



ROARING TWENTIES REDUX

A SURVEY OF THE ARTS OF THE 1920s

AN EDUCATOR'S RESOURCE GUIDE FOR TEACHING
WITH PRIMARY SOURCES



UNIVERSITY OF THE **Arts** 

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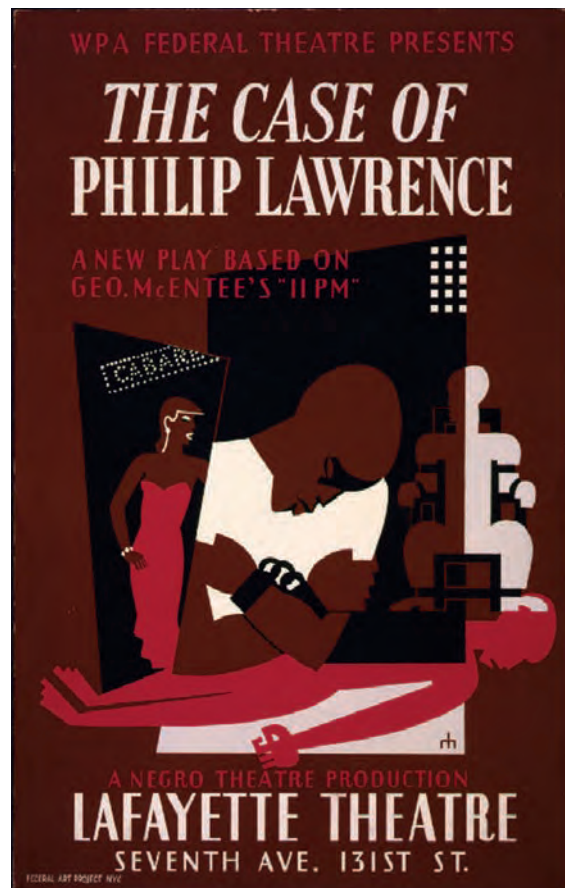
LOOK BACK, SEE FURTHER

By Erin Elman
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Often, when we think about the *Roaring '20s* in America, we think of a “flapper girl” with long pearls dancing to loud jazz music, much like the one that appears in the “Fads and Fashion” section of this guide. That icon of the times has been reinforced over and over again through media and literature that continues to be taught in our schools and offered in our films and graphic images. However, we know that there is so much more to that era in American history.

As is often the case in a period following war - and in this case, a period between two wars - the 1920s was a moment of incredible innovation and creativity, marked by a rethinking of aesthetics, values, and priorities. Politics and social issues infused the arts in some truly surprising ways. Some of these issues include industrialism and urbanism, technology, gender and sexuality, race, and social progress. This innovation and activism took place across the US and particularly in New York (notably the Harlem Renaissance) as well as internationally in art movements such as Dada, Surrealism, Abstract Expressionism, and, of course, Art Deco. In these ways, the enormous contributions of artists, musicians, writers, and designers shaped and created the *modernism* movement that influences life and culture today.

The period of the 1920s art in America can be viewed as the first “modern decade,” which is responsible for the creation of ideas and concepts that the contemporary world engages in today. This period raises important questions about what constitutes the arts, what the arts mean to society, and particularly how the arts shape and reflect our values as a culture and a society. You may be surprised to learn that the Library of Congress, the world’s largest library, holds an enormous number of arts objects, ephemera, prints and photographs, films, and recordings that were created during and about this era. Teaching with arts-based primary sources from such a rich historical period provides students with opportunities to investigate how individuals use creative activity to challenge and explore cultural and national identity and history through both their own experiences and the witnesses of history.



From the LOC Harlem Renaissance Primary Source Set
Halls, R., McEntee, G. & Negro Theatre Project, S. (1936) *WPA Federal Theatre presents "The case of Philip Lawrence" A new play based on Geo. McEntee's "11 PM": A Negro Theatre Production / / rh monogram*. New York, 1936. [NYC: Federal Art Project, or 1937] [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/95511001/>.

The arts teach us to think about relationships and movements, celebrate multiple perspectives, develop aural and visual literacy skills, and consider complex forms of problem-solving. The arts enable us to have experiences we can get from no other sources and provide a humanistic, sociological, and aesthetic connection to our nation’s history and future as it evolves. Looking back at the 1920s through the lens of the arts connects students to the continuum of history. As students develop their visual, aural, and media literacy skills to decipher encoded messages and discover new meanings, they can become more discerning consumers of information and conveyors of their own meanings.

As a member of the Library of Congress’ Teaching with Primary Sources (TPS) Consortium, UArts strives to bring an artistic perspective to teachers, inviting them to look back and see further. We hope that teachers across grades and subjects find this document valuable as they guide their students through an exploration of a fascinating and challenging time in our history. To that end, teachers should be aware that they may encounter outdated, offensive and harmful text or images. They should be prepared to frame and discuss these issues with their students as they explore this era through the contemporary lenses of diversity, equity, inclusion, and access.

WHY THE 1920S!

By Jenny Roberts-Reilley
Instruction Librarian, University of the Arts

When it came time for our Teaching with Primary Sources team to decide on a topic for this year's guide, I was immediately drawn to an exploration of the 1920s. Why? For one thing, it's the centennial - one hundred years since those "Roaring 20s." Plus, what other decade in our nation's history has such a fun and catchy nickname? Not to mention the treasure trove of 1920s primary sources now available in the public domain. In 2023, thousands of copyright works published before 1927 became free for all to copy, share, and build upon in new and creative ways; these primary sources offer excellent opportunities for students to flex their creative muscles. But the main reason I was excited by the topic is that I spent the past eight years teaching at a local public high school, where students seemed to love all things 20s. The 1920s was their most engaging unit in History class, produced one of their favorite books in English class (*The Great Gatsby*), and last year, was even their chosen prom theme.

I suppose the real question is: why have the 1920s captured their young imaginations so? Well, there's the obvious draw of flappers, gangsters, bootleggers, and speak-easies. But perhaps in more recent years, director Baz Luhrmann can take a bit of the credit. His 2013 over-the-top film adaptation of *Gatsby* gave the classic staple of curriculum a "glow-up," ramping up the luxury and frivolity, and infusing it with modern-day hip-hop tracks. Luhrmann did so with intention, collaborating with rapper and producer Jay-Z. A *New York Times* article quoted Luhrman as saying "hip-hop now is what jazz was then"; he "wanted audiences to feel the excitement that readers would have felt in the 20s." Success! Now that they're hooked, we can go deeper. The 20s weren't all glitz and glam and rich white people at extravagant parties after all. There is an array of diverse experiences to explore. Take a close look at the Black communities that led the way, creatively and culturally, into this new "jazz age." Consider the experiences of the jazz musician in Chicago, the Cotton Club dancer in Harlem, the follower of Marcus Garvey, the sharecropper in the South, a family moving North during The Great Migration, and many more. Through an exploration of primary sources, our students are provided with windows into the lives of these marginalized voices from a century ago.

It may interest students to know that the 1920s saw the very first national youth rebellion. What could be more relatable?! Students can view this legendary decade through the experiences of young people and ponder why they felt compelled to rebel. A college grad and future journalist, John F. Carter Jr. explained in the September 1920 issue of *Atlantic Monthly*: "the older generation had certainly pretty well ruined this world before passing it on to us. They give us this



 Bain News Service. (ca 1920-25). *Negro singing and dancing group*. Library of Congress. <https://www.loc.gov/resource/ggbain.32585/>

Thing, knocked to pieces, leaky, red-hot, threatening to blow up; and then they are surprised that we don't accept it with the same enthusiasm with which they received it." The first World War had just ended and so many young people had served and died. It was time to "seize-the-day" and enjoy life. Social and cultural norms were rapidly changing and the youth were leading the way. Can students today relate? I should say so.

The 1920s has numerous historical similarities to today - a contentious presidential election right on the heels of a catastrophic global pandemic while sociopolitical polarization grew and violence flared. Of course, it was a very exciting time for the arts. The Harlem Renaissance was just beginning, ushering in The Jazz Age, named for the free, rebellious music with syncopated rhythms that Black artists were cultivating. Jazz influenced everything from dance to fashion to literature and reflected the spirit of the time. If hip-hop is the jazz of today, then podcasts are the radio broadcasts and Tik-Tok dance challenges are the silent films (action set to music) and popular dance crazes. All of these modes of communication are opportunities to connect the past to the present and ignite student curiosity and creativity. And don't forget the amazing works already in the public domain for students to build upon. Could they write and film a new scene for an old Buster Keaton film? Design a new building borrowing features of Art Deco architecture? Craft poetry and writing in the style of Hughes, Hurston, or McKay? Produce a podcast to parody a 1920s radio broadcast? The creative possibilities are endless!

What can the past teach us about our present moment? By acting as historians or "history detectives" and analyzing and engaging with primary sources from 100 years ago, students can both relate to and learn from the past, preparing them to meet the challenges of today and tomorrow.

References:

Bowen, E. (Ed.). (1969). *This fabulous century: 1920-1930*. Time-Life Books.
McGrath, C. (2013, May 3). An orgiastic 'Gatsby'? Of course. *New York Times*. <https://www.nytimes.com/2013/05/05/movies/baz-luhrmann-adds-3-d-and-hip-hop-to-the-great-gatsby.html>

HOW TO USE THIS GUIDE

USE THESE STEPS TO GET STARTED:

1. ENGAGE STUDENTS WITH PRIMARY SOURCES.

Draw on the students' prior knowledge of the topic. Ask students to closely observe each item.

- 👉 Who created it and what is the creator's background?
- 👉 When was it created?

Help students see key details.

- 👉 What does the text say?
- 👉 Are there images? How does the text connect to the images?
- 👉 What other details can you see?
- 👉 Where does your eye go first?

Encourage students to think about their personal response to the item.

- 👉 What feelings and thoughts does the item or artifact trigger in you?
- 👉 What do you wonder about it?
- 👉 Explore the *Who? What? Where? When? Why? How?* of the primary source(s) as question prompts.

2. PROMOTE STUDENT INQUIRY.

Encourage students to speculate about each item, its creator, and its context.

- 👉 What was happening during the time period?
- 👉 How does the artist/writer get their message across?
- 👉 Who was the intended audience?
- 👉 What biases or stereotypes do you see?

Ask whether this item agrees with other primary sources or with what students already know.

- 👉 Ask students to test their assumptions about the past.
- 👉 Ask students to find other primary or secondary sources that offer support or contradiction.

3. ASSESS HOW STUDENTS APPLY CRITICAL THINKING AND ANALYSIS SKILLS.

Have students summarize what they have learned.

- 👉 Ask for reasons and specific evidence to support their conclusions.
- 👉 Help students identify questions for further investigation and develop strategies for how they might answer them.



FADS AND FASHION

By Catherine Cooney
Teaching with Primary Sources Consultant

How do fashions reflect their times? What might the clothing of the 1920s tell us about the period? During this decade, clothing loosened up from the restrictions of previous decades, in terms of both formality and fit. Clothing styles of the 1920s allowed for freer movement. Men's suits became more casual. Trousers widened, becoming more voluminous. The sporty breeches known as "plus fours" literally had an extra four inches of fabric around the knees, making them easier to move in than the knickerbockers that came before them. Swimwear became more streamlined to allow for freer movement, with close-fitting tanks and shorts the norm for both men and women. However, some city governments policed women's attire on public beaches, fining or arresting women whose swim skirts or shorts were deemed too revealing.

Indeed, it is in women's clothing that we see the greatest changes. Magazines and newspapers of the 1920s depicted the fashionable young woman as modern, independent, and exuberantly challenging social norms, while she valued freedom and fun. Skirts became shorter, and dress styles were far less fitted, requiring less structured undergarments. There was plenty of ornamentation, but the garments themselves were simpler, with a focus on comfort, fewer layers, and more natural shapes. Women bobbed their hair after a century or more of elaborate, long hairstyles. There was also a fad for women's stockings to be rolled down the leg, even below the knee, rather than held in place with garters, something considered quite risqué. In these ways, changes in fashion were an act of rebellion against the social norms of the times.



Evening star. [volume], February 28, 1926, Page 14, Image 80, (1926). *Chronicling America: Historic American Newspapers*. Lib. of Congress. <<https://chroniclingamerica.loc.gov/lccn/sn83045462/1926-02-28/ed-1/seq-80/>>



Held, J. (1926) Cover illustration, *Life* magazine, showing a well dressed old man dancing with a flapper / John Held, Jr., 1926. [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/95505080/>.

Teachers may notice that this image has been used frequently in publications and websites about 1920s fashion. They may wish to question why this image continues to be reinforced. What tropes of 1920s fashion does it depict? Who might have been the audience for this image? Consider the histories that libraries, museums, and archives have traditionally collected, preserved and digitized. Why might it be a challenge to find 1920s fashion images of Black, Asian, Native American, or Latinx people in library, museum and archival collections?

John Held Jr. was a cartoonist and illustrator who both satirized and popularized flapper styles in the 1920s. His work appeared in magazines such as *Vanity Fair*, *Harper's Bazaar*, and *The New Yorker*, and he provided jacket illustrations for F. Scott Fitzgerald's books *Tales of the Jazz Age* and *The Vegetable*. His bright, cartoony illustrations depicted the "flapper girl" as fun-loving and empty-headed, zestily embracing the latest trends, at a time when women were asserting their rights and independence. Held's cover of *Life* magazine from 1926 shows his typical flapper. It depicts a couple dancing the Charleston, a dance craze that had its roots in the Harlem Renaissance and was popularized in the 1923 Broadway show *Runnin' Wild*, a highly influential Black musical comedy. The woman wears a simple dress which skims the waist and reveals the shoulders, arms, and legs. While the shapes of 1920s evening wear may have been simple, the ornament was often lavish, with feathers or fringes that emphasized the wearer's every move, or beads and sequins that flashed and gleamed as they caught the light. The simple, tubular shape of this flapper's dress with a dropped waist and her sleek bobbed hair was typical of "la garçonne" (boyish or tomboy) style, made famous by the designer Coco Chanel. The fashions of the 1920s allowed women to play with gender, appropriating accessories and styles typical of menswear.



A CLOSER LOOK:

- 📌 Take a look at the *Life* magazine cover on page 6. Who do you see pictured, and what are they doing? Describe their postures and gestures.
- 📌 Describe the woman's clothing, jewelry, and hairstyle. What elements do you think may be particular to the 1920s?
- 📌 What emotions are being expressed with the dance moves depicted here? How does the clothing allow for that expression? How do these feelings and their expression relate to the culture of the 1920s?
- 📌 Notice the text on the image. What do you imagine the new trick being taught could be?



📌 New-York tribune. [volume], October 02, 1921, page 6, image 72 (1921). *Chronicling America: Historic American Newspapers*. Lib. of Congress. <<https://chroniclingamerica.loc.gov/lccn/sn83030214/1921-10-02/ed-1/seq-72/>>

📌 Van Der Zee, J. (1926). *Billy*. PAFA. <https://www.pafa.org/museum/collection/item/billy>

As the preeminent photographer of 1920s-1930s Harlem, James Van Der Zee documented the social world around him. His photographs of special events and celebrations, as well as studio portraits of Harlem residents and celebrities, provide a record of the growing middle class and rich cultural life during the Harlem Renaissance. While many of his subjects are well-known, such as Bill "Bojangles" Robinson, Florence Mills, and Marcus Garvey, others are not named. In the portrait of a young woman shown here, the name "Billy" is inscribed on the negative. "Billy" is dressed in an extravagantly ornamented dress with a dropped waist and wide skirt, shaped with panniers, a fashion known as "robe de style", after gowns by the designer Jeanne Lanvin. Unlike the sleek, simple "la garçonne" flapper fashion, "robe de style" gowns were highly feminine, referring back to 18th-century European court dress. Van Der Zee's photographs celebrate Black people in the early 20th-century Harlem community, emphasizing style, dignity, and elegance.

For Additional Information:

Albany Institute of History & Art. (2021, October 6). *Harlem in vogue: Fashion & style in the Harlem renaissance*. <https://www.youtube.com/watch?v=Y4JUJKtb8dg>

Richardson, J. L. (2021, December 17). *Black history was missing from archives. Let's change that*. <https://www.youtube.com/watch?v=i5AaSs8aBWM>



A CLOSER LOOK:

- 📌 Take a close look at this photograph. Who do you see pictured? Describe the subject's posture and gestures.
- 📌 Describe the woman's clothing and accessories. What elements do you think may be particular to the 1920s? Is there anything that stands out to you? What is it, and why do you think the subject chose it?
- 📌 What do you think this outfit was meant for? Would it have been worn every day, or for a special occasion? What would it feel like to move in this outfit? What would it look like in motion?
- 📌 Who do you think Billy might have been? What do you see that supports your idea?



A SILENT ERA

By Jesse Pires
Director & Curator, Lightbox Film Center

At the beginning of the 20th century, movies were being produced in every part of the world. In the United States, film studios were spread around the country from Chicago to New York to Los Angeles. Philadelphia was also the home of a major motion picture studio. The Betzwood Motion Picture Studio, started by Sigmund Lubin, was a major producer of silent films beginning in 1910; the studio eventually expanded to a 350-acre facility near Valley Forge. Lubin's fame was short-lived as his Philadelphia studio caught fire and most of his films were lost. By the 1920s, most regional film studios had ceased operations or had moved to sunny southern California, lured by cheap land. Film production, now based in "Hollywood," was becoming more industrialized, however the young art form was still ripe for experimentation both in the US and elsewhere.

In Europe, a new era of modern art emerged following World War I. Painters and sculptors were eager to bring ideas about color, shape, and movement to the world of

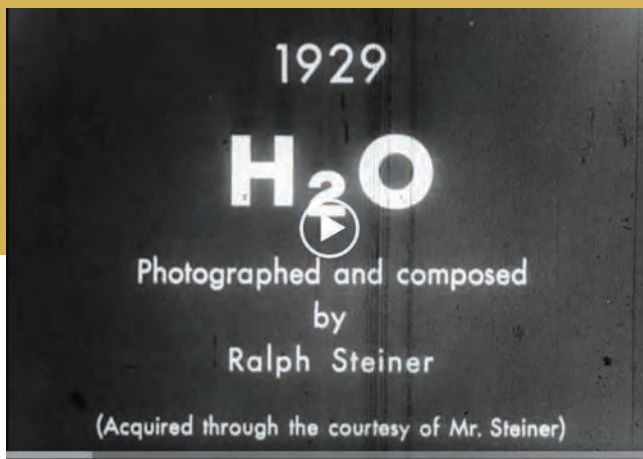
moving images. Further east, following the Russian Revolution, a new style of Soviet filmmaking merged socialist ideals with innovative storytelling. While the silent comedies and dramas produced in Hollywood had become the most popular form of entertainment throughout the United States, the influence of Soviet and European filmmaking was also making its mark. In 1923, the advent of 16mm film transformed the art of filmmaking as the new camera was lighter and more portable than the standard 35mm camera. Artists and filmmakers could take to the streets and more easily capture everyday life beyond the confines of a movie studio. Impressionistic documentaries about urban life known as "City Symphonies" emerged during this period, as did a style of abstract animated films known as "Visual Music," where films became like moving paintings. By the end of the 1920s, recorded sound could be added to a film print and the silent film era was effectively over. Movies continued to rise in popularity and quickly became the dominant art form of the 20th century.

A CLOSER LOOK:

- 🎬 Watch the film (10:24). Although it is silent do you get a sense of rhythm or music based on how the filmmaker arranged the images?
- 🎬 The film is considered abstract but watch closely, does it tell a story? What messages about the environment and pollution might modern viewers take from this film?
- 🎬 How do you think this film was presented when it was released in 1929? How do you think audiences reacted to it?

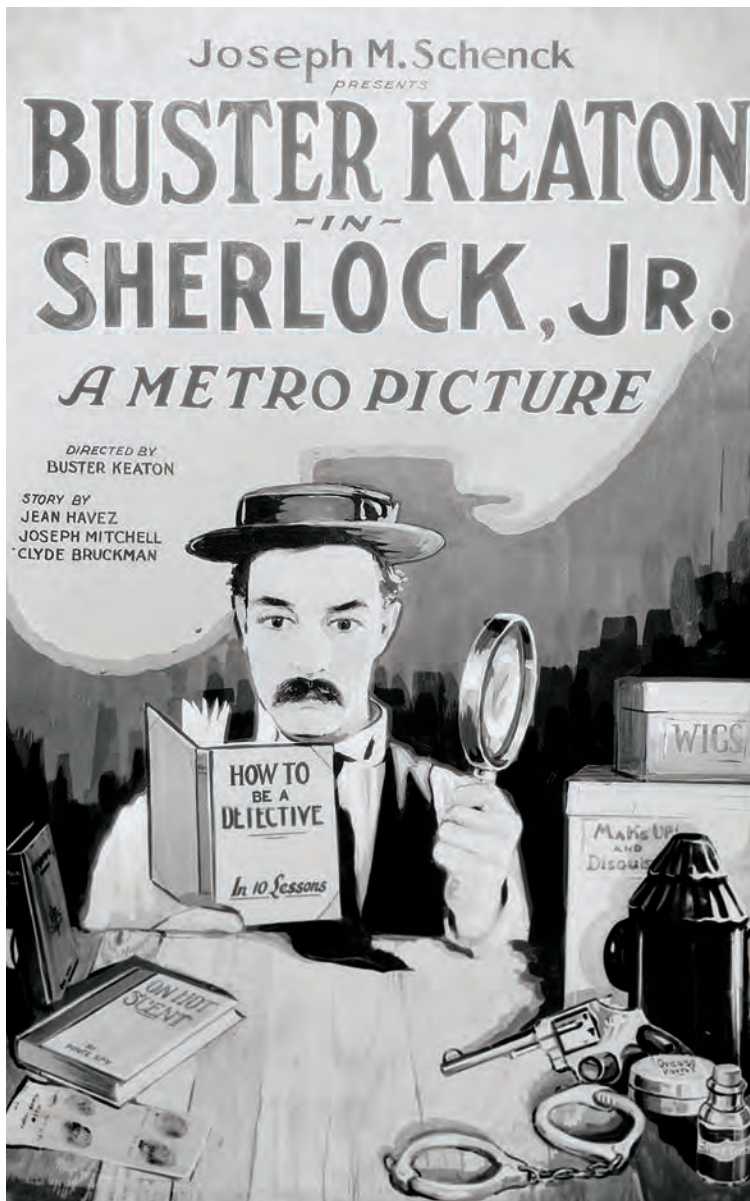
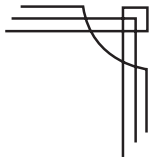
Ralph Steiner is primarily known as a photographer, having worked in advertising throughout the 1920s. Fellow photographer turned filmmaker Paul Strand encouraged Steiner to join the Workers Film and Photo League, a collective dedicated to using film and photography to inspire social change. In 1929 Steiner made his first film, *H2O*, a poetic meditation on light and shadow in water. *H2O* was instantly recognized as a landmark film that transforms its simple subject into a dazzling spectacle of abstract forms and textures. Like Strand, who focused his films on "the everyday" as a kind of antidote to the fanciful, glamorous world of Hollywood, Steiner brought a poetic feel to a subject that touches all life on earth. *H2O* was added to the National Film Registry in 2005 and is considered one of the classic films of the early American avant-garde. Steiner continued to work in film until the 1970s and was an influence on many filmmakers and photographers.

Young student filmmakers can document their own everyday surroundings and impressions of the natural world, just as Steiner did in this silent, landscape film. Teachers can also use this meditative film and others like it to introduce mindfulness and tend to their students' social-emotional needs.



Steiner, R. (1929) *H2O*. [Video] Retrieved from the Library of Congress, <https://www.loc.gov/item/mbrs00063670/>.





Buster Keaton was one of the most famous comic actors of the silent film era, second only to Charlie Chaplin. His films are known to involve a high degree of visual tricks and physical comedy, with Keaton doing most of his own stunts. *Sherlock, Jr.* from 1924 features Keaton in a double role, a film projectionist and the title character. Featuring a dizzying “film-within-a-film” sequence, *Sherlock, Jr.* pushes the boundaries of movie magic long before the invention of computer-generated imagery (CGI).

The slapstick comedy of Keaton, Chaplin and their peers was not easily translated into the era of “talking pictures” and while they continued to make films beyond the 1920s, their innovative approach to filmmaking during this time is a true testament to overcoming limitations. We may take for granted that the movies we watch today are more realistic because they contain dialogue and sounds but silent films, especially those from the 1920s, were extremely well crafted in order to tell a story almost entirely through visual means.

Students will be enamored with Keaton’s deadpan humor and imaginative creativity. He’s sure to inspire students to create their own short silent films in this style.






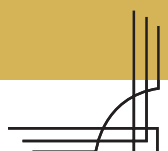
Sherlock, Jr. poster. (1924). Wikimedia Commons.
https://commons.wikimedia.org/wiki/File:Sherlock_jr_poster.jpg

Keaton, B. (Director). (1924). *Sherlock, Jr.*
<https://www.youtube.com/watch?v=JRXkAhMYKEc>



A CLOSER LOOK:

-  Look closely at the movie poster. What are some objects that you can see? What do you think this film is about? Would you know that this film is a comedy based on this image?
-  Look at the text. The star of the film and the title are the biggest words. What other people are mentioned? Why do you think these names were chosen to be on the poster?
-  Do you think this image depicts something that happens in the film? Why would an illustration be used for a film poster instead of an actual picture from the film itself?






ART DECO ARCHITECTURE


By John J. Pron
Emeritus Professor of Architecture, Temple University

The Art Deco movement of the 1920s originated in Europe within the decorative arts and fashion. This era, post-World War I, was marked by an exuberant, freewheeling popular culture, and fueled by increasing prosperity and a greater sense of freedom from the strictures and traditions of the past. By the 1930s, handcrafted luxury items entered mass production, thanks to the new materials of the machine age and the ability to efficiently replicate and proliferate decorative items, both structurally and ornamentally. This enabled the design and construction of architectural works.


Art Deco Architecture is a transitional style, incorporating qualities of what came before as well as anticipating characteristics of what was to come. It maintains traditional symmetry and, in the case of government and public buildings such as train terminals, uses time-honored masonry cladding. However, its forms are cleaner and its volumes are simpler. It uses a richer palette of fine and rare materials and makes extensive use of both bright color for the daytime experience and newly invented neon lighting for evening spectacle. It is always ornamented with intricate geometric and stylized details from familiar European sources as well as from more unfamiliar past empires of other continents. Combined with dramatic silhouettes, it embodies the fresh, modern character of an industrial era that celebrated luxury and extravagance prior to World War II.



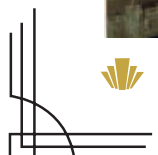
 Eppink, J. (2013). *Chrysler building eagle*. Wikimedia Commons. https://commons.wikimedia.org/wiki/File:Chrysler_Building_eagle.jpg

 Bain News Service, P. (1911) *Coney island, the "Cake Walk"*, 1911. [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/2014689271/>.



 *Chrysler Building, New York City, New York, ca. 1930.* [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/2004673267/>

The Chrysler Building is the most noteworthy of the Art Deco skyscrapers, and at over 1,000 feet high to the top of its pinnacle, was the tallest building in the world for 11 months, even taller than the Eiffel Tower. Completed in 1930 in New York City, it was part of a post-WWI economic boom that fostered much speculation in its real estate market in the mid-1920s. Progress was replacing tradition, sophisticated modernity became a visual cue of a changed social climate, and technological innovation was encouraged. The rapid expansion of new technologies and consumer goods such as the radio and the automobile came to influence imaginative architectural design details. Concerns about density and liveability on the narrow streets led the city to pass a 1916 zoning law that required tall buildings to gradually step back, guaranteeing more air and light for pedestrians. And so, the design of the Chrysler Building responded to these forces. Prior to owner Walter Chrysler's involvement, the building's original investor was New York state senator William Reynolds, who in 1927 hired its architect William Van Alen to commence designing a most unusual form. The building's ziggurat-like (rectangular-stepped towering) profile, which piled up forms from its base to its pinnacle, was inspired by ancient Egypt, Mesopotamia, the Aztecs, and the Incas. But while those tombs and temples were enormously heavy, the spire of the Chrysler Building was the first US usage of the lightweight and shiny stainless steel material Nirostra (invented in Germany in 1925). Chevron-shaped neon tube lighting was installed in the crown and first illuminated by President Herbert Hoover on opening night. The Chrysler Corporation (founded in 1925 and, at the time, rapidly growing) of course became its primary tenant, occupying a major showroom and a theater exclusively for its products. Other fashionable purveyors of clothing, shoes, and candies leased space along with bars and clubs. Recognized as a NYC icon and the epitome of the Art Deco skyscraper, the Chrysler Building was designated as a US National Historic Landmark and was listed in the US Register of Historic Places in 1978.





A CLOSER LOOK:

- 🏛️ Look at the images of the Chrysler Building on page 10. State senator William Reynolds is best known for having developed New York's famed amusement park Coney Island. Can you see how this might have contributed to the design of this office tower?
- 🏛️ Look closely at some of the building's unusual details at key junctures. How might Chrysler, being a fledgling automotive company, have influenced the design and ornamental nature of the building?
- 🏛️ Prior to this time, most major urban buildings conveyed a sense of static stability. How does Art Deco differ? What do its shape, tapering profile and sunburst crown convey?
- 🏛️ Put yourself into the shoes of people in the 1920s. Mid-town Manhattan is filling up with scores of new office buildings. What impact would this particular building have had, by day and then, lit up at night?

The fashionable and sophisticated lifestyle fashions epitomized by Art Deco started at the top of the social ladder with wealthy, socially-connected, noteworthy achievers as well as the widely-followed Hollywood celebrities. These trends eventually trickled down to an aspiring middle class. In the early 1910s and 1920s, Florida towns like Palm Beach and Miami attracted the super-rich, who built waterfront mansions overlooking their yachts. But later, affordable train fares and broader prosperity made Florida an easy destination for many others. Though they were not able to afford ocean liner cruises, luxury suites in glamorous hotels, fine jewelry, or elaborate meals, these newly-bourgeois vacationers wanted settings that echoed that chic Art Deco lifestyle, albeit stripped down to minimal and affordable essentials. Thus, small hotels sprang up in the late 1920s and into the 1930s in the south end of Miami Beach, catering to this economy-modified vision. These hotels were more modestly constructed and configured with cleaner lines, but also tailored to the climate and vacation lifestyle; these Art Deco variations are known today as Tropical Deco (with Floridian flora and fauna) and Maritime Deco (featuring nautical motifs). As Miami Beach expanded in the 1950s, the small hotels were superseded by much larger, more flamboyant hotels directly on the beach; the older buildings fell into disuse.

The Miami Beach Historic District, listed on the National Register of Historic Places in 1979, contains 800 designated buildings; it is the largest concentration of Art Deco buildings in the United States. The Century Hotel was designed by architect Harry Hohauser, who is considered the "father of Miami Beach Art Deco architecture," having designed over 300 homes, apartment buildings, hotels, stores, restaurants, and theaters. Many are still in existence and protected by local preservation societies.



Historic American Buildings Survey, C. (1933) *Century Hotel, 140 Ocean Drive, Miami, Miami-Dade County, FL*. Miami Dade County Florida, 1933. Documentation Compiled After. [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/fl0277/>.

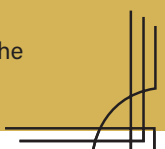


Century Hotel—Miami Beach, Florida. (1966). State Archives of Florida. <http://www.floridamemory.com/items/show/160117>



A CLOSER LOOK:

- 🏛️ Buildings are obviously land-based, but this hotel has a floating or hovering quality. Can you identify nautical themes and images in the details? Why might the architect have created these allusions?
- 🏛️ Look at the outdoor furniture and the figures of the guests socializing and relaxing. What does this image say about the lives of the guests? What might their social class be and why?
- 🏛️ More contemporary postcard views of the hotel show that the lobby façade is a fashionable Art Deco mask, but the side elevations (of unadorned bedrooms and bath windows) are mundane. What does this tell you?





THE JAZZ POET

By Emilie Parker

Director of Education and Interpretation, Rosenbach Museum & Library

America in the 1920s was filled with extravagance, creativity, and social change. *The Great Gatsby* by F. Scott Fitzgerald gives us a peek into a glitzy, American lifestyle that resulted from a booming, post-war economy. The decade was full of beauty and prosperity. But some writers tell us more complicated stories about the time period. They share tales of people grappling with social and cultural change and use an experimental new style of writing to reflect that world.

During the 1920s, writers, artists, and their supporters often gathered to discuss the complexities of their society and how they might capture it with music, pen, and paintbrush. These gatherings came to be known as “salons.” One of the most influential salons was hosted by A’Leila Walker in her Harlem, New York townhouse. Black authors, educators, and social activists, including Langston Hughes, Zora Neale Hurston, and W.E.B. Du Bois, frequented Ms. Walker’s famous salons. These salons eventually became part of an artistic movement called the Harlem Renaissance.

A CLOSER LOOK:

- When the Rosenbach Museum obtained this copy of *The Weary Blues*, it was missing its dust jacket. A dust jacket protects the cover of a book. It is very rare that the 1926 edition of *The Weary Blues* still has its protective cover. Why is it so rare? Where do the dust jackets go?
- Imagine that you have been hired to design the dust jacket for a new edition of *The Weary Blues*. You are asked to base your design on the title poem. What would your design include? What colors would you use? Would you include pictures and words? Or just words?
- This copy from 1926 is called the first edition because it was part of the first set of *The Weary Blues* books ever printed. In an edition that came out in 2015, the introduction by Langston Hughes’ friend and publisher was removed. It was replaced with one written by a young American poet named Kevin Young. Why do you think the publisher decided to include a new introduction?
- Look closely at the title page and you’ll see four gray squares. Someone tucked something into the book and the acid in the paper left the title pages discolored. When the Rosenbach Museum acquired the book, the thing that was tucked in the book was gone. What do you think was in the book? Do you ever tuck things between the pages of your books?

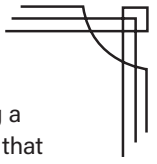


Langston Hughes was an American poet and social activist. He pioneered a literary art form called jazz poetry and was a leader of the Harlem Renaissance. Hughes’ first book of poetry, *The Weary Blues*, was published in 1926 when he was only 25 years old. With the money he earned from this award-winning book, he was able to finish college at Lincoln University in Pennsylvania. Eventually, he became the first Black author to support himself with his writing. Hughes is best known for his authentic portrayals of Black life in America, which he once described like this:

“...people up today and down tomorrow, working this week and fired the next, beaten and baffled, but determined not to be wholly beaten, buying furniture on the installment plan, filling the house with roomers to help pay the rent, hoping to get a new suit for Easter—and pawning that suit before the Fourth of July!” ([Poetry Foundation](#))

Hughes, L. (1926). *The weary blues* (1st ed.). Alfred A. Knopf. <https://rosenbach.org/blog/acquisitions-at-the-rosenbach-where-why-and-how-we-collect/>





Within this poetry collection *The Weary Blues* is a poem of the same name, which describes a Black piano player performing a sorrowful blues song at a club in Harlem, New York. The poem explores the way music can reflect the suffering and injustice that Black people experience in America. *The Weary Blues* is inspired by and samples from the blues, a musical form that started in the Southern United States.

Pictured on page 12 is the title page of Hughes' *The Weary Blues*. In addition to displaying the title, this page lists some of the members of the book's team. Yes, it takes a team to make a book. There is the author, Langston Hughes, his editor, Carl Von Vechten, and the publisher, Alfred A. Knopf. In addition to editing Langston's first book of poetry, Carl Von Vechten was a good friend of Langston's. They'd met at a party in Harlem, New York four years before *The Weary Blues* was published. Von Vechten loved Langston's work and encouraged Blanche Knopf, one of the owners of Knopf Publishing, to publish Hughes' book. Although it's not listed on the title page, Langston's book team also includes the magazine *Opportunity*, which printed work by many Black writers. The magazine included *The Weary Blues* in one of its issues a few years before Langston included the poem in his book.

The dedication page is where an author can share the name of a very special member of the book's team. Langston dedicated *The Weary Blues* to his mother. Like her son, Carolina Langston Hughes was a writer and social activist. She wrote articles for an African-American newspaper in her hometown and was one of the first Black women to attend Oberlin College. Although Langston did not spend much time with his mother during his youth, she was an important influence on him.

For Additional Information:

Books That Shaped America 1900 to 1950. (2012). Library of Congress. www.loc.gov/exhibits/books-that-shaped-america/1900-to-1950.html#obj14

Voigt, B. (2023, July 6). *Langston Hughes 101*. Poetry Foundation. <https://www.poetryfoundation.org/articles/88972/langston-hughes-101>



This is a drawing of Langston Hughes by artist Winold Reiss. Reiss was born in Germany and emigrated to New York City in 1913, bringing with him a European modernist style. He was particularly struck by the diversity of the U.S. and set out to depict the many races and ethnicities of people living here in his art. This portrait of Hughes was created in 1925, a year before his first book, *The Weary Blues*, was published. Reiss was asked to create this piece, along with portraits of other iconic members of the Harlem Renaissance, for a special issue of a magazine called *Survey Graphic*. Reiss decided to make Hughes look very real. He used pastels to make the poet's body seem three-dimensional. The artist made the space behind Hughes look abstract. Abstraction is the opposite of making something look real. Abstract art encourages people to use their imagination to guess what the shapes might symbolize.

A CLOSER LOOK:

- 📌 It looks like Langston Hughes is thinking about something. What might he be thinking about?
- 📌 What do you think Langston is looking at?
- 📌 The artist decided not to put words or pictures in Langston's notebook. Why do you think he made the decision to leave the pages blank?
- 📌 Why do you think the artist chose to use an imaginary background for his drawing of Langston?

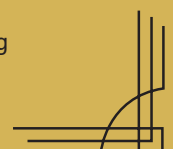


Image used with permission from the Estate of Winold Reiss

Reiss, W. (1925). *Langston Hughes*. National Portrait Gallery, Smithsonian Institution. https://npg.si.edu/object/npg_NPG.72.82



FINDING NEW POETRY WITHIN THE HARLEM RENAISSANCE

By Eric Gershman
English Teacher, Springfield Township High School

Bananas ripe and green, and ginger-root,
Cocoa in pods and alligator pears,
And tangerines and mangoes and grape fruit,
Fit for the highest prize at parish fairs,
Set in the window, bringing memories
Of fruit-trees laden by low-singing rills,
And dewy dawns, and mystical blue skies
In benediction over nun-like hills.

from "The Tropics in New York"
by Claude McKay

INTRODUCTION:

The Library of Congress Program for Teachers offers myriad opportunities for classroom teachers across disciplines to access broad and content-specific classroom materials and teacher resources designed for integration into instructional best practices. These lesson plans, created by teachers for teachers, provide purposeful and ready-to-use materials using unparalleled primary sources from the Library of Congress' digital collections.

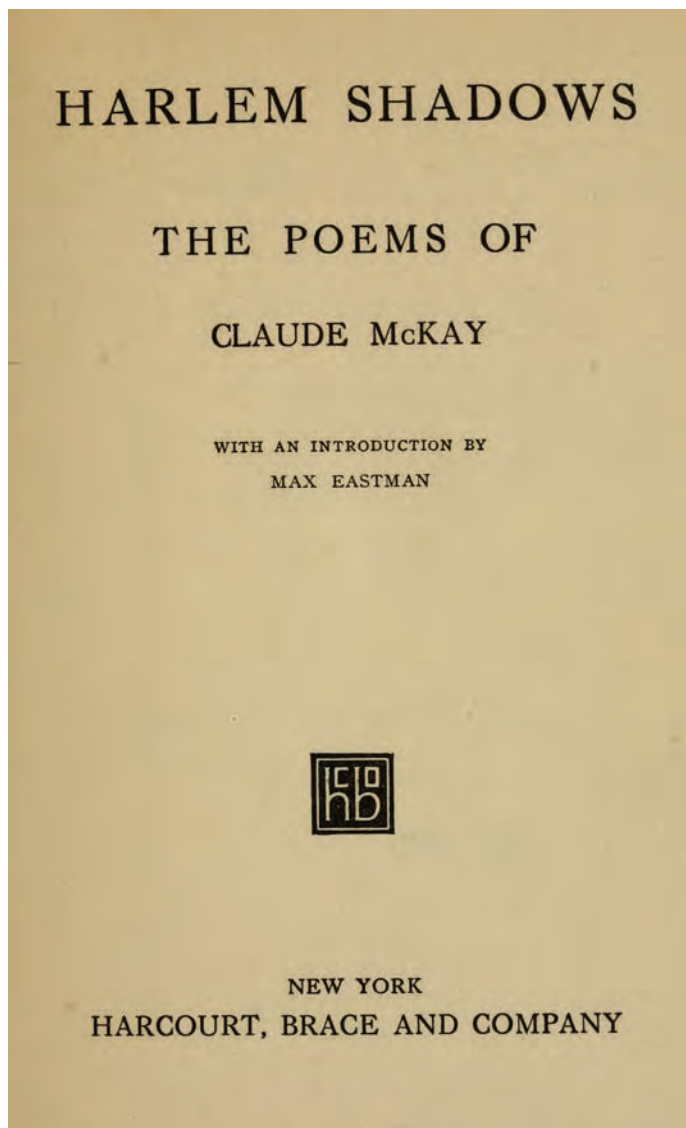
This lesson draws inspiration from the Library of Congress' "Found Poetry" and "Harlem Renaissance" Primary Source Sets published on the Teachers/Classroom Materials page. This lesson seeks to connect students to the history and literature of the Harlem Renaissance as a true part of the American experience and one that can be "reimagined" in the form of student-created poetry.

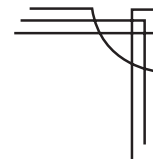


Parks, G., photographer. (1943) *New York, New York. Harlem apartment house*. [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/2017851520/>



McKay, C. (1922). *Harlem shadows*. Harcourt, Brace and company. [Image] Retrieved from the Library of Congress, <https://www.loc.gov/item/22008610/>.





ESSENTIAL QUESTIONS:

- 👉 How can the analysis of primary sources inform students' understanding of historical context?
- 👉 How can one articulate an understanding of history and human experiences and "retell" history from one's own perspective through creative writing?
- 👉 What personal connections can one make when engaging with history and literature?
- 👉 Why is a critical study of Harlem Renaissance history important for providing another lens of the American experience?

CREATING FOUND POETRY:

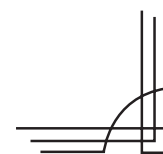
Students can use the tools provided at the end of this guide for document analysis. Engaging in close observations will be invaluable when they begin to retell history through their own drafting of poems. After students engage in analyzing and interpreting select historical primary source content (see Appendix), they are then asked to articulate their understanding. While there are many ways that students can "retell" and respond to history, one very effective strategy is the writing of "found" poetry.

To create a found poem, students select words, phrases, lines, and sentences from one or more written documents and ephemera and combine them into a poem. Raw material for found poems can be selected from newspaper articles, speeches, diaries, advertisements, letters, food menus, brochures, short stories, manuscripts of plays, and even other poems.

There is no single strategy for creating a found poem. The words and phrases selected to make the poem depend upon the student's initial purpose. Here are some strategies you may suggest to your students:

- 👉 Analyze the source document(s) for understanding and retell the same story in poetic form.
- 👉 Focus on the underlying issues of the source(s), then create a found poem that discusses the same issue but as it relates to today's world.
- 👉 Focus on descriptive techniques by selecting words that bring vivid images to mind.
- 👉 Select words and phrases that contain poetic effects, such as figurative devices and sound devices like alliteration and consonance.
- 👉 Select words and phrases and use them creatively in any way that moves you.

When students have selected their words and phrases, they combine, arrange, and rearrange them, considering not only the content and meaning of the emerging poem but also its rhythm and line breaks. Selections from Claude McKay's *Harlem Shadows* can be used as examples.




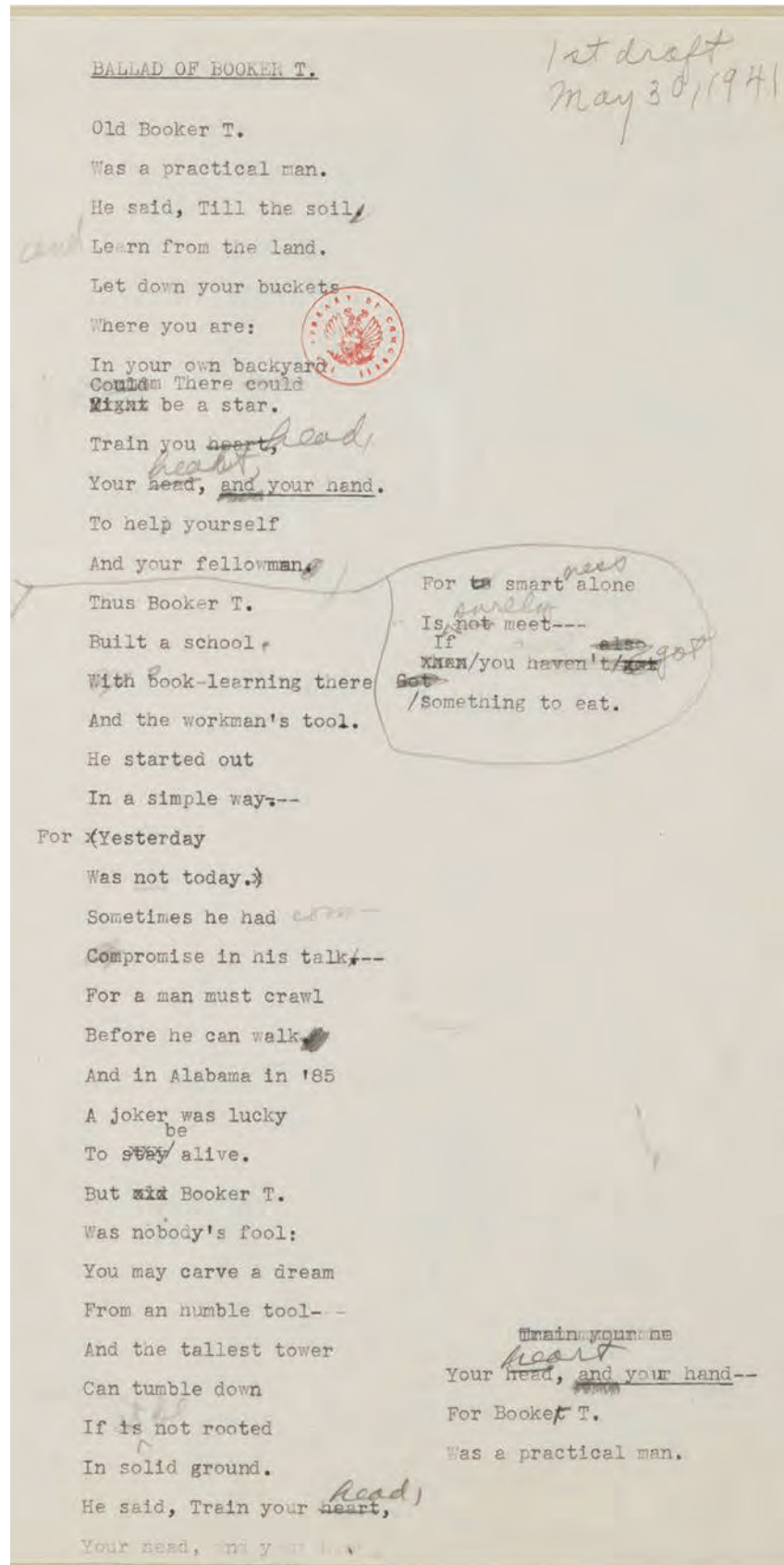
SUGGESTED PRIMARY SOURCES FROM LOC:


Here are some ways teachers may use Library of Congress primary source documents to support this lesson:

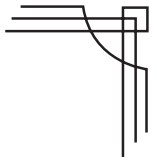
- Students may use visual references to Langston Hughes' drafting process in the "Ballad of Booker T" for inspiration while they write and create their "found" poems. Students can analyze Hughes' edits and consider why these changes may have been made.
- The plays of Zora Neale Hurston and Langston Hughes, such as *Meet the Mamma* and *The Mule-Bone: A Comedy of Negro Life in Three Acts*, offer settings and characters rich in descriptive language. Students may wish to read the entire play for greater understanding.
- Students can read the essays "The Whites Invade Harlem" and "Harlem Rent Parties" and consider the backgrounds and points of view of the authors, Levi Huber and Frank Byrd. In what ways are the perspectives and experiences of these authors similar and different? What might account for the differences?
- Students may study the photographs taken by Carl Van Vechten and other prominent photographers and analyze their style and artistic choices. What qualities or characteristics of each subject was the photographer emphasizing?
- Students can view photographs of Black musicians such as Louis Armstrong, Bessie Smith, and Marian Anderson. Then they can find more information about the music of the artists portrayed in the photographs. How does their work compare to music composed or performed by African American artists in earlier and later eras?




 Delano, J., photographer. (1942) *Chicago, Illinois. Good Sheperd Community Center. Mr. Langston Hughes at a rehearsal of his new play.* United States Cook County Illinois Chicago, 1942. Apr. [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/2017829257/>.




 Hughes, L. (1941). *Drafts of Langston Hughes's poem "Ballad of Booker T.," 30 May-1 June 1941.* [Manuscript/Mixed Material] Retrieved from the Library of Congress, <https://www.loc.gov/item/mcc.024/>.



RESOURCES

Byrd, F. (1939) *Harlem Rent Parties*. New York City, New York. [Manuscript/Mixed Material] Retrieved from the Library of Congress, <https://www.loc.gov/item/wpalh001365/>.

Hubert, L. C. (1938) *The Whites Invade Harlem*. New York City, New York. [Pdf] Retrieved from the Library of Congress, <https://www.loc.gov/item/wpalh001416/>

Lesson plans. (n.d.). [Web page]. Library of Congress, Washington, D.C. 20540 USA. Retrieved May 4, 2023, from <https://www.loc.gov/programs/teachers/classroom-materials/lesson-plans/>

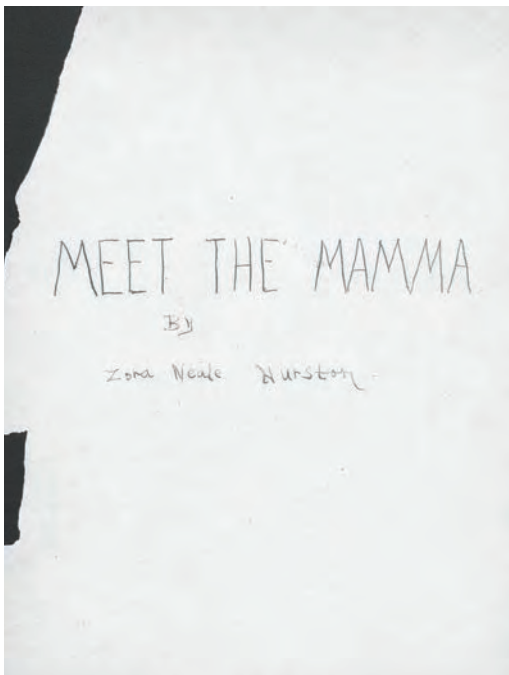
Library of Congress Chronicling America Historic American Newspapers <https://chroniclingamerica.loc.gov/>

Library of Congress Primary Source Set/Found Poetry <https://www.loc.gov/classroom-materials/found-poetry/>


Library of Congress Primary Source Set/Harlem Renaissance <https://www.loc.gov/classroom-materials/harlem-renaissance/>

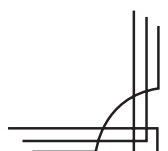
Library of Congress Van Vechten Collection <https://www.loc.gov/collections/van-vechten/about-this-collection/>

McKay, C. (1922). Harlem shadows. Harcourt, Brace and Company. [Image] Retrieved from the Library of Congress, <https://www.loc.gov/item/22008610/>




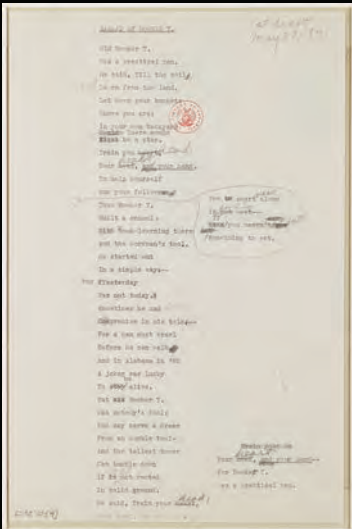



 Hurston, Z. N. (1925) *Meet the Mamma: A Musical Play in Three Acts*. Registered for copyright July. [Manuscript/Mixed Material] Retrieved from the Library of Congress, <https://www.loc.gov/item/hurston000001/>.

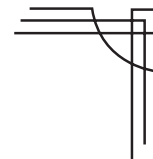
 Van Vechten, C., photographer. (1938) *Portrait of Zora Neale Hurston*, 1938. Apr. 3. [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/2004663047/>.



COMMON CORE STANDARDS

Examples of Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects. You can cite these standards when pairing writing and arts-based primary sources to teach diverse concepts and build student inquiry.

PRIMARY SOURCES	APA CITATIONS	COMMON CORE STANDARDS
	<p>Byrd, F. (1939) <i>Harlem Rent Parties</i>. New York City, New York. [Manuscript/Mixed Material] Retrieved from the Library of Congress, https://www.loc.gov/item/wpalh001365/.</p>	<p>CCSS.ELA.RI.8.5 Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept</p>
	<p>Hughes, L. (1941). <i>Drafts of Langston Hughes's poem "Ballad of Booker T.," 30 May-1 June 1941</i>. [Manuscript/Mixed Material] Retrieved from the Library of Congress, https://www.loc.gov/item/mcc.024/.</p>	<p>CCSS.ELA.W.9-10.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p> <p>CCSS.ELA.RL.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.</p>
	<p>Hurston, Z. N. (1925) <i>Meet the Mamma: A Musical Play in Three Acts</i>. Registered for copyright July. [Manuscript/Mixed Material] Retrieved from the Library of Congress, https://www.loc.gov/item/hurston000001/.</p>	<p>CCSS.ELA.RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p>
	<p>Steiner, R. (1929) <i>H2O</i>. [Video] Retrieved from the Library of Congress, https://www.loc.gov/item/mbrs00063670/.</p>	<p>PA.Art.9.4.12.B. Describe and analyze the effects that works in the arts have on groups, individuals and the culture</p>
	<p>Reiss, W. (1925). <i>Langston Hughes</i>. National Portrait Gallery, Smithsonian Institution. https://npg.si.edu/object/npg_NPG.72.82</p>	<p>PA.Art.9.3.12.G. Analyze works in the arts by referencing the judgments advanced by arts critics as well as one's own analysis and critique.</p>



MINI MUSEUM EXHIBIT PROJECT

By Jenny Roberts-Reilley
Instruction Librarian, University of the Arts

This Mini Museum Exhibit Project utilizes several elements of Project-Based Learning to guide your class through each stage of the project. This project can be adapted to any subject area, unit of study, or grade level. The example provided here represents a high school US History class studying the 1920s. Therefore, the arts-based primary sources included in this guide can be used as well as other rich primary sources found on loc.gov and elsewhere. The project allows for both group and individual learning opportunities. For example, you may choose to have each student work on their own exhibit contribution while collaborating with a larger group on a specific sub-topic related to the unit of study. Meanwhile, the entire class can be making the larger decisions about the museum as a whole. The value of a project like this is it that lets students be curious and creative as they learn and engage with the curriculum.

THE LAUNCH AND ESSENTIAL QUESTIONS:

At the beginning of your unit (whatever it is) find a fun and engaging way to launch the unit and/or project. Getting student buy-in from the start will go a long way to meeting your learning outcomes. Next, begin generating essential questions that guide both your museum's theme and artifact selection throughout the unit.

One way to both launch your project and begin generating essential questions is with a Primary Source Analysis activity from the Library of Congress!

INTRODUCTORY PRIMARY SOURCE ANALYSIS ACTIVITY FOR GENERATING ESSENTIAL QUESTIONS:

Lead students through a Primary Source Analysis Activity using various primary sources from loc.gov and elsewhere and the Primary Source Analysis Tools included in this guide.

- Arrange the primary sources around your space and ask students to carefully view them all before selecting one that appeals to them.
- Encourage students to begin investigating the answers to their questions using your classroom and school library resources.
- Ask students to take their chosen source back to their seat and reflect on why this particular item appeals to them. Pair/share.
- Lastly, engage students in a whole group discussion about their findings, pulling out essential questions from the discussion. *What questions still remain? What similarities/differences can they recognize among the primary sources? Is there anything or anyone missing from the story? Are there any "problems" they can identify?*
- Next, using an "I do/You do" instructional model, guide your students step-by-step through a primary source analysis activity using the Primary Source Analysis Tool as their graphic organizer. Observe, Reflect, and Question.

Some essential questions high school students might generate at the beginning of a 1920s Museum Project include:

- What were the key events of the 1920s?*
- What makes a good museum exhibit? How can we make history come alive by engaging audiences who do not know about that time period?*
- How do the 1920s impact our lives today? What are the similarities and differences? What can we learn by studying the 1920s?*
- How do we typically learn about history? Who tells the story? Are we representing varied voices and diverse perspectives in our representations of history?*

As the unit progresses, the class can and should refine and add to these essential questions.





SUSTAINED INQUIRY:

As you work through your unit's curriculum keep students engaged in thinking about their essential questions. Provide opportunities for them to explore primary sources related to what they are studying, collecting and saving those that both appeal to them and/or respond to or relate to the essential questions. Perhaps you can build a class gallery of select primary sources using a shared cloud drive that could form the foundation of your museum exhibits.

AUTHENTICITY:

Decide as a class how this project could make an impact on the world outside your classroom. Consider the following:

- ✦ Who might your audience be? *A group of young students, perhaps from an elementary school in your district? A senior citizen group from within your community? A pen pal class from another school?*
- ✦ Where might your museum be located? Somewhere outside your classroom is best if you can find a space. *The school library? Local public library? Community center? Senior center? You might even consider creating a pop-up or virtual museum!*
- ✦ What is your goal and purpose in creating this museum? *To educate? Entertain? Inspire? Raise awareness? Persuade?*

When the project becomes authentic, it raises the stakes and presents students with enriching opportunities to serve and interact with their community. It's work students can be proud of.

STUDENT VOICE & CHOICE:

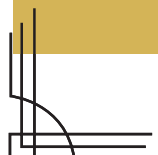
Once students are familiar with the content of the unit, they should be invited to choose a particular topic they'd like to make the focus of their exhibit. Generate a list of sub-topics as a class. The more options there are, the better chance there'll be something for every student to connect with. Consider having students work in groups according to their interests.

Examples of sub-topics for the 1920s might include: *The Jazz Age, Flappers, Prohibition, Harlem Renaissance, The Golden Age of Radio, Sports Heroes, Fads, Hollywood Celebrities, Silent film, Technological Advances, Consumer goods, and advertising, etc.*

For example, exploring *The Jazz Age* as a subtopic, one student in this group might choose to focus on influential jazz musicians, another might focus on the dances popularized by the genre, and yet another on the way jazz influenced the fashions of the day.

TEN TIPS FOR AN ENGAGING EXHIBIT:

1. Know Your Audience! Who will visit your museum? Design it for them.
2. Design with clearly stated goals in mind. Are you trying to educate, entertain or inspire? Do you want to make it fun or strike a serious note?
3. Remember your Essential Questions. They will help keep you on track to meeting your museum's goals.
4. Tell a story! Use signage to tell specific detailed stories. It's the stories behind historical artifacts that help us feel connected to them.
5. Use graphic design to create attractive exhibits, from signs and labels to banners and large set pieces.
6. Embrace technology and embed it in your exhibits, from interactive kiosks to video monitors, audio and apps. These can link to your exhibit via QR code.
7. Display artifacts in interesting ways. Think about how you'll display small and large artifacts so they stand out. But leave space and make sure your exhibit isn't too crowded.
8. Incorporate interactive learning with gamification. Go high-tech with playable interactive games or Augmented Reality apps. Or consider low-tech options like a scavenger hunt.
9. Switch it up! Use a combination of graphics, labels, signage, sounds and interactive tech to immerse your visitors in the time period, but be sure everything looks and feels cohesive.
10. Generate buzz! Engage in some museum marketing.



From Mamie Smith to Bessie Smith

Breakthrough Black Female Recording Artists of the 1920s



Scan the QR codes
to hear recordings of
Crazy Blues.



Mamie Smith and Her Jazz Hounds

Smith was the first Black woman to record a blues album for a major label, making her a “breakthrough” African-American recording artist. Breaking through years of racist, white-only recording practices, Black composer Perry Bradford advocated for Smith with the labels until he finally got Okeh to listen. Originally titled “Harlem Blues,” Bradford’s “Crazy Blues” sold 75,000 copies during its first two months of release. Its success gave Okeh plenty of funds to hold more blues sessions with Smith and other African-American artists, igniting the women blues singer trend through the end of the 1920s and a “race records” market where albums recorded by Black artists were made for Black listeners.

Citation:
Bradford, P. & Sessie, N. (1921) Crazy Blues. Edison, Orange, N.J. monographic. [Audio] Retrieved from the Library of Congress. <https://www.loc.gov/item/100024292/>

Mamie Smith & Her Jazz Hounds. (1920). Crazy blues. Okeh. Internet Archive. <https://archive.org/details/MamieSmithandHerJazzHoundsMusicDivisionTheNewYorkPublicLibrary1920/CrazyBlues>. Retrieved from <https://digitalcollections.nypl.org/items/510d4762-c6ff-43d9-e040-e00a18064e99>

ESSENTIAL COMPONENTS OF AN EFFECTIVE MUSEUM EXHIBIT:

Each individual Museum exhibit should include all three of the following components:

- An Object/Artifact (i.e., primary source)** - One or more on their chosen topic. The artifact(s) should be carefully selected by the student for their relevance, appeal, relatability, story, and interest. They might include the following: *Photographs, documents, manuscripts, phonograph records, artworks (2D or 3D), etc.*
- Media** - Video, audio, or interactive elements (e.g., video game or augmented reality). These components are essential for audience engagement and accessibility. *Could a visitor who is blind listen to a musical recording related to an artifact or an audio description of the exhibit? Could a young visitor who learns best by doing interact with your exhibit by playing a short game related to your artifact?*
- Text** - A placard or a panel written carefully by the student curator to introduce an exhibit or describe a particular artifact or set of artifacts. Includes basic data such as Date, Creator, Title. This is also where students could cite their artifacts. Consider asking each student to write a Curator’s Statement that answers the questions: *Why was this item chosen to be in the exhibit? What can it teach us? What value does it add?*

DOCUMENT & REFLECT:

Have your students document their process and progress as they work through the project. This documentation is valuable in helping students reflect on their accomplishments. And we know that the real learning happens during the process, not the final product. Your documentation can also be used as part of the final project! A “making-of” section will make a nice touch for your museum.

CRITIQUE & REVISION:

To refine and perfect the quality of the project, students should engage in a few rounds of peer critique, offering other group members as well as other groups warm and cool feedback on their exhibit plans and design. This should happen at least twice during the project, first as initial plans for exhibits are developed and again as the displays are just being installed. This way, students can incorporate their peers’ feedback, improve their designs and with that elevate the quality of the entire museum.

THE EXHIBITION:

Once the exhibits have all been installed and every aspect of the visitor experience has been considered it is time to open your museum to guests. Make this a special event for your students by having them plan an opening, perhaps providing refreshments, museum docents, and live entertainment for guests. It should be an occasion for your students to feel proud of all they have accomplished. They should run the show.

LIBRARY OF CONGRESS TEACHER'S GUIDES AND PRIMARY SOURCE ANALYSIS TOOL

The Library of Congress offers classroom materials and professional development to help teachers effectively use primary sources from the Library's vast digital collections in their teaching. Helping students analyze primary sources can guide them toward higher-order thinking and better critical thinking and analysis skills. The Library provides a variety of these guides based on primary source material. Teachers can select prompting questions from a Teacher's Guide as needed to guide students through the analysis process. On the Library of Congress website, one can find a variety of these tools: analyzing photographs and prints, books and other printed text, manuscripts, maps, political cartoons, motion pictures, sheet

music and song sheets, oral histories, and sound recordings. Each analysis tool asks questions to help students construct knowledge as they form reasonable conclusions based on evidence they see, hear, or read. Then students connect primary sources to the context in which they were created. Plan instruction, including activity types, time required, and whether students will work individually, in small groups, or as a whole class. Use the [Primary Source Analysis Tool](#) from the Library of Congress and select guiding questions from [the teacher's guides](#) to support students in analyzing the primary sources.

TEACHER'S GUIDE ANALYZING PRIMARY SOURCES



Guide students with the sample questions as they respond to the primary source. **Encourage them to go back and forth between the columns; there is no correct order.**

OBSERVE

Have students identify and note details.

Sample Questions:

What do you notice first? - Find something small but interesting. - What do you notice that you didn't expect? - What do you notice that you can't explain? - What do you notice now that you didn't earlier?

REFLECT

Encourage students to generate and test hypotheses about the source.

Where do you think this came from? - Why do you think somebody made this? - What do you think was happening when this was made? - Who do you think was the audience for this item? - What tool was used to create this? - Why do you think this item is important? - If someone made this today, what would be different? - What can you learn from examining this?

QUESTION

Have students ask questions to lead to more observations and reflections.

What do you wonder about...
who? - what? - when? - where? - why? - how?

FURTHER INVESTIGATION

Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

A few follow-up activity ideas:

Beginning

Have students compare two related primary source items.

Intermediate

Have students expand or alter textbook explanations of history based on primary sources they study.

Advanced

Ask students to consider how a series of primary sources support or challenge information and understanding on a particular topic. Have students refine or revise conclusions based on their study of each subsequent primary source.

For more tips on using primary sources, go to

<http://www.loc.gov/teachers>

TEACHER'S GUIDE ANALYZING MOTION PICTURES



Guide students with the sample questions as they respond to the primary source. **Encourage them to go back and forth between the columns; there is no correct order.**

OBSERVE

Have students identify and note details.

Sample Questions:

Describe what you see and hear. · What do you notice first? · Do you only see live action, or are there any special effects or animation? · Describe any words you see on the screen. · What do you notice about the length of the motion picture? · Does anything about it seem strange or unusual? · What other details do you notice?

REFLECT

Encourage students to generate and test hypotheses about the source.

What was the purpose of this motion picture? · Who do you think created it? · Who are the people who appear in it? · What tools and materials were used to create it? · Do you think it was filmed on location, or was there a stage set? · Who do you think was the intended audience? · What feelings or ideas do you think its creators wanted to communicate? · If someone created this motion picture today, what would be different?

QUESTION

Have students ask questions to lead to more observations and reflections.

What do you wonder about...
who? · what? · when? · where? · why? · how?

FURTHER INVESTIGATION

Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

A few follow-up activity ideas:

Beginning

Have students write a brief description of the motion picture in their own words.

Intermediate

Speculate about the purpose of the motion picture and what its creators expected it to accomplish. Do you think the motion picture achieved their goals? Explain why you think so.

Advanced

Think about what you already know about this period in history. How does this motion picture support or contradict your current understanding of this period?

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TEACHER'S GUIDE ANALYZING SOUND RECORDINGS



Guide students with the sample questions as they respond to the primary source. **Encourage them to go back and forth between the columns; there is no correct order.**

OBSERVE

Have students identify and note details.

Sample Questions:

Describe what you hear. • What do you notice first? • If you hear any voices, can you understand what is being sung or said? • Does it sound like an interview or a conversation? • Are there any background noises? • Does it sound like a studio recording, or just "off the street"? • If the recording is musical do you know the song, or do you recognize any instruments? • What other details can you hear?

FURTHER INVESTIGATION

Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

A few follow-up activity ideas:

Beginning
Have students write a brief description of the recording in their own words.

Intermediate
Speculate about the purpose of the recording and what its creators expected the recording to accomplish. Do you think the recording achieved its creators' goals? Explain why you think so.

Advanced
Think about what you already know about this period in history. How does this recording support or contradict your current understanding of this period?

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REFLECT

Encourage students to generate and test hypothesis about the source.

What was the purpose of this recording? • Who do you think recorded it? • Was it the same person who was being recorded? • Who would be interested in hearing this? • What was happening at the time it was recorded? • What kind of equipment was used for the recording? • Do you like what you hear? If it is musical, could you dance to it? • What can you learn from listening to this recording?

QUESTION

Have students ask questions to lead to more observations and reflections.

What do you wonder about...
who? • what? • when? • where? • why? • how?

TEACHER'S GUIDE ANALYZING PHOTOGRAPHS & PRINTS



Guide students with the sample questions as they respond to the primary source. **Encourage them to go back and forth between the columns; there is no correct order.**

OBSERVE

Have students identify and note details.

Sample Questions:

Describe what you see. · What do you notice first?
· What people and objects are shown? · How are they arranged? · What is the physical setting?
· What, if any, words do you see? · What other details can you see?

REFLECT

Encourage students to generate and test hypotheses about the image.

Why do you think this image was made? · What's happening in the image? · When do you think it was made? · Who do you think was the audience for this image? · What tools were used to create this?
· What can you learn from examining this image? · What's missing from this image? · If someone made this today, what would be different? · What would be the same?

QUESTION

Have students ask questions to lead to more observations and reflections.

What do you wonder about...
who? · what? · when? · where? · why? · how?

FURTHER INVESTIGATION

Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

A few follow-up activity ideas:

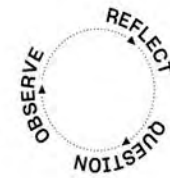
Beginning
Write a caption for the image.

Intermediate
Select an image. Predict what will happen one minute after the scene shown in the image. One hour after? Explain the reasoning behind your predictions.

Advanced
Have students expand or alter textbook or other printed explanations of history based on images they study.

For more tips on using primary sources, go to

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PRIMARY SOURCE ANALYSIS TOOL

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OBSERVE

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FURTHER INVESTIGATION:

ADDITIONAL NOTES:

ACKNOWLEDGEMENTS

THE UNIVERSITY OF THE ARTS is one of the nation's only universities dedicated solely to educating students in dance, design, fine arts, media arts, music, theater and writing. UArts acts as a catalyst to connect, collaborate and create across disciplines and traditional boundaries. Our professional Institute for Educators and MEd programs develop contemporary and creative educational programming to serve the professional development needs of K-12 teachers through the arts.

THE LIBRARY OF CONGRESS is the world's largest library, offering access to the creative record of the United States — and extensive materials from around the world — both on-site and online. It is the main research arm of the U.S. Congress and the home of the U.S. Copyright Office. Explore collections, reference services and other programs and plan a visit at loc.gov; access the official site for U.S. federal legislative information at congress.gov; and register creative works of authorship at copyright.gov.

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ART DIRECTION AND DESIGN GDLOFT

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This undated photograph shows Dorrance Hamilton Hall at the University of the Arts (previously known as Philadelphia College of Art) at the corner of Broad and Pine Streets in Philadelphia. The building previously housed the Pennsylvania School for the Deaf.

<https://www.loc.gov/item/pa1043/>

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