

Problématique: Is political activism the best way to denounce racial oppression ? (Séquence propose par Martine Appriou)
Thème: Civil Rights and art (en bas de document)

Phase 1. Comprendre l'origine du problème

- Explorer certains chapitres de l'histoire : Jim Crow, lynching, migration
- Vidéo : une historienne est interviewée

Tâche intermédiaire :

EO : Pecha kucha sur le thème (par groupe de 4 élèves)

EE : poster explicatif sur l'origine du problème + frise chronologique

Chapter II from
Indignant Heart, A Black Worker's Journal, by
Charles Denby.

THE FIRST TIME I went North was in 1924. My pal then was
T Hines, a young man about eighteen. He was from a farm in Texas. We were hoping we'd get to see the Mason-Dixon line. I thought in my mind that it would look like a row of trees with some kind of white mark like the mark in the middle of the highway. We were hoping day would break before we got to the line. The train stopped in Covington, Kentucky just as the sun was rising. Someone said the bridge ahead was the Mason-Dixon line. We were North. We didn't have to worry about sitting in the back, we felt good. We walked around staring at all the buildings.

Hines and I met a boy from Columbus we had known in school. We agreed that if there was one white man on the train with a seat beside him, we'd sit there to see what he would do. All the things we'd heard before was like reading in the Bible. When I get to heaven I have milk and honey and pearly gates. I wanted to see was I there. We walked through the train feeling shaky. We thought any minute they would tell us to sit in the Negro coach. We found a seat for two. Hines and the boy from Columbus sat down. I continued to walk until I saw a seat by a white man. I was very uncomfortable for the first hour. Hines seemed very surprised that I continued to sit by the man. I relaxed some. He was reading a paper and when he finished half, he pushed it to me and asked if I wanted to read. He wanted to know where I was going and said, "Detroit is a nice place." This was the most relaxing time I had.



Tâche intermédiaire :

EO : rejouer la scène et la filmer ou la jouer devant la classe ; the White man goes home and explains to his family what happened on the train/ the White man is invited on a radio talk show and describes the scene

EE : imagine the letter in reply or imagine the White man writes a letter to him family describing the scene

Phase 3 . Moon over Harlem

Analyse du tableau

MOON OVER HARLEM, William H. Johnson

<https://americanart.si.edu/artwork/moon-over-harlem-11874>

Moon over Harlem commemorates the riots of 1943, when a confrontation between a white police officer, a black woman, and a black soldier resulted in a mêlée of fighting and burning that left several killed and hundreds wounded. William H. Johnson based the pairs of figures at the left and right margins on photographs of rioters arrested by white officers. But Johnson painted the police as black men, and the ground is strewn with empty liquor bottles, as if the artist wanted to suggest that the people of Harlem were brutalizing themselves through their own behavior.



Tâche intermédiaire

- **EE** : analyse du tableau pour the Smithsonian/raconter l'évènement de points différents (écrire un dialogue/describe the scene from different viewpoints : the policemen/the victims)
- **EO** : you work for the Chicago Museum of Modern Art. You want to buy the the painting from the Smithsonian. Give your arguments.

Phase 4. Short story **THE CITY OF REFUGE**, Rudolph Fisher

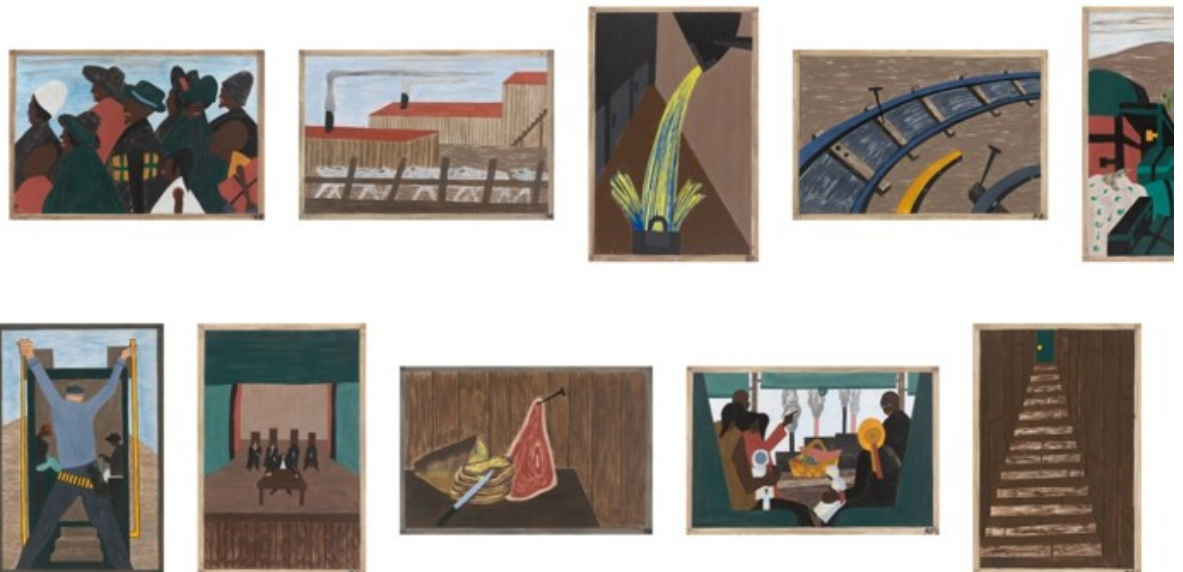
<http://nationalhumanitiescenter.org/pds/maai3/migrations/text4/cityofrefuge.pdf>

- Distinguer le passé et le present (Had+en): faire une fries chronologique

Tâche intermédiaire :

- EE ou EO: choose 6 paintings among the 60 to illustrate the short story and justify your choices (group work)
- THE MIGRATION OF THE NEGRO, Jacob Lawrence (series of 60 paintings)

<https://lawrencemigration.phillipscollection.org/>



Tâche finale

- **EE**: réécrire une autre fin (une fin plus positive)
- **EO** : une table ronde sur l'art et l'engagement politique. Plusieurs artistes américains sont invités (écrivains tels que Maya Angelou, peintres...). Il faut placer des citations réelles. Certains élèves

jouent les artistes. D'autres traduisent. Encore d'autres font partie du public. Un élève est l'animateur.

Le tableau « Moon over Harlem » :

- Le contraste entre le titre et la scène
- Le format paysage
- Des aplats de couleurs : sans volumes et sans ombres ; La lumière et la technique du découpage (il n'y a pas de modelé, pas d'ombres)
- Un traitement en aplat des personnages : sans volume
- Les parties de corps et l'époque, l'influence du cinéma et le montage = un collage
- Les couleurs rose/violet et le contraste avec le noir ; Matisse
- Les visages sans identité

Autres documents iconographiques :

THE FLAG IS BLEEDING, Faith Ringgold





Reginald Gammon
Freedom Now
1963

acrylic on board

collection of the National Afro-American Museum and Cultural Center

Un tableau très intéressant à analyser aussi et à rajouter dans la séquence : le cadrage, les couleurs, la représentation du corps, des visages

L'objectif culturel :

- Comprendre les Jim Crow Laws, la migration des Noirs vers le Nord et le sentiment à la fois de bonheur ou la désillusion une fois arrivée dans le Nord
- Analyse de tableaux
- La représentation et la dénonciation des problèmes sociaux à travers l'art (il n'y a pas que les manifestations dans les rues : Martin Luther King et les Black Panthers)