

# Unit 6

# The Genius of the Harlem Renaissance

## Activity Book



GRADE 7 Core Knowledge Language Arts®



Core Knowledge®





## Unit 6

# The Genius of the Harlem Renaissance

Activity Book

GRADE 7

Core Knowledge Language Arts®



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## **Unit 6**

### ***The Genius of the Harlem Renaissance***

#### **Activity Book**

This Activity Book contains activity pages that accompany the lessons from the Unit 6 Teacher Guide. The activity pages are organized and numbered according to the lesson number and the order in which they are used within the lesson. For example, if there are two activity pages for Lesson 7, the first will be numbered 7.1 and the second 7.2. The Activity Book is a student component, which means each student should have an Activity Book.

## Letter to Family

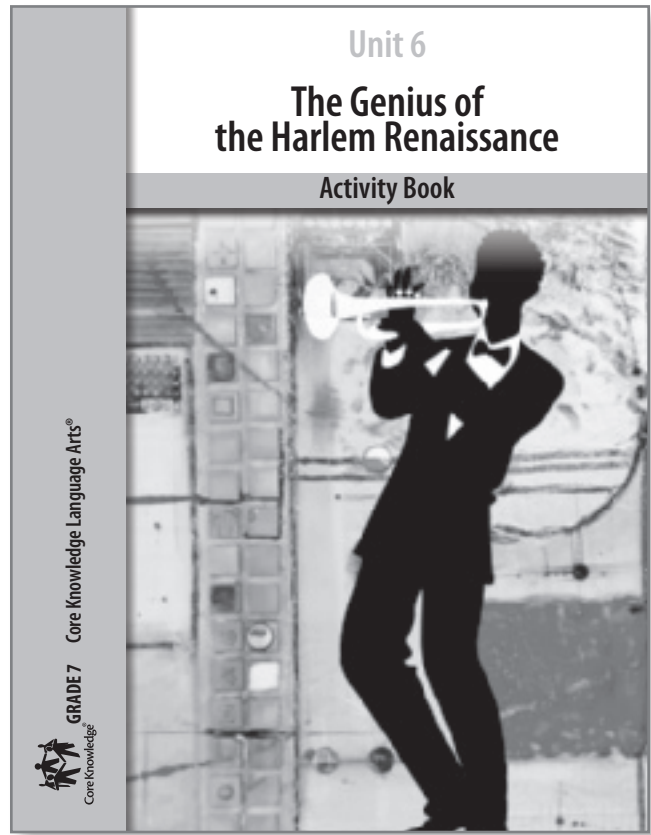
### Unit 6: *The Genius of the Harlem Renaissance*

Our class will begin a unit in language arts during which students will read a Core Knowledge Reader titled *The Genius of the Harlem Renaissance*. This Reader is a collection of essays, poems, and a play written by authors who were part of the Harlem Renaissance, an artistic, social, and political movement begun by Black writers, artists, thinkers, and activists, based in Harlem, New York, between 1915 and 1935. Students will bring home their Reader, *The Genius of the Harlem Renaissance*, for various homework assignments, and I encourage you to also explore the Reader.

Students will learn about the challenges Black people faced during this period, including racial discrimination and prejudice, segregation, gender discrimination, and economic hardship.

They will be presented with arguments by some authors that the Harlem Renaissance was the forerunner of a new era of possibility and progress. They will also read works that have a more pessimistic approach. Students will be prompted to understand and analyze these different texts and approaches to form their own opinions about the Harlem Renaissance. They will then present their findings on themes, ideas, events, or people of the Harlem Renaissance in a multimedia report.

The Harlem Renaissance took place in a time when the language used to discuss race and racial identity was different from that used today. Speakers and writers used terms that were accepted in their times but are no longer accepted today. Page 1 of the Reader describes how the language of race is used in this unit. At the start of the first lesson, before reading the text, teachers will explain that some of the terms used are reflective of language used at the time and that many, if not all, of these terms are now considered offensive.



This unit will give us the opportunity to think carefully and critically about the idea of progress in America. Students will be challenged to think about the complex ways in which opportunity, hardship, and prejudice interconnect. Students will be encouraged to make up their own mind about the events of the past and the lessons they wish to draw from the texts.

Some of the texts deal with issues in America's history, including racism, the legacy of slavery, "Jim Crow" segregation, and economic exclusion. Guidance and support have been provided to ensure that these issues are discussed thoroughly but sensitively.

If you have any questions or concerns, please do not hesitate to contact me.

NAME: \_\_\_\_\_

1.2

ACTIVITY PAGE

DATE: \_\_\_\_\_

## Vocabulary for “The Great Migration and Its Causes” and “The New Frontage on American Life”

### “The Great Migration and Its Causes”

1. **new-fangled, *adj.*** new and unusual; new and suspicious (9)
2. **vibrance, *n.*** vitality, exuberance (9)
3. **migration, *n.*** the movement of people or animals from one place to another (9)
4. **hostility, *n.*** opposition, harsh treatment (10)
5. **disillusioned, *adj.*** disappointed (10)

### “The New Frontage on American Life”

6. **impersonal, *adj.*** not welcoming, uncaring, unfriendly (13)
7. **enchanted, *adj.*** captivating, magical (13)
8. **unanimity, *n.*** when everyone agrees (13)
9. **void, *n.*** nothingness (14)
10. **innumerable, *adj.*** uncountable, numberless (14)









NAME: \_\_\_\_\_

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## Vocabulary for “James Weldon Johnson—A Multitalented Renaissance Man” and “Harlem: The Cultural Capital”

### “James Weldon Johnson—A Multitalented Renaissance Man”

1. **prolific**, *adj.* producing a lot of work (18)
2. **diplomat**, *n.* a person who negotiates with other countries (18)

### “Harlem: The Cultural Capital”

3. **scarcely**, *adv.* rarely (19)
4. **slum**, *n.* a poor, run-down neighborhood (19)
5. **tenements**, *n.* crowded, low-quality housing (19)
6. **phonograph**, *n.* an early record player (21)
7. **consciousness**, *n.* awareness (22)



NAME: \_\_\_\_\_

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**Vocabulary for “The Role of the Black Press in The Great Migration,” “Impressions of Dixie: Another Emancipation Coming,” “The New Negro Movement and Its Ideas,” and “The New Negro”**

**“The Role of the Black Press in the Great Migration”**

1. **humble**, *adj.* modest, simple (23)
2. **circulate**, *v.* to pass from one person or place to another (24)

**“Impressions of Dixie: Another Emancipation Coming”**

3. **mechanical**, *adj.* to do with machines (25)
4. **psychology**, *n.* mindset, belief (25)
5. **galling**, *adj.* annoying, offensive (26)
6. **egotism**, *n.* arrogance, self-importance (26)

**“The New Negro Movement and Its Ideas”**

7. **enlightenment**, *n.* a higher state of thinking and being (30)

**“The New Negro”**

8. **philanthropist**, *n.* someone who works to benefit humankind, often by donating money and/or support to a worthy cause (30)



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### Determining Points of View

*As you read these essays, answer these questions to help you determine the authors' point of view.*

#### **“Impressions of Dixie: Another Emancipation Coming”**

1. Does the author agree with the belief that people came to the Northern cities primarily to escape racism in the South?

\_\_\_\_\_

2. What evidence does the author offer to support his belief?

\_\_\_\_\_

3. What main problems does the author think African Americans were facing in his time?

\_\_\_\_\_

4. What reason(s) does the author give for why white Southerners want African Americans to remain in the South?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



5. How does this claim reveal the author’s opinion about economic versus racial oppression?

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6. What evidence does the author offer for these claims?

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**“The New Negro”**

1. What does the foreword reveal as Locke’s reason for writing “The New Negro”?

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2. Does the author feel positively or negatively about the “New Negro” identity?

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3. What evidence in the text supports this conclusion? Focus on specific word choices and phrases.

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

4. How does Locke’s explanation of why African Americans moved to the North contrast with the explanation offered by Rogers in his essay?

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5. How does the author feel about the evolution of the Black community in Harlem? Consider the final paragraph in the essay.

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NAME: \_\_\_\_\_

3.1

ACTIVITY PAGE

DATE: \_\_\_\_\_

**Vocabulary for “The New Negro and The Historic Sense of Self – A New Way of Defining What a Pioneer Is” and “The Negro Pioneers”**

1. **pioneer, *n.*** one of the first to settle in a new territory (33)
2. **uproot, *v.*** to leave one’s home (**uprooted**) (35)
3. **belated, *adj.*** delayed (36)
4. **impulse, *n.*** a drive or reason to do something (36)
5. **hinterland, *n.*** a frontier or unsettled region (37)
6. **forecast, *v.*** to predict the future (39)
7. **alluring, *adj.*** tempting, appealing (40)
8. **induction, *n.*** the act of bringing something in (41)



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### “The Negro Pioneers”

*Use this page to help you understand and analyze the organization and structure of this essay.*

1. What claim is the author making when he says, “For this time we have a people singing as they come”?

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2. In terms of the structure of the essay, why is this claim made in this paragraph?

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3. How does the third paragraph work in the structure of the text?

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4. How does the first paragraph on page 37 (“The Civil War . . .”) work in the structure of the text? Consider the three paragraphs before it.

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5. Notice how the author ends several of his paragraphs with short statements like “They are builders” and “It is pioneering.” What is the structural purpose of these statements?

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6. How important is this mention of art and expression to the structure of the argument?

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7. What is the structural purpose of the final paragraph?

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Vocabulary for “The New Negro Woman” and “The Task of Negro Womanhood”

1. **gender, *n.*** the social and cultural presentation of sex, such as male and female (42)
2. **ratification, *n.*** the formal signing of a law or treaty that makes the law or treaty legally valid (42)
3. **eloquently, *adv.*** persuasively (42)
4. **weather-vane, *n.*** an instrument for showing the direction of the wind (43)
5. **refined, *adj.*** high quality, well-mannered (45)
6. **beset *v.*** affect (**besetting**) (51)
7. **salary, *n.*** regular pay from a job (51)





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### “The Task of Negro Womanhood”

*Answer these questions to help you evaluate the arguments and claims presented in this essay.*

1. What main arguments does the author make in her essay?

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2. What evidence does the author provide for her claims? Provide several examples.

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3. How relevant is this evidence to the author’s claims?

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4. How effective is this evidence in supporting the author's arguments?

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5. What reasoning does the author use to connect her evidence to her claims and explain their importance?

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NAME: \_\_\_\_\_

4.1

ACTIVITY PAGE

DATE: \_\_\_\_\_

## Vocabulary for “The New Negro Spirit in Verse—The Poetry of the Early Harlem Renaissance,” “The Heart of a Woman,” “Heritage,” and “If We Must Die”

### “The New Negro Spirit in Verse”

1. **isolation**, *n.* being separated from others (59)

### “Heritage”

2. **regal**, *adj.* royal, dignified, impressive (63)
3. **goad**, *v.* to tease or provoke (**goad**) (63)
4. **dammed**, *adj.* blocked or held back (64)
5. **chafing**, *adj.* painfully rubbing (64)

### “If We Must Die”

6. **inglorious**, *adj.* disgraceful, not worthwhile (66)



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### “The Heart of a Woman,” “Heritage,” and “If We Must Die”

*Answer these questions as you read the poems. You can discuss the questions with your partner. Remember to think about theme in these poems.*

#### “The Heart of a Woman”

1. Look at the first lines in each stanza. How do these words relate to each other?

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2. How does the first line in each stanza introduce the imagery of the stanza?

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3. How does the structure, dividing the poem into two stanzas, communicate the poem’s theme?

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4. What imagery does the metaphor of a “lone bird, soft winging” communicate?

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5. What is the “alien cage” a metaphor for?

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6. How do the metaphors used in this poem reveal the poem’s theme?

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**“Heritage”**

1. What effect does the repetition of the phrase “What is Africa to me” have on the poem?

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2. How do the metaphors “spicy grove, cinnamon tree” contribute to the poem’s theme?

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3. What unites the imagery the poet uses about Africa in the second stanza?

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4. What does this use of imagery tell us about the poet’s ideas about Africa?

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5. What imagery is summoned by the simile “like great pulsing tides of wine”?

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6. How does the alliteration in the lines “Circling through the night, her cats / Crouching in the river reeds” contribute to the idea that Africa is a “book one thumbs / Listlessly, till slumber comes”?

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7. What does the line “What is last year’s snow to me, / Last year’s anything?” reveal about the poet’s attitude toward Africa?

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**“If We Must Die”**

1. What figurative language is used in the first four lines?

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2. What imagery is explored with this figurative language?

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3. What idea is the poet expressing by beginning his poem in this way?

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4. How does the language in lines five through eight contrast with that in lines one through four?

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5. What sort of imagery is used throughout the poem?

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6. How does this imagery contribute to the poem's theme?

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**Vocabulary for “The Harlem Renaissance of Langston Hughes,”  
“The Negro Speaks of Rivers,” “The Minstrel Man,”  
and “David’s Old Soul”**

**“The Harlem Renaissance of Langston Hughes”**

1. **attentively**, *adv.* with careful attention (68)
2. **menial**, *adj.* lacking interest or dignity (69)

**“The Minstrel Man”**

3. **skits**, *n.* short comic performances (71)

**“I, Too”**

4. **relatability**, *n.* the quality of being able to relate to something (72)
5. **impactful**, *adj.* striking, meaningful (72)
6. **martyr**, *n.* someone who dies or suffers for a cause (72)



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## “The Negro Speaks of Rivers,” “The Minstrel Man,” and “David’s Old Soul”

*Answer these questions as you read the poems. You can discuss the questions with your partner. Remember to think about theme in these poems.*

### “The Negro Speaks of Rivers”

1. What imagery of the river is emphasized in the first stanza?

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2. What does the third stanza express about the experience of Black people?

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3. How does the imagery of rivers contribute to the poem’s message?

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4. What historical reference is made when referring to the “the singing of the Mississippi” and Abe Lincoln?

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5. How does this poem’s message connect to the ideas of the Harlem Renaissance?

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## “The Minstrel Man”

1. What two moods does the speaker contrast in the first stanza?

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2. Which of the two emotions is the “real” one the speaker is feeling?

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3. What do the language choices used in the poem say about the intensity with which the speaker feels their emotions?

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4. How does the imagery of a minstrel man connect to the wider Black experience?

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5. How does this poem represent major themes in the Harlem Renaissance?

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NAME: \_\_\_\_\_

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**“David’s Old Soul”**

1. How does the term “old soul” connect to “The Negro Speaks of Rivers”?

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2. How does the use of the term “old soul” differ in this poem from “The Negro Speaks of Rivers”?

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3. How do the two poems use the imagery of the rivers differently?

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4. What commentary on Hughes's poem is Grimes making in her own poem?

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Vocabulary for “Zora Neale Hurston – Power in the Pen,” “On Colorism,” and *Color Struck* (Scenes I–II)

### “Zora Neale Hurston—Power in the Pen”

1. **sharecropper, n.** a farmer who pays a share of crops to the landowner as rent (79)
2. **harassment, n.** hostile treatment (79)
3. **repulsive, adj.** off-putting, unpleasant (80)

### *Color Struck*

4. **locomotive, n.** a train engine (84)
5. **joists, n.** beams that support the ceiling (91)





NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Morphology: Word Roots

Fill in the blanks from the list of words using your knowledge of word roots and context clues.

- |          |          |           |           |          |
|----------|----------|-----------|-----------|----------|
| amorous  | fragment | errant    | interface | finish   |
| fragile  | neophyte | neologism | err       | enamored |
| finitude | efface   |           |           |          |

1. A(n) \_\_\_\_\_ hero is one who wanders around looking for good deeds to do.
2. Whether a vase or a heart, something that is easily broken is \_\_\_\_\_.
3. I am completely \_\_\_\_\_ with the poetry of Langston Hughes.
4. Sometimes poets feel they have to create a new word, or \_\_\_\_\_.
5. Good writers often feel it best to \_\_\_\_\_ on the side of saying too little rather than too much.
6. The screen that allows us to interact with a computer is a type of \_\_\_\_\_.
7. I have read his love letters, love poems, and other \_\_\_\_\_ writings.
8. Parts of some poems have been lost, and only \_\_\_\_\_ of them remain today.
9. Every famous poet wrote their first poem; every established writer was once a \_\_\_\_\_.
10. Many writers have struggled to accept the \_\_\_\_\_ of mortal human existence.
11. Much handling had \_\_\_\_\_ the design stamped onto the old gold coin.
12. That poem has a beautiful and moving \_\_\_\_\_.



## Writing Model: Multimedia Presentation

### Swingin' at the Savoy

**[Open with image of the Savoy Ballroom marquis all lit up]**<sup>1</sup>

Opened on March 12, 1926, the Savoy Ballroom was more than a hot spot for music and dancing. In his poem “Juke Box Love Song,” Langston Hughes called the Savoy the “Heartbeat of Harlem.” **[Insert audio file of a reading of Juke Box Love Song]**<sup>2</sup> Barbara Englebrecht called it “a building, a geographic place, a ballroom, and the ‘soul’ of a neighborhood.” To many it was simply the “world’s finest ballroom.”

The Savoy wasn’t the first ballroom in Manhattan, but it quickly became one of the grandest. The ballroom itself was as long as a city block. The dance floor could hold 4,000 people. **[Insert an image that gives a sense of the ballroom’s size]**<sup>3</sup> But it was also opulent, with rich furnishings like cut-glass chandeliers and marble staircases. The two men who created it—a white man named Jay Faggen and a white Jewish businessman named Moe Gale—wanted it classy. Harlem’s dance and music spots had been smoky, stuffy places, often in cellars or back rooms.

The Savoy couldn’t have been more different. It was THE place to be for a young couple in Harlem—provided they were sharply dressed. **[Insert an image of a couple dancing]**<sup>4</sup> While the ballroom attracted top acts, some of its dance groups came right off the ballroom floor. A former bouncer who became a big-time talent agent, Herbert “Whitey” White, would spot good dancers and swoop. He said he looked for young people with “swing.” The stage these fledgling groups performed on was huge. It had room for two bands, so the music never had to stop. When one band went on break, the other picked up the beat.

As the site of the famous Battle of the Bands contests, the ballroom also gave a start to new musicians like Ella Fitzgerald. Famous artists like Dizzy Gillespie and Benny Goodman were frequent headliners. **[Insert image of Dizzy Gillespie playing trumpet**

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<sup>1</sup> <https://www.welcometothsavoy.com/gallery/>

<sup>2</sup> <https://www.youtube.com/watch?v=zrKVTiQFKP0>

<sup>3</sup> <https://www.welcometothsavoy.com/>

<sup>4</sup> [https://www.si.edu/object/savoy-ballroom:nmaahc\\_2014.276.2.13](https://www.si.edu/object/savoy-ballroom:nmaahc_2014.276.2.13)

**at the Savoy]**<sup>5</sup> Chick Webb was bandleader for the Savoy’s house band—his song “Stompin’ at the Savoy” became a jazz standard. Count Basie, who came the closest anyone did to beating Webb in the Battle of the Bands, went on to become a jazz superstar. But the list of Savoy talent is too long to do justice to here.

The Savoy beat went on and on. Before the ballroom finally closed its doors in 1958, the Savoy had played host to as many as 700,000 people per year and earned up to \$250,000 in annual profits. The place was also featured in a number of movies, including a documentary, *Savoy King*. At the 1939 World’s Fair, the Savoy created a special presentation: “The Evolution of Negro Dance.” **[Insert image of lithograph of the Savoy Ballroom created by the WPA]**<sup>6</sup>

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<sup>5</sup> <https://www.loc.gov/pictures/item/93512292/>

<sup>6</sup> <https://digitalcollections.nypl.org/items/8ca36da0-d56d-0131-172b-58d385a7bbd0>

NAME: \_\_\_\_\_

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### Multimedia Report Topic Menu

Look at the topic menu options on the chart below. Chose a famous person, place, concept, movement, or event in the Harlem Renaissance to write your report about.

Person	Place	Concept	Movement	Event
Langston Hughes	Cotton Club	Colorism	New Negro Movement	Negro Pioneers and the Great Migration
James Weldon Johnson	Apollo Theater	Harlem as “Black Colony” vs. Expansion of NYC	Poetry of the Harlem Renaissance	Cabaret in the Harlem Renaissance
Zora Neale Huston		Sociopolitical Role of Working Black Women		



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## Vocabulary for *Color Struck* (Scenes III–IV)

1. **defiantly, *adv.*** in a way that shows defiance or disobedience (99)
2. **orchestra, *n.*** a group of musicians who play music together (100)
3. **perfection, *n.*** the best something can be (100)
4. **eagerly, *adv.*** happily or with enthusiasm (102)
5. **apologetically, *adv.*** showing or feeling regret (103)
6. **adoration, *n.*** deep and sincere love (111)
7. **monotonously, *adv.*** without changing, regular and boring (112)





NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Spelling Words

*The following is a list of spelling words. These words contain the roots amo, erro, facio, finis, fragilis, and neos.*

*During Lesson 9, you will be assessed on how to spell these words. Practice spelling the words by doing one or more of the following:*

- *spell the words out loud*
- *write sentences using the words*
- *copy the words onto paper*
- *write the words in alphabetical order*

*When you practice spelling and writing the words, remember to pronounce and spell each word one syllable at a time.*

1. amorous

7. finitude

2. efface

8. fragile

3. enamored

9. fragment

4. err

10. interface

5. errant

11. neologism

6. finish

12. neophyte

*The following chart provides the meanings of the spelling words. You are not expected to know the word meanings for the spelling assessment, but it may be helpful to have them as a reference as you practice spelling the words.*

<b>Spelling word</b>	<b>Definition</b>
<b>amorous</b>	having to do with romantic love
<b>efface</b>	erase or remove the appearance of a surface
<b>enamored</b>	extremely fond of something
<b>err</b>	to make a mistake
<b>errant</b>	wandering or traveling about in no particular direction
<b>finish</b>	to bring something to completion; the last step in making something or the end of a performance
<b>finitude</b>	the quality of limitedness or being finite
<b>fragile</b>	susceptible to breaking
<b>fragment</b>	a piece of something broken
<b>interface</b>	the place where two surfaces or faces meet
<b>neologism</b>	a new word or phrase

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### Write a Research Question

*Write the conclusion that your multimedia report will reach.*

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*Write a research question about your topic, based on the conclusion you feel you will reach. Begin your question with What, Why, or How.*

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Morphology: Word Roots *amo, erro, facio, fragilis, finis, neos*

Fill in the blanks from the list of words using your knowledge of word roots and context clues.

- |           |          |          |           |         |
|-----------|----------|----------|-----------|---------|
| amoretto  | fragment | erratic  | facet     | fine    |
| fragility | neonatal | neomycin | erroneous | amateur |
| finial    | boldface |          |           |         |

1. The \_\_\_\_\_ of the peace was brought home by the ease with which it was broken.
2. Your summary of the story was a little \_\_\_\_\_; you wandered from the plot at several points.
3. An \_\_\_\_\_ is a cupid, such as you might see in a painting.
4. When researchers developed a new antibiotic medication, they gave it the name \_\_\_\_\_.
5. That answer to the math problem is \_\_\_\_\_. It is nowhere near correct.
6. You need to look at every \_\_\_\_\_ of a situation if you wish to understand it well.
7. The word \_\_\_\_\_ describes the point you can sharpen at the end of a pencil.
8. A sentence \_\_\_\_\_ is part of a sentence but not a complete sentence.
9. The \_\_\_\_\_ section of a hospital is the place where newborn babies stay.
10. The \_\_\_\_\_ decorating the top of many American flagpoles is a small eagle.

11. \_\_\_\_\_ type stands out clearly on the page when you look at it.
12. Even though the artist was an \_\_\_\_\_, his paintings were quite good.

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### Answer the Research Question with Sources

*Study the research question and sources listed in the example. Then record your research question and the sources where you found answers. A version using the Writing Model is provided to give an idea how to fill out the blanks. Note that the author uses more than one point to support their answer. Each point has a source that will need to be cited before the report is “published.”*

Research Question: Was the Savoy Ballroom really the “World’s Finest Ballroom”?			
Answer	Media type	Source(s)	Additional Questions
The dance floor was enormous—it could hold 4,000 people.	Video/Text	The Savoy Ballroom: 1926–1958 retrieved May, 2022. / Jazz: A History of America’s Music, Geoffrey Burns, p. 45, Alfred Knopf, 2000.	Did the Savoy lead to any cultural innovations?
The Savoy’s Battle of the Bands popularized many new artists who remain popular to this day.	Text	Burns, p. 230	Did the Savoy have a dramatic or glamorous look?

Your Research Question:			
Answer	Media type	Source(s)	Additional Questions



<b>Your Research Question:</b>			
<b>Answer</b>	<b>Media type</b>	<b>Source(s)</b>	<b>Additional Questions</b>

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Grammar: Eliminating Wordiness and Redundancy

*Edit each sentence to eliminate wordiness and redundancy. Make any additional changes needed to keep the sentence logical and grammatical.*

- 1. I can't understand how to comprehend the results of this experiment.

---

---

- 2. The figures completely rule out and disprove our initial hypothesis.

---

---

- 3. You should write up the results of your study in an article containing written documentation of what you learned.

---

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- 4. Lettuces growing in outer space, it might be said, show that plants can live without gravity.

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5. I conducted an experiment. The experiment investigated the diet of gray squirrels. The experiment showed that gray squirrels are omnivores.

---

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6. Some mushrooms grow best in the dark in the absence of light.

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7. Certain types of fungi thrive on rotting tree trunks or the decaying remains of dead trees.

---

---

8. I am telling you that you can learn as much from a failed experiment as a successful one.

---

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9. Many discoveries, such as X-rays, were discovered unintentionally by accident.

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---

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

10. Science is as much a question of asking *What if?* as a question of asking *What is?*

---

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Storyboarding a Multimedia Report

*Use the boxes to sketch out a storyboard of your multimedia report. Each box should indicate what form of media comes at that point in your presentation. In some cases, you may show an image and discuss it. You don't need to write the text! Just use the word "text"—perhaps with a brief note to describe what the writing will be about. This is meant to be an aid to building your report. Use this activity in whichever way best suits that task.*

1	2	3
4	5	6
7	8	9



NAME: \_\_\_\_\_

8.1

TAKE-HOME

DATE: \_\_\_\_\_

## Grammar: Frequently Confused Words

*Fill in the blank in each sentence with the correct choice from the options given.*

1. The boy accidentally ran right \_\_\_\_\_ his own house without recognizing it. (passed, past)
2. My lack of sleep had a negative \_\_\_\_\_ on my ability to perform well on the test. (affect, effect)
3. I like the pancakes my grandmother makes more \_\_\_\_\_ the ones they serve at our local restaurant. (than, then)
4. The \_\_\_\_\_ of our school likes to compete in karaoke contests. (principle, principal)
5. Yesterday, I just \_\_\_\_\_ around in bed the entire day. (lay, laid)
6. A large \_\_\_\_\_ of students met after class to discuss the group project. (number, amount)
7. I can't choose \_\_\_\_\_ these three possible ideas for a short story. (between, among)
8. \_\_\_\_\_ bicycle is that standing on the front porch? (Who's, Whose)
9. The members of the jazz band rehearsed all week, but \_\_\_\_\_ still not ready to perform. (they're, their)
10. I don't advise you to \_\_\_\_\_ your shoes on the table. (lie, lay)
11. The rules of government are based on the \_\_\_\_\_ of fairness. (principle, principal)
12. All of the people who have lost \_\_\_\_\_ tickets will have to get new ones. (their, they're)





NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Practice Spelling Words

*Use each spelling word logically in a complete sentence. Avoid wordiness, redundancy, and mixing up frequently confused words.*

amorous	errant	fragment
efface	finish	interface
enamored	finitude	neologism
err	fragile	neophyte

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_
4. \_\_\_\_\_  
\_\_\_\_\_
5. \_\_\_\_\_  
\_\_\_\_\_

6. \_\_\_\_\_

\_\_\_\_\_

7. \_\_\_\_\_

\_\_\_\_\_

8. \_\_\_\_\_

\_\_\_\_\_

9. \_\_\_\_\_

\_\_\_\_\_

10. \_\_\_\_\_

\_\_\_\_\_

11. \_\_\_\_\_

\_\_\_\_\_

12. \_\_\_\_\_

\_\_\_\_\_

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Draft Your Multimedia Report

*Write your first draft on the lines below. The number of lines gives a rough approximation of how much space is usually devoted to these parts of a report. But your report may be different! Use these pages as you wish. Remember that what you write now will likely change, as you develop your story in following drafts.*

*Indicate any media to be used in brackets like this: [media]. This should be a short note to yourself about what to use. There may be text that goes with the media while it displays or plays. That is part of your draft, not simply a caption.*

**INTRODUCTION: (including a version of the research question and perhaps a hint at the conclusion)**

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**BODY TEXT:**

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Grammar: Wordiness, Redundancy, and Frequently Confused Words

*Edit each sentence to eliminate wordiness and redundancy. Make any additional changes needed to keep the sentence logical and grammatical.*

1. The increase in food prices resulted in having the effect of lowering sales.

---

---

2. The orchestra leader was sort of a bit annoyed at the musician's lack of preparation.

---

---

3. The fertilizer increased the growth and development of new foliage on the bushes.

---

---

4. I can hardly believe the fact that another four-day weekend is coming up.

---

---

5. It is absolutely really and truly unnecessary to use an umbrella on a sunny day.

---

---

6. I want to talk with you and discuss in a conversation your behavior at the meeting.

---

---

Fill in the blank in each sentence with the correct choice from the options given.

7. Fortunately, I \_\_\_\_\_ the test and did well in the course. (passed, past)

8. My lack of sleep did not \_\_\_\_\_ my performance on the test. (affect, effect)

9. The guitar case \_\_\_\_\_ right in the middle of the street where I left it.  
(lay, laid)

10. \_\_\_\_\_ and her brother went on a camping trip with friends. (Her, She)

11. The actor \_\_\_\_\_ plays the role of Jesse is from Ireland. (who, whom)

12. The character \_\_\_\_\_ I admire the most in the story is Jayda. (who, whom)

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Multimedia Report Rubric

	Exemplary	Strong	Developing	Beginning
<b>Use of Media</b>	Media propels the narrative.	Media suits the narrative.	Media looks good but doesn't support the narrative.	Media is not connected to the narrative of the report.
	Media is engaging and specifically supports the narrative.	Media supports the narrative or is somewhat related and engaging.	Media is either not related to the narrative or is engaging but not relevant.	Media is not related to the narrative and not engaging on its own.
	Media is integral to the report's conclusion.	Media relates to the report's conclusion.	Media is illustrative but not related to the conclusion.	Media is random, unrelated to the report.
<b>Report Structure</b>	Structure is compelling, with a clear research question that is answered by the text.	Structure states a research question and answers it.	Structure states a question that it does not fully answer.	Structure contains neither a question nor an answer.
	Structure makes its point through a clear balance between media and text.	Structure mostly balances media and text in making its point.	Structure makes its point but is either text or media heavy.	Structure does not make its point.



	<b>Exemplary</b>	<b>Strong</b>	<b>Developing</b>	<b>Beginning</b>
<b>Media Reliability</b>	Media is drawn only from reliable sources.	Media is mostly drawn from reliable sources.	Media is drawn from some questionable sources.	Media sources are unclear or not cited.
<b>Text</b>	Text is clear and supports the conclusion throughout.	Text is not always clear but supports the conclusion.	Text is unclear and only partly relates to the conclusion.	Text is unclear, and there is no conclusion.

*You may correct capitalization, punctuation, and grammar errors while you are revising. However, if you create a final copy of your writing to publish, you will use an editing checklist to address those types of mistakes after you revise.*

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Multimedia Report Peer Review Checklist

*Complete this checklist as you read the draft of the report written by a classmate.*

Author's Name: \_\_\_\_\_

Reviewer's Name: \_\_\_\_\_

\_\_\_\_\_ The writing and presentation support a clearly stated research question and its conclusion.

\_\_\_\_\_ The report uses media drawn from reliable sources.

\_\_\_\_\_ Media of different types—whether audio or visual—is integral to the report's structure.

\_\_\_\_\_ The text is clear and incorporates various media to move naturally to a conclusion.

\_\_\_\_\_ The text uses a formal style.

\_\_\_\_\_ The conclusion supplies a clear answer to the research question.

*Use the checklist above to help you complete the Peer Feedback on the back of this activity page.*

**Peer Feedback #1:** Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.

**Writing Power:** What was the greatest strength of this draft? Why was it so powerful? How did it add to the draft as a whole?

**Writing Inspiration:** What aspect of this draft inspired you? What did you like about it? How can you incorporate it into your writing?

**Writing Innovation:** What part of the draft was most original? What made it so inventive? How can it be included in other writings?

**Feedback #1:**

**Peer Feedback #2:** Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.

**Building Stamina:** What information was missing from the draft? Where would more details strengthen the writing?

**Building Technique:** What aspect of this draft needs reworking? How would this revision strengthen the draft?

**Building Clarity:** What part of the draft was unclear? What can be adjusted to provide clarity in the draft?

**Feedback #2:**

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Spelling Assessment

*Write the spelling words as your teacher calls them out.*

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

9. \_\_\_\_\_

10. \_\_\_\_\_

11. \_\_\_\_\_

12. \_\_\_\_\_



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Multimedia Report Editing Checklist

Multimedia Report Editing Checklist	After reviewing for each type of edit, place a check mark here.
<b>Vocabulary</b>	
<ul style="list-style-type: none"><li>I have properly used frequently confused words.</li></ul>	
<b>Format</b>	
<ul style="list-style-type: none"><li>I have used a formal style suitable to a research report.</li><li>I have answered a research question using text with paragraphs linked by transitions and a variety of media.</li><li>I have included the proper heading, including my name, my teacher's name, the class title, and the date.</li></ul>	
<b>Grammar</b>	
<ul style="list-style-type: none"><li>I have eliminated wordiness and redundancy.</li></ul>	
<b>Spelling</b>	
<ul style="list-style-type: none"><li>I have correctly spelled words when using the roots <i>amo, erro, facio, fragilis, finis, and neos</i>.</li><li>I have correctly spelled content-related words from <i>The Genius of the Harlem Renaissance</i>.</li></ul>	
<b>Punctuation</b>	
<ul style="list-style-type: none"><li>I have avoided additional or superfluous punctuation.</li></ul>	



## Unit Assessment—*The Genius of the Harlem Renaissance*

Today you will read two selections. After reading the first selection, you will answer several questions based on it. Then, you will read the second selection and answer several questions based on it. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.

### W. E. B. Du Bois: “Returning Soldiers”

1. We are returning from war! *The Crisis* (the newspaper Du Bois was writing in) and tens of thousands of black men were drafted into a great struggle. For bleeding France and what she means and has meant and will mean to us and humanity and against the threat of German race arrogance, we fought gladly and to the last drop of blood; for America and her highest ideals, we fought in far-off hope; for the dominant southern oligarchy entrenched in Washington, we fought in bitter resignation. For the America that represents and gloats in lynching, disfranchisement, caste, brutality and devilish insult—for this, in the hateful upturning and mixing of things, we were forced by vindictive fate to fight also.
2. But today we return! We return from the slavery of uniform which the world’s madness demanded us to don to the freedom of civil garb. We stand again to look America squarely in the face and call a spade a spade. We sing: This country of ours, despite all its better souls have done and dreamed, is yet a shameful land.
3. It lynches.
4. And lynching is barbarism of a degree of contemptible nastiness unparalleled in human history. Yet for fifty years we have lynched two Negroes a week, and we have kept this up right through the war.
5. It disfranchises its own citizens.
6. Disfranchisement is the deliberate theft and robbery of the only protection of poor against rich and black against white. The land that disfranchises its citizens and calls itself a democracy lies and knows it lies.
7. It encourages ignorance.



8. It has never really tried to educate the Negro. A dominant minority does not want Negroes educated. It wants servants, dogs ... and monkeys. And when this land allows a reactionary group by its stolen political power to force as many black folk into these categories as it possibly can, it cries in contemptible hypocrisy: "They threaten us with degeneracy; they cannot be educated."
9. It steals from us.
10. It organizes industry to cheat us. It cheats us out of our land; it cheats us out of our labor. It confiscates our savings. It reduces our wages. It raises our rent. It steals our profit. It taxes us without representation. It keeps us consistently and universally poor, and then feeds us on charity and derides our poverty.
11. It insults us.
12. It has organized a nation-wide and latterly a world-wide propaganda of deliberate and continuous insult and defamation of black blood wherever found. It decrees that it shall not be possible in travel nor residence, work nor play, education nor instruction for a black man to exist without tacit or open acknowledgment of his inferiority to the dirtiest white dog. And it looks upon any attempt to question or even discuss this dogma as arrogance, unwarranted assumption and treason.
13. This is the country to which we Soldiers of Democracy return. This is the fatherland for which we fought! But it is our fatherland. It was right for us to fight. The faults of our country are our faults. Under similar circumstances, we would fight again. But by the God of Heaven, we are cowards and jackasses if now that that war is over, we do not marshal every ounce of our brain and brawn to fight a sterner, longer, more unbending battle against the forces of hell in our own land.
14. *We return.*
15. *We return from fighting.*
16. *We return fighting.*
17. Make way for Democracy! We saved it in France, and by the Great Jehovah, we will save it in the United States of America, or know the reason why.

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Questions

1. Identify two or more central ideas in Du Bois’s essay.

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2. How is the idea of “fighting” developed in lines 14–17?

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3. How do the short lines 3, 5, 7, and 9 help the author structure his text?

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Read the following section.

But today we return! We return from the slavery of uniform which the world’s madness demanded us to don to the freedom of civil garb. We stand again to look America squarely in the face and call a spade a spade. We sing: This country of ours, despite all its better souls have done and dreamed, is yet a shameful land.

4. PART A: What is the connotative meaning of “the slavery of uniform”?

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PART B: How does the idea of the “the slavery of uniform” illustrate Black people’s willingness to secure their freedom?

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5. What is Du Bois’s point of view on the United States fighting for freedom in Europe? Explain in your own words.

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Langston Hughes: “Brass Spittoons”

Clean the spittoons, boy.

Detroit,  
Chicago,  
Atlantic City,  
Palm Beach.

Clean the spittoons.

The steam in hotel kitchens,  
And the smoke in hotel lobbies,  
And the slime in hotel spittoons:

Part of my life.

Hey, boy!  
A nickel,  
A dime,  
A dollar,

Two dollars a day.

Hey, boy!  
A nickel,  
A dime,  
A dollar,  
Two dollars

Buy shoes for the baby.

House rent to pay.

Gin on Saturday,  
Church on Sunday.

My God!

Babies and gin and church  
And women and Sunday  
All mixed with dimes and  
Dollars and clean spittoons  
And house rent to pay.

Hey, boy!

A bright bowl of brass is beautiful to the Lord.

Bright polished brass like the cymbals

Of King David’s dancers,

Like the wine cups of Solomon.

Hey, boy!

A clean spittoon on the altar of the Lord.  
A clean bright spittoon all newly polished—  
At least I can offer that.  
    Com'mere, boy!

## Questions

6. What kind of work does the speaker of the poem have to do, and why does he do it?

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7. How does the repetition of the lines “Hey, boy!” and “A nickel / A dime / A dollar / Two dollars” contribute to the poem’s meaning?

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8. What does this poem reveal about the condition of Black laborers in the cities of Langston Hughes’s time? Cite examples from the text.

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

9. How does the image of the spittoon change over the course of the poem?

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10. Read this section of the poem again. How do these lines reflect what the speaker is thinking about and the way he thinks?

Buy shoes for the baby.  
House rent to pay.  
Gin on Saturday,  
Church on Sunday.  
My God!  
Babies and gin and church  
And women and Sunday  
All mixed with dimes and  
Dollars and clean spittoons  
And house rent to pay.  
Hey, boy!

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*Reading Comprehension Score: \_\_\_\_\_ of 10 points.*



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Grammar

*Rewrite each of the following sentences to eliminate wordiness and redundancy.*

1. The band teacher wanted to increase and enlarge membership in the band.

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2. Seemingly it would appear that she decided to invite students to a band open house.

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3. Lots of students showed up and attended the meeting.

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4. Different band instruments were placed strategically at key points around the room.

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5. Students couldn't believe it that there were so many different kinds.

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6. A band member stood beside each instrument, ready to help a guest try it out and have a go at playing it.

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7. Most of the attempts resulted only in funny sounds and strange noises.

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8. In fact, the whole process was actually pretty funny and entertaining.

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9. When they realized how hard it was, students wanted to learn more about them and find out how to play the instruments.

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---

---

10. The open house idea turned out to be what some people might call a very successful strategy.

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

*Fill in the blank with the correct word from those given at the end of the sentence.*

11. I asked them to hurry, but they decided to take \_\_\_\_\_ time. (there, they're, their)
12. The weather always has a strong \_\_\_\_\_ on my mood. (affect, effect)
13. If you are looking for the boxes you ordered, \_\_\_\_\_ sitting on the table.  
(there, they're, their)
14. I still have work to do, but it is way \_\_\_\_\_ my bedtime. (passed, past)
15. There are \_\_\_\_\_ dogs in the park today than usual. (fewer, less)
16. Isn't that the person \_\_\_\_\_ walks her cat every afternoon? (who, whom)
17. The book is right there where you \_\_\_\_\_ it yesterday. (lay, laid)
18. Classical piano music always \_\_\_\_\_ me deeply. (affects, effects)
19. It's hard for me to choose \_\_\_\_\_ those five interesting novels. (between, among)
20. I must have \_\_\_\_\_ seventeen lemonade stands on my way here. (passed, past)

*Grammar Score: \_\_\_\_\_ of 20 points.*



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Morphology

*Use your knowledge of word roots to match each word with its definition. Write the letter of the definition after the word.*

- |                |       |  |
|----------------|-------|--|
| 1. neocortex   | _____ | A. consisting of small, disconnected parts     |
| 2. amateur     | _____ | B. the concluding part of a musical piece      |
| 3. finale      | _____ | C. the front or face of a building             |
| 4. errata      | _____ | D. the most recently developed brain part      |
| 5. facade      | _____ | E. one who does an activity for the love of it |
| 6. fragmentary | _____ | F. a list of mistakes in a published work      |

Match each root with its antonym.

- |              |       |                                 |
|--------------|-------|---------------------------------|
| 7. amo       | _____ | H. beginning                    |
| 8. erro      | _____ | I. old                          |
| 9. facio     | _____ | J. hate                         |
| 10. fragilis | _____ | K. unbroken                     |
| 11. finis    | _____ | L. follow the yellow brick road |
| 12. neos     | _____ | M. inside                       |

<i>Morphology Score: _____ of 12 points.</i>
<i>Total Score for Unit Assessment: _____ of 42 points.</i>





In your opinion, how well did your teacher teach this unit?

1

2

3

4

5

What kinds of activities did you like best?

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What kind of activities did you like least?

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What could your teacher have done differently in teaching the unit to improve your experience with this unit?

---

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**Mid-Unit Comprehension Check—*The Genius of the Harlem Renaissance***

1. What happened during the Great Migration? Use your own words to explain.

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*Circle the correct writer for each work.*

2. Wrote the collection “The New Negro”:

Alain Locke

Paul Kellogg

James Weldon Johnson

3. Described African Americans as cultural pioneers:

Paul U. Kellogg

Paul Laurence Dunbar

Charles S. Johnson

4. Described the problems and tasks of Black women:

Alain Locke

Elise Johnson McDougald

James Weldon Johnson

5. Wrote the poem “Sympathy”:

Paul Laurence Dunbar

Charles S. Johnson

Langston Hughes

6. What was the city of Chicago’s main industry during the Great Migration?

---



7. How did newspapers spread from the cities to the rural South?

---

8. What were the major pull factors drawing migrants to the cities?

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9. What were major push factors sending migrants out of the South?

---

10. What problem does the author of the essay “Impressions of Dixie: Another Emancipation Coming” address?

- A. a lack of cultural opportunities in the North
- B. problems facing working women in the South
- C. the need to achieve voting rights for women
- D. widespread economic hardship for African Americans

11. In what ways were the people of the Great Migration “pioneers”?

---

---

---

12. What sort of professions could educated Black women expect to work in during the 1920s?

---

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

13. What does it mean for women to act as a “weather-vane” for the “wind of destiny” in the essay “The Task of Negro Womanhood”?

\_\_\_\_\_

14. What role does the author of the essay “The Task of Negro Womanhood” see Black women performing in the area of social progress?

\_\_\_\_\_

\_\_\_\_\_

15. Whose earnings mostly determine whether a Black woman is rich, middle-class, or poor?

\_\_\_\_\_

*Mid-Unit Assessment Score: \_\_\_\_\_ of 15 points.*



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**End-of-Unit Comprehension Check—*The Genius of the Harlem Renaissance***

1. What imagery is used in the poem “The Heart of a Woman”?

\_\_\_\_\_

2. What is the poet describing when she speaks of cages and breaking on bars in “The Heart of a Woman”?

\_\_\_\_\_

\_\_\_\_\_

3. Which of these lines is repeated in the poem “Heritage”?

A. “Spicy grove, cinnamon tree”

B. “Africa? A book one thumbs”

C. “Meekly labored in its hair”

D. “Fierce corollas in the air”

4. What is Africa like according to the poem “Heritage”?

\_\_\_\_\_

\_\_\_\_\_

5. What type of poem is “If We Must Die”?

\_\_\_\_\_

6. What argument does the poet make in “If We Must Die”?

---

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7. Which of these rivers referred to in the poem “The Negro Speaks of Rivers” are in Africa?

- A. the Mississippi and the Nile
- B. the Congo and the Nile
- C. the Mississippi and the Euphrates
- D. the Euphrates and the Congo

8. What does the speaker in “The Negro Speaks of Rivers” say about his soul?

---

9. What is the message of the poem “The Minstrel Man”?

---

10. What is a “golden shovel poem”?

---

11. From which poet did Nikki Grimes borrow a line when writing “David’s Old Soul”?

---

12. What is the central idea of the play *Color Struck*?

---

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

13. Why is Emma jealous of Effie?

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14. Who wins the cakewalk contest?

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15. What happens when Emma sees John caring for her daughter?

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*End-of-Unit Assessment Score: \_\_\_\_\_ of 15 points.*



## Grammar: Eliminating Wordiness and Redundancy

*Draw a line through the part of each sentence that repeats something already stated or that is not needed to make the sentence clear.*

1. The Harlem Renaissance was a literary movement of people writing works of literature.

The Harlem Renaissance was a literary movement of people writing works of literature.

2. Many of the best known African American writers and authors belonged to this movement.

Many of the best known African American writers and authors belonged to this movement.

3. Some people would say that the Great Migration helped lay the groundwork for the Harlem Renaissance.

Some people would say that the Great Migration helped lay the groundwork for the Harlem Renaissance.

4. James Weldon Johnson was to some extent a major figure of the movement.

James Weldon Johnson was to some extent a major figure of the movement.

5. Another important contributor was Langston Hughes was another important contributor.

Another important contributor was Langston Hughes was another important contributor.

6. Female authors who were women also contributed creative work to the movement.

Female authors who were women also contributed creative work to the movement.



7. Zora Neal Hurston is one of the best-known female writers of the movement, if you know what I mean.

Zora Neal Hurston is one of the best-known female writers of the movement, if you know what I mean.

8. Hurston wrote *Their Eyes Were Watching God*, one of the works she penned.

Hurston wrote *Their Eyes Were Watching God*, one of the works she penned.

NAME: \_\_\_\_\_

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## Grammar: Frequently Confused Words

Fill in the blank in each sentence with one of the words given at the end of the sentence. Use the information in the box to guide you.

*there = adverb of place    their = possessive pronoun    they're = they are*  
*its = possessive pronoun    it's = it is*  
*lie = to recline (lay = past)    lay = to place something (laid = past)*  
*fewer (for countable things)    less (for things that cannot be counted)*

1. I invited them to come along, but \_\_\_\_\_ busy this afternoon.  
(there, they're, their)
2. By the time we get \_\_\_\_\_, it will be too dark to hike.  
(there, they're, their)
3. They prefer going on adventures with \_\_\_\_\_ out-of-town friends.  
(there, they're, their)
4. If \_\_\_\_\_ not too late, I'd like to sign up for the trip. (its, it's)
5. I'm enjoying watching that dog play frisbee with \_\_\_\_\_ owner.  
(its, it's)
6. Please \_\_\_\_\_ the book on the table over there. (lie, lay)
7. Today would be a good day to just \_\_\_\_\_ in bed. (lie, lay)
8. Fortunately, I have \_\_\_\_\_ things to do today than yesterday.  
(fewer, less)
9. It seems I have \_\_\_\_\_ free time now than I did when I was younger. (fewer, less)



NAME: \_\_\_\_\_

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**Morphology: Word Roots *amo, erro, facio, fragilis, finis, neos***

*Read the list of word roots below. Look for the roots in the numbered words that follow, and underline the part of the word that contains that root.*

amo = to love

erro = to wander

facio = face

fragilis = to break

finis = end

neos = new

1. efface          efface
2. erratic          erratic
3. amorous          amorous
4. neonatal          neonatal
5. finish          finish
6. surface          surface
7. errant          errant
8. fragment          fragment
9. enamored          enamored
10. finite          finite
11. fragile          fragile
12. neophyte          neophyte













NAME: \_\_\_\_\_

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## Student Resources

In this section you will find:

- SR.1—Glossary for *The Genius of the Harlem Renaissance*
- SR.2—The Writing Process
- SR.3—Multimedia Report Rubric
- SR.4—Multimedia Report Writing Model
- SR.5—Multimedia Report Peer Review Checklist
- SR.6—Multimedia Report Editing Checklist
- SR.7—Proofreading Symbols
- SR.8—Map of New York
- SR.9—Map of the Great Migration (1900–1929)



## Glossary for *The Genius of the Harlem Renaissance*

### A

**adoration, n.** deep and sincere love

**alluring, adj.** tempting, appealing

**apologetically, adv.** showing or feeling regret

**attentively, adv.** with careful attention

### B

**belated, adj.** delayed

**beset, v.** affect (**besetting**)

### C

**chafing, adj.** painfully rubbing

**circulate, v.** pass from one person or place to another

**consciousness, n.** awareness

### D

**dammed, adj.** blocked or held back

**defiantly, adv.** in a way that shows defiance or disobedience

**diplomat, n.** a person who negotiates with other countries

**disillusioned, adj.** disappointed

### E

**eagerly, adv.** happily or with enthusiasm

**egotism, n.** arrogance, self-importance

**eloquently, adv.** persuasively

**enchanting, adj.** captivating, magical

**enlightenment, n.** a higher state of thinking and being

### F

**forecast, v.** to predict the future

### G

**galling, adj.** annoying, offensive

**gender, n.** the social and cultural presentation of sex, such as male and female

**goad, v.** to tease or provoke (**goading**)

### H

**harassment, n.** hostile treatment

**hinterland, n.** a frontier or unsettled region

**hostility, n.** opposition, harsh treatment

**humble, adj.** modest, simple

### I

**impactful, adj.** striking, meaningful

**impersonal, adj.** not welcoming, uncaring, unfriendly

**impulse, n.** a drive or reason to do something

**induction, n.** the act of bringing something in

**inglorious, adj.** disgraceful, not worthwhile

**innumerable, adj.** uncountable, numberless

**isolation, n.** being separated from others

## J

**joists, n.** beams that support the ceiling

## L

**locomotive, n.** a train engine

## M

**martyr, n.** someone who dies or suffers for a cause

**mechanical, adj.** to do with machines

**menial, adj.** lacking interest or dignity

**migration, n.** the movement of people or animals from one place to another

**monotonously, adv.** without changing, regular and boring

## N

**new-fangled, adj.** new and unusual; new and suspicious

## O

**orchestra, n.** a group of musicians who play music together

## P

**perfection, n.** the best something can be

**philanthropist, n.** someone who works to benefit humankind, often by donating money and/or support to a worthy cause

**phonograph, n.** an early record player

**pioneer, n.** one of the first to settle in a new territory

**prolific, adj.** producing a lot of work

**psychology, n.** mindset, belief

## R

**ratification, n.** the formal signing of a law or treaty that makes the law or treaty legally valid

**refined, adj.** high quality, well-mannered

**regal, adj.** royal, dignified, impressive

**relatability, n.** the quality of being able to relate to or identify with something

**repulsive, adj.** off-putting, unpleasant

## S

**salary, n.** regular pay from a job

**scarcely, adv.** rarely

**sharecropper, n.** a farmer who pays a share of crops to the landowner as rent

**skits, n.** short comic performances

**slum, n.** a poor, run-down neighborhood

## T

**tenements, n.** crowded, low-quality housing

## U

**unanimity, n.** when everyone agrees

**uproot, v.** to leave one's home (**uprooted**)

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V

**vibrance, n.** vitality, exuberance

**void, n.** nothingness

W

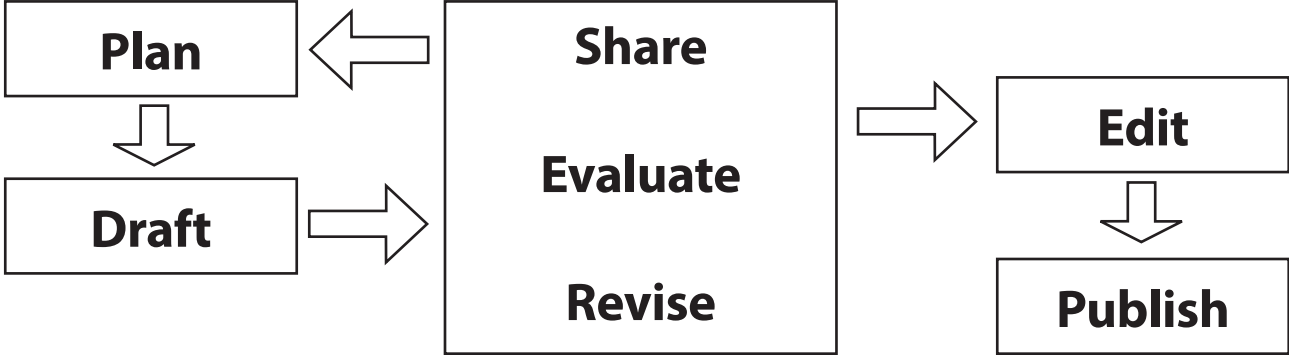
**weather-vane, n.** an instrument for showing the direction of the wind



NAME: \_\_\_\_\_

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**The Writing Process**







NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Multimedia Report Rubric

	<b>Exemplary</b>	<b>Strong</b>	<b>Developing</b>	<b>Beginning</b>
<b>Use of Media</b>	Media propels the narrative.	Media suits the narrative.	Media looks good but doesn't support the narrative.	Media is not connected to the narrative of the report.
	Media is engaging and specifically supports the narrative.	Media supports the narrative or is somewhat related and engaging.	Media is either not related to the narrative or is engaging but not relevant.	Media is not related to the narrative and not engaging on its own.
	Media is integral to the report's conclusion.	Media relates to the report's conclusion.	Media is illustrative but not related to the conclusion.	Media is random, unrelated to the report.
<b>Report Structure</b>	Structure is compelling, with a clear research question that is answered by the text.	Structure states a research question and answers it.	Structure states a question that it does not fully answer.	Structure contains neither a question nor an answer.
	Structure makes its point through a clear balance between media and text.	Structure mostly balances media and text in making its point.	Structure makes its point but is either text or media heavy.	Structure does not make its point.

	<b>Exemplary</b>	<b>Strong</b>	<b>Developing</b>	<b>Beginning</b>
<b>Media Reliability</b>	Media is drawn only from reliable sources.	Media is mostly drawn from reliable sources.	Media is drawn from some questionable sources.	Media sources are unclear or not cited.
<b>Text</b>	Text is clear and supports the conclusion throughout.	Text is not always clear but supports the conclusion.	Text is unclear and only partly relates to the conclusion.	Text is unclear, and there is no conclusion.

*You may correct capitalization, punctuation, and grammar errors while you are revising. However, if you create a final copy of your writing to publish, you will use an editing checklist to address those types of mistakes after you revise.*

## Multimedia Report Writing Model

### [Open with image of the Savoy Ballroom marquis all lit up]<sup>1</sup>

Opened on March 12, 1926, the Savoy Ballroom was more than a hot spot for music and dancing. In his poem “Juke Box Love Song,” Langston Hughes called the Savoy the “Heartbeat of Harlem.” [Insert audio file of a reading of Juke Box Love Song]<sup>2</sup> Barbara Englebrecht called it “a building, a geographic place, a ballroom, and the ‘soul’ of a neighborhood.” To many it was simply the “world’s finest ballroom.”

The Savoy wasn’t the first ballroom in Manhattan, but it quickly became one of the grandest. The ballroom itself was as long as a city block. The dance floor could hold 4,000 people. [Insert an image that gives a sense of the ballroom’s size]<sup>3</sup> But it was also opulent, with rich furnishings like cut-glass chandeliers and marble staircases. The two men who created it—a white man named Jay Faggen and a white Jewish businessman named Moe Gale—wanted it classy. Harlem’s dance and music spots had been smoky, stuffy places, often in cellars or back rooms.

The Savoy couldn’t have been more different. It was THE place to be for a young couple in Harlem—provided they were sharply dressed. [Insert an image of a couple dancing]<sup>4</sup> While the ballroom attracted top acts, some of its dance groups came right off the ballroom floor. A former bouncer who became a big-time talent agent, Herbert “Whitey” White, would spot good dancers and swoop. He said he looked for young people with “swing.” The stage these fledgling groups performed on was huge. It had room for two bands, so the music never had to stop. When one band went on break, the other picked up the beat.

As the site of the famous Battle of the Bands contests, the ballroom also gave a start to new musicians like Ella Fitzgerald. Famous artists like Dizzy Gillespie and Benny Goodman were frequent headliners. [Insert image of Dizzy Gillespie playing trumpet at the Savoy]<sup>5</sup> Chick Webb was bandleader for the Savoy’s house band—his song

<sup>1</sup> <https://www.welcometothsavoy.com/gallery/>

<sup>2</sup> <https://www.youtube.com/watch?v=zrKVTiQFKP0>

<sup>3</sup> <https://www.welcometothsavoy.com/>

<sup>4</sup> [https://www.si.edu/object/savoy-ballroom:nmaaahc\\_2014.276.2.13](https://www.si.edu/object/savoy-ballroom:nmaaahc_2014.276.2.13)

<sup>5</sup> <https://www.loc.gov/pictures/item/93512292/>

“Stompin’ at the Savoy” became a jazz standard. Count Basie, who came the closest anyone did to beating Webb in the Battle of the Bands, went on to become a jazz superstar. But the list of Savoy talent is too long to do justice to here.

The Savoy beat went on and on. Before the ballroom finally closed its doors in 1958, the Savoy had played host to as many as 700,000 people per year and earned up to \$250,000 in annual profits. The place was also featured in a number of movies, including a documentary, *Savoy King*. At the 1939 World’s Fair, the Savoy created a special presentation: “The Evolution of Negro Dance.” **[Insert image of lithograph of the Savoy Ballroom created by the WPA]**<sup>6</sup>

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<sup>6</sup><https://digitalcollections.nypl.org/items/8ca36da0-d56d-0131-172b-58d385a7bbd0>

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Write a Multimedia Report Peer Review Checklist

*Complete this checklist as you read the draft of the argument written by a classmate.*

Author's Name: \_\_\_\_\_

Reviewer's Name: \_\_\_\_\_

\_\_\_\_\_ The writing and presentation support a clearly stated research question and its conclusion.

\_\_\_\_\_ The report uses media drawn from reliable sources.

\_\_\_\_\_ Media of different types—whether audio or visual—is integral to the report's structure.

\_\_\_\_\_ The text is clear and incorporates various media to move naturally to a conclusion.

\_\_\_\_\_ The text uses a formal style.

\_\_\_\_\_ The conclusion supplies a clear answer to the research question.

*Use the checklist above to help you complete the Peer Feedback on the back of this activity page.*

**Peer Feedback #1:** Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.

**Writing Power:** What was the greatest strength of this draft? Why was it so powerful? How did it add to the draft as a whole?

**Writing Inspiration:** What aspect of this draft inspired you? What did you like about it? How can you incorporate it into your writing?

**Writing Innovation:** What part of the draft was most original? What made it so inventive? How can it be included in other writings?

**Feedback #1:**

**Peer Feedback #2:** Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.

**Building Stamina:** What information was missing from the draft? Where would more details strengthen the writing?

**Building Technique:** What aspect of this draft needs reworking? How would this revision strengthen the draft?

**Building Clarity:** What part of the draft was unclear? What can be adjusted to provide clarity in the draft?

**Feedback #2:**

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Write a Multimedia Report Editing Checklist

Multimedia Report Editing Checklist	After reviewing for each type of edit, place a check mark here.
<b>Vocabulary</b>	
<ul style="list-style-type: none"><li>I have properly used frequently confused words.</li></ul>	
<b>Format</b>	
<ul style="list-style-type: none"><li>I have used a formal style suitable to a research report.</li><li>I have answered a research question using text with paragraphs linked by transitions and a variety of media.</li><li>I have included the proper heading, including my name, my teacher's name, the class title, and the date.</li></ul>	
<b>Grammar</b>	
<ul style="list-style-type: none"><li>I have eliminated wordiness and redundancy.</li></ul>	
<b>Spelling</b>	
<ul style="list-style-type: none"><li>I have correctly spelled words when using the roots <i>amo</i>, <i>erro</i>, <i>facio</i>, <i>fragilis</i>, <i>finis</i>, and <i>neos</i>.</li><li>I have correctly spelled content-related words from <i>The Genius of the Harlem Renaissance</i>.</li></ul>	
<b>Punctuation</b>	
<ul style="list-style-type: none"><li>I have avoided additional or superfluous punctuation.</li></ul>	





NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Proofreading Symbols

∧	Insert
⊙	Insert period
∧,	Insert comma
∨	Insert apostrophe
#	Insert space
¶	New paragraph
no ¶	No new paragraph
○	Close up the space
<u>bcap</u>	Capitalize
B lc	Make lowercase (small letter)
e	Delete
rwd.	Reword
←	Move according to arrow direction
reUtr	Transpose
[	Move to the left
]	Move to the right
a	Add a letter



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Map of New York





NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Map of the Great Migration (1900–1929)







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## Unit 6

# The Genius of the Harlem Renaissance

Activity Book

**GRADE 7**



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