

Name:

Date:

Class period:

Document Based Questions Assignment

The Harlem Renaissance

Document One. An African American family arrives in Chicago, 1922



A NEGRO FAMILY JUST ARRIVED IN CHICAGO FROM THE RURAL SOUTH

Document Two. Mrs. J. H. Adams, April 2nd, 1918, Macon, Georgia, to the Bethlehem Baptist Association in Chicago, Illinois.

Macon, GA April 2, 1918.

To the Bethlehem Baptist Association reading in the Chicago Defender of your help securing positions I want to know if it is any way you could oblige me by helping me to get out there as I am anxious to leave here + everything so hard here I hope you oblige in me helping me to leave here

Yours at once to 309 Middle St. Mrs. J.H. Adam

- [Letter from Mrs. J. H. Adams, Macon, Georgia, to the Bethlehem Baptist Association in Chicago, Illinois.] 1918. Holograph. Carter G. Woodson Papers, Manuscript Division, Library of Congress (119).

Document Three. Zora Neale Hurston. Jonah's Gourd Vine 1934.

And black men's feet learned roads some said good-bye cheerfully... others fearfully, with terrors of unknown dangers in their mouths... others in their eagerness for distance said nothing. The daybreak found them gone. The wind said North. Trains said North.

- Quoted in Robert E. Hemingway, *Zora Neale Hurston: A Literary Biography* (Urbana IL: University of Illinois Press, 1977) 36.

Questions

1. What historical event or trend is being described by these artists?
2. What was the historical context of the trends described in these documents? Provide at least three specific historical events or trends.
3. What is the mood created about the historical event or trend by each piece of art?
4. How do these pieces of art relate to cultural conflict in the 1920s?

Women in the 1920s

Document One. *Tight Quarters for Typists in the 1920s.*



Document Two. F. Scott Fitzgerald, *This Side of Paradise*, 1920.

On the triangle trips Amory had come into constant contact with that great current American phenomenon, the “petting party.”

None of the Victorian mothers – and most of the mothers were Victorian – had any idea how casually their daughters were accustomed to be kissed. “Servant girls are that way,” says Mrs. Huston-Carmela, her popular daughter.

...Amory saw girls doing things that even in his memory would have been impossible: eating at three o’clock, after-dance suppers in impossible cafes, talking of every side of life with an air half of earnestness, half of mockery, yet with a furtive excitement that Amory considered for a real moral let-down. But he never realized how wide-spread it was until he saw the cities between New York and Chicago as one vast juvenile intrigue.

Document Three. Zelda Fitzgerald, "Eulogy on the Flapper," *Metropolitan Magazine*, June 1922.

The flapper awoke from her lethargy of sub-deb-ism, bobbed her hair, put on her choicest pair of earrings and a great deal of audacity and rouge and went into the battle. She flirted because it was fun to flirt and wore a one-piece bathing suit because she had a good figure, she covered her face with powder and paint because she didn't need it and she refused to be bored chiefly because she wasn't boring. She was conscious that the things she did were the things she had always wanted to do. Mothers disapproved their sons taking the Flapper to dances, to teas, to swims and most of all to heart. She had mostly masculine friends, but youth does not need friends – it needs only crowds.

- Emily Spivack, Smithsonian.com, February 5, 2013.

Questions

1. What was the historical context of the trends described in these documents? Provide at least three specific historical events or trends.
2. What is the mood created about the women in the 1920s by each piece of art?
3. How do these pieces of art relate to cultural conflict in the 1920s?