MAT ART EDUCATION
THE HARLEM RENAISSANCE

School of VISUAL ARTS®
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The Harlem Renaissance was the (legendary) period between the end of World War I and the mid-1930s when there was a tremendous artistic flowering by African Americans. This outpouring of art—visual, musical, literary—grew out of the Great Migration, a massive voluntary relocation of African Americans from the rural South to the urban North at the turn of the 20th century. The significance of the Harlem Renaissance lies partly in its influence on subsequent American and international artists.

In the strong community of artists and writers that thrived during the period, the Harlem Renaissance was characterized by cross-fertilization and links between different genres of art. For example, painter Aaron Douglas worked closely with poet Langston Hughes to create images to accompany Hughes’ poems; Douglas worked in a similar fashion with poet–lawyer–essayist James Weldon Johnson and novelist–poet Claude McKay to provide these writers with illustrations and dust jackets for their literary works.

In the same spirit of interdisciplinarity, the Harlem Renaissance workshop aimed to foster pedagogical links between visual art and literature. Students in the workshop used literature, visual art and music that were created during the Harlem Renaissance as the inspiration for curriculum and lesson plan ideas. Students, as artist–educators also applied their creative ideas to complete a visual representation of a poem or other literary work. It is our hope that MAT graduates will continue to use and expand this experience in their own artwork and for their future teaching practice in an increasingly diverse society.

The Harlem Renaissance workshop began on January 20, 2009, the day Barack Obama was inaugurated as the first African American President of the United States. As we watched this historic event unfold on television, the significance of the coincidence of the two events was, as one student described it, “poetic.”

Jo–Ann Hamilton, Ed.D
I was inspired to create an image after reading Langston Hughes' poem titled "Dreams." After reading numerous poems, I kept coming back to this one, with a vivid impression in my mind. It reflects the hopes and dreams African Americans had during this culturally historic period. The bird in this image represents the dream, which the viewer can interpret as flying away, or flourishing in the cold field.

The idea of reading a poem, creating an image in one's mind, and then projecting it into a piece of art can be used on all classroom levels. The teacher could read a story aloud, or have the students pick from a series of short stories or poems. As an illustrator and educator, the majority of my artwork is influenced by stories, poems and the people I encounter daily.

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

- Langston Hughes (1926)
Inspiration for this piece was found in the artwork of Aaron Douglas (1899-1979), an important painter during the Harlem Renaissance. The children playing hand clapping games are representations of several experiences I had working with students over the past year at the School of Visual Arts. During these experiences, the students and I both learned that we had more in common than we had thought.

Douglas’s depiction of the African American experience in America enables people of any race or ethnicity to connect to and appreciate the events pictured. Many of the themes Douglas addressed in his work are not uniquely African American, although they are presented through the lens of African American culture. His use of stylized silhouette allows the viewer to identify the people and culture as African American while using their own experiences to identify with and relate to the paintings. By looking at Douglas’s artwork we can discover similarities and begin to understand and appreciate differences between cultural experiences.

Using Douglas’s work as inspiration for students to discuss social and political themes of the Harlem Renaissance, as well as his distinct aesthetic, students will create an artwork that addresses these themes in their own lives. In their artwork students will explore how African American culture of the Harlem Renaissance may have influenced their own lives, as well as their communities and American culture as a whole. Through the use of silhouette, students will create images that are representations of their own personal experiences, but at the same time speak to the experiences of many different people.
The Harlem Renaissance was a time of great creativity, which was politically inspired. This movement is extremely relevant to me because as a citizen of South America, I have often felt second-class in the United States. The poetry of Langston Hughes (1902–1967) was the most significant piece of literature I read this year, and my art piece was directly influenced by the poem “I, Too, sing America”:

I am the darker brother.  
They send me to eat in the kitchen  
When company comes,  
But I laugh,  
And eat well,  
And grow strong.

Tomorrow,  
I’ll be at the table  
When company comes.  
Nobody’ll dare

Say to me,  
“Eat in the kitchen,”  
Then.

Besides,  
They’ll see how beautiful I am  
And be ashamed—  
I, too, am America.

I would use this poem as the starting point for addressing the issue of oppression with my students. I would ask them to visually depict any occasion, real or imagined, which gave them the motivation to stand up for what they felt was just.

South Americans, Central Americans and immigrants from all over the world migrate to the United States for food and freedom. Whenever they fit in, they may become stars, athletes, or politicians. Although inequality is still a reality here, I can see some signs of change.
The Harlem Renaissance has inspired me to create an artwork related to the music of the time. Jazz and blues hit their high point during this time period. As I watched a video of one of these songs I felt the mood of the song come through strongly. I felt the struggle and pain of that time. Although the video was in black and white, I was able to see vividly the colors that represented that era and they were different shades of navy blue, shades of grey and black, and a touch of red. In my piece, I used these colors to reflect the era's mood.

This artwork in particular was inspired by jazz and blues artist Bessie Smith and her song “St. Louis Blues” (1929). I used different shades of blues because they related to the title and the type of music. Since the mood of the music was strong, it evoked a certain movement throughout my piece. I often tend to include hidden messages or words that relate to the topic of my works. For this artwork, I added the words Harlem Renaissance. I decided to also include the lyrics of the song “St. Louis Blues” along the border.
For the artwork I created based on the Harlem Renaissance, I decided to focus on the poem “Dreams” written by Langston Hughes about the African American culture. In the poem Langston Hughes wrote:

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

In my art piece, I used the silhouette of flying birds to portray Hughes’ poetic imagery. I decided to create a collage with bright colors because they symbolize the bright, energetic, and strong culture of African Americans. The woman I chose to place in the center of the piece represents Langston Hughes’ message of dreams and happiness.

I created this piece as a stamp. In the right-hand corner you will notice USA and 39 cents collaged in. I decided to base this Harlem Renaissance artwork on a U.S. stamp to allow elementary students to relate to the work. I feel that it would be easy to integrate the Harlem Renaissance into an art classroom by using music, poetry, and visual art from that era, and relating it back to the students by having them create postcards or stamps that represent Harlem, New York.
The timing of our three-day workshop about the Harlem Renaissance could not have been more significant. Halfway through the first day of class on January 20, 2009, Inauguration Day, our class gathered to watch Barack Obama take the oath of office. I sat watching, thinking about the events and efforts that led us to this moment, and dreamt about what it meant for our future.

My watercolor painting explores the past, present and future, in regard to the Harlem Renaissance. I was inspired by the history, depth and silhouette-like style of Aaron Douglas’ (1899–1979) “Into the Bondage” (1936) and “Song of the Towers” (1934). Toni Morrison’s “Jazz” (1992) also prompted my thoughts about past, present and future, and the struggles, motivation and anticipation that spark a great change.

The concept for this art piece could be made into a lesson for a fifth-grade art class. I would first introduce the students to the paintings by Aaron Douglas. The students would analyze themes in the paintings, identify how those themes relate to today, and suggest what actions need to be taken for tomorrow. I will then ask students to create a watercolor painting made up of three layers representing past, present and future. The layers will overlap, always showing signs of what has come before, and what still needs to be done now and in the future.
“Hot nights and cool jazz... steamy sidewalks and fancy dressers... songs of the soul and songs of the body... the lilt of gentle laughter and the penetrating wail of the blues...”—“Songs of the Soul: The Harlem Renaissance 1920–1935” (2002).

This statement vividly describes and embodies the feel of the musical revolution occurring during the Harlem Renaissance. The era brought about powerful musical talent; singers and musicians played an important role in this cultural inspiration. Music and the images of artists such as Duke Ellington, Billie Holiday, and Louis Armstrong served a primary inspiration and were integrated in this artwork.

The rhythm and beats felt in the music of the Harlem Renaissance affected the expressive and abstract nature of the piece. The brush strokes and shapes used are interpretations of musical compositions created during the Harlem Renaissance. Sheet music from several of the songs I listened to were manipulated and collaged into the artwork. My work aims to both realistically and abstractly represent the music of the Harlem Renaissance by combining photographs of significant musical artists and expressive interpretations of the music.

The musical evolution of Harlem Renaissance is one that is rich in history and culture that could be explored in lessons in the art classroom. After learning about the history of the period, students will be given the opportunity to listen to different songs and musical pieces composed by famous musicians integral to the development of jazz and the blues. They will learn about the importance of metaphor and symbolism in image and word, specifically in the lyrics of songs.

Students will then utilize different artistic skills to create a visual representation based on their interpretation of a song from the Harlem Renaissance.
This photograph was inspired by the photography of James Van Der Zee (1886–1983). Van Der Zee was a prominent photographer during the Harlem Renaissance. His portraits were posed and still, which was common during this time period, because the shutter of the camera moved very slowly. Van Der Zee took different types of portraits such as wedding portraits and environmental portraits. He would sometimes place his subjects in a constructed setting with flowers and props. This style of portraiture was the inspiration for my photo.

I constructed a scene using props from around the subject’s home and then placed him within it and shot a series of photographs. Because of the limitations of this setup, I examined the photographs for subtle nuances which made one stand out from another, like the energy the subject brings to the photo or the focus of the subject’s gaze for instance. In this photo, there is sincerity in both the subject and his dog. While they are not sitting perfectly and posing for the picture, both are giving an honest representation of who they are, a rambunctious boy and his puppy.

To integrate this inspiration into a lesson plan, I would compare the work of this photographer to the work of the photographer Henri Cartier-Bresson (1908–2004). While both photographers worked to carefully plan and compose their photographs, Bresson believed that there was a magical moment one could capture if he or she waited for it. He thought that chance would complete his composition. I would have photography students take photos in the style of both of these photographers—first a very composed still shot with a subject within an arrangement, and then a more unpremeditated composition in a second photograph. I think that this lesson would give students a taste of both studio photography and social documentary photography or photojournalism.
SURENDRAS ROSE HORN
Harlem Transcendentalists, 2009, watercolor on paper, 18" x 24"

My Harlem Renaissance piece is inspired by the poem “Dreams,” by Langston Hughes (1902–1967):

Hold fast to dreams  
For if dreams die  
Life is a broken-winged bird  
That cannot fly.

Hold fast to dreams  
For when dreams go  
Life is a barren field  
Frozen with snow.

This poem inspired me to paint a group of figures representing the greats of the Harlem Renaissance, including Langston Hughes, Jacob Lawrence, William H. Johnson, Roy DeCarava, and Ma Rainey. The figures are shown in silhouette because I wanted viewers to experience the figures as projections from their own minds.

The figures are standing on a grayscale ground made up of material items from everyday life. These items weigh them down and hold them in a realm of arduous daily routines. To break away from this point of view I painted rays of color above each figure, extending from each of their psyches. Their dreams are bold and alive with the ideas of the Harlem Renaissance. These ideas break from the minds of the great and lesser-known individuals of that time period, and extend into the universe for audiences to enjoy. The viewers can see my representation through the lenses of the great ideas which came from this time period, as well as from the guise of today, and understand that we may break free from the mundane thoughts of the everyday, and manifest ideas of greatness.

Lesson Plan: Over a period of time, students would collect found materials from their environment such as old toys or plastic bottles. These items would be used to create a found object sculpture form meaningful to the student. The objective of the project is to allow students to notice the objects around them in a new way, and see an item which they may have taken for granted. Allowing students to notice and interpret the world around them is the main goal for my art classroom. I want my students to learn to understand and reveal their own voice, and express their inner being through art making.
Creating an art lesson that integrates music and artwork from the Harlem Renaissance would be a fun and exciting learning experience for students. I feel students would be able to find a common bond between the music of that time and current music. I would challenge my students to express the music through visual language and through that process gain a better understanding and respect for artists who have set the groundwork for these ideas.

The artistry that burst out of the Harlem Renaissance is hard to ignore and is truly inspirational. The visual artists, poets, and musicians who took part in this important cultural movement have left a lasting impression on younger generations and their roots are still found in everyday life. Especially being in New York City, it’s not hard to notice the impact the Harlem Renaissance has had on our culture.

I feel the most inspiring aspect of the Harlem Renaissance was the music. Billie Holiday, Duke Ellington, and Louis Armstrong are just a few examples of key musicians and composers who used their musical talents to romance us with swinging rhythms and mesmerizing blues. With music, you can feel the passion, the sorrow, and the celebration just through the sweet melodies. I admire musicians for their ability to create beautiful compositions of sounds. I hope through my artwork to honor the musical achievements of the Harlem Renaissance.
In doing this painting, I was combining many ideas. Jacob Lawrence was my initial inspiration, and his use of bright colors and bold patterns influenced my use of large blocks of bright colors in depicting a row of Harlem apartment buildings. The tree growing from the middle of the sidewalk represents the Harlem Renaissance itself. In my choice of color and style for this painting I also wanted to represent hip-hop culture, one of the many things present in today’s culture that has roots in the Harlem Renaissance.

Everything we gained from that period has so much to teach children about art and society, and there are endless lesson ideas that could stem from it. I was most inspired by a use of pattern and color. It is our responsibility as art teachers to present as many angles as possible for children to learn and create from. The diversity in aesthetic style and medium present within the Harlem Renaissance alone could provide me with an entire year’s worth of lessons to explore with children, and that is what a good teacher looks for: endless possibility.

On the first day of our Harlem Renaissance class, I was among the millions of people standing in the mall of Washington, D.C. as the first African American president was sworn into office. The fact that these two events coincided is rather poetic. Coming home the next morning to spend the next two days learning about the Harlem Renaissance gave me such perspective on the whole experience. I was inspired by the holistic nature of the movement; that it changed music, literature and art all at the same time; that it sprung out of a single community and rose to change so much. I was inspired by all the beauty that came out of poverty and oppression. I was also awestruck about how much of it was left out of my formal arts education. Why is it that I had never learned about the Harlem Renaissance before this? Of course I knew of it, but never in my education have I read Langston Hughes, listened to Bessie Smith, or admired Jacob Lawrence’s paintings. As a college-educated 25-year-old, this is a shameful but it is also incredible to take in the world of art that has now been opened up for me.
RACHEL KRAUSE
Speaking of Rivers, 2009, watercolor, pen and pencil on paper, 12” x 17”

Do people move through times and places or do times and places move through people? Whatever the case, the old riddle, “you can’t step in the same river twice,” lends awareness to the salvation of constant change and the hope that is needed to free us from repeating cycles of human cruelty.

Langston Hughes (1902–1967) has always been one of my favorite writers. He captivates a sense of timeless beauty that transcends the silver lining of democratic ideals, or rather carries them like a ribbon in the claw of an eagle above the chaos and prejudice endured. He makes words soar above time and place, religion, race or creed, reminding us of a voice that lies at the core of our human condition—that voice represents the pure integrity and persevering sense of self worth among adversity that all individuals return to for self-preservation. I interpreted his poem “A Negro Speaks of Rivers” (1920) as revealing the earth to be a conscious entity growing wiser with the flow of its water which retains and nourishes the memory of souls that are borrowed from it. The drawing illustrates the cycle of birth, death, body and soul as it relates to the flow of water, blood and life between Africa and America.

I’ve known rivers:
I’ve known rivers ancient as the world
and older than the flow of human blood in human veins.
My soul has grown deep like the rivers.
I bathed in the Euphrates when dawns were young.
I built my hut near the Congo and it lulled me to sleep.
I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln went down to New Orleans, and I’ve seen its muddy bosom turn all golden in the sunset.
I’ve known rivers:
Ancient, dusky rivers.
My soul has grown deep like the rivers.

The lesson plan asks students to illustrate a piece of literature from the Harlem Renaissance by choosing three lines or concepts from the work and focusing in on how to weave them together visually. The written response has students interpreting the literature and illustration. Students are encouraged to use a wide range of resources and materials.
The Harlem Renaissance is defined by the flourishing of African American culture in the 1920s and 30s in the form of dance, music, literature and art. As music began to evolve, bringing the new sounds of jazz, dance began to follow suit. Swing dancing was a response to the excitement found in jazz music. Dances like the Charleston became wildly popular, and have since characterized the Jazz Age.

Having a love of art deco, flappers and swing dancing, I chose to create a piece of artwork that illustrates all three. One of my favorite dances is the Charleston, and being such an important dance during the Harlem Renaissance, I chose to make it the focal point of my piece.

In teaching a lesson on the Harlem Renaissance, it is of the utmost importance to consider inspiration. While I was inspired by rebellious flappers and swing dance, students may be more inspired by literature or politics. Creating a lesson plan where students select a subject of their choice from the Harlem Renaissance and create a poster or advertisement about it, for example, would allow them the freedom to explore a topic that interests them while creating beautiful and meaningful artwork.

**JENNIFER LORENZ**
The Charleston, 2009, watercolor and colored pencil, 10.5” x 12.5”
The photographer James Van Der Zee (1886–1983) made images that were beautifully haunting and unforgettable. His work was mainly portraiture and still lifes from the time of the Harlem Renaissance. The photographs depict everyday middle-class life and the dynamics of the family within society. The richness of tones in his work, coupled with over-the-top settings that he created, make his photographs incredible to view. Van Der Zee was also very famous for his photos of the deceased, in which he captured the last quiet moments of many souls before they were laid to rest. It is this side of his photography in which I have found inspiration for my own work. How do we remember through an image? How do we capture something when it is already gone?

This photograph is from a series that I have been perpetually working on for three years now. I stopped working on it for over a year and I have begun to revisit it since learning about Van Der Zee. My images are of roadside memorials that litter the highways near my home—many rebuilt weekly in honor of those who are missed. These temporary constructions represent something that is within so many of us, a side that is desperately seeking something tangible, when all that we have left is a memory of someone.

Van Der Zee’s photos are relatable and bring up many questions when one sees them. The work of James Van Der Zee can be used in many ways when setting up a lesson or project for a photography class. We could focus on family dynamics and the direction of portraiture when discussing Van Der Zee. We could concentrate more on making photographs that memorialize something. How do you use a photograph to symbolize something? How do you make a memorial? What would you want to be remembered by?
More than any one artist or author, I was inspired by the overall creative energy of the Harlem Renaissance. I love picturing New York during this cultural and artistic rebirth—the city flourishing with breakthroughs in the visual arts, literature, music, dance, film, theater and poetry. I was inspired by how the movement combined the strength of African art and the vitality of big city living to produce a new view of contemporary African American life.

As a lover of jazz, I was especially inspired by the legendary musicians and singers who shaped the movement, such as Dizzy Gillespie, Louis Armstrong, Duke Ellington, Billie Holiday, and Ella Fitzgerald. I was also inspired by the art of Jacob Lawrence, Aaron Douglas, Reinhold Weiss and Archibald J. Motley, whose paintings depicted African American life from a variety of unique perspectives.

The Harlem Renaissance should be part of every school’s curriculum. By reflecting on the music, art and literature of the movement, students would make connections between their own lives and the experiences portrayed in the art. Students would be presented with various artists of the Harlem Renaissance, and would consider how these figures used their personal experiences and cultural heritage as principle features of their artwork. Students would read and respond to texts that describe the Harlem jazz era or were written during the time, and would also listen and respond to music that embodies the distinct character of the Harlem jazz scene. Finally, students would create written, artistic and musical interpretations of their own, demonstrating their understanding and appreciation of the Harlem Renaissance.
I feel that the style of Lawrence’s work and the history behind it can be the focus of a very interesting and influential lesson. His style is not intimidating but very beautiful, and the subject matter of a lot of his work is highly relatable. Lawrence’s depictions of everyday scenes can influence students to draw inspiration from their own lives.

Jacob Lawrence is one of the most influential artists of the twentieth century. Born in 1917, he worked during the Harlem Renaissance. His style is defined by a simplification of form, and a use of bright colors. He focuses a lot on the lives and struggles of African Americans. His painting from the Great Migration series have become some of the most famous American paintings to date.

I was personally inspired by his depictions of everyday life. Works such as “The Shoemaker” (1945), The Supermarket (1974), and The Builders (1974), inspired the style that I used in my work of art. I drew from his simplification of form and use of bright colors to depict a mundane moment in my everyday life. My work The Subway (2009) derives influence from his style and subject matter, but I bring my own modern influences to it. The Subway is a collage of patterns made entirely digitally. I felt that this style lends itself to working on the computer, which is the way I have been creating my most recent work.
Gabriela Palmero

My inspiration for this piece came from the music and poetry of the Harlem Renaissance. I wanted to include some of the most memorable icons of the time; this is why I chose to incorporate these specific figures into the image. From left to right one can see Louis Armstrong, Josephine Baker, Zora Neale Hurston, Billie Holiday, and Langston Hughes. I chose this composition as a little homage to one of my favorite illustrators, Gary Kelley.

The method I would use to incorporate this into a lesson plan would be to discuss and explore the different ways pastels could be employed. I would create a lesson that would focus on a high school age group, and it would concentrate not only on exploration and experimentation, but on building the basic drawing skills that one needs in order to work with pastels. One of the goals of the lesson would be to have the students create a portrait of a classmate that could be in any style they desire.
Bryson Rand

But I have seen the city do an unbelievable sky, 2009, digital C-Print, 12" x 24"

This piece was inspired by Toni Morrison’s novel, Jazz (1992) and is part of an ongoing series that explores my personal relationship with the city in which I live. At the beginning of the book, set during the Harlem Renaissance, the main characters are swept up in the beauty and the energy of the city. Although city life is more hectic than a life in the country, there is something about the city that draws people in and makes them feel “more like themselves, more like the people they always believed they were.” (pp 34–35) Morrison describes the breathtaking beauty of the city sky at dusk and how there is nothing else like it. However, as the novel progresses, the other side of the city begins to show. It is no longer a metropolis of endless possibilities and awe-inspiring views; it becomes a sad, claustrophobic place that leaves people broken and drives them to acts of madness.

There are times when I feel a surge of inspiration and love for the city, and there are others when I want nothing more than to get as far from here as I can. As I continue to live here I find myself struggling with these two sides of New York City, questioning whether this is the place I want to call home. While this piece explores a theme that has been central to my recent work, reading Morrison’s novel provided me with a renewed sense of enthusiasm and fresh outlook on the subject.

Using literature in an art classroom as a source of inspiration can spark fresh ideas, and open new pathways for students to explore through their art. In a high school class I would ask students to choose a piece of literature or poetry that they feel a connection to, and translate it through a work of art. How does this piece speak to you and how will you convey that through your art? Just as artists from the Harlem Renaissance drew inspiration from the music, literature, and theater being created at the time, I would encourage students to look for inspiration from sources all around them.
The Harlem Renaissance was represented by a series of cultural activities within the arts, including music, literature, and visual arts. During this period, African American artists expressed their inner feelings as well as their thoughts and experiences with regards to their lives. Their works were highly creative and evoked intense emotion. I have been inspired by all of the art forms that the Harlem Renaissance encouraged.

In particular, I have been moved by the poetry of Claude McKay (1889–1948). He brilliantly used words in poetic form to describe his reactions to the injustices of black life in America. In addition, McKay wrote about his homeland of Jamaica, as well as emotional feelings, such as love. My artwork is a mixed media illustration of one of McKay’s works entitled “Spring in New Hampshire” (1920).

Such inspiration could be integrated into a lesson plan by introducing students to the various forms of art created during this cultural movement. In turn, students would be empowered to create a visual response of their own. For a lesson that focuses on poetry of the Harlem Renaissance, students would have the opportunity to be introduced to a number of poets, and use these writings to better understand human struggles. By responding visually to a poem of their choosing, students could make important cultural connections to their lives and the lives of those who came before them.
The Harlem Renaissance was a time that showcased the creative expression of the African-American perspective. Legendary African-American artists, writers, philosophers, and musicians captured and utilized the energy that was present during the Great Migration to collectively form this movement. In my opinion, it was also a time that reflected great passion and honesty.

As a visual artist, I am greatly inspired by music. This photograph reflects my interest in the music and ambiance of the Harlem Renaissance. It is a modern interpretation of the artistic energy that I imagined to be present during this time.

From the perspective of an educator, I foresee integrating memories of the Harlem Renaissance into a photographic lesson that explores the ambiance of music and the study of lighting. I would introduce this project by referencing the work of James Van Der Zee (1908–2004) and discussing his techniques.
The aspect of the Harlem Renaissance that inspired me to make this piece of artwork was the Langston Hughes’ (1902–1967) poem “Mother to Son” (1922), which is about an African-American mother telling her son that while life has been hard:

Life for me ain’t been no crystal stair.
And she’s faced many hardships:
It’s had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor—Bare.

She keeps striving:
But all the time
I’m been a-climbin’ on,
And reaching’ landin’s,
And turnin’ corners,