

 Kennedy Museum of Art
at Ohio University

IMPROVISATIONS:

Jazz Photographs by Herman Leonard

January 17 - May 4, 2014



TEACHER PACKET

Biography Of Herman Leonard



Herman Leonard (1923-2010) is known for his unique and iconic images of jazz musicians. This exhibition features a selection of 15 silver gelatin prints from Leonard's 63 works in the Kennedy Museum of Art collection.

Leonard earned a bachelor of fine arts in photography from Ohio University in 1947. According to Leonard, Ohio University was the only program that offered a degree in photography at that time.

In 1948, Leonard worked as an apprentice to portrait photographer Yousuf Karsh. He assisted in the darkroom and at sittings, working with subjects like Albert Einstein, Harry Truman and Martha Graham.

In 1949, Leonard followed his passion for photography to New York City. He moved to Greenwich Village to be near the flourishing jazz scene of 52nd street, Broadway and Harlem. Photographing in nightclubs, Leonard captured the intensity and passion of jazz's leading figures. In a long career that encompassed many themes and interests, this stunning visual history remains his most remarkable achievement.

Jazz and Civil Rights

The first African American cultural product to gain momentum in America, jazz music helped shaped African American identity and the Civil Rights Movement. Jazz music evolved on the streets of New Orleans in the late 1800s and became an integral part of the Civil Rights Movement, particularly during the 1960s. Coinciding with decades of social strife in America, jazz music's popularity in the 20th century helped prevent complete segregation. With the rise of in-home radios and music clubs, jazz music reached beyond African American communities to the homes of Whites and Latinos.

As a symptom of the segregated music industry, record companies in the early 1900s produced blues and jazz music called race records. This music was for black audiences by black musicians. When a jazz song sold well in the African American community, white record companies would remake the song with white musicians to sell to white audiences. As the demand for race records grew, black records featuring black musicians were sold to white audiences.

In the 1920s, the radio made jazz more accessible to white audiences. Although restricted and sometimes criticized as too "exotic," music made by African Americans was being heard throughout the United States. Jazz music clubs opened in the 1920s and 1930s and were among the few places where races mixed. This was a complicated situation for clubs like the Savoy in Boston, because there were many social taboos about whites and blacks mixing. White police forces often created frivolous citations to prevent interracial crowds at jazz clubs. Although not law, Jim Crow culture was present in the North. Jim Crow was a reference to laws and social customs that promoted segregation between the races. The name Jim Crow came from a character in minstrel shows performed by white actors in blackface.

Jazz artists created songs that questioned Jim Crow culture, such as Billie Holiday's "Strange Fruit" in 1939, Sonny Rollins' "Freedom Suite" in 1958, and John Coltrane's "Alabama" in 1963. These songs, among others, became anthems for the Civil Rights Movement, sometimes directly referencing events such as the 1963 bombing of the 16th St. Baptist Church in Birmingham (Coltrane's "Alabama"). In 1964, Dr. Martin Luther King, Jr. spoke about the importance of jazz in African American's lives, stating, "It is no wonder that so much of the search for identity among American Negroes was championed by jazz musicians. Long before the modern essayists and scholars wrote of 'racial identity' as a problem for a multi-racial world, musicians were returning to their roots to affirm that which was stirring within their souls." Jazz music has not only affirmed the identity of African Americans, but also served as a vehicle to spread the ideals of the Civil Rights Movement beyond the African American community.

Timeline

1896

Plessy v Ferguson, a Supreme Court decision that rules segregation, or “separate but equal,” laws for African Americans and Whites are legal in the South. This later becomes known as the Jim Crow laws.

1900

Blues music becomes popular in African American communities in the Southern US. Elements of jazz music are beginning to be heard in New Orleans Black and Creole communities.

1912

Race Records, music made for and by African Americans, gain in popularity.

1920-1930

America enters the Jazz Age. Jazz music influences all aspects of American culture, including fashion, dancing, and literature.

1922

Ready-built radios begin to appear in American homes.

1923

Herman Leonard is born in Allentown, Pennsylvania.

1930-1950

Swing music becomes popular in the United States. New dances, music, fashions, and clubs sweep across America.

1939

Billy Holliday sings “Strange Fruit,” a song protesting the lynching of African Americans.

1940-1960

Bebop music becomes popular in jazz clubs, a style that focuses on the listener’s experience.

1943-1945

Herman Leonard serves in World War II.

1947

Herman Leonard receives a bachelor of fine arts in photography at Ohio University.

1948

Herman Leonard moves to Greenwich Village, a neighborhood of Lower Manhattan.

1954

Supreme Court rules against school segregation, overturning Plessy v. Ferguson in Brown v. Board of Education of Topeka, Kansas.

1955

Rosa Parks refuses to give up her seat on a bus in Montgomery, Alabama.

1956

Herman Leonard is hired as Marlon Brando’s personal photographer. Leonard also worked as a photographer for European Playboy.

1960 - Current

Modern Jazz evolves from Bebop music. Multiple music genres have derived from modern jazz including cool jazz, metal jazz, and fusion.

1963

Martin Luther King, Jr. gives his “I Have A Dream” speech at the march on Washington, D.C.

1964

President Lyndon Johnson signs the Civil Rights Act, preventing discrimination in employment, voting, and education.

1964

Sam Cooke’s song, “A Change is Gonna Come” is released. This song exemplified the American Civil Rights Movement.

1965

The Voting Rights Act is passed, outlawing disenfranchisement towards African American voters in the South.

1967

Thurgood Marshall becomes the first African American justice on the Supreme Court.

1968

Martin Luther King Jr. is assassinated.

1971

The Congressional Black Caucus is formed.

Early 1990s

The United States Postal Service begins a series of postage stamps inspired by jazz musicians.

1991

Herman Leonard moves to New Orleans.

1992

Herman Leonard is awarded Ohio University’s Medal of Merit Award. This is Ohio University’s highest honor.

2005

Hurricane Katrina destroys Herman Leonard’s prints. His negatives were saved at Ogden Museum of Southern Art in New Orleans.

2008

Herman Leonard is awarded the Lucie Award for Achievement in Portraiture.

2010

Herman Leonard passes away.

2012

The GRAMMY Museum in Los Angeles, CA presented a year-long retrospective, titled “Herman Leonard: Documenting the Giants of Jazz.”

Biographies of Featured Artists



< Chet Baker

Chet Baker (1929 - 1988) was a trumpeter, flugelhorn player, and vocalist. He earned critical acclaim in the 1950s for his vocal albums and collaborations. The recipient of many awards, Baker was inducted into the Big Band and Jazz Hall of Fame in 1987.

Ray Brown

Bass player and cellist Ray Brown (1926 – 2002) played with Dizzy Gillespie, Charlie Parker, and Bud Powell. During his career, Brown recorded over 2000 records.

Miles Davis

Trumpeter, bandleader, and composer Miles Davis (1926 – 1991) is considered one of the most influential musicians of the 20th century. Taking up the trumpet at the age of 13, Davis is credited for his prominent contributions to the development of bebop, cool jazz, metal jazz, and jazz fusion. He collaborated with many jazz greats during his career, including Gerry Mulligan and Davis's idol Charlie Parker.

Erroll Garner

Erroll Garner (1923 - 1977) was a composer and a pianist known for playing swing and ballads. A self-taught musician who never learned to read notation, he began playing piano at the age of three. Known for his superb memory and playful style, Garner was popular in both jazz clubs and concert halls.



< Billie Holiday

Billie Holiday (1919 - 1959), born Eleanor Fagan, was the first black woman to work with a white orchestra. In 1939, she sang “Strange Fruit” and recorded her first major session for the Commodore record label. Her soulful and poignant singing voice is considered one of the greatest jazz voices of all time. Holiday received many awards and was posthumously awarded the Grammy lifetime Achievement Award in 1987.

Dr. John

Born and raised in New Orleans, Dr. John (b. 1940) embraces a unique hybrid of R&B and funk. Dr. John stands out as one of the most honored musicians on the jazz circuit, winning six Grammys between the years 1989 and 2013. He was inducted into the Rock and Roll Hall of Fame in 2011.



< Thelonious Monk

Thelonious Monk (1917 - 1982) is known for his prolific recording career as a composer and pianist. Monk’s unique improvisational style included dramatic silences and hesitations. His highly percussive style of rhythm and quirky harmony was a unique contribution to the musical lexicon of modern jazz.

James Moody

Jazz saxophonist and flutist James Moody (1925 - 2010) is best known for his improvisation on the popular standard “Moody’s Mood for Love”. In the 1940s, Moody performed with Dizzy Gillespie, Dexter Gordon and Milt Jackson. He received the National Endowment for the Arts Jazz Master Award in 1998.

Gerry Mulligan and Zoot Sims

Zoot Sims (1925-1985) spent much of 1954 and 1955 on tour with his friend and collaborator Gerry Mulligan (1927-1996). Both musicians had prolific careers and while they were considered revolutionary saxophonists, Mulligan and Sims were popular arrangers and session leaders.

Fats Navarro

Tenor saxophonist Fats Navarro (1923 – 1950) made more than 100 recordings with many famous jazz musicians. His most significant influence was trumpeter Roy Eldridge (1911 – 1989).

Bud Powell

Together with Charlie Parker and Dizzy Gillespie, pianist Bud Powell (1924 – 1966) was a major influence in the development of bebop. Born into a musical family, Powell began to learn the piano at the age of 5. His greatest influences were Thelonious Monk and Art Tatum.



< Charlie Parker and Dizzy Gillespie

Saxophonist Charlie Parker (1920 – 1955, left) and bandleader Dizzy Gillespie (1917 – 1993, right) were central figures in the development of bebop in the 1940s. Their work continues to inspire generations of jazz musicians and composers.

Buddy Rich

Legendary drummer Buddy Rich (1917 – 1987) began his drumming career at the age of 18 months in vaudeville. During his career he collaborated with fellow jazz legends Charlie Parker, Lester Young, Art Tatum, and Lionel Hampton.

Clark Terry

With a career spanning over 70 years, bebop trumpeter Clark Terry (b. 1920) has over 900 recordings to his credit. A 2010 Grammy Lifetime Achievement award recipient, Terry pioneered the use of the flugelhorn in jazz music.

Sarah Vaughan

Grammy Award winner and a recipient of the National Endowment for the Arts Jazz Masters Award, Sarah Vaughan (1924-1990) was known for her wide range and expressive voice.

Jazz Terms

Bebop: Developed in the 1940s, bebop is a style of jazz recognized by a fast tempo, highly perfected instrumental skill, and improvisation. It is based on the combination of harmonic structure and melody.

Birdland: A jazz club in New York City that opened in 1949 on Broadway where many musicians made recordings. In the 1950s, Birdland was also a common place to spot celebrities such as Marilyn Monroe and Judy Garland.

Harmony: The structure of music with respect to the composition and progression of chords.

Jazz: Developed from ragtime and blues, this style of music is characterized by displaced beats, multiple melodies, improvisation, and intentional distortions of pitch.

Minton's Playhouse: A jazz club in the Cecil Hotel on West 118th Street in Harlem, founded by tenor saxophonist Henry Minton in 1938. Thelonious Monk and Charlie Parker pioneered bebop in jazz sessions at Minton's as it was a favorite hangout of musicians.

Royal Roost: A jazz club located at 1580 Broadway in New York. The club showcased modern jazz artists, including Charlie Parker, Dizzy Gillespie, Fats Navarro, and Miles Davis.

Silver Gelatin Print: A photographic process completed in a darkroom with paper coated in a light-sensitive suspension of silver salts in gelatin. The paper is exposed to enlarged film negatives and processed with a series of chemicals.

Content Standards *Improvisations: Jazz Photographs by Herman Leonard*

Kindergarten

Visual Arts

- 3PE Describe different ways that an artwork expresses an emotion or mood.
- 5PE Identify and name materials used in visual art.
- 3RE Connect their personal experiences to what they see in works of art.
- 4RE Communicate the ideas and stories they see in works of art.
- 5RE Describe what they see and feel in selected works of art.
- 7RE Recognize that people have different opinions and responses to works of art.

Music

- 7CE Identify a musician and his or her roles (e.g., composer, conductor and performer).
- 5RE Identify and discuss various uses of music in the United States and the various meanings of the term “musician.”
- 6RE Respond to sound with a drawing of how the sound makes them feel.
- 7RE Offer opinions about their own musical experiences and responses to music.

English Language Arts

Speaking and Listening

Comprehension and Collaboration:

- 1. Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.
- 3. Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

Presentation of Knowledge and Ideas:

- 6. Speak audibly and express thoughts, feelings, and ideas clearly.

Social Studies

Historical Thinking and Skills:

- 2. Personal history can be shared through stories and pictures.

Heritage:

- 3. Heritage is reflected through the arts, customs, traditions, family celebrations and language.

1st Grade

Visual Arts

- 1PE Recognize and describe that people create art and art objects to communicate ideas and serve different purposes.
- 2PE Explore and describe how a selected art object was made.
- 3PE Examine one or more cultural and historical artworks and respond to the visual, expressive features in the work.
- 6PR Engage in artmaking to produce a work that combines music, movement or dramatic play with visual art.
- 4RE Explain how personal interests and experiences are reflected in the subject matter of artworks.
- 5RE Discuss the meanings of visual symbols, images and icons observed in artworks.
- 8RE Express and share their own responses to works of art and consider the responses of others.

Music

- 3CE Listen to and identify music of various and contrasting styles, composers, periods and cultures.
- 2RE Describe how music communicates feelings, moods, images and meaning.
- 4RE Connect concepts shared between music, other art forms and other curricular subjects.

English Language Arts

Speaking and Listening

Comprehension and Collaboration:

- 1. Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in

small and larger groups.

- b. Build on others' talk in conversations by responding to the comments of others through multiple exchanges.
2. Ask and answer questions about key details in a text read aloud or information presented orally or through other media.
3. Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.

Presentation of Knowledge and Ideas:

6. Produce complete sentences when appropriate to task and situation.

Social Studies

Historical Thinking and Skills:

2. Photographs, letters, artifacts and books can be used to learn about the past.

Civic Participation and Skills:

9. Collaboration requires group members to respect the rights and opinions of others.

2nd Grade

Visual Arts

- 1PE Notice and point out details and respond to expressive features in artworks.
- 4PE Identify and compare the purposes for creating art objects from various cultures.
- 5PE Identify and describe cultural symbols, image and contexts of works of art.
- 3PR Create artworks based on imagination and observation of familiar objects and scenes.
- 6PR Use visual art materials to express an idea that reflects their own social or cultural identity.
- 4RE Share their personal interpretations of the meanings conveyed in various works of art.
- 6RE Identify and articulate important historical and cultural contributions of selected visual artists.
- 7RE Recognize and discuss that people have various opinions about art and value art for different reasons.

Music

- 2RE Discuss music of various composers, periods, cultures and contrasting styles.
- 3RE Discuss how music communicates feelings, moods, images and meaning.

English Language Arts

Speaking and Listening

Comprehension and Collaboration:

1. Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.
 - b. Build on others' talk in conversations by linking their comments to the remarks of others.
2. Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
3. Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

Presentation of Knowledge and Ideas:

6. Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

Social Studies

Historical Thinking and Skills:

2. Change over time can be shown with artifacts, maps, and photographs.

Heritage:

4. Biographies can show how peoples' actions have shaped the world in which we live.

3rd Grade

Visual Art

- 1PE Observe and compare similar themes, subject matter and images in artworks from historical and contemporary eras.
- 3PE Use historical and cultural artworks to answer questions about daily life.
- 4PE Recognize selected artists who contributed to the cultural heritages of the people of the United States.
- 3RE Compare and contrast their opinions of a work of art with those of their peers.
- 4RE Identify artworks from their communities or regions and communicate how they reflect social influences and cultural traditions.

Music

5RE Analyze music in terms of how it communicates words, feelings, moods or images.

English Language Arts

Speaking and Listening

Comprehension and Collaboration:

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.
 - c. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
 - d. Explain their own ideas and understanding in light of the discussion.
2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

Presentation of Knowledge and Ideas:

6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

Social Studies

Historical Thinking and Skills:

2. Primary sources such as artifacts, maps and photographs can be used to show change over time.

4th Grade

Visual Art

3PE Compare and contrast art forms, techniques and functions and artistic styles from a variety of cultures and historical periods.

6PE Identify and name the sources for artmaking ideas (e.g., self, environment and other people).

4PR Demonstrate motivation, independence and persistence during studio practices to complete artworks.

1RE Identify qualities that contribute to the design and meaning of their artworks and the works of others.

2RE Develop and share their ideas, beliefs and values about art.

3RE Recognize and describe the relationship of artworks to their social and cultural contexts.

5RE Refer to criteria and use art vocabulary when discussing and judging the quality of artworks.

Music

7CE Describe the roles of musicians in various music settings.

1RE Explain how the elements and subject matter of music connect with disciplines outside the arts.

2RE Describe the connection between emotion and music in selected musical works.

3RE Explain classification of musical instruments, voices, composers and forms using appropriate music vocabulary.

English Language Arts

Speaking and Listening

Comprehension and Collaboration:

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.
 - c. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
 - d. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
2. Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Identify the reasons and evidence a speaker provides to support particular points.

Presentation of Knowledge and Ideas:

6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

Social Studies

Historical Thinking and Skills:

2. Primary and secondary sources can be used to create historical narratives.

5th Grade

Visual Art

2PE Identify and communicate how historical and cultural contexts influence ideas that inform artists.

4PE Compare and contrast how form and style are influenced by social, environmental and political views in artworks.

5PE Focus attention on selected artworks to identify and pose questions about aesthetic qualities (e.g., sensory, organizational, emotional) in the works.

2RE Describe how personal experiences can influence artistic preferences.

3RE Explain the reasons and value of documenting and preserving works of art and art objects in some cultures.

4RE Communicate how personal artistic decisions are influenced by social, environmental and political views.

Music

1CE Explore and identify musical instruments from different historical periods and world cultures.

2CE Listen to, identify, and respond to music of different composers, historical periods and world cultures.

2RE Discuss contributions of musical elements to aesthetic qualities in performances of self and others.

English Language Arts

Speaking and Listening

Comprehension and Collaboration:

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

c. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

d. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

2. Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

Presentation of Knowledge and Ideas:

4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

6th Grade

Visual Art

2PE Discover and articulate how the media forms of the day use art and images to communicate messages and meaning.

5PE Use observations, life experiences and imagination as sources for visual symbols, images and creative expression.

2RE Describe content, meaning and design in various works of art using accurate, descriptive language and art-specific vocabulary.

3RE Explore and discuss how aspects of culture influence ritual and social artwork.

Music

1CE Describe distinguishing characteristics of music forms (e.g., verse-refrain, AB, ABA, rondo, canon, theme and variation) from various cultures and historical periods.

3CE Identify different functions and uses of music in American and other cultures.

4CE Identify the major periods, genres and composers in the development of Western and non-Western music.

6CE Describe roles and skills musicians assume in various cultures and settings.

2RE Reflect on a variety of live or recorded music performances.

English Language Arts

Speaking and Listening

Comprehension and Collaboration:

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.

d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

Presentation of Knowledge and Ideas:

6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate

Social Studies

Civic Participation and Skills:

9. Different perspectives on a topic can be obtained from a variety of historic and contemporary sources. Sources can be examined for accuracy.

7th Grade

Visual Art

1PE Explore how personal experiences, interest, cultural heritage and gender influence an artist's style and choice of subject matter.

4PE Observe a variety of artworks noticing details, themes and ideas and group them into patterns and categories.

5PE Examine designed objects and identify the processes and decisions made to produce them with attention to purpose, aesthetics, social issues and cultural and personal meaning.

6PE Connect various art forms to their social, cultural or political purposes and include regional examples.

1RE Speculate about an artist's intentions and message in a work using relevant references to the work.

3RE Interpret selected artworks and synthesize their interpretations with the interpretations of others.

4RE Classify and categorize examples of artworks from various eras and cultures.

Music

2CE Identify the style and historical period of various music examples.

3CE Recognize and identify historical and cultural contexts (e.g., time and place of a music event) that have influenced music.

4RE Explain how and why people use and respond to music.

English Language Arts

Speaking and Listening

Comprehension and Collaboration:

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

c. Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.

d. Acknowledge new information expressed by others and, when warranted, modify their own views.

Presentation of Knowledge and Ideas:

6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Social Studies

Civic Participation and Skills:

16. The ability to understand individual and group perspectives is essential to analyzing historic and contemporary issues.

8th Grade

Visual Art

2PE Develop awareness and articulate various functions of art.

4PE Understand how social, cultural and political factors affect what contemporary artists and designers create.

5PE Discover how culture, age, gender and background influence audience perception of art.

3RE Identify examples of visual culture and discuss how visual art is used to shape individual and social behavior.

Music

2CE Discuss how current developments in music reflect society in reference to the local community and larger world.

7RE Describe how roles of composers, performers and others involved in music are similar to or different from those in other art forms.

English Language Arts

Speaking and Listening

Comprehension and Collaboration:

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.

Presentation of Knowledge and Ideas:

6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Social Studies

Civic Participation and Skills:

18. Participation in social and civic groups can lead to the attainment of individual and public goals.

High School 9-12 Content Standards

Visual Arts

HS Beginning level

1PE Examine and articulate the effects of context on visual imagery.

2PE Identify and describe the sources artists use for visual reference and to generate ideas for artworks.

3PE Identify the relationship between community or cultural values and trends in visual art.

4PE Identify the factors that influence the work of individual artists.

5PE Describe the role of technology as a visual art medium.

HS Intermediate level

1PE Examine the context details of visual imagery and explain the social and cultural influences on the images.

2PE Describe sources visual artists use to generate ideas for artworks.

3PE Explore the relationship between community or cultural values and trends in visual art.

4PE Analyze the work of individual artists and explain how they are influenced by cultural factors.

5PE Explore the application of technology to the production of visual artworks. 6PE Connect processes and decisions made in the design of everyday objects, environments, and communications

HS Accelerated Level

1PE Analyze interdisciplinary connections that influence social and cultural contexts of visual imagery.

HS Advanced Level

1PE Interpret social and cultural contexts to develop personal meaning in visual imagery.

2PE Interpret and evaluate the way a theme or meaning in an artwork expresses the social, political or cultural context.

3PE Compare and contrast universal themes and sociopolitical issues in artworks from different cultures and historical periods.

4PE Demonstrate the ability to form and defend judgments regarding the relationships between artists and culture.

5PE Envision and explain how technology can impact visual art and literacy.

Music

Beginning Level

3RE Examine how people from different backgrounds and cultures use and respond to music.

5RE Describe the impact of music technology and innovation upon music careers.

6RE Investigate the ethical and legal issues surrounding the access and use of musical works (e.g. audio and video recordings, printed and digital sheet music).

6CE Identify the social contexts from which music of various cultures evolved.

Intermediate Level

2CE Identify and trace the development of music forms across historical periods. 8CE Describe how music reflects the social and political events of history and the role of the musician in history and culture.

3RE Discuss how the purpose, meaning and value of music changes because of the impact of life experiences.

Accelerated Level

2CE Using appropriate musical terminology, critique various music styles from the United States other cultures and historical periods.

3CE Explain how the roles of creators, performers and others involved in the production and presentation of each of the arts are similar and different.

3RE Assess how elements of music are used in a work to create images or evoke emotions.

4RE Explain how the creative process is used in similar and different ways in the arts. 5RE Evaluate how musical forms are influenced by history.

7RE Evaluate how musical forms and performance practices are influenced by culture and history.

Advanced Level

2CE Identify and trace the development of the elements of music across musical styles and world cultures.

RE Discuss how people differ in their response to musical experiences based upon culture, environment, values and personal experiences

English Language Arts

9-10

Writing Standards:

Research to Build and Present Knowledge:

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking and Listening Standards:

Comprehension and Collaboration:

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

e. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task

Presentation of Knowledge and Ideas:

4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Knowledge of Language:

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Vocabulary Acquisition and Use:

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.
 - a) Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
 - b) Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
 - c) Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
 - d) Analyze nuances in the meaning of words with similar denotations.
6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Literacy in History/ Social Studies:

Craft and Structure:

4. Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social studies.
5. Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.

English Language Arts

11-12

Writing Standards:

Research to Build and Present Knowledge:

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking and Listening Standards:

Comprehension and Collaboration:

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
 - a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
 - b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
 - c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
 - d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.
4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

Language Standards:

Knowledge of Language:

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening

Literacy in History/ Social Studies:

Key Ideas and Details:

2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

3. Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.

Integration of Knowledge and Ideas:

7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

High School Social Studies

9-10

American History

Topic: Historical Thinking and Skills

1. Historical events provide opportunities to examine alternative courses of action.

Topic: Social Transformations in the United States (1945-1994)

28. Following World War II, the United States experienced a struggle for racial and gender equality and the extension of civil rights.

Contemporary World Issues

Topic: Civil and Human Rights

8. Beliefs about civil and human rights vary among social and governmental systems.

Civil Rights Sources

Hentoff, Nat, "How Jazz Helped Hasten the Civil-Rights Movement," Wall Street Journal, January 15, 2009.

"Timeline: Building Democracy (1866-1953)," American World, PBS, accessed January 24, 2014, http://www.pbs.org/wnet/aaworld/timeline/building_01.html

Herman Leonard Sources

"Biography," Herman Leonard, accessed January 21, 2014, <http://hermanleonard.com/index.php/biography.html>

FOX, MARGALIT, "Herman Leonard Dies at 87; His Photos Visualized Jazz," New York Times, August 17, 2010.

Stulik, Dusan, "Silver Gelatin," The Atlas of Analytical Signatures of Photographic Processes, The Getty Conservation Institute, accessed January 25, 2014 http://www.getty.edu/conservation/publications_resources/pdf_publications.html

Jazz Sources

Burns, Ken. *Jazz: A Film by Ken Burns. Documentary Miniseries. Directed by Ken Burns. PBS, 2000.*
NPR Staff, "Sam Cooke and The Song That 'Almost Scared Him,'" NPR, February 1, 2013.

Suggested Sources

Burns, Ken. *Jazz: A Film by Ken Burns. Documentary Miniseries. Directed by Ken Burns. PBS, 2000.*
Schneider, Mark R., "We Return Fighting": The Civil Rights Movement in the Jazz Age. (Boston: Northeastern University Press, 2002).

Suggested Videos

"A Change is Gonna Come - Sam Cooke." Vimeo, 3:14. Posted by "Sidrah Zaheer," September 2013. <http://vimeo.com/73168381>

"Billy Holliday-Strange Fruit." YouTube video, 3:13. Posted by "Jazzn'Blues Experience," June 5, 2012. <http://www.youtube.com/watch?v=8QPD0-qPMI>

"Duke Ellington and His Orchestra-It Don't Mean A Thing (If Ain't Got That Swing)." YouTube video, 3:14. Posted by "Jazz n'Blues Experience," October 6, 2012. <http://www.youtube.com/watch?v=ijI8ECXk1dY>

"Thelonious Monk-Round About Midnight." YouTube video, 2:58. Posted by "Overjazz Records," September 16, 2012. <http://www.youtube.com/watch?v=91mGh04rCkQ>

"The Importance of Jazz." YouTube video, 2:12. Posted by "Jazz," January 13, 2012. <http://www.youtube.com/watch?v=HTFWI7iRJBE>

VISITING THE KENNEDY MUSEUM OF ART

We are looking forward to your Museum visit! It is helpful for visitors to know what to expect when they arrive. The following guidelines will help you understand Museum rules:

Use your senses.

You WILL be using looking and listening skills.

You WILL NOT be using your sense of touch. The oils on our hands can damage works of art, even those made out of stone or bronze.

Talk about what you see in the Museum – but remember:

Be respectful of other visitors in your tone of voice and your language.

Please turn your cell phones off while in the Museum – including teachers and chaperones.

Teachers and chaperones are expected to engage in gallery activities along with their students, and address any disciplinary issues that arise.

Any writing or drawing activities in the galleries should be with pencils.

Backpacks should be left in the front hall.

No food, gum, or drinks are allowed in the galleries.

Photography is allowed in some exhibitions. Please ask Museum staff if you are allowed to take pictures in the gallery.

Photos of student groups may be taken during your visit to the Museum. If students do not have a blanket permission to be photographed, please distribute the following permission slip. Please advise Museum staff if students are not allowed to be photographed.

Permission to Photograph:

I hereby give permission to photograph my child _____ during their visit to the Kennedy Museum of Art. This permission includes (but is not limited to) use in Ohio University publications and web pages as well as local newspapers.

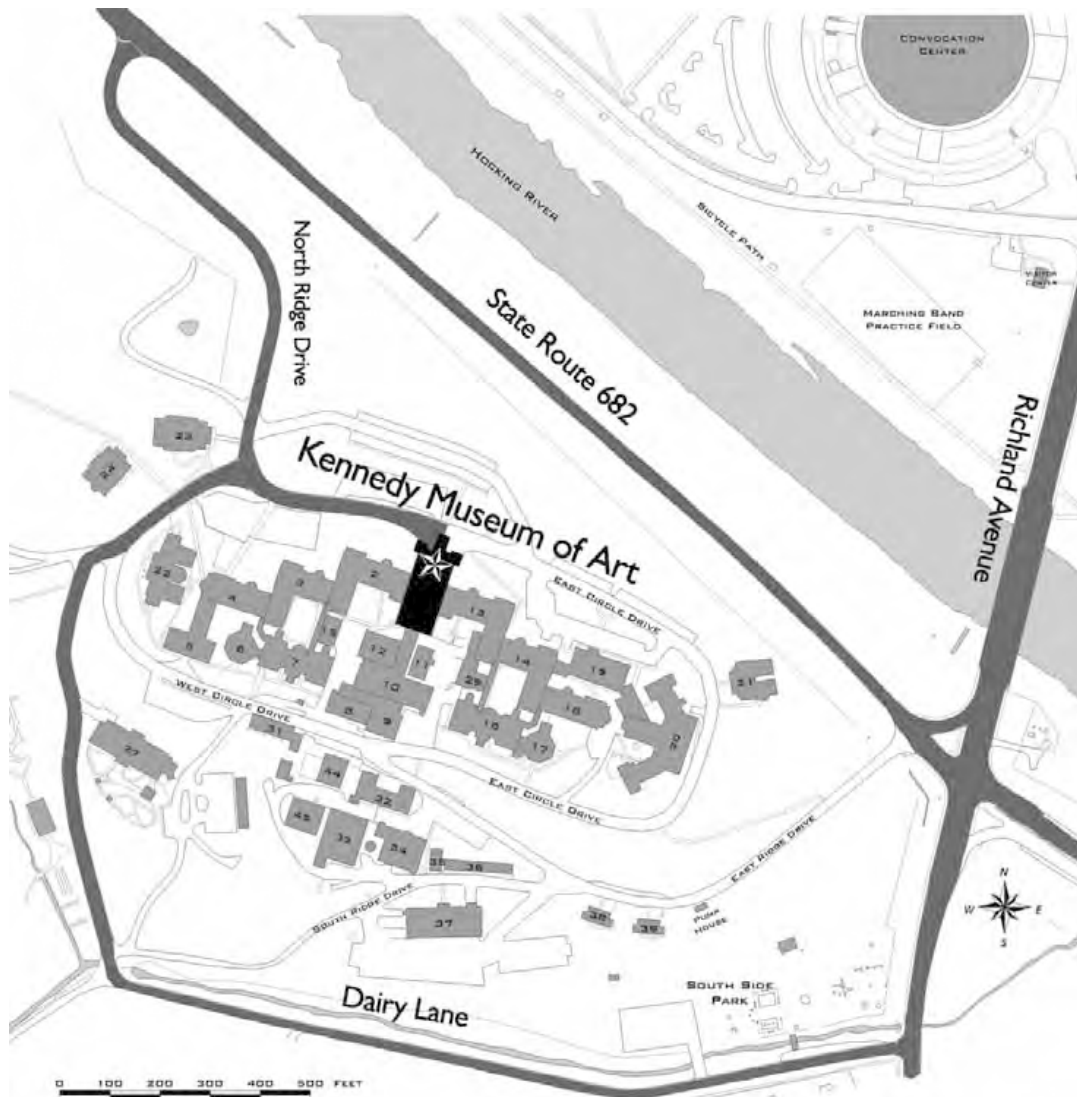
Signed _____ Date _____

GETTING TO THE KENNEDY MUSEUM OF ART

The Kennedy Museum of Art is located in historic Lin Hall at The Ridges on the Ohio University campus. Take State Route 33 to Exit 17 (St. Rte. 682 North-Ohio University exit). Go through the roundabout at Richland Avenue and continue on St. Rte. 682. Turn left on North Ridge Drive, then turn left at yield sign. The Kennedy Museum of Art is on the right. Buses may drop off students under the portico at the museum entrance, then park in the upper or lower parking lots on the left.

PARKING

Chaperones arriving in personal vehicles should park in one of the specifically marked Kennedy Museum of Art Visitor Parking spaces in the parking lot directly across from the Museum, or in a metered spot. (Meters are strictly enforced at all times designated on the meter.) Other parking in the lots is restricted to vehicles with Ohio University “Purple” lot passes and is strictly enforced until 5 p.m. on weekdays.



BUS FUNDS REQUEST FORM

School bus funds up to \$100 per visit to the Kennedy Museum of Art are available through funding from the Friends of the Kennedy Museum of Art on a first-come, first-served basis.

Expenses over \$100 may be requested in special circumstances, but need additional approval.

Schools must make their own transportation arrangements and then mail or fax this completed form to the Kennedy Museum of Art. Payment will be processed upon completion of the visit and received in approximately three weeks.

For further information, please contact Sally Delgado (delgado@ohio.edu) or Lisa Quinn (quinnl@ohio.edu) at 740-593-0953.

Date of visit to Kennedy Museum of Art: _____

Name of School: _____

Name of teacher/coordinator: _____

Grade of students: _____

Number of students: _____

Number of buses: _____

Amount requested (Amounts over \$100 must be pre approved by special process): _____

Please break down the amount if you know the following:

Cost of bus driver: _____

Mileage cost: _____

Name the check should be made out to: _____

Address the check should be sent to: _____

Please mail or fax the completed form to: Sally Delgado or Lisa Quinn
Kennedy Museum of Art
Lin Hall, Ohio University
Fax: 740-593-1305

(KMA)

Received on _____ Processed _____