

GRACE ABOUNDING

The Core Knowledge Anthology of African-American Literature, Music, and Art



Teacher Kit Unit 3



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Please Read

Editor's Note

About the Teacher Resource Kits

For each of the four major literary units in *Grace Abounding* there is a corresponding Teacher Resource Kit, which includes Lesson Plans, Reading Check Tests, Vocabulary Tests, and answer keys. Please find the forementioned sections in the bookmark tab of your Teacher Resource Kit PDF.

Copyright Information.

The purchase of a Grace Abounding Teacher Kit grants to the teacher (Purchaser) the right to reprint materials as needed for use in the classroom. For instance, Student Handouts and other assessments may be reproduced as needed by Purchasers for use in the classroom or as homework assignments. Materials in the Teacher Kits may not be reproduced for commercial purposes and may not be reproduced or distributed for any other use outside of the Purchaser's classroom without written consent from the Core Knowledge Foundation.

Lesson Plans

With the lesson plans, teachers can target major language arts objectives while giving students exposure to important African-American writers, thinkers, and activists.

The first page of each lesson plan is for the teacher's reference only and should be used in planning for a day's lesson. The first page usually includes basic information about the lesson (e.g., objectives, time allotment, and content), a "mini-lesson" that contains basic information and terminology the students should know as well as examples for the teacher to write on the board and use as the basis of discussion and instruction.

Each lesson also contains at least one **Student Handout** and often two or more. The expectation is that teachers will make photocopies for all students. **Please note that these are not designed to be used as assessments but rather as instruction tools.** In many cases, depending on students' familiarity with a particular topic, teachers may decide to complete the Student Handouts as a class or in small group. Others can be assigned as homework, but generally it is assumed that the students will be allowed to access *Grace Abounding* and other resources (e.g. dictionaries or grammar books) when completing the exercises. However, if students are familiar with a topic, such as independent vs. dependent clauses, then teachers are encouraged to use the handouts for review or as assessments. In short, teachers are expected to use the lesson plans as they see fit in their classrooms.

There is a lesson plan for every literary selection in *Grace Abounding*; these lessons can provide a strong foundation for a language arts curriculum, particularly in grades 5–9. A lesson plan is based on its corresponding literary selection but it is not necessarily directly related to it. For example, Lesson 1.5 covers personal pronouns, and the Student Handout that accompanies the lesson. Please refer to the Table of Contents at the front of each Lesson Plans section for specific grammar, writing, and research topics. Generally, the lessons increase in complexity as you move from Unit 1 to Unit 4 in the book. However, the Teacher Resource Kits have been designed with the knowledge that most teachers will not be teaching *Grace Abounding* from cover to cover; therefore, the lesson plans are designed to give teachers maximum flexibility as they integrate *Grace Abounding* into various parts of the curriculum.

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Reading Check Tests

All reading checks contain three parts: one page of basic recalling questions, one page of interpreting questions, and a short assessment essay.

These are intended, primarily, as a means to check whether students have read the selection, assuming it was assigned for homework. That is not to say, however, that students should not be allowed to refer back to the text in order to answer questions. If a student has read the selection then they should be able to complete the questions on the Reading Check in less than ten minutes, whether they refer back to the text or not. Students should be allowed 10–15 minutes to complete the assessment essays, although some may be suitable as longer take-home assignments, and a few require only a paragraph or so in order to formulate a thoughtful response.

Vocabulary Tests

Many selections in *Grace Abounding* contain Vocabulary in Place boxes, the majority of which contain words that every student should learn. The selections are useful for exposing the students to essential vocabulary, and the tests can be used to help solidify it as practical knowledge.

There are vocabulary tests for every selection in *Grace Abounding* that contains vocabulary glosses. A few selections, particularly in Unit 1, contain no vocabulary glosses and therefore no corresponding vocabulary activity. These are indicated in the Table of Contents for the Vocabulary Tests in each unit. There are several basic types of vocabulary activity, and some selections—particularly the more advanced and lengthier essays—have been divided into multiple tests. Selections intended for younger grades include simple vocabulary activities, such as word finds or crossword puzzles. Other vocabulary tests are multiple choice or fill in the blank, with several variations on each basic model.

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Unit 3 Lessons

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Lesson Plan 3.1 | from *Harriet Tubman: Conductor on the Underground Railroad*, Chapter 1

Lesson Objective: Practicing historical research, using both library and Internet resources, and presenting a bibliography

Time: Forty-five minutes. This does not include reading and research—only the time spent actually constructing the timeline and preparing the bibliography.

Lesson Content: Use research to construct a biographical timeline for the life of Harriet Tubman and present a bibliography of the sources used to construct this timeline.

Mini Lesson: Ann Petry’s fictionalized account of Harriet Tubman’s life presents a good opportunity to discuss with students the importance of doing good research when writing on historical topics, whether fiction or nonfiction. The Prereading material on page 232 of *Grace Abounding* provides some guidance for this discussion.

This lesson will not require extensive writing; rather, the students will be required to simply construct a timeline of the significant facts of Tubman’s life using about twenty entries. Deciding what material to present in the timeline will require students to make judgments about what is most significant in Tubman’s life.

Students will be asked to use several sources and to present these sources correctly in a bibliography. Advanced students might be directed to a more comprehensive discussion of bibliographical style such as that which is presented in the *Chicago Manual of Style* or the *MLA Manual of Style*. Copy the example below on the board and point out important elements to students, including punctuation, style (italics for book titles, quotes for articles), and the proper order in which information should be presented. Also, explain the definition of the words *cite* and *citation* and discuss why it is important to provide this information when presenting research.

The secondary purpose of the lesson is to motivate students to read more about Harriet Tubman’s inspiring life. The story of her attempted escape from slavery in childhood should whet their appetites for learning more about this important American figure.

Example:

Shepherd, Robert D. et al., eds. *Grace Abounding: The Core Knowledge Anthology of African-American Literature, Music, and Art*. Charlottesville, Virginia: Core Knowledge Foundation, 2006.

(Example uses *Chicago Manual of Style* documentation style.)

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Student Handout 3.1** | from *Harriet Tubman: Conductor on the Underground Railroad*, Chapter 1**Researching and Presenting a Bibliography**

Think of yourself as a historian eager to learn more facts about Harriet Tubman in order to construct a timeline of her life. Make sure that your timeline records important dates, places where she lived, significant accomplishments, key interactions with other major historical figures of her time, and the place she died. Your timeline should include fifteen to twenty entries.

In completing your research, use at least two library books and two or three Internet resources. You can design your timeline any way you like: horizontally with dates attached to boxes with descriptive notes, or vertically with dates on the left and descriptive material on the right. Underneath your timeline, **cite** at least four sources you used in your research. Make sure that you follow the correct form for a list of sources, which is also called a **bibliography**.

Citing Books: Checklist

- Author's last name followed by a comma
- Author's first and middle name or middle initial followed by a period
- Italicized title and subtitle, if any, followed by a period
- Place of publication followed by a colon
- Name of the publisher followed by a comma
- Date of publication followed by a period
- Note that the order of presentation for a bibliography is alphabetical by author or editor's last name.
- Use appropriate abbreviations. When listing a book's editors, use abbreviation *eds.* for editors, as in the example below. The abbreviation *et al.* is a Latin abbreviation for "and others."

Examples:

Petry, Ann Lane. *Harriet Tubman: Conductor on the Underground Railroad*. New York, New York: Crowell, 1955.

Shepherd, Robert D. et al., eds. *Grace Abounding: The Core Knowledge Anthology of African-American Literature, Music, and Art*. Charlottesville, Virginia: Core Knowledge Foundation, 2006.

Citing Online Sources: Checklist

Include as much of the following information as possible:

- Author of the content
- Titles of website (in italics) and specific article or page on site (in quotes)
- Name or owner of the site
- Copyright or date of publication
- Sponsoring institution or company
- Date accessed
- URL or web address

Example:

Smith, John. *Finding Your Voice*. "Speaking of Jamestown." 1996. University of Virginia. 2/10/2000.
<http://www.uva.edu/jamestownvoices.html>.

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Lesson Plan 3.2 | “The Struggle for an Education” by Booker T. Washington

Lesson Objective: Show students how to improve their sentences by using parallelism

Time: Thirty minutes

Lesson Content: Analyze parallelism in five sentences from Washington’s autobiography and revise ten sentences using parallel structures.

Mini Lesson: Students should consider literature not only for its themes but also for what it can teach about effective writing styles. The power of Booker T. Washington’s account of his life comes not only from the nature of his experiences and his incredible rise from slavery but also from the way he tells it. Help students understand how his language flows easily from one sentence to the next and from one paragraph to the next. This flow in Washington’s style comes in part from his use of parallelism. He puts similar images, ideas, and observations in similar grammatical structures. In this lesson, students will be asked to identify parallelism in five of Washington’s sentences and then to rewrite ten sentences or merge groups of sentences using parallel grammatical structures.

Background Knowledge: Students should have prior knowledge of the basic parts of speech and be able to identify clauses as independent or dependent. (See Lesson 1.1)

Key Terminology:

Parallelism. The use of identical or similar sentence constructions; often used to make writing smoother when moving from one detail to another

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Student Handout 3.2** | “The Struggle for an Education” by Booker T. Washington**Parallel Sentences***Sample Sentences from Booker T. Washington*

- 1) “I resolved at once to go to that school, although I had no idea where it was, or how many miles away, or how I was going to reach it; I remembered only that I was on fire constantly with one ambition, and that was to go to Hampton.”

The sentence above is quite long, but his use of three parallel adjectival clauses modifying the abstract noun idea makes the sentence flow easily. It also stretches out the sentence, underscoring the difficulty of achieving his goal. The next thought could be a separate sentence, but the writer has chosen to link the two with a semicolon to emphasize the close connection between the two independent clauses.

- 2) “Even to this day I never see bits of paper scattered around a house or in the street that I do not want to pick them up at once. I never see a filthy yard that I do not want to clean it, a paling off of a fence that I do not want to put it on, an unpainted or unwhitewashed house that I do not want to paint or whitewash it, or a button off one’s clothes, or a grease-spot on them or on a floor, that I do not want to call attention to it.”

Notice that he repeats the dependent clause starting with “that I do not want” five times. He gives five examples of his concern with order and he uses identical grammatical structures to describe them.

- 3) “Nothing must be sloven or slipshod; every door, every fence, must be kept in repair.”

Even in this short sentence, the repetition of adjective/noun phrases (*every door, every fence*) emphasizes his ideas. Notice how repetition and parallelism work to strengthen style. His use of alliteration, the repetition of sounds, in *sloven* and *slipshod* reinforces the parallel structure and establishes a rhythm in the sentence. His writing would have been much weaker had he said, “Nothing must be unkempt and everything should be placed in the right order. Even doors and fences should be repaired when needed.”

- 4) “When I reached there, tired, hungry, and dirty, it was late in the night.”

Notice that the three equal adjectives—*tired, hungry, and dirty*—placed at the end of the introductory adverbial clause enable the writer to keep the focus where he wanted it—on his miserable condition. A less able writer might have said, “I was tired when I arrived late in the night and I was also hungry and dirty.”

- 5) “I have spoken of the impression that was made upon me by the buildings and general appearance of the Hampton Institute, but I have not spoken of that which made the greatest and most lasting impression upon me, and that was a great man—the noblest, rarest human being it has ever been my privilege to meet. I refer to the late General Samuel C. Armstrong.”

Notice how he builds the sentence using the compound, parallel structure “I have spoken of” this, but “I have not spoken of” that. Also notice his use of parallel nouns, *buildings* and *appearance*, and parallel adjectives, *noblest* and *rarest*. Furthermore, he builds suspense by omitting the important name until the paragraph’s end.

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Student Handout 3.2** | “The Struggle for an Education” by Booker T. Washington**Parallel Sentences Worksheet**

Rewrite the following sentences using parallelism whenever you can. In cases where there are two or more sentences, rewrite them as one sentence. Notice how using parallel structure can shorten sentences and improve their flow.

1. As Gloria got up to speak, she was nervously biting her lip, and her papers fell on the floor.
As Gloria got up to speak, she nervously bit her lip and dropped her papers on the floor.
 2. Harry rounded third base. Then he slid into home plate. He gave a loud yell as he did so while he doffed his cap to the crowd.
Harry rounded third base and then slid into home plate, giving a loud yell and doffing his cap to the crowd.
 3. Mrs. Brown was angrier at the class than she had ever been. Moreover, she was determined to punish the troublemakers. Staring at the students, she slammed her book. Finally, the class was silent.
 4. The journey was long. We were very tired. Also hunger and thirst began to overtake us.
 5. I began to tremble with fear as we approached the haunted house, and sweat began to appear on my forehead while I could hardly hold onto my trick-or-treat bag.
 6. Their hearts pounding, the players stalled for time, hoping the clock would run out before the other team scored, and they could feel their palms sweating, too.
 7. Ramona felt guilty for lying to her parents about finishing her homework, and she also said she had taken out the garbage when she hadn't.
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Answer Key 3.2 | “The Struggle for an Education” by Booker T. Washington

Assessment

There are a number of possible ways to revise the sentences. The following sentences represent one acceptable possibility in each case. You may approve solutions other than the ones given below. If the students are quite familiar with grammatical terms, you may also want to customize the practice exercise by asking the students to use specific structures rather than something of their own choosing.

1. Gloria got up to speak, nervously biting her lip and dropping her papers on the floor. (parallel participial phrases)
2. After rounding third base, Harry slid into home plate, giving a loud yell and doffing his cap to the crowd. (parallel participial phrases)
3. Angrier than she had ever been and more determined than ever to punish the troublemakers, Mrs. Brown stared at the students and slammed her book shut until the class was finally silent. (parallel adjectival phrases and parallel verbs)
4. After the long journey, we were very tired, very hungry, and very thirsty. (three descriptive adjectives preceded by repeated adverbs)
5. Sweating and trembling with fear, I could hardly hold onto my trick-or-treat bag as we approached the haunted house. (parallel participial phrases modifying the pronoun *I*)
6. Their palms sweating, their hearts pounding, the players stalled for time, hoping the clock would run out before the other team scored. (two appositive structures related to the subject *players*) This unusual construction—in which the initial phrases might be considered gerund phrases acting as the object of the understood preposition *with*—is a good one to have

students master as a way of achieving variety and brevity in sentence construction.)

8. Preferring science to history, Julia chose to sign up for the science fair rather than to go on the museum trip. (Two parallel infinitives rather than an infinitive phrase and a participial phrase)
9. Ramona felt guilty for lying to her parents about finishing her homework and taking out the garbage. (Two parallel gerund phrases serving as the object of the preposition *about*)

Additional Practice

To make sure the students understand parallelism, you might have them take a paragraph they have written earlier and underline any parallel structures they used or find sentences they might improve by revising with the use of parallel terms.

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Lesson Plan 3.3 | “Good Manners”

Lesson Objective: Searching and accessing information on the Internet by using key words

Time: Twenty minutes

Mini Lesson: Searching the Net

At the end of “Good Manners,” Fanny Coppin makes an allusion, one that would have been so familiar to her audience that she didn’t bother to give the source. She states, “We do well to remember that a soft answer turneth away wrath, but grievous words stir up anger.” A footnote explains that the source is Proverbs 15:1. Have the students test their research skills by answering some questions about this source. You might want to make this exclusively an Internet research exercise, directing them to Google or other search engines.

Resources: This exercise requires ready access to Internet service (preferably high-speed). Students may work in pairs or small groups.

Key Terminology:

Allusion: A reference to a person, place, thing, or event outside of the work of art

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Unit 3**Student Handout 3.3 | “Good Manners”**

Find answers to the following questions by conducting research on the Internet. Before you begin, read all of the questions and make a list of at least five key words or phrases you can use to initiate your research. Remember, to refine your search, place quotation marks around phrases and titles.

1. What book contains the book of Proverbs?
2. To what does 15:1 refer?
3. What famous person is associated with some of the proverbs?
4. What purpose did the proverbs probably serve?
5. In your own words, what is a proverb?
6. In what language was the book of Proverbs originally written?
7. What version or translation of the book is used in the wording quoted by Coppin?
8. Can you find another translation of this same proverb? What version did this wording come from?
9. During what time period was the book written?
10. Can you find another proverb that has the same meaning as 15:1? Think of the sayings you might have studied in the Core Knowledge language arts program or in your own reading.

Extra Credit

Restate Proverbs 15:1 in your own words.

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Answer Key Searching the Net | “Good Manners”

Assessment

Varying answers to several of the questions are possible.

1. What book contains the book of Proverbs?

The Bible

2. To what does 15:1 refer?

It refers to the chapter (15) and the verse (1).

3. What famous person is associated with some of the proverbs?

King Solomon, who is famous for wisdom, is regarded as the source of many of the proverbs.

4. What purpose did the proverbs probably serve?

The proverbs were intended to instruct people in proper behavior and to lead them to an understanding of God’s will.

5. In your own words, what is a proverb?

A proverb is a maxim or a wise saying containing a commonly understood truth.

6. In what language was the book of Proverbs originally written?

Hebrew

7. What version or translation of the book is used in the wording quoted by Coppin?

The King James Version

8. Can you find another translation of this same proverb? What version did this wording come from?

A gentle answer turns away wrath, but a harsh word stirs up anger. (New International Version)

A mild answer calms wrath, but a harsh word stirs up anger. (New American Version)

4. During what time period was the book written?

Scholars differ on dates, but most say sometime between the tenth century and the sixth century B.C.

5. Can you find another proverb that has the same meaning as 15:1? Think of the sayings you might have studied in the Core Knowledge language arts program or in your own reading.

You can catch more flies with honey than with vinegar.

Extra Credit

Restate Proverbs 15:1 in your own words.

A kind word can calm someone who is angry, but harsh words can inflame him.

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Lesson Plan 3.4 | “Southern Horrors” and *A Red Record*

Lesson Objective: To observe the characteristics of journalistic writing by looking at the arguments developed in the excerpts from “Southern Horrors” and *A Red Record* by Ida B. Wells-Barnett

Time: Thirty minutes, more if the optional exercise is included

Mini Lesson: Ida B. Wells-Barnett was a famous journalist and activist who was dedicated to bringing the horrific practice of lynching to public attention. This lesson will demonstrate to students that, as a journalist, she emphasized facts and statistics rather than making emotional appeals to her readers. The lesson will ask them to analyze how she supports her arguments in these two pieces and how she demonstrates her understanding of the famous set of questions that journalists are advised to have in mind when they write a story: **who, what, when, where, and why**. Before beginning, it might be useful to discuss with students the difference between a **subjective** and an **objective** report.

An optional exercise will enable students to distinguish two kinds of journalistic writing: reporting and opinion pieces.

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Student Handout 3.4** | “Southern Horrors” and *A Red Record*

Looking at Journalistic Writing: There are two basic kinds of journalists: reporters who write factual news stories (or feature writers who write descriptive essays) and opinion writers who write editorials or opinion columns.

Reporters write stories about current events in which they describe events and quote the views of others, but they do not give their own views. In other words, they try to write from an **objective** viewpoint (based on observations rather than personal emotions or reactions). However, in many cases, simply selecting which facts to emphasize requires a **subjective**, or personal, choice. Nevertheless, conventional reporting—in which the reporter is charged with reporting the facts of a story—is supposed to be objective in nature. Writers of “feature” stories in magazines or newspapers also try for an objective voice, but their stories attempt to go into more depth and more detail. Feature stories are usually about personalities or areas of interest and are often called “soft news” as opposed to the “hard news” that occupies the front pages of a newspaper.

Unlike reporters or feature writers, opinion and editorial writers give their own views; persuasion, rather than explanation, is the purpose of their writing. Of course, they try to support their opinions with facts and evidence. This kind of writing appears in specific sections of the paper called editorial pages, which usually appear in the back of the paper or at the end of the first news section.

1. Based on the selections in *Grace Abounding*, which kind of a journalist would Ida B. Wells-Barnett be? Use examples from the text to support your answer.
2. Bring your local newspaper to class and find which pages have news stories and which pages carry opinion and editorial columns. In two or three of the news stories, discuss whether the reporter has covered the *who*, *what*, *where*, *when*, and *why* questions.

Also, take note of the kinds of sentences that are characteristic of most newspaper writing. Are the sentences short? Do they have elaborate transitions, such as an essay might have, or are the transitions more implied? Put in another way, are the facts just stated one after another? Do they hang together mostly because they are joined by sequence rather than explicit phrases?

In one of the opinion columns, describe the main opinion or argument the writer is making and list any facts he or she has used to support this opinion.

3. Select an issue or event to report on, perhaps something related to school life, and write two short pieces. In one, imagine that you are a reporter writing from an objective point of view. In the other, cover the same issue or event but write as an editorial writer or columnist, endorsing or critiquing the event or issue. Read a few editorials from newspapers in order to get a sense of the techniques that writers use. For instance, good editorial writers often employ techniques of persuasive writing, such as trying to foresee and invalidate possible counterarguments that people with opposing views might have.

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Lesson Plan 3.5 | from *The Souls of Black Folk*, Chapter One: “Our Spiritual Strivings”

Lesson Objective: Tracing the development of a thesis.

Time: Twenty minutes

Mini Lesson: The sophistication of Du Bois’s style in *The Souls of Black Folk* may prove a challenge for some readers. Tracing the development of his thesis, or argument, can be an aid to comprehension. Help students paraphrase the conclusion of his argument, which appears in the final three paragraphs. Then ask them to describe how he begins this argument and how he divides the Negro struggle for freedom into three phases. Looking closely at how he develops his thesis should enable students to see how farsighted Du Bois was and how many of the points he made are still relevant today.

Discuss with students the anecdote with which Du Bois introduces his essay. The story of a student’s refusal to exchange cards with him made him realize for the first time that he was regarded as having lower social status. The story makes more of an emotional impact on the reader than would have been made by an abstract point about prejudice. You might compare this episode to Countee Cullen’s poem “Incident” on page 379 of *Grace Abounding*.

The questions in the student handout can be distributed as a short-answer writing assignment or used as guidelines for a class discussion.

Key Terminology:

Thesis. A proposition that is maintained by argument

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Student Handout 3.5** | from *The Souls of Black Folk*, Chapter One: “Our Spiritual Strivings”

1. In the final three paragraphs, what does Du Bois say is the purpose of all the striving undergone by the Negro race in America?

2. What does Du Bois think African Americans can contribute to the American republic?

3. How does Du Bois introduce the so-called “problem” of the Negro in America?

4. What three stages does Du Bois describe in outlining the African-American struggle for equality?

5. What, in DuBois’s view, was the main force that prevented progress for Negroes in America?

6. How was this force the real “problem,” according to Du Bois?

Extra Credit

Telling an anecdote, or a story of personal experience, can be an effective way to begin a persuasive or expository essay. Write a paragraph explaining some position you believe in or some issue you have come to understand, and introduce the topic with a personal anecdote in the manner of Du Bois in this chapter.

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Answer Key 3.5 | from *The Souls of Black Folk*, Chapter One: “Our Spiritual Strivings”

Assessment

1. In the final three paragraphs, what does Du Bois say is the purpose of all the striving undergone by the Negro race in America?

The striving of the Negro must have three things simultaneously—political freedom, higher education, and economic opportunity—if Negroes are to achieve equality and make a greatly needed contribution to the ideals of the American republic.

2. What does Du Bois think African Americans can contribute to the American republic?

He thinks they are more devoted to freedom than any other people and that their spiritual strength, their humility, and benign good humor—as well as their profound music and folklore—will refine some of the more coarse and materialistic values of the American people.

3. How does Du Bois introduce the so-called “problem” of the Negro in America?

He tells an anecdote about how, as a young student, he first came to realize that others thought of him as a “problem” when one girl refused to share her visiting card with him.

4. What three stages does Du Bois describe in outlining the African-American struggle for equality?

The first stage involved emancipation, which came only through war; next came the right to vote, which came through the Fifteenth Amendment; and finally came the struggle for education. Education was complicated because, though manual skills were necessary, the Negro also sought the values of higher education and the greater economic power it delivered.

5. What, in Du Bois’s view, was the main force that prevented progress for Negroes in America?

Even when he was a free, educated citizen, the Negro still faced prejudice and discrimination and, for many years, was terrorized by Klansmen. These conditions led the Negro, even though free, to feel a sense of “twoness,” the sense that being a Negro meant not being quite an American.

6. How was this force the real “problem,” according to Du Bois?

People who defined the Negro as a problem were themselves the problem, being the perpetrators of prejudice and the ones who prevented the striving of the Negro from bearing any fruit.

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Lesson Plan 3.6 | Address to the Country: Speech at the Second Convention of the Niagara Movement

Lesson Objective: To master the fundamentals of effective speechwriting (and possibly speechmaking).

Time: This lesson can be a brief examination, perhaps a twenty-minute analysis, of the organizational elements of a good speech. It can also be a more extensive imitation of the speechwriting techniques of Du Bois, depending on the amount of time one wants to allot to it. Thirty minutes might be spent examining the organization of the speech before assigning speechwriting as an out-of-class activity. Students can also be required to present speeches they have written, in which case aspects of effective delivery can be examined and assessed.

Lesson Overview: Du Bois's address at Harpers Ferry before the second convention of the Niagara Movement stands as one of the great addresses in American political history, a worthy afterword to Lincoln's second inaugural address and a fitting precursor to the 1963 "I Have a Dream" speech of Martin Luther King, Jr. Students can learn much about effective rhetoric by imitating it.

Mini Lesson: Examine the structure of the speech by leading the students to outline its parts on the board or with an overhead projector. The final part of a persuasive speech in classical rhetoric was called the **peroration**. Its effectiveness depended on how well and how logically the speaker had presented the evidence supporting his position.

Major phases in Du Bois's speech:

- I. Introduces the problem: Lack of basic rights for African Americans, a problem not only for them but for all Americans and for America's place in the world.
- II. Enumerates the rights now lacking that are being demanded, including
 - a. right to vote
 - b. right of access to public accommodations
 - c. right of assembly
 - d. right to equal enforcement of the laws
 - e. right of education
- III. Defines the methods for advancing the demand for these rights such as voting, agitation, sacrifice, and work, and other nonviolent civil actions
- IV. Rallies the audience to action; identifies who should answer the call to action and why they should do it.

Discuss how Du Bois elaborates on and supports his main points. In particular, note his clarification of what he means by *education*. Note also that his discussion of methods is quite brief except in its rejection of violence. Ask students to consider why this is so. Probably the general purpose of the speech was to rally his forces and give them motivation and hope rather than to give them a specific program of action. The optimism of his conclusion is conveyed by his idea that the fight for justice will inevitably end in victory, just as the stars above will ever shine. Discuss why optimism is more motivating than fear.

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The Core Knowledge Anthology of African-American Literature, Music, and Art

Unit 3

Lesson Plan 3.6, continued | Address to the Country

Student Assignment: Students will identify a controversial topic about which they will take a position, possibly working in teams. Alternatively, topics can be assigned. They will write a persuasive speech of two to four pages, following exactly the organization of Du Bois’s speech. They should use as many of his stylistic techniques as they can.

Time permitting, students can present the speeches formally in class, perhaps spreading them over a week’s time with a five-minute limit for each presentation. The assessment forms (student handout) might be distributed to assist the class in evaluating the speeches. If necessary, speak to the class about fair play and objectiveness in evaluation.

An alternative assignment might be to have the students present only the outline for the speech, which they would normally prepare before writing it.

Optional material for discussion: If there is time, remind them of some of the stylistic techniques Du Bois used that they might also want to imitate.

Examine some of the stylistic techniques that contribute to the persuasiveness and clarity of the speech. There are many examples of each technique. A small sampling is given below.

Repetition

we want, we claim, we call for, we appeal, we shall win

Parallelism

“We want the laws enforced against the rich as well as poor; against Capitalist as well as Laborer; against white as well as black.”

“The past promised it; the present foretells it.”

“They have a right to know, to think, to aspire.”

Alliteration

“The battle for humanity is not lost or losing. All across the skies sit signs of promise.”

Effective imagery and figurative language

“The morning breaks over blood-stained hills. We must not falter, we may not shrink. Above are the everlasting stars.”

Discuss why Du Bois chooses to motivate his listeners by ending on a positive note—going from blood-stained hills to the stars—reminding his audience of the bloody Civil War, but also of the hope—the stars that led the escaped slave to freedom and shine on everlastingly.

Chiasmus. See Handbook of Literary Terms for definition.

“Either the United States will destroy ignorance or ignorance will destroy the United States.”

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3**
Student Handout 3.6 | Address to the Country: Speech at the Second Convention of the Niagara Movement
Speech Assessment Form

Name of student giving the speech _____

Name of evaluator _____

Rate the following aspects of the speech on a scale of one to ten.

___ Clarity and logical progression of the argument

___ Persuasiveness of the points made, appeal to facts and reason

___ Effectiveness of emotional appeal and call to action

___ Effectiveness of written style, use of repetition, appropriate diction, striking metaphors, etc.

___ Effectiveness of presentation, vocal modulation, posture, audience contact

___ Overall effectiveness in drawing upon techniques of W. E. B. Du Bois

Additional Comments:

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The Core Knowledge Anthology of African-American Literature, Music, and Art

Unit 3

Lesson Plan 3.7 | Telegram to the Disarmament Conference

Lesson Objective: Use logic as a tool for developing a persuasive argument.

Time: Thirty minutes

Lesson Overview: Students have examined how arguments are developed by explaining cause and effect, by enumerating examples, by comparison and contrast, and probably by other methods of organization. In this lesson they will look at the underlying basis of Marcus Garvey's telegram, which is one of simple logic. Showing students how a basic syllogism is constructed will lay the groundwork for the more complex discussion of logic they no doubt will encounter later in their studies.

Mini Lesson: This lesson will concentrate only on the basic categorical syllogism used by Aristotle and not on its many possible variations. Explain that a **syllogism** consists of three parts: the major premise, the minor premise, and the conclusion. The standard example from introductory logic is easy for students to follow:

All men are mortal. (Major premise)

Socrates is a man. (Minor premise)

Socrates is mortal. (Conclusion)

Each premise has one term in common with the conclusion. Students can make up several of their own syllogisms before they try to detect those underlying Garvey's argument.

You might start the logical analysis of Garvey's appeal by giving them the major premise:

"Equality does not exist while the strong oppress the weak."

Today the strong oppress the weak.

(therefore) *Today equality does not exist.*

Equality is necessary for justice.

Negroes do not have equality.

(therefore) *Negroes do not have justice.*

If part of humanity is oppressed, that part will inevitably rebel.

four hundred thousand million Negroes are an oppressed part of humanity.

(therefore) *four hundred thousand million Negroes will inevitably rebel.*

Students will see how these logical arguments are developed as Garvey appeals to the Disarmament Conference not to ignore the social and political interests of Africans and those descended from Africa. The historical notes in *Grace Abounding* explain how the Treaty of Versailles ignored the rights of Africans in requiring the dismantlement of the German territories in Africa and their arbitrary apportionment among the victorious European powers. His analysis that such oppression fosters violent rebellion was insightful, as the world still witnesses the disastrous effects of colonialism in many parts of Africa. His analysis also was later vindicated by the rise of Nazism in Germany that many historians attribute, in part, to the harsh demands of the Versailles treaty, which demoralized the German people and nearly destroyed their economy. Garvey

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Unit 3

Lesson Plan 3.7 | Telegram to the Disarmament Conference

appeals to reason and to the good aspects of human nature—the longing for justice and liberty—as well as to the emotions of his audience and the fear of the revenge that oppression will stir up in oppressed people.

Have students discuss how they would develop one of the syllogisms they constructed earlier in this lesson. Here are some possible examples.

Bullies should not be elected to class offices.

Harry is a bully.

Harry should not be elected as a class officer.

This argument might be developed by defining what is meant by bullying and by giving some examples in which Harry played the part of a bully.

All diligent students should be rewarded with special privileges.

Mary is a diligent student.

Mary should be rewarded with special privileges.

This argument might be developed by describing what constitutes diligence in a student, perhaps not basing it on grades but on persistent effort. One might then give examples of Mary's study habits, her cooperation, her determination to improve, and so forth.

Key Terminology:

Syllogism. A form of deductive reasoning consisting of a major premise, a minor premise, and a conclusion

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The Core Knowledge Anthology of African-American Literature, Music, and Art

Unit 3

Lesson Plan 3.8 | Preface to *The New Negro*

Lesson Objective: To enhance vocabulary skills using prefixes and etymology

Time: Forty minutes. (Handout may be completed in small groups or as a class. Students should be encouraged to refer to a dictionary and to vocabulary glossaries and footnotes in *Grace Abounding*.)

Mini Lesson: This excerpt from Alain Locke’s work was probably challenging for many students because of its sophisticated vocabulary. The language was suited to the complex ideas he was discussing—the emergence of new attitudes on the part of African Americans who were sloughing off the effects of slavery and failed reforms to embrace a new cosmopolitan consciousness.

This is a good time to review some vocabulary skills that are an aid to reading comprehension. Students are accustomed to finding new words and guessing at their meanings based on context. This exercise will enable them to practice another skill: comprehending words by knowing the meaning of prefixes and knowing something about the roots of English words, especially Greek and Latin roots. The lesson will also touch on the absorption of foreign words directly into English.

Of course, there are many other prefixes and words you could add to expand this lesson. Only a select number are provided to fit into a fixed time period. Since this lesson may be a review of vocabulary work offered in many other grades, you may wish to adjust the time spent on it.

Key Terminology:

Etymology. The origin and history of a linguistic form, or the study of word origins. To determine the etymology of an English word, etymologists determine the word’s basic elements, earliest known use, changes in form and meaning. They also trace its transmission from one language to another, identifying its **cognates** (similar words) in other languages, and reconstructing its ancestral form, if possible.

Prefix. A word element, or **affix**, which is added to the beginning of a word. Examples of prefixes include *pre-*, *dis-*, *un-*, *inter-*, and *anti-*.

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Student Handout 3.8** | Preface to *The New Negro*

For exercises 1–2, read the sentences taken from Locke’s essay and complete the exercises that follow to test your vocabulary skills. For 3–5, complete the exercises. Write your answers on a separate sheet of paper.

1. “This is indeed a critical stage of race relationships because of the likelihood, if the new temper is not understood, of **engendering** sharp group **antagonism** and a second crop of more calculated **prejudice**.”

Antagonism

Define the word.

What does the prefix *ant(i)* mean?

Name two other words that use the prefix *anti*.

Why would a character in a story be called the antagonist?

Prejudice

Define the word.

What is the meaning of the prefix *pre*?

Name three other words that begin with this prefix.

Engendering

Define the word.

The prefix *en* (also *in* or *em*) means put “into or onto.”

Name five other words that contain this prefix.

2. “And finally, with the Negro rapidly in process of class differentiation, if it ever was warrantable to regard and treat the Negro *en masse* it is becoming with every day less possible, more unjust and more ridiculous.”

The textual note tells you that *en masse* is taken from French and that it means “all together.” How is it pronounced? Why is it italicized?

Does this punctuation rule apply to all words and phrases taken directly into English from another language?

3. Think of at least one word that begins with each of the following prefixes. Then, determine the meaning of the prefix based on what you know about the definition of the word:

a or an	de	multi	re
bi	dis	pan	sur
co	hyper	pro	un

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Student Handout 3.8** | Vocabulary tips based on Preface to *The New Negro*

4. Do you know the meaning of the following words used by Locke? If not, can you guess their meanings by knowing what the prefixes mean?

reorientation	disillusionment
multitude	abated
dissimilar	hyper-sensitiveness

5. The following foreign words or phrases are used frequently in English. Four are from French, four are from Latin, one is from Spanish, and one is from Greek. See if you can guess the correct language for each of them and use the expression in a sentence.

ad absurdum (ad ab-sir'dum). To the point of absurdity

bon mot (bon moe'). A witty remark or comment

carpe diem (kar'pay dee'um). Seize the day

hoi polloi (hoy'puh-loi). The common people

mea culpa (may'uh kul'puh). I am to blame

mano a mano (mah'no ah mah'no). Directly, face to face, although literally it means hand to hand

coup de grace (koo de grahss'). Finishing blow

faux pas (foh pah'). A social blunder

bon vivant (bon vee-vahn'). A person who lives luxuriously and enjoys good food and drink

in medias res (in me'dee-as rays). In the middle of a sequence of events, as in a drama

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Student Handout 3.8** | Preface to *The New Negro***When are foreign words not italicized?**

Only words that are taken directly from other languages are italicized. However, some English words are very similar to their original forms, and they are no longer italicized. Also, we do not normally italicize common nouns from other languages. **Angst** (from German *angest*) and **tamale** and **salsa** from Spanish are examples of common, non-italicized foreign words.

Greek and Latin Roots

Many of the vocabulary words highlighted in Locke's essay and defined at the bottom of the page in *Grace Abounding* have Latin or Greek roots. Some contain the prefixes listed above. They may have come into English through one of the modern languages, but their original source is Latin or Greek.

Complete the following vocabulary exercises on a separate sheet of paper. If you are unsure, take your best guess and then check your answers using a dictionary.

Distorted. From the Latin *dis*, apart, and *torquēre*, to twist

What is the noun form of this verb?

Progressive. From the Latin *progredi*, to advance

What is the noun form of this adjective?

Proscription. From the Latin *proscribere*, to put up someone's name as outlawed

What is the verb form of this noun?

Articulate. From the Latin *articulāre*, to divide into joints, utter distinctly

What is the noun form of this adjective?

Stagnated. From the Latin *stāgnum*, swamp

What is the noun form of this verb?

Cynicism. Originally from the Greek word *kunikos*, meaning dog-like. Given its origin, cynicism as a philosophy might be said to view life negatively, to view it as “fit for a dog.”

What is the adjective form of this noun?

Stoical. From the Latin *Stōicus*; originally from Greek, *stoā*, porch. The philosopher Zeno taught on the porch of a building in Athens. This word retains its original meaning—calm acceptance of life's pleasures and pains.

What is the noun form of this adjective?

Cosmopolitan. From the Greek *cosmos*, meaning order or the universe considered in totality. Someone who is cosmopolitan has a sophisticated worldview or feels at home anywhere in the world.

What is the noun form of this adjective?

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Answer Key 3.8 | Preface to *The New Negro*

For exercises 1–2, read the sentences taken from Locke’s essay and complete the exercises that follow to test your vocabulary skills. For 3–5, complete the exercises. Write your answers on a separate sheet of paper.

1. “This is indeed a critical stage of race relationships because of the likelihood, if the new temper is not understood, of engendering sharp group antagonism and a second crop of more calculated prejudice.”

Antagonism

Define the word. (*hostility or active resistance*)

What does the prefix *ant(i)* mean? (*against*)

Name two other words that use the prefix *anti*. (*antibiotic, anti-aircraft*)

Why would a character in a story be called the antagonist? (*The character identified as the antagonist in a story is the one who goes against the hero and is hostile to the hero.*)

Prejudice

Define the word. (*an adverse or negative judgment of someone or something without knowledge or examination of the facts*)

What is the meaning of the prefix *pre*? (*before*)

Name three other words that begin with this prefix. (*prelude, premeditate, premonition, prerequisite, predate, pretend, precondition, prescribe*)

Engendering

Define the word. (*bringing into existence, procreating*)

What is the meaning of the prefix *en* (also *in* or *em*)? (*put into or onto*)

Name five other words that contain this prefix. (*engorge, enhance, enlarge, enroll, ensure, indoctrinate, inculcate, empathy, emphatic*)

2. “And finally, with the Negro rapidly in process of class differentiation, if it ever was warrantable to regard and treat the Negro *en masse* it is becoming with every day less possible, more unjust and more ridiculous.”

The textual note tells you that *en masse* is taken from French and that it means “all together.”

How is it pronounced? (on mäs')

Why is it italicized? *It is a foreign word.* Does this punctuation rule apply to all words and phrases taken directly into English from another language. *Yes.*

3. Give the meaning of these other prominent prefixes used in English words and give two examples of words using them:

a or an (not, without) *anemic, atheist*

bi (two) *bimonthly, bisect*

co (with, jointly) *cosponsor, coordinate*

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Answer Key 3.8 | Preface to *The New Negro*

de (down, away, completely) *descend, deduct, depend*

dis (negation, removal, expulsion) *disadvantage, dismount*

hyper (beyond, more than) *hyperactive, hypersonic*

multi (many, much) *multitalented, multifaceted*

pan (all) *panorama, pandemic*

pro (favoring, in support of, before in time) *pro-American, prologue*

re (again) *reawaken, renew*

sur (under, same as sub) *surrender, surreptitious, submarine*

un (not) *undo, unhappy, unmask*

4. Do you know the meaning of the following words used by Locke? If not, can you guess their meaning by knowing what the prefixes stand for?

reorientation, n. *Positioning again*

multitude, n. *A great many people, a large crowd*

dissimilar, adj. *Not alike*

disillusionment, n. *To be in a state of separation from illusions or false beliefs*

abated, adj. *Lessened, reduced in amount or intensity*

hyper-sensitiveness, n. *A condition of excessive sensitivity, that is, extraordinary susceptibility to the feelings of others*

5. The following foreign words or phrases are used frequently in English. Four are from French, four are from Latin, one is from Spanish, and one is from Greek. See if you can guess the correct language for each of them and use the expression in a sentence.

ad absurdum (ad ab-sir'dum) to the point of absurdity. Latin

The speaker droned on *ad absurdum*.

bon mot (bon moe') A witty remark or comment. French

Her *bon mot*, said with a flourish, put an immediate end to the argument.

carpe diem (kar'pay dee'um) Seize the day. Latin

If you believe in *carpe diem*, then you will never be bored.

hoi polloi (hoy'puh-loi) the common people. Greek

She was too snooty to mingle with the *hoi polloi*.

mea culpa (may'uh kul'puh) I am to blame. Latin

His *mea culpa* didn't seem sincere and I doubted that he felt the least bit guilty.

mano a mano (mah'no ah mah'no) directly, face to face, although literally it means hand to hand.

Spanish

Gary glowered at Mike and challenged him to go *mano a mano*.

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The Core Knowledge Anthology of African-American Literature, Music, and Art

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Answer Key 3.8 | Preface to *The New Negro*

coup de grace (koo de grahss') finishing blow. French

The principal delivered the *coup de grace* and ruined the students' plan.

faux pas (foh pah') a social blunder. French

Mary's face reddened as her *faux pas* was noticed by everyone.

bon vivant (bon vee-vahn') a person who lives luxuriously and enjoys good food and drink. French

Harry was such a *bon vivant* that he insisted on going first class.

in medias res (in me'dee-as rays) In the middle of a sequence of events, as in a drama. Latin

It's unwise to begin your argument *in medias res*.

When are foreign words not italicized?

Only words that are taken directly from other languages are italicized. However, some English words are very similar to their original forms, and they are no longer italicized. Also, we do not normally italicize common nouns from other languages. **Angst** (from German *angst*) and **tamale** and **salsa** from Spanish are examples of common, non-italicized foreign words.

Greek and Latin Roots

Many of the vocabulary words highlighted in Locke's essay and defined at the bottom of the page in *Grace Abounding* have Latin or Greek roots. Some contain the prefixes listed above. They may have come into English through one of the modern languages, but their original source is Latin or Greek.

Distorted. (from the Latin *dis*, apart, and *torquere*, to twist)

What is the noun form of this verb? (*distortion*)

Progressive. (from the Latin *progređi*, to advance)

What is the noun form of this adjective? (*progression*)

Proscription. (from the Latin *proscribere*, to put up someone's name as outlawed)

What is the verb form of this noun? (*proscribe*)

Articulate. (from the Latin *articulare*, to divide into joints, utter distinctly)

What is the noun form of this adjective? (*articulation*)

Stagnated. (from the Latin *stagnum*, swamp)

What is the noun form of this verb? (*stagnation*)

Stoical. (from the Latin *Stoicus*; originally from Greek, *stoā*, porch.)

What is the noun form of this adjective?

Cosmopolitan. (from the Greek *cosmos*, meaning order or the universe considered in totality.)

What is the noun form of this adjective?

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Unit 3

Lesson Plan 3.9 | “The Negro Digs Up His Past”

Lesson Objective: To give students a chance to tell their own story in the way that Schomburg told the story of the Negro race—with a collection of documents, artifacts, books, posters, and other evidence of people’s accomplishments since the beginning of civilization. The student will collect (or describe) personal documents and mementos that will tell the story of his or her life.

Time: This is necessarily an out-of-class exercise. The time can vary considerably from a three-night assignment to a more elaborate one, which students could work on from time to time over a period of several weeks. Teachers will have to decide whether or not this lesson is well suited to their students. You might want to add specific writing requirements to it, as well.

Lesson Overview: Begin the lesson with a discussion of Schomburg’s essay, particularly the reasons why he saw understanding history as the key to building a future. The Delving Deeper exercises in *Grace Abounding* encourage the development of research skills by asking students to find out more facts about the people mentioned in Schomburg’s essay. This lesson is designed as a chance for students to translate these skills to a personal level and to have some fun telling the story of their own lives and perhaps how they have been influenced by other members of their families or people in the community.

Mini Lesson: Ask students what photos, documents, mementos, school records, athletic awards, ticket stubs, programs, or stories they would put in a collection devoted to their own biography or their family history. What places, events, and people are important in understanding their lives? What books would they list as important to them? Would they include people who influenced them, such as grandparents or other relatives? Would they present a photo, a letter, a newspaper clipping, an interview, a book report, a poem, or something else to demonstrate their values? What objects or paper documents would operate symbolically to suggest larger themes in their lives? What evidence of hobbies or interests would help define who they are? Ask students to consider various ways in which their collection could be organized. Should they use reverse chronology? Important influences? Key events?

Point out that historians and anthropologists make many deductions based on the records and artifacts left by various cultures, and ask the students to imagine what deductions might be made by someone examining their room or home a hundred or two hundred years from now. This might jumpstart their historical imaginations. If students have visited a historical site, you might ask them to remember how the exhibits were used to present the story being told there. While this exercise is designed as a kind of break from more rigorous academic pursuits, it can also be useful in getting students to think about some of the tools and methods used by historians and others in reconstructing the past. More practically, it can be a precursor to the kind of self-examination often required in the college application process.

Depending on how much time you want to devote to this exercise, you can have students simply make lists of what they would present and how they might organize their collections. Alternatively, students could make a collage, a poster, or a scrapbook.

If possible, this assignment could be given in collaboration with the art or social studies teacher.

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Unit 3

Lesson Plan 3.10 | “Sympathy”

Lesson Objective: To identify some of the sound effects in poetry

Time: Ten minutes

Lesson Content: A close reading of the poem “Sympathy” by Paul Laurence Dunbar

Mini Lesson: If they completed the exercises and discussions in *Grace Abounding*, students have examined the theme of this poem and analyzed it as an example of the poetic voice defining the great tragedies, as well as the hopes, of a society. They have looked at the overall metaphor in which the caged bird stands for African Americans imprisoned by the prejudice and discrimination that lived on after the abolition of slavery.

They have probably also looked at some of the supporting similes (e.g., “like a stream of glass”) and metaphors (“chalice” standing for an opening flower). In this lesson they will look at how sound supports the theme with particular attention to assonance, consonance, alliteration, and onomatopoeia.

The lesson is planned as a brief one rather than a lengthy technical one so that the student might be delighted with just a glimpse of the word mastery a good poet has at his command. It is a suggestive look rather than a labored examination and is intended to provide exposure rather than in-depth understanding.

The handout can be given as a short-answer writing assignment or as the basis for a discussion.

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Student Handout 3.10 | “Sympathy”**

Answer the following questions regarding sound after conducting a close reading of Dunbar’s “Sympathy.” Refer to the Handbook of Literary Terms in Grace Abounding or to the dictionary if you are unsure of the meaning of a word.

1. In the first stanza, underline all the sibilant, or “s” sounds, as well as the long vowel sounds. What effect do they create that supports the image of a sunny, fragrant, peaceful scene that is not available to the speaker in the poem?
 2. What is the name of the technique the poet uses in repeating all the “s” sounds at the beginning of words?
 3. In the second stanza, underline all the harsh sounds that support the cruel aspects of the theme. Which words create this harsh effect? What tone do these sounds help to create?
 4. In the third closing stanza, does the tone change? How would you describe the tone? Is it despairing or defiantly hopeful? How could the song of the bird be compared to the sorrow songs that originated in slavery? Like the bird’s song, were these songs also misunderstood at times?
 5. Underline the alliterative sound in the first three lines of the last stanza.
 6. What internal rhyme occurs in the last stanza? What effect does the joining of the words *free* and *plea* have?
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Unit 3

Lesson Plan 3.11 | The Poems of Fenton Johnson and Anne Spencer

Lesson Objective: To be able to identify irony as a thematic dimension of poetry and to discuss the tone it helps to convey

Time: Twenty minutes

Lesson Content: A close comparative reading of “The Banjo Player” and “White Things”

Lesson Overview: In their analyses of “The Banjo Player,” students focused on what kind of poem this is: a free verse poem or, perhaps, something closer to a “prose poem.” This additional exercise will focus on the speaker or narrator who tells the story of his life as a wandering minstrel. Point out to students that the speaker’s point of view is like that of the naïve narrator in a work of fiction; he does not know what the word *troubadour* means and he thinks it may be something derogatory, something that indicates he is a failure. Using this kind of speaker sets up the major irony that is the point of the poem. Before distributing the handout, remind the students of the meaning of *irony*. Have them look it up in the glossary. You might spend a minute looking at Henry O. Tanner’s *The Banjo Lesson*. The emotional response of the poet and the painter toward their subject is much the same.

The use of irony in “White Things” is more complicated and more profound. In this poem the speaker charges that white men exercise power in the world not by being its good stewards but by robbing it of color, forcing whiteness on all they can, including burning black men until nothing is left but a white skull. The white men in this poem appear as ghouls rather than as humans. Remind students that the poem memorializes a savage lynching. The irony here is of a different order from that in “The Banjo Player,” and the tone of the poem is different as well. Students should learn by comparing and contrasting the use of irony in these two very different poems.

The handout is best suited as a guideline for class or small-group discussion.

Key Terminology:

Irony. Incongruity between what might be expected and what actually occurs

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Unit 3



Student Handout 3.11 | The Poems of Fenton Johnson and Anne Spencer

Reread the poem "The Banjo Player" by Fenton Johnson and answer the following questions.

1. Is the banjo player really a failure?
2. If not, what is the measure of his success?
3. Discuss briefly why the theme of the poem is dependent on a central irony.
4. What kind of irony is it? (Refer to the Handbook of Literary Terms in *Grace Abounding*, p. 860.)
5. What is the tone of this poem? Does the irony intend to make fun of the banjo player or is it genial and affectionate toward him?

Reread "White Things" by Anne Spencer and answer the following questions.

1. What kind of images are associated with the color white?
 2. What colors are contrasted to white?
 3. How does the speaker reverse the symbolism that is usually associated with the color white?
 4. What is the ironic situation on which the whole meaning of the poem depends?
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The Core Knowledge Anthology of African-American Literature, Music, and Art

Unit 3

Lesson Plan 3.12 | “I Sit and Sew” and “The Heart of a Woman”

Lesson Objective: Identify theme, tone, and imagery in “I Sit and Sew” and “The Heart of a Woman”

Time: Twenty-five minutes

Lesson Overview: These two poems provide students with an opportunity to compare and contrast theme and tone and to understand how imagery works to support both theme and tone. The theme is similar in both poems, but the images are vastly different and lead to a very different tone. The female speakers in both poems lament the restricted lives they are forced to lead, not because of racism but because of sexism. Different images advance this common theme.

Mini Lesson: The speaker in “I Sit and Sew” is frustrated that she is confined to seemingly futile domestic tasks—such as sewing—that symbolize the trivial nature of her life. She longs to serve on the battlefield where men are fighting for great causes. She doesn’t idealize war but still longs to be a part of it. In “The Heart of a Woman,” the speaker, in her imaginary life, pictures herself as a bird flying off at dawn to survey the vast and exciting world. In her real life, she is confined to a darkened cage. The tone of the first poem is one of defiant anger. The tone of second poem is one of mournful regret. However, the final line of “The Heart of a Woman” crosses over into a more angry tone as well.

Have students answer the questions in the first handout in order to appreciate how the images in each poem contribute both to the comparable or similar theme and to the contrasting tone. Some questions also call for students to recall that words have both a *denotation* and a *connotation*, so they might need to be reminded of the meanings of these words.

Key Terminology:

Theme. The general subject that a work of art addresses

Tone. The writer’s emotional attitude expressed toward the reader or the material

Imagery. The use of vivid or figurative language to represent objects, actions, or ideas

Connotation. A secondary meaning of a word in addition to the word’s primary meaning (e.g., *home* implies comfort)

Denotation. Something signified or referred to; a particular meaning of a symbol

Unit 3

Student Handout 3.12 | “I Sit and Sew” and “The Heart of a Woman”

Complete the following exercises in the space provided or on a separate sheet of paper.

1. Write one sentence that can serve to describe the theme of both poems.
 2. List at least eight phrases from “I Sit and Sew” that are used to convey the specific details of war.
 3. List the adjectives and nouns related to sewing.
 4. Is *sewing* meant to stand for something more? Look up the word *metonymy* in the Handbook of Literary Terms (page 861). Would this be an example of metonymy?
 5. What tones are contrasted in the images of war and domestic work?
 6. Even though war is depicted as horrible, why does the speaker want to participate in it?
 7. What images are associated with the journey of the bird in “The Heart of a Woman”?
 8. What connotation does the word *turrets* have?
 9. What images are associated with the real life of the speaker (lines 5–8)?
 10. The connotation of the word *shelter* is usually warm and positive. Does the speaker think of her cage in a positive sense or is she using the word ironically? Explain your answer.
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Answer Key 3.12 | “I Sit and Sew” and “The Heart of a Woman”

Assessment

There can be many acceptable variations of several of the answers to these questions. Consider the ones given to be guidelines.

1. Write one sentence that can serve to describe the theme of both poems.

The theme expresses regret and frustration over the confinement of a woman's life.

2. List at least eight phrases from “I Sit and Sew” that are used to convey the specific details of war.

Panoply of war; martial tread of war; grim-faced; stern-eyed; pageant terrible; fiercely pouring fire; wasted fields; writhing grotesque things; holocaust of hell; fields of woe; sodden mud and rain

3. List the adjectives and nouns related to sewing.

Useless task; tired; weighed down; useless seam; idle patch; futile seam

4. Is *sewing* meant to stand for something more? Look up the word *metonymy* in the Handbook of Literary Terms (page 861). Would this be an example of metonymy?

Yes, sewing is meant to stand for the whole trivial nature of the domestic life to which the speaker is confined. It could be considered an example of a specific kind of symbolism called metonymy. The glossary uses the example of Wall Street standing for the entire financial world.

5. What tones are contrasted in the images of war and domestic work?

The grand but terrible aspects of war are contrasted to the boring and trivial aspects of sewing.

6. Even though war is depicted as horrible, why does the speaker want to participate in it?

The speaker thinks that having to face death as one does in war provides a more profound sense of life.

7. What images are associated with the journey of the bird in “The Heart of a Woman?”

Dawn, soft winging, restlessly, turret and vales

8. What connotation does the word *turrets* have?

A turret is a tower—specifically, a defensive structure on a fort or castle—suggesting a lofty, safe, or triumphant place. The word can also suggest the medieval world of castles and knights on romantic quests.

9. What images are associated with the real life of the speaker (lines 5-8)?

Alien cages, night, plight, breaks, sheltering bars

10. The connotation of the word *shelter* is usually warm and positive. Does the speaker think of her cage as sheltering or is she using the word ironically?

The use of the word is ironic because the speaker doesn't feel protected; rather she feels imprisoned.

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Unit 3

Lesson Plan 3.13 | Three Poems of Claude McKay

Lesson Objective: To look more closely at the sonnet form and to examine the use of the catalog of images as a literary device

Time: Twenty minutes

Lesson Content: The sonnet form in “If We Must Die” and “The Outcast” and the catalog used in “The Tropics of New York”

Mini Lesson: Students, no doubt, have studied the Shakespearean sonnet, which is the form used by McKay, the master of both traditional literary forms and contemporary forms derived from the urban African-American experience. It should be interesting for students to see the stirring patriotic themes that might have been pronounced by Henry V transformed into an equally stirring hymn of protest and defiance.

This is also an opportunity to make sure that students are attuned to the subtleties of metrics. Reversing (a.k.a. inverting) the meter in order to stress the words *hunted* and *pressed* (i.e., he briefly switches from iambic to trochaic pentameter) provides clear evidence that McKay was in perfect control of his poetic technique. (Famous English poets, including Shakespeare, John Donne, and John Milton employed such variations, as well.)

Examining how effectively McKay uses the catalog of images in “The Tropics in New York” provides a chance to talk about the economy or compression of language that is characteristic of poetry. A few images are used to evoke a whole setting. Point out to students that a writer can foster this same “economy” in prose as well. Give them the opportunity to practice using the catalog as a literary device, one that economizes on words.

Before giving the handout it may be necessary to review the practice of marking the rhyme scheme of a poem (*abab*, *cdcd*, etc.) and the stresses of a poem.

Key Terminology:

Catalog. A literary technique that involves providing a list of people or things

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Student Handout 3.13** | Three Poems of Claude McKay

Scan the poem below, marking the rhyme scheme (abab and so on) and the stresses. Then answer the questions that follow. If necessary, refer to the Handbook of Literary Terms in Grace Abounding.

If We Must Die

If we must die, let it not be like hogs
Hunted and penned in an inglorious spot,
While round us bark the mad and hungry dogs,
Making their mock at our accursed lot.
If we must die, O let us nobly die,
So that our precious blood may not be shed
In vain; then even the monsters we defy
Shall be constrained to honor us though dead!
O kinsmen! we must meet the common foe!
Though far outnumbered let us show us brave,
And for their thousand blows deal one death blow!
What though before us lies the open grave?
Like men we'll face the murderous, cowardly pack,
Pressed to the wall, dying, but fighting back!

1. What kind of sonnet is it?
2. Explain how the division of the lines makes this poem the type of sonnet that it is. What purpose does each quatrain and the final couplet serve?
3. What is the predominant type of meter in the poem? (See *foot* and *meter* in Handbook of Literary Terms.)
4. Lines 2, 4, and 14 display a variation of the predominant foot. What kind of foot appears at the beginning of lines 2, 4, and 14? How do the stresses, or feet, in these lines differ from those in the rest of the sonnet?
5. Explain why you think that the poet chose to use variations in these particular lines.

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Student Handout 3.13** | Three Poems of Claude McKay*Scan the sonnet below and answer the following questions.***“Outcast”**

For the dim regions whence my fathers came
My spirit, bondaged by the body, longs.
Words felt, but never heard, my lips would frame;
My soul would sing forgotten jungle songs.
I would go back to darkness and to peace,
But the great western world holds me in fee,
And I may never hope for full release
While to its alien gods I bend my knee.
Something in me is lost, forever lost,
Some vital thing has gone out of my heart,
And I must walk the way of life a ghost
Among the sons of earth, a thing apart;
For I was born, far from my native clime,
Under the white man’s menace, out of time.

1. Is this the same kind of sonnet as “If We Must Die”?
2. Do you think that the speaker’s tone in this poem is different than the tone of “If We Must Die”? Explain.
3. Identify some of the sound effects that contribute to the tone. Consider, for example, the predominance of soft vowel sounds. Try to find at least two examples.
4. Analyze and compare the way in which the final couplets work to sum up the themes of both poems.
5. Notice that the final phrases in lines 9, 12, and 14 are set apart by commas. What do these three phrases have in common in terms of their meaning? What effect does this create, or why is it suitable to set these words apart given the meaning of the phrases?

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Unit 3**Student Handout 3.13** | Three Poems of Claude McKay

Reread “The Tropics in New York” and answer the questions that follow.

In poetry, the use of a **catalog** is a literary technique that involves providing a list of people or things. The catalog is used by fiction writers as well as poets, often to depict something about a character or scene.

“The Tropics in New York”

Bananas ripe and green, and ginger root
Cocoa in pods and alligator pears,
And tangerines and mangoes and grape fruit,
Fit for the highest prize at parish fairs,
Set in the window, bringing memories
Of fruit-trees laden by low-singing rills,
And dewy dawns, and mystical blue skies
In benediction over nun-like hills.
My eyes grew dim, and I could no more gaze;
A wave of longing through my body swept,
And, hungry for the old, familiar ways
I turned aside and bowed my head and wept.

1. List the things that the speaker sees in the fruit seller’s stand below his apartment window.
 2. Explain how this catalog of images works to evoke a much larger picture of what he longs for and misses about his native tropical island. To what senses do these images appeal?
 3. A look in someone’s medicine cabinet or a tour of the pictures in a bedroom can be a tool of **characterization**, the collection of literary techniques used to create a character. Write a poem or a paragraph using a catalog to develop a sense of place or a sense of character. You might explain something about a friend or family member by connecting him or her with a series of objects that reveal taste, personality, and character.
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Answer Key 3.13 | Three Poems of Claude McKay

Scan the poem below, marking the rhyme scheme (abab and so on) and the stresses. Then answer the questions that follow. If necessary, refer to the Handbook of Literary Terms in Grace Abounding.

“If We Must Die”

If we must die, let it not be like hogs
Hunted and penned in an inglorious spot,
While round us bark the mad and hungry dogs,
Making their mock at our accursed lot.
If we must die, O let us nobly die,
So that our precious blood may not be shed
In vain; then even the monsters we defy
Shall be constrained to honor us though dead!
O kinsmen! we must meet the common foe!
Though far outnumbered let us show us brave,
And for their thousand blows deal one death blow!
What though before us lies the open grave?
Like men we'll face the murderous, cowardly pack,
Pressed to the wall, dying, but fighting back!

Scan the poem above, marking the rhymes abab and so on and also marking the stresses. Then answer the following questions.

1. What kind of sonnet is it? *An Elizabethan sonnet.*
2. Explain the natural division of the lines that make this poem a sonnet.
Lines 1-4 develop the first part of the theme, rhyming abab, followed by lines 5-8 rhyming cdcd, followed by lines 9-12 rhyming egeg, concluded by lines 13-14, the summation couplet.
3. What is the predominant kind of foot? *Iambic pentameter*
4. Lines 2, 4, and 14 display a variation of the predominant foot. What kind of foot appears at the beginning of these lines? *A trochaic foot.*
5. Explain why you think that the poet chose to use variations in these particular lines. *The poet wants to emphasize the words hunted, making, and pressed because they convey the oppression the speaker feels or his determination to resist. The change in rhythm provides this emphasis.*

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Answer Key 3.13 | Three Poems of Claude McKay

“Outcast”

For the dim regions whence my fathers came
My spirit, bondaged by the body, longs.
Words felt, but never heard, my lips would frame;
My soul would sing forgotten jungle songs.
I would go back to darkness and to peace,
But the great western world holds me in fee,
And I may never hope for full release
While to its alien gods I bend my knee.
Something in me is lost, forever lost,
Some vital thing has gone out of my heart,
And I must walk the way of life a ghost
Among the sons of earth, a thing apart;
For I was born, far from my native clime,
Under the white man’s menace, out of time.

1. Is this the same kind of sonnet as “If We Must Die”?

Yes, it is also an Elizabethan or Shakespearean sonnet.

2. Do you think that the speaker’s tone in this poem is different than the tone of “If We Must Die”? Explain.

Yes. The tone of this sonnet is quiet and melancholy, not angry and defiant.

3. Identify some of the sound effects that contribute to the tone. Consider, for example, the predominance of soft vowel sounds. Try to find at least two examples.

The long vowels in body, bondaged, longs, songs, world, apart, peace, born, clime and others provide the assonance or smooth sounds that echo the theme of longing and loss. Alliteration as in spirit, soul, sings, song and the repetition of lost in line 9 and the overall uninterrupted flow of the lines also contribute to the emotion of sadness and mourning.

4. Analyze and compare the way in which the final couplets work to sum up the themes of both poems.

The final couplet in “If We Must Die” makes the strongest statement of theme in the poem, confirming the poet’s defiance and calling others to join him. The final couplet in “Outcast” also sums up the theme and identifies the oppressor who has robbed the speaker of time and hence of life.

5. Notice that the final phrases in lines 9, 12, and 14 are set apart by commas. What do these three phrases have in common in terms of their meaning? What effect does this create, or why is it suitable to set these words apart given the meaning of the phrases?

All three phrases have to do with detachment and loss.

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Answer Key 3.13 | Three Poems of Claude McKay

Reread “The Tropics of New York” and answer the following questions.

“The Tropics in New York”

Bananas ripe and green, and ginger root
Cocoa in pods and alligator pears,
And tangerines and mangoes and grape fruit,
Fit for the highest prize at parish fairs,

Sat in the window, bringing memories
of fruit-trees laden by low-singing rills,
And dewy dawns, and mystical skies
In benediction over nun-like hills.

My eyes grow dim, and I could no more gaze;
A wave of longing through my body swept,
And, hungry for the old, familiar ways
I turned aside and bowed my head and wept.

1. List the things that the speaker sees in the fruit seller’s stand below his apartment window.

Ripe and green bananas, ginger root, cocoa pods, alligator pears, tangerines, mangoes, grape fruit.

2. Explain how this catalog of images works to evoke a much larger picture of what he longs for and misses about his native tropical island. To what senses do these images appeal?

Since the objects are tropical they provide a dramatic contrast to his urban and northern environment. He is separated from them by a window, which enhances his sense of loss, but he can see their vivid color and even probably call up their fragrant smells, bringing back his whole Jamaican experience.

3. A look in someone’s medicine cabinet or a tour of the pictures in a bedroom can be a tool of **characterization**, the collection of literary techniques used to create a character. Write a poem or a paragraph using a catalog to develop a sense of place or a sense of character. You might explain something about a friend or family member by connecting him or her with a series of objects that reveal taste, personality, and character.

Students might need a little help constructing a catalog to use as part of a poem or paragraph. You can offer yourself and the objects in your classroom as an example. Have the students call out things they associate with you and write them on the board. Encourage them to ask questions: what kind of book bag do you carry? what CDs are in your car? what colors do you often wear? Then suggest how you would order these objects or images to present them in written form, either a poem or short prose.

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Unit 3

Lesson Plan 3.14 | The Poems of Langston Hughes

Lesson Objective: To look closely at how metaphors work in “The Negro Speaks of Rivers” and in “Mother to Son”

Mini Lesson: Hughes listed poet Walt Whitman as one of his major influences. “The Negro Speaks of Rivers”—a free verse poem with a subtle rhythm, thoughtful tone, strong and economical imagery, and repetition—is particularly reminiscent of Whitman’s work. The poem’s speaker gives voice to an entire people and catalogs the things that define that people. “Mother to Son” presents a dialectical approach, but it is also free verse and relies on an extended metaphor and strong imagery.

Both poems depend on central metaphors to convey their themes. Students who completed the end-of-unit exercises in *Grace Abounding* studied the way the poetic voices differ with examples such as the powerful prophetic voice of “Rivers” and colloquial voice of “Mother to Son.” In this lesson they will look at the way both poems enhance their themes through carefully controlled metaphors. Students will concentrate on how these metaphors work in concert with the metrics of the poems.

Students will examine personification as a metaphorical process. Point out that the metaphors in these two poems work in the same way even though the diction in “Rivers” is elegant and the diction in “Mother to Son” is colloquial, the vernacular speech of someone who, though wise, is not educated. You might have to give them hints in order to answer question 5 in “Mother to Son.” Suggest, for example, that they look up the phrase “Jacob’s ladder” on the Internet or in the *Dictionary of Cultural Literacy*.

Reading Langston Hughes presents a good opportunity to point out to students that poems, even seemingly simple poems, must be read many times before a true appreciation of them can be felt. Similarly, point out to students that discussing poetry with other readers is a good way to uncover things that you might not have recognized in your initial readings.

Key Terminology:

Free verse. Poetry without regular rhyme or meter, which often relies on cadence rather than regular metrical feet

Colloquial. Informal; everyday speech

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Unit 3

Answer Key 3.14 | The Poems of Langston Hughes

Student Handout One

Reread “*The Negro Speaks of Rivers*” and answer the following questions.

1. What is the central metaphor of the poem?

The soul of the speaker is compared to an ancient river.

2. How is the metaphor introduced in the third line and concluded in the final line?

In the third line the river is compared to the blood running in the speaker’s veins, suggesting a likeness between human nature and rivers, and in the final line, the river is identified with the human soul.

3. How is the action of rivers like the growth of the soul?

The flow of water in the river cuts through the earth making valleys, perhaps in the same way as the soul is formed by the experience and suffering it encounters.

4. How is the Mississippi personified? What kind of songs are associated with it?

The Mississippi sings, perhaps a sorrow song born of slavery, and also its bosom reflects the golden sunset.

5. Is the Congo personified as a father or mother? Explain.

Since the Congo is pictured singing a lullaby to a baby, it is depicted as a mother.

Student Handout Two

Reread “*Mother to Son*” and answer the following questions.

1. What is the central metaphor of this poem?

The speaker is comparing life to climbing a difficult stair.

2. To what do the tacks, splinters, and torn, bare boards refer?

They refer to the trials and tribulations she has had to face.

3. Why does the mother refer to “blind corners” and “climbin’ in the dark?”

She probably often didn’t know where she was going or how she was going to survive.

4. What is suggested by the metaphor of the crystal stair, which is so different from the one being climbed by the mother?

The crystal stair signifies the easy life with no hardships.

5. Could it possibly also be suggestive of Jacob’s ladder? Explain.

The biblical Jacob had a dream about a ladder that went to heaven and angels would climb up and down the ladder, connecting men on earth to heaven. The crystal stair could suggest that life’s journey for the mother is more than just a difficult climb; it is the path to heaven.

(There are other possible interpretations of Jacob’s ladder, so many answers can be accepted, including one that suggests it might not apply at all.)

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Lesson Plan 3.15 | “Heritage”

Lesson Objective: Read “Heritage” by Gwendolyn Bennett and respond to questions regarding structure and sound.

Time: Twenty minutes

Mini Lesson: Students have looked at the imagery and tone of “Heritage” in some detail, learning how the evocative images of palm trees, singing sands, the silent Sphinx, heathen chants, the lotus flower, and the Nile harken back to another place and time. The images also underscore the speaker’s state of sadness, loss, and longing. In this lesson students will look at how the intricate structure and sound effects combine with the images to establish the overall impact of the poem.

If you have time you might want to extend the lesson by considering the sound effects in “Fantasy” as well. In this poem, of course, the tone is consistent and the notable variation is in the added line in the second verse. The extensive use of color imagery—the muted blues and purples—contributes to the dreamy mood and melancholy tone of the poem.

Note: The student handout for this lesson is intended primarily as a framework for class or small-group discussions.

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Unit 3**Student Handout 3.15 | “Heritage”**

Reread “Heritage” and scan it to answer the following questions.

1. What is the name of the three-line stanza Bennett uses in this poem? (Refer to *stanza* in The Handbook of Literary Terms for *Grace Abounding*.)
 2. How are the stanzas linked by interlocking rhymes?
 3. Point out examples of alliteration that occur throughout the poem.
 4. What is the effect of the repeated opening phrase in each stanza?
 5. Does the word *hidden* (line 18) differ in sound from the first sound that began previous third lines, and how does this alert the reader to the change of tone? How would you describe this shift in tone?
 6. How is the theme of the poem enlarged by this change? How does this last line make the poem about more than just regret and loss?
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Unit 3

Lesson Plan 3.16 | The Poetry of Countee Cullen

Lesson Objective: To experience poetry as an oral medium and to practice reading it before an audience

Time: Variable depending on the number of students

Lesson Overview: Students using *Grace Abounding* have spent considerable time analyzing poetry, its thematic content, its formal traditions, and its various sound effects. Probably they have read some poems aloud, but perhaps not with much attention to the way reading influences interpretation. Before assigning poems, talk about the oral nature of poetry, the fact that it is primarily meant to be heard rather than read. Students may have been exposed to some Shakespearean movies or plays and experienced how great acting can make clear even the unfamiliar diction of Elizabethan English. Encourage them to think of themselves as actors whose recitation will influence the way the audience will respond to a poem. Of course, the teacher's modeling of an effective recitation would be a great way to begin the lesson.

Mini Lesson: Countee Cullen provides a wonderful opportunity for interpretive reading because his poems are structurally and verbally complex, requiring close attention to the subtleties of sound and especially to the dramatic effect of the caesura, or pause. Obviously, "Incident," being short, is easier in many ways than some of the other selections, although the "N-word" might prove a problem for some, so teachers should use this poem only if they are confident in their students' maturity and sensitivity. The stanzas of "Heritage" could be divided among various groups of students for convenience. Since "Yet Do I Marvel" is structured as a dramatic monologue, it provides great material for distinct interpretations. "A Song of Praise" as a pure romantic lyric provides a nice contrast with some of Countee Cullen's other works. You might want to choose other poets to include in this exercise such as Langston Hughes, Claude McKay, or James Weldon Johnson.

Assign the same poem by Countee Cullen, or other poet of choice, to three or more students and have them prepare to read it aloud to the class. Suggest that they read the poem several times to determine how they want to read it, paying attention to the rhythm, tone, the end-stopped or run-on lines, and the pauses indicated by periods, commas, or other punctuation. The Student Handout provides guidance for recitation.

Encourage students to become so familiar with the poem that they can easily put into practice all the things that make for effective public speaking—frequent eye contact, clear enunciation, good posture, and expressive gestures if they can manage them gracefully.

Assessment: Lead the class in discussing how the recitations differed. What lines or words were stressed differently? What effect did the pauses have? Which renditions were most effective and why? Did any of the recitations lead to a different or more profound interpretation of the poem? Guide the discussion to emphasize the positive aspects of the readings, not the negative.

Key Terminology:

Caesura. A pause occurring somewhere in a line of poetry, which may or may not be indicated in the text

Unit 3**Student Handout 3.16** | The Poetry of Countee Cullen

- Read the poem several times to make sure you understand its meaning. Check on the pronunciation and meaning of any unfamiliar words.
- Mark the poem so that you will know what words you want to stress and when you want to pause and for how long.
- Read it aloud to yourself, making sure that you eliminate any “sing-songy” quality and that your voice reflects the emotion the poet is working to achieve in each part of the poem. Note particularly where there may be any changes in tone.
- Prepare a few lines of introduction, something about the poet and perhaps your response to the poem—what it means to you personally. This should set the poem in context for the audience and make them receptive to the poem. Do not begin until you have the full attention of the audience.
- Be sure to make frequent eye contact with the audience. You should seem almost to have memorized the poem even though you may have to refer to your copy from time to time.
- Make sure you speak in a clear voice that follows the rhythm of the poem and interprets its mood. Don't gesture wildly; this is distracting. If, however, you can think of some expressive gesture that contributes to the interpretation, use it.
- Consider the pitch of your voice. Does your voice reflect the mood of the poem? Do you think the poet intended for the speaker to use a specific tone of voice?
- What about the volume of your voice? Determine whether your voice should be soft, loud, or conversational or whether it should vary over the course of the poem. Speak clearly, so everyone in the room can hear, but be sure to adjust the pitch and tone of your voice to reflect the mood.

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Unit 3

Lesson Plan 3.16 | The Poetry of Countee Cullen

Lesson Objective: To look at how poetry conveys meaning and emotion by compressing language and using images, allusions, and poetic traditions to expand themes

Time: Thirty minutes

Lesson Overview: Countee Cullen’s poetry is a good example of how poetry compresses language by using words and metrical effects to express what might be the subject of whole essays and books in philosophy. Having the students answer the questions in the appended handout should lead them to understand the nature of poetry, its density and compression of meaning, as well as its use of images and allusions to convey themes and emotions.

Mini Lesson: In discussing “Yet Do I Marvel,” remind students of the Shakespearean or Elizabethan sonnet form and its ability to handle large themes in a constricted formal setting. (See Handbook of Literary Terms in *Grace Abounding*.)

Presenting “A Song of Praise (For One Who Praised His Lady’s Being Fair)” gives an opportunity to show how poets often relate to an earlier poetic tradition, sometimes using it and sometimes criticizing or moving beyond it. This poem is more powerful if one understands that Cullen is really talking to poets of the past: his allusion to the poetic traditions of the Elizabethan and Renaissance periods is an unstated one. The love lyrics of those eras depended on certain conventional images of beauty in women: fair skin, rosy cheeks, rose-bud lips, and so forth. Sometimes these images were turned inside out, but every reader recognized them.

Although the poem can be understood without reference to this tradition, Cullen is playing on these images and protesting that the beauty of his dark lover is preferable to the “listless” and “pallid” kind of beauty former poets praised. If students have not yet encountered this kind of love poetry, you might want to spend a few minutes on the examples below.

The following lines from Thomas Campion’s 1617 lyric “There Is a Garden in Her Face,” which itself alludes to the biblical “Song of Songs,” is a classic example of this kind of poetry.

There is a garden in her face,
Where roses and white lilies grow,
A heavenly paradise is that place,
Wherein all pleasant fruits do flow.
There cherries grow, which none may buy
Till “Cherry ripe!” themselves do cry.

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Lesson Plan 3.16 | The Poetry of Countee Cullen

The following excerpt, from Edmund Spenser's "Sonnet 64," is another example of these overworked comparisons:

Coming to kiss her lips, (such grace I found)
Me seemed I smelled a garden of sweet flowers:
That dainty odors from them threw around
For damsels fit to deck their lovers bowers.
Her lips did smell like unto Gilly flowers,
Her ruddy cheeks like unto Roses red:
Her snowy brows like budded Bellamoures,
Her lovely eyes like Pinks but newly spread.

In his "Scottsboro" poem, Countee Cullen calls upon the notion that poets, in the words of Shelley, are "the unacknowledged legislators of the universe." They should challenge the foe "smug in his universe" and hold accountable those who make war and violate codes of justice. They have done so in cause of the alleged anarchists, Sacco and Vanzetti, and one of our most celebrated poets, Walt Whitman, has famously mourned the losses of the Civil War and the tragic death of Lincoln. However, according to Cullen, injustice toward blacks does not inspire poets in the same way.

Discuss briefly the role of poets and artists in society. Many claim that they are marginalized in America whereas in many countries they are considered dangerous enough to imprison if their views threaten the state.

In any event students should appreciate this poem more readily if they understand the poetic role to which Cullen refers. Note that he claims the Scottsboro case, and by extension other such injustices towards blacks, should really be the subject matter of epics. Like Homer, who wrote epic-length poems singing of heroic deeds and great events, poets of Cullen's day should have made epic poetry of the disgraces heaped upon African Americans since the days of slavery and beyond.

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Student Handout 3.16** | The Poetry of Countee Cullen

Answer the following questions using complete sentences and examples from the text whenever possible.

1. What kind of poem is “Yet Do I Marvel” by Countee Cullen? How do you know?
 2. What is the theme of this poem?
 3. Why does the speaker in the poem identify with the two Greek heroes he alludes to?
 4. How do the allusions to these Greek characters work to expand (add detail to) the theme, and why is this an economical way to deliver the message?
 5. Whom does the speaker in “A Song of Praise” address?
 6. What metaphors does he use to describe the beauty of his beloved?
 7. In “Scottsboro, Too, is Worth Its Song (A Poem to American Poets),” why do you think Cullen addresses other American poets? Do you agree with him about the role of the poet in society? Can you think of a poem or any work of art, including music, that has been influential in changing society?
-

GRACE ABOUNDING

The Core Knowledge Anthology of African-American Literature, Music, and Art

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Answer Key 3.16 | The Poetry of Countee Cullen

The answers given here might be above the level expected from a middle school student or even a high school student, but use them as guidelines to see if students have derived something from the class discussion and can read the poem with some accuracy in relation to its subject matter and form.

1. What kind of poem is “Yet Do I Marvel” by Countee Cullen? How do you know?

It is an Elizabethan sonnet. As such it has only fourteen lines in which to develop a major theme.

2. What is the theme of this poem?

The poet asks how a loving God could allow his creature to suffer deprivation, frustration, unending labor, and the urge to create beauty in the face of a cruel life. In other words, the poet seeks an answer to the problem of suffering.

3. Why does the speaker in the poem identify with the two Greek heroes he alludes to?

Like them, he cannot control his fate. He has been born black and is probably the descendant of slaves. Yet he also has been given the desire to celebrate his condition artistically, an appetite that his very blackness makes more difficult.

4. How do the allusions to these Greek characters work to expand (add detail to) the theme, and why is this an economical way to deliver the message?

By conjuring up the images of Tantalus and Sisyphus, the poet reminds us that the problem of suffering is one that has been with us since ancient times. Thirsty but never able to drink, hungry but never able to eat, Tantalus has found his way into our language in the word tantalizing. Sisyphus too represents man’s inability to accomplish his goals, forever condemned to see his rock roll back down the hill. The names alone of these symbolic figures from Greek legend summon up the panoply of ills to which humans are prey and enable the poet to address the fate of humankind in only two words.

5. Whom does the speaker in “A Song of Praise” address?

He addresses one who praised his lady’s being fair. If only this person had heard and seen his lover, he would realize an African kind of grace and beauty and would be struck speechless by the comparison.

6. What metaphors does he use to describe the beauty of his beloved?

Her voice is like the sound of a flute played only to please the speaker. She moves like a dancer who epitomizes the soul of Africa, doing a barbaric dance that is impossibly graceful.

7. In “Scottsboro, Too, Is Worth Its Song (A Poem to American Poets)” why do you think Cullen addresses other American poets? Do you agree with him about the role of the poet in society? Can you think of a poem or any work of art, including music, that has been influential in changing society?

*He knows of poets who have protested injustices in the past and accuses them of ignoring the great injustice involved in the Scottsboro case. In answering the question about the influence of art on society students might consider the folk songs and spirituals that characterized the civil rights struggle especially in the sixties; the rapper protests of today; the influence of *Uncle Tom’s Cabin* on the abolitionist movement; the importance of *To Kill a Mockingbird* in forming people’s opinion about justice for blacks in the South; if they have studied Picasso’s *Guernica* they might think of the artist’s ability to render the horrors of war and its futility. There are, of course, an unlimited number of ways to answer this question, including skepticism about whether art has the power to influence the larger society at all.*

GRACE ABOUNDING

The Core Knowledge Anthology of African-American Literature, Music, and Art

Unit 3

Lesson Plan 3.17 | The Poetry of Jean Toomer, Helene Johnson, Sterling Brown, and Arna Bontemps

Lesson Objective: To use recitation as a vehicle for a better understanding of poetry and for developing speaking and listening skills

Lesson Overview: These four poets studied as a group provide an excellent opportunity for reminding students that poetry is an oral medium, one meant to be heard. As in music, the experience of poetry is dependent on sound. Students should be encouraged to display their understanding of poetry by reciting it with intention, interpreting the mood of the poem with an actor's skill.

Mini Lesson: Students should choose one of the poems from pages 391 through 413 in *Grace Abounding* they wish to prepare for presentation before the class. The exercises and explanatory material related to the poems have provided ample opportunity to appreciate the intricacies of form and technique that are crucial to effective recitation.

The sound effects vary widely and include the vigorous folk rhythms of work songs used by Jean Toomer, the sophisticated lyrics of Helene Johnson, the bluesy notes of Sterling Brown, and the mournful meditations of Arna Bontemps. All four of these poets are highly trained scholars or accomplished practitioners of the poetic arts, yet their poems sometimes call upon various traditions of folk or popular culture and various aspects of vernacular speech. Thus, students have a wide choice of styles in selecting which poem to work on. Those who are uncomfortable reciting vernacular verse can choose poems using formal language.

Give students the following instructions for preparing to recite the poem.

- Read the poem several times to make sure you understand its meaning and can pronounce all the words correctly.
- Become familiar enough with the poem so that you can look up from the page from time to time to make eye contact with the audience.
- Decide where the stresses fall in each line and where you should pause.
- Make sure you recognize where the sound runs on to the next line and avoid pausing at the end of run-on lines. This will help to avoid the “sing-songy” effect that can ruin a good recitation.
- Follow all the conventions for effective public speaking: good posture, clear voice, careful enunciation, and eye contact with the audience. A poetic recitation is especially attentive to dramatic intonation that interprets the mood of the poem and the emotion it is trying to evoke, but be careful to avoid the kind of over-dramatizing that can turn a serious mood into a comic one.
- Put your audience in a receptive mood by introducing the poem with two or three sentences incorporating one or more of the following ideas:
 - Explain why you selected this poem.
 - Point out a few things your audience might listen for as you read.
 - Suggest something about the setting or symbolism of the poem that will make your reading more meaningful.
 - Tell something about the author that might illuminate what he or she is trying to do in this poem.

GRACE ABOUNDING

The Core Knowledge Anthology of African-American Literature, Music, and Art

Unit 3

Lesson Plan 3.18 | “The Bouquet”

Lesson Overview: The teaching apparatus used in connection with this story in *Grace Abounding* has led students to review several elements of the short story with emphasis on how details of setting and characterization contribute to the unfolding conflict around which the plot is centered. The setting of “The Bouquet”—the South during Reconstruction—highlights the conflict between the old order of plantation aristocracy and the new order to which its members must adjust. Caught in the center of this conflict is the main character, Sophy. Sophy, the black child, is being taught by the daughter of the old order who must now go to work to earn money. In 1900, when the story was published, the new order was still beginning, which is evident as the story develops. What students may not yet have considered is the narrative point of view and how this point of view relates to the theme of the story. This lesson will examine the point of view and what it has to do with the theme.

Time: Twenty minutes. Optional take-home assignment.

Mini Lesson: Narrative Point of View in “The Bouquet”

Lead students to understand point of view by asking the following questions:

- Who is telling the story? Sophy? Miss Myrover? Mrs. Myrover?

None of these. Rather the voice is outside the story. It is an objective voice that speaks of the characters in the third person. This, as students may already know, is called the third-person narrator or objective narrator. In this case the point of view is omniscient, that is, the narrator can see and explain the motives of all the characters. Ask the students to imagine how the story would be different if it had been told by Miss Myrover or by Mrs. Myrover or by Sophy.

- What is the attitude of the narrator toward his characters? Does he tell the reader how he feels about them or does he let their actions speak for themselves? Does he show them in action rather than explain their motives? Does he seem to be more sympathetic to some characters than to others?

Students’ answers will lead them to understand that the narrator is more sympathetic to Sophy. She is loyal and determined. Nothing will stop her from trying to pay tribute to her teacher. But the theme is not focused on Sophy; it is focused on the society that tries to shut her out. The whole first part of this story sets up the nature of this society and introduces the aging and mean dowager who stands for her class, the fading aristocracy. This class, however, is in decline and the second generation must make some adjustments. Miss Myrover is more kindly than her mother and performs her role of teacher with some honor. She is not, however, able to withstand the pressure applied by her mother and the larger society of which she is a part.

GRACE ABOUNDING

The Core Knowledge Anthology of African-American Literature, Music, and Art

Unit 3

Lesson Plan 3.18 | “The Bouquet”

- How does the narrator convey his theme? Does he tell the reader what the story is about, or does he let the action of the story convey the theme?

Throughout the plot, Sophy is contrasted with Prince, Miss Myrover’s dog. Unlike Sophy, Prince gets to go home with his mistress and walk with her on the street. Unlike Sophy, he gets to go into the church for the funeral and to sit in a place of honor by the casket. The theme, centered on the repressive social order controlled by whites, is conveyed ironically by showing that Prince is better treated than Sophy. The irony is made more forceful by being understated. The narrator does not hammer home his point; he does not sermonize. Rather he lets the actions of the characters speak for him. The final irony speaks for itself. Prince, who doesn’t partake of the supposedly intelligent and moral world of human beings, is the one who delivers Sophy’s bouquet of tribute. Sophy, who has a right to be resentful and angry about her treatment, remains naïve and loyal. This is the final irony.

Extra Credit

Ask students to rewrite the first paragraph of the story, changing the point of view to the first person and making either Mrs. Myrover or Miss Myrover the narrator. An alternative that might challenge their imaginations even more would be to make Prince the narrator. Imparting human characteristics to animals is not uncommon in fiction. You might remind them of some of the fables they have encountered.

Since this is not an exercise in plot development but one concerned with point of view, they needn’t replicate the details of the opening passage, which establish the place and time of the setting. They may instead begin the story in a different place as well as in a different voice.

Key Terminology:

Point of View. In a literary work, the point of view is the attitude or outlook of the narrator. Typically, point of view is classified as first person, second person, or third person.

GRACE ABOUNDING

The Core Knowledge Anthology of African-American Literature, Music, and Art

Unit 3

Unit 3 Reading Check Tests

- | | | | |
|------|---|------|---|
| 3.1 | <i>Harriet Tubman: Conductor on the Underground Railroad</i> | 3.17 | The Poetry of Gwendolyn Bennett |
| 3.2 | “The Struggle for an Education” | 3.18 | The Poetry of Countee Cullen, Part A
The Poetry of Countee Cullen, Part B |
| 3.3 | <i>Autobiography: A Sketch</i> and
“Good Manners” | 3.19 | The Poetry of Jean Toomer |
| 3.4 | “Southern Horrors: Lynch Law in All Its Phases” and <i>A Red Record</i> | 3.20 | The Poetry of Helene Johnson
<i>*Selection not featured in Reading Check</i> |
| 3.5 | W. E. B. Du Bois, Part A | 3.21 | The Poetry of Sterling Brown |
| 3.6 | W. E. B. Du Bois, Part B | 3.22 | The Poetry of Arna Bontemps |
| 3.7 | Marcus Garvey | 3.23 | The Bouquet |
| 3.8 | Preface to <i>The New Negro</i>
<i>*selection not included with reading check</i> | | |
| 3.9 | “The Negro Digs Up His Past” | | |
| 3.10 | “The Negro Artist and the Racial Mountain” | | |
| 3.11 | The Poetry of Paul Laurence Dunbar | | |
| 3.12 | The Poetry of James Weldon Johnson | | |
| 3.13 | The Poetry of Fenton Johnson, Anne Spencer, and Waverly Turner Carmichael | | |
| 3.14 | The Poetry of Alice Dunbar Nelson, Georgia Douglas Johnson and Angelina Weld Grimké | | |
| 3.15 | The Poetry of Claude McKay | | |
| 3.16 | The Poetry of Langston Hughes, Part A
The Poetry of Langston Hughes, Part B
The Poetry of Langston Hughes, Part C | | |

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.1** | *Harriet Tubman: Conductor on the Underground Railroad***Recall the facts.** *Circle the best answer for each question.*

1. What ability does Harriet Tubman NOT use to help three hundred slaves to freedom?
 - a. excellent night vision
 - b. foxlike sense of smell
 - c. cartography
 - d. daily prayer

 2. What is the main reason that the master has to sell Minty/Harriet away from his plantation?
 - a. She doesn't have skills.
 - b. She eats too much.
 - c. Her parents are too busy to care for her.
 - d. He needs money.

 3. What happens after Ben says "We just better pray" that keeps Harriet away from the trader?
 - a. She runs away.
 - b. She learns to cook and sew.
 - c. She is hired out as a child's nurse.
 - d. Rit and Ben hide her in the woods.

 4. What happens to Harriet when the baby cries?
 - a. She is scolded.
 - b. She is whipped.
 - c. She falls asleep.
 - d. She cries too.

 5. What happens on the nights Miss Susan goes to parties?
 - a. The baby sleeps.
 - b. Harriet sleeps.
 - c. Harriet stops listening.
 - d. Miss Susan takes the baby with her.
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.1** | *Harriet Tubman: Conductor on the Underground Railroad***Interpretation.** *Circle the best answer for each question.*

-
6. What is fictional in historical fiction?
 - a. major events
 - b. names
 - c. dialogue
 - d. dates

 7. What worries Ben about the master's sale of timber to the shipbuilders?
 - a. The oak roots protect the top soil.
 - b. The trees provide shade for slaves.
 - c. When the trees are gone, the master will sell more slaves.
 - d. Lumbering is dangerous work.

 8. What does Miss Susan do that shows her bad temper is a problem for others besides Harriet?
 - a. She yells at the baby.
 - b. She yells at her sister, Miss Emily.
 - c. She yells at her husband.
 - d. She breaks furniture.

 9. What defeats Harriet and makes her go back to Miss Susan?
 - a. the dark
 - b. the old sow
 - c. hunger
 - d. loneliness
-

Unit 3

**Reading Check 3.2** | “The Struggle for an Education”

Recall the facts. *Circle the best answer for each question.*

1. What did Booker Washington believe was the first step toward equality for black Americans?
 - a. civil rights
 - b. education
 - c. economic independence
 - d. migration North to industry

 2. What does Booker choose to do rather than work in the mines?
 - a. run away from home
 - b. work as a servant for the mine owner’s wife
 - c. stay home and study his books
 - d. work in the school near his home

 3. How does Booker Washington compare the lessons he learned in Mrs. Ruffner’s home with his later education?
 - a. harsher
 - b. equally valuable
 - c. more valuable
 - d. less valuable

 4. What does Booker do to get food in Richmond?
 - a. unloads iron from a ship
 - b. begs
 - c. steals
 - d. works at a grocery
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.2** | “The Struggle for an Education”**Interpretation.** *Circle the best answer for each question.*

-
5. Booker learns of the Hampton Institute in his own community of illiterate black laborers. This is an example of _____.
- mythology
 - folk tales
 - formal education
 - the oral tradition
6. Why is Booker surprised when the desk clerk refuses him food and lodging?
- He has never stayed at a hotel.
 - He has never done business with white people.
 - He has no experience of being rejected on the basis of skin color.
 - He has no experience with adults who dislike him.
7. What does the head teacher value in her applicants that Booker demonstrates when he cleans the recitation room?
- humility
 - thoroughness
 - obedience
 - intelligence
8. Why do the older students volunteer to stay in tents all winter?
- They enjoy the outdoors.
 - They want to help General Armstrong.
 - They want to be away from authority.
 - They fear punishment if they don't volunteer.
9. Why does Booker admire the forty-year-old students?
- They have experienced war.
 - They struggle to learn to read but persevere for the sake of their families.
 - They have more work experience.
 - They have their own homes.
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.3** | *Autobiography: A Sketch* and “Good Manners”**Recall the facts.** *Circle the best answer for each question.*

1. What was NOT one of Fanny Coppin’s purposes in writing her autobiography?
 - a. to win fame and fortune
 - b. to expose the wrongfulness of slavery
 - c. to serve as a textbook for teacher-training institutes
 - d. to tell her impressive story

 2. Fanny’s first permanent place is in Newport, Rhode Island, with a couple who are _____.
 - a. descendants of English royalty
 - b. shopkeepers
 - c. teachers
 - d. farmers

 3. How do her fellow pupils react when they see that Fanny will be their leader?
 - a. they do not react
 - b. with resentment
 - c. with calm acceptance
 - d. with amusement

 4. Good manners should be used with _____.
 - a. inferiors less than superiors
 - b. inferiors more than superiors
 - c. equals less than superiors
 - d. everyone equally

 5. What can “make or mar [damage] our lives”?
 - a. manners
 - b. words
 - c. education
 - d. money
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.3** | *Autobiography: A Sketch* and “Good Manners”**Interpretation.** *Circle the best answer for each question.*

-
6. Which of the following adjectives best describes Fanny Coppin’s tone in these selections?
- resentful
 - gloomy
 - businesslike
 - joyful
7. What does Fanny seek as a young girl?
- education
 - enjoyment
 - companionship
 - security
8. Because she stays with a professor’s family instead of with the other students, Fanny grows in _____, which later helps her cope with racism.
- physical strength
 - social status
 - self-confidence
 - mental alertness
9. Fanny feels “she has the honor of the whole African race upon her shoulders” when she _____.
- stays with Mrs. Peck
 - studies mathematics
 - stands to recite at Oberlin
 - confronts racists on the bus
10. What is more important to happiness at home than anything else?
- manner of speaking
 - education
 - rules
 - money
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.4** | “Southern Horrors: Lynch Law in All Its Phases” and *A Red Record***Recall the facts.** *Circle the best answer for each question.*

1. Which of the following is the BEST definition of the word *muckraker*?
 - a. barn worker
 - b. women’s rights activist
 - c. journalist who fights injustice through the media
 - d. journalist who attacks innocent people’s reputations in the press

 2. How many black Americans were lynched between 1881 and 1968?
 - a. one hundred
 - b. one thousand
 - c. two thousand
 - d. five thousand

 3. In what big Southern city does a lynching occur in broad daylight against the mayor’s command?
 - a. Richmond
 - b. Knoxville
 - c. Roanoke
 - d. Atlanta

 4. What happens to the Jacksons, Mrs. Jackson’s mother, and their friend Bigley in Quincy, Mississippi, in September, 1892?
 - a. three hanged without a trial
 - b. all hanged without a trial or evidence
 - c. one hanged, three set free
 - d. two hanged, two jailed without trial

 5. What period of time do these two selections cover?
 - a. 1982–1993
 - b. 1865–1885
 - c. 1960–1973
 - d. 1850–1899
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.4** | “Southern Horrors: Lynch Law in All Its Phases” and *A Red Record***Interpretation.** *Circle the best answer for each question.*

-
6. What does Ida Wells-Barnett NOT suggest blacks do about lynching?
 - a. boycott
 - b. publicize
 - c. emigrate
 - d. resist violence with violence

 7. Where, according to Wells-Barnett, would there have been a public outcry about the Jackson lynching?
 - a. the North
 - b. Africa
 - c. Ohio
 - d. Great Britain

 8. What might Southern blacks have had the MOST difficulty boycotting in 1885?
 - a. white-owned grocery stores
 - b. white carpenters
 - c. postal services
 - d. banks
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.5** | W.E. B. Du Bois**Recall the facts.** *Circle the best answer for each question.*

1. According to Du Bois's belief, how did the other world see him?
 - a. as a problem
 - b. as an alien
 - c. as an animal
 - d. as a fellow human

 2. According to Du Bois, what did American blacks worship for two centuries that, when it came, did not fulfill their hopes?
 - a. integration
 - b. freedom
 - c. audience
 - d. black culture

 3. In "Of Our Spiritual Strivings," what was Du Bois's message to black people?
 - a. Improve by way of economic gain within the white economy.
 - b. Improve by separating from whites economically and culturally.
 - c. Dominate whites by violent means.
 - d. Separate from whites culturally, but cooperate with them economically.

 4. Du Bois said, "Work, _____, liberty—all these we need."
 - a. respect
 - b. community
 - c. culture
 - d. safety

 5. The principles upon which our republic was formed are _____ by the Negro problem, according to Du Bois.
 - a. expanded
 - b. tested
 - c. overcome
 - d. strengthened
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.5 | W. E. B. Du Bois****Interpretation.** *Circle the best answer for each question.*

-
6. To attain his place in the world, he must _____ and overcome poverty and ignorance and _____.
- be himself/his own corruption
 - adapt/white corruption
 - be himself/learn about Africa
 - adapt/unlearn bad habits
7. In Du Bois's view, what does prejudice cause among blacks?
- closeness
 - discord
 - rebellion against white culture
 - self-doubt
8. Du Bois and Washington _____ each other's opinions because Du Bois felt that blacks should not have to conform to the dominant culture, which was white.
- shared
 - ignored
 - opposed
 - rejected
9. What does the movement ask of its "dark brothers" who have taken bribes in exchange for political power?
- to surrender leadership to honest men
 - to stop taking bribes
 - to leave political life
 - to return the bribes
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.7** | Marcus Garvey**Recall the facts.** *Circle the best answer for each question.*

1. Leaders of the nations victorious in World War I split Africa among _____.
 - a. the Africans
 - b. the defeated Germans
 - c. the four-hundred million blacks of the world
 - d. themselves

 2. To what conference did Garvey send the 11/11/1921 telegram?
 - a. Pan-American
 - b. Versailles
 - c. International Peace
 - d. International Disarmament

 3. Of what was Garvey the first provisional president?
 - a. New York City Negroes
 - b. United States Negroes
 - c. Africa
 - d. worldwide Negroes

 4. President _____ said, "Give the Negro equality in education, in politics, in industry, because he is entitled to human rights."
 - a. T. Roosevelt
 - b. F. Roosevelt
 - c. Wilson
 - d. Harding

 5. Garvey told black people to be as _____ of their race today as their ancestors were.
 - a. critical
 - b. sure
 - c. proud
 - d. supportive
-

Unit 3**Reading Check 3.7** | Marcus Garvey

Interpretation. *Circle the best answer for each question.*

6. Garvey's message to people of African descent was to _____.
 - a. arm themselves
 - b. organize themselves
 - c. communicate with world leaders
 - d. participate in politics

 7. Marcus Garvey was being _____ when he called the exclusion of four-hundred million Negroes from the Conference a "little slight."
 - a. sarcastic
 - b. generous
 - c. subtle
 - d. frank

 8. Where did Garvey believe Negroes had their greatest strength?
 - a. in numbers
 - b. in superior intellect
 - c. in common suffering
 - d. in superior history
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.9** | “The Negro Digs Up His Past”**Recall the facts.** *Circle the best answer for each question.*

1. Schomburg saw that black scholars, scientists, and historians were _____ by western culture.
 - a. condemned
 - b. ignored
 - c. recognized
 - d. studied

 2. According to Schomburg, what is “a prime social necessity for the Negro”?
 - a. to have a past
 - b. to be included
 - c. to be separate from whites
 - d. to have justice for wrongs done to them

 3. The *Anglo-African Magazine* showed a page-by-page comparison between the work of Abolitionist sponsors and that of _____.
 - a. European scholars
 - b. American scholars
 - c. Confederate writers
 - d. African-American writers

 4. “The Negro has been a man without a history because he has been seen as a man without a worthy _____.”
 - a. history
 - b. culture
 - c. achievement
 - d. nature

 5. The beauty of African sculpture was first recognized in _____.
 - a. America
 - b. France and Germany
 - c. Britain
 - d. Brazil
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.9** | “The Negro Digs Up His Past”*Interpretation. Circle the best answer for each question.*

-
6. For what is pride of race an antidote, or remedy?
 - a. history
 - b. slavery
 - c. the future
 - d. prejudice

 7. According to Schomburg, _____ is more important than individual achievement toward race betterment.
 - a. collaboration
 - b. recognition
 - c. scholarship
 - d. self-esteem

 8. Schomburg gives long lists of black scholars and their writings in order to show that these people are _____.
 - a. to be recognized
 - b. not unusual
 - c. well-known
 - d. highly regarded

 9. Schomburg wanted Negro youth to have the true story of their history, so he _____ early efforts at race history that were exaggerations.
 - a. collected
 - b. criticized
 - c. praised
 - d. understood

 10. Schomburg preferred the _____ approach to history over the sentimental approach.
 - a. scientific
 - b. personal
 - c. direct
 - d. literary
-

Unit 3

**Reading Check 3.10** | “The Negro Artist and the Racial Mountain”

Recall the facts. *Circle the best answer for each question.*

1. Hughes’s essay was a response to George Schuyler’s article “Negro-Art Hokum,” which said Negro art _____.
 - a. is peculiar
 - b. does not have to be peculiar
 - c. is inferior to European art
 - d. exists only in Africa

 2. Hughes said that the mountain standing in the way of any true Negro art in America is the urge within the race toward _____.
 - a. individuality
 - b. the middle class
 - c. whiteness
 - d. integration

 4. According to Hughes, what finally happened when Negro artists became the vogue in New York?
 - a. They got attention from blacks.
 - b. They could produce Negro art freely.
 - c. They stopped trying to please high society.
 - d. Their low-class families were welcomed into high society.

 5. What is Hughes’s favorite kind of music?
 - a. folk music
 - b. spirituals
 - c. classical music
 - d. jazz
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.10** | “The Negro Artist and the Racial Mountain”**Interpretation.** *Circle the best answer for each question.*

-
6. Why, according to Hughes, do Negro poets from middle- and upper-class families reject their racial culture?
 - a. They are never taught to see its beauty.
 - b. They go to private schools.
 - c. They fear slavery.
 - d. They fear Africa.

 7. Hughes expresses _____ that the majority of African Americans are “low-down folks.”
 - a. anger
 - b. gratitude
 - c. disgust
 - d. indifference

 8. Hughes _____ the blacks who “don’t believe in ‘shouting’” in their churches.
 - a. admires
 - b. mocks
 - c. understands
 - d. respects

 9. Langston Hughes says his own poetry is racial in its themes, because _____.
 - a. it comes from the life he knows
 - b. his goal is to promote black identity
 - c. he hates white culture
 - d. his primary audience is white people

 10. What is “the tom-tom of revolt against weariness in a white world”?
 - a. black poetry
 - b. subway trains
 - c. spirituals
 - d. jazz
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.11** | The Poetry of Paul Laurence Dunbar**Recall the facts.** *Circle the best answer for each question.*

-
1. What does the mask do for the people who wear it in “We Wear the Mask”?
 - a. dreams
 - b. cries
 - c. bleeds
 - d. lies

 2. Who should not know of “our tears and sighs”?
 - a. Jesus Christ
 - b. the world
 - c. ourselves
 - d. tortured souls

 3. What does the caged bird do to indicate that he wants to escape?
 - a. swings on a bough
 - b. bites his perch
 - c. beats the bars with his wing
 - d. sings loudly

 4. What kind of song does the bird sing to the speaker?
 - a. a carol
 - b. a mating call
 - c. a prayer
 - d. a cry of rage
-

Unit 3

**Reading Check 3.11** | The Poetry of Paul Laurence Dunbar

Interpretation. *Circle the best answer for each question.*

5. Does the speaker like to wear the mask in “We Wear the Mask”?
 - a. No, but he must.
 - b. Yes, he enjoys himself behind it.
 - c. No, he hopes to take it off soon.
 - d. Yes, but he wants a sad mask.

 6. In “Sympathy,” what does the bird desire?
 - a. the open air
 - b. food
 - c. water
 - d. warmth

 7. What emotional state does the caged bird seem to feel?
 - a. desperation
 - b. joy
 - c. fear
 - d. anger

 8. Dunbar’s use of repetitive patterns serves all of the following purposes EXCEPT:
 - a. to emphasize Dunbar’s sympathy with the bird
 - b. to make the poem harder to read
 - c. to make the poem more like the bird’s song
 - d. to reinforce the bird’s sad state
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.12** | The Poetry of James Weldon Johnson**Recall the facts.** *Circle the best answer for each question.*

1. The first two chapters of what book in the Bible parallel “The Creation” in style and story?
 - a. James
 - b. Genesis
 - c. Luke
 - d. John

 2. How did God form the valleys and mountains?
 - a. with His feet
 - b. with His hands
 - c. with His breath
 - d. with His spit

 3. Why does God decide to make a man?
 - a. He is glad.
 - b. He is sad.
 - c. He is angry.
 - d. He is lonely.

 4. “Lift Ev’ry Voice and Sing” is an anthem that encourages everyone to “sing a song full of ____.”
 - a. faith and hope
 - b. sadness and sorrow
 - c. anger and remorse
 - d. tears and revenge

 5. In “The Awakening,” what does the speaker gather and store?
 - a. sunshine
 - b. bliss
 - c. perfume
 - d. petals
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.12** | The Poetry of James Weldon Johnson**Interpretation.** *Circle the best answer for each question.*

-
6. In free verse poetry, there is rhythm but NOT usually _____.
 - a. cadence
 - b. vernacular
 - c. strict meter or rhyme structure
 - d. standard English

 7. In stanza 7 of “The Creation,” Johnson uses personification to describe the pine tree, the oak, and _____.
 - a. the lakes
 - b. the red flowers
 - c. the green grass
 - d. the sea

 8. Which of these is the metric pattern, number of iambic feet, in the last three lines of “The Creation”?
 - a. 5,5,2
 - b. 5,4,2
 - c. 4,4,3
 - d. 4,5,2

 9. In “Lift Ev’ry Voice and Sing,” how and where do the feet “march”?
 - a. forward in time
 - b. backward in time
 - c. forward in space
 - d. backward in space

 10. What does “The Awakening” celebrate?
 - a. romantic love
 - b. dreams
 - c. roses
 - d. nature
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.13** | The Poetry of Fenton Johnson, Anne Spencer, and Waverly Turner Carmichael

Recall the facts. *Circle the best answer for each question.*

1. Fenton Johnson was a leader of the _____ version of the Harlem Renaissance.
 - a. Alabama
 - b. San Francisco
 - c. Chicago
 - d. Boston

 2. After he is called a troubadour, or traveling entertainer, what does the speaker fear that he is?
 - a. clown
 - b. success
 - c. failure
 - d. homeless man

 3. In Lines 1 and 2 of “White Things,” what are most things and most men?
 - a. colorful and white
 - b. colorful and black
 - c. free and white
 - d. free and black

 4. What does the young man swear as he swings the black man’s skull?
 - a. “Burn them!”
 - b. “Man-maker, make white!”
 - c. “God, take him!”
 - d. “Ha! He is white!”

 5. What does the speaker NOT ask Jesus to do in the Carmichael poem?
 - a. Help me.
 - b. Heal me.
 - c. Hear me.
 - d. Save me.
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.13** | The Poetry of Fenton Johnson, Anne Spencer, and Waverly Turner Carmichael**Interpretation.** *Circle the best answer for each question.*

-
6. To what social class might a woman using the word *troubadour* be from?
 - a. lower
 - b. uneducated
 - c. working
 - d. upper

 7. Because Spencer combines gentle meter with violent images, her poem has a(n) _____ tone.
 - a. peaceful
 - b. exuberant
 - c. woeful
 - d. eerie

 8. What term best describes the form of “White Things”?
 - a. blank verse
 - b. narrative poem
 - c. hymn
 - d. haiku

 9. What words best describe the mood you experience in Lines 1 and 2 of “White Things” and the mood evoked by Lines 19 and 20.
 - a. curiosity, horror
 - b. rage, peace
 - c. somberness, tenderness
 - d. gravity, amusement

 10. What vowel sound dominates the Carmichael poem?
 - a. long e
 - b. short e
 - c. short a
 - d. long o
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.14** | The Poetry of Alice Dunbar Nelson, Georgia Douglas Johnson and Angelina Weld Grimké**Recall the facts.** *Circle the best answer for each question.*

-
1. These three women poets—Dunbar-Nelson, Johnson, and Grimké—were also _____ in the early 1900s.
 - a. teachers
 - b. friends
 - c. rivals
 - d. wives of famous writers

 2. In the Dunbar-Nelson poem, what is the speaker imagining as she sits and sews?
 - a. her husband
 - b. God
 - c. a battlefield
 - d. her death

 3. In “I Sit and Sew,” what have “lesser souls” not experienced?
 - a. widowhood
 - b. the sight and nearness of death
 - c. sewing a seam
 - d. a roseate dream

 4. Where does “the heart of a woman” go in the night?
 - a. to the stars
 - b. to turrets and vales
 - c. home
 - d. to an alien cage
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.14** | The Poetry of Alice Dunbar Nelson, Georgia Douglas Johnson and Angelina Weld Grimké**Interpretation.** *Circle the best answer for each question.*

-
5. What does the speaker long to do instead of sewing?
 - a. go to the battlefield
 - b. work in the kitchen
 - c. go to sleep
 - d. end the war

 6. “I Sit and Sew,” written during World War I, is one of the earliest examples of _____ poetry.
 - a. feminist
 - b. revolutionary
 - c. civil rights
 - d. pacifist

 7. The extended metaphor in “The Heart of a Woman” compares a _____ with _____.
 - a. woman/dawn
 - b. heart/a bird
 - c. bird/a woman
 - d. heart/wings

 8. What adjective DOES NOT describe Grimké’s cypress?
 - a. slim
 - b. gold
 - c. still
 - d. straight
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.15** | The Poetry of Claude McKay**Recall the facts.** *Circle the best answer for each question.*

1. To what historical events of the summer of 1919 does “If We Must Die” refer?
 - a. the flu epidemic
 - b. labor union riots
 - c. World War I
 - d. more than twenty race riots

 2. In “If We Must Die,” who must honor the speaker’s kinsmen if they die nobly?
 - a. the monsters
 - b. each other
 - c. the speaker
 - d. the public

 3. In “The Tropics in New York,” where were the fruits, cocoa, and ginger that brought memories to the speaker?
 - a. set in a window
 - b. hanging on trees
 - c. on hillsides
 - d. in a stream

 4. Why is the speaker crying in the last stanza?
 - a. He is missing his homeland.
 - b. He is hungry.
 - c. He is crying tears of joy at the fruit’s beauty.
 - d. He wishes the fruit were growing outside.

 5. What has the white man taken from “The Outcast”?
 - a. his sense of being where he belongs
 - b. his soul
 - c. his heart
 - d. his fathers
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.15** | The Poetry of Claude McKay**Interpretation.** *Circle the best answer for each question.*

-
6. What literary tradition did McKay master and display in these three poems?
 - a. African
 - b. Dutch
 - c. American
 - d. English

 7. Which of the lists of adjectives below shows the way McKay's tone changes from Stanza 1 to Stanza 2 to Stanza 3 of "The Tropics in New York"?
 - a. exuberant, reverent, sorrowful
 - b. reverent, sorrowful, exuberant
 - c. sorrowful, exuberant, reverent
 - d. reverent, exuberant, sorrowful

 8. Why is the speaker in "Outcast" unable to return to his "native clime"?
 - a. He is held by the western gods.
 - b. He is physically restrained in the West.
 - c. He has no family in the jungle now.
 - d. He has lost his mind.

 9. The last words of "The Outcast" are "out of time," which in this context mean what?
 - a. outside of time
 - b. with no time left
 - c. late
 - d. offspring of time
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.16** | The Poetry of Langston Hughes, Part A**Recall the facts.** *Circle the best answer for each question.*

1. How old was Hughes when he published his first poem, “The Negro Speaks of Rivers”? Where was he?
 - a. 40/in New Orleans
 - b. 21/on the Congo River
 - c. 19/on a train to Mexico
 - d. 16/on a riverboat in Mississippi

 2. In “Mother to Son,” what does the mother say her life has been?
 - a. winding, shabby
 - b. a crystal staircase
 - c. an uphill battle
 - d. a mountain trail

 3. What does the mother tell her son NOT to do?
 - a. listen to her
 - b. turn back
 - c. keep climbing
 - d. get up if he falls

 4. Why might this poem be called “Dream Variations”?
 - a. The second stanza is a variation on the theme of the first.
 - b. There is a wide variation in activity and setting in the poem.
 - c. The poem is about jazz.
 - d. The poem is about an alternative lifestyle.

 5. How does night NOT come in “Dream Variations”?
 - a. tenderly
 - b. gently
 - c. quickly
 - d. brightly
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.16** | The Poetry of Langston Hughes, Part A**Interpretation.** *Circle the best answer for each question.*

-
6. Who is the speaker in “The Negro Speaks of Rivers”?
 - a. Langston Hughes
 - b. all Negroes who have ever lived
 - c. Negro slaves
 - d. Negroes outside Africa

 7. Of what are Lines 4 and 13 NOT examples?
 - a. repetition
 - b. simile
 - c. internal rhyme
 - d. alliteration

 8. To which of these voices is Hughes’s voice in “Mother to Son” most similar? Note: Voice is a quality not only of poetry but of any form of creative verbal expression.
 - a. Sojourner Truth’s in her speech “Ar’n’t I a Woman”
 - b. James Weldon Johnson’s in “The Creation”
 - c. Alice Dunbar Nelson’s in “I Sit and Sew”
 - d. Claude McKay’s in “The Tropics in New York”

 9. Which of the following best describes the tone of “Dream Variations”?
 - a. joyful
 - b. silly
 - c. anxious
 - d. serious

 10. What kind of comparison does Hughes make between night and his black speaker?
 - a. negative
 - b. positive
 - c. neutral
 - d. illogical
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.16** | The Poetry of Langston Hughes, Part B**Recall the facts.** *Circle the best answer for each question.*

1. Who was the original audience for “April Rain Song”?
 - a. residents of Harlem
 - b. children
 - c. jazz musicians
 - d. black artists

 2. The six jazzers in “Jazzonia” are playing in _____.
 - a. the garden of Eden
 - b. a river in Egypt
 - c. a Harlem cabaret
 - d. a Chicago nightclub

 3. In his song, where does the blues singer put his troubles?
 - a. on the shelf
 - b. on the floor
 - c. on his piano
 - d. on Lennox Avenue

 4. After he finishes playing, what does the blues singer do?
 - a. thumps his foot
 - b. sleeps like a rock
 - c. dies
 - d. sways to and fro

 5. In “Harlem [2],” what is Line 11?
 - a. a blessing
 - b. a shock
 - c. an answer
 - d. a resolution
-

Unit 3

**Reading Check 3.16** | The Poetry of Langston Hughes, Part B

Interpretation. *Circle the best answer for each question.*

6. From what points of view, in order, are the three stanzas of “April Rain Song” written?
 - a. 2nd person, 3rd person, 1st person
 - b. 3rd person, 1st person, 2nd person
 - c. 1st person, 2nd person, 3rd person
 - d. 3rd person, 2nd person, 1st person

 7. What does Hughes compare in one of his “Jazzonia” metaphors?
 - a. rivers/cabaret
 - b. tree/band
 - c. Cleopatra/Eve
 - d. tree/soul

 8. With what attitude does the speaker view a dream deferred (put off)?
 - a. patience
 - b. respect
 - c. contempt
 - d. indifference
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.16** | The Poetry of Langston Hughes, Part C**Recall the facts.** *Circle the best answer for each question.*

1. Langston Hughes is known for writing about people he called _____.
 - a. strange people
 - b. fashionable folk
 - c. low-down folk
 - d. creative types

 2. What does the speaker in “Daybreak in Alabama” want to be?
 - a. a naturalist
 - b. a writer
 - c. a composer
 - d. a painter

 3. What did NOT happen to the speaker’s lover in “Song for a Dark Girl”?
 - a. She was hanged.
 - b. She was bruised.
 - c. She was left hanging naked on a tree.
 - d. She fell to the ground.

 4. In “I, Too,” what does the speaker do when he is sent to eat in the kitchen?
 - a. He cries.
 - b. He does not eat.
 - c. He grows strong.
 - d. He sings.

 5. What will they feel when they see how beautiful he is?
 - a. angry
 - b. shocked
 - c. lonely
 - d. ashamed
-

Unit 3

**Reading Check 3.16** | The Poetry of Langston Hughes, Part C

Interpretation. *Circle the best answer for each question.*

6. To what senses do the images in “Daybreak in Alabama” appeal most?
 - a. touch, sound
 - b. taste, sound
 - c. sight, touch
 - d. sound, smell

 7. Which of the following best describes Hughes’ style in “Daybreak in Alabama”?
 - a. formal
 - b. conversational
 - c. abstract
 - d. romantic

 8. What is the speaker’s tone in Stanza 2 of “Song for a Dark Girl”?
 - a. bitter
 - b. peaceful
 - c. fearful
 - d. annoyed

 9. What does each stanza in “I, Too” contain?
 - a. a question
 - b. a promise
 - c. a sensory detail
 - d. a complete sentence

 10. What is the tone of Stanza 3 in “I, Too”?
 - a. rage
 - b. defiance
 - c. affection
 - d. sorrow
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.17** | The Poetry of Gwendolyn Bennett**Recall the facts.** *Circle the best answer for each question.*

1. Because Bennett's "Heritage" is in most African-American poetry anthologies and expresses a major theme of the Harlem Renaissance, it is a(n) _____ of the Harlem Renaissance.
 - a. anthem
 - b. metaphor
 - c. symbol
 - d. charter

 2. In what place does the speaker long to be?
 - a. Asia
 - b. Africa
 - c. Europe
 - d. the Caribbean

 3. The speaker wants to feel the _____ of her sad people's _____.
 - a. sands/moon
 - b. surging/soul
 - c. breath/flower
 - d. fingers/palm trees

 4. To whom is the poem "Fantasy" addressed?
 - a. night
 - b. the dusk-eyed queen
 - c. the color purple
 - d. peacock

 5. What does the speaker NOT do in her dream?
 - a. sail
 - b. stand behind a bush
 - c. whistle a song
 - d. sit in an amethyst chair
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.17** | The Poetry of Gwendolyn Bennett**Interpretation.** *Circle the best answer for each question.*

-
6. Gwendolyn Bennett's ability as a(n) _____ gave her poetry clear, colorful, and graceful images.
- dancer
 - engineer
 - illustrator
 - journalist
8. In Line 18, what is the "minstrel-smile"?
- a leer
 - an outward smile
 - a singer's grin
 - a guitar's opening
9. In "Fantasy," the phrase "land of night" parallels "land of nod" in an English poem in which the phrase means _____.
- sleep
 - fairyland
 - Australia
 - a moonlit night
10. What are the verbs that show motion in "Fantasy"?
- sailed, sauntered
 - sat, stood
 - whistled, sailed
 - seen, stood
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.18** | The Poetry of Countee Cullen, Part A**Recall the facts.** *Circle the best answer for each question.*

-
1. Countee Cullen wanted to be known as _____.
 - a. a great poet
 - b. a great thinker
 - c. a great folk poet
 - d. a great African-American poet

 2. Where is the speaker when the “Incident” occurs?
 - a. Boston, Massachusetts
 - b. Baltimore, Maryland
 - c. Boise, Idaho
 - d. Bloomington, Indiana

 3. What does the speaker’s blood do in stanza 2 of “Heritage”?
 - a. spill
 - b. surge
 - c. drip
 - d. settle

 4. The price of the speaker’s conversion from heathen to Christian was _____.
 - a. high
 - b. nothing
 - c. average
 - d. low
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.18** | The Poetry of Countee Cullen, Part A**Interpretation.** *Circle the best answer for each question.*

-
5. “Incident” is about the moment of _____ in the mind of a child when he first suffers racism.
- a. submission
 - b. anger
 - c. realization
 - d. communication
6. The speaker in “Heritage” struggles to maintain his cool demeanor, but within himself he is _____.
- a. indifferent
 - b. bursting with emotional turmoil
 - c. proud of his civility
 - d. furious
7. What keeps the speaker from expressing his pride and rage?
- a. his civilized nature
 - b. fear of his own wild nature
 - c. fear of having to do religious penance
 - d. fear of becoming civilized
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.18** | The Poetry of Countee Cullen, Part B

Recall the facts. *Circle the best answer for each question.*

1. What type of poem is “Yet Do I Marvel”?
 - a. blank verse
 - b. ode
 - c. Shakespearean sonnet
 - d. free verse

 2. What aspects of his love does the speaker praise in “A Song of Praise”?
 - a. her hips and her voice
 - b. her eyes and her voice
 - c. her voice and her walk
 - d. her hair and her walk

 3. In “Yet Do I Marvel,” what is as painful as being blind or being tortured?
 - a. being God
 - b. being a black poet
 - c. having a mind
 - d. having petty cares
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.18** | The Poetry of Countee Cullen, Part B**Interpretation.** *Circle the best answer for each question.*

-
4. In “A Song of Praise,” the phrase “blood that’s thin and colder” means _____.
a. lack of passion
b. hypersensitivity
c. immaturity
d. arrogance
5. “Scottsboro, Too, Is Worth Its Song” is a(n) _____ American poets.
a. apology to
b. appeal to
c. expression of solidarity with
d. expression of gratitude
6. Stanza 2 in “A Song of Praise” is a simile that compares her walk with _____.
a. Africa
b. arrogance
c. a replica of a dance
d. soul
7. In “Scottsboro” the speaker means _____ when he says “Here too” in Line 16.
a. black America
b. Scottsboro, Alabama
c. New York
d. Boston
8. The last line, “I wonder why,” is _____.
a. cheerful
b. sarcastic
c. cruel
d. hearty
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.19** | The Poetry of Jean Toomer**Recall the facts.** *Circle the best answer for each question.*

1. What made the “cotton-stalks look rusty”?
 - a. cold and boll-weevil damage
 - b. dry soil
 - c. damage from birds
 - d. snow

 2. A sonnet often contains an octave, eight lines that present a situation, and a sextet, six lines that _____.
 - a. complain about it
 - b. question it
 - c. comment on it
 - d. describe it

 3. What do the superstitious old folks see in the brown spots on the cotton?
 - a. fearless love
 - b. bad news
 - c. exhaustion
 - d. wariness

 4. In “Cotton Song,” what does the speaker ask his brothers to roll?
 - a. God
 - b. their bare feet
 - c. their souls
 - d. each other

 5. What does the speaker want to lose BEFORE Judgment Day?
 - a. his body
 - b. shackles
 - c. cotton bales
 - d. weary feet
-

Unit 3

Reading Check 3.19 | The Poetry of Jean Toomer

Interpretation. *Circle the best answer for each question.*

6. In the early 1900s, a cotton crop's failure _____ in the Southern United States.
- could ruin a community, black and white, man, woman, and child
 - would only hurt the owners of cotton farms
 - was rare
 - had the worst impact on the Negro slaves who worked the cotton fields
7. With what word does the sonnet begin its comment on the situation?
- old
 - significance
 - something
 - such
8. What is the tone of the sextet?
- morose
 - angry
 - awestruck
 - bored
9. How does the speaker feel about cotton bales?
- They are an unwelcome burden.
 - They are just plants.
 - They are a path to God and dignity.
 - They are his brothers.
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.21** | The Poetry of Sterling Brown**Recall the facts.** *Circle the best answer for each question.*

1. When was the blues invented?
 - a. in the 1700s
 - b. in the early 1800s
 - c. after the Civil War
 - d. in the 1920s

 2. Folks come to hear Ma from Cape Girardou, Missouri, down to _____.
 - a. Hattiesburg, Mississippi
 - b. Savannah, Georgia
 - c. Brownsville, Texas
 - d. New Orleans, Louisiana

 3. The sounds of roaring water and of wind blowing through river swamps are like _____.
 - a. Ma's voice singing
 - b. people cheering for Ma
 - c. the piano keys rippling
 - d. people laughing and stumbling on their way into the hall

 4. "Li'l an' low" describes Ma Rainey's _____.
 - a. voice
 - b. body
 - c. luck
 - d. fame

 5. What is Ma NOT singing about in Lines 42–47?
 - a. a flood that made thousands homeless
 - b. her own homelessness caused by the flood
 - c. an electrical storm
 - d. the war
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.21** | The Poetry of Sterling Brown**Interpretation.** *Circle the best answer for each question.*

-
6. Blues songs do NOT have _____.
- flat notes
 - slurred, bending notes
 - happy lyrics
 - African roots
7. The fact that the even-numbered lines in Stanza 1 contain end rhymes means the poem has _____.
- a steady rhythm
 - onomatopoeia
 - a rhyme scheme
 - alliteration
8. One example of onomatopoeia in Stanza 2 is the word _____.
- ripples
 - some
 - minors
 - smiles
9. Lines 29–32 give the impression that Ma Rainey is like _____ to her audience.
- rain
 - gold
 - food
 - music
10. The literary technique of _____, such as their heads being bowed and mouths shut tight when they cry, make the poem very effective.
- personification
 - metaphors
 - concrete details
 - allusions
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.22** | The Poetry of Arna Bontemps**Recall the facts.** *Circle the best answer for each question.*

1. Arna Bontemps wanted to give black children encouragement, so he worked as a _____.
 - a. teacher
 - b. librarian
 - c. coach
 - d. pediatrician

 2. In “Day Breakers,” how would they wish to die?
 - a. farming
 - b. fighting
 - c. road building
 - d. mining

 3. What are the ghost’s ladies doing in stanza 1 of “Southern Mansions?”
 - a. walking, standing
 - b. talking, standing
 - c. laughing, walking
 - d. weeping, standing

 4. What is “tinkling in the cotton”?
 - a. laughter
 - b. rainfall
 - c. bells
 - d. chains

 5. What does the speaker in “A Black Man Talks of Reaping” reap from the many seeds he has sown?
 - a. a handful
 - b. an orchard
 - c. stalk and root
 - d. bitter fruit
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.22** | The Poetry of Arna Bontemps**Interpretation.** *Circle the best answer for each question.*

-
6. According to Lines 1–4 in “The Day Breakers,” what would be a “waste of life” to the speaker?
 - a. a combat death
 - b. a natural death
 - c. an idle life
 - d. an indoor life

 7. What techniques is Bontemps NOT using in Line 1 of “Southern Mansion”?
 - a. alliteration
 - b. personification
 - c. simile
 - d. dialect

 8. There is a sudden change of mood from eerie to horrible in Line _____ of “Southern Mansion.”
 - a. 8
 - b. 9
 - c. 10
 - d. 11

 9. The Bible says that you will reap as you sow, but for this black man, which of the following seems true?
 - a. As you sow, they will reap.
 - b. As they sow, you will reap.
 - c. As they sow, they will reap.
 - d. As you sow, the children will reap.

 10. Why is the fruit bitter?
 - a. The transplanted fruit is unhealthy out of its native soil.
 - b. The brothers’ sons are not as good to their plants as the speaker was.
 - c. The children are humiliated.
 - d. All of the above.
-

Unit 3

Reading Check 3.23 | The Bouquet

Recall the facts. Circle the best answer for each question.

1. How is Miss Myrover different from the other teachers in the colored schools?
 - a. She is black.
 - b. She is an aristocrat.
 - c. She is a woman.
 - d. She is a spinster.

 2. Why does Miss Myrover teach in the black school?
 - a. It is the only respectable job she can get.
 - b. She thinks of herself as a missionary.
 - c. She wants to train her future servants.
 - d. She wants to rebel against her mother.

 3. Why does Mary like Sophy best of all her students?
 - a. Sophy is devoted to her.
 - b. Sophy is the smartest.
 - c. Sophy is the best dressed.
 - d. Sophy is the youngest.

 4. Who keeps Sophy from Miss Myrover's coffin during the church service?
 - a. Prince
 - b. Mrs. Myrover
 - c. the Myrovers' cook
 - d. the church usher

 5. How does Sophy get her yellow roses to Miss Myrover in the end?
 - a. She throws them onto the grave.
 - b. She gets Prince to carry them to the grave.
 - c. She carries them to the grave herself.
 - d. She gets the rector to take them.
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Reading Check 3.23 | The Bouquet****Interpretation.** *Circle the best answer for each question.*

-
6. Upon whom did the Southern aristocracy depend for their place in society?
 - a. the freed slaves
 - b. their ancestors
 - c. the federal government
 - d. their own labor

 7. What do the children feel toward Mary on her first teaching day?
 - a. They are antagonistic.
 - b. They are eager to learn from her.
 - c. They are affectionate toward her.
 - d. They are bored with her.

 8. What are Prince's character traits?
 - a. white, smart, devoted
 - b. small, mean, devoted
 - c. spoiled, cute, dirty
 - d. ugly, smart, devoted

 9. What symbolic meaning is there in Sophy peeking through the church window by way of a hole near Jesus' feet?
 - a. She has Jesus' blessing.
 - b. The window is the past.
 - c. The triangular hole in the stained glass is the Holy Trinity.
 - d. She is above the rest of the mourners.

 10. What is important about the yellow of the roses?
 - a. It's the color Miss Myrover wanted on her grave.
 - b. It's the only spot of color among the white flowers on the grave.
 - c. It's Miss Myrover's favorite color.
 - d. It's the color of Sophy's skin.
-

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ANSWER KEY

3.1 Harriet Tubman: Conductor on the Underground Railroad, 1. c, 2. d, 3. c, 4. b, 5. b, 6. c, 7. c, 8. c, 9. b. Possible Essay Response: They thought of them as useful but not important or even human—dispensable like cattle.

3.2 “The Struggle for an Education,” 1. b, 2. b, 3. b, 4. a, 5. d, 6. c, 7. b, 8. b, 9. b. Possible Essay Response: He is hardworking, optimistic, and willing to accept training and education where he finds it.

3.3 Autobiography: A Sketch, 1. a, 2. a, 3. c, 4. d, 5. b, 6. c, 7. a, 8. c, 9. c, 10. a. Possible Essay Response: She seems to have left them amicably behind at a young age and made school her new family.

3.4 “Southern Horrors: Lynch Law in All Its Phases” and A Red Record, 1. c, 2. d, 3. c, 4. b, 5. a, 6. d, 8. b, 9. c. Possible Essay Response: It gave blacks like Wells-Barnett a way to report to the public through books and newspapers on the injustices that were done to her fellow blacks. Without literacy, blacks were entirely dependent on sympathetic white writers to publicize their plight.

3.5 and 3.6 Of Our Spiritual Strivings. from The Niagara Movement: Address to the Country, 1. a, 2. b, 3. b, 4. c, 5. b, 6. a, 7. d, 8. c, 9. b. Possible Essay Response: He wishes his people could rebuild the cultural identity they lost when they were taken from Africa and enslaved in America.

3.7 Telegram Sent to the Disarmament Conference. Selected Quotations from the Speech and Writings, 1. d, 2. d, 3. c, 4. d, 5. c, 6. b, 7. a, 8. a. Possible Essay Response: No, race is less and less recognized as a real characteristic of human beings.

We all have a single common ancestor. Furthermore, the physical distinctions across different groups of humans are being erased by interracial reproduction.

3.9 The Negro Digs Up His Past. 1. b, 2. a, 3. d, 4. b, 5. b, 6. d, 7. a, 8. b, 9. b, 10. a. Possible Essay Response: Yes. He says, “Already the Negro sees himself against a reclaimed background.”

3.10 “The Negro Artist and the Racial Mountain” 1. b, 2. c, 3. a, 4. d, 5. a, 6. b, 7. b, 8. a, 9. d. Possible Essay Response: It is boring, bland, quiet, unadventurous, and prudish.

3.11 Sympathy, We Wear the Mask 1. d, 2. b, 3. c, 4. c, 5. a, 6. a, 7. a, 8. a. Possible Essay Response: “We Wear the Mask” applies to our cheerleading team because we have to pretend to be happy whenever we are on the field performing. Sometimes we are not at all happy—someone may have been screamed at by a parent that morning and told she wouldn’t amount to anything, someone may have pulled a muscle or bruised a bone doing a difficult dance move, someone might be exhausted because she was up all night studying and had to be up at dawn for the bus ride—but we always have to “wear the mask” for the fans and the team.

3.12 The Creation. Lift Every Voice and Sing, 1. b, 2. a, 3. d, 4. a, 5. c, 6. c, 7. a, 8. b, 9. a, 10. a. Possible Essay Response: “The Awakening” has love as its theme, and it is in sonnet form.

3.13 The Banjo Player. White Things. Keep Me, Jesus, Keep Me 1. c, 2. c, 3. b, 4. b, 5. d, 6. d, 7. d, 8. b, 9. a, 10. a. Possible Essay Response: The soft sounds of *m* and *l* and long *e* in the Carmichael poem

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ANSWER KEY

have a soothing, nurturing effect. The Spencer poem's last lines have more hard consonants and short vowels. Their effect is jarring.

3.14 I Sit and Sew. The Heart of a Woman. The Black Finger, 1. b, 2. c, 3. b, 4. d, 5. a, 6. a, 7. b, 8. b. Possible Essay Response: One common theme is purpose. The sewing woman's purpose is to be directly helpful to the wounded soldiers. She is thwarted in that purpose and only allowed to help them indirectly. The black finger pointing upward seems to the speaker to have a purpose, reaching toward heaven perhaps. The woman's heart in "Heart of a Woman" is trapped during the night and breaks because its purpose has not been fulfilled during the day when it is free. Its purpose during the day is to find home.

3.15 If We Must Die. The Tropics in New York.

Outcast

1. d, 2. a, 3. a, 4. a, 5. a, 6. d, 7. a, 8. a, 9. a. Possible Essay Response: His outlook is passionate, perfectionistic, sorrowful, and intensely alienated

3.16 The Negro Speaks of Rivers. Mother to Son.

Dream Variations, 1. c, 2. a, 3. b, 4. a, 5. d, 6. b, 7. d, 8. a, 9. a, 10. b. Possible Essay Response: Some positive qualities are depth, wisdom, perseverance, exuberance, hardiness, power, protectiveness, and peacefulness.

3.16 April Rain. Jazzonia. The Weary Blues. Harlem [2], 1. b, 2. c, 3. a, 4. b, 5. b, 6. a, 7. b,

8. c. Possible Essay Response: "April Rain Song" has an innocent, soothing purity with its steady, gentle rhythm and repeated soft consonants (L and R) and words of positive connotation: kiss, lullaby, silver,

liquid, and love. "Harlem [2]" has a direct, cutting, and paternal tone at the beginning, and a somber, even threatening tone from middle to end. Lots of S's make it sinister. Negative sense words—fester, sore, stink, rotten, heavy, and explode—contribute to the threatening tone from Lines 4 through 11.

3.16 Daybreak in Alabama. Song for a Dark Girl. I, Too, 1. c, 2. c, 3. d, 4. c, 5. d, 6. c, 7. b, 8.

a, 9. d, 10. b. Possible Essay Response: "Song for a Dark Girl" has a heavy, sorrowful, cynical, angry tone. The other two poems are exuberant and hopeful.

3.17 Heritage. Fantasy

1. c, 2. b, 3. b, 4. b, 5. d, 6. c, 7. b, 8. a, 9. a. Possible Essay Response: In "Fantasy," purple, lavender, amethyst, and hyacinth are all color words for shades of purple. Purple is dark, rich, and sensual. It's the color of nobility, combining the red of passion and war with the blue of peace, water, openness, and clarity.

3.18 Incident. Heritage

1. a, 2. b, 3. b, 4. a, 5. c, 6. b, 7. b. Possible Essay Response: The theme of "Heritage" is conflict between his African heritage and the pressure placed on him to erase that heritage from his heart. He has to kill his own inner spirit, his joy. The poet uses first-person point of view for most of the poem, identifying the speaker as "I." However, in his first line, he is addressing an entity outside of himself, an understood You, or second person. Later in the poem, he uses second-person point of view when his speaker addresses Jesus as "You/Thou." "Incident" is about an external conflict between a white boy and a black boy who tries to

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befriend him but is rebuffed because of his color. The black child is the speaker who will always remember that moment of dismissal, the rude gesture, and the name that he was called, because he knew for the first time what it meant to be categorized as unworthy because of his race.

3.18 Yet Do I Marvel. A Song of Praise. Scottsboro, Too, Is Worth Its Song, 1. c, 2. c, 3. b, 4. a, 5. b, 6. c, 7. b, 8. b. Possible Essay Response: Cullen has a defiant attitude in all three poems. He questions God for giving black poets an ability that they will be thwarted in expressing because of being black. He makes an angry, petulant comparison between black and white women, defying a white man to look at the black woman and not wish he could have her instead of his pale, weak, and inferior mate. Cullen is defiant toward fellow poets, too, chastising them for not taking up the cause of the nine Scottsboro defendants. The common theme is that being black is hard in America, but our virtues will be recognized someday, and you will be sorry if you haven't supported us toward that recognition.

3.19 November Cotton Flower. Cotton Song

1. a, 2. c, 3. a, 4. c, 5. b, 6. a, 7. b, 8. c, 9. c, Possible Essay Response: Hope is the theme of both poems. Toomer's message is that release will be soon and will result from God's presence and from human perseverance and brotherhood.

3.17 Ma Rainey

1. a, 2. d, 3. b, 4. b, 5. d, 6. c, 7. c, 8. a, 9. c, 10. c. Possible Essay Response: They have experienced loss of their own, and her delivery is so emotional and the

music so moving, it reawakens and then helps them express their own suffering and their compassion for others. It brings them to communion with humanity.

3.17 The Day-Breakers. Southern Mansion. A Black Man Talks of Reaping, 1. b, 2. a, 3. a, 4. d,

5. a, 6. a, 7. d, 8. c, 9. a, 10.d. Possible Essay Response: "Day-Breakers" is different because the mood is affirmative. "Day-Breakers" mood words: way, rising sun. "Southern Mansions" mood words: death, ghost, chains. "A Black Man Talks of Reaping" Mood Words: not, sown, bitter, fruit,

3.18 The Bouquet

1. b, 2. a, 3. a, 4. b, 5. b, 6. b, 7. a, 8. a, 9. a, 10. b. Possible Essay Response: She loves beauty, grace, and independence. She sees Miss M. as a role model for her future.

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Unit 3

Unit 3 Vocabulary Tests

- 3.1 *Harriet Tubman: Conductor on the Underground Railroad*
- 3.2 “The Struggle for an Education”
- 3.3 Coppin
- 3.4 Southern Horrors: Lynch Law in All Its Phases and *A Red Record*
- 3.5 W.E.B. Du Bois Part A
- 3.6 W.E.B. Du Bois Part B
- 3.7 Marcus Garvey
- 3.8 “Preface to the New Negro”
- 3.9 The Negro Digs Up His Past
- 3.10 Negro Artist and the Racial Mountain
- 3.11 The Poetry of Paul Laurence Dunbar
- 3.12 The Poetry of James Weldon Johnson
- 3.13 The Poetry of Fenton Johnson, Anne Spencer, and Waverly Turner Carmichael
- 3.14 The Poetry of Alice Dunbar Nelson, Georgia Douglas Johnson and Angelina Weld Grimké
- 3.15 The Poetry of Claude McKay
- 3.16 The Poetry of Langston Hughes, Part A
The Poetry of Langston Hughes, Part B
The Poetry of Langston Hughes, Part C
- 3.17 The Poetry of Gwendolyn Bennett
- 3.18 The Poetry of Countee Cullen, Part A
The Poetry of Countee Cullen, Part B
- 3.19 The Poetry of Jean Toomer
- 3.20 The Poetry of Helene Johnson
- 3.21 The Poetry of Sterling Brown
- 3.22 The Poetry of Arna Bontemps
- 3.23 The Bouquet

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Vocabulary Test 3.2** | “The Struggle for an Education”*Choose the definition that best matches each vocabulary word.*

-
- | | |
|---|--|
| 1. Claiming a position of merit, usually unjustified | 6. To rid one’s mind of |
| a. prestigious | a. dispel |
| b. pretentious | b. disarray |
| c. indispensable | c. delude |
| d. predictable | d. express |
|
 | |
| 2. A nearby, surrounding or adjoining place; a neighborhood | 7. To undertake the payment of; to pay |
| a. vicissitude | a. dispense |
| b. vintage | b. dispel |
| c. variety | c. defray |
| d. vicinity | d. defraud |
|
 | |
| 3. Depression from loss of hope or confidence | |
| a. fortitude | |
| b. latency | |
| c. despondency | |
| d. lassitude | |
|
 | |
| 4. Absolutely necessary, essential | |
| a. important | |
| b. dispensable | |
| c. indispensable | |
| d. implicit | |
|
 | |
| 5. Without doubt; unquestioningly | |
| a. explicitly | |
| b. indispensably | |
| c. dubiously | |
| d. implicitly | |
-

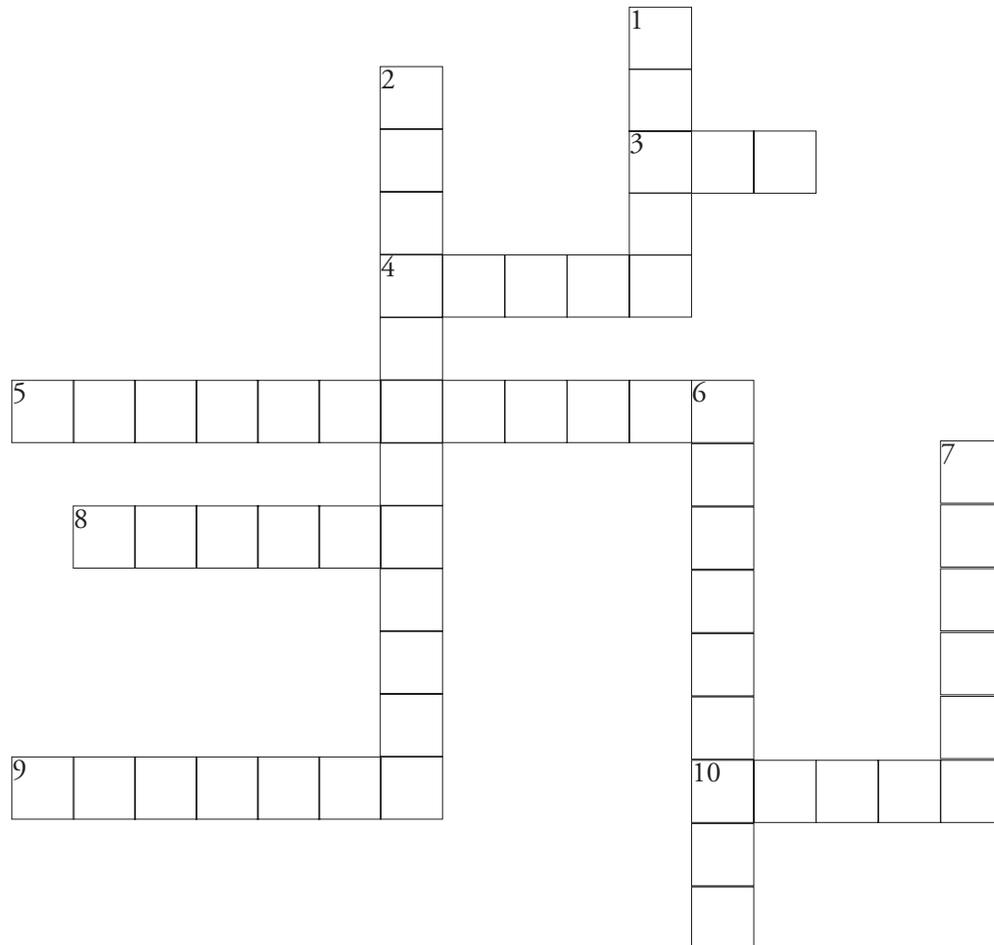
GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Vocabulary Test 3.4** | *A Red Record*, "Southern Horrors: Lynch Law in All Its Phases" Part 2 and 3**Vocabulary Test Part 1***Read each definition, and write the matching vocabulary word where it belongs in the crossword puzzle.*

ACROSS

- 3 A fight (rhymes with cow)
 4 Insolent, flippant
 5 Arousing anger or causing riot
 8 To cite as evidence or proof
 9 Concerted action to keep from using, buying or dealing with some product or organization in order to bring about change
 10 To turn aside

DOWN

- 1 Strong, massive
 2 Punishment
 6 Wrong-doer
 7 Completely such; thoroughgoing



GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Vocabulary Test 3.5 | “Of Our Spiritual Strivings”***Choose the definition that best matches each vocabulary word.*

-
- | | |
|--|---|
| <p>1. peremptorily</p> <p>a. in an abrupt and conclusive manner</p> <p>b. in a casual and leisurely manner</p> <p>c. in a cheerful and agreeable manner</p> <p>d. in a polite and subservient manner</p> | <p>6. quackery</p> <p>a. pretense of expertise</p> <p>b. duck house</p> <p>c. magic</p> <p>d. comedy</p> |
| <p>2. sycophancy</p> <p>a. childhood insanity</p> <p>b. affection</p> <p>c. servile flattery</p> <p>d. constructive criticism</p> | <p>7. savant</p> <p>a. gentleman or lady</p> <p>b. scholar</p> <p>c. one who saves money</p> <p>d. one who saves lives</p> |
| <p>3. unavailing</p> <p>a. busy</p> <p>b. selfish</p> <p>c. infertile</p> <p>d. futile</p> | <p>8. serf</p> <p>a. a mine worker</p> <p>b. a servant</p> <p>c. a waterfront worker</p> <p>d. an agricultural worker</p> |
| <p>4. dogged</p> <p>a. torn</p> <p>b. tired</p> <p>c. chased</p> <p>d. determined</p> | <p>9. cabalistic</p> <p>a. having a secret meaning</p> <p>b. related to horses</p> <p>c. related to taxicabs</p> <p>d. related to weaponry</p> |
| <p>5. latent</p> <p>a. youthful</p> <p>b. present but inactive</p> <p>c. plastic-based</p> <p>d. tardy</p> | <p>10. obeisance</p> <p>a. a gesture to express homage</p> <p>b. a gesture to dismiss someone</p> <p>c. a gesture to express romantic interest</p> <p>d. a gesture to command attention</p> |
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Vocabulary Test 3.5** | “Of Our Spiritual Strivings”

11. inculcate
 - a. calculate in one’s head
 - b. form a corporation
 - c. herd into a cul-de-sac
 - d. train through repetition

 12. portent
 - a. heavy weight
 - b. omen
 - c. tent cover
 - d. piece of cheese

 13. credulous
 - a. surprised
 - b. disbelieving
 - c. ready to believe
 - d. amused

 14. dyspeptic
 - a. displaying a sullen temper
 - b. suffering headache
 - c. having a weak heart
 - d. lacking energy

 15. travail
 - a. mountain journey
 - b. toil
 - c. mourning
 - d. Native American stretcher
-

Unit 3

Vocabulary Test 3.6 | "Address to the Country"

Choose from the words in the list below to complete the paragraph.

unequivocal	impudent
verbiage	martyrdom
incarnate	pretension
reconsecrate	assail
subterfuge	
agitation	

Shiloh was a colicky baby and caused his parents endless _____. His cries would _____ them at all hours of the day and night, and his general dissatisfaction with life was _____. He finally grew out of babyhood only to become a(n) _____ boy.

His parents desperately wanted to get him into St. Michael's School for Boys, a holy and historical bastion of education. Through the _____ of supplying the headmaster with false recommendations about their son, Shiloh's parents got him enrolled at St. Michael's. Soon, however, the boy's outrageous _____ and _____ of his classmates led St. Michael's to the conclusion that Shiloh was evil _____.

To oust him from St. Michaels and thus _____ its holy halls, the school administration used the _____ that they had accidentally overenrolled the school by one student. Sadly, regretfully, they had no place for Shiloh.

Unit 3

Vocabulary Test 3.7 | Telegram Sent to the Disarmament Conference

Choose the word that best completes each sentence.

1. Granger considered it a(n) _____ when Margo would not shake hands with him.
 - a. slant
 - b. slight
 - c. invocation
 - d. wound

 2. His chocolate Labrador and New York apartment were my grandfather's _____ to my father.
 - a. imposition
 - b. invocation
 - c. dispensation
 - d. disposition

 3. Judging by the number of Elvis impersonators, the Presley style is highly _____.
 - a. inimitable
 - b. imitable
 - c. inimical
 - d. imminent

 4. Before Lena's surgery, her sisters held hands for a(n) _____.
 - a. vocation
 - b. invalidation
 - c. invocation
 - d. invitation
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Vocabulary Test 3.8** | Preface to the New Negro Part 1*Choose the definition that best matches each vocabulary word.*

-
1. perennial (adjective)
 - a. Enduring; recurring
 - b. Temporary; singular
 - c. Plantlike; horticultural
 - d. Permanent; endless
 2. progressive (adjective)
 - a. Highly technological
 - b. Rapidly growing
 - c. Popular and modern
 - d. Advancing toward better conditions
 3. metamorphosis (noun)
 - a. Partial change
 - b. Disguise
 - c. Transformation
 - d. Mysterious shape
 4. distorted (adjective)
 - a. Twisted painfully
 - b. False; misrepresented
 - c. Expanded
 - d. Transformed
 5. nascent (adjective)
 - a. Emerging; coming into existence
 - b. Peaceful and contented
 - c. Inventive
 - d. Capable of clear expression
 6. articulate (adjective)
 - a. Jointed
 - b. Creative in visual arts
 - c. Capable of clear expression
 - d. Adhering to accepted or traditional beliefs
 7. abated (verb)
 - a. Knocked over
 - b. Lessened; decreased in intensity
 - c. Put on a fishhook and used to lure fish
 - d. Stopped forcibly
 8. orthodox (adjective)
 - a. Cyclical
 - b. Related to the study of birds
 - c. Related to the study of reproduction
 - d. Adhering to accepted beliefs
 9. tutelage (noun)
 - a. The activity of a guardian or tutor
 - b. Egyptian monarch's court
 - c. Music of a bugle
 - d. Art of making ballet costumes
 10. extenuate (verb)
 - a. To increase the seriousness of
 - b. To shorten
 - c. To make longer
 - d. To lessen the seriousness of
-

Unit 3**Vocabulary Test 3.8 | Preface to the New Negro Part 1**

- | | |
|---|--|
| 11. augury (noun) | 14. ward (noun) |
| a. Dog wolf | a. Guardian |
| b. Gold and silver alloy | b. Hallway |
| c. Omen | c. Prevention |
| d. Nutrient | d. A person under the care of another |
|
 | |
| 12. iconoclastic (adjective) | 15. efficacy (noun) |
| a. Seeking to support traditional ideas | a. Romance |
| b. Seeking to overthrow traditional ideas | b. Effort |
| c. Related to sabotaging heroes | c. Effectiveness |
| d. Related to worship of holy objects | d. Rash |
|
 | |
| 13. craven (adjective) | 16. quixotic (adjective) |
| a. Cowardly | a. Cautious and practical |
| b. Bent and crippled | b. Impulsive; idealistic but impractical |
| c. Broad-shouldered | c. Sneaky and underhanded |
| d. Hungry | d. Charismatic and entertaining |

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Vocabulary Test 3.8** | Preface to the New Negro Part 2*Choose the definition that best matches each vocabulary word.*

-
- | | |
|----------------------|---|
| 1. ___ stagnated | a. The act of making better or fixing |
| 2. ___ gamut | b. Lifeless and dull |
| 3. ___ filial | c. Hindered; blocked as if by an obstacle |
| 4. ___ cynicism | d. Remaining in place only a brief time |
| 5. ___ query | e. Ceased development or progress; motionless |
| 6. ___ stoical | f. Unaffected by pain or pleasure; impassive |
| 7. ___ amelioration | g. Relevant to the whole world |
| 8. ___ supine | h. A complete range or extent; course |
| 9. ___ balked | i. An attitude of jaded negativity and distrust |
| 10. ___ cosmopolitan | j. Natural gifts, abilities, or qualities |
| 11. ___ auspices | k. Justification for an action or belief; grounds |
| 12. ___ transient | l. Protection or support; patronage |
| 13. ___ endowments | m. In the manner of a child to a parent |
| 14. ___ nonchalance | n. Question, inquiry |
| 15. ___ arid | o. Lying on the back, passive |
| 16. ___ warrant | p. Casual lack of concern |

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Vocabulary Test 3.9 | The Negro Digs Up His Past Part 1**

Choose the word that best completes the sentence.

1. Charlene wears a suit and high heels to court, where (original, orthodox) clothing is expected.
2. Kerry was bitten by a rattlesnake in Wyoming, but he didn't die because a ranger gave him an (anecdote, antidote)
3. Before telling his life story to the class, Brian spent twenty minutes thinking (retrospectively, retroactively).
4. As an (antiquarian, octogenarian), Mathilda's dream is to one day visit and explore the ruins of ancient Rome.
5. People have spent years in prison and then learned that DNA can (vindicate, validate) them.
6. A library is a (pendulum, compendium) of books and media.
7. "The Star-Spangled Banner," our national anthem, is a(n) (laudatory, authoritative) song about the American flag.
8. Jason's first (arraignment, attainment) as a professional poet was publication in his town's daily newspaper.
9. Reyna chose to (disassociate, dismember) herself from the organization, whose mission had strayed from the original intent of its founders.
10. Carla tried to have a reasonable debate with Rowan about urban renewal, but he attacked with an angry (polemic, politic) against her.
11. With Allyson a bee-sting will (propitiate, precipitate) a strong allergic reaction.
12. Kevin's stone sculpture of a lion showed his artistic (prodigy, prowess).
13. Everyone was happy and surprised when Carlos began to express true (procurement, zeal) for his studies.
14. At a Quaker meeting, no one leads, and all the people are free to share their thoughts at will, so there is (parity, piety) among them.
15. The (capitalization, capitulation) of the Confederate Army occurred in the McLean home in Appomattox Courthouse, Virginia.

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Vocabulary Test 3.9** | The Negro Digs Up His Past Part 2*Choose from the vocabulary words in the list to complete the paragraphs.*

instigator
omission
discourse (noun)
disparagement
glibly
bulwark
braggadocio
vicissitude
puerile

Max Jones is the _____ of most of the fights in our neighborhood. His _____ sense of humor consists of practical jokes that cause bodily injury to the victim. He likes to follow up his jokes with _____ on the corner, where he _____ describes how foolish his victim looked in pain. His _____ of the person he tricked, of course, causes further suffering and fear among the neighborhood kids.

Finally, the older kids decided they'd had enough of Max. They held a meeting to which almost everyone was invited with one _____, Max himself. At the meeting, a _____ was given by Max's latest victim, Liza. She suggested a _____ against Max's attacks. The neighborhood would isolate him and give him absolutely no company until he stopped his trickery. Liza's plan caused welcome _____ in Max's behavior within a few days.

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Vocabulary Test 3.10** | The Negro Artist and the Racial Mountain*Choose the vocabulary word that best matches each definition.*

-
- | | |
|--|--|
| <p>1. In a manner not readily recognized because the thought wells up from the depths of the mind</p> <p>a. conscientiously</p> <p>b. unconsciously</p> <p>c. subconsciously</p> <p>d. consciously</p> | <p>6. Essential, built-in, inborn</p> <p>a. inherent</p> <p>b. indigenous</p> <p>c. natural</p> <p>d. heretical</p> |
| <p>2. Teacher in a university, professor</p> <p>a. steward</p> <p>b. academician</p> <p>c. archivist</p> <p>d. intelligentsia</p> | <p>7. Fashion</p> <p>a. wardrobe</p> <p>b. vague</p> <p>c. vogue</p> <p>d. couture</p> |
| <p>3. Showing excessive self-satisfaction</p> <p>a. smug</p> <p>b. ironic</p> <p>c. smarmy</p> <p>d. smooth</p> | <p>8. Hope, dream</p> <p>a. aspiration</p> <p>b. expectation</p> <p>c. impression</p> <p>d. inspiration</p> |
| <p>4. Contradictory, incompatible</p> <p>a. contraindicated</p> <p>b. incoherent</p> <p>c. oppositional</p> <p>d. incongruous</p> | <p>9. Members of the intellectual elite</p> <p>a. academicians</p> <p>b. intelligentsia</p> <p>c. nobility</p> <p>d. faculty</p> |
| <p>5. Extreme joy</p> <p>a. contentment</p> <p>b. ambition</p> <p>c. aspiration</p> <p>d. ecstasy</p> | <p>10. Outward show</p> <p>a. extrovert</p> <p>b. eversion</p> <p>c. acclaim</p> <p>d. manifestation</p> |
-

Unit 3**Vocabulary Test 3.10 | The Negro Artist and the Racial Mountain**

11. Brothers
- a. brethren
 - b. buddies
 - c. acquaintances
 - d. neighbors
12. Contradictory in a surprising or humorous way
- a. catatonic
 - b. essential
 - c. ironic
 - d. erratic
13. Fame
- a. acclaim
 - b. recognition
 - c. idolatry
 - d. manifestation

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Vocabulary Test 3.11 | We Wear the Mask, Sympathy***Write a synonym for each of these vocabulary words.*

1. _____ guile
2. _____ vile
3. _____ fain
4. _____ keen

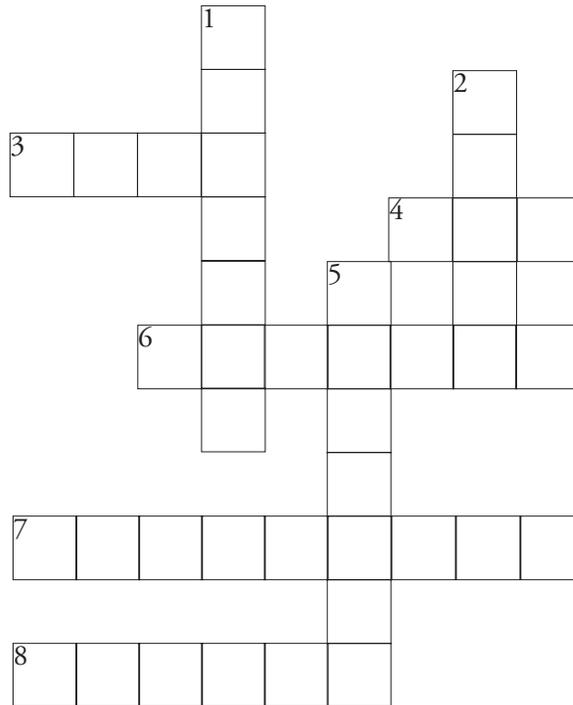
GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Vocabulary Test 3.13** | White Things, I Sit and Sew*Read each definition, and write the matching vocabulary word where it belongs in the crossword puzzle.*

Across

3. Of light color
4. Range of vision
6. The arms and armor of a warrior
7. Great destruction resulting in extensive loss of life, especially by fire
8. Useless, having no useful result

Down

1. Warlike, adjective
2. To sneak quietly or creep
5. Rose-colored



GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Vocabulary Test 3.15** | The Poetry of Claude McKay*Choose the vocabulary word that best completes each sentence.*

-
1. The _____ dog realized that he was not allowed to bite his owners when he was locked in his crate for an afternoon.
 - a. inglorious
 - b. languorous
 - c. sinuous
 - d. glorious

 2. While writing my essay, I had to _____ my mind from wandering by going to the quiet, empty library.
 - a. constrict
 - b. construe
 - c. constrain
 - d. restrain

 3. Dr. Martin Luther King, Jr., gave _____ time and time again to those working for equal civil rights in America.
 - a. gratuitousness
 - b. benefit
 - c. belligerence
 - d. benediction
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Vocabulary Test 3.16** | The Poetry of Langston Hughes*Write a sentence with each of the following vocabulary words.*

1. lull (verb)

 2. dusky (adjective)

 3. syncopated (past participle)

 4. croon (noun)

 5. pallor (noun)

 6. deferred (past participle)

 7. fester (verb)

 8. gnarled (adjective)
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Vocabulary Test 3.17** | Heritage, Fantasy*Choose the definition that best matches each vocabulary word.*

1. lithe (adjective)
 - a. extremely muscular
 - b. marked by effortless grace
 - c. known to be less than honest
 - d. sneaky and occasionally criminal

2. heathen (noun)
 - a. a person or group that is considered uncivilized or irreligious
 - b. a person or group that lives in the heath, woodland
 - c. an animal that lives on the heath, woodland
 - d. a person or group that is considered highly fashionable

3. pallor (noun)
 - a. punch in the face
 - b. antique automobile
 - c. feverish flush
 - d. extreme or unnatural paleness

4. saunter (verb)
 - a. to stalk through a woodland hunting for prey
 - b. to take dance steps on one's toes
 - c. to walk at a leisurely pace, stroll
 - d. to march in a company of soldier on parade

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Vocabulary Test 3.18** | Incident, Heritage*Choose the word that best completes each sentence.*

1. When she listens to her father play saxophone, Kalela clasps her hands and taps her feet with (glee, glow).
2. Often thought to be (bucolic, barbaric), many primates other than humans are known to use tools to assist activities in their everyday lives.
3. A rancher will sometimes (goad, gore) a cow or sheep to force it to move in a certain direction.
4. During the Civil War, Sherman's army was a (travail, juggernaut) burning its way through the Southeast to Savannah.
5. With a fever and an aching head, Clarence could only (listlessly, lustily) play with his food.
6. Mostafa and Drew were exhausted after working on the leaky roof, but they knew that their (travois, travail) would pay off the next time it rained.
7. Because of the (unrepentant, unremittent) rain, the island dwellers could not get a ferry to the mainland for two weeks.
8. All the dancers had excellent technique, but Chad won the contest because of his (exuberance, exorbitance).
9. A top hat and tails would be an (outstanding, outlandish) outfit for playing baseball.
10. It was a(n) (heathen, earthen) custom to worship the sun and the moon.
11. There was half a gallon of blackberries in that pail, but the birds found it, and now there is (gnaw, naught).

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Vocabulary Test 3.18** | Yet Do I Marvel, A Song of Praise*Write a sentence with each of the vocabulary words.*

-
1. quibble (verb)

 2. caprice (noun)

 3. inscrutable (adjective)

 4. flute (verb)

 5. winged (adjective)

 6. listless (adjective)

 7. pallid (adjective)
-

Unit 3**Vocabulary Test 3.19** | November Cotton Flower, Cotton Song

Choose the vocabulary word that best matches each definition.

1. A belief that is not based on reason or scientific understanding, especially one that involves magic or the supernatural
 - a. conviction
 - b. reverie
 - c. superstition
 - d. vocation

 2. Manacles and chains
 - a. shackles
 - b. handcuffs
 - c. galleys
 - d. locks

 3. Bundles
 - a. bales
 - b. stacks
 - c. batches
 - d. heaps
-

GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Vocabulary Test 3.20** | Magalu, Sonnet to a Negro in Harlem*Choose from the words in the list to complete the paragraph.*

nebulous

lissome

creed

d disdainful

pompous

supercilious

efface

Mason had always been _____ of dancing because his dignity was precious to him. In fact, with his stiff posture and formal dress, some people believed that he was _____.

One evening, a beautiful, _____ samba dancer was able to completely _____ Mason's stuffiness with a few dance steps and a _____ but sultry stare. Once they had made eye contact, Mason's jaw dropped and his eyes opened wide. Mason's dignity became a part of the _____ past. His new _____ was "Let's boogie!"

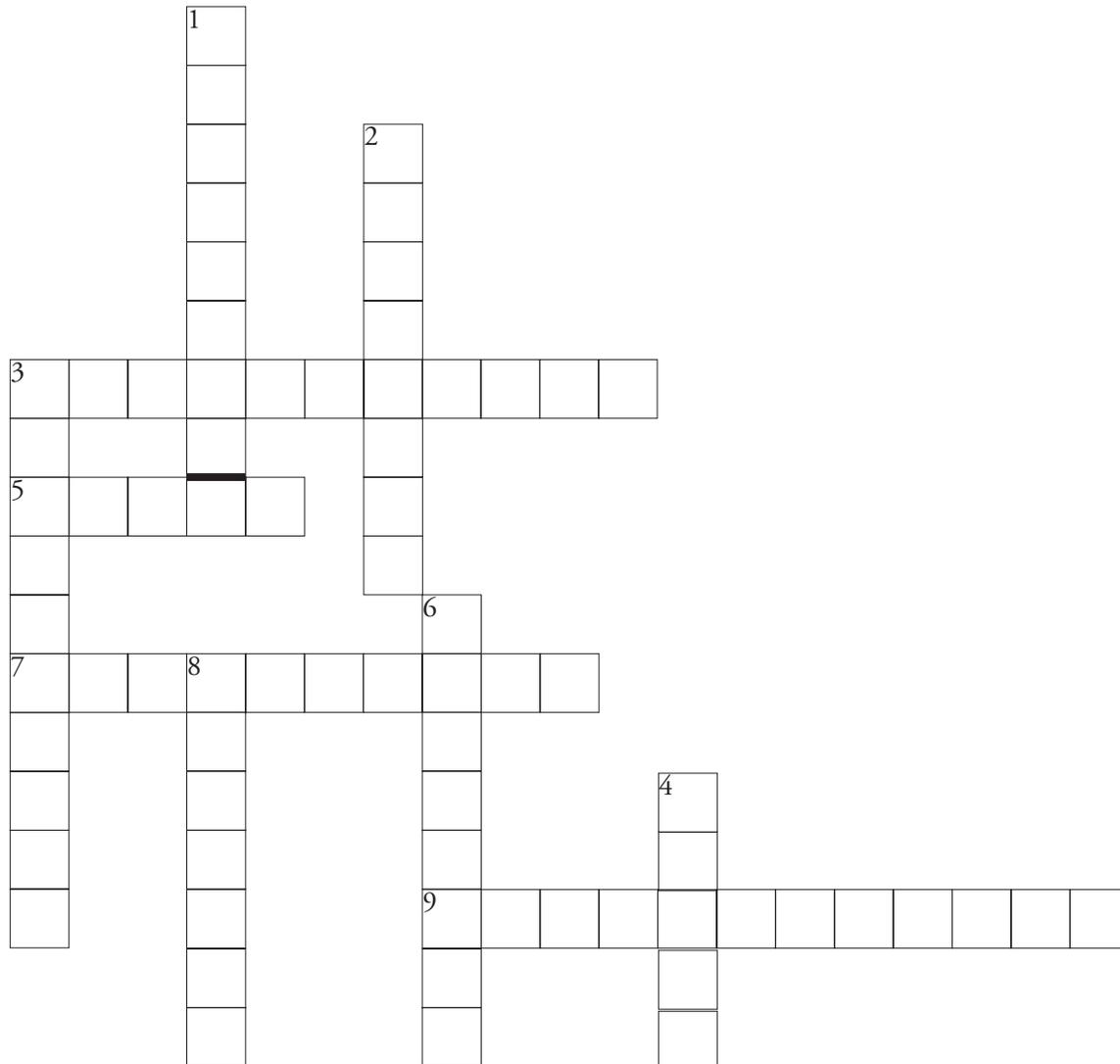
GRACE ABOUNDING*The Core Knowledge Anthology of African-American Literature, Music, and Art***Unit 3****Vocabulary Test 3.23 | The Bouquet***Read each definition, and write the matching vocabulary word where it belongs in the crossword puzzle.*

Across

3. An unforeseen event or condition
5. Strikingly new, unusual
7. Actively expressed opposition or hostility
9. Impossible or difficult to comfort

Down

1. Up to this time
2. A line of ancestors, a lineage
3. To act or to be counter to, violate
4. A social class separated from others according to hereditary rank, profession, or wealth
6. Loyalty, faithfulness
8. To arouse interest in



VOCABULARY ANSWER KEY

3.2 The Struggle for an Education, 1. b, 2. d, 3. c, 4. c, 5. d, 6. a, 7. c.

3.3 From Reminiscences of School Life, Autobiography: A Sketch of Good Manners, 1. Randy has been forlorn since his brother moved away from home, 2. An ominous growl reached them from the back of the cave, 3. With persistence, the Maynards eventually cleared the garden of weeds, 4. Tabasco is a potent flavoring, so I use only a few drops in my soup, 5. Africans suffered unspeakable torment, first on the slave ships and later on the auction blocks, 6. Salmon reproduce upstream, which means the river will quickly conduce their offspring downstream, 7. Very few slaves expressed their wrath directly toward their owners, but Nat Turner certainly did, 8. In a moment, the shark's teeth caused grievous injury to the diver's arm, but the man swam away and escaped with his life.

3.4 from A Red Record "Southern Horrors: Lynch Law in All Its Phases" 1. d, 2. b, 3. e, 4. a, 5. f, 6. c, 1. No one was surprised that a coroner was called in to investigate the shooting deaths, 2. At the inquest, the man was ruled to have been a victim of murder,

3.5 Of Our Spiritual Strivings, 1. a, 2. c, 3. d, 4. d, 5. b, 6. a, 7. b, 8. d, 9. a, 10. a, 11. d, 12. b, 13. c, 14. b, 15. b.

3.6 Address to the Country, 1. agitation, 2. assail, 3. unequivocal, 4. impudent, 5. subterfuge, 6. verbiage, 7. martyrdom, 8. incarnate, 9. reconsecrate, 10. pretension.

3.7 Telegram Sent to the Disarmament Conference 1. b, 2. d, 3. b, 4. c.

3.8 Preface to the New Negro, Vocabulary Test

Part 1 1. a, 2. d, 3. c, 4. b, 5. a, 6. c, 7. b, 8. d, 9. a, 10. d, 11. c, 12. b, 13. a, 14. d, 15. c, 16. b.

3.8 Preface to the New Negro, Vocabulary Test

Part 2 1. e, 2. h, 3. m, 4. i, 5. n, 6. f, 7. a, 8. o, 9. c, 10. g, 11. l, 12. d, 13. j, 14. p, 15. b, 16. k.

3.9 The Negro Digs Up His Past, Part 1 1. orthodox, 2. antidote, 3. retrospectively, 4. antiquarian, 5. vindicate, 6. compendium, 7. laudatory, 8. attainment, 9. disassociate, 10. polemic, 11. precipitate, 12. prowess, 13. zeal, 14. parity, 15. capitulation.

3.9 The Negro Digs Up His Past, 1. instigator, 2. puerile, 3. braggadocio, 4. glibly, 5. disparagement, 6. omission, 7. discourse, 8. bulwark, 9. vicissitude.

3.10 The Negro Artist and the Racial Mountain

1. c, 2. b, 3. a, 4. d, 5. d, 6. a, 7. c, 8. a, 9. b, 10. d, 11. a, 12. c, 13. a.

3.11 We Wear the Mask, Sympathy 1. deception, 2. disgusting, 3. happily, 4. piercing.

3.15 The Poetry of Claude McKay 1. a, 2. c, 3. d.

3.16 The Poetry of Langston Hughes 1. Riding in a car can lull someone to sleep, 2. The water is dusky where it is deepest, 3. The syncopated rhythm of the jazz tune kept the audience in spellbound silence with its unexpected patterns of sound, 4. A very sentimental boy might sing a croon under his girlfriend's window, 5. Just before she fainted, Janet's pallor was obvious to her brother, 6. The dance was deferred because there was a blizzard that night, 7. A deep wound should be cleaned and treated with antiseptic so that it won't fester, 8. Before we cleared the garden, it was covered with gnarled squash vines and weeds.

GRACE ABOUNDING

The Core Knowledge Anthology of African-American Literature, Music, and Art,

Unit 3

VOCABULARY ANSWER KEY

3.17 Heritage, Fantasy 1. b, 2. a, 3. d, 4. c

3.18 Incident, Heritage 1. glee, 2. barbaric, 3. goad, 4. juggernaut, 5. listlessly, 6. travail, 7. unremitting, 8. exuberance, 9. outlandish, 10. heathen, 11. naught.

3.18 Yet Do I Marvel, A Song of Praise

1. Husbands and wives sometimes quibble about money problems, 2. Because of his caprice on the issue of school funding, the mayor was not reelected, 3. A chess player has to be inscrutable so her opponent can't counteract her strategy, 4. Her voice can flute "Amazing Grace" with enough power to fill a cathedral, 5. A horse with a horn on its brow is called a unicorn, 6. The puppy looks listless, and its nose is warm, so it needs to visit the veterinarian, 7. Jody looked pallid after her operation.

3.19 November Cotton Flower, Cotton Song

1. c, 2. a, 3. a.

3.20 Magalu, Sonnet to a Negro in Harlem

1. disdainful, 2. pompous, 3. lissome, 4. efface, 5. supercilious, 6. nebulous, 7. creed.