I, too, am America.

9.

“My Early Days In Harlem” from Freedom Ways (Summer 1963) by Langston Hughes
(Migration Resources, <http://www.inmotionaame.org/texts/viewer.cfm>)

“My Early Days In Harlem”
from Freedom Ways (Summer 1963)
by Langston Hughes

Reference: <http://www.inmotionaame.org/texts/viewer.cfm>

FREEDOMWAYS

SUMMER 1963

Because my mouth
Is wide with laughter
And my throat
Is deep with song,
You do not think
I suffer after
I have held my pain
So long?

Because my mouth
Is wide with laughter,
You do not hear
My inner cry?
Because my feet
Are gay with dancing,
You do not know
I die?

Harlem, like a Picasso painting in his cubistic period. Harlem—Southern Harlem—the Carolinas, Georgia, Florida—looking for the Promised Land—dressed in rhythmic words, painted in bright pictures, dancing to jazz—and ending up in the subway at morning rush time—headed downtown. West Indian Harlem—warm rambunctious sassy remembering Marcus Garvey. Haitian Harlem, Cuban Harlem, little pockets of tropical dreams in alien tongues. Magnet Harlem, pulling an Arthur Schomburg from Puerto Rico, pulling an Arna Bontemps all the way from California, a Nora Holt from way out West, an E. Simms Campbell from St. Louis, likewise a Josephine Baker, a Charles S. Johnson from Virginia, an A. Philip Randolph from Florida, a Roy Wilkins from Minnesota, an Alta Douglas from Kansas. Melting pot Harlem—Harlem of honey and chocolate and caramel and rum and vinegar and lemon and lime and gall. Dusky dream Harlem rumbling into a nightmare tunnel where the subway from the Bronx keeps right on downtown, where the money from the nightclubs goes right on back downtown, where the jazz is drained to Broadway, whence Josephine goes to Paris, Robeson to London, Jean Toomer to a Quaker Meeting House, Garvey to the Atlanta Federal Penitentiary, and Wallace Thurman to his grave; but Duke Ellington to fame and fortune, Lena Horne to Broadway, and Buck Clayton to China.

Before it was over—our New Negro Renaissance—poems became placards: DON'T BUY WHERE YOU CAN'T WORK! Adam Powell with a picket sign; me, too. BUY BLACK! Sufi long before the Black Muslims. FIRST TO BE FIRED, LAST TO BE HIRED! The Stock Market crash. The bank failures. Empty pockets. *God Bless The Child That's Got His*

Own. Depression. Federal Theatre in Harlem, the making of Orson Welles. WPA, CCC, the Blue Eagle, Father Divine. In the midst of the Depression I got a cable from Russia inviting me to work on a motion picture there. I went to Moscow. That was the end of the early days of Langston Hughes in Harlem.

10.

Adapted from "Race Prejudice and the Negro Artist," by James Weldon Johnson.
(cited from the Board of Education of the City of New York, 91)

A great Deal was been accomplished* in this decade of "renaissance." Enough has been done to make it seem almost amazing when we realize that there are fewer than 25 Negro artist who are famous across the country; and that they have done most of the work. Most of what they have done has been to get publicity for the race. A generation ago the Negro was receiving lots of publicity, but nearly all of it was bad. There were front page stories with such headings as, "Negro Criminal," "Negro Brute." Today one may see undesirable stories, but one may also read stories about Negro singers, Negro actors, Negro authors, Negro poets.

*This is an exact transcription.

Talk Show Planner

Directions: With your team, plan a talk show that shows the knowledge you have gained about the topic or concept you are studying.

Student Names	Talk Show Host(s)	Talk Show Guest(s)

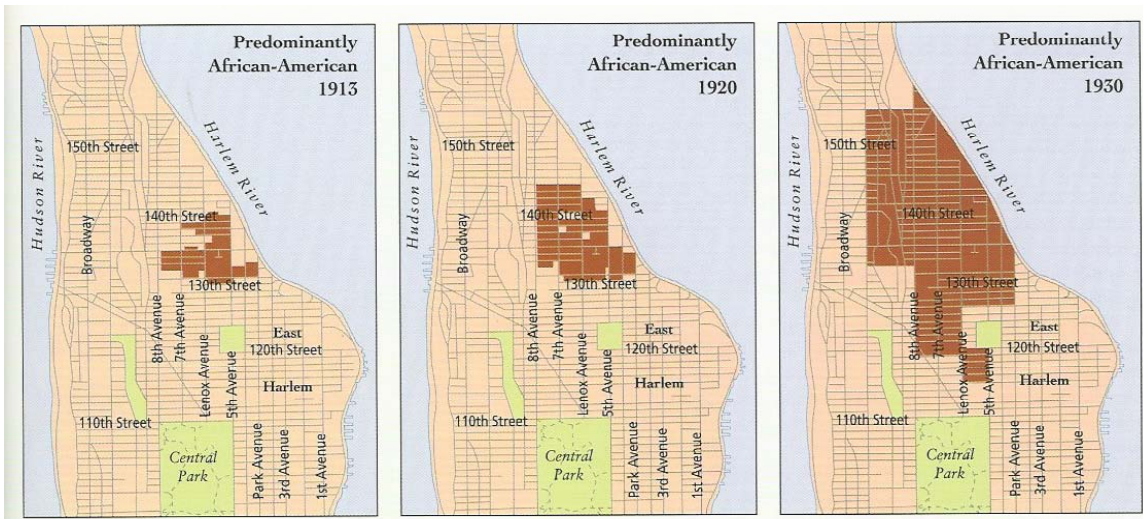
Visual aids that will be used in the talk show to illustrate the topics learned:

Each of the talk show participants will have to plan a talk show that illustrates information about the topic(s) in the text. Each member will want to use separate lined notebook paper to plan and write the talk show. Use the following questions to guide you:

1. Who are the main characters in the talk show?
2. What is their interaction? What is the problem?
3. When did this interaction or problem occur?
4. Where did the important information take place?
5. Why is the information important?
6. What is the overall message that the talk show host wants the audience to gain?

Additional Classroom Material:

Changes in Harlem's Population



Homberger, Eric. *The Historical Atlas of New York.*