

Sample Course Syllabus and Lesson Plan

Ideologies of Art, Literature and Music: The Harlem Renaissance

The course used in this example *Ideologies of Music, Literature and the Arts (MUS 250)*, was developed by Endicott College Faculty Member Brian Fitzpatrick and is part of the *Values & Ethics* requirement within the general education core. The course uses an integrated approach to study a specific period in history simultaneously studying the philosophy, music, and art of the era. While the era of focus in the most recent syllabus is The Renaissance, through my experience working with the student parents in both the Urban and Suburban program, I decided to structure the course, the description and learning outcomes of which do not require that it be taught around a specific time or place, around the Harlem Renaissance as an era that would be: fun and musical, reflect and connect to students contemporary experiences living in a Northern urban city, and that reflects the historical knowledge and intellectual leadership of African-Americans and lower-income people that can provide empowering personal connections for low-income and minority students today.



Ideologies of Music, Art and Literaturea
Focus Era: *The Harlem Renaissance*
Fall Semester [YEAR]
3 Academic Credits
Two-Generation Classroom Full Semester Format
(Weekly Workshops + Supplemental Work)

SYLLABUS



Old School Jazz Painting by Everett Spruill

Learning without wisdom is a load of books on a donkey's back.
~ Zora Neale Hurston

NOTE: Teacher's notes made on the Children's Literature Syllabus which are generalized in nature, are not repeated here, but should also bear in mind the same considerations as discussed on the other syllabus.

Meeting Time: Saturday 2-5pm
Meeting Place: [Name of Building/Room #]

Professor:
Email:
Phone:
Cell Phone:
Office Location:

Office Hours: I am available to meet with students outside of class after class on Saturdays, and in my office or via video chat [days of the week and times of office hours]. If you are unable to meet during these hours please email me to make an appointment. You are welcome to bring your child to in-person



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office hours or appointments, or schedule to meet via video chat during office hours. Evening office hours are also available via video chat only [once per week evening office hours].

Please note that if students no call no show an appointment the privilege to make future appointments outside of office hours may be revoked or restricted to video appointments only.

Teaching Assistant:

Email:

Phone:

Catalog Description:

This interdisciplinary arts course investigates topics in theology, psychology, Romantic conceptions of nature, and other concepts within the discipline of humanities. The multi-layered nature of the arts, in regard to these topics, is revealed through close readings of specific musical compositions, paintings, sculpture, literary texts, writing by artists, philosophers, and cultural theorists, and theater productions from various periods in history and regions of the world. This course meets the requirements for the Values & Ethics general education core.

Learning Outcomes:

The learning outcomes for all students include:

1. Ability to demonstrate knowledge of artistic ideologies that define a specific time period
2. Exhibiting basic understanding of technical elements used in the art forms under study throughout the course
3. Ability to identify attributes of the artistic styles from the time periods under study
4. Ability to discuss artistic works (including poetry, music, visual arts, drama, etc.) in a critical manner
5. Recognition and understanding the use of symbol and metaphor in art and literature

The above catalog description and learning outcomes are copied directly from the the approved course description in the course catalog and the existing syllabus being adapted. It is imperative that this description and these learning methods are used because they are the standards against which equitable learning outcomes for students are ensured, regardless of the teaching format of the course (traditional or two-generational). Additionally I consider whether any other learning outcomes will be defined that are specific to the two-generation version of the course below.

In addition to meeting these outcomes, in the Two-Generation Version of this course you will also:

Additional optional learning outcomes may be listed for the two-generation course at the discretion of the instructor.

Required Readings:

Main Textbook:

Kareem Abdul-Jabbar with Raymond Obstfeld. 2007. *On the Shoulders of Giants: My Journey Through the Harlem Renaissance*. New York: Simon & Schuster.

Price: Amazon \$15.00 also available as a digital book on Kindle for \$15. An audio read along option is



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available for an additional \$10.

I selected this book for multiple reasons. In searching for a textbook on the Harlem Renaissance, I found many of the books to trivialize the voices of female artists and authors or that those voices were nearly absent. Ironically multiple textbooks that I reviewed had confined the contributions of women to Chapter 9, which has been symbolic for me for a long time to describe the ways in which women's voices are silenced, discredited and marginalized to the token “women” chapter (Chapter 9) across philosophy and social theory. I chose this book because I found women to be represented more inclusively throughout the book through its organization by artistic/writing modality. The book includes discussion of multiple diverse perspectives including both inter and intra-racial relations, female and male perspectives, and an approach that highlights both the voices and perspectives of the Black elite and the regular working-class African-American.

I also take the approach as a teacher that it is most important to know what a person said and thought, than to know trivia about their name and personal biography, a perspective that is also shared in this book. This book is written in a tone that is accessible, engaging and relatable and that uses a storytelling style to bring the reader into the past, exploring multiple perspectives that build empathy with and across the multiple perspectives including considerations of racism, issues of class difference, gender, and intra-racial conflicts. Abdul-Jabbar also uses a “call-and-response” format that he conceptualizes as an extension of African-American cultural traditions, brings the past into the world of the contemporary reader, showing how the influences of the Harlem Renaissance continue to impact our lives today.

The one drawback is that the book does not give a strong emphasis to the visual arts, however this can be remedied through use of supplemental course materials. The book also has a large section on the historical rise of basketball in Harlem, which I think is fascinating and I think the students would too, however I was not able to use that section in this course due to the time constraints set by the limited number of hours that students are asked to set aside toward the entire course (135 total classroom, homework and project hours).

I also like that the book is affordable to students. It is available for purchase for about \$15, and is also available as a Kindle book and through several local library systems. For learners who may struggle to get through dense texts and materials, there is also an audio book available which offers either listen only or listen and read-along options on the Kindle. The Kindle also offers instant-touch dictionary definitions and translation technologies which can help increase comprehension and retention of material for English Language Learners and other students who are new to academic reading. While I do not favor sacrificing quality for cost or technological accessibility, I found this book to be both the best written and best organized book currently on the market and by taking cost and technology access into consideration found a win-win-win option.

This book also has an accompanying film and CD box set of Harlem Renaissance music available. While I would steer towards assigning music on Youtube or other free sites, this additional materials could be a great teacher resource for classroom activities.

After reviewing many textbooks, readers and other books on The Harlem Renaissance, given my textbook selection standards, the other textbook I am considering is still forthcoming:



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Cheryl A. Wall. Forthcoming. *The Harlem Renaissance: A Very Short Introduction*. New York. Oxford University Press.

The reasons I find this particular textbook compelling is that the descriptive summary of the book seems to show a greater level of inclusion of women's contributions to the Harlem Renaissance and also a broader diversity of art forms. I also appreciate it's length. At 152 pages it is the perfect length to play the role of a major/required text to be used continuously across the course, but also is short enough to allow students to engage with other learning materials and modalities in their limited course time allotment.

Tom Polun and Lance Took. 2011. *African-American Classics: Graphic Classics Volume Twenty-Two*. Mount Horeb, WI: Eureka Publications.

Price: Amazon - \$7.99 Kindle Edition or \$13.83 Paperback

Every class needs a graphic novel as a textbook! There are a few things I love about this book. Overall it features writing by many of the classic philosophers, writers and poets of the Harlem Renaissance: James Weldon Johnson, W.E.B. DuBois, Langston Hughes, Alice Dunbar Nelson, Claude McKay, Zora Neale Hurston, Jean Toomer, Paul Lawrence Dunbar and others. The price is also pretty affordable, and the book may be purchased on Kindle which fits in with the technology project I hope to align this course with. Presenting these original writings in the format of a graphic novel helps to bring students into the experience through the illustrations and improve engagement with and understanding of the materials. Another thing I really like about this book is that every piece of writing is illustrated by a different artist, so the book both philosophically and visually represents the diverse perspectives and contributions of the writings of the Harlem Renaissance through the perspectives of over twenty-five contemporary artists. The book has several tie-ins to other pieces of the course. I also thought about various students I have worked with who talked about reading their textbooks to their children as stories when they were trying to study and parent at the same time. A textbook with pictures makes reading it together much more fun!

Additional Materials will be accessible online or via Course Reserve accessible on Canvas.

Required Course Supplies (Student Provided):

50 pack blank note cards or business cards (unlined is best—any color)

Costumes and props for dramatic play assignments & projects

A laptop computer with a word processor, internet browser, and internet access

Access to a working printer

Notebooks, pens, folders, etc.

A tablet device is required, but will (hopefully be) provided by the program.

Although most professors do not list the required course supplies to the extent of pens, I do so for two reasons. First, many first-generation college students genuinely need guidance about what they need to buy for class, and they are often made to feel foolish by professors and other students for asking. Here it's in the syllabus, just like everything else. Second, by listing the items as required rather than optional, they are considered allowable expenses for refundable education tax credits that may help many low-income student parents receive a larger annual tax refund.



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Suggested Children's Book List:

*This list is provided for students and their children to have the opportunity to read extra books related to the Harlem Renaissance at home. While this list includes some books that we will be using in class, or in two-generation homework assignments, **you are not required to purchase them.***

This list would be a great starting point for a family field trip to the library. It can also be used to find a book from class that you or your child enjoyed or loved or to get to know some of the books that we will be using in class beforehand, adding extra excitement when a book your child already knows from home is introduced in class!

Fradin, Dennis Brindell and Judith Bloom Fradin. 2012. *Zora!: The Life of Zora Neal Hurston*. New York: Clarion Books.

Reading/Age Level: Grade 5-7 (10-12 years old)

Cooper, Floyd. 1998. *Coming Home: From the Life of Langston Hughes*. New York: Puffin Books.

Reading/Age Level: Preschool-3rd Grade (Ages 4-8 years old)

Duggleby, John. *Story Painter: The Life of Jacob Lawrence*. New York: Chronicle Books.

Reading/Age Level: Not Available. 64 page chapter book illustrated throughout with original paintings by Jacob Lawrence.

Ehrhardt, Karen and R.G. Roth (Illustrator). *This Jazz Man*. 2006. New York: HMH Books for Young Readers.

Reading Level: Preschool-3rd Grade (Age 4-7 years old)

Gollub, Matthew. 2000. *The Jazz Fly*. Tortuga Press.

Reading/Age Level: Preschool & Up (3-8 years old)

Hurston, Zora Neale adapted & illustrated by Christopher Myer. 2015. *Lies and Other Tall Tales*. New York: Harper Collins.

Reading/Age Level: Preschool-3rd Grade (Ages 4-8 years old)

Hurston, Zora Neale. 2006. *The Three Witches*. New York: Harper Collins.

Reading/Age Level: Grades 1-5 (6-10 years old)

Hurston, Zora Neale. 2006. *The Six Fools*. New York: Harper Collins.

Reading/Age Level: ages 6 and up

Hurston, Zora Neale. 2004. *What's the Hurry Fox: And Other Animal Stories*. New York: Harper Collins.

Reading/Age Level: Grades 1-5 (Ages 6-10 Years Old)

Hughes, Langston and Sean Qualls (Illustrator). 2013. *Lullaby for a Black Mother*. New York: HMH Books for Young Readers.

Reading/Age Level: Preschool-3rd Grade (4-7 years old)



Lawrence, Jacob. 1995. *The Great Migration: An American Story*. New York: Harper Collins.
Reading/Age Level: Preschool-3rd Grade (3-8 years old)

Marsalis, Wynton and Paul Rogers (Illustrator). 2012. *Squeak, Rumble, Whomp! Whomp! Whomp!: A Sonic Adventure*.
Reading/Age Level: Preschool-3rd Grade (3-8 years old)

Muse, Daphne and Charlotte Riley-Webb (Illustrator). *The Entrance Place of Wonders: Poems of the Harlem Renaissance*. 2005. New York: Harry N. Abrams.
Reading/Age Level: Preschool and up (4 and up)

Pinkney, Andrea Davis and Brian Pinkney (Illustrator). 2006. *Duke Ellington: The Piano Prince and His Orchestra*. Hyperion Books.
Reading/Age Level: Kindergarten-4th grade (5-9 years old)

Powell, Patricia Hruby and Christian Robinson (Illustrator). 2014. *Josephine: The Dazzling Life of Josephine Baker*.
Reading/Age Level: Picture Book/All Ages (But also long for a picture book--104 pages! Uses poetry to tell the story of Harlem Renaissance Star Dancer Josephine Baker)

Orgill, Roxanne. 2002. *If I Only Had a Horn: Young Louis Armstrong*. New York: HMH Books for Young Readers.
Reading/Age Level: Grade 2-7 (10-12 years old)

Orgill, Roxanne. 2012. *Skit-scat Raggedy Cat: Ella Fitzgerald*. New York: Candlewick Biographies.
Reading/Age Level: Grade 3-7 (8-12 years old)

Rampersad, Arnold and Marcellus Blount (eds), and Karen Barbour (Illustrator). 2013. *Poetry for Young People: African American Poetry*. New York: Sterling Children's Books.
Reading/Age Level: Grade 3 and up (8 years old+)

Rhodes-Pitts, Sharifa and Christopher Myers (Illustrator). 2015. *Jake Makes a Work: Jacob Lawrence, a Young Artist in Harlem*. New York: MoMA.
Reading/Age Level: Preschool-2nd Grade (4-8 years old)

Roessel, David & Arnold Rampersad (Eds) and Benny Andrews (Illustrator). *Poetry for Young People: Langston Hughes*. 2013. New York: Sterling Children's Books.
Reading/Age Level: Grade 3 and up (8 years old+)

Ringgold, Faith. *Harlem Renaissance Party*. 2015. New York: Amistad Books.
Reading/Age Level: Preschool-3rd Grade (4-8 years old)

Raschka, Chris. *Charlie Parker Played Be Bop*. 1997. New York: Scholastic Books.
Reading/Age Level: Preschool-3rd Grade (4-8 years old)

Russell-Brown, Katheryn and Frank Morrison (Illustrator). 2014. *Little Melba and Her Big Trombone*. New York: Lee and Low Books.



Reading/Age Level: Grade 1-5 (6-10 years old)

Tate, Eleanora E. 2009. *Celeste's Harlem Renaissance*. New York: Little Brown Books for Young Readers.

Reading/Age Level: Grades 3-7 (8-11 years old)

Watson, Renee and Christian Robinson (Illustrator). 2012. *Harlem's Little Blackbird: The Story of Florence Mills*. New York: Random House Books for Young Readers.

Reading/Age Level: Preschool-3rd Grade (3-7 years old)

Weatherford, Carole Boston and Jamey Christoph (Illustrator). 2015. *Gordon Parks: How the Photographer Captured Black and White America*. New York: Albert Whitman & Company.

Reading/Age Level: Kindergarten-3rd Grade (5-8 years old)

Weatherford, Carole Boston and Laura Freeman (Illustrator). 2006. *Jazz Baby*. New York: Lee & Low Books.

Reading/Age Level: Preschool & Up (3 and up)

Wheeler, Lisa. 2007. *Jazz Baby!* New York: HMH Books for Young Readers.

Reading/Age Level: Preschool-Grade 3

Woodson, Jacqueline and James Ransome (Illustrator). 2013. *This is the Rope: A Story from the Great Migration*. New York: Nancy Paulson Books.

Reading/Age Level: Kindergarten-3rd Grade (5-8 years old)

Evaluation & Grading:

Attendance & Participation	400 points (22.5%)
Weekly Canvas Hangout Participation	300 points (17%)
Weekly Learning Journal	300 points (17%)
Family Homework Assignments	250 points (14%)
Graded Projects/Activities	525 points (29.5%)
Knowledge Trading Cards, 125 points	
Artistic Inspiration Research, 50 points	
Artistic Inspiration Piece, 100 points	
Poetry Sharing, 50 points	
Poetic Expression Piece, 100 points	
"Rent Party" 100 points	

Total Points **1775 points**

I used to really hate points systems that did not add up to 100. However, I learned through working with students that assigning small values (e.g. 3% of your final grade) to individual assignments led to students not taking them as seriously. It is very important that professors who do not use a 100 point scale, provide a grading scale such as the one below so that students can easily figure out the grade they have earned in the course.



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Grading Scale		
Points	Percentage (%)	Grade
1668-1775 pts.	94-100	A
1597-1667 pts.	90-93	A-
1544-1596 pts.	87-89	B+
1491-1543 pts.	84-86	B
1420-1490 pts.	80-83	B-
1366-1419 pts.	77-79	C+
1313-1365 pts.	74-76	C
1242-1312 pts.	70-73	C-
1189-1241 pts.	67-69	D+
1136-1188 pts.	64-66	D
1065-1135 pts.	60-63	D-
0-1064 pts.	59 or lower	F

Child participants will receive a certificate of completion at the end of the course. These will be presented at the end of class “Rent Party” celebration at the end of the course. More will be discussed about this in class. We value the diverse contributions of all children. Therefore every child will be acknowledged in the ceremony for their unique contributions to our classroom community.

Attendance & Participation

This class meets only once per week and a lot of our learning is through participation in class. This is why attendance is so critical. Any unexcused absences will receive ZERO participation points for the day. No more than TWO excused absences are forgiven without documentation.

Each class’s attendance is worth 20 points. Participation points for each class will be evaluated on a scale of 1-4 using the following rubric.

4=20 points 3=15 points 2=10 points 1=5 points 0=Unexcused Absence

4-Outstanding Participation	3-Great Participation	2-Partial Participation	1-Problematic Participation	0-Unexcused Absence
Adult is fully engaged and participating in all activities throughout class time, comes to class prepared and with homework and assigned readings completed, makes best efforts to engage their child in classroom	Adult is engaged and participates in activities throughout class time. Comes to class prepared enough to fully participate in learning activities but may not have completed all of the pre-course	<i>Any of the following:</i> Adult is engaged and participates in activities for at least $\frac{2}{3}$ of class time (including tardiness less than 1 hour late). May come to class unprepared.	<i>Any of the following:</i> Arrives excessively tardy (more than 1 hour late). Comes to class unprepared. Takes excessive breaks or sits out of classroom activities.	You may request up to TWO excused absences without submitted documentation of special circumstance. Absences will be excused for: Illness, Injury, or emergency reasons only.



activities and engages with classmates, children and instructor in ways to promote classroom learning.	assignments. Makes best efforts to engage their child in classroom activities and engages with classmates, children and instructor in ways to promote classroom learning.	Sits out or does not fully participate in a portion of classroom time. May cause minor disruptions to the classroom learning space.	Causes major disruptions to classroom learning space.	<p>Appointments and other pre-planned commitments are not allowed as excused absences unless there is documentation that it is both mandatory and that the student had no control over scheduling and no opportunity to reschedule.</p> <p>Students with less than two excused absences will only be graded on their highest 13 class participation grades.</p> <p>.</p>
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Weekly Discussion Groups

While this course is scheduled to meet weekly, you will also need to schedule a second time each week to meet in an online Hangout session with your discussion group. Each Hangout session will be approximately 1 hour, and facilitated by a rotating group leader. Discussion group questions and prompts will be provided.

You will meet with your study group on an online video chat forum to discuss each person's journal and submit a video/audio of the chat session or written summary of main points discussed.

Weekly Learning Journal

Your weekly learning journal is an adult-oriented assignment in which you will summarize and reflect on the week's learning activities and subjects. Some weeks the journal activity may have a specific prompt, while for other weeks your journal response may be more open-ended.

You may complete your journal online as a website or blog (digital), or in a physical journal or sketchbook (analog). If you wish to type your journal entries you **MUST** either print them and paste them into an analog journal, or include them in a digital journal. Text only files will **NOT** be accepted.



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Whether you decide to complete your journal online or on paper, please be aware that you must upload it using Canvas online. You can upload a physical journal entry either by scanning it, or taking a digital photo with your phone, camera or other device. If you need help with scanning or uploading anything for this course please ask.

Before each week's online discussion group Hangout, please review the journal entries of the others in your group and note two ideas that you found interesting, compelling, or otherwise reacted to as well as a question or response that deepens the discussion. Part of the online discussion group activities will include a weekly response to other people's journals from the previous week.

Family Homework Assignments

This course includes a number of mandatory family homework assignments. These assignments are designed to be completed together by parent and child and to extend the learning you and your child are doing together in class into the rest of your week. These assignments are an important part of the strategies for teaching and learning in the two-generation class format.

Graded Projects and Activities

Knowledge Trading Cards, 125 points

Knowledge trading cards are a way of combining game playing, art making and text. Throughout this course you will create a comprehensive collection of 25-30 knowledge trading cards (KTCs) reflecting the themes, ideas, artists, theorists, artistic and/or written techniques, and other concepts you are learning in class. While there is no specific quota for each type of card, your cards should include a comprehensive breadth of different ideas that you have learned about and engaged with across the entire course including: visual art/artists, music/musicians, dancers, theater/drama, philosophers/philosophy, social criticisms and themes, artistic techniques, contextual ideas, etc.

Artistic Inspiration Part I: Research, 50 points

For this assignment you will select an artist, musician, poet or writer from the Harlem Renaissance and conduct your own research project. Who was the artist/author? Research and read or review examples of their original work. What were some of the key ideas in their work? How would you describe their particular style or technique? Make sure to pick someone that you find personally inspiring in your own work to better enjoy part II of the activity.

Artistic Inspiration Part II: Creative Piece, 100 points

For this assignment you will copy the style, technique, or subject of your inspiration artist in creating a written or artistic piece reflecting your life in 21st century Boston. You may use any artistic modality such as Visual Arts (e.g. drawing, painting, sculpture, collage, fabric or craft art); Performance Art (e.g. drama, spoken word, dance, musical performance, storytelling, interactive performance, game playing); writing (poetry, fiction, essay, play/screenplay) or mixed media (film/video, photography, technological /interactive art, etc.)

In addition to your piece, you should submit a 1 page written or 2-3 minute video or audio monologue, describing your project, the thought that went into developing it, the specific elements of inspiration you used from your inspiration research subject. How did you consider elements of style and technique



in your creative piece? What is the goal/intent of your piece? What does it express? What is different between your life today and that reflected in the work of your artist/author? What is similar?

Poetry Sharing, 50 points

For this assignment you will find a poem from the Harlem Renaissance that both resonates with you and that you feel comfortable sharing with your child and the rest of the class. Practice reading the poem aloud several times. Read it to your child. Make it into a song or a dance or a chant or a jump rope or hand game rhyme or a play or a game or a painting or a drawing or any other way that you want to share your poem together. Practice it several times (if possible it would be best to memorize it).

In class each parent and child will share their poem and the accompanying performance or artistic response you have developed with the poem.

Poetic or Musical Expression Piece, 100 points

Using the poetry sharing assignment and activities and assigned poems in course readings as an introduction, write your own poem or song inspired by the Harlem Renaissance. Include a number of poetic techniques including line/stanza, emphasis, symbolism, and simile or metaphor. Your poem may reflect either an imagined life in the 1920s Northern Cities, or connections between that time and your contemporary life in the a 2016 Urban Northern City.

“Rent Party” 100 points

To celebrate our learning throughout the class on the Harlem Renaissance in lieu of a final exam we will be throwing a classic “Harlem Renaissance Rent Party.” These parties were both a fun social occasion and an important way that people who were financially struggling were able to raise money to pay the rent. For us it will be a fun way to use interactive drama, music, dance and play to share what we have learned with our friends and family at the end of the course. We will have characters, costumes, a potluck dinner, games, music and other fun activities. Here's the catch: YOU have to work together with the other members of the class to plan and host the party and all of the activities based on what you have learned in class. You will be graded for your active participation and contribution to the planning, for working well with other students as a team to plan the event, and for your attendance and active participation in the hosting of the party itself.

Time Commitment

This is a three credit college course. The standard expectation of a three credit college course is to spend approximately six hours per week on homework and outside of class activities related to the course or a total of nine hours per week or 135 total course hours. Note that everyone learns differently and individual students take more or less time to complete their course activities than this estimated number of hours. The 135 standard is a guideline for faculty to ensure that students are neither underchallenged nor overworked in their courses. The weekly breakdown of this estimate is:

Two-Generation Class Sessions, 3 hrs per weekly class session (45 total hours spent in class)

Textbook Reading Assignments & other course materials 1.5 hrs. per week (22.5 total hours)

Weekly discussion groups 1 hr. per week (15 hours)

Weekly journal 1 hr. per week (15 total hours)

Family Homework 1.5 hours per week (22.5 total hours)

Creating Knowledge Trading Cards average of 30 minutes per week (7.5 total hours)



Work related to projects and assignments average of 30 minutes per week (7.5 total hours)

ESTIMATED TOTAL TIME COMMITMENT: 9 hours/week (135 total hours)

These averages vary from week to week intentionally to allow additional time for one activity by reducing the time spent on another for that week. For example reducing the length of reading assignments in a particular week to allow students more time that week to work on a project-based assignment. While these standards are provided for estimation purposes only, if you find that you are spending significantly more time than nine hours each week to meet the expectations of the course please let the professor or TA know as this is very important feedback for us in helping to improve the course.

We care about student feedback, and reserve the right to make changes to the course or to the syllabus at any time in order to further adapt or modify the course to better meet the needs of our students and families. However as a standard across higher education, the standard time commitment of 135 total course hours is a standard across colleges and universities, and cannot be modified. Any changes will be posted on the course website and announced in class.

Schedule of Classes & Deadlines

When & Topics Covered	Classroom Activities	Family Homework due at the beginning of class on date listed	Student Homework due before class on listed date
Week 1	Introductions & Ice Breakers Musical/Movement Activity Storytelling the Harlem Renaissance Snack Introduction to & creating Knowledge Trading Cards (Full-Semester Assignment) & Art Making Activity		African-American Classics Volume 22 (Graphic Novel) – this is a book to explore on your own as we move through the course. There are many original works combined with a fantastic collection of diverse contemporary art. While there are not specific reading assignments listed, you should read 1-2 pieces each week from this anthology of your choice.
Week 2	Movement/Music Activity: Responsive	Family Reading:	Reading:
The Great Migration & WWI setting a context for a Global Renaissance of African-American Culture	Listening/Watching/ Moving to the clip: The Harlem Renaissance, The Rise of African-American Literature, Art	This is the Rope: A Story from the Great Migration Family Stories: Talk to	KAJ- "Introduction" & "Some Technicolor Bazaar" (stop at <i>The Real Harlem: Life in the Black Lane</i>)



& Music:
<https://www.youtube.com/watch?v=9RQ-Ha9JmPl>

Jacob Lawrence & the
 Art of the Great
 Migration

Paint Your World!

your child about some
 of your family stories.

Watch:
 The Harlem
 Renaissance. Web Film.
The History Channel.
 Accessed: 4/30/16.
<http://www.history.com/topics/black-history/harlem-renaissance>

Harlem Renaissance:
 Music, Poets,
 Entertainment, Politics
 and Culture (2001). The
 Film Archives.
<https://youtu.be/EgBKqbnrFF8>

Introduce Harlem Map
 Activity & Start
 Community Diorama
 Project

Discussion Groups:
 Neighborhood Study
 Groups (each group will
 be assigned one of the
 neighborhoods from the
 section “The Real
 Harlem” of the
 textbook.

Week 3

The Real Harlem

Opening circle.

Sharing family
 homework projects.

Drama Activity:
 Costumes and dress up
 and planning in
 discussion group time
 will lead into a drama
 activity moving
 physically through the
 different neighborhoods

Harlem mapping
 activity

Use drama/dress up,
 music, literature,
 photography, an art
 project or other activity
 to teach your child
 about your assigned
 neighborhood, the
 people who lived there
 or the issues that were
 faced by its residents,

Reading:
 KAJ-”Some Technicolor
 Bazaar” (The Real
 Harlem: Life in the
 Black Lane through end
 of chapter)

Read & Watch: The
 Harlem Renaissance
 Through the Eyes of
 Kids
<http://www.biography.com/news/harlem->



of the Harlem
Renaissance

Rent Party
Dance! Introduce Rent
Party as Final
Project/Event

Art Making Activity:
Finish Community
Diorama

workers and visitors.

Use dramatic play
together as an
opportunity to explore
different characters that
lived during the HR
period and to begin to
build your character for
the journal prompt. Plan
to share together what
you did at the beginning
of class.

[renaissance-through-the-
eyes-of-kids-video](#)

Journal Prompt:
Imagine a person who
might have lived in the
neighborhood you
studied in your
discussion group. Think
about the details of their
character. What is their
name? Where do they
live? Who do they live
with? What is their daily
life like?

After you have
developed your
character, write them a
letter or if you prefer ,
write a letter to yourself
today as if you were
your HR character.

*As you write your letter
consider the following
questions:*

What were some of the
daily struggles of
African-American
residents of Harlem
during the HR? How
might these struggles be
similar or different from
the ones that you
experience today? What
were sources of joy,
thrill, or other positive
experiences that people
might have had during
the HR? What are your
sources today? How did
your character respond
to their experiences
during the HR? What
outlets or avenues do
you have to give voice
to your own experiences



Week 4			today?
Modern Influences of HR on African-American life today	Revisit KTCs	Explore your neighborhood together. Who are the people in your neighborhood, what businesses are in your neighborhood, how might your neighborhood be changing? Get your child to notice and talk about your neighborhood together and what life is like there for different people.	Reading: KAJ-"Mad Medley: How Harlem Influenced my Life"
	Contemporary Examples Sharing		
	Storytime & Activity		From your own experiences, consider something that you would consider to be a contemporary parallel to the issues faced by African-Americans during the Harlem Renaissance or a contemporary legacy of that era that you see today. <i>Then</i> , conduct a library or internet search to learn more about the issue or legacy that you have chosen (e.g. if you searched for Black Lives Matter, you might visit the organizations' website, watch YouTube videos, or read newspaper articles or listen to podcasts about the issue. You will present your research and how you think it connects to the HR era to your discussion group. A written version of your presentation may also count as a journal entry, although you may also do your journal in another way if you would prefer.
	Art in the Harlem Renaissance	Use this walk to think about parallels in your contemporary life in a northern city and the experiences of life during the HR. This will help you to begin thinking about your journal assignment for the week.	
End of Module 1		Bring a contemporary example of a poem, song or piece of art that you see as having a connection to or being a legacy of the Harlem Renaissance. Figure out a way to share it with the group using games, play, music, movement or another interactive method.	
Week 5	Introduce artistic inspiration project	Learning Buddies at Home	KAJ-Master Intellectuals & Creative Giants through until "The Great Eight" Booker T. Washington W.E.B. Dubois
	Theorists, Thinkers & Poets – Graphic Novel		



Creating

Charles S. Johnson
Marcus Garvey
Alain Locke

Week 6

Zora Neale Hurston &
Langston Hughes

Learning Buddies at
Home

KAJ-Master Intellectuals &
Creative Giants “The
Great Eight”:
James Weldon Johnson,
Jessie Redmon Fauset,
Claude McKay, Zora
Neale Hurston, Gene
Toomer, Wallace
Thurman, Countee
Cullen, Langston
Hughes

Introduce Poetry/Music
Project

Hot Seating Langston
Hughes (and other
Harlem Renaissance
Greats)

Begin to explore
original poetry, music &
writing from the HR to
use in your project (read
or listen to at least 10
different poems/songs—
no more than 2 per artist
will count toward the
min number). Make sure
to include at least 5
poetry/songs from
female authors/
musicians/artists

Week 7: Music!

Revisit poetry & music
projects

Learning Buddies at
Home

KAJ-Musical Fireworks
beginning through the
start of “When Jazz was
Young: New Orleans”

Guest Musician

Week 8: Jazz and the
Blues Musical and
Dance Influences of the
Harlem Renaissance

Jazz Baby!

Learning Buddies at
Home

KAJ-Musical Fireworks
When Jazz
Was...through end of
chapter.

Josephine Baker

Dancing
Revisit poetry & music
project



Week 9 Poetry & Musical Celebration & Sharing	Poetry & Musical Celebration & Sharing Revisit artistic inspiration project Their Eyes were watching God/Mule bone activity.	Learning Buddies at Home	Zora Neale Hurston: Their eyes were watching God The Mule-Bone: A Comedy of Negro Life (52 pages)
End of Module 2			Poetry/Music Parts I & II Due.
Week 10 Visual Art	Introduce games for the rent party Invitations and planning for rent party Visual Art/VTs activity	Learning Buddies at Home	
Week 11 Field trip to Art Museum	Take a field trip to a local art exhibit that connects to the art, music and/or philosophy of the Harlem Renaissance (including its modern-day influences) OR Host your own art show as organized by students and presented to family/community members.	Learning Buddies at Home	
Week 12 Contemporary Musical Legacies of the H.R.	Musical Games & Movement Artistic Inspiration projects – check in	Learning Buddies at Home	KAJ: Everything was mostly fun – how jazz influenced my life
Week 13			KAJ: The Gifts that my Ancestors Gave: How Harlem Writers Influenced my Life
The soul of the Harlem Renaissance	Artistic Inspiration Project Sharing	Learning Buddies at Home	



Soul Food Potluck

Artistic Inspiration Parts I & II Due

End of Module 3

Week 14

Rent Party Planning &
Preparations

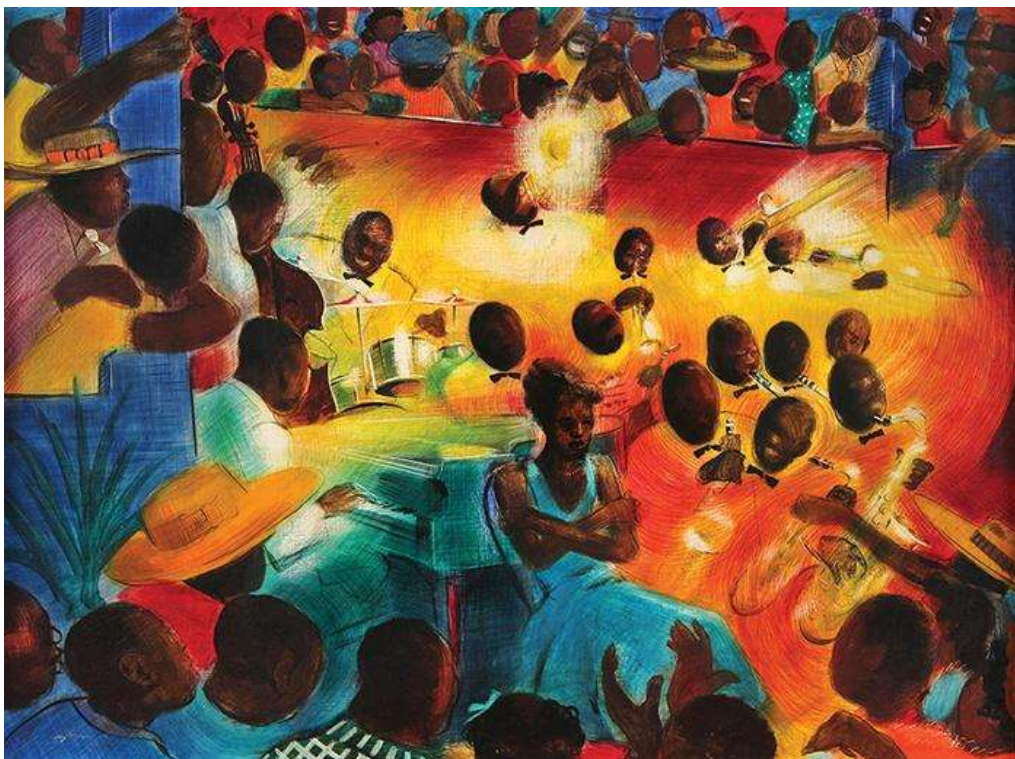
Work on your characters
and costumes for the
rent party!

Rent Party Planning
Committee Work (not
your usual discussion
group)

Week 15

Rent Party! A
Community Sharing
Celebration &
KTC Trade

**The Rent Party is a
fun alternative to a
final exam. Please treat
it with the same
seriousness.
Attendance is
Mandatory and will
only be excused for
documented
emergencies.**



The Harlem Renaissance – Eubie Blake



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Harlem Renaissance Course Curriculum Outline

Organizing Themes:

MODULE 1: WEEKS 1-4

1. Introduction to the Harlem Renaissance (Weeks 1-4)
 - a. Introductions
 - b. The Great Migration & Jacob Lawrence (Week 2)
 - c. Introduction to Harlem (Map, Drama & Diorama) (Weeks 2-3)
 - d. Contemporary Connections to the Harlem Renaissance (Week 4)

MODULE 2: WEEKS 5-9

2. Theorists, Thinkers & Poets (Week 5-6, 9)
3. Music of the Harlem Renaissance (Week 7-9, 12)

MODULE 3: WEEKS 10-13

4. Art of the Harlem Renaissance (Week 2, 10, 11, 13)

SPECIAL PROJECTS

1. Rent Party (Weeks 3, ?, ?, 14-15)
2. Knowledge Trading Cards (Weeks 1, 4, 9, 13)
3. Artistic Inspiration Project (Week 5 Introduced - Week 13 Due)
4. Poetry/Music Project (Weeks 6-9)



Weekly Lesson Plan Outline (Non-Detailed)

Week 1:

Introductions & Ice Breakers

Dancing to Harlem Renaissance Music

Learn the Charleston! Learn the Lindy Hop!

Storytelling Game: Once upon a time called the Harlem Renaissance...

Discuss: What seemed realistic about this story? What do you think wasn't probably that realistic?

Snack Time (Playlist of H.R. music plays softly in the background)

Art Making: Introduce Knowledge Trading Cards

Week 2:

Warm Up: Dancing!

Drama: Read Jake Makes a World & Become Characters from Jake's World

Family Story Sharing (From This is a Rope & Great Migration)

Walk around the neighborhood

Snack Time (can be part of the walk)

Paint Your World!

Gallery Walk

Week 3:

Prior Homework: Adult groups have been assigned to specific neighborhoods in week 2 as part of



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online instructions. Where is neighborhood? What buildings/businesses are in the neighborhood? Who lives there? Who works there? Who patronizes the businesses? Make a map of the neighborhood. Adults have taught their child partners about the neighborhoods by playing dress up.

- Music & Movement Warm Up
- Sharing characters developed in family homework assignment. Students and children use costumes and props to introduce themselves in the characters they developed as part of family homework.
- Tour of Harlem – Meet the Residents (Drama). Teacher acts as a tour guide taking the class on a tour of the various Harlem neighborhoods and introducing us to the people who lived there. Teaching assistant helps the groups to prepare and get ready when it is their turn to go on.
- Introduce the Rent Party Assignment as an extension of using drama to share what we are learning about the Harlem Renaissance.
- Snack Time
- Make a diorama of Harlem during the H.R.
(Ideally would want to be able to keep the diorama in the classroom for the remainder of the course, or bring it to the classroom each time so that students can continually engage with the diorama as a visual reminder of the basic layout and key places and people of the H.R. Can add to the diorama with new people/places/ideas throughout the course.)

Week 4:

Prior Homework:

Students and children have taken walks around their neighborhood and talked about what has changed or is changing in the community. Who lives in your community? What businesses are here? What are people's concerns? Compare your contemporary experience to what it might have been like to live during the Harlem Renaissance. Then, find a contemporary example of a poem, song, or piece of art that you think is inspired by, connected to, or a legacy of the Harlem Renaissance. Make up a game, drama, music, movement, or other interactive way to share it with the class.

Activities:

- Music & Movement Warmup
- Students Share their Contemporary Examples activities
- Story Circle
- Snacktime
- Art Making Activity: Inspirations by Harlem Renaissance artists
 - Show a slide show of artists from the Harlem Renaissance using VTS facilitation
 - List characteristics describing style of artwork on the classroom board
 - Print multiple color print outs of each artwork
 - Create a work of art where the subject matter is inspired by your world, but the style is inspired by a Harlem Renaissance artist.

Week 5:

- Continue to reinforce music and dancing every week (connects to rent party)
- Introduce Artistic Inspiration Project
 - Introduce H.R. figures and their ideas and contributions.
 - Present a variety of ways that people made contributions to thought (theorizing, music, poetry, drama, art, dance)



- Reflect engagement with the assigned graphic novel, practice using art to reflect people's ideas rather than their biographies.
- Evaluate whether students read and understood the reading assignments, including the original writings of their assigned H.R. author, textbook, and assigned graphic novel.

“Theorists, thinkers & poets”: Booker T. Washington, W.E.B. DuBois, Charles S. Johnson, Marcus Garvey, Alaine Locke

- Warmup: Dancing
- Artistic Inspiration Project Introduced
- Making comic books reflecting the ideas of the author you read (connect to assigned graphic novel)

Week 6:

Poetry and Rhythm Warmup

Introduce Poetry and Music Project:

- Let the Rain Kiss You!
 - Recite, Add Body Percussion, Add Movement, Add Music, Add Illustrations (on projector)
 - [Something involving making a game out of a poem]

Snack Time

Hot Seating Langston Hughes (and other Harlem Renaissance Greats)

- Discussion groups have been assigned to study and read the work of a specific Harlem Renaissance author and to learn enough about them to be able to answer questions as them in character.
- A costume box can be used to offer props and costumes to assist the drama
- Each group of adults is called up in character to introduce themselves and a bit about their work. Class members including kids are then invited to ask the authors questions and they have to improvise the response based on what they have learned about their person.

Week 7:

“Music!”

Revisit Poetry & Music Project

Guest Musician

Week 8:

Jazz & Blues Music & Dance

“Jazz Baby”

“Josephine Baker”

“Dancing”

Revisit Poetry & Music Project

Week 9:

Poetry and Musical Celebration & Sharing

Revisit Artistic Inspiration Project

Their Eyes Were Watching God/The Mule Bone



Week 10:

Introduce Games for Rent Party

Invitations and planning for rent party. What are we raising money for? Who will we invite?

Visual Art

Week 11:

Field Trip to Art Museum OR Create Our Own H.R. Art Exhibit

Week 12:

Contemporary Musical Legacies of the Harlem Renaissance

Check in About Artistic Inspiration Projects

Week 13:

Artistic Inspiration Project Sharing

Soul Food Potluck (scaffolds with rent party)

Week 14:

Rent Party Planning and Preparation

Week 15:

Rent Party & KTC Sharing



Learning Buddies at Home Family Homework Assignment

This assignment is intended to give students the opportunity to select learning content, design instructional learning activities, carry them out with their child, and reflect on their experiences. This leverages understanding of *Teaching to Learn*, in which students learn and retain material best, when they teach it to others.

This is a generalized assignment the directions for which are transferrable to any week during the course of a semester, and for any course, because the content of the assignment is, by nature, student selected and initiated.

Instructions:

1. From what you have learned in this course thus far, select one thing that you learned to teach to your child. It can be an idea, a concept, a historical place, person, or thing. It just has to be something that you learned in this course thus far.
2. Think about what you have learned about the thing that you want to teach about. What do you know about it? What did you know before this class? What do you think your child knows about it? If they don't know something about it, how might you relate it to something that they do already know about?
3. Plan an activity to do at home to teach your child about what you have learned. How will you connect new ideas to what your child already knows? Is there an activity that would help them to learn and remember it? What direct and indirect messages to you want to convey in teaching this idea to your child?
4. Do a fun activity together at home based on your lesson plan.
5. Write a one to two page reflection on your experience, describing what you were teaching, the activity you used, and how you think it went. Post to the online discussion board.

Left: Above: Photograph by James Van Der Zee, *Dancing Girls* (1928). Right: Contemporary boys dressed up for a Harlem Renaissance themed wedding (Sourced from Pinterest).



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Sample Classroom Lesson Plan

The Great Migration & the Art of Jacob Lawrence

Appropriate Educational Level:

Parent: postsecondary (undergraduate, lower division), course meets Values & Ethics general ed req.

Child: 3-8 years old (Preschool-3rd Grade)

Theme: The Great Migration & historical contexts that led to the Harlem Renaissance
(Week #2 of a 15 week course)

Objectives:

- Participants will begin to see history as experiential and to build connection with what it might have felt like to live during that time period and the human experience of the people who did live then.
- Participants will be introduced not only to the art of Jacob Lawrence but also his perspective of the world around him.
- Students will connect the art of Jacob Lawrence to the historical period of the Great Migration and build deeper awareness of the experiences of life during that moment in history.
- Participants will engage with multiple modalities including movement, music, literature, storytelling, drama and painting to engage with the perspective of the inhabitants of the Great Migration era.
- Students will begin to explore the basic technical elements involved in painting of scenes from the world around them.
- Draw connections between historical experiences of artists such as Jacob Lawrence and those reflected in the stories by Jacqueline Woodson and Sharifa Rhodes-Pitts and contemporary experiences of modern urban life.
- Students will actively engage with their child to discuss and expand their understanding of the lesson's subject-matter.

Aligned Course Learning Outcomes:

- Ability to demonstrate knowledge of artistic ideologies that define a specific time period
- Exhibiting basic understanding of technical elements used in the art forms under study throughout the course
- Ability to identify attributes of the artistic styles from the time periods under study
- Ability to discuss artistic works (including poetry, music, visual arts, drama, etc.) in a critical manner
- Engage and teach the substantive material you learn in this course to others.
- Explore and develop multiple strategies for communicating knowledge and learning using the various formats of art, philosophy and literature engaged in throughout the course.
- Draw connections between historical and contemporary experiences of African-American and other diverse city-dwellers.
- Use drama, poetry, creative writing, art, dance or music to further connect with the experience of life during the Harlem Renaissance.

Time Allotment: 3 hours

30 minutes – Jake Makes a World

45 minutes – Sharing Family Migration Stories



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20 minutes – Observe our World Walk
20 minutes – Snacktime
15 minutes – Visual Thinking Strategies & Transition to Painting
30 minutes – Paint Your World
10 minutes – Clean Up Time
10 minutes – Gallery Walk

Space Requirements: A large enough room for 20 people to do large movement activities comfortably. Tables or easels for painting (a paint friendly room). If the room has a no food allowed rule, the transition from snack time to VTS may have to be adjusted.

Resources/Materials Needed:

Picture Books:

Jake Makes a World: Jacob Lawrence, a Young Artist in Harlem by Sharifa Rhodes-Pitts, illustrated by Christopher Myers.

Other Materials:

- Floor spots to help mark the circle and encourage children to initially do gestures in place.
- A projector and screen (if not already installed in the classroom)
- Speakers or room sound system for playing music from a laptop or smart phone
- Small notebooks or clipboards for recording observations during the Our World walk
- Student brought props to enhance their storytelling sharing.
- Digital portfolio of Jacob Lawrence's art (in PowerPoint format)
- A drum stick, pointer or other stick for pointing during VTS activity
- Painting materials: paint brushes, canvases or thick art paper, washable tempera paint, paint cups and/or palettes, tarps, newspapers, table covers or similar to protect floors and tables from paint. Paint aprons or backwards long-sleeve shirts (for kids).
- Easels or clothes pins and string or line to hang and display art for gallery walk

Optional Materials:

- A dress up box full of costumes that reflect the style and dress of the Harlem Renaissance era.
- Students may use cell phones to take photographs during the Our World Walk

Lesson Outline:

Pre-Class Homework Assignments:

Adult Homework:

Textbook Kareem Abdul-Jabbar, *On the Shoulders of Giants: How the Harlem Renaissance Changed My Life: Introduction & Some Technicolor Bazaar*

Watch: The Harlem Renaissance: The Great Migration (Very Short Film)

<http://www.history.com/topics/black-history/great-migration/videos/the-harlem-renaissance>

Watch: A Thousand Midnights (Short Film)

<http://www.theatlantic.com/video/index/470481/a-thousand-midnights-a-short-film-examines-the-legacy-of-the-great-migration/>



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Explore: Jacob Lawrence The Migration Series (website)
http://www.phillipscollection.org/migration_series/

Read: Langston Hughes Poems: “One Way Ticket” & “The South”

Read: Blues & the Great Migration, <http://teachrock.org/lesson/the-blues-and-the-great-migration/>

Watch: Storytelling Example – This is a Rope (to be recorded in preparation for this course)

Family Homework:

Read, *This is a Rope: A Story From the Great Migration* by Jacqueline Woodson together. Talk about what the rope symbolizes and means to this family.

Next, tell your child a story from *YOUR* family about relocating or moving to another place—perhaps somewhere very far away. Did you come to Boston from somewhere else? What was it like there? What was it like to leave? What was it like once you got here? Perhaps it was your mom or dad that relocated or a grandparent. What stories do you know about your own family that you can share with your child?

After sharing the story with your child, search around and see if you can find some props to better tell the story. Do you have photos? Do you have objects that are special to you like the Rope in the story? What more can you find?

Next, talk about how you would tell the story to your friends in class (in about 5 minutes). What are the most important parts. What parts will you tell? What parts can your child tell? What props will you use to show people as you tell the story? How will you show them, and who will hold the props up? Will you hold them up standing in one place or walk around the room to help everyone to see? Practice telling your story to someone else (a friend, neighbor, family member or someone else) at home and see how it goes. Is there anything you'd like to do differently when you tell the story in class?

Part I: Jake Makes a World

As families come into the classroom, ask them to put away their props for storytelling and come to the circle. Begin in a group for story/circle time to read the book *Jake Makes a World* by Sharifa Rhodes-Pitts. After reading through the story begin a story discussion:

- What do we know about Jake?
- Who are some of the people that Jake notices in his world?
- What else do we know about Jake's world?

Next, go around the circle asking each person to think of a character from Jake's world and make up a gesture they can make without leaving their spot on the floor that reflects what that person might have said or did or felt. Who might their character be?

Next, add movement around the room to your gesture. Extend your gesture longer or bigger if you want to. Practice first and then add music. I suggest a mix-up of multiple songs such as:

- Duke Ellington, Take the A Train,
<https://youtu.be/cb2w2m1JmCY?list=PLcDI3EZecbpBLAyA26jl8Q03yD2CxSdaL>
- Cab Calloway, Happy Feet,



https://youtu.be/5Urdriv5s_4?list=PL5EkGrHa-e6m24_g87PJUPWrGdDmYyzwl

- Louis Armstrong, What a Wonderful World
<https://youtu.be/oGmRKWJdwBc>

Extension: A possible extension could include adding a dress-up box with various costumes to add even further to the imaginary development of the characters from Jacob's world.

Part 2: Family Story Sharing

Following-up on the Family Homework Assignment, each parent/child dyad will take turns sharing their family story as practiced during their Family Homework time. After each story lead a short discussion using the following prompts:

- What parts do you remember the most from the story? Why?
- What do you like about how they told the story?
- Any other thoughts or comments?

Part 3: Paint Your World!

After sharing the family stories transition to a short walk outside in the community. Take a notebook or even a cell phone camera if you want to! As you walk around the neighborhood what do you notice in *Your World*? Who do you see? What are they doing? How do you think they feel? How can you tell? What else do you know? Do you see notice other non-human creatures? What about the neighborhood itself do you notice? What do the houses look like? Are there many trees? What else do you notice? Write or draw any notes you have or take pictures with your camera if you have one and want to.

Next, it's snack time. Depending on the rules of the space and season, snack time could be held outside, but it may be better to hold snack time inside, because the activity that follows requires a projector and can be started while anyone who takes a little extra time is finishing their snack.

After snack, or towards the end of snack transition by setting up the projector and showing some of Jake's paintings using Visual Thinking Strategies techniques. The book *The Great Migration: An American Story* by Walter Dean Myers has many great examples of Jacob Lawrences paintings that can be shared. The website *Jacob Lawrence: The Migration Series* also offers many of his Migration Series paintings.

VTs Prompts:

- What do you think might be happening in this picture?
- (Point at what the student describes and repeat back their observation)
- What more can we see?

Painting Our Worlds!

Thinking about the Our World Walk before snack, what do you remember most from your world? Using washable tempera paint, each parent and each child can paint something that they observed from their world on our walk. You can be literal or creative. After everyone finishes their paintings (or about 30 minutes is up) it's clean up time! During clean up time, the teaching assistant, students and children help to clean up from painting and the teacher hangs up the paintings for a gallery walk display.

Gallery Walk: Who would like to tell us about their painting? Allow students/children to volunteer to share. People who do not want to share should not be pressured to. Walk around the room as a group



and observe the beautiful paintings. Take about 30 seconds to allow people to look at the painting before the person begins to describe or share their work.

Evaluation Standards:

- Families engage with the stories and artworks presented and can talk about how the characters or setting is similar to people and places in their own lives.
- Parents and children demonstrate growing confidence in group discussions & conversations
- Families are able to remain engaged in all or most of the series of activities
- Parents and children demonstrate growing confidence with movement, drama and art in class
- Families are able to share information about themselves with other classmates and the class with increasing confidence and ease of comfort
- Families express comfort with talking about their own histories and finding similarities and differences with other members of the classroom community.

Extensions Follow-Up:

This lesson plan reflects the second class session of the course and is therefore positioned to not only introduce the course and the context that led to the Harlem Renaissance, but also the first module of the course which is closely focused on the experiences of diverse people during this historical era. In the remainder of this module focus will continue to reflect building understanding and empathy for life in the 1920s and 1930s urban north, extending into small group explorations of various neighborhoods and their inhabitants within Harlem during that time period involving drama, costume making and a diorama. Additionally, as emphasized throughout this module, the approach of the textbook and this course, students will continue to draw connections between the innovative cultural revolutionaries of the Harlem Renaissance and their own experiences, passions, barriers and connections to their own contemporary lives.



Rationale: The Two-Generation Classroom as Multicultural Education a Q & A with Autumn Green

Why did you select the Harlem Renaissance as the course topic?

Unfortunately, public schools too often skew the teaching of history to what is effectively white history. Lee Mun Wah opens his Ted talk by talking about his experience when publicly speaking as beginning with, “looking out across the audience for someone who someone who looks like me.” (Lee 2013). The Harlem Renaissance remains a historical moment that reflects a diversity of African-American experiences and the start of global recognition of African-American cultural contributions. This is important, not just for students of African-American decent, but for all students to learn about as part of a diverse multicultural educational experience. Learning about the Harlem Renaissance can also provide for African-American students, an empowering experience and connection to a history that they may likely have not have otherwise learned about, especially if they attended a resource-strapped public school or completed an alternative high school or GED program (many pregnant students are illegally encouraged and pressured to leave traditional high school programs in favor of alternative high school or high school completion/GED programs, while other young parents dropped out prior to becoming pregnant and are motivated to return to school after becoming a parent).

The Harlem Renaissance is also an incredible era on which to focus for the adaptation of the Ideologies of Music, Literature and the Arts course. This course is designed to utilize an integrated arts approach, and the Harlem Renaissance is an era that produced amazing art, music, dance, poetry and philosophy, which naturally come together in the classroom setting.

What considerations were made in developing this syllabus and lesson plan with regards to engaging diverse students in the classroom?

Amelia Mesa-Bains suggest that teachers need to know their students well enough that they are able to connect the material to their lives in a way that helps to them relate to and better understand it (Mesa-Bains 2010). In this same way I really tried as much as possible to think of and address the needs of every potential student parent to learn and engage successfully in the course. Mesa-Bains suggests that one way of doing this is by creating a multilingual environment in the classroom space, not only in terms of language—which is especially relevant in the linguistically diverse space of the urban campus—but also with forms of literacy. By engaging students and their children together, by incorporating art, drama, movement and play, and by intentionally diversifying classroom and homework assignments to include more than extensive reading assignments and cramming for exams, the diversity of students needs as learners is also intentionally a means of expanding educational equity in the classroom for all students who want to engage in learning.

Additionally, given my awareness of the financial hardships faced by the students in the urban program where I taught that most inspired this course, I made extensive considerations about the associated costs of participating in this course for students and their children. In addition to being carefully selected for its engaging and relevant writing style and substantive content, both technological accessibility and cost was also major considerations in selecting the textbook and assigned materials for the course. Even the mention that students may optionally take photos with their phones if they wish to in the lesson plan, considered and acknowledged that some students may not own a smart phone while also allowing those who do to utilize technological and image-based literacies as part of the lesson plan.



Why did you choose The Great Migration & Jacob Lawrence as the topic of the sample lesson plan?

I have spent a lot of time conceptualizing and mentally planning out this syllabus and thinking through how to approach an accompanying sample lesson plan. I found the book, *This is a Rope* by Jacqueline Woodson, and became interested in how it might bridge a connection between many of my students' experiences with migration from other countries and other parts of the U.S., and the Great Migration from the South to the Northern cities that lead to the start of the Harlem Renaissance. The rope in the story inspired me to encourage the use of props, which quickly led me to incorporating a storytelling activity—which fit well as a family homework assignment for the week. After I started thinking about The Great Migration as a potential lesson topic, I pulled in the idea of incorporating visual art, through the paintings of Jacob Lawrence, into the lesson plan. From there, I found the book *Jake Makes a World*, and the idea of connecting the notion of observing and reflecting on your own world through painting as a way of building connections with what it might have felt like to paint the world through Jacob Lawrence's perspective emerged from there.

What considerations went into selecting the arts modalities for this lesson plan?

One of the things that I think works well in this lesson plan is that there is enough time available in a 3 hour workshop to explore multiple arts modalities and to integrate more than one art modality, such as the scaffolded drama (gesture), movement and music activity at the beginning of the lesson plan (and even to have snack time too!). The pre-class readings and assignments also offer additional opportunity to explore multiple modalities, and uniquely for the two-generation classroom, and are the only adult-oriented or adult-only space available within the course to engage students on a more advanced or perhaps less child-friendly level. However, there is also a weekly discussion group available to help students to process some of these more in-depth components of the lesson plan. This is where I use articles, poetry with more difficult language or subject matter, articles and other materials that add depth to understanding.

In terms of the in-class activities, I chose diverse arts modalities including storytelling, picture books, a mini-field trip observation, dramatic movement with a music addition, visual thinking strategies and painting because the diversity of arts modalities contributes to the multilingual layered-literacy environment that Mesa-Bains (2010) describes. Imagining the flow of the class session from the perspective of a three year old, there is a lot of sitting and listening involved in the storytelling activity, so I intentionally flanked it on both sides with movement activities knowing that the children would likely struggle to sit still for anything longer than the storytelling itself. The dramatic movement activity allows students an early introduction to the experience of others in a different historical time period, fostering empathy and deeper understanding of history on a personally meaningful level. Louise Derman Sparks discusses the use of drama as a strategy for building empathy, especially when learning about other people at different moments in history (Sparks, ND). Music was a fun addition that flowed through the scaffolding of the activity and brought auditory components into the classroom learning experience.

The storytelling activity was the key inspiration for this lesson. As I thought about the course and the sample lesson, I thought a lot about how Ellen Wolport discussed incorporation of family stories in the



classroom as a means to learn more about one another, to explore similarities and differences between classmates and their families, to reflect on our values and experiences and the things we want to pass on to teach our children, and the development of our own every day heroes through storytelling (Wolport. ND). I remembered my freshman seminar students and how badly they needed to tell their own stories, and also to hear the affirmation that they are not alone in their struggles. Connecting their personal and familial stories to the stories of other classmates and the stories of Great Migration resettlers provides both a space for community building and a space for applied connection between students' current knowledge and experiences, and the new material presented in the lesson plan.

With the intentional break of both a walk outside and snack time before introducing a second primarily sitting down activity, I introduced the visual arts activity at the end of the lesson to tie back the idea of experiencing and observing the world around you, to the paintings that Jacob Lawrence created through observing the world around him. So at this point in the lesson once we have been doing so much thinking about observing and reflecting on the world around the students, we have to actually take a look at some of Jake's art of course! And looking at art when you are five years old is completely boring unless it is the beginning of a scaffolded lesson plan that involves making art yourself—not to mention that developing the basic technical understandings involved in creating and critiquing multiple art forms is a key learning objective of the course. So those are some of the considerations that went into choosing the specific arts modalities in the lesson plan.

What was involved in the process of adapting and developing this syllabus & lesson plan?

Even though I knew that other students were only creating one lesson plan, and not an entire course, the process of developing a sample lesson plan required the framework of a syllabus in which it would fit that did not yet exist and had to be developed in order to properly complete this assignment. I began by obtaining a copy of the syllabus for an existing course to obtain the currently approved course description and learning outcomes and also to get a general sense of how the course is currently being taught in a traditional postsecondary classroom context. Next, I had to build the structure of course. Since textbooks often guide the structure of a course, selecting a textbook came next which involved multiple considerations: Are women & men equally represented in the text? Does the text reflect diverse perspectives?--If a group is relegated to a specific section or otherwise represented in segregated sections or chapters rather than incorporated throughout the text, I consider that a pretty big red flag (Cahan and Zoya Kocur, 2010). I also ask, “Is this book intellectualist or condescending in tone to any group of people?” Is the tone engaging and relatable and accessible at an undergraduate level appropriate to the expectations of the course? Are multiple intelligences or modalities of conveying knowledge valued, engaged with and respected?

After selecting the textbook I developed the structure of the assignments that the lesson plan would need to fit into: what are the weekly routine assignments and expectations? What are the special assignments and how with they engage with multiple artistic and pedagogical modalities? What components of assignments will need to be completed during class time? What will be completed online or as part of homework assignments? How will the course assignments be structured to both correspond and coordinate with classroom lesson plans and to be careful not to overburden students with unattainable expectations given their time constraints and commitments?

The development of this outline involved multiple layers working across the course to first develop the arch and flow, to identify longer-term lesson plans and their extension across multiple class sessions



during the semester, and then finally to develop the individual classroom activities and corresponding individual and family homework assignments for a given class session. The process felt almost like putting together a puzzle: first identifying the corner pieces, then the outside frame, then the key pieces, and the other pieces began to fall into place.

What new considerations have you made in response to the Multicultural Education course and course materials with regards to the two-generation classroom project?

In developing this syllabus and sample lesson plan I took the approach of engaging diverse students in the classroom through strategies that promote educational equity for student parents, especially those who may experience significant barriers and/or challenges to educational success within conventional postsecondary teaching and learning approaches. Throughout this process I thought carefully about who the student parents at the Urban Campus are, what I have come to learn about and from them, and how I could incorporate this knowledge into the structure of the classroom in order to better meet their learning needs.

I also thought a lot about the role-modeling that Kate and Evelyn did in class of teaching in ways that personally connect with and show gratitude and appreciation for every single student in the classroom. As I worked my way through further adapting the syllabus, I thought about positive reinforcement strategies that motivate students to show up prepared, on time and to do their best work, but also do not make other students feel bad about themselves if they have only been able to partially meet these expectations. It is critical that students continue to feel connected and welcome and appreciated in class every time they come, otherwise they may disengage from the course resulting in further missed classes and falling behind on assignments because they feel like they can't show their face in class (I have personally witnessed this with a few of my students who have struggled academically). Initially I had considered providing children with material incentives such as stickers and awards for meeting certain goals such as finishing family homework assignments or perfect class attendance, however, after taking this course I have come to rethink the provision of these incentives, to use gratitude and appreciation as an incentive and to use end of class awards to honor the strengths of each classroom community member.

Thinking about the further development of and eventual piloting of this course, what additional thoughts or ideas might you have that you have not been able to incorporate yet in this sample syllabus and lesson plan project?

One thing that was just impossible to do given the process and time constraints of this project was to fully develop the lesson plans for the entire course—as reflected by the still-in-development course schedule on the syllabus. I think moving forward with this course I would continue by creating lesson plans for the artistic and poetic expression assignments and the Rent Party. In fact, I debated whether to chose the Rent Party or the Great Migration as the sample lesson plan for this assignment, but decided on the Great Migration as it felt more well developed and thought through, whereas I still need to do some more research and thinking about how to approach and scaffold the Rent Party across multiple class sessions throughout the entire course. After further developing these longer-term lesson plans, I would then return to fill in the rest of the puzzle for each of the weekly lesson plans. One thing I love about the idea of the Harlem Rent Party is that it introduces the reality of socioeconomic hardship for many people who lived during the era, which further reflects and connects to the living experiences of a majority of the students who will enroll in this course. In a clear and direct way, the Harlem



Renaissance Rent Party reflected a fun time, but more importantly a hustle to figure out how to prevent the landlord from sending out an eviction notice—this is a struggle that directly relates to the daily hardships many student parents face. I found a book by Faith Ringgold, *Harlem Renaissance Party*, that I had been hoping would be a great way to introduce the rent party, but once I read it I found that while it is beautifully illustrated, the words seemed to be focused on name dropping Harlem Renaissance celebrities without providing much depth of understanding either about the work of those individuals or the era more broadly speaking. I also started to explore poetry books including several children's options as well as some amazing anthologies such as, *Shadowed Dreams: Women's Poetry of the Harlem Renaissance* edited by Maureen Honey and Nellie McKay (2006), a book which highlights many of the works of women of the Harlem Renaissance who are often marginalized in accounts of the Harlem Renaissance which tend to focus on the contributions made by men to the era.

Overall I am very excited to continue to move forward with developing and hopefully eventually teaching this course. Unlike many of the sociology courses I have taught, this course focuses on a strengths and affirmation-based orientation to multicultural education, rather than specific issues of race, class and gender, while maintaining an ongoing intersectionality-oriented perspective. Diversity in the classroom is respected and upheld through ongoing connections to students' living experiences and the parallels and differences between these experiences and the experiences of those who lived through the Harlem Renaissance period. Additionally, through engaging with diverse learning modalities, which allow for more experiential, arts integrated and teaching-based approaches to learning, all students are respected and engaged as learners in the classroom as reflected in incorporation and valuing of their learning styles and strengths.

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