

# HARLEM RENAISSANCE: AUGUSTA SAVAGE – A SCULPTOR / ARTIST

STRAND AESTHETIC AND CULTURAL INQUIRY			
INFUSION POINT	BENCHMARKS	REFERENCES	SUNSHINE STATE STANDARDS
<p>The Harlem Renaissance (1909 – 1954)</p>	<p>VA.D. 1.4.2 Understand that art criticism increases artistic perception and expands critical skills by observing, discriminating, comparing, and discussing a wide range of art.</p> <p>VA.B. 1.4.1 Understand that a work of art can provide opportunity for self discovery and creative expression.</p> <p>VA.B. 1.4.3 Understand the implication, intentions and purposes in particular works of art.</p>	<p>Banks, James A. <u>Teaching Strategies for Ethnic Studies</u>. Needham Heights, MA: Viacom, 1997.</p> <p>Harley, Sharon and Stephen Middleston. eds. <u>The African American Experience</u>. Rochelle Park, New Jersey: Globe Book Co., 1992.</p> <p>Hughes, Langston, Milton Meltzer and Eric Lincoln. eds. <u>A Pictorial History of Black Americans</u>. New York, New York: Croton Publishers, Inc., 1963.</p> <p>Hughes, Langston and Milton Meltzer. <u>African American History: Four Centuries of Black Life</u>. New York, New York: Scholastic, 1990.</p> <p>Kallen, Stuart. <u>The Twentieth Century and The Harlem Renaissance</u>. Minneapolis, Minnesota: Abdo and Daughters, 1990.</p> <p>Landers, Jane Gilmer. <u>Florida: The World Around Us</u>. New York, New York: MacMillan McGraw Hill, 1995.</p> <p>Mason, Lorna C., Jesus Garcia, Frances Powell, and Frederick C. Risinger. <u>America's Past and Promise</u>. Evanston, Illinois McDougal &amp; Littell, 1977.</p>	<p>VA.B. 1.4.1 VA.B. 1.4.3 VA.D. 1.4.2</p> <hr style="border: 1px solid black;"/> <p style="text-align: center; background-color: #cccccc; margin: 0;"><b>GOAL 3 STANDARDS</b></p> <p>3.1 Information Managers 3.2 Effective Communicators 3.3 Numeric Problem Solvers 3.4 Creative and Critical Thinkers 3.5 Responsible and Ethical Workers 3.6 Resource Managers 3.7 Systems Managers 3.8 Cooperative Workers 3.9 Effective Leaders 3.10 Multiculturally Sensitive Citizens</p>

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<b>STRAND</b> <b>AESTHETIC AND CULTURAL INQUIRY</b>	
<b>GOAL:</b> Students will be introduced to the African American artist, Augusta Savage, and trace her artistic beginnings and successes as an artist in the United States of America.	
INFUSION POINT	OBJECTIVES
The Harlem Renaissance (1909 – 1954)	<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> construct a time line depicting significant events in the life of Augusta Savage.</li> <li><input checked="" type="checkbox"/> analyze and compare the struggles of African American women with that of African American men; in the early 20th century, the 1980's, and the 1990's.</li> <li><input checked="" type="checkbox"/> describe survival skills needed by African American women artists.</li> </ul>

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<b>STRAND</b> <b>AESTHETIC AND CULTURAL INQUIRY</b>	
INFUSION POINT	CULTURAL CONCEPTS / INFORMATION
<p>The Harlem Renaissance (1909 - 1954)</p>	<p>Augusta Savage was born in Green Cove Springs, Florida, on February 29, 1900. She was the seventh of fourteen children. As a young girl, she made ducks and other animals with red <b>clay</b> she found outside her house. Her father, a minister, did not approve of this activity. He called it “foolishness” because he believed those “graven images” were against the <b>Ten Commandments</b>. She soon learned to hide her art from her father and skipped school to create and build art pieces.</p> <p>Augusta moved with her family to West Palm Beach, Florida, in 1915 where she found no red clay. Instead, she found a <b>pottery</b> store and begged the owner for clay to continue her art. Her father eventually realized what an inspirational artist his daughter had become. It was an eighteen-inch statue of the Virgin Mary carved from borrowed clay that helped change his mind.</p> <p>While other children sold lemonade from roadside stands, Augusta sold her art pieces of people and animals to passersby. She won first prize for “Best Exhibit” at the Palm Beach County Fair. It was here where she displayed a bust of Henry Morrison Flagler. (Flagler helped finance the construction of the <b>Florida East Coast (FEC) Railroad</b>. He also acquired “The Stix” after it was mysteriously burned. Historical note: African Americans were the original settlers of “The Stix”, today known as Palm Beach and inhabited by the rich and famous).</p> <p>Augusta was encouraged to go North, and in 1921 went to New York City with only \$4.60 in her pocket. Determined to be a successful <b>sculptor</b>, she worked as a maid by day to pay for the art classes she took at night. Her interest expanded to include the study of African art. She read and studied on her own at the New York Library. A librarian took an interest in the</p>

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### AESTHETIC AND CULTURAL INQUIRY

INFUSION POINT	CULTURAL CONCEPTS / INFORMATION <i>Continued</i>
<p>The Harlem Renaissance (1909 - 1954)</p>	<p>struggling artist and convinced the friends of the library to pay Ms. Savage to sculpt a bust of W.E.B. DuBois. The results were so captivating that Ms. Savage was asked to sculpt other famous African American leaders, including Marcus Garvey.</p> <p>This success won her a <b>scholarship</b> to the Cooper Union Woman’s Art School, the beginning of her formal training. In 1923 she won a <b>scholarship</b> to study in France. However, it was withdrawn when it was discovered she was Black. She was devastated, but in 1929 Augusta had another opportunity to study abroad. A \$1,500 fellowship was offered by the Julius Rosenwald Foundation to study in Paris. It was here that her fame spread. She made soap sculptures for Proctor &amp; Gamble and was endorsed by the Carnegie Corporation. The <b>scholarships</b> and attention made it possible for Ms. Savage to study in France, Belgium, and Germany with other noted artists. When she returned to New York, she continued to <b>hone</b> her skills to create captivating images of African Americans. She sculpted James Weldon Johnson, Frederick Douglass, W. C. Handy, and Walter Gray. “After the Glory”, her anti-war sculpture, was placed in a park at Seventh Avenue and 155th Street in New York City. During the 1930’s, her works became even more expressive. She was the only African American woman commissioned to create a work of art for the New York World’s Fair. James Weldon Johnson and James Rosamond Johnson’s anthem “<b>Lift Every Voice and Sing</b>” was her inspiration. Her sculpture of the same name was a sixteen-foot harp. Its strings were represented as African Americans of various shapes and sizes singing. A large forearm with fingers curving up, formed the base. In front, the kneeling figure with outstretched arms offers the gift of music of African Americans to the world.</p> <p>Augusta was an activist and was very much interested in her community. She opened and operated an art school, helped</p>



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STRAND AESTHETIC AND CULTURAL INQUIRY	
INFUSION POINT	CULTURAL CONCEPTS / INFORMATION <i>Continued</i>
<p>The Harlem Renaissance (1909 – 1954)</p>	<p>organize the Harlem Artist Guild, and directed the Harlem Art Center. After a distinguished career as a <b>sculptor</b>, Augusta Savage passed away in 1962. Thus, ending the life of a renowned figure in the era of the <b>Harlem Renaissance</b>. She was a true genius of the South, and a proud, productive, and progressive Floridian.</p> <p style="padding-left: 40px;">This critical period in the development of Civil Rights organizations focused on the protection and acquisition of equal rights for African Americans with such notable organizations as the NAACP, Pan African Congress, and the United Negro Improvement Association. In addition, the Road to Brown was the legal battle for desegregation of public schools and forging of equal education for African Americans.</p> <p style="padding-left: 40px;">The Great Depression and World War I impacted on the lives of all Americans including African Americans. This depression sparked the "Black" migration to Northern states in the United States. As African Americans made positive gains in their Civil Rights so did the emphasis on the revival of African American culture through the <b>Harlem Renaissance</b> under the leadership of such artists as Augusta Savage.</p>

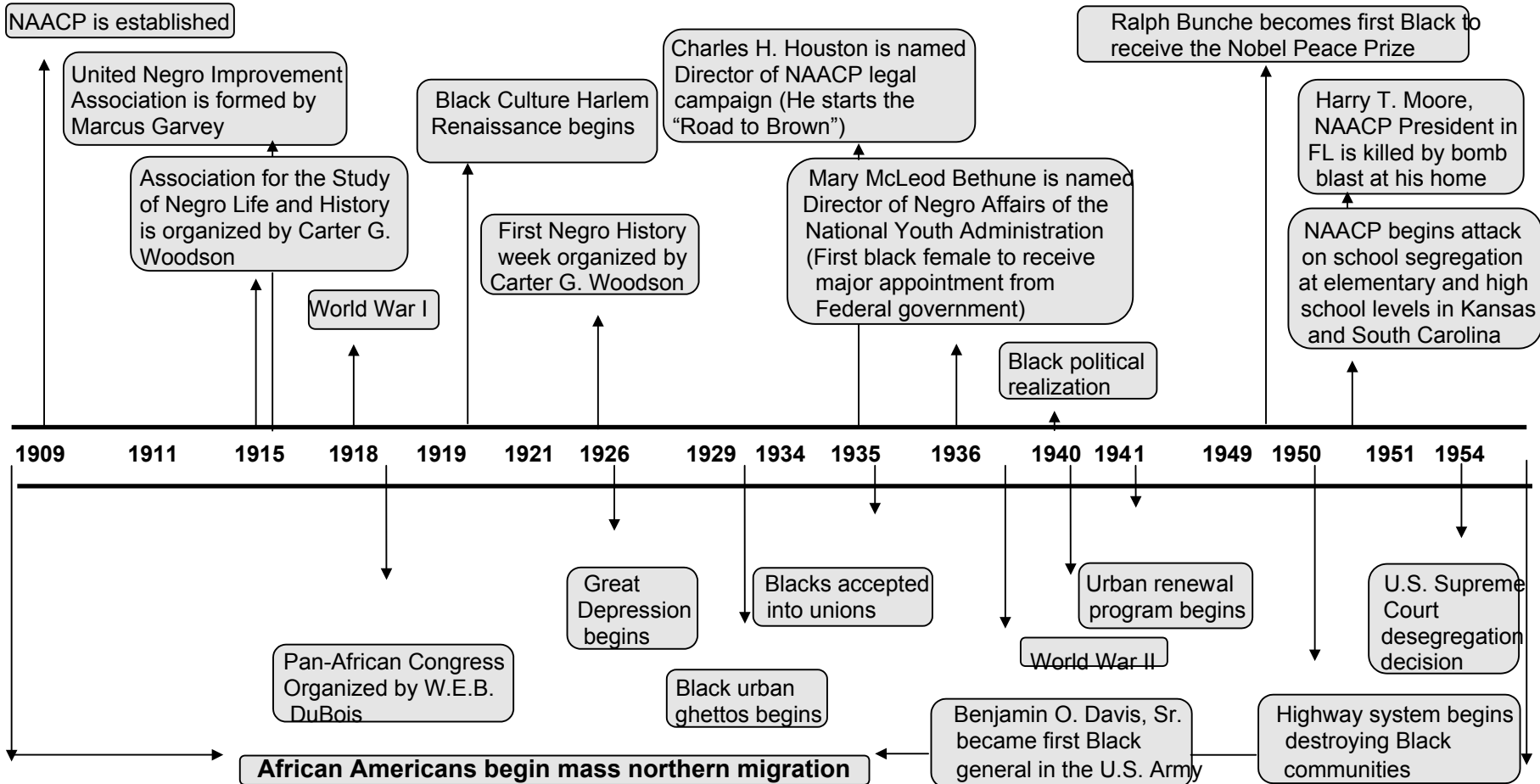
# HARLEM RENAISSANCE: AUGUSTA SAVAGE – A SCULPTOR / ARTIST

STRAND AESTHETIC AND CULTURAL INQUIRY	
INFUSION POINT	LINKAGES TO AMERICAN HISTORY
The Harlem Renaissance (1909 – 1954)	<ul style="list-style-type: none"> <li>➤ 1901 - Booker T. Washington dined at the White House with President Theodore “Teddy” Roosevelt.</li> <li>➤ 1909 - NAACP was founded.</li> <li>➤ 1909 - The NAACP rallied 10,000 in a silent protest march against lynchings.</li> <li>➤ 1915 - Ernest Just received the Spingarn medal from NAACP.</li> <li>➤ 1915 - Marcus Garvey's "Negro Improvement Association" was formed.</li> <li>➤ 1917 - The United States entered World War I and continued to 1918.</li> <li>➤ 1923 - Marcus Garvey forms the “Black Star Line”, a shipping company to take African Americans back to Africa.</li> <li>➤ 1926 - The Great Depression began.</li> <li>➤ 1936 - Jesse Owens won four Gold medals at the Olympics in Berlin, Germany.</li> <li>➤ 1937 - Joe Louis won the world heavyweight boxing title.</li> <li>➤ 1946 - Jackie Robinson broke the color barrier in professional baseball.</li> <li>➤ 1950 - Ralph Bunche became the first African American to receive the Noble Peace Prize.</li> <li>➤ 1954 - United States Supreme Court Decision Brown vs. Topeka, Kansas desegregated schools.</li> </ul>

# HARLEM RENAISSANCE: AUGUSTA SAVAGE – A SCULPTURE / ARTIST

## STRAND A TIME, CONTINUITY AND CHANGE

TIME LINE: 1909 - 1954



# HARLEM RENAISSANCE: AUGUSTA SAVAGE – A SCULPTOR / ARTIST

STRAND AESTHETIC AND CULTURAL INQUIRY	
RECOMMENDED STUDENT ACTIVITIES	
The Harlem Renaissance (1909 – 1954)	<ul style="list-style-type: none"><li>➤ <b>Clay</b> - A firm, fine-grained earth used for pottery, home building and other structures.</li><li>➤ <b>FEC Railroad</b> - Financed by Henry Morrison Flagler, this railroad stretched from Key West to Jacksonville, Florida.</li><li>➤ <b>Harlem Renaissance</b> - An outpouring of creativity by African American writers, artists, and entertainers in popular culture.</li><li>➤ <b>Hone</b> - To perfect or make more intense.</li><li>➤ <b>Pottery</b> - Pots, bowls, dishes, etc. made of clay hardened by heat.</li><li>➤ <b>Scholarship</b> - A specific gift, money, or other aid, to help a student continue his/her studies.</li><li>➤ <b>Sculptor</b> - One who models or carves figures of clay, stone, metals, wood, etc.</li><li>➤ <b>Ten Commandments</b> - Laws given to Moses on Mt. Sinai as recorded in the Old Testament of the Bible.</li></ul>



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## STRAND

### AESTHETIC AND CULTURAL INQUIRY

#### RECOMMENDED STUDENT ACTIVITIES

##### *Humanities/Art*

- Invite a local sculptor to share and discuss the complexities and techniques of sculpting
- Group Art Project: Sculpt a bust of a well known artist or of Augusta Savage
- Create and perform a play that centers around the theme of overcoming obstacles
- Write a story about the life of Augusta Savage using a visual artistic display in comic book format

##### *Science*

- Construct a diagram that shows the various physical mediums that sculptors use for their creations: i.e. marble, clay, sand, soap,...
- Examine red clay - What is it made up of. Write the chemical compounds of each of these parts. What are some of the uses of red clay?
- Describe the anatomy of a human face. Why is it so difficult to make a life-like rendition of a human face?

#### Curriculum Infusion

##### *Mathematics*

- Develop a timeline that traces the life of Augusta Savage.
- Determine the distance between Green Cove Springs, Florida and New York City, NY.
- Document the length of Florida's East Coast (F.E.C.) Railroad. Where are the "spurs" of this railroad in Palm Beach County.
- Explain the theory of supply and demand. What factors helped to determine the price of Augusta Savage's pieces.

##### *Social Studies*

- Compare and contrast the life of Augusta with the life of an African American Sculptors living today.
- Chart the facts about Augusta Savage's life, with the opinions about her life.
- Present a panel discussion on the:
  - a. obstacles faced and those she overcame
  - b. perspective of her father regarding her creative work.
  - c. how she overcame rejection from all racial group
  - c. impact of her service at home, in the community, and abroad.
- Develop a timeline on the contributions of Augusta Savage and other artists during the Harlem



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### AESTHETIC AND CULTURAL INQUIRY

#### RECOMMENDED STUDENT ACTIVITIES

##### **Research Skills**

- Using the internet prepare a paper on the life and times of Augusta Savage.
- Using various resources, ie print, video....link or connect all of the major events that happened between Augusta Savage's birth and her death.
- Create and present a portfolio that displays a variety of work from artists of African descent.

##### **Critical Thinking Skills**

- Use visuals to orally present the findings from the data researched.
- Use scrapbooks and interactive journals to enhance critical thinking on Augusta Savage.
- Use debates and discussion groups to explore the significance of the artistic contributions in Savage's time and in contemporary time.

##### **Curriculum Infusion**

##### **Language Arts**

- Write an autobiography of any other African American female artists in the Harlem Renaissance.
- Compare and contrast the artistic work of one artist during the Harlem Renaissance period with the contemporary period.
- Compare and contrast sculptors in the Harlem Renaissance with contemporary period. Do not limit your analysis to female sculptors.
- Prepare a book review on the role of sculptors as artists.
- Create a poem that reflect the feelings of artists especially African American sculptors during the Harlem Renaissance period.



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STRAND AESTHETIC AND CULTURAL INQUIRY	
INFUSION POINT	RECOMMENDED STUDENT EVALUATION
The Harlem Renaissance (1909 – 1954)	<ol style="list-style-type: none"> <li>1. Students will be assessed on their research and presentation of a time line of key events in Augusta Savage's life. Include significant historical events in American History.</li> <li>2. Students will be assessed on how well they can critically use research in an essay which compares and contrasts the struggles Augusta Savage faced during her life with the struggles African American women face today.</li> <li>3. Students will be assessed on the quality of their skit, which would depict how Augusta Savage overcame obstacles.</li> <li>4. Students will be assessed on the quality of the bust they sculptured based on a matrix developed by the teacher.</li> </ol>

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INFUSION POINT	RECOMMENDED STUDENT EVALUATION
The Harlem Renaissance (1909 – 1954)	<p><b><i>Pre/Post Assessment</i></b></p> <p>K. CURRENT KNOWLEDGE - FORMATIVE</p> <ul style="list-style-type: none"><li>➤ Use a teacher made assessment instrument to assess students' knowledge of the role and contributions of a sculptor.</li></ul> <p>W. WHAT IS TO BE LEARNED? PROCESS</p> <ul style="list-style-type: none"><li>➤ Use unit content and formulate assessment items.</li><li>➤ Use journals, presentations, portfolios in the process.</li><li>➤ Assess a timeline completed on Savage's life.</li><li>➤ Use a skit to evaluate how Savage overcame obstacles.</li></ul> <p>L. WHAT WAS LEARNED? SUMMATIVE</p> <ul style="list-style-type: none"><li>➤ Use journals, portfolios to assess gains.</li><li>➤ Use multiple choice exams on the unit content.</li><li>➤ Use product evaluation.</li><li>➤ Use a multiple choice exam to assess the life and contributions of the sculptor, Augusta Savage .</li></ul>