

# **It Takes a Good Eye**

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## **Overview**

This curriculum unit, *It Takes a Good Eye*, which is designed for third, fourth, and fifth grade art classes, introduces children to two legendary African American men, artist Romare Bearden (1911-1988) and photographer Charles “Teenie” Harris, (1908-1998). It highlights their pride and creative achievements while focusing on their outstanding contributions to art and photojournalism. The beauty of their work is discovered in their portrayals of everyday community life. They both paid attention to the particulars as well as to the universals in their art. The unit will immerse pupils in art history, aesthetics, techniques and processes of collage, photomontage, and photography. It will engage them in art, reading, music, research, and history. Students will develop the skills and acquire the knowledge necessary to analyze the subject, composition, and content of photographs and collages.

The unit includes historical information about the Harlem Renaissance and the Great Migration during the 20<sup>th</sup> century. It presents biographical information and personal anecdotes about Bearden and Harris. When Harlem was nurturing an unprecedented burst of creativity and energy in the 1920's that was beginning to redefine the African American identity, other cities were doing so too. A phenomenal body of artistic work was produced in the Hill District in Pittsburgh. After viewing and comparing a collection of their art work to glimpse everyday life in 20<sup>th</sup> century Black America, children will combine their own “creative eye” with their newly acquired knowledge to create thematic collages encompassing family, friends, community, and social issues, using a variety of materials in expressive and experimental ways.

## Rationale

The purpose of this unit is to present opportunities for students to become knowledgeable about Romare Bearden and Charles “Teenie” Harris, African American artists who lived and worked in the 20<sup>th</sup> century. These men led quite different lives, Bearden in Harlem and Harris in Pittsburgh's Hill District. They shared some similarities—most significantly, the way they both used photographic images in creative ways, and during the process, made a significant contribution to artistic process. Their creative endeavors captured, recorded, and revealed a segment of Black 20<sup>th</sup> century life that was unknown to most Americans.

The art forms of collage paintings and photographs, when infused into the learning process, will stimulate, challenge and encourage children to respond. Their observations will lead them to share their own personal experiences about themselves and their families. References to the imagery created by Bearden and Harris in this unit will assist children in making connections while enhancing the curriculum.

Two local events that were catalysts for generating this unit were attending the play, *Bubblin' Brown Sugar*, and a tour of the photography exhibit, *Pittsburgh NOW*. Upon reflection, I wondered if the play exemplified the African American culture in Harlem during the 1920's and 1930's, what was going on here in our hometown, specifically within the Hill District? If the photography exhibit was planned to preserve the way Pittsburgh was at the beginning of the 21<sup>st</sup> century, how was the city documented during the middle of the past century? With this in mind, I decided to share with classes the legacies of Romare Bearden and Charles “Teenie” Harris and use them as catalysts for studying images from the past century, which will span the Great Migration, the Harlem Renaissance, and the Civil Rights Movement. In order to accomplish this, students will build upon their knowledge in order to understand the sociological and historical context in which the art was created. When students begin to understand the past, they will gain a clearer sense of today, including what makes them unique. They will be better prepared to move forward, and shape their own future.

In 2003, Romare Bearden's work was featured in a retrospective show at the National Gallery in Washington, D. C. According to curator Ruth Fine, Bearden emphasized that what we share universally is just as interesting and important as what makes each of us unique. He grew up in a mainstream, intellectual environment. He had gone from Charlotte, North Carolina, to Harlem, to Pittsburgh, to Maryland, to Paris, and back to New York in the course of his life. Many prestigious writers, artists, intellectuals and musicians frequently were guests in his home. Some included writers Langston Hughes, Countee Cullen, and George Schuyler; artists Aaron Douglas and Charles Alston, a cousin by

marriage; leader W. E. B. Du Bois; and musicians Duke Ellington and Thomas Wright Fats Waller (Fine 214). Since he created thousands of objects in a variety of media, he exceeded the boundaries of artistic and cultural categories, which is his legacy (Fine 4). He faced prejudice. According to Marshall McLuhan, Bearden, a determined man, faced challenges head-on, and as a result, he consistently created a tremendous body of art, within his own cultural context. This art work distinctly demonstrated his understanding of universal motifs. He was concerned with people's individuality. In this pursuit, his method and his message became one (Fine 4). Romare Bearden, in a conversation with Charlayne Hunter-Gault, once said, "...You should always respect what you are in your culture. Because if your art's going to mean anything, that's where it has to come from" (PBS 2003). He was a political cartoonist, a case worker, an author of several scholarly art books and one children's book, an illustrator, a composer, a gallery owner and an artist who became famous for continuing traditions of Pablo Picasso and Georges Braque with collage and cubism. Focusing on eliminating the illusion of three dimensional space, Bearden developed and varied his collage techniques over twenty years. His work appeared on the magazine covers of *Time*, *TV Guide*, *The New York Times Magazine*, and on an album cover for Wynston Marsalis (PBS 2003).

The work of many artists remained in the possession of their family and friends. In the late 1960's, the civil rights movement aggressively resurrected the cultural artifacts of the African American past. Their art usually had not been documented or exhibited since the time of the renaissance (Schmidt 14).

The Teenie Harris Archive Project is an ongoing endeavor. It was started in 2002 to preserve thousands of images taken by Pittsburgh photographer, "One Shot" "Teenie" Harris, from the 1930's-1970's. According to University of Pittsburgh History Professor Larry Glasco, this archive of vintage black and white prints and negatives, at the Carnegie Museum of Art, represents the largest single collection of photographic images of any Black community in the United States, or perhaps in the world. Louise Lippencott, a Curator of Fine Arts at the Carnegie Museum of Art, said that modern technology has made it possible for this entire collection of photographs, a visual documentation of Pittsburgh, to be viewed electronically. Glasco suggested that this is an opportunity for anyone who accesses them to be an active contributor to the exhibit. The project's curators and historians have reached out to older citizens in nursing homes, schools, and community centers. Since Harris was too busy "shooting," to take time to record descriptions, the entire community of Pittsburgh is now being solicited to identify the subjects in Harris's photos (cmoa.org). Throughout his career he featured every aspect of life affecting the Black community. Harris's images capture children, mill workers, teamsters, and athletes. Independent filmmakers Kenneth Love and Henry J. Simons, while looking through Harris's images to create a biographical film, confirmed that the value of the collection is in the range of

subjects in addition to the volume (tfaoi.com).

Sixty years after the Harlem Renaissance, while some critics have determined that Harlem writers are recognized, the Harlem artists are almost unknown (Schmidt Campbell 11). It was a challenge to make a living as an artist and follow one's own dream. In 1987, Dr. Mary Schmidt Campbell said there was a growing sense that for the first time the Black artist could take control of the image of Black America (Schmidt Campbell 55). Black photographers pioneered in the development of the daguerreotype, contributed to the "pictorial aesthetic" dominant during the early 20<sup>th</sup> century, and breathed new life into urban realism (Willis 2002).

Collage is a medium that children use throughout their elementary years. Romare Bearden's process of collage is introduced to children at the kindergarten level. In the primary grades, students are introduced to Bearden's collage, *The Family*. When Bearden is introduced in the fourth grade curriculum, it is as an artist who lived in Harlem, but the curriculum is very general. It never touches the fact that Romare, known as Romie, lived on and off in Pittsburgh in the 1920's, spending time with his grandmother and attending local schools. This is an area to expand upon. By fifth grade, students are ready for more complex techniques, such as Bearden's inventive use of projections.

Digital photography is a medium that is readily accessible to children in class, and many are familiar with searching for images as well as scanning them on the computer. Introducing "Teenie" Harris, a man who was born, lived, and died in the same Pittsburgh community, who more than single-handedly took over 80,000 pictures in four decades, will show children a hometown Black hero. Harris was a contemporary of Gordon Parks, a Black photographer who was nationally recognized, who traveled beyond his hometown community to take pictures (newsreel.org).

This brings attention to the role of media in everyday life. The *Pittsburgh Courier* was the pre-eminent newspaper for African Americans with a national circulation. It was the *Pittsburgh Courier* that turned World War II into a double campaign for many African Americans: reporting the soldiers' casualties and victories and demanding an end to racial discrimination and segregation. This voice advocated for the civil rights of all citizens, especially African Americans, and in the process, served as a uniting force for Black communities throughout the United States (newsreel.org). According to another perspective, with the existence of expanding choices, combined with the decline and destruction of once all-Black communities, Harris's photographs are a reminder of the importance of self-representation, community beacons, and advocates (newsreel.org).

Between 1890 and 1910, the New York Black population had tripled (Haskins 23). Middle class Blacks contributed to the stability of Harlem and sustained its intellectual and artistic movement in the 1920's. The Great Migration was from 1915-1918. Greater economic opportunity, escape from unfair laws and narrow-minded attitudes, oppressive atmospheres and overt racism fueled this move in the American population. Professor Larry Glasco, in "Optimism, Dilemmas, and Progress," wrote that "between 1884 and 1900 the South experienced over 2,500 lynchings. In the North, there was rarely racial violence but discrimination was pervasive" (Greenwald and Anderson 205). As W. E. B. Du Bois concluded, the journey north represented not the end of a struggle, but only a beginning. In 1919 Black intellectuals espoused political philosophies that interested most Black artists who were searching for acceptance (Schmidt Campbell 106). Black artists featured middle-class men and women in genre scenes and intimate portrayals of everyday life and people, despite being largely excluded from such a lifestyle for themselves (tfaoi.com). David Driskill said there was a desire to champion the rebirth of the artistry that Blacks had in Africa (Schmidt Campbell 105). W. E. B. Du Bois, writer, intellectual, and one of the founders of the NAACP, promoted Black pride among artists. World War I and the Great Migration spurred creativity. The concentration of many different groups of blacks, from the North, the South, the West Indies, and Africa, promoted a new sense of identity.

Alain Locke, a Harvard-educated philosopher, Howard University professor, and spokesman for the Black artist, wrote *The Legacy of the Ancestral Arts in 1925*, and encouraged African Americans to claim their African sculptural traditions (Schmidt Campbell 38-39). The impact of African designs could be seen in the art of premier modernists, including Picasso, Modigliani and Brancusi (Schmidt-Campbell 106). Although in reality, some artists were cognizant of Locke's aesthetic, and some as a group, celebrated their African ancestry, they never embraced one theory of Black Art or one aesthetic point of view (Schmidt Campbell 36).

There is no denying that a revolution, a movement, and a celebration occurred in America. It was the result of artists' passion and their pride. This unique scenario was the realization and the acceptance of the idea that their lives could and did translate into the twentieth century art of America. The outcome was artistic and intellectual. Vital aspects of the Renaissance ethos included such things as the glorification of the Black American's African heritage, the tradition of Black folklore, and an interest in the details of Black life (Schmidt Campbell 13). As they developed new representations of their culture, a new visual vocabulary emerged. Between 1916 and 1940, an artistic and cultural revolution was fueled by political and economic circumstances in the United States, world events, and changes in attitudes of the artists and the people who recognized them (Haskins 13).

African Americans had migrated to Pittsburgh and were working in the steel mills years before World War I and the Great Migration. They had arrived in 1878 from Virginia and again in 1892, sometimes but not always to help break up a strike (Greenwald and Anderson 214). When the war created a decline in the European immigrant labor force, the iron and the glass companies, for the first time, hired a large black work force. According to reports from Helen A. Tucker's "The Negroes in Pittsburgh" (1909) and Richard Wright's "One Hundred Negro Steel Workers," (early 1900's), workers were optimistic. "They had a strong work ethic, most were family men, and racial harmony prevailed. This was favorable considering the racial climate of the era" (Greenwald and Anderson 205). People were making money and the Pittsburgh Black cultural life flourished (Crouch 163). Tucker's and Wright 's reports did not neglect racism among Whites or social disorganization among Blacks, but they include evidence of a few apathetic workers, as well as some Black leaders who failed to address community problems of housing, adolescent delinquency and education (Greenwald and Anderson 206). Despite racism, Pittsburgh Blacks had much to be proud of. Professor Glasco says local papers documented evidence at the turn of the century through 1920 that Blacks were remarkably active, optimistic, and self-confident. They enjoyed an unusual degree of residential integration documented in the 1900 and 1920 censuses (Greenwald and Anderson 207). Glasco feels that Wright's and Tucker's findings conflict with some scholarly reports that existed early in the twentieth century and still persisted at the end of the century since they overlook the significance that some prosperity existed in Black urban America before World War I. He further suggests that these Pittsburgh reports deserve a respected place in the exploration of Black migration in Pittsburgh, as well as in the historical literature of Black Pittsburgh and of urban America (Greenwald and Anderson 208).

Romare Bearden's family, who was part of the Great Migration, left Charlotte, North Carolina, where the cotton and railroad industries were thriving, and went to Canada, in the province of Saskatchewan, where blacks immigrated on the Underground Railroad (Brown 43 & Fine 5). His family moved to Harlem in the 1920's. Although he moved away from North Carolina when he was three, he returned to visit his grandmother and his great-grandparents in Mecklenburg County until 1925. His folks were college educated. His social activist mother wrote for the *Chicago Defender*, a major African-American newspaper. His dad, a sanitation inspector, loved playing the piano and telling stories, a skill he passed on to his son (Fine 5- 6). Romare was surrounded by three generations of multi-racial ancestors. In addition to his African American ancestry, his great grandmother Rosa was Cherokee and his mother was seven parts Italian, three parts Black (Brown 28 -29). Accounts show that his great-grandparents were former servants of Dr. Joseph Wilson, the father of President Woodrow Wilson (Fine 5-6). Bearden treasured these childhood memories and held onto them deeply, and as a sentimental reminder of his past he always kept a photo of his

great-grandparents from Charlotte, H. B. and Rosa Kennedy, in his work space for inspiration (Brown 23). There is evidence of artistic ability in the family; his grandfather had painted and his mother sketched in charcoal (Fine 214). Later in life, when he built a home and a studio in the West Indies on St. Martin Island, the ancestral home of his wife, he lived and worked there for several months throughout the year. This island environment and its colors, the water, and the people, impacted his work.

Harris was born Charles “Teenie” Harris, son of William A. and Ella Mae “Olga” Harris, in 1908. They were owners of the popular Masio Hotel on Wylie Avenue, a haven for short term visitors (cmoa.org & Crouch 163). He was a prominent citizen of the Hill District. In an interview he claimed that he used to take only one picture of his subject. Once when “other photographers on the scene would be shooting, shooting, shooting (pictures), and when they were done, he approached the mayor, and took 'one shot' ” (Crouch 163). Harris told the *Pittsburgh Magazine* that he acquired the nickname “One-Shot”, from a phrase coined by Pittsburgh Mayor David Lawrence. He also said, “I keep my words short, I let my pictures do the talking for me” (PBS 2003).

Harris attended Watt Street School, now Robert L. Vann School in the Hill District (cmoa.org). In an interview, he explained that he went to eighth grade before he decided to drop out, “cause I was tired of school” (pbs.org). He worked as a chauffeur or as a mechanic for his brother in the 1920's. Money was difficult to come by and local Blacks couldn't get bank loans. He opened a photography studio with \$350 that he borrowed from his brother, “Woogie”, who was a well known numbers bookie in Pittsburgh. Eventually forming a partnership, Gus Greenlee, a prominent Pittsburgher, and “Woogie” were the community bankers who lent support to small businesses and sports teams. Harris said it was difficult to convince his brother that he could make a living taking pictures, and sadly, “Woogie” died before he knew Teenie's success in photography. All the while he was with the *Courier*, he maintained the Harris Studio (Crouch 163 & pbs.org).

When Harris purchased his first camera in 1929, he began photographing local and visiting celebrities for Washington D. C.'s *Flash Magazine*, which featured prominent peoples' pictures (cmoa.org & pbs.org/black press). Although he began as a salesman, he quickly discovered that he preferred being a photographer (Crouch 162). Soon he was photographing Ray Charles and Joe Louis. Freelancing for the *Courier*, he was noticed and offered a job as photojournalist in 1936. He was the first African American photographer to join the Pittsburgh chapter of the Newspaper Guild. The *Courier's* city editor, Frank Bolden, recalled the situation and deemed Harris a storyteller, one whose “pictures all told a story” (Crouch 163).

Between 1920 and 1929, Bearden lived on and off with his maternal grandparents, who owned Bank's Boardinghouse on Penn Avenue in Pittsburgh, a haven for Black migrant workers from the South (Fine 6 & Brown 34). In addition to summer visits as a youth, in 1921 Romare attended fourth grade in Pittsburgh, and later went to high school in Pittsburgh for two years. He could walk to Peabody High School where he graduated in 1929 (Brown 41 & Fine 214). He worked in the steel mills doing various jobs on the night shift (Fine 214). Bearden said, "When the furnace doors opened, that flame would lick out like a snake's tongue" (Brown 34). He often saw the men return home, their skin scorched from the fiery blasts. His grandmother cared for them and fed them. Romare liked listening to their stories of the South (Greenberg 20). Inspired by this Pittsburgh era were two collages, *Mill Hands Lunch Bucket*, 1978, and *Allegheny Morning Sky*, 1978 (Greenberg 20 -21). Transit riders and pedestrians can view a large ceramic tile mural, *Pittsburgh Recollections* (1984), at the Gateway Center "T" Station. The mural's subject reveals Pittsburgh's industrial history and its ties to the three rivers, the Allegheny, the Monongahela and the Ohio; the city's modern age and its connection to research; and "what must be perceived as a self-portrait (Romare's)—a hand wielding a paintbrush" (Fine 113 & BeardenFoundation/public art/Pitt).

Once Romare and other boys in the neighborhood ganged up on a crippled child named Eugene. Romare's grandmother intervened, and eventually invited Eugene to live with them. The two boys became friends (Greenberg 22-23). Eugene gave Bearden some drawing lessons in 1926. The friendship was short, because a year later, Eugene Bailey died (Brown 35 & Fine 214). This memory resurfaced and inspired Romare to make a collage about his childhood acquaintance, *Farewell Eugene*, 1978. In 1927, Romare's grandmother moved to East Liberty, "a better neighborhood, far from the noise, dirt, and danger of the steel mills" (Brown 39). His interests included math, science, basketball, football, baseball, and art. His interest in art motivated him to research, create, and submit a design for a poster contest on movies about World War I. He won movie tickets for a year and \$25. He won a second poster contest for a city campaign to clean up Pittsburgh (Brown 39 & Fine 214).

Romare experienced a close brush with danger in 1928 when he worked at a Pittsburgh speakeasy. He got caught in the midst of a holdup while working. Uninjured, he managed to protect the owner's money which went undetected by the robbers. When he handed the stash back over to his boss, the man showed his gratitude and compensated Romare with enough money to pay for a year of college (Brown 41 & Fine 215).

Romare Bearden influenced not only art but drama. His *Pittsburgh Memories*, a series of collages, came after his Mecklenburg County collages. There was quite a contrast from the North Carolina skies that "glowed with orange red suns

and large white moons” and his Pittsburgh skies which were “fiery red from the steel mills” ( Schwartzman 13-14). Playwright August Wilson, a native Pittsburgher, found a mentor in Bearden and embraced him. When August Wilson saw Bearden's collages he claimed that “I saw Black life presented on its own terms, on a grand and epic scale, with all its richness and fullness, in a language that was vibrant and which, made attendant to everyday life, ennobled it, affirmed its value, and exalted its presence” (dartmouth.edu). He created characters Seth and Bertha for his play, *Joe Turner's Come and Gone*, after being inspired by Bearden's collage, *Mill Hand's Lunch Box*, rooted in the twenties. Wilson created *The Piano Lesson*, which took place in the thirties, after Bearden's collage with the same name (Fine 136).

Romare played baseball in college and he was a star pitcher for the *Boston Tigers*, an all Black minor-league team. He was encouraged to pass for white in order to try out for professional baseball at the Philadelphia Athletics in the major leagues since there were no African American players on big-league baseball teams in those days. This was before integration and civil rights. Bearden refused because he had been taught to fight against prejudice (Greenberg 26 & Fine 215).

In Pittsburgh, Harris played baseball for the Crawford Athletic Club in 1926 and 1927. He was one of the founding members of the Pittsburgh Crawfords, a sandlot baseball team, and he played until 1930 when the Crawfords entered the Negro League competition (cmao.org). Harris was best known for his work as a photographer of Negro League baseball and life in the Black community. When Harris was assigned by the *Courier* to cover a baseball game, he would return not only with shots of the sports figures, but also with pictures of people in the stands, on the field or in the clubs after the game (nlbpa.com). By 1930, the Pittsburgh area supported two African American teams, the Homestead Grays and the Pittsburgh Crawfords. Wylie Avenue supported a number of night spots with many musicians and entertainers and was a happening place. This vicinity is where “Teenie” collected a rich volume of work that captured Black life from the post-Depression era to the post-Civil Rights era (Crouch 163). Whether Harris was in the dugout with Josh Gibson and Satchel Paige, in a club backstage with Dizzy Gillespie or Lena Horne, or on the streets, he documented Black Pittsburgh (tfaoi.com).

In 1929 the stock market crashed. During the Depression, through the federally funded WPA, Works Progress Administration, many African American artists had opportunities to receive training that they may have been unable to afford. Artists from the North interacted with artists from the South (Haskins 16-17). By the 1930's, the end of prohibition and the Great Depression contributed to the end of the Harlem Renaissance era. At this time, many of the Black intellectuals and artists went to universities to continue their work.

When the United States entered World War II in 1941, Bearden enlisted in the army (1940-1943). Segregation existed so he was assigned to the 372nd Infantry Division, an all Black regiment with a record of distinguished combat service (Brown 65). He worked in many states and while he was stationed in New York, he guarded the subway. Meanwhile, Harris photographed soldiers in the 1940's. While racism existed, "Teenie," was trusted and welcomed. "Harris, with his lens and through his eyes, allowed viewers to see handsome young men of color dressed in fashionable suits, a coyly confident young woman dancing, stargazing autograph seekers brimming with admiration, and a soda-jerk serving up his charming pride (newsreel.org). Dr. Edna McKenzie, reporter for the *Pittsburgh Courier* who was traveling with Harris during the 1940's and 1950's, claimed that there were "few who really had a clue of what was happening in this community. Citizens were creating social and economic opportunities. Pittsburgh was far from a backward decaying community" (tfaoi.com).

Bearden received a degree in education and became a New York Department of Social Services' case worker. His clients and his fondness for music became inspiration for his art. He loved jazz and the blues; "Jazz shows me the way to achieve artistic structures that are personal to me; but it also provides me with continuing finger snapping, head shaking enjoyment of this unique wonderful music" (American art edu site). He had a studio above the Harlem's landmark Apollo Theater for 16 years at 243 West 125<sup>th</sup> Street where he could hear music from the theater much of the time (Nat Gallery/Bearden Foundation).

Bearden, who was an emerging Black artist in 1945, disagreed with those who felt that he stereotyped southern Blacks. He took advantage of the G. I. Bill's funding to study in Paris. He traveled Europe in 1950 (Greenberg 48). Blacks felt recognized and accepted by the French because they didn't have to confront the discrimination shown by Americans in the United States (Brown 72). University of Maryland art historian Rene Adler, who teaches a class on Bearden, emphasizes that as an artist, early on in his development, he was very conversant with western art history and traditionalist Dutch 17<sup>th</sup> century paintings. Later he was influenced by Benin bronzes and Fife terra cottas, which grew in importance to him. Without a doubt, he had extensive knowledge of artists and artistic methods that he widely adapted to meet his needs when he produced his own unique work (PBS 2003).

In the 1960's, he gave up his job and devoted his life to art (Haskins 166). In 1963, when 200,000 people marched on Washington, D.C. to demand equal rights for African Americans, Bearden joined a group called The Spiral, so that he could be influential, accepted, and not identified strictly by race. This group of artists, concerned about social and political issues, respected and honored their heritage (Greenberg 32). Bearden, highly intelligent, concerned, and curious, was

determined to be recognized as a voice (PBS 2003). This is when he initially felt the powerful potential of collage and how it could be a solution for what he was striving to do. “Valuing the European heritage as well as the African American, he discovered how to combine the street images to classic form and composition. He seemed to discover a successful way to bridge the gap between the ghetto and the old masters—between New York's Harlem and Holland's Haarlem” (Brown 85).

The projections that Bearden relied on to create art of monumental size were innovative and exciting. He began with small collages measuring 14 by 18 inches and enlarged them mechanically to become 6 by 8 foot panels. “The striking variations of scale—large hands on small bodies, huge eyes on small heads—made the images seem to recede and leap from the picture frame simultaneously, conveying a sense of movement (Brown 85). Ralph Ellison, author of *The Invisible Man*, described Bearden's work saying, “His meaning is identical with his method. His combination of techniques is in itself eloquent of the sharp breaks, leaps in unconsciousness, distortions, paradoxes, reversals, telescoping of time and surreal blending of styles, values, hopes, and dreams...”(Brown 87).

In the 1960's and 1970's, when Pittsburgh attracted many Black artists, athletes, political figures and intellectuals, Harris photographed Martin Luther King, President John F. Kennedy, and Muhamed Ali. When Harris was freelancing and working for the *Courier*, he captured images that undeniably recorded the activities that reinforced the integrity and values of the community in schools, funeral homes, and community gatherings. The vigilant struggle for dignity and civil rights was documented in the Hill where changes occurred much earlier than on the national level. In an interview, Harris said when he was “on the job all during the revolution of the sixties and the new politics of the seventies, his pictures highlighted the saga of desegregation and resegregation of the residential sections and school districts” (tfaoi.com). The legacy of Harris is that he mastered the art of capturing a beautiful, vibrant, social life in which people were proud and driven and celebrated life in spite of racism (newsreel.org). He captured the likes of Billy Strayhorn, Duke Ellington, and Billy Eckstine while documenting the side of segregation in Pittsburgh with protest marches and discriminatory work sites. Practices such as these initiated separate clubs, restaurants, and other venues for recreation and entertainment in the Hill, and as a result, this contributed to a very tight-knit community (Crouch 164).

Bearden and Harris were not spared criticism. Even though during the past thirty years, remarkable artists including Bearden have been part of children's education in the art classroom, two art critics, Ruth Adler and curator Ruth Fine both feel that Romare Bearden has been pigeonholed and left out of the mainstream storyline of American art (Brommer 1 & 12 & PBS 2003). Although

“Teenie's” photographs showed the camaraderie, the friendship, and the spirit of the Hill community, the mainstream press had simply ignored it (newsreel.org). This is why Harris was labeled a “soldier” of the Black press. A video librarian proclaimed him a “national treasure”(newsreel.org). “He was a genius,” claimed Stanley Nelson, a filmmaker of *The Black Press: Soldiers Without Swords* (newsreel.org). He is interesting and entertaining and excellent for African American studies and for Pennsylvania history (newsreel.org).

By documenting and portraying their communities in a positive and powerful light, the artists heightened community pride. Even the art that depicts the negative perspective is significant, since this side is important as the voice of protest ( northbysouth.com). Not everyone was concerned about the assumptions of the past of the African American depicted so well by Bearden, says his niece, artist Diedra Harris-Kelly. She remembers riding the train in for weekend visits to his Canal Street apartment and studio where books were open, people were visiting, and Duke Ellington or Earl Hines records were playing (Greenberg 47). In 1990, Bearden's wife, Nanette, organized the Romare Bearden Foundation to preserve his works, promote his legacy, and support new artists. This enabled the world to view his work.

Bearden and Harris both established connections between the particular and the universal. When Harris produced photos of subjects who were not often seen in the wider community and which glorified the black body and hailed African American achievement, the imagery destroyed the illusions required to justify segregation. It didn't immediately change the status of the country, but it was a step in the struggle for Black civil rights (Crouch 164). Sarah Kennel, from the Department of Photographs at the National Gallery of Art, explains that Bearden's collages, in a physical and psychological way, integrated the “specificities of African American experiences into a coherent signifying structure that seeks to simultaneously draw upon and revise stereotyped representations of race and culture” (Fine 153).

Harris's images had been shown at the Carnegie Museum of Art's *Pittsburgh Revealed* and at the Manchester Craftsman's Guild. When the Harris family released more than 80,000 images in 2000, many were seen for the first time in exhibits including, *Spirit of a Community: The Photographs of Charles “Teenie” Harris*, at the Westmoreland Museum of Art in Greensburg (tfaoi.com).

This unit, *It Takes a Good Eye*, will be taught in the art classroom during a period of six to eight weeks. It can be modified for older students. In the Pittsburgh Public School District, we align our curriculum to more than sixty content standards. This unit satisfies a number of those standards in Arts and Humanities; Reading, Writing, Speaking, and Listening; Citizenship; Career Education; and Math. A list of the standards is included in the appendix.

## Objectives

The overall goal of this unit is to make Romare Bearden and Charles “Teenie” Harris “come alive in the classroom” and to focus on art history, aesthetics, and techniques involved in collage, photomontage, and photography. (This supports A & H Content Standards 1, 2, 3, and 4.) During this learning process, students will research and share information about these artists, examine their art, and describe their legacies. They will analyze and explain what influenced the production of their art, how their creativity developed, and why it revealed a segment of Black 20<sup>th</sup> century life.

As the children specifically explore the life of Romare Bearden, they will be able to recognize and begin to analyze some of his work. They will explain the steps involved in creating a collage and distinguish the difference between a photomontage and a projection. They will be able to suggest several things that influenced his work. They will be able to describe the content and discuss the context of some of Bearden's childhood memories recollected in his art. (This connects to A & H Content Standards 1, 2, and 3.)

Students will explore the life of Charles “Teenie” Harris, identify and analyze some of his photographs, and explain how he became a hometown hero. They will explain why he was so successful at documenting life in his community. (This correlates with A & H Content Standards 1, 2, and 3.)

Children will be able to identify and list several similarities surrounding Bearden and Harris regarding their childhood, their artistic influences, and their Pittsburgh experiences. Students will be able to describe several accomplishments and explain why these achievements were unknown to many Americans and describe how this has changed in our society today. ( This correlates with C Content Standard 3 and A & H Content Standards 1, 2, and 3.)

Pupils will be able to define The Great Migration, the Harlem Renaissance, and the Civil Rights Movement. (This connects to C Content Standards 1, 2, 3, and 9.)

Students will create collages, photomontages, and projections to use in their own art that has meaning for them and will write a reflection about it. (This supports A & H Content Standard 4 and R W S & L Content Standards 2, 3, 4, and 6.)

Students will successfully plan a photo exhibit combined with an opening event featuring their class collage as well as individual photomontages. (This supports A & H Content Standard 4.)

## Strategies

A variety of strategies will be employed to trace similarities between Romare Bearden and Charles “Teenie” Harris, both of whom had connections to photographic images, to Pittsburgh, and to the African-American culture. This unit will include suggestions for ways to involve students in every aspect of the learning process.

As the art teacher, in order to reach students with a variety of different learning styles and needs, I will vary the style of instruction by addressing the whole class, small groups, and individuals. Since I enjoy teaching in an interdisciplinary environment, I will collaborate with the librarian and my colleagues in language arts, social studies, music, and learning support, then immerse students into the content of the unit, *It Takes a Good Eye*. I shall collect books, prints, photographs, time-lines, artifacts, and a variety of art materials and tools to create a stimulating environment for learning. I will prepare and use Power Point presentations to teach the unit. The computer station will be utilized for conducting research and art journals will be used for recording and sketching. (This will fulfill A& H Content Standard 4.)

The social studies teacher will use maps to teach students to locate New York and Pittsburgh neighborhoods, North Carolina, the West Indies, St. Martin Island and Canada. Her class will trace the migration patterns in the United States. She will collect and show pictures of cotton fields, train stations, landmarks and city neighborhoods and blocks. Children will highlight a time line with important dates and events in American history such as the Great Migration, World Wars I and II, the Great Depression, and the Civil Rights Movement. (This fulfills R W S & L Content Standards 2, 4, & 6.)

The language arts teacher will select poems by Langston Hughes for pupils to read. Students will write a poem and share it. The class will read excerpts from August Wilson's play, and learn how it was inspired by *The Piano Player*. Students will write and perform a skit about their neighborhood. (This connects to R, W, S, & L Content Standards 4 & 6.)

The math teacher will instruct students to calculate beats per minute in jazz and discuss whole, half, and quarter music notes related to fractions as parts of a whole unit. The music teacher will play jazz and blues and introduce Duke Ellington and Billy Strayhorn, a Pittsburgher composer. The students will compare and contrast the musical styles while listening for the pauses in jazz, the spaces where there is no sound. The teacher will demonstrate the sounds each brass instrument makes and students will sketch and label each one. (This fulfills R, W, S & L Content Standard 8; M Content Standard 5; and A & H Content Standard 3.)

The librarian will teach methods of research for printed and electronic media. She will read poetry by Langston Hughes, Walter Dean Myers, and Maya Angelou from books illustrated by Bearden. She will discuss the role of the artist as an illustrator. The students will compare Myers' poem from the award winning Caldecott book to the way it is presented on the web with jazz and illustrations. They will analyze the colors, rhythm, and movement depicting Harlem. (This enables us to fulfill R, W, S, & L Content Standards 1, 2, 3, and 6.)

The learning support teacher who facilitates an after school photography club with older children will use historical "Teenie" Harris images to teach the history of photography and the definition of photojournalism. Students will compare and contrast images of past and present Pittsburgh. They will select one of their own photographs that reminds them of something from his collection and write a comparative analysis. (This connects to C Content Standards 7, 8 and 9.)

### **Activities**

The unit will immerse pupils in art history, aesthetics, and techniques of collage, photomontage, and photography. In order to accomplish the objectives, students need to build upon their prior knowledge. Participating in a variety of experiences provides needed background to help them understand and appreciate Bearden's and Harris' lives and how they influenced other people. This will inspire them to express themselves as they create collages. The activities are designed to engage children and use higher level critical thinking skills in art. They will analyze subject, content, and composition using the elements and principles of art.

To set the stage for this unit, I shall read *Me and Uncle Romie*. Next, I will activate prior learning. What do you remember about Bearden? Does this remind you of something you have seen or heard before? Why or why not?

To introduce the concept of migration, I shall initiate a class discussion about moving. Has anyone ever moved? Where did you come from? Who came with you? What did you leave behind? How did moving make you feel? Was it an adventure? Did you ever return for a visit? As I discuss this topic with children, I will explain the African-American migration from the rural South to the urban North. I will show the illustrations in *The Great Migration*, by Jacob Lawrence to stimulate a discussion concerning what it is like to move from the country to a city or from the South to the North. By selecting a few of Lawrence's paintings to observe more closely, I shall introduce symbolism in art. Students will look for symbols of moving such as trains, luggage, and other items. Children list what they would take with them if they were moving.

I will divide the class into small groups of 2-3 students to conduct research. At the computers, using web sites listed in the bibliography, the children will research images that represent the rural south in the 1920's and then images that represent Harlem. The class will compare and contrast verbally the rural South to the industrial North.

I will introduce the award winning *Harlem: A Poem*, by Myers. During class, we shall read the print version first, then we will listen to it on-line accompanied by jazz with colorful illustrations. I will ask students which format they liked and why. Next, I shall use the unique relationship of this poem's author and illustrator, that of a father and his son, both artists, who wrote and illustrated *Harlem: A Poem*. This is a way to focus on careers including writers and illustrators. (This fulfills C & E Content Standard 1.)

I will select a collage from a southern memory, such as *Cotton Pickers* or *The Carolina Shout*, and guide students to compare and contrast it to ones from Pittsburgh such as *Memories* or the *Mill Lunch Box*. Children will analyze these images using the elements and principles of design. If they access the North Allegheny web site, they could interactively analyze *Pittsburgh Memories*, a collage that they can actually see when they visit the Carnegie Museum of Art.

Students in small groups will use the web site at the Kennedy Center to research Harlem and view a map. I shall assign specific streets and scenes for students to identify and see if they match any landmarks described in *Harlem: A Poem*. The children could select questions presented on the web site and record their answers in their art journals and present them to the class.

Next, using the web site from the Metropolitan Museum of Art, students will analyze Bearden's monumental six-panel collage, *The Block*. I shall ask children if it is possible to see, hear, and feel sounds on a city block. I shall explain that he incorporated African masks, which are classically formal, yet reveal real depth of feeling and proceed to inquiry. Who are the characters? Where do they live? What are they doing? What are they wearing? How do you think they feel? Next, looking at formal elements, analyze the colors, lines, shapes, etc. Do they suggest a mood? How? Do they suggest what the artist wanted us to feel? Explain. What was the focal point? Upon completion, students will be motivated to write a poem, create a sketch, or perform a dramatic skit that reflects something they learned about Harlem.

At the same Metropolitan web site, I shall read some of the script written by August Wilson for *The Piano Player* for students to interpret. In *Things To Do, Imaginative Words*, children may read some poems by Langston Hughes, Bearden's friend, and comment about what they found in his work. They will also read the printed text, *The Block*.

With students, I shall engage in a discussion about aesthetics and ask children to think about and respond to what gives art beauty. What is beautiful? Why? What is pride? How is it manifested? Does this remind you of anything you have seen before? In simple terms the discussion can reinforce the idea that there is more than one way to see and more than one aesthetic for beauty in the world.

Next, I shall demonstrate and explain the process of assembling, tearing, cutting, arranging and rearranging materials, paper, and photographs to create a collage. I shall use *The Block* to teach photomontage, introduce the concept and size of projections, and explain how the seams were eliminated when the images were enlarged mechanically. Children will analyze how Bearden combined faces, hands, and eyes and then compare those aspects to some of the wooden African sculptures and masks in the art room. This is an opportunity to discuss abstract expressionism. After students create individual photomontages, I will enlarge them on the copier. Children may use the enlargements in a collective group collage.

After collecting a variety of papers, photographs, and magazine images, students will have the opportunity to create a collage of their neighborhood. This will be an ongoing project for many class sessions. Students may add additional elements such as paint, material, and string.

Upon completion, students will write a short descriptive paragraph or comparative analysis in their art journal to accompany their collage. They will take turns and read. Next, using a rubric, pupils will critique their work.

As a culminating experience, students will invite other classes and their families to view their wall size collage and the exhibit of photographs that document their collage “in progress” and digital images they took of their neighborhood. Students will select jazz and blues for the event.

Now, students may sit back and view clips of Romare from the videos, *Griots* or *Romare Bearden: Visual Jazz*. They will decide upon a question they want to ask as if they were interviewing the artist.

I shall introduce Charles “Teenie” Harris by showing a clip of the documentary video, *One Shot Harris*, and the book with the same title. I shall share several anecdotal things about him, such as his nickname and baseball affiliations. The class will discuss the difference between street photography and museum quality photographs--ones that are printed for museums, artists, photographers, and places like the Smithsonian Institution.

I shall divide students into small groups for them to use the Carnegie Museum

of Art's web site to view images from The Teenie Harris Archive Project. Each group will be assigned a specific decade to explore and then exchange information with the other groups. Using the principles and elements of design, I will teach them how to “read” a photograph. Local African American children will be encouraged to get their grandparents involved in the archive search.

Children will look at the types of cameras that Harris used and compare them to the digital and video cameras that many children and their parents use today. Older students will bring in some examples of their pictures taken with a 35mm for a display. Students will describe how Harris' photographs document Pittsburgh.

Students will describe the tools these artists needed to create their work. The children will be introduced to vocabulary including studio, darkroom, gallery, and museum--places where artists work and exhibit.

A Venn diagram can be used by children to record the similarities between Bearden and Harris and the aspects that were unique about each. I shall assign specific tasks for examination and analysis including: early childhood, adult life, accomplishments, techniques, and tools.

Now children are able to describe how the artists' lives and experiences became part of their art. Using the information they acquired from this unit, students will be well prepared to visit the Carnegie Museum of Art.

### **Annotated Bibliography/Resources**

#### Books

Blockson, Charles L. *African Americans in Pennsylvania Above Ground and Underground* Harrisburg. Seitz & Seitz, 2001. Excellent teacher resource for information about movement to and from Pennsylvania. Useful for historical information about Black and White Pennsylvanians.

Bloomer, Gerald F. *The Art of Collage* Massachusetts. Davis Publications, 1978. Handbook of methods and techniques for collages. Three references to Bearden's work and technique. Includes colored pictures.

Brown, Kevin. *Romare Bearden* New York. Chelsea House Publishers, 1994. Useful for chronological history of Romare Bearden's artwork. Includes full-color reproductions of his work, useful for analyzing his inventive use of collage.

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Deborah Willis, Professor of Photography and Imaging, New York University. One hundred thirty five black and white photographs from the Carnegie Museum of Art.

Fine, Ruth, editor. *The Art of Romare Bearden: The Spaces Between* Washington. The National Gallery of Art, 2003. Catalogue organized for the exhibition, *The Art of Romare Bearden*. Excellent introduction by Ruth Fine, Curator of Special Projects in Modern Art. Inclusive bibliography. An extensive collection of Bearden's sketches, paintings, and collages.

Greenwald, Maurine W. and Margo Ander, editors. *Pittsburgh Surveyed* Pittsburgh. University of Pittsburgh Press, 1996. "Visualizing Pittsburgh in the 1900's" is an informative chapter by Maureen Green for insights and background information about Pittsburgh; "Optimism, Dilemmas, and Progress: The Pittsburgh Survey and Black Americans" features highlights from the Wright and Tucker reports.

Haskins, Jim. *The Harlem Renaissance* Brookfield. The Millbrook Press, 1996. Contains a collection of historical photographs and portraits. Six chapters containing accomplishments of the era from the beginning of the Renaissance to the end on music, dance, theater, poetry, fiction, painters, and sculptors. Black and white photo of Romare Bearden on p.163.

Hughes, Langston & Romare Bearden (illustrator). *The Block* New York. Viking Penguin, 1995. Includes sections of Bearden's six-panel collage, *The Block*, from the collection at the Metropolitan Museum of Art. Each page contains one of thirteen poems by Langston Hughes. Good resource for classroom use to show children how words and pictures express the energy and excitement of an urban neighborhood. Introduction by Bill Cosby.

Schwartzman, Myron. *Romare Bearden: Celebrating the Victory* New York. Scholastic Library Publishing, 1999. In a biographical format, Schwartzman shares conversations with Romare Bearden. Useful for insights into how Bearden translated his experiences as a twentieth-century African American into art. He traces Bearden's interactions with several artists, composers, and prominent jazz and blues musicians.

Sims, Lowery Strokes. *Romare Bearden* New York. Rizzoli International Publications, 1993. Contains index to fifteen color plates of Bearden's art work. Includes bibliographical references and introduction by Lowery Sims Strokes, Associate Curator of Twentieth Century Art at the Metropolitan Museum of Art. Useful for holding up in the class room.

Shange, Ntozake & Romare Bearden (illustrator). *I Live in Music* New York.

Stewart, Tabori & Chang, Inc., 1994. This lyrical poem, celebrating the language of music and the magical, often mystical, rhythms that connect human lives, is illustrated with paintings by Romare Bearden.

*A Legacy in Bricks and Mortar* Pittsburgh. Pittsburgh History and Landmarks Association, 1995. Text with black and white photographs that are helpful for setting the stage for Pittsburgh during the twentieth century. Information about W. E. B. Du Bois, Alain Locke, and writers and musicians visiting Pittsburgh in chapters on World War I to World War II.

Schmidt Campbell, Mary, ed. *Harlem Renaissance; Art of Black America* New York. Arradeale Press and Harry N. Abrams, Inc. 1987. Catalogue published for the exhibit, *Harlem Renaissance: Art of Black America*, at The Studio Museum in Harlem. Introduction by Mary Schmidt Campbell, Director of The Studio Museum in Harlem and essays by David Driskell, David Levering Lewis, and Deborah Willis Ryan. Includes color plates and photographs of the artists. Excellent time line of the Harlem Renaissance.

Trotter, Joe William Jr. and Eric Ledell Smitheds. *African Americans in Pennsylvania, Shifting Historical Perspectives* University Park. The Pennsylvania State University, 1997. Useful for background about new patterns of class, race, and ethnicity” in Pennsylvania. Helpful for contextual information. Includes a reference to Teenie Harris.

Willis, Deborah. *Reflections in Black, A History of Black Photographers* New York. W.W. Norton and Company, 2000. Excellent source that is useful to collect background information on African American photographers.

#### Internet Web Sites

<http://www.si.umich.edu/Chico/Harlem/> An on line exhibit from the Schromburg Center for research in Black Culture. 2005.

<http://www.metmuseum.org/explore/theblock/indexflash.html> Interactive site with jazz music. Source for discussion of Bearden's forty-year retrospective exhibition at the Bronx Museum of Arts, New York, (WNET/PBS, The Macneil/Lehrer report.) June 26, 1987. Accompanied by jazz.

<http://www.beardenfoundation.org/index2.html> *Explore The Block*, 1971, by Lisa Messinger, Associate Curator, Department of Nineteenth-Century, Modern, and Contemporary Art. Good resource for viewing many examples of his collages. Provides an interactive tool for the classroom, which is a sensory experience. Includes questions for discussion, information and photographs of Bearden in Harlem. Contains excellent bibliographies, one for children. 2005.

<http://www.northalleghey.org/ACADEMICS/ART/bearden/beardenhome.htm>  
Interactive site for viewing *Pittsburgh Memories*, Bearden's collage at the Carnegie Museum of Art. 2005

<http://otal.umd.edu/~vg/msf95/ms20/cotton.html> From exhibit at the National History Museum, entitled "*Field to Factory: Afro-American Migration 1915-1940*". Photographs useful to show cotton fields and capture farm life in the south. 2005.

[http://artsedge.kennedy-center.org/exploring/harlem/classroommain\\_text.html](http://artsedge.kennedy-center.org/exploring/harlem/classroommain_text.html)  
*Harlem: A Poem*, a 1997 Caldecott Honor Book by Walter Dean Myers. Excellent to download and listen to a six minute recitation in the classroom with colorful illustrations by his son, Christopher Myers, depicting artists, musicians, dancers, and supporters of the Harlem Renaissance. 2005.

[http://www.pbs.org/wnet/aaworld/arts/artfocus\\_04.html](http://www.pbs.org/wnet/aaworld/arts/artfocus_04.html) Artist Jacob Lawrence and his painting of Frederick Douglas are included. Resource to use during class discussion explaining how young artists received training from the WPA.

<http://northbysouth.kenyon.edu/1998/edu/harlem/conditions.htm> Resource for comparing Harlem in New York to Charleston in South Carolina. Excellent visuals for getting a glimpse of the cultural and historical context in the 1920's. Contains useful links for education topics, complete with photos. Can be used at the computer center with children. 1998

[http://www.pittsburghlive.com/x/search/s\\_324306.html](http://www.pittsburghlive.com/x/search/s_324306.html) *Pittsburgh Tribune-Review's* Steve Adams and Ken Neely. Site for photos depicting Pittsburgh in the 21<sup>st</sup> century: immigrants that filled the mills, hillside neighborhoods long gone, many of their ancestors, men buying baked goods in Squirrel Hill bakery.

<http://www.pbs.org/newshour/bb/entertainment/romarebearden/index.html> *The Art of Romare Bearden*, Jim Lehler News Hour. October 2003. Interview with Ruth Fine, Adler, Jeffrey Brown regarding the retrospective show that went to five cities in 2003-2004.

<http://www.dartmouth.edu/~awilson/Bearden/bearden.html> Influences of Romare Bearden on August Wilson. 2005.

<http://www.pbs.org/blackpress/film/transcripts/harris.html> Interview with "Teenie" Charles Harris when he was 89 years old in 1998 . Used for PBS documentary video. 2005.

<http://newsreel.org/nav/title.asp?tc=CN0128> *One Shot: The Life and Work of Teenie Harris*. Article about the release of the California Newsreel. 2001.

Includes photograph of him with his camera equipment as a young man.

[http://www.pittsburghlive.com/x/tribune-review/yesterday/s\\_117265.html](http://www.pittsburghlive.com/x/tribune-review/yesterday/s_117265.html) *Charles 'Teenie' Harris exhibit opens into Hill District's past.* Kurt Shaw. Pittsburgh Tribune Review, February 9, 2003. Critical review of the exhibit of fifty-five of Harris's photos exhibited at the Manchester Craftmen's Guild.

<http://www.cmoa.org/teenie/info.asp> *Documenting Our Past: The Teenie Harris Archive Project*, Glasco, Larry, Associate Professor Department of History, University of Pittsburgh. Carnegie Museum of Art, 2005. Links to Harris images from 100-14000. 2005. Useful tool for children to access the photographs in class. Useful chronology of Harris's life and legacy from 1908-2008.

[http://www.nlbpa.com/harris\\_teenie.html](http://www.nlbpa.com/harris_teenie.html) *Charles 'Teenie' Harris, One Shot.* Negro Baseball Players Association. 2005. Press release.

<http://www.tfaoi.com/aa/2aa503.htm> *Spirit of a Community: The Photographs of Charles "Teenie" Harris*, Westmoreland Museum of Art, Greensburg, PA. 2001. A four page press release for exhibition of eighty-eight Harris photographs, co-curated by independent filmmakers, Kenneth Love and Henry J. Simonds.

#### Archive Projects

Nephin, Stephen, *Teenie Harris Archive Project Finding Answer to Photo Mysteries*, The Associated Press, Bucks County Courier Times, January 24, 2004. Article soliciting information about the Harris Archive Project with comments from John Brewer, of The Trolley Oral History Center, in Pittsburgh.

*A Timeline of Key Events, The African American Legacy in Allegheny County.* Pittsburgh History and Landmarks Foundation. 1997.

#### Videos

*Griots.* New York: Publishing on a Shoestring, 1993. Video on Romare Bearden, his inspiration, and his art.

*Romare Bearden: Visual Jazz.* Chappaqua: L & S Videos, 1995. Video of interviews with a variety of people.

*One Shot: The Life and Work of Teenie Harris.* San Francisco: California Newsreel, 2001. Interesting footage from many people including his son.

## Children's Bibliography

### Books

Bearden, Romare. *Li'l Dan, the Drummer Boy: A Civil War Story* New York. Simon & Schuster Children's Books, 2003. Accompanying CD included, with Maya Angelou, reading the text. This is the only children's book ever written and illustrated by Romare Bearden. Dr. Henry Louis Gates Jr. has written an introduction to the book, a story about Lil Dan, a slave on a Southern plantation.

Greenberg, Jan. *Romare Bearden: Collage of Memories* New York. Harry N. Abrams, Inc., 2003. Excellent collection of collages feature quilting bees, cotton pickers, revival meetings, city streets, and jazz musicians. Biography of Bearden. Excellent time line. Useful for analyzing the variety of materials and the arrangement of color, shape, etc. and how each one comes from one of his many inspirational recollections such as quilting bees, cotton pickers, revival meetings, city streets, and jazz musicians.

Hardy, Stephen P. and Sheila Jackson Hardy. *Extraordinary People of the Harlem Renaissance* New York. Children's Press, 2000. Excellent list of web sites for topics such as Langston Hughes, jazz, blues, Harlem Renaissance, etc. Helpful glossary and bibliography.

Hartfield, Claire. *Me and Uncle Romie* New York. Penguin Putnam Inc., 2002. This is fiction based on facts from Romare Bearden's life. The story and the illustrations make Romare very lifelike and likable. Useful for introducing the children to the artist at the beginning of the unit. Illustrations capture a strong sense of Harlem and contrast it to rural North Carolina. Includes lesson ideas for making collages.

Johnson, Herschel & Romare Bearden (illustrator). *A Visit to the Country* New York. Harper Collins Publishers, 1989. Short story about a boy Mike, visiting his grandparents in the country, finding an abandoned baby bird, caring for him until he learns how to fly, and making an important discovery about when to let go.

Myers, Walter Dean. *Harlem: A Poem* New York. Scholastic Press, 1997. A Caldecott book, this poem is written by the senior Myers and beautifully illustrated by his son, Christopher Myers.

Pinkney, Andrea Davis. *Duke Ellington* New York. Hyperion Books for Children, 1998. Story about Duke Ellington. Useful for sharing with children a story about one of Bearden's friends.

Rochelle, Belinda, editor. *Word with Wings* Singapore. Harper Collins Publishers, 2001. A collection of African poetry paired with art. Includes Romare Bearden's collage, *Family* and Langston Hughes' poems, *Aunt Sue's Stories* and *My People*, and Aaron Douglas' painting, *Intro to Bondage*. Useful for showing how art and poetry inspire creative energy.

Schwartzman, Myron. *Romare Bearden: Celebrating the Victory* New York. Scholastic Library Publishing, 1999. Biography using Bearden's own conversations to explain his art. It crosses paths with artists, composers, and musicians who became his friends.

### Magazines

*Harlem Renaissance*. Margaret Howlett, editor. February 2004. Vol.34. No.4 Scholastic Art Scholastic Inc. Jefferson City. The National Gallery of Art. Pps.2-11. Four articles for students to read, each two pages. Emphasis on William Johnson.

*Romare Bearden*. Margaret Howlett, editor. February 1996. Vol.26. No. 4 Scholastic Art. Scholastic Inc. Jefferson City. The National Gallery of Art. Pps.1-16. Six articles for students to read, each two pages long. Photographs of his collages included.

### Appendix-Standards

#### Content Standards for the Pittsburgh Public Schools

##### Citizenship

1. All students demonstrate an understanding of major events, cultures, groups and individuals in the historical development of Pennsylvania, the United States and other nations, and describe the patterns of historical development.
2. All students demonstrate understanding of themes and patterns of geography, know the location of major bodies of water, landmasses and nations, and describe the relationships between geography and historical, economic and cultural development.
3. All students examine and evaluate problems facing citizens in the communities, state, nation and world by incorporating concepts and methods of inquiry of the various social sciences.
7. All students demonstrate their skills of getting communicating, negotiating and cooperating with others.
8. All students demonstrate that they can work effectively with others.

All students demonstrate an understanding of the history and nature of prejudice and relate their knowledge to current issues facing communities, the United States and other nations.

#### Career Education and Work

1. All students explore the multiple purposes of work and the range of career options, including entrepreneurship, and relate them to their individual interests, aptitudes, skills and values.
3. All students understand and demonstrate the importance of relating their academic and vocational skills, for example interviewing, creative thinking, decision-making, problem solving, understanding and giving written and oral instructions-to their ability to seek, obtain, maintain and change jobs.

#### Reading, Writing, Speaking and Listening

1. All students use effective research and information management skills, including locating primary and secondary sources of information with traditional and emerging library technologies.
2. All students read and use a variety of methods to make sense of various kinds of complex texts.
3. All students respond orally and in writing to information and ideas gained by reading narrative and informational texts and use the information and ideas to make decisions and solve problems.
4. All students write for a variety of purposes, including to narrate inform and persuade in all subject areas.
6. All students exchange information orally, including understanding and giving spoken instructions, asking and answering questions appropriately, and promoting effective group communications.
8. All students compose and make oral presentations for each academic area of study that are designed to persuade, inform and describe.

#### Arts and Humanities

1. All students describe the meanings they find in various works from the visual and performing art and literature on the basis of aesthetic understanding of the art form.
2. All students evaluate and respond critically to works from the visual and performing arts and literature of various individuals and cultures, showing that they understand important features of the works.
3. All students relate various works from the visual and performing arts and literature to the historical and cultural context within which they were created.
4. All students produce, perform or exhibit their work in the visual arts, music,

dance or theater, and describe the meanings their work has for them.

#### Mathematics

5. All students understand and apply the concepts of patterns and apply basic concepts of algebra, geometry, probability, and statistics to solve theoretical and practical problems.