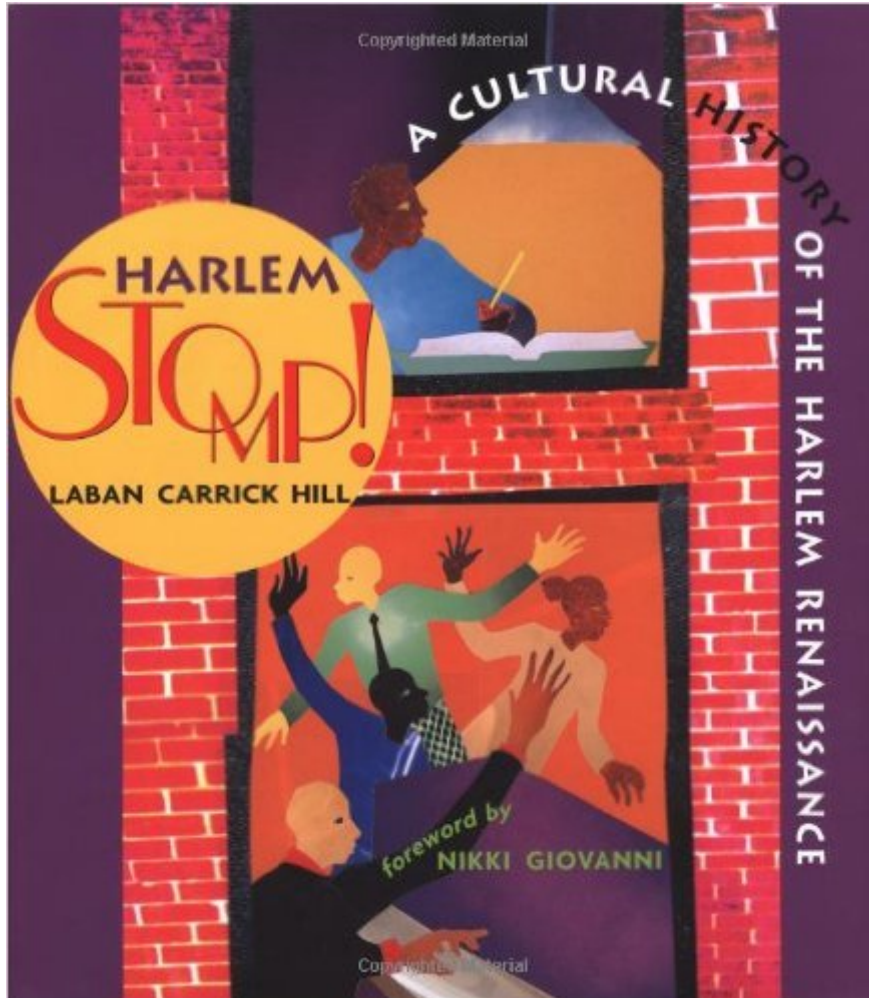


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# Harlem Stomp! A Cultural History Of The Harlem Renaissance



## Synopsis

Lavishly illustrated with sepia-tone photographs, reproductions of historical documents, and full-color paintings, "Harlem Stomp!" is both a historical exploration and a lively celebration of the Harlem Renaissance.

## Book Information

Lexile Measure: 1270L (What's this?)

Hardcover: 160 pages

Publisher: Little, Brown Books for Young Readers; 1 edition (January 2004)

Language: English

ISBN-10: 0316814113

ISBN-13: 978-0316814119

Product Dimensions: 9.8 x 0.8 x 11.2 inches

Shipping Weight: 2.4 pounds

Average Customer Review: 4.7 out of 5 stars [See all reviews](#) (14 customer reviews)

Best Sellers Rank: #781,403 in Books (See Top 100 in Books) #22 in [Books > Teens > Art, Music & Photography > Art > History](#) #127 in [Books > Teens > Art, Music & Photography > Performing Arts](#) #142 in [Books > Teens > Education & Reference > History > United States > 20th Century](#)

Age Range: 12 and up

Grade Level: 7 and up

## Customer Reviews

This book is a visual feast and a joy to browse; the graphic design captures the energy of the Harlem Renaissance. It's like a scrapbook jammed with "rent party" tickets, dinner programs, book covers, letters, playbills, song lyrics and more. There is something here to capture the interest of even reluctant readers. But the text also shines. The story of how and why Harlem came to be is told clearly and without mincing words: we learn the glorious achievements in art, music, theater, literature and just plain survival, but we also learn of the racism haunting the era, and the infighting within the Black community itself. I think readers will appreciate this honest, realistic approach, which brings the era to life. By the way, given the graphic beauty of this book, the price is a steal!

1. ["Harlem Stomp"](#) is a beautiful publication with wonderful art, numerous photos, and creative page layouts.
2. It is well researched and tastefully deals with topics general considered

hands off in such publications.<sup>3</sup> Mr. Hill writing is fluent, imitative, and clear.<sup>4</sup> Harlem Stomp! deserves a place in any library and would be a wonderful gift for any teen or young adult.

Although the book is more for grades 4-7, it works well when differentiating texts in the secondary class. Low-level 10th graders may find this more useful than a text-heavy book, as this one blends photos and texts more. The information is presented well, and is easy to read. The book is great for front-loading when teaching the Harlem Renaissance to Am Lit students, or a novel like Plum Bun.

Far from a simple survey of a period, this 150+ page text captures the vitality and vivacity of a time when African Americans made some of the greatest strides toward self-definition and self-determination. Moreover, Harlem Stomp! is especially useful because it does not pave over the tensions and troubles of the period. While the stories, biographies, and images reflect the glitter and glamour of the age, so too do the photographs, content, and tone shed light on the glaring racial inequalities of the time. Setting the tone for the ways in which the text engages the time period, Chapter 1: The Smoldering Black Consciousness, 1900-1910, latches on to the intellectual back and forth between Booker T. Washington and W. E. B. Du Bois--in the very first major section of the chapter! My students used the opening pages of the initial chapter as part of an exercise to determine points of comparison and contrast between Washington and Du Bois's ideas about the best course of African American efforts to achieve equality. Artwork by Aaron Douglas that often graced the covers of *The Crisis* provides an aesthetic anchor from the very beginning. The first chapter alone demonstrates the rising African American confidence and acts of self-assertion at the turn of the century. Langston Hughes, Zora Neale Hurston, Countee Cullen, Bessie Smith, Cab Calloway, Augusta Savage, Alain Locke, Ella Fitzgerald, Chick Webb, and countless others all provide stories of passion and pride on each page. What makes this book such a gem is that it does not parade individuals along with little connection to context. Instead, each actor is part of the larger narrative that unfolds. Individual stories in this book provide a starting point for students to create biographies of major figures. (The book was so successful that when I assigned biographies to the class and allowed students to choose the figures they would study, I could invariably hand the book over to any student who expressed initial disinterest in beginning the project. "I don't want to do this, Mr. Smith." Within a few turns of the pages, the initially obstinate student would look up, with figure in mind, inspired by the stories told in the book. Each student was hooked.) As I read Harlem Stomp! this past spring, I was stunned while reading about real estate and residential struggles that

eventually gave way to Harlem as it was in the 1920s and 1930s. A massive power struggle between residents and real estate owners played out on the books pages. Indeed, I was reminded just how prominently conflicts over property influence politics of race and class. Similar topics, like the segregated nature of the Cotton Club, are presented faithfully and honestly on the books pages. In class, we were able to compare and contrast the exclusivity (based on race) of the Cotton Club with the more integrated Savoy Ballroom. What spoke to me, and my students, so clearly was just how much the period of the Harlem Renaissance was characterized by black hope and pride. In 2010, students and teachers alike could use a strong dose of this same hope and pride.

Vocabulary, poems, art work, newspaper quotes, people quotes, timelines, and great photos! There is soooooo much info here and it is put together so well. I am leaning heavily on this book as I create a concert with my students about the Harlem Renaissance.

This seems geared for the junior high school crowd, but there are still great pictures and it's pretty stuffed with information. Worthwhile buy.

Laban Carrick Hill's "Harlem Stomp" is a fine historic text: with words, as well as, in pictures, photos and paintings. The text supports the idiom "believe half of what you see and even less of what you hear" as the text makes it clear that photographers like James VanDerZee (Pgs 124-126): "had his subjects look flawless even when in real life that was not the case" (e.g. :as Harlem struggled with purpose and poverty).

This book captures every element that can be used and applied to teach the Harlem Renaissance. I have had to clip parts here and there, but this book is THEE 1 source for understanding every angle of this time period.

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