

Harlem Renaissance Inspired Relief Sculpture

Museum Connection: Art and Enlightenment

Purpose: In this lesson students will use a variety of sources, including the internet, in order to learn about the history and literature of the Harlem Renaissance through a sculptural illustration lesson.

Course: High School/Visual Arts/Fine Arts

Time Frame: 10 class periods

Correlation to State Standards:

Visual Art Outcome II: (Historical, Cultural, and Social Context) The student will demonstrate an understanding of visual art as a basic aspect of history and human experience.

Expectation D: The student will explain and support historical, theoretical and aesthetic assumptions to explain how artistic processes and content influence, and in turn, are affected by other disciplines.

Visual Art Outcome III: (Creative Expression and Production) The student will demonstrate the ability to organize knowledge and ideas for expression in the production of art.

Expectation A: The student will demonstrate competent application of the skills, knowledge, and attitudes required to produce works of art in a variety of media.

Visual Art Outcome IV: (Aesthetics and Criticism) The student will demonstrate the ability to identify, analyze, and apply criteria for making visual aesthetic judgments.

Expectation A: The student will apply knowledge of aesthetic traditions and conventions, including contemporary criticism to find value in diverse art works.

Objective(s):

Students will learn about the Harlem Renaissance in order to create a papier-mâché relief sculpture based on that period in time.

Vocabulary and Concepts:

Harlem Renaissance	a blossoming (c. 1918-1937) of African American culture, particularly in the creative arts, centered in Harlem in New York City. http://www.britannica.com/EBchecked/topic/255397/Harlem-Renaissance
Illustration	drawings, photographs, and, diagrams created to express a specific theme or idea.
Composition	arrangement of art elements in a work of art, usually based on the principles of design.
Sketch	preliminary drawing; a drawing made quickly.
Armature	skeletal form of a sculpture or craft object.
Additive	characterized by building up something.
Sculpture	creating three-dimensional forms either in the round or relief.
Relief	forms projecting from or carved into a background.
Papier-mâché	an art material that uses paper pulp or strips of paper mixed with paste or glue; can be shaped into various forms when wet.
Pariscraft	gauze permeated with plaster.
Acrylic	fast drying, water-soluble paint that is permanent dry.
Aesthetic	pertaining to the nature of forms of beauty.
Critique	formal evaluation of artwork that may involve description, analysis, interpretation, and judgment.
Line	continuous mark that has value, weight, and direction.
Shape	two-dimensional area with a defined boundary; may be geometric, free-form, or organic.
Color intensity	an art element with three properties: hue, value, and brilliancy.
Form	three-dimensional area whose boundary can be symmetrical or asymmetrical, geometric, organic, free form, natural, or human-form.
Pattern	design created by the repetition of art elements.
Emphasis	design principle involving the arrangement of art elements to focus on an object, idea, or area in a composition.

Materials:

For the Teacher:

Teacher Resource Sheet 1: Harlem Renaissance Web Quest Worksheet (answers).

Teacher Resource Sheet 2: Images of artwork by Harlem Renaissance artists and contemporary artists' resource packet.

For the Student:

Student Resource Sheet 1: Harlem Renaissance Pre-Assessment Worksheet

Student Resource Sheet 2: Harlem Renaissance Web Quest Worksheet.

Student Resource Sheet 3: Harlem Renaissance Written Critique Worksheet.

Student Resource Sheet 4: Peer Response Critique worksheet.

Student Resource Sheet 5: Rubric

- Various passages, poems, and examples of folklore written by and/or collected by Harlem Renaissance writers (see publication list below)
- Sketchbook or sketch paper
- Computers, pencils, colored pencils, cardboard or masonite, scissors, x-acto knives, masking tape, glue, papier-mâché, newspapers, pariscraft, bowls, water, wire, acrylic paint, brushes, and cups. If the teacher should decide to use Ultra Mache, then all of the preceding materials mentioned will not be needed

Resources:

Publications:

Huggins, Nathan Irvin. Harlem Renaissance. Oxford: Oxford University Press, 2007.

Hughes, Langston. The Dream Keeper and Other Poems. New York: Alfred A. Knopf, 1994.

Hurston, Zora Neale. Novels and Stories. New York: Literary Classics of the United States, Inc., 1995.

Wintz, Cary D. Harlem Speaks: A Living History of the Harlem Renaissance. Naperville, Illinois: Sourcebooks, Inc., 2007.

Worth, Richard. Harlem Renaissance: An Explosion of African-American Culture. Berkeley Heights, New Jersey: Enslow Publishers, Inc., 2009.

Web Sites:

Zora Neale Hurston's Mules and Men and E-Project

<http://xroads.virginia.edu/~MA01/Grand-Jean/Hurston/Chapters/zorabio.html>

African American World. Timeline | PBS

http://www.pbs.org/wnet/aaworld/timeline/building_03.html

Harlem Renaissance Resources (Virtual Programs & Services, Library of Congress)

<http://www.loc.gov/rr/program/bib/harlem/harlem.html>

African American World. Arts & Culture. Art Focus | PBS

<http://www.pbs.org/wnet/aaworld/arts/lawrence.html>

The Harlem Renaissance

<http://www.artcyclopedia.com/history/harlem-renaissance.html>

The Reginald F. Lewis Museum Of African American History and Culture

<http://www.africanamericanculture.org/>

Faith Ringgold-Bitter Nest #2: Harlem Renaissance Party

<http://www.faithringgold.com/ringgold/d41.htm>

Alison Saar | Artworks Magazine

<http://artworksmagazine.com/2009/03/alison-saar/>

Jacob Lawrence: Exploring Stories

<http://www.whitney.org/www/jacoblawrence/>

A Walk Through Harlem-Interactive Map

<http://www.thirteen.org/harlem/map.html>

Historical Background:

Due to the increased need for industrial labor during the early 1900s, the migration of African Americans from southern states to northern states led to what is called the Harlem Renaissance. During this time many African Americans settled in New York City. The Harlem Renaissance which took place during the 1920s and 1930s was centered in Harlem, an African American neighborhood in New York City; however, the movement's impact was felt throughout the United States.

During the Harlem Renaissance or "The New Negro Movement," an artistic awakening took place and African American literature, poetry, music, dance, theater, and art thrived. Some of the famous writers that emerged were W.E.B. Du Bois, Alain Locke, Claude McKay, James Baldwin, Langston Hughes, and Zora Neale Hurston.

Jazz became the sound of the Harlem Renaissance and musicians such as Duke Ellington, Cab Calloway, Lil Hardin Armstrong, William "Count" Basie, James P. Johnson, Louis Armstrong, Dizzy Gillespie, Billy Holiday, and Charlie Parker are some representatives of the movement. Josephine Baker was known for dance and Paul Robeson was an actor from the time. The Savoy Ballroom, The Cotton Club, and The Apollo Theater were the nightclubs and venues for music, dance, and theater. (<http://www2.scholastic.com/browse/article.jsp?id=4792>)

Some artists from the Harlem Renaissance were William H. Johnson, Lois Mailou Jones, Sargent Claude Johnson, Jacob Lawrence, Archibald Motley, and Romare Bearden though many more artists were influenced by and associate themselves with the movement. (<http://www.artcyclopedia.com/history/harlem-renaissance.html>)

“The Harlem Renaissance included an explosion of culture in a variety of forms: literature, music, theater, and painting. The Harlem Renaissance gave voice to a desire among African Americans for social and political equality. It also changed the way the rest of America viewed the African American experience.”

Worth, Richard. Harlem Renaissance: An Explosion of African-American Culture. Berkeley

Heights, New Jersey: Enslow Publishers, Inc., 2009. (page 19).

Lesson Development: (list of activities, documents, investigations, and document-based questions)

Motivation:

Day 1: Objective: Students will fill out **Student Resource Sheet 1: Pre-Assessment Tool** in order to find out what they already know and what they want to learn about the Harlem Renaissance. This will be a vehicle for a group discussion and informal assessment. Depending on the length of your class period, students will be taken to the Computer Lab in order to begin searching for information to help them in the completion of **Student Resource Sheet 2: Harlem Renaissance Student Web Quest Worksheet**. If time does not allow, they will complete their Harlem Renaissance web quest during their next visual arts class period.

Day 2: Objective: Students will go on a Harlem Renaissance web quest in order to gather historical facts and information.

Activity:

- Students will go to a computer lab and complete the Harlem Renaissance Web Quest Packet with a partner.
- Students will be assessed on the facts gathered and questions answered during the web quest.

Day 3: Objective: Students will view artwork by Harlem Renaissance artists and also by contemporary artists who were influenced by the Harlem Renaissance in order to make visual aesthetic judgments in a written critique.

Activity:

- Teachers will provide images of artwork created by various Harlem Renaissance artists and contemporary artists who were influenced by the Harlem Renaissance. This packet will be composed of images taken from books, the internet, and/or postcards for students to use as references. Note: Refer to the Web Quest portion of lesson for several Harlem Renaissance artists that may be used as examples.
- Students will be provided with the teacher made packet containing images of artwork and will select one to analyze using **Student Resource Sheet 3: Harlem Renaissance Written Critique Worksheet**.
- Before students work on the critique, the teacher is encouraged to share an example of a successfully completed critique.
- Students will share their responses and opinions with the class. Afterwards, they will return to their **Student Resource Sheet 1: Pre-Assessment** tool in order to complete the Interesting Facts Learned column. Students will then be assessed on the completed critique worksheet.

Day 4: Objective: Students will read various passages, poems, and folklore examples written by and/or collected by Harlem Renaissance writers in order to decide which could be illustrated in a sculptural relief.

Activity:

- Students will view images of relief sculptures.
- Students will read various passages, poems, and folklore examples written by and/or collected by Harlem Renaissance writers in order to

write and discuss with their peers and teacher which ones could be illustrated in a sculptural relief.

- Books may be provided ahead of time, or the lesson may take place in the school's library, or students may find written passages, poems, or folklore examples on the Internet in the computer lab.

Day 5: Objective: Students will select a written passage, poem, or folklore example by a Harlem Renaissance writer in order to complete three sketches to develop into an illustrative sculpture relief composition.

Activity:

- Students will complete three sketches in their sketchbook or on sketch paper of ideas for an illustrative sculpture relief composition.
- Students will also identify in writing which written passage, poem, or folk tale inspired each idea.
- Students will be assessed on the completion of three sketches and on the identification of the inspiration.

Day 6: Objective: Students will view relief sculptures by various artists in order to choose one idea to illustrate. Afterwards, students will participate in an oral critique of their classmates' sketches and ideas.

Activity:

- Students will share their three sketches from the previous day with a peer and complete **Student Resource Sheet 4: Peer Response Critique Worksheet** in order to critique of each other's sketches.
- Students will decide which sketch will become their composition for their final relief sculpture and complete a larger sketch/plan in color.
- Students will be assessed on their completion of the Peer Response Critique Worksheet and on the completion of their color sketch.

Day 7: Objective: Students will build an armature out of cardboard in order to create a foundation for their Harlem Renaissance Inspired Relief Sculpture. It will

be helpful for students to refer back to their sketch plan frequently while creating their sculptures. Instead of using papier-mâché, the teacher may decide to have students use Ultra Mache. Teachers may decide to use this material because it does not necessarily require an armature. Also, it combines the versatility and strength of clay with the same type of ease that one uses while working with papier-mâché.

Activity:

NOTE: If the teacher should decide that students will use papier-mâché, the following steps should be taken for objectives 7 & 8:

- Teachers will demonstrate how to build an armature out of cardboard using an x-acto knife, scissors, tape, wire, and glue.
- Students will then build their armatures.
- Students will be assessed on the construction of their armatures and on their ability to follow classroom safety procedures.

Day 8: Objective: Students will apply papier-mâché or plaster strips to their cardboard armatures in order to create a relief sculpture. Teachers may decide to have students build their armatures on Masonite because cardboard may warp.

Activity:

- After the teacher demonstrates how to apply papier-mâché or plaster strips to a cardboard armature, students will then apply papier-mâché or plaster strips to their cardboard armatures.
- Students will be assessed on their ability to follow classroom safety procedures and on the craftsmanship of their application of papier-mâché or plaster strips to their cardboard armatures.

NOTE: If the teacher should decide that students will not use papier-mâché, then the teacher will demonstrate and provide students with instructions on how to use the selected material they will use in order to make their relief sculptures.

Days 9 and 10: Objective: Students will apply acrylic paint to the surface of their relief sculpture in order to emphasize lines, shapes, colors and patterns.

Activity:

- Teachers will demonstrate how to apply acrylic paint to the surface of a relief sculpture and show a completed example that emphasizes lines, shapes, colors, and patterns.
- Students will refer to their color sketches and begin painting their relief sculptures.

Assessment:

Refer to **Student Resource Sheet 5: Rubric**

Closure:

Day 10: Objective: Students will participate in a gallery walk peer critique in order to evaluate and judge artwork by their peers.

Activity:

- Completed Harlem Renaissance Relief Sculptures will be displayed around the classroom accompanied by the written passage, poem, and or folk tale that is being illustrated.
- Students will be given several slips of paper and will walk around the room viewing their peers' artwork.
- They will write comments on the slips of paper critiquing the finished relief sculptures.
- Students will then read responses left by peers and complete a self-critique rubric of their work.

Thoughtful Application(s):

- Harlem Renaissance Inspired Relief Sculptures could be displayed in the school library.
- Teacher could collaborate with English, History, and/or Music teachers in their school to create multi-discipline Harlem Renaissance school wide activities.

Lesson Extension(s):

This lesson may be taught in conjunction with a field trip to the Reginald F. Lewis Museum of Maryland African American History and Culture.

- The Museum offers several school programs that connect to the curriculum lessons.
 - *Journey in History Theater* provides living history and theatrical performances which highlight African Americans in the museum's gallery.
 - Take the theme tour, *Heritage* and experience the rich, cultural heritage of Maryland's African American community. Learn how African Americans established and influenced Maryland's historic communities, social organizations, work traditions, and artistic customs.
 - Contact group reservations for schedule updates.

While touring the museum, explore the visual works of arts in the *Strength of Mind* Gallery. Explore how art work by African American artists has evolved from the 1800's to today.

Identify Maryland writers, artists, or musicians that are connected to the Harlem Renaissance era. Create a relief sculpture based on one of these Marylanders.

Teacher Resource Sheet 1

Harlem Renaissance Web Quest Worksheet

WEBQUEST ANSWERS

Your Name:

Your Partner's name:

Directions: Complete the following web quest with a partner.

1. Type in the following address:

http://www.pbs.org/wnet/aaworld/timeline/building_03.html and click on The Harlem Renaissance.

Then answer the following questions:

a. When and where did the Harlem Renaissance take place?

The Harlem Renaissance took place during the 1920s and early 1930s in Harlem, New York City.

b. List the several artists who established their reputations during the Harlem Renaissance:

William H. Johnson, Lois Mailou Jones, Sargent Claude Johnson, Jacob Lawrence, Archibald Motley, and Romare Bearden Langston Hughes, Claude McKay, Jean Toomer, Countee Cullen, Zora Neale Hurston, Jessie Redmon Fauset, Anna Bontemps, Sterling A. Brown, and Nella Larsen.

c. When did the Harlem Renaissance come to an end?

The Harlem Renaissance came to an end with the economic depression of the 1930s.

d. Have students photograph and write down one fact about W.E.B. Dubois's that they found interesting.

W.E.B. Du Bois | c. 1868-1963

Civil rights leader and writer. Born in Massachusetts and educated at Fisk and Harvard, Du Bois taught economics and history at Atlanta University from 1896 to 1910 and from 1932 to 1944. He was one of the first to urge total economic, political and social equality for blacks. He helped to found (in 1909) the National Negro Committee, which later became the National Association for the Advancement of Colored People (NAACP) and he edited the magazine *The Crisis* for 24 years. In 1961, at the age of 93, he joined the Communist Party. He died in Ghana after becoming a Ghanaian citizen.

2. Type in the following address:

<http://www.loc.gov/rr/program/bib/harlem/harlem.html> and click on [Jump Back in Time: Billie Holiday Was Born, April 7, 1915](#). Then answer the following questions as you use the arrows to scroll through facts about Billie Holiday.

a. Where was Billie Holiday born?

Billie Holiday was born in Baltimore, MD.

b. In what year and in what city did Billie Holiday make her debut?

1931 in Harlem, New York City

c. What was Billie Holiday's song "Strange Fruit" about?

"Strange Fruit" was about lynching.

3. Type in the following address: <http://www.thirteen.org/harlem/map.html> and then using the map, find and click on **Sugar Hill**.

Who lived there?

W.E.B. Du Bois, Supreme Court Justice Thurgood Marshall, Walter White and Roy Wilkins.

Using the map again, click on **Madam C.J. Walker's Beauty Salon** and then write down one interesting fact:

Madam C. J. Walker developed a hair-care product for African-American women. She marketed it with such savvy that she became the first female millionaire in the United States. Her daughter, A'Lelia Walker, was a prominent socialite known for hosting legendary jam sessions, art exchanges, and poetry readings for the literati of the Harlem Renaissance, both white and black. These soirees were held in the Walkers' townhouse, coined the "Dark Tower" by Countee Cullen as a play on the term "Ivory Tower."

4. Type in the following address: <http://www.artcyclopedia.com/history/harlem-renaissance.html> and then browse through the different artists listed there. Choose one artist and describe their artwork below:

Here is a sample answer. There are many possible responses to the question.

Artist's name: Dox Thrash

Date of Birth/Death: 1892-1965

Type of Artist: Printmaker

Title of Artwork: "Alice"

Date of Artwork: 1933

Website Address:

<http://www.howard.edu/library/Art@Howard/HUCollection/ThrashDox.htm>

Description (including size, medium, art elements, subject matter, etc.): Dox Thrash's aquatint/etching, "Alice," is 7 1/8" by 5 3/4." Thrash depicted a young African-American woman looking to her left. Her expression is one of sadness and fatigue. There appears to be light around her or in front of her, almost as if she is looking out of a large window where lights are reflecting. Maybe she is looking out of a store-front or through a bus window. Thrash's use of value is quite beautiful and the highlights on the woman's face create a sense of depth and form. This is a very realistic portrayal of a young woman.

5. What was the most interesting fact you learned about the Harlem Renaissance while completing this web quest?

A variety of responses are acceptable.

Teacher Resource Sheet 2

Images*IMAGES-(TEACHER RESOURCE SHEET)* **Artwork by Harlem**

Renaissance Artists Charles Alston, “Still Life with Fish,” 1945, oil on board, 26” by 30.” <http://www.essiegreengalleries.com/>

Romare Bearden, “Factory Workers,” 1942, gouache and casein on Kraft paper, 37 ¼” by 28 ½”.

http://www.beardenfoundation.org/artlife/beardensart/oils/artwork/factory_workers_i.shtml

Palmer Hayden, “Midsummer Night in Harlem,” 1938.

<http://www.pbs.org/wnet/aaworld/arts/hayden.html>

William H. Johnson, “Café,” 1939-40, oil on board, 36 ½” by 28”.

<http://northbysouth.kenyon.edu/1998/art/pages/whjohnson.htm>

Jacob Lawrence, “Brownstones,” 1958, egg tempera on hardboard, 31 ½” by 37 ¼”.

<http://www.whitney.org/www/jacoblawrence/art/neighborhood.html>

Augusta Savage, “The Harp,” 1939, cast plaster.

<http://northbysouth.kenyon.edu/1998/art/pages/savage.htm>

Artwork by Contemporary Artists Influenced by the Harlem Renaissance

Faith Ringgold, “Bitter Nest #2: Harlem Renaissance Party,” 1988, acrylic on canvas, dyed, painted, and pieced fabric, 94” by 82”.

<http://www.faithringgold.com/ringgold/d41.htm>

Alison Saar, “Terra Firma,” 1991, wood, tin, tar, and found objects, 18” by 74” by 22.”

<http://www.sbmuseart.org/collection/modern.web>

Betye Saar, “Midnight Madonnas,” 1996, mixed media assemblage, 14” by 11” by 1 1/2”.

http://www.crockerartmuseum.org/exhibitions/exhib_pages/Saar.htm

Images of Relief Sculptures

Augustus Saint-Gaudens, "Mrs. Schuyler Van Rensselaer (Mariana Griswold)," 1888, bronze, 20 3/8" by 7 3/4." <http://www.metmuseum.org/toah/works-of-art/17.104>

Anonymous (Egyptian), "Fragment in Sunk Relief of Female Deity Bearing Offerings," 1270 BC, limestone with paint, 11" by 12 5/8" by 2 3/16." <http://art.thewalters.org/viewwoa.aspx?id=696>

Francisco Pallas y Puig, "Pseudo-Gothic Triptych," 1890-1899, bone and ivory on wood, 23 7/8" by 26". <http://art.thewalters.org/viewwoa.aspx?id=11783>

Red Grooms, "The Fly Tier (Carrie G. Stevens)," 2003, acrylic on wood and metal. http://www.pbs.org/hanshofmann/red_grooms_works_003.html

Student Resource Sheet 1

Pre-Assessment

The Harlem Renaissance

What you know	What you want to find out	Interesting facts learned (to be completed after your Web Quest)

Student Resource Sheet 2

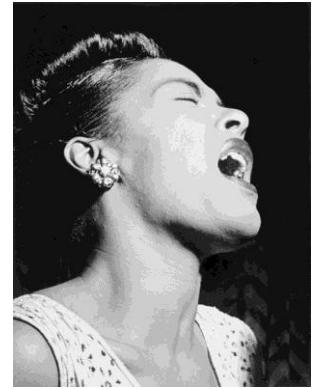
Harlem Renaissance Student Web Quest Worksheet



Madam C. J. Walker



W.E.B. Dubois



Billie Holiday

Your name: _____ Partner's name: _____

Directions: Complete the following web quest with a partner.

1. Type in the following address:

http://www.pbs.org/wnet/aaworld/timeline/building_03.html and click on The Harlem Renaissance. Then answer the following questions:

a. When and where did the Harlem Renaissance take place?

b. List ten writers during the Harlem Renaissance and explain how they established their reputations.

c. When did the Harlem Renaissance come to an end what happened to bring it to an end?

d. Click on the bio symbol by W.E.B. Dubois's photograph and write down one fact about him that you find interesting.

2. Type in the following web address:

<http://www.loc.gov/rr/program/bib/harlem/harlem.html> click on [Jump Back in Time: Billie Holiday Was Born, April 7, 1915](#). Then answer the following questions as you use the arrows to scroll through facts about Billie Holiday.

a. Where was Billie Holiday born?

b. In what year and in what city did Billie Holiday make her debut?

c. What was the subject of Billie Holiday's song "Strange Fruit" and why do you think she decided to give the song this title?

3. Type in the following web address: <http://www.thirteen.org/harlem/map.html> to find the map of **Sugar Hill**.

Name some famous persons who lived there and state their contributions to the Harlem Renaissance?

Using the map again, click on **Madam C.J. Walker's Beauty Salon** and then write down some interesting facts about her:

4. Type in the following web address:

<http://www.artcyclopedia.com/history/harlem-renaissance.html> and then browse through the different artists listed there. Choose one artist and describe one of their works of art below:

Artist's name: _____

Date of Birth/Death: _____

Type of Artist: _____

Title of Artwork: _____

Date of Artwork: _____

Website Address: _____

Description (including size, medium, art elements, subject matter, etc.):

5. What are some of the most interesting facts you learned about the Harlem Renaissance while completing this web quest?

Photographs

W.E.B. Dubois

http://commons.wikimedia.org/wiki/File:WEB_DuBois_1918.jpg

This work is in the **public domain** in the **United States** because it was published (or registered with the **U.S. Copyright Office**) before January 1, 1923.

Billie Holiday

http://commons.wikimedia.org/wiki/File:Billie_Holiday_0001_original.jpg, *This photograph is from the **William P. Gottlieb Collection** which was purchased by the Library of Congress in 1995. The collection consists of jazz photographs taken from 1938 to 1948 by writer-photographer **William P. Gottlieb**. In accordance with the wishes of Gottlieb, the photographs in this collection entered into the public domain on February 16, 2010. See [Copyright and Other Restrictions](#).*

Madam C. J. Walker

http://www.encyclopedia.com/topic/Madam_C_J_Walker.aspx (Public Domain)

Student Resource Sheet 3

Harlem Renaissance Written Critique Worksheet

Name: _____

Choose one artwork to critique below:

Artist's name: _____

Title of Artwork: _____

Date of Artwork: _____

Description of the artwork (include medium, art elements, subject matter, etc.):

Analyze the artwork. How do you think the artist made this artwork? What materials/processes might they have needed to complete it?

Interpret the artwork. What do you think this artwork is about? What is the artist trying to express to the viewer?

Judge the artwork. What do you find successful about this artwork? What do you find unsuccessful about this artwork?

Student Resource Sheet 4

Peer Response Critique Worksheet

Your Name: _____

Name of peer: _____

Peer Response Worksheet

Look at your peer's three sketches.

Which one is the most successful at illustrating a written passage, poem, or folk tale written by or collected by a Harlem Renaissance writer?

Identify the written passage, poem, or folk tale:

By whom was this written or collected:

Why is the sketch successful?

What could be added or improved upon to make the final composition stronger?

Student Resource Sheet 5

Rubric

Name: _____

Harlem Renaissance Inspired Relief Sculpture Rubric/Scoring Tool

<p>Visual Art Outcome III (Creative Expression and Production) <i>The student will demonstrate the ability to organize knowledge and ideas for expression in the production of art. Expectation A: The student will demonstrate competent application of the skills, knowledge, and attitudes required to produce works of art in a variety of media.</i></p>								
<p>Directions: Read the criteria and complete the rubric in the student column. (S is for student).</p>	Consistently Evident 4		Frequently Evident 3		Minimally Evident 2		Rarely Evident 1	
	S	T	S	T	S	T	S	T
Relief Sculpture clearly illustrates a written passage, poem, or folk tale written by or collected by a Harlem Renaissance writer.								
The cardboard armature is strong and stable, demonstrating craftsmanship.								
papier-mâché or plaster strips have been applied to the cardboard armature neatly and completely, demonstrating craftsmanship.								
Acrylic paint has been applied to the relief sculpture in a way that enhances the overall illustration of a written passage, poem, or folk tale written by or collected by a Harlem Renaissance writer.								
Acrylic paint has been used to emphasize line, shape, color, form, and pattern in the relief sculpture.								
Overall, the composition is visually interesting and it is clear that time and thought went into the construction of the relief sculpture.								