

HARLEM RENAISSANCE

Reading Comprehension

THE HARLEM RENAISSANCE

The Harlem Renaissance was a time for cultural celebration for African Americans who had endured centuries of slavery and the struggle for its abolition. Despite the end of slavery, white supremacy was quickly, legally, and violently restored to the South, where ninety percent of African Americans lived.

Great Migration

Starting in about 1910, African Americans began migrating in great numbers. This Great Migration saw hundreds of thousands of African Americans from the urban North. Many of them discovered they experienced in their goal and uncertain present or decided not to follow in self-giving, but instead held cultural pride, known as the Harlem Renaissance.

Push and Pull Factors

The Great Migration started due to a "push" of Low wages and exclusion led many African Americans to the North. White groups and armies alarmed in the South. The promises of land ownership and most Blacks worked as sharecroppers, trapped in an endless cycle of debt. A boll weevil damaged the cotton crop throughout the South during the 1890s, increasing the despair. These factors served to push African Americans to seek



HARLEM RENAISSANCE

Use this word bank to identify each term described.

| | | |
|---------------|-----------|-------------|
| Hurston | Hughes | Cotton Club |
| poet | factories | blues |
| Amos 'n' Andy | Hotelly | boomer |

_____ writer who rejected influences of white poets.

_____ Along with Jelly Roll Morton, drew huge audiences of Americans with jazz fever.

_____ Although this had been abolished in the U.S., African Americans were still persecuted.

_____ Urged African Americans to stand up for their rights in his powerful verses.

_____ wrote short stories and plays capturing the spirit of the times.

_____ Massive movement of African Americans to the North.

_____ Popularized blues and jazz vocals, along with Bessie Smith.

Important Figures

One of the most creative writers of the Harlem Renaissance was Langston Hughes, who rejected the influences of white poets and wrote with the rhythmic meter of blues and jazz. Claude McKay urged African Americans to stand up for their rights in his powerful verses. Jean Toomer wrote plays and short stories, as well as poems that captured the spirit of the times. Book publishers started to take notice and supported many of these talents. Zora Neale Hurston was noticed for her moving novel, *Their Eyes Were Watching God*. The 1935 production of *Shuffle Along* combined prose and musical comedy. Paul Robeson, an actor, electrified audiences with his memorable stage performances.

Jazz

Jazz shaped the Harlem Renaissance in America more than any other aspect. Jazz ignored many musical conventions, with its rhythms and improvised instrumental solos. Thousands of city dwellers flocked night after night to see the same performers. Impromptu venues that no two performances would ever be the same. Harlem's Cotton Club showed off the talents of Duke Ellington. Singers such as Bessie Smith and Ella Fitzgerald popularized blues and jazz vocals. Jelly Roll Morton and Louis Armstrong drew huge audiences of white and African Americans, who caught jazz fever.

Impact

The continuing hardships faced by African Americans in the South and urban North were severe. It took the environment of the new American city to bring some of the greatest minds of the day in close proximity. Harlem brought notice to great works that may have otherwise been lost or never produced. The results were profound and the artists of the Harlem Renaissance undoubtedly transformed African American culture. The impact on all American culture was equally strong because white America could not look away for the first time.

1920's



Choice

Choose the best answer.
The following best completed the following analogy:
_____ is to _____ as _____ is to _____.
A. Singing B. Crying C. Writing D. Performing

_____ Following was a "push" factor that led to the Great Migration:
_____ Factory jobs available in the North.
_____ Most Jim Crow Laws that discriminated against blacks.
_____ Harried of Harlem had a movement of African Americans.

_____ South had discriminatory laws and did not offer many jobs for blacks.
_____ One of the following is most important about the Harlem Renaissance?
_____ African Americans moved to the North from the South.
_____ Thought about works by African Americans that may have never been published.
_____ Urged many African Americans to move to a new city.
_____ Said that Jim Crow Laws in southern states.

_____ The author's purpose in writing this selection?
_____ To inform about the Harlem Renaissance.
_____ To persuade African Americans to move to the North.
_____ To entertain the reader with a story about an interesting time in Harlem.

_____ _____, an actor, electrified audiences with his memorable stage performances.

_____ _____, meaning of electrified, as used in the quote?

_____ Electricity

_____ Cause of excitement

_____ From

_____ _____ jazz music during the Harlem Renaissance?

_____ He came to watch jazz performances in Harlem.
_____ He performed the same music.
_____ He social conventions with its rhythms and
_____ He did not support jazz musicians.

According to the text

Guided Reading 13 4 The Harlem Renaissance

Maria Seger



Guided Reading 13 4 The Harlem Renaissance:

Editing the Harlem Renaissance Joshua M. Murray, Ross K. Tangedal, 2021-05-01 In his introduction to the foundational 1925 text *The New Negro* Alain Locke described the Old Negro as a creature of moral debate and historical controversy necessitating a metamorphosis into a literary art that embraced modernism and left sentimentalism behind This was the underlying theoretical background that contributed to the flowering of African American culture and art that would come to be called the Harlem Renaissance While the popular period has received much scholarly attention the significance of editors and editing in the Harlem Renaissance remains woefully understudied *Editing the Harlem Renaissance* foregrounds an in depth exhaustive approach to relevant editing and editorial issues exploring not only those figures of the Harlem Renaissance who edited in professional capacities but also those authors who employed editorial practices during the writing process and those texts that have been discovered and or edited by others in the decades following the Harlem Renaissance *Editing the Harlem Renaissance* considers developmental editing textual self fashioning textual editing documentary editing and bibliography Chapters utilize methodologies of authorial intention copy text manuscript transcription critical edition building and anthology creation Together these chapters provide readers with a new way of viewing the artistic production of one of the United States most important literary movements *A Study Guide for Langston Hughes's "Harlem"* Langston Hughes,

The Harlem Renaissance Lynn Domina, 2014-11-25 A perfect guide for use in high school classes this book explores the fascinating literature of the Harlem Renaissance reviewing classic works in the context of the history society and culture of its time The Harlem Renaissance is one of the most interesting eras in African American literature as well as a highly regarded period in our country's literary history The works produced during this span reflect a turbulent social climate in America a time fraught with both opportunities and injustices for minorities In this enlightening guide author and educator Lynn Domina examines the literature of the Harlem Renaissance along with the cultural and societal factors influencing its writers This compelling book illuminates the cultural conditions affecting the lives of African Americans everywhere addressing topics such as prohibition race riots racism interracial marriage sharecropping and lynching Each chapter includes historical background on both the literary work and the author and explores several themes through historical document excerpts and thoughtful analysis to illustrate how literature responded to the surrounding social circumstances Chapters conclude with a discussion of why and how the literary work remains relevant today **Encyclopedia of the**

Harlem Renaissance Cary D. Wintz, Paul Finkelman, 2012-12-06 From the music of Louis Armstrong to the portraits by Beauford Delaney the writings of Langston Hughes to the debut of the musical *Show Boat* the Harlem Renaissance is one of the most significant developments in African American history in the twentieth century *The Encyclopedia of the Harlem Renaissance* in two volumes and over 635 entries is the first comprehensive compilation of information on all aspects of this creative dynamic period For a full list of entries contributors and more visit the *Encyclopedia of Harlem Renaissance* website

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Encyclopedia of the Harlem Renaissance Aberjhani, Sandra L. West, 2003 Presents articles on the period known as the Harlem Renaissance during which African American artists poets writers thinkers and musicians flourished in Harlem New York

Resources in Education , 1997

Teacher Practice Online Désirée H. Pointer-Mace, 2009-04-27 Teachers know how complicated their work is They constantly balance considerations of individual students with those of the group they think about how past events affect today's lessons and they constantly adapt and revise for future lessons But few people ever get to see teachers work in this way The most energizing relational complicated inspiring disheartening parts of teaching remain largely invisible Over nearly a decade at the Carnegie Foundation for the Advancement of Teaching Désirée Pointer Mace worked with dozens of teachers across the country to open their doors by creating multimedia web based representations of teaching practice This book describes how such multimedia representations are envisioned documented created and shared and how others might engage in this process This practical book Examines the cutting edge of electronic media documentation of teaching practice Features cases studies that represent diverse grades cultures and contexts with both novice and veteran teachers Provides clear examples of how multimedia representations of teaching can be used as alternative texts in teacher learning environments Describes the positive outcomes for teachers and learners when teaching is made public Includes screen images of teachers websites as well as classrooms and children participating in projects

Making Black History Jeffrey Aaron Snyder, 2018-02 In the Jim Crow era along with black churches schools and newspapers African Americans also had their own history *Making Black History* focuses on the engine behind the early black history movement Carter G Woodson and his Association for the Study of Negro Life and History ASNLH Author Jeffrey Aaron Snyder shows how the study and celebration of black history became an increasingly important part of African American life over the course of the early to mid twentieth century It was the glue that held African Americans together as a people a weapon to fight racism and a roadmap to a brighter future *Making Black History* takes an expansive view of the historical enterprise covering not just the production of black history but also its circulation reception and performance Woodson the only professional historian whose parents had been born into slavery attracted a strong network of devoted members to the ASNLH including professional and lay historians teachers students race leaders journalists and artists They all grappled with a set of interrelated questions Who and what is Negro What is the relationship of black history to American history And what are the purposes of history Tracking the different answers to these

questions Snyder recovers a rich public discourse about black history that took shape in journals monographs and textbooks and sprang to life in the pages of the black press the classrooms of black schools and annual celebrations of Negro History Week By lining up the Negro history movement s trajectory with the wider arc of African American history Snyder changes our understanding of such signal aspects of twentieth century black life as segregated schools the Harlem Renaissance and the emerging modern civil rights movement

American and British Poetry Harriet Semmes Alexander, 1984

Frontline Bodies Nicolas Martin-Breteau, 2024-04-16 A captivating exploration of Black American civil rights activism through the lens of sport In *Frontline Bodies* Nicolas Martin Breteau argues that sports are not and have never been purely about entertainment for Black Americans Instead beginning in the 1890s during Reconstruction Black Americans proactively used athletics as a tactic to fight racial oppression Since the body was the primary target of anti Black racial oppression African Americans turned sports into a key medium in their struggles for dignity equality and justice Although Black photography and art also aimed at displaying the dignity of the Black body sports arguably had the greatest impact on American and international public opinion Martin Breteau considers the work of Edwin B Henderson a prominent Black physical educator civil rights activist and historian of Black sports Training Black children as athletes Henderson felt would work both to fortify racial pride and to dismantle racial prejudices two necessary requirements for a successful political liberation struggle In this way physical education became political education By the end of World War II the tactic of racial uplift through sports had reached its peak of popularity only to subsequently lose its appeal among younger activists many of whom believed that the strategy was ineffective in fighting institutional racism and served mainly as an emulation of middle class white norms By the end of the twentieth century Martin Breteau argues racial uplift through sports had lost its emancipating power The emphasis on the accumulation of wealth for professional athletes as well as sports ability to reinforce anti Black stereotypes had become a political problem for true collective liberation For a marginalized group of people that has been physically excluded from the democratic process however sports remain a political resource By studying the relationship between athletics and politics *Frontline Bodies* renews the history of minority bodies and their power of action

Circulating Jim Crow Adam McKible, 2024-02-20 In the early twentieth century the Saturday Evening Post was perhaps the most popular and influential magazine in the United States establishing literary reputations and shaping American culture In the popular imagination it is best remembered for Norman Rockwell s covers which nostalgically depicted a wholesome and idyllic American way of life But beneath those covers lurked a more troubling reality Under the direction of its longtime editor George Horace Lorimer the magazine helped justify racism and white supremacy It published works by white authors that made heavy use of paternalistic tropes and demeaning humor portraying Jim Crow segregation and violence as simple common sense *Circulating Jim Crow* demonstrates how the Post used stereotypical dialect fiction to promulgate white supremacist ideology and dismiss Black achievements citizenship and humanity Adam McKible tells the story of Lorimer s

rise to prominence and examines the white authors who provided the editor and his readers with the caricatures they craved. He also explores how Black writers of the Harlem Renaissance pushed back against the Post and its commodified racism. McKible places the erstwhile household names who wrote for the magazine in conversation with figures such as Paul Laurence Dunbar, F. Scott Fitzgerald, Ann Petry, W. E. B. Du Bois, and William Faulkner. Revealing the role of the Saturday Evening Post in normalizing racism for millions of readers, this book also offers a new understanding of how Black writers challenged Jim Crow ideology.

Critical Theory Today Lois Tyson, 2014-10-10 This thoroughly updated third edition of *Critical Theory Today* offers an accessible introduction to contemporary critical theory, providing in-depth coverage of the most common approaches to literary analysis today, including feminism, psychoanalysis, Marxism, reader response theory, New Criticism, structuralism, and semiotics; deconstruction; new historicism; and cultural criticism, lesbian, gay, and queer theory; African American criticism; and postcolonial criticism. This new edition features a major expansion of the chapter on postcolonial criticism that includes topics such as Nordicism, globalization, and the end of postcolonial theory; global tourism; and global conservation; an extended explanation of each theory using examples from everyday life, popular culture, and literary texts; a list of specific questions critics ask about literary texts; an interpretation of F. Scott Fitzgerald's *The Great Gatsby* through the lens of each theory; a list of questions for further practice to guide readers in applying each theory to different literary works; updated and expanded bibliographies. Both engaging and rigorous, this is a how-to book for undergraduate and graduate students new to critical theory and for college professors who want to broaden their repertoire of critical approaches to literature.

Reading Confederate Monuments Maria Seger, 2022-08-24 Winner of a 2023 Edited Collection Award from the South Atlantic Modern Language Association. Contributions by Danielle Christmas, Joanna Davis, McElligatt Garrett, Bridger Gilmore, Spencer R. Herrera, Cassandra Jackson, Stacie McCormick, Maria Seger, Randi Lynn Tanglen, Brook Thomas, Michael C. Weisenburg, and Lisa Woolfork. *Reading Confederate Monuments* addresses the urgent and vital need for scholars, educators, and the general public to be able to read and interpret the literal and cultural Confederate monuments pervading life in the contemporary United States. The literary and cultural studies scholars featured in this collection engage many different archives and methods, demonstrating how to read literal Confederate monuments as texts and in the context of the assortment of literatures that produced and celebrated them. They further explore how to read the literary texts advancing and contesting Confederate ideology in the US cultural imaginary then and now, as monuments in and of themselves. On top of that, the essays published here lay bare the cultural and pedagogical work of Confederate monuments and counter-monuments, divulging how and what they teach their readers as communal and yet contested narratives, thereby showing why the persistence of Confederate monuments matters greatly to local and national notions of racial justice and belonging. In doing so, this collection illustrates what critics of US literature and culture can offer to ongoing scholarly and public discussions about Confederate monuments and memory. Even as we remove, relocate, and

recontextualize the physical symbols of the Confederacy dotting the US landscape the complicated histories cultural products and pedagogies of Confederate ideology remain embedded in the national consciousness To disrupt and potentially dismantle these enduring narratives alongside the statues themselves we must be able to recognize analyze and resist them in US life The pieces in this collection position us to think deeply about how and why we should continue that work **An Efficient**

Womanhood Natanya Duncan,2025-01-07 **Female Subjects in Black and White** Elizabeth Abel,Barbara Christian,Helene Moglen,2023-09-01 This landmark collaboration between African American and white feminists goes to the heart of problems that have troubled feminist thinking for decades Putting the racial dynamics of feminist interpretation center stage these essays question such issues as the primacy of sexual difference the universal nature of psychoanalytic categories and the role of race in the formation of identity They offer new ways of approaching African American texts and reframe our thinking about the contexts discourses and traditions of the American cultural landscape Calling for the racialization of whiteness and claiming that psychoanalytic theory should make room for competing discourses of spirituality and diasporic consciousness these essays give shape to the many stubborn incompatibilities as well as the transformative possibilities between white feminist and African American cultural formations Bringing into conversation a range of psychoanalytic feminist and African derived spiritual perspectives these essays enact an inclusive politics of reading Often explosive and always provocative *Female Subjects in Black and White* models a new cross racial feminism This landmark collaboration between African American and white feminists goes to the heart of problems that have troubled feminist thinking for decades Putting the racial dynamics of feminist interpretation center stage these essays question such issues

The Concise Routledge Encyclopedia of the Documentary Film Ian Aitken,2013 This reference work explores the history of the documentary film It discusses individual films and filmmakers examines national and regional filmmaking traditions elaborates on production companies organizations festivals and institutions explores themes issues and representations and describes various styles techniques and technical issues **Encyclopedia of American Poetry: The Twentieth Century** Eric L. Haralson,2014-01-21 The Encyclopedia of American Poetry The Twentieth Century contains over 400 entries that treat a broad range of individual poets and poems along with many articles devoted to topics schools or periods of American verse in the century Entries fall into three main categories poet entries which provide biographical and cultural contexts for the author s career entries on individual works which offer closer explication of the most resonant poems in the 20th century canon and topical entries which offer analyses of a given period of literary production school thematically constructed category or other verse tradition that historically has been in dialogue with the poetry of the United States **National Union Catalog** ,1980 Includes entries for maps and atlases **Research in Education** ,1974

Reviewing **Guided Reading 13 4 The Harlem Renaissance**: Unlocking the Spellbinding Force of Linguistics

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