

Unit 6

The Genius of the Harlem Renaissance

Teacher Guide



GRADE 7 Core Knowledge Language Arts®

Core Knowledge®



Unit 6

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Teacher Guide

GRADE 7

Core Knowledge Language Arts®



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Alignment to the Common Core State Standards

The following chart indicates which lessons in *The Genius of the Harlem Renaissance* unit address content from the Common Core State Standards (CCSS).

Unit 6: <i>The Genius of the Harlem Renaissance</i>		Lessons								
		1	2	3	4	5	6	7	8	9
Reading Standards for Literature										
Key Ideas and Details										
STD RL.7.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.				✓	✓	✓			
STD RL.7.2	Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.				✓					
STD RL.7.3	Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).					✓				
STD RL.7.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.				✓	✓	✓			
STD RL.7.5	Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.				✓					
STD RL.7.6	Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.									
STD RL.7.7	Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).							✓	✓	✓
STD RL.7.8	(Not applicable to literature)									
STD RL.7.9	Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.				✓		✓			
Range of Reading and Level of Text Complexity										
STD RL.7.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.				✓	✓	✓	✓	✓	✓

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		1	2	3	4	5	6	7	8	9
Reading Standards for Informational Text										
STD RI.7.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	✓	✓	✓						
STD RI.7.2	Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.	✓	✓	✓						
STD RI.7.3	Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).	✓	✓	✓						
STD RI.7.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.	✓	✓	✓						
STD RI.7.5	Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.			✓						
STD RI.7.6	Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.		✓							
STD RI.7.7	Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).							✓	✓	✓
STD RI.7.8	Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.			✓						
STD RI.7.9	Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.							✓	✓	✓
STD RI.7.10	By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	✓	✓	✓				✓	✓	✓
Writing Standards										
Text Types and Purposes: Argument										
STD W.7.1	Write arguments to support claims with clear reasons and relevant evidence.									
STD W.7.1.a	Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.									
STD W.7.1.b	Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.									

Unit 6: <i>The Genius of the Harlem Renaissance</i>		Lessons								
		1	2	3	4	5	6	7	8	9
STD W.7.1.c	Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.									
STD W.7.1.d	Establish and maintain a formal style.									
STD W.7.1.e	Provide a concluding statement or section that follows from and supports the argument presented.									
Text Types and Purposes: Informative/Explanatory										
STD W.7.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.							✓	✓	✓
STD W.7.2.a	Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.							✓	✓	✓
STD W.7.2.b	Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.							✓	✓	✓
STD W.7.2.c	Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.								✓	✓
STD W.7.2.d	Use precise language and domain-specific vocabulary to inform about or explain the topic.								✓	✓
STD W.7.2.e	Establish and maintain a formal style.								✓	✓
STD W.7.2.f	Provide a concluding statement or section that follows from and supports the information or explanation presented.							✓	✓	✓
Text Types and Purposes: Narrative										
STD W.7.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.									
STD W.7.3.a	Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.									
STD W.7.3.b	Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.									
STD W.7.3.c	Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.									
STD W.7.3.d	Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.									

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		1	2	3	4	5	6	7	8	9
STD W.7.3.e	Provide a conclusion that follows from and reflects on the narrated experiences or events.									
Production and Distribution of Writing										
STD W.7.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)							✓	✓	✓
STD W.7.5	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 7.)					✓	✓	✓	✓	✓
STD W.7.6	Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.									✓
Research to Build and Present Knowledge										
STD W.7.7	Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.						✓	✓	✓	✓
STD W.7.8	Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.							✓	✓	✓
STD W.7.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.							✓	✓	✓
STD W.7.9.a	Apply grade 7 Reading standards to literature (e.g., "Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history").							✓	✓	✓
STD W.7.9.b	Apply grade 7 Reading standards to literary nonfiction (e.g. "Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims").							✓	✓	✓
Range of Writing										
STD W.7.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	✓	✓	✓	✓	✓	✓	✓	✓	✓

Unit 6: <i>The Genius of the Harlem Renaissance</i>		Lessons								
		1	2	3	4	5	6	7	8	9
Speaking and Listening Standards										
Comprehension and Collaboration										
STD SL.7.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.7.1.a	Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.		✓	✓	✓	✓	✓	✓	✓	✓
STD SL.7.1.b	Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.		✓	✓	✓	✓	✓	✓	✓	✓
STD SL.7.1.c	Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.		✓	✓	✓	✓	✓	✓	✓	✓
STD SL.7.1.d	Acknowledge new information expressed by others and, when warranted, modify their own views.		✓	✓	✓	✓	✓	✓	✓	✓
STD SL.7.2	Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.	✓				✓	✓	✓		
STD SL.7.3	Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.									
Presentation of Knowledge and Ideas										
STD SL.7.4	Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.									✓
STD SL.7.5	Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.							✓	✓	✓
STD SL.7.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 7 Language standards 1 and 3 for specific expectations.)									✓
Language Standards										
Conventions of Standard English										
STD L.7.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.1.a	Explain the function of phrases and clauses in general and their function in specific sentences.									

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		1	2	3	4	5	6	7	8	9
STD L.7.1.b	Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.									
STD L.7.1.c	Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.*									
STD L.7.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.2.a	Use a comma to separate coordinate adjectives (e.g., It was a fascinating, enjoyable movie but not He wore an old[,] green shirt).									
STD L.7.2.b	Spell correctly.	✓	✓	✓	✓	✓	✓	✓	✓	✓
Knowledge of Language										
STD L.7.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.3.a	Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.*							✓	✓	✓
STD L.7.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grade 7 reading and content</i> , choosing flexibly from a range of strategies.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.4.a	Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.4.b	Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>belligerent</i> , <i>bellicose</i> , <i>rebel</i>).					✓	✓	✓		
STD L.7.4.c	Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.4.d	Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.5.a	Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.									
STD L.7.5.b	Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.				✓	✓	✓	✓		

Unit 6: <i>The Genius of the Harlem Renaissance</i>		Lessons								
		1	2	3	4	5	6	7	8	9
STD L.7.5.c	Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>refined, respectful, polite, diplomatic, condescending</i>).	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.	✓	✓	✓	✓	✓	✓	✓	✓	✓
Reading Standards for Literacy in History/Social Studies										
Key Ideas and Details										
STD RH.6-8.1	Cite specific textual evidence to support analysis of primary and secondary sources.	✓	✓	✓	✓	✓	✓			
STD RH.6-8.2	Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.	✓	✓	✓	✓					
STD RH.6-8.3	Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).	✓	✓	✓		✓				
Craft and Structure										
STD RH.6-8.4	Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.	✓	✓	✓	✓	✓	✓			
STD RH.6-8.5	Describe how a text presents information (e.g., sequentially, comparatively, causally).			✓	✓					
STD RH.6-8.6	Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).		✓							
STD RH.6-8.7	Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.							✓	✓	✓
STD RH.6-8.8	Distinguish among fact, opinion, and reasoned judgment in a text.			✓						
STD RH.6-8.9	Analyze the relationship between a primary and secondary source on the same topic.									
Range of Reading and Level of Text Complexity										
STD RH.6-8.10	By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently.	✓	✓	✓	✓	✓	✓	✓	✓	✓
Reading Standards for Literacy in Science and Technical Subjects										
STD RST.6-8.1	Cite specific textual evidence to support analysis of science and technical texts.									
STD RST.6-8.2	Determine the central ideas or conclusions of a text; provide an accurate summary of the text distinct from prior knowledge or opinions.									

Unit 6: <i>The Genius of the Harlem Renaissance</i>		Lessons								
		1	2	3	4	5	6	7	8	9
STD RST.6-8.3	Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.									
STD RST.6-8.4	Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to <i>grades 6–8 texts and topics</i> .									
STD RST.6-8.5	Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to an understanding of the topic.									
STD RST.6-8.6	Analyze the author’s purpose in providing an explanation, describing a procedure, or discussing an experiment in a text.									
Integration of Knowledge and Ideas										
STD RST.6-8.7	Integrate quantitative or technical information expressed in words in a text with a version of that information expressed visually (e.g., in a flowchart, diagram, model, graph, or table).									
STD RST.6-8.8	Distinguish among facts, reasoned judgment based on research findings, and speculation in a text.									
STD RST.6-8.9	Compare and contrast the information gained from experiments, simulations, video, or multimedia sources with that gained from reading a text on the same topic.									
STD RST.6-8.10	By the end of grade 8, read and comprehend science/technical texts in the grades 6–8 text complexity band independently and proficiently.									
Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects										
STD WHST.6-8.1	Write arguments focused on discipline-specific content.									
STD WHST.6-8.1.a	Introduce claim(s) about a topic or issue, acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.									
STD WHST.6-8.1.b	Support claim(s) with logical reasoning and relevant, accurate data and evidence that demonstrate an understanding of the topic or text, using credible sources.									
STD WHST.6-8.1.c	Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.									
STD WHST.6-8.1.d	Establish and maintain a formal style.									
STD WHST.6-8.1.e	Provide a concluding statement or section that follows from and supports the argument presented.									

Unit 6: <i>The Genius of the Harlem Renaissance</i>		Lessons								
		1	2	3	4	5	6	7	8	9
STD WHST.6-8.2	Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.							✓	✓	✓
STD WHST.6-8.2.a	Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories as appropriate to achieving purpose; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.							✓	✓	✓
STD WHST.6-8.2.b	Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.							✓	✓	✓
STD WHST.6-8.2.c	Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.								✓	✓
STD WHST.6-8.2.d	Use precise language and domain-specific vocabulary to inform about or explain the topic.								✓	✓
STD WHST.6-8.2.e	Establish and maintain a formal style and objective tone.								✓	✓
STD WHST.6-8.2.f	Provide a concluding statement or section that follows from and supports the information or explanation presented.							✓	✓	✓
STD WHST.6-8.3	(See note; not applicable as a separate requirement) Note: Students' narrative skills continue to grow in these grades. The Standards require that students be able to incorporate narrative elements effectively into arguments and informative/explanatory texts. In history/ social studies, students must be able to incorporate narrative accounts into their analyses of individuals or events of historical import. In science and technical subjects, students must be able to write precise enough descriptions of the step-by-step procedures they use in their investigations or technical work that others can replicate them and (possibly) reach the same results.									
Production and Distribution of Writing										
STD WHST.6-8.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.							✓	✓	✓
STD WHST.6-8.5	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.					✓	✓	✓	✓	✓
STD WHST.6-8.6	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.									✓

Unit 6: <i>The Genius of the Harlem Renaissance</i>		Lessons								
		1	2	3	4	5	6	7	8	9
Research to Build and Present Knowledge										
STD WHST.6-8.7	Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.						✓	✓	✓	✓
STD WHST.6-8.8	Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.							✓	✓	✓
STD WHST.6-8.9	Draw evidence from informational texts to support analysis reflection, and research.							✓	✓	✓
Range of Writing										
STD WHST.6-8.10	Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	✓	✓	✓	✓	✓	✓	✓	✓	✓

Introduction

Unit 6: The Genius of the Harlem Renaissance

Welcome

This introduction includes the necessary background information to teach the Core Knowledge Language Arts® (CKLA) unit *The Genius of the Harlem Renaissance*. **For detailed information about the CKLA approach to instruction, including reading, writing, grammar, morphology, spelling, speaking and listening, differentiation of instruction, and resources available in Grade 7 CKLA, see the Introduction to CKLA on pages 11–21 of the Unit 1 Teacher Guide.**

Lessons and activities address various aspects of a comprehensive language arts curriculum aligned to the Common Core State Standards–English Language Arts (CCSS–ELA): reading, writing, spelling, grammar, and morphology. When applicable, Grade 7 also covers Reading Standards for Literacy in History/Social Studies, Science, and Technical Subjects (CCSS–RH and CCSS–RST). Lesson 10 contains a Unit Assessment that assesses all of the skills taught in the unit. **Unit 6 contains ten daily lessons, each of which will require a total of ninety minutes, i.e., in schools in which forty-five minutes daily is allocated for English instruction, teachers will typically need to allocate two instructional days for each lesson.**

This unit contains two Pausing Points that may be used for differentiated instruction and have been included on the Pacing Guide on pages 14–15. We have included an optional Mid-Unit Comprehension Check, which can be given at the end of Lesson 5 (PP.1), and an optional End-of-Unit Comprehension Check (PP.2), which could be included at the end of the unit as part of the Pausing Point Activities. These assessments allow you to assess students’ general comprehension of the reading and help to inform your decisions about grouping and support. If you decide to administer these assessments, be sure to allocate an additional forty-five minutes for each of these assessments. Following the completion of *The Genius of the Harlem Renaissance* lessons, several culminating activities are suggested from which teachers may choose.

It is recommended that you spend no more than twenty-one instructional days total on this unit. Please refer to the Pacing Guide on pages 14–15 for guidance.

Why *The Genius of the Harlem Renaissance* Is Important

This unit examines a selection of essays, poems, and a play produced by Black writers in the early 1900s. Most of the works students will read in this unit were produced either by people who lived and took part in the artistic flourishing in Harlem, New York, or by keen observers of the movement. In terms of literary skills, students will focus on analyzing the themes and ideas of an artistic movement and how they are expressed in a variety of texts. Students will also identify and analyze the central ideas and argumentative structure of nonfiction essays. Throughout the unit, students will be asked to make judgments about how the texts they read reflect different ideas, themes, and aspects of the Harlem Renaissance.

Students will read selections from *The Genius of the Harlem Renaissance*, a Core Knowledge Foundation Reader prepared for this unit.

In the early 1900s, a series of events—principally the outbreak of World War I—caused a labor shortage in industrial cities across the northern and western parts of the United States. The consequence of this was a mass movement of African Americans out of the South to these industrial cities in a movement called the Great Migration. African Americans who settled in these new cities formed communities and cultures. In Harlem, New York, the predominantly Black community gave rise to an outpouring of new art, ideas, and political movements that we call the Harlem Renaissance.

The Harlem Renaissance produced a wide range of artworks, from the poems of Langston Hughes to the plays of Zora Neale Hurston and the music of Louis Armstrong. These were described and promoted by essayists and political thinkers who wanted to take note of one of the most momentous artistic and political movements of the early 1900s in America.

These artworks and essays cover a range of topics and express a variety of hopes, dreams, anxieties, and struggles. The work of the Harlem Renaissance is a powerful expression of what it meant to be Black in the early 1900s—formally free but everywhere constrained by the limitations of racial prejudice and economic hardship. The Harlem Renaissance is a flourishing of art that explores this unresolved anguish, but it is also a powerful rallying cry for justice and liberation.

Teaching and Discussing Sensitive Topics

The Genius of the Harlem Renaissance addresses the sensitive topics of slavery, racism, and prejudice. These topics are often emotionally charged and may be challenging to teach to middle school students. You may wish to spend some time educating yourself about how to sensitively and comprehensively address topics of race, cultural differences, and bullying before teaching this unit. **We strongly encourage you to consult the following additional resources in advance of and during your teaching of this unit.**

Sharing Experiences in the Classroom

Some students in the classroom who come from varying backgrounds or claim varying identities may enjoy the opportunities this unit provides to relate and share their own experiences with the class, but others may not. Teachers are encouraged to use their own judgment and may wish to speak ahead of time with students and parents to discover how students feel about sharing their own experiences in class.

Important Note on the Language of Race: Changes Across Time

Many of the texts used in this unit were written in the 1800s and early 1900s. In referring to racial identity, speakers and writers in these texts use terms that were accepted in their times but in many cases are no longer accepted today. In the primary sources used in the Reader, for the sake of historical accuracy, the terms used by writers and speakers to refer to race have not been changed. In the introductory texts that provide background information, the authors of the Reader have aimed to use terms to denote race and ethnicity that are generally accepted now.

Online Resources for Culturally Responsive Teaching

The following organizations and resources have been identified to support culturally responsive, inclusive, and accurate teaching of the material in this unit. Use this link to download the CKLA Online Resources for this unit, where the specific links to the websites described below can be found: <https://www.coreknowledge.org/language-arts/>.

Embrace Race This organization provides free resources, including video clips, blog posts, and “tip sheets” for talking with students about race, racism, and how to make changes. There are live and recorded video clip conversations with individuals who have experience and expertise in talking with students about race. You can register for upcoming conversations, as well as watch previously recorded clips.

Facing History and Ourselves This organization provides several free resources, including teaching strategies, to support history education that helps students and educators to think and talk about historical injustices and the relationship between history and our lives.

Civil Rights Teaching This organization offers lesson materials and readings that promote various interpretations of the civil rights movement and frame it as the long-term efforts of many committed activists and other participants. These resources challenge ideas of civil rights as the product of a few gifted leaders and instead promote it as a movement made up by many people fighting for a common cause.

Learning for Justice The mission of Learning for Justice is to help teachers and schools educate children and youth to be active participants in a diverse democracy. Its website provides free resources to educators, to help supplement curriculum, inform teaching practices, and create inclusive school communities where all students are valued. Below are some of the specific resources provided on the Learning for Justice website:

- **Social Justice Standards** provide a roadmap for anti-bias education.
- **Let’s Talk** facilitates discussions about race, racism and other difficult topics with students to provide strategies and facilitate difficult conversations about race and racism that you can also use to build competency when discussing other types of discrimination such as gender bias, ableism, and religious or anti-LGBT persecution.
- **Teaching the Movement** provides resources for teaching about the Civil Rights Movement in the United States.
- **Critical Practices** offers practical strategies for accomplishing academic and social-emotional goals side by side.
- **Civil Rights Done Right** is a set of resources and curriculum improvement strategies to support educators in cultivating a deeper understanding of Civil Rights history.
- **Culturally Responsive Teaching** offers guidelines on how to model culture-aware teaching in the classroom.
- **Culturally Responsive Teaching Resources for Educators** provides links to a variety of books and resources to help you teach culturally sensitive topics, or for students with diverse cultural backgrounds.

- **Cultivating Genius: An Equity Framework for Culturally and Historically Responsive Literacy** by Gholdy Muhammad (Scholastic Teaching Resources, 2020).
- **Culturally Responsive Teaching and the Brain: Promoting Authentic Engagement and Rigor Among Culturally and Linguistically Diverse Students** by Zaretta L. Hammond (Corwin, 2014).

Advance Preparation for Unit 6

The Harlem Renaissance was a rich and productive period for many Black artists and thinkers. You may find it a great benefit to research and find other examples of Harlem Renaissance artists and thinkers to provide broader context and comparison to the texts students will be reading

in class. These comparisons may also provide excellent opportunities to challenge students by asking them to look deeper or more broadly at trends within the Harlem Renaissance.

We have provided some resources to assist this advance preparation. Use this link to download the CKLA Online Resources for this unit, where the specific links needed for Advance Preparation may be found: <https://www.coreknowledge.org/language-arts/>.

Pacing Guide

The following is an overview and pacing guide to teaching the lessons of this unit. If possible, we encourage teachers to allocate additional time to administer the optional Mid-Unit and End-of-Unit Comprehension Checks.

Lesson 1		Lesson 2		Lesson 3
Day 1	Day 2	Day 3	Day 4	Day 5
Core Connections 45 min “There From the Beginning – The African American Literary Tradition,” and “Sympathy”	Reading 45 min Read-Aloud: <i>Harlem Renaissance</i> , “The Great Migration and Its Causes,” “What Caused the Great Migration” and “The New Frontage On American Life”	Reading 45 min Whole Group: <i>Harlem Renaissance</i> , “James Weldon Johnson—A Multitalented Renaissance Man” and “Harlem: The Cultural Capital”	Reading 45 min Independent: <i>Harlem Renaissance</i> , “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 (1925)”	Reading 45 min Close Reading: <i>Harlem Renaissance</i> , “The New Negro and The Historic Sense of Self—A New Way of Defining What a Pioneer Is” and “The Negro Pioneers”
Lesson 3		Lesson 4		Lesson 5
Day 6	Day 7	Day 8	Day 9	Day 10
Reading 45 min Small Group: <i>Harlem Renaissance</i> , “The New Negro Woman” and “The Task of Negro Womanhood”	Reading 45 min Partner: <i>Harlem Renaissance</i> , “The New Negro Spirit in Verse—The Poetry of the Early Harlem Renaissance,” “The Heart of a Woman,” “Heritage,” and “If We Must Die”	Reading 45 min Small Group: <i>Harlem Renaissance</i> , “The Harlem Renaissance of Langston Hughes,” “The Negro Speaks of Rivers,” “The Minstrel Man,” and “David’s Old Soul”	Reading 45 min Whole Group: <i>Harlem Renaissance</i> , “Zora Neale Hurston—Power in the Pen,” “On Colorism,” and <i>Color Struck</i> (Scenes I–II)	Morphology 15 min Introduce Greek and Latin Roots <i>amo, erro, facio, fragilis, finis</i> , and <i>neos</i>
Optional Mid-Unit Comprehension Check				Writing 30 min Write a Multimedia Report: Plan

Lesson 6		Lesson 7		Lesson 8
Day 11	Day 12	Day 13	Day 14	Day 15
Reading 45 min Read Aloud: <i>Harlem Renaissance, Color Struck</i> (Scenes III–IV)	Spelling 15 min Introduce Spelling Words	Morphology 15 min Practice Greek and Latin Roots <i>amo, erro, facio, fragilis, finis, and neos</i>	Grammar 15 min Introduce Eliminating Wordiness and Redundancy	Grammar 15 min Introduce Frequently Confused Words
	Writing 30 min Write a Multimedia Report: Plan	Writing 30 min Write a Multimedia Report: Plan	Writing 30 min Write a Multimedia Report: Draft	Writing 30 min Write a Multimedia Report: Draft

Lesson 8	Lesson 9		Lesson 10
Day 16	Day 17	Day 18	Day 19
Spelling 15 min Practice Spelling Words	Grammar 15 min Practice Eliminating Wordiness and Redundancy and Frequently Confused Words	Spelling 15 min Spelling Assessment	Unit Assessment 35 min
Writing 30 min Write a Multimedia Report: Draft	Writing 30 min Write a Multimedia Report: Share, Evaluate	Writing 30 min Write a Multimedia Report: Revise, Edit	Unit Feedback Survey 10 min

Pausing Points	
Day 20	Day 21
Culminating Activity 45 min	Culminating Activity 45 min

Core Connections

The Core Connections section of Lesson 1 provides a broad overview of relevant background knowledge for *The Genius of the Harlem Renaissance*. Considering prior knowledge needed for comprehension is consistent with the CCSS three-part model concerning text complexity (specifically with regard to the qualitative dimension of knowledge demands). Students who had CKLA in earlier grades may have had exposure to this relevant background knowledge. For those students, the Core Connections lesson will serve largely as a review of important related content. Students who did not have CKLA in earlier grades might not have prior knowledge of this related content. For those students, the Core Connections lesson provides foundational background knowledge about topics addressed in this unit. The Core Connections lesson ensures that all students have adequate background knowledge for the unit.

During the Core Connections lesson for Unit 6, students will learn about art, culture, fashion, and ideas from the Harlem Renaissance. Students will become familiar with core themes of the movement by reading and responding to “Sympathy,” a poem written during the period. Students will start a Know, Want to Know, Learned Chart that they will return to during the unit, featuring ideas, themes, and people from the Harlem Renaissance.

Reading

The Genius of the Harlem Renaissance

Unit 6 Reading lessons include comprehensive instruction in reading comprehension and vocabulary. For detailed information about these components, including reading groupings and comprehension question types, see the Introduction to CKLA on pages 11–21 of the Unit 1 Teacher Guide.

This unit is one of eight CKLA Grade 7 units. It uses a Reader that includes complex text and prepares students in Grade 7 for the increased vocabulary and syntax demands aligned texts will present in later grades. The Reader includes several essays, poems, and a play written by African Americans during the Harlem Renaissance movement, as well as biographies and introductions to the selections written by the Reader’s editor, Andrea Oliver. Dr. Oliver is a native of Greenville, Florida, and is currently a Professor of American History at Tallahassee Community College. An experienced educator of over 25 years of service in pre-collegiate and collegiate classrooms, Dr. Oliver is presently working on a book about the first African American valedictorians and salutatorians in formerly segregated southern high schools.

The CKLA Grade 7 materials are designed to address all CCSS ELA standards at this grade level. To achieve this goal of addressing all required standards, this Teacher Guide calls for students to read designated selections from *The Genius of the Harlem Renaissance* during their ninety-minute language arts instruction. Some sections may need to be read for homework and discussed in class. Teachers should use their judgment and district policy to determine how many pages should be assigned as homework each night.

Writing

In this unit, students write and publish a multimedia report about a person, place, concept, movement, or event of the Harlem Renaissance.

For detailed information about the CKLA approach to Writing and the writing process, see pages 18–19 of Introduction to CKLA in the Unit 1 Teacher Guide.

Grammar

In this unit, students will work on grammar skills involving eliminating wordiness and redundancy in their writing and distinguishing between frequently confused words.

Students are expected to apply these grammar skills to oral activities, the unit writing project, and other writing throughout Grade 7.

Morphology

In this unit, students will study the Greek and Latin roots *amo*, *erro*, *facio*, *fragilis*, *finis*, and *neos*.

Students are expected to apply these morphology skills to oral activities, the unit writing project, and other writing throughout Grade 7.

Spelling

During this unit's spelling lessons, students will practice spelling words related to the content of *The Genius of the Harlem Renaissance* as well as words related to the morphology features taught.

Lesson 6 introduces spelling words and provides definitions for context. Students will not be responsible for identifying the meaning of each word on the spelling assessment. However, it is important that students know the definitions as they practice spelling so they have context for the words. After Lesson 6, students will take home an activity page listing the spelling words. The activity page includes an activity to practice writing the spelling words and learn their meanings. In Lesson 8, students will practice spelling the words and relating them to the unit content and morphology skills.

In Lesson 9, students will complete a spelling assessment. In addition to writing the words during the assessment, students will write a sentence related to one or more of the words. The lessons include guidelines for administering the assessment and for analyzing spelling errors.

For detailed information about the CKLA approach to Spelling, see page 20 of Introduction to CKLA in the Unit 1 Teacher Guide.

Speaking and Listening

This unit allows for numerous speaking and listening opportunities, including read-alouds, class discussions, and small group and partner activities.

For detailed information about the CKLA approach to Speaking and Listening, see page 20 of Introduction to CKLA in the Unit 1 Teacher Guide.

Assessment

This unit includes a variety of assessment tools, including formative and summative assessments and progress-monitoring assessments targeting specific skills.

For an overview of assessment in CKLA, see pages 20–21 of Introduction to CKLA in the Unit 1 Teacher Guide.

Activity Book

The Unit 6 Activity Book provides additional practice for students in reading comprehension, writing, grammar, spelling, and morphology, as well as student resources, enrichment pages, and opportunities for you to conduct formative assessments. Students will complete some activity pages in class as part of lessons and other activity pages for homework. Homework is assigned regularly and takes various forms.

The Activity Book also includes a Student Resources section, which includes a glossary of words in the Unit 6 reading selections and resources for the unit writing project.

For detailed information about resources in the Activity Book, see pages 13–14 of Introduction to CKLA in the Unit 1 Teacher Guide.

Teacher Resources

At the back of this Teacher Guide, you will find a section titled “Teacher Resources.” In this section, the following information is included:

- Glossary for *The Genius of the Harlem Renaissance*
- The Writing Process
- Writing Model: Multimedia Presentation Swingin’ at the Savoy
- Multimedia Report Rubric
- Multimedia Report Peer Review Checklist
- Multimedia Report Editing Checklist
- Proofreading Symbols
- Activity Book Answer Key

Online Resources

This unit provides links to free online resources to support and enrich teaching. You will see references to these resources at point of use throughout the unit. Use this link to download the CKLA Online Resources for this unit, where the specific links for each lesson may be found: <https://www.coreknowledge.org/language-arts/>.

Recommended Resources

You should consider various times throughout the day when you might infuse the curriculum with authentic domain-related literature. If you are able to do so, you may recommend students select books from this trade book list.

You might also consider creating a classroom lending library, allowing students to borrow domain-related books to read at home with their families.

- Campbell, Mary Schmidt. *Harlem Renaissance: Art of Black America*. Harry N. Abrams, 1994. ISBN 978-0810981287
- Duggleby, John. *Story Painter: The Life of Jacob Lawrence*. Chronicle Books, 1998. ISBN 978-0811820820
- Fradin, Dennis B. and Fradin, Judith B. *Zora!: The Life of Zora Neale Hurston*. Clarion Books, 2019. ISBN 978-0358097464
- Grimes, Nikki. *Legacy: Women Poets of the Harlem Renaissance*. Bloomsbury Children’s Books, 2021. ISBN 978-1681199443
- Grimes, Nikki. *One Last Word: Wisdom from the Harlem Renaissance*. Bloomsbury Children’s Books, 2020. ISBN 978-1681196022
- Haygood, Will. *I Too Sing America: The Harlem Renaissance at 100*. Rizzoli, 2018. ISBN 978-0847863129

- Hill, Laban C. *Harlem Stomp!: A Cultural History of the Harlem Renaissance*. Little, Brown Books for Young Readers, 2020. ISBN 978-0316496339
- Huggins, Nathan Irvin (Editor). *Voices From the Harlem Renaissance*. Oxford University Press, 1995. ISBN 978-0195093605
- Smith, Sherri L. *What Was the Harlem Renaissance?* Penguin Workshop, 2021. ISBN 978-0593225905

In addition to these books, you may recommend students find and listen to music, as well as examine works of art, from the period. Some examples include:

Music:

- Louis Armstrong: The Complete Hot Five and Hot Seven Recordings
- Adelaide Hall and Duke Ellington: Creole Love Call
- Billie Holiday: Summertime
- Josephine Baker: Bye Bye Blackbird

Art:

- The National Gallery of Art: Uncovering America: The Harlem Renaissance (includes a PowerPoint presentation with images of Harlem Renaissance art)
- Art Movement: The Harlem Renaissance

Use this link to download the CKLA Online Resources for this unit, where the specific links to this music and art can be found: <https://www.coreknowledge.org/language-arts/>.

Lesson 1

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Core Connections	45 min	Read-Aloud: “There from the Beginning – The African American Literary Tradition” and “Sympathy”	<i>The Genius of the Harlem Renaissance</i> Map of New York KWL Chart Activity Pages 1.1, SR.8
DAY 2: Reading	40 min	Read-Aloud: “The Great Migration and Its Causes” and “The New Frontage on American Life”	<i>The Genius of the Harlem Renaissance</i> Map of the Great Migration (1900–1929) Activity Pages 1.2, 1.3, SR.9
Take-Home Material	*	Reading	<i>The Genius of the Harlem Renaissance</i> , “The New Frontage on American Life” Activity Pages 1.1, 1.2, 1.3, SR.1

Primary Focus Objectives

By the end of this lesson, students will be able to:

Core Connections

Describe the term *renaissance* as a period of rebirth of learning, art, and culture, and identify such elements within the Harlem Renaissance. Students will review and share knowledge they may already have about key figures, ideas, and works of the Harlem Renaissance. Students will begin to draw parallels between the works of the Harlem Renaissance and the historical context in which they were created.

Reading

Analyze how central ideas are developed in a text. (RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.10, RH.6-8.1, RH.6-8.2, RH.6-8.3, RH.6-8.4, RH.6-8.10)

Writing

Write routinely over extended time frames. (W.7.10, WHST.6-8.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1, SL.7.2)

Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2, L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Clarify the meaning of unknown words and phrases, and demonstrate understanding of figurative language. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d, L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

Academic Vocabulary

Academic vocabulary words support reading comprehension and may appear across a variety of materials, in language arts and in content areas. Understanding academic vocabulary may contribute to improved performance on assignments and assessments, as these words appear often in directions. Where applicable, general academic words are used throughout the unit, as they refer to all subjects—reading, writing, grammar, morphology, and spelling. They may appear in directions, assessments, spelling lists, activity pages, and discussion questions, among other places.

These words are underlined in lessons the first time they are included. You may wish to define these words and use them intentionally throughout the unit so students hear them used in multiple ways; it is not necessary to teach the words ahead of time.

Following the word list is a chart of applicable Spanish cognates. Providing Spanish cognates may support Spanish-speaking students in comprehending the words in English.

1. **analysis**, *n.* process of looking at something closely and seeing how it works
2. **develop**, *v.* to grow or advance something
3. **summary**, *n.* a shortened version of a text containing the main points
4. **textual evidence**, *n.* statements from the reading that support a claim or main idea
5. **organization**, *n.* how parts of a text are put together

Spanish Cognates for Academic Vocabulary in <i>The Genius of the Harlem Renaissance</i>	
<i>evidencia textual</i>	<i>sumario</i> <i>organización</i>

ADVANCE PREPARATION

Core Connections

- Read “The Language of Race” on pages 1–2 of the Reader before teaching the first lesson. This unit features language about race and identity that were accepted at the time but are no longer accepted today. “The Language of Race” describes and explains the language

choices made in the Reader and why they were made, as well as providing information to guide discussion of these issues.

- Assemble materials to decorate or display in the classroom, including images of people and art from the Harlem Renaissance. Find artworks from the period as well as images of important individuals (such as Langston Hughes and Zora Neale Hurston) and ordinary people who lived in Harlem in the early 1900s. You may also wish to find pieces of music (such as Louis Armstrong recordings from the 1920s) to play for the class.
- Some art and music resources are included as part of the CKLA Online Resources. Use this link to download the CKLA Online Resources for this unit, where specific links to art and music from the Harlem Renaissance can be found: <https://www.coreknowledge.org/language-arts/>.
- Prepare and display the Map of New York, found on SR.8 in the Student Resources section of the Activity Book.
- Prepare a KWL (Know, Want to Know, Learned) Chart to display before the class. Divide it into three columns: “Know,” “Want to Know,” and “Learned.” You will add to this chart in the lessons of this unit as part of the class discussion.

Reading

- Make copies of SR.1 for students to take home.
- Prepare and display the Map of the Great Migration (1900–1929), found on SR.9 in the Student Resources section of the Activity Book.
- Write the purpose for reading on the board/chart paper: *Identify central ideas in “The New Frontage on American Life.”*

DAY 1

CORE CONNECTIONS

45 minutes

Introduce the Reader

10 minutes

- Direct students to the title of the Reader. Explain that this Reader is a collection of poetry, drama, short stories, and nonfiction essays about the Harlem Renaissance.
- Have students turn to the table of contents. Either read several chapter titles aloud, or have students read them. Ask students to point out names of authors they might already be familiar with who are included in the table of contents (such as Langston Hughes and Zora Neale Hurston).
- Give students a few moments to flip through the Reader and comment on the images they see.
- Tell students to turn to “The Language of Race” on pages 1 and 2 of the Reader. Tell students that the Reader features texts written by people who discussed race and racial identity in terms that were current at the time but are no longer used.
- Ask students to share any other thoughts they have about the Reader.

Introduce the Harlem Renaissance

10 minutes

- Begin by writing the term *Harlem Renaissance* on the board/chart paper. Ask students if they have heard of the term *renaissance* before (students may say that they have, in the context of the European Renaissance of the 1300s and 1400s). Explain that *renaissance* means renewal or rebirth. If students did not make the connection to the European Renaissance, point out that this term is used to describe a period in Europe when knowledge and culture from ancient Greece and Rome were “rediscovered.” This rediscovery led to a rebirth of cultural and artistic expression based on the ancient world.
- Point out that the Harlem Renaissance refers to a similar kind of renewal or rebirth. But unlike the European Renaissance, the Harlem Renaissance took place more recently and in the United States.
- Explain that Harlem is a neighborhood located in Manhattan, New York City. Ask students to find Harlem on the Map of New York that is displayed in the classroom and on SR.8.
- Ask students what they think the Harlem Renaissance might be.

Introduce Literature of the Harlem Renaissance: “Sympathy”

20 minutes

- Tell students that to better understand the literature of the Harlem Renaissance, you will read aloud an explanatory piece of text from the Reader, then you will read a poem called “Sympathy” by Paul Laurence Dunbar. Point out that in this unit, students will be reading different kinds of texts, including poetry, essays, short fiction, and drama.
- Read aloud “There from the Beginning – The African American Literary Tradition,” pages 3–6.
- Read aloud “Sympathy,” pages 7–8.

SUPPORT: As you read, point out the definitions provided in the Reader for terms that students may find difficult or unusual—the main examples are *opes* and *chalice* in the first stanza and *fain* in the second stanza.

- After you have finished reading and before analyzing the poem further, point out the context in which this poem—and the other works of the Harlem Renaissance—were written. This poem was written in 1899, over thirty years after the American Civil War (1861–1865) and the abolition of slavery that resulted from that conflict. It is also over thirty years from the passage of the Fourteenth Amendment, which guaranteed citizenship and equal rights for enslaved people.
- Ask students to think about and respond to the following question: Why, decades after the abolition of slavery, might Dunbar still identify with a “caged bird”? (Student responses may include that the abolition of slavery did not result in full equality for African Americans and that prejudice, abuse, and neglect continued. Students may know of and reference Jim Crow laws and policies).
- Once students have responded, turn their attention to the way the poem is structured. Point out that it is divided into three stanzas. The first stanza is on page 7, the second and third are on page 8.
- Ask students to identify the central idea of each stanza and paraphrase it (student summaries may go as follows: the first stanza describes natural scenes associated with

freedom and joy; the second stanza describes the effort a “caged bird” goes through to try to achieve freedom; the third stanza describes the song of a “caged bird” as a prayer for freedom).

- Reread the poem line by line. Point out rich elements of the text, such as the poet’s use of repetition; the use of vivid imagery such as “the sun is bright on the upland slopes”; and how imagery is contrasted throughout the poem. Point out the comparison between the natural scenery and the violent and desperate language of “Till its blood is red on the cruel bars.”
- Point out that the “caged bird” is a metaphor for the struggle of African Americans to be free.
- If time permits, use the “For Further Consideration” questions in the Reader to guide your discussion and analysis of the poem.

Wrap Up

5 minutes

- Ask students to think about the imagery of a caged bird that sings. Why is this a good example of imagery? (Birds in the wild have great freedom because they can fly. A caged bird has no freedom. The song echoes the songs and artwork of African Americans who likewise have no freedom.)
- Point out that the context of the Harlem Renaissance is one in which African Americans were still not equal and in many parts of the country were kept poor and were denied education and political rights. Ask students to consider whether they predict the texts they will read in this unit can be summarized as the “songs of caged birds” —or if they predict other themes will be explored in the works of this period as well.
- Tell students they will read a nonfiction text that further explores and explains the context of the Harlem Renaissance, namely about the Great Migration of African Americans from the South to other parts of the country and how this produced and spread a distinctive Black culture.

DAY 2

READING

45 minutes

Read Aloud: “The Great Migration and Its Causes” and “The New Frontage on American Life” [pages 9–17]

Introduce the Selection

5 minutes

- Tell students that the passages that they will read in this lesson are nonfiction. Ask students what *nonfiction* means. (The writings are descriptions of real events.)
- Tell students that, like other types of writing, nonfiction essays have a theme: a central idea or main point an author wants to make.
- Tell students that you will be asking questions as you read, to guide them through the process of analyzing the central idea’s development. The term *analyze* means to find textual evidence, or statements from the text, that the author uses to support the central idea. *Development* means how these statements are put together, or built upon, so that the reader can identify the central idea.

- Tell students you will read aloud two essays from the Reader, “The Great Migration and Its Causes” and “The New Frontage on American Life.” Students should follow along in their book as you read.
- Have students turn to page 9 in the Reader.

Core Vocabulary

- Preview the core vocabulary words before reading the selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *new-fangled*.
- Have students find the word on page 9 of the Reader.
- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech from the original word.
- Have students reference Activity Page 1.2 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the selection.

“The Great Migration and Its Causes”

1. **new-fangled**, *adj.* new and unusual; new and suspicious (9)
2. **vibrance**, *n.* vitallity, 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)

Vocabulary Chart for “The Great Migration and Its Causes” and “The New Frontage on American Life”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	migration unanimity innumerable	new-fangled vibrance hostility disillusioned impersonal enchanted void
Spanish Cognates for Core Vocabulary	<i>innumerable</i>	<i>hostilidad</i>
Multiple-Meaning Core Vocabulary Words		void
Sayings and Phrases		

- Read the purpose for reading from the board/chart paper:

Identify central ideas in “The New Frontage on American Life.”

Read the Selection

30 minutes

Read the selection aloud as students follow along in their Readers. Then, read and discuss the corresponding guided reading supports, rereading text as necessary to support the discussion. Guided reading supports in brackets are directional and not intended to be read aloud. All other phrases and sentences are intended to be read aloud verbatim. Whenever asking a guided reading support question, explicitly encourage students to refer to the text and reread prior to offering an answer.

Throughout this lesson and other lessons in the Teacher Guide, you will see certain questions or activities labeled either **SUPPORT** or **CHALLENGE**. These questions and activities are not intended to be used in all situations. The items labeled **SUPPORT** provide additional scaffolding and should be used with classes that would benefit from additional support. The items labeled **CHALLENGE** should be used with classes that would benefit from additional enrichment opportunities.

Read “The Great Migration and Its Causes”

Note to Teacher: Be sure to mention that this first passage, “The Great Migration and Its Causes,” was written by Dr. Oliver, the editor of this Reader, not by one of the figures from the Harlem Renaissance.

[Direct students to the Map of the Great Migration (1900–1929) displayed in the classroom and on SR.9 in the Activity Book. Point out that this map shows cities that are mentioned in the text and will help students work out the relationship between these places and the distances involved.]

[page 9, first paragraph]

Literal What is described in the first paragraph?

- o The description is of a lively, exciting location at a particular place and time. It describes the experience African Americans who migrated to Northern cities had or might have had. In addition, the text refers to “shiny, new-fangled automobiles.” This indicates that the scene is taking place at a time when cars were new and unusual.

[page 9, second paragraph]

Inferential Why might the term *exodus* be an appropriate one to describe the movement of African Americans out of the South?

- o Students may suggest that African Americans, like the Israelites in the Biblical Book of Exodus, were moving away from slavery (and later, oppression) in the South in search of a “promised land” elsewhere in America.

[You may wish to make sure students take notes about the two phases of the Great Migration: the first between the 1910s and 1940s and the second from the 1940s to the 1970s.]

SUPPORT: Ask students to define “push factor” and “pull factor.” (A push factor is something that makes someone leave a place, something that “pushes” them to move away. A pull factor is something that draws someone to a particular place, something that pulls someone there.) Ask students to draw an arrow on SR.9 leading out of the South and another arrow leading to a city in the North, Midwest, or West. Ask students to label the arrow out of the South “push” and the arrow into another city “pull.”

Literal What does the text describe as the main push and pull factors driving the Great Migration? Use your own words.

- o Students should suggest that the main push factors were racism and prejudice in the South and the main pull factors were economic opportunities in the North and West.

[pages 10–11]

Note to Teacher: Point out that the years 1917–1919 featured several events that made life difficult for people across the United States. The United States entered World War I in 1917. To make weapons and equipment, factories in the North attracted many workers, including African Americans. White workers saw Black laborers as a threat to their wages and their ideas of white superiority. Furthermore, the 1918 influenza pandemic (also known by the misnomer the Spanish Flu epidemic) began around March of that year. Many people became sick and died.

SUPPORT: Something *acute* is sharp. It refers to something serious. If something was just as acute in the North, it means it was just as bad.

Literal Which of the two phases of the Great Migration produced the Harlem Renaissance? When does this mean the Harlem Renaissance took place?

- o It took place during the first phase. The Harlem Renaissance took place between the 1910s and 1940s.

Read “The New Frontage on American Life”

[Remind students that they are looking for themes or central ideas of this text—the main claim or argument that the author is making. Tell students they should be looking for strong statements that propose or advance an idea. Point out that a good way to look for the central idea is to examine the beginning and ending of paragraphs. Paragraphs may begin with a statement that establishes the central idea. They may also end with a concluding statement that summarizes it.]

[Read aloud page 12, the explanatory essay on Dr. Charles S. Johnson. Explain that a sociologist is a scientist who studies society—i.e., groups of people—including distinctions made in society between groups categorized by economic class, race, identity, religion, and other factors.]

[page 13, first paragraph]

SUPPORT: “Europe, suddenly flaming with war” refers to World War I (1914–1918).

Literal What does the first sentence say is the main reason for the movement of African Americans to the cities of the North?

- o The cities of the North needed laborers, and these laborers were no longer coming from Europe.

SUPPORT: *Anonymity* is the quality of being unknown—“unoppressive anonymity” is a protection from oppression by becoming “lost in the crowd.”

Literal What pull factors does this paragraph suggest attracted people to the North?

- o High wages, crowds, lively atmosphere, and the ability to be anonymous were pull factors.

[Model writing a summary of this paragraph by thinking aloud and then writing on the board/chart paper: World War I created a labor shortage in Northern cities, and these cities attracted African Americans with offers of work and good wages. Point out that “World War I created a labor shortage in the North, which caused the Great Migration from the South” is the central idea of this paragraph.]

[Ask students to find Chicago on The Map of the Great Migration (1900–1929) and SR.9.]

[page 13, second paragraph]

SUPPORT: *Abattoirs* are slaughterhouses—places where animals are killed and processed into meat.

Inferential How does this passage explain why people came to Chicago?

- o The paragraph mentions both the job opportunities—the “colossal abattoirs” needed lots of laborers—and how well connected the city is to the South, by the railroads.

Note to Teacher: Explain that the “race paper” refers to a newspaper, probably the *Chicago Defender*, proudly owned and written by and for African Americans and distributed widely outside Chicago. It referred to African Americans as “the Race,” hence the name.

Inferential Why might such a race paper be a pull factor for Chicago?

- o A race paper is evidence of a proud and fearless Black culture in Chicago—people could move there knowing that they would be part of a community or at least have a voice advocating for them and their interests.

[page 13, bottom paragraph]

SUPPORT: *Munitions* are weapons, ammunition, and other armaments. To encourage the production of these materials in World War I, high wages were offered.

Inferential How does this paragraph develop a central idea of the text?

- o The paragraph explains how many European laborers deserted Pittsburgh’s factories, forcing the owners to find new workers by shipping in African Americans. It provides a figure for how many African Americans came to Pittsburgh by this method.

[page 14, first full paragraph]

SUPPORT: *Mecca* is a city in Saudi Arabia and the location of the holiest site in Islam. Muslims are expected to make a pilgrimage to Mecca at least once in their life—“a Mecca” is a term that refers to a place that is special and attracts people.

Inferential What mix of factors are described here that attracted people to New York?

- o A mixture of varied job opportunities and a lively and refined culture attracted people to New York.

[page 14, bottom paragraph]

Literal What attractive factor is mentioned several times in this paragraph?

- o Good wages is an attractive factor that is mentioned several times.

[Explain that the essay is going to shift gears slightly: so far it has offered evidence for the claim that industrial cities needed workers and attracted Black laborers as such. The essay is now going to move on to exploring what this meant for Black people.]

[page 15, first two paragraphs]

SUPPORT: To be brought “within the pale of possibility” means to make something reachable or achievable.

Inferential What does the author claim is happening as a result of the Great Migration?

- o The African Americans who moved to the cities are creating a new Black culture, based on life in the cities.

[the middle of page 15–the bottom of page 16]

[Before reading, remind students to focus on how these paragraphs develop a central idea of the text—what new evidence or analysis do they offer?]

SUPPORT: *Assimilation* is becoming the same as something else—usually it means adapting to new circumstances. Someone *assimilating* to city living becomes adjusted to it.

Inferential What sort of problems is the author describing? Why are these problems?

- o The author is describing problems of adaptation and adjustment to a very different way of life. These differences cause conflict between the old communities and the newer ones and between different institutions.

[the bottom of page 16–page 17]

SUPPORT: *Disorientation* is confusion. The Reader uses the phrase *social disorientation*, which refers to the sort of confusion that causes arguments and anxiety about what to do and what your identity, as a person and as a community, should be.

Literal In addition to the “racial” disorientation, or prejudice by other people that African Americans experience in the North, what is another problem they face? What causes this problem?

- o “Social” disorientation is a problem caused by the reality of what life in the North is like, economic and social struggles, and differences between parents and children.

SUPPORT: A *hair-trigger* refers to a very sensitive trigger on a gun, one that the gentle pressure of a hair could set off, causing a gunshot, or explosion. It has become a metaphor for the easy explosion into anger or violence.

Discuss the Selection and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Identify central ideas in “The New Frontage on American Life.”

Tell students that for homework, they will write a summary of “The New Frontage on American Life.” To write their summaries, students will identify at least two central ideas that Charles S. Johnson is conveying and describe how Johnson supports these ideas in the text.

Prepare students for this task by asking them to identify central ideas from “The New Frontage on American Life.” Write these ideas on the board/chart paper. Answer could include the following:

- Black Americans migrated for opportunities caused by industrial labor shortages.
- Black Americans migrated to escape racism and a lack of opportunities in the South.
- Black Americans were creating a new, distinctive urban culture of their own.

Tell students that as they reread the essay for homework, they will look for statements in the text that support (or describe) the central ideas.

Take-Home Material

Core Connections

- Have students take home Activity Page 1.1, Letter to Family, for students to share with their families.

Reading

- Distribute copies of the glossary on Activity Page SR.1. Have students take home the glossary for use as a reference during this unit. Also have students review the core vocabulary words on Activity Page 1.2
- Have students take home *The Genius of the Harlem Renaissance* and Activity Page 1.3 to complete their summaries of the reading for homework. Tell students that they should reread the text independently to create their summaries.

Lesson 2

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Whole Group: “James Weldon Johnson—A Multitalented Renaissance Man” and “Harlem: The Cultural Capital”	<i>The Genius of the Harlem Renaissance</i> KWL Chart Activity Page 2.1
DAY 2: Reading	45 min	Independent: “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”	<i>The Genius of the Harlem Renaissance</i> KWL Chart Activity Pages 2.2, 2.3
Take-Home Material	*	Reading	<i>The Genius of the Harlem Renaissance</i> , “The New Negro and The Historic Sense of Self – A New Way of Defining What a Pioneer Is” and “The Negro Pioneers” Activity Pages 2.1, 2.2, 2.3

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Cite textual evidence to support analysis of the Harlem Renaissance and inferences drawn from the texts. (RI.7.1, RI.7.3, RI.7.4, RI.7.10, RH.6-8.1, RH.6-8.3, RH.6-8.4, RH.6-8.10)

Determine central ideas in “Harlem: The Cultural Capital.” (RI.7.2, RH.6-8.2)

Determine authors’ points of view in several essays from the Harlem Renaissance. (RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.6, RH.6-8.1, RH.6-8.2, RH.6-8.3, RH.6-8.4, RH.6-8.6)

Writing

Write routinely over extended time frames. (W.7.10, WHST.6-8.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2, L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Reading (DAY 1)

- Display the KWL Chart from Lesson 1.
- Write the purpose for reading on the board/chart paper: *Give evidence from the text that supports an author's analysis of the Harlem Renaissance.*

Reading (DAY 2)

- Display the KWL Chart from Lesson 1.
- Write the purpose for reading on the board/chart paper: *Determine points of view or perspectives in essays from the Harlem Renaissance.*

DAY 1

READING

45 minutes

Whole Group: “James Weldon Johnson—A Multitalented Renaissance Man” and “Harlem: The Cultural Capital” [pages 18–22]

Review

5 minutes

- Review with students the summaries on “The New Frontage on American Life” that they wrote for homework. Remind students that they were asked to identify central ideas that Charles S. Johnson is trying to convey to the readers and to analyze how the central ideas are developed in the text.

- Ask some students to read their summaries from Activity Page 1.3 to the class. After each student has read, write the key points of the summary on the board/chart paper, including each central idea and the evidence provided in the reading that supports it.

Introduce the Selection

5 minutes

- Tell students they will read “Harlem: The Cultural Capital” by James Weldon Johnson. Before reading the essay, students will read a brief description of Johnson and his significance, written by Andrea Oliver.
- Tell students that they will continue to identify central ideas, this time using this essay, and identify the evidence that James Weldon Johnson uses to support these ideas.
- Remind students that when we use the term *textual evidence*, we mean statements from the text that support the central idea.
- Have students turn to page 18 in the Reader.

Core Vocabulary

- Preview the core vocabulary words before reading the selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *prolific*.
- Have students find the word on page 18 of the Reader.
- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech from the original word.
- Have students reference Activity Page 2.1 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the selection.

“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)

Vocabulary Chart for “James Weldon Johnson—A Multitalented Renaissance Man” and “Harlem: The Cultural Capital”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	prolific tenements phonograph	diplomat scarcely slum consciousness
Spanish Cognates for Core Vocabulary		<i>conciencia</i>
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases	in vogue	

- Read the purpose for reading from the board/chart paper:

Give evidence from the text that supports an author’s analysis of the Harlem Renaissance.

Read the Selection

30 minutes

Have individual students take turns reading the selection aloud. You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check for understanding and draw students’ attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

Read “James Weldon Johnson—A Multitalented Renaissance Man”

Note to Teacher: Remind students that this section was written by Dr. Oliver, not a figure from the Harlem Renaissance. Remind students that these brief sections provide explanation and context for the passage they are about to read. Tell students that both of the works in this lesson are nonfiction essays.

[page 18]

SUPPORT: A *prolific* person produces a lot of work.

Note to Teacher: Point out the term *Renaissance man*. Many leading figures of cultural movements in the past were indeed men, but not all were, and the Harlem Renaissance included many great female creators and thinkers. You may wish to reference or show students Nikki Grimes’s book *Legacy: Women Poets of the Harlem Renaissance* to demonstrate examples of remarkable female artists from the period. This book is mentioned in the Recommended Resources for this unit. The term *Renaissance man* was used widely in the past but may feel outdated today. You may wish to ask students if they think a different term might be more appropriate in the modern era.

Literal What evidence does the text provide that Johnson was a Renaissance man? Cite examples from the text.

- o Students should cite examples of the many jobs and interests Johnson had, like being an attorney, an educator, a diplomat, a songwriter, and so on.

SUPPORT: A *romanticized* view sees something as better than it truly is. Usually, people have a romanticized view of things they like or are in love with.

Inferential If Johnson had “a romanticized view of Harlem,” how did he feel about it?

- o A romanticized view can be unrealistically positive, so Johnson had a very positive, perhaps unrealistic, view of Harlem.

Note to Teacher: Remind students that the term *Negro* is considered offensive today but was accepted in the early 1900s.

Read “Harlem: The Cultural Capital”

[Point out that Johnson’s text begins here. This text was written in 1925 during the Harlem Renaissance. Students should read one paragraph each, pausing to ask questions or provide support as prompted.]

[page 19, first paragraph]

SUPPORT: The name *Harlem* is of Dutch origin—New York was first a Dutch settlement called New Amsterdam. There is a city called Haarlem in the Netherlands.

SUPPORT: A *metropolis* is a large city.

Inferential What claim is the author making in this paragraph? Cite evidence from the text.

- o Student answers should identify the claim that Harlem has swiftly become a destination of choice for African Americans and that it is famous across the country and beyond (he mentions “every island of the Carib Sea” and Africa).

SUPPORT: *Tenements* are small, crowded rows of houses. Poor neighborhoods in fast-growing cities of the time were often full of tenements.

Literal What evidence does the author provide to support his claims that Harlem is a beautiful “city within a city”?

- o The author mentions things like “handsome dwellings” and “well-lighted streets.” He makes a claim for its distinctively Black character by describing how few white people there are in Harlem.

[page 19, second paragraph]

[Point out that the author refers to the “outbreak of the war in Europe,” referring to World War I, which began in 1914, although the United States joined in 1917.]

Inferential How does Johnson’s explanation for how Harlem became a Mecca for African Americans compare to the explanation given in “The New Frontage on American Life” that you read in the previous lesson? Cite examples from the text.

- o Students should recognize that Johnson offers a very similar explanation. He describes the war in Europe leading to a “critical shortage in labor,” which was remedied by encouraging African Americans to migrate to cities in the North.

[page 20–the middle of page 21]

SUPPORT: The *West Indies* refers to the islands of the Caribbean. Places like Jamaica, Barbados, and St. Kitts had been populated by enslaved Africans, brought there to work on plantations, before slavery was abolished in the British Empire in the 1800s.

Inferential Why might these people from the West Indies be important to the claim that Harlem was a “city within a city”?

- o People from the West Indies did not come from the American South but from places with their own distinctive cultures. The author is arguing that these people helped create a distinctive Harlem culture separate from the culture of other cities (and from the wider New York City culture).

[the middle of page 21–the end of page 21]

Literal Which elements of this paragraph contribute to the idea that this is a romanticized image of Harlem? Cite examples from the text.

- o Students should cite the idea that “work looked for them, and at wages of which they had never even dreamed” in particular.

Literal What behavior of the Harlem people is Johnson praising in this paragraph? Cite evidence from the text.

- o Johnson is praising their skill at saving and managing their money. He is suggesting that they were careful and prudent—that they “worked and saved their money” rather than spend it in “the most silly and absurd manners imaginable.”

[page 22, first paragraph]

Literal What is the central idea of this paragraph?

- o The central idea is that Harlem is a stable and prosperous community that is gradually growing both in size and in “community feeling.”

Literal What evidence does Johnson offer for this claim? Cite examples from the text.

- o Johnson mentions “fixed homes, churches, institutions, business and amusement places” and its own “working, business and professional classes.”

Inferential How does the use of the word *anchored* contribute to the message of this paragraph?

- o An anchor holds a ship in place. The symbolic meaning contributes to the paragraph's claims about stability and reliability.

[page 22]

Evaluative Think about Johnson's claims about individuality and identity in Harlem. In your opinion, how might such individuality feed into the wider phenomenon of the Harlem Renaissance?

- o Students should recognize that this individuality and adaptiveness (whereby people from elsewhere become New Yorkers) contribute to a particular Harlem culture, rather than simply the transplant of a single culture to a new place. Individuality can also be seen as an ingredient in creating a vibrant and expressive culture.

Discuss the Selection and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Give evidence from the text that supports an author's analysis of the Harlem Renaissance.

Ask students to brainstorm evidence (or statements) that shows how the essay they have read might have offered a "romanticized" view of what life in Harlem was like during the Harlem Renaissance. Examples could include the following:

- Johnson wants to convince people that African Americans in Harlem had an inspiring culture.
- Johnson does not mention the problems people in Harlem had to face, like ongoing prejudice.
- Johnson offers an unrealistically positive idea of how good the wages were in industrial New York City.

Ask students to identify textual evidence (or statements from the text) to support each of these central ideas.

As time allows, ask students for more suggestions on how to fill in the KWL Chart. For instance, they may now feel that they want to know more about what life in Harlem was like or exactly how this distinctive culture manifested in art.

DAY 2

READING

45 minutes

Independent: "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" [pages 23–32]

Review

5 minutes

- Review with students the concept of a central idea and how central ideas are developed in a text using evidence and analysis.

- To review some of the central ideas and themes students discovered in prior essays, ask students to offer examples of central ideas from the readings. Examples could include the following:
 - The Great Migration was a result of World War I and labor shortages.
 - African Americans moved to cities in the North for multiple reasons, including higher wages and the desire to escape racism in the South.
 - New York City’s Harlem neighborhood developed an especially vibrant and distinctive culture of its own.
- Discuss with students some of the methods the authors used to develop their points, such as statistics on the number of people traveling to particular cities or eyewitness accounts of what Harlem was like.
- Point out that in this lesson, students will be reading several essays offering new perspectives on the Harlem Renaissance.
- Review the KWL Chart with the class. Ask students what additions they think they can make to the chart at this point.

Introduce the Selections

10 minutes

- Tell students they will read two short introductions by Dr. Oliver and two essays written by authors at the time of the Harlem Renaissance.
- Tell students that point of view in nonfiction is found by analyzing what the author writes to reveal the author’s own personal perspective. Authors are rarely neutral about the things they write about. Their ideas, experiences, and beliefs influence their writing—this is their point of view.
- Tell students that authors reveal their point of view in several ways.
 - Writers may propose ideas they like or agree with and criticize those they don’t.
 - Writers may favor some types of evidence and leave out other types.
 - Writers may respond directly to claims made by others.
 - Writers may offer personal interpretations or stories about their own experiences to support their arguments.
- Determining the point of view means understanding where the writer is “coming from.”
- In this lesson, students will be reading to determine the point of view of the authors in nonfiction essays written during the Harlem Renaissance.
- Remind students that point of view refers to the perspective of the author—the set of beliefs, experiences, opinions, and ideas that an author brings to their writing.
- Tell students that there is no single method to determine the point of view of the author but instead several things to look for.
- Inform students that the first step in determining point of view is to understand who the author is. In this lesson’s reading, a good first step will be to read Dr. Oliver’s introductory essays and biographical notes.

- Explain to students that once they know an author’s background, the next step is to look for the claims, evidence, and analysis that the author gives in the essay.
- Tell students they can examine the word choices the author uses when writing. The words the author uses give a clue as to what the author thinks about something. For example, it may tell you if the author’s feelings are positive, negative, or neutral.
- Tell students that some good questions they can use to determine an author’s point of view could include the following:
 - What sort of ideas does the author propose?
 - Does the author use positive or negative words, images, and other literary devices?
 - What sort of evidence does the author use—and what do they leave out?
- Tell students that Activity Page 2.3 will provide them with prompts to help them determine the authors’ point of view.
- Have students turn to page 23 in the Reader.

Core Vocabulary

- Preview the core vocabulary words before reading the selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *humble*.
- Have students find the word on page 23 of the Reader.
- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech from the original word.
- Have students reference Activity Page 2.2 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the selection.

“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)

Vocabulary Chart 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”

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	circulate galling egotism	humble mechanical psychology philanthropist enlightenment
Spanish Cognates for Core Vocabulary		humilde mecánico psicología
Multiple-Meaning Core Vocabulary Words	circulate	psychology
Sayings and Phrases		

Read the purpose for reading from the board/chart paper:

Determine points of view or perspectives in essays from the Harlem Renaissance.

Read the Selections

25 minutes

Have students read “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” independently and complete Activity Page 2.3.

You may choose this time to work with individuals or small groups who need extra support using the guided reading supports below. Have these students read small chunks of text silently before pausing to ask questions. If their answers indicate that they are comprehending the text, allow them to read longer chunks before pausing. If their answers indicate difficulty in comprehension, have them read aloud.

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

[Remind students that this text was written by Dr. Oliver to introduce and provide context for the essay that follows, “Impressions of Dixie: Another Emancipation Coming.”]

[pages 23–24]

SUPPORT: *Circulation* refers to the number of newspapers that were being bought and read. We still refer to a newspaper’s circulation when judging its success and influence.

Note to Teacher: Refer to the notes on teaching sensitive subjects when the text mentions lynching. Let students know that racism was not just a set of attitudes or beliefs—it consisted of violence directed against African Americans, and this happened nationwide (although it was more common in the South).

Literal Why might the *New York Amsterdam News* be a good source for finding out what the Harlem Renaissance was like? Cite details from the text.

- o The text mentions that the newspaper was based in Harlem after 1910, meaning it reports on events that took place during the Harlem Renaissance. It also mentions that the paper published notable Black figures like W. E. B. Du Bois and Langston Hughes.

SUPPORT: At the time, there were few opportunities for Black writers to publish their work. Alain Locke’s publication of *The New Negro* helped make many of the authors who contributed to the book more widely known.

Inferential What does Oliver think about the importance and role of Black newspapers?

- o Students should recognize that Dr. Oliver’s point of view is that the newspapers were a vital source of news and opinion for Black people, both in the cities and in the wider country. Oliver mentions that most people got their news from newspapers and explains how these Black newspapers gained a national audience.

Read “Joel Augustus Rogers” and “Impressions of Dixie: Another Emancipation Coming”

[Before they begin reading, make sure students understand that this text was written by Joel Augustus Rogers, a Black writer living during the Harlem Renaissance. Have students read his short biography on page 24 before reading and analyzing the text.]

[pages 25–27]

Literal Does Rogers agree with the belief that people came to the Northern cities primarily to escape racism in the South? What evidence does Rogers offer to support his belief?

- o No, Rogers points out that many people returned to the South when “work slackened,” which shows that they left the South for jobs in the North and returned to the South when the jobs were gone.

SUPPORT: *Caucasian* is a term used to refer to white people, just as *Negro* was used in the past to refer to Black people. A *Caucasianized Negro* is a Black person who has assimilated to white culture or has lived among white people.

Inferential What does Rogers describe as the problem with Caucasianization?

- o Rogers suggests that Black people who live alongside white people in the North adopt some of the attitudes of white Northerners. He suggests that they come to dislike themselves, which prevents them from forming group-sympathy with other Black people.

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

- o Rogers says that white Southerners want to exploit African Americans for their labor. He suggests that white Southerners are less motivated by racism than by wanting to keep Black labor cheap and Black people in a low social status.

Inferential How does this claim reveal Rogers’s opinion about economic versus racial oppression?

- o It suggests that Rogers thinks that economic oppression is the most serious problem afflicting African Americans. He thinks that racial beliefs are secondary to the desire of whites to exploit African Americans as cheap labor.

Literal What evidence does Rogers offer for these claims?

- o Rogers refers to the “Jim-Crow law of Georgia,” which allowed African Americans to ride in the same coach as white people if they are employed by them.

Read “The New Negro Movement and Its Ideas”

[Remind students that this section was written by Dr. Oliver.]

[page 28]

SUPPORT: Harvard is a very prestigious university in the United States.

Evaluative How was the idea of “The New Negro” explored in passages you read earlier in this unit?

- o Students should recognize that several of the passages have suggested that the Great Migration helped create a new and distinctive Black identity in cities outside of the South.

SUPPORT: A *creed* is a system of belief or a moral code.

Read “The New Negro”

[pages 29–32]

SUPPORT: *Rhodes scholars* study for two or three years at Oxford University in the United Kingdom, one of the oldest and most prestigious universities in the world. The competition for Rhodes scholarships is highly competitive; receiving a Rhodes scholarship is considered an honor. This means that Locke lived and worked outside of the United States at a university where he encountered and was influenced by the attitudes and experiences of the most brilliant thinkers of the time.

SUPPORT: *Self-portraiture* is a picture of oneself.

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

- o The purpose was to acknowledge and collect evidence of the creation of a “New Negro” in the period in which the author lived.

Inferential Does Locke feel positively or negatively about the “New Negro” identity? What evidence in the text supports this conclusion? Focus on specific word choices and phrases.

- o Locke feels positively. Student answers may vary but should show awareness of the use of positive, even excited, words and phrases like “an unusual outburst of creative expression,” “ripening forces,” referring to developments as “enlightenment,” and so on.

Note to Teacher: You may wish to refer to the notes on teaching issues of race and racism sensitively when the text mentions “mammies,” “Uncle Tom,” and “Sambo.” These are all negative racial caricatures, and the terms and images still, unfortunately, have some negative resonance in modern usage. For the purposes of this lesson, students should understand that these caricatures were based on the idea that African Americans were unintelligent and suitable only for menial labor and servitude. This is the background to Locke’s argument that the New Negro represents a flourishing in Black art, culture, and intellectual achievement.

Evaluative In your opinion, how does Locke’s explanation of why African Americans moved to the North contrast with the explanation offered by Rogers in his essay?

- o Accept supported answers. Locke explains that the migration stemmed from the desire to create new opportunities for African Americans, including “social and economic freedom” in the North. He disagrees with Rogers’s stress on economic factors, although he also takes racism more seriously as an issue, mentioning “increased social terrorism” in the South.

Inferential Why is Harlem important for Locke’s argument?

- o Harlem is the primary evidence for Locke’s claim that African Americans moved because they were inspired to come together and create a new culture and identity. He stresses the wide variety of people and the places they came from and explains how the interaction between them has created a “race capital.”

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

- o Student answers may vary but should recognize that Locke feels hopeful because of what is happening in Harlem. He thinks that whatever else happens in terms of “full initiation into American democracy,” the evolution of Harlem’s community is “significant” and “satisfying.”

Discuss the Selection and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Determine points of view or perspectives in essays from the Harlem Renaissance.

Bring students back together, and ask for student volunteers to share some of their responses to the questions on Activity Page 2.3. You can also ask for students to share some of their impressions of the two essays or give more general expressions of their beliefs about the points of view of the two authors.

Ask students to think about how each writer's argument was different from the other: What did they think was happening? Was it a good thing? What more did they want to happen? How did these two authors disagree?

Write or display some student responses on the board/chart paper as you discuss.

Take-Home Material

Reading

- Have students review the core vocabulary words on Activity Pages 2.1 and 2.2.
- Ask students to read “The New Negro and The Historic Sense of Self – A New Way of Defining What a Pioneer Is” and “The Negro Pioneers” on pages 33–41. Students will complete a close reading of this text in the next lesson.

Lesson 3

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Close Reading: “The New Negro and The Historic Sense of Self – A New Way of Defining What a Pioneer Is” and “The Negro Pioneers”	<i>The Genius of the Harlem Renaissance</i> KWL Chart Activity Pages 3.1, 3.2
DAY 2: Reading	40 min	Small Group: “The New Negro Woman” and “The Task of Negro Womanhood”	<i>The Genius of the Harlem Renaissance</i> KWL Chart Activity Pages 3.3, 3.4
Take-Home Material	*	Reading	Activity Pages 3.1, 3.2, 3.3, 3.4
Optional Mid-Unit Comprehension Check	*		Activity Page PP.1

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Analyze the structure of an essay about the Harlem Renaissance, including how the sections contribute to the whole and to the development of the ideas. (RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.5, RI.7.10, RH.6-8.1, RH.6-8.2, RH.6-8.3, RH.6-8.4, RH.6-8.5, RH.6-8.10)

Evaluate the argument and any specific claims presented in an essay from the Harlem Renaissance, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims. (RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.8, RH.6-8.1, RH.6-8.2, RH.6-8.3, RH.6-8.4, RH.6-8.8)

Writing

Write routinely over extended time frames. (W.7.10, WHST.6-8.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2, L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Reading (DAY 1)

- Display the KWL Chart from Lesson 1.
- Write the purpose for reading on the board/chart paper: *Describe how Kellogg structured the essay “The Negro Pioneers.”*

Reading (DAY 2)

- Display the KWL Chart from Lesson 1.
- Write the purpose for reading on the board/chart paper: *Evaluate the argument presented in “The Task of Negro Womanhood.”*

DAY 1

READING

45 minutes

Close Reading: “The New Negro and The Historic Sense of Self – A New Way of Defining What a Pioneer Is” and “The Negro Pioneers” [pages 33–41]

Review

5 minutes

- Ask students to define what *point of view* means in relationship to a nonfiction writing (an author's ideas, opinions, beliefs, and arguments).

- Have students turn their attention to the KWL Chart you are filling in for this unit. Ask students if there are more things they can add to the “Learned” column, especially in terms of major ideas and themes of the Harlem Renaissance they have encountered in the reading so far. Suggestions may include the importance of the Harlem Renaissance in creating a new, vibrant, and distinctive Black culture; the fact that racism and economic hardship continued in the North as well as the South; that newspapers were central to the spread of news and culture across Black communities; and so on. In addition, students may have some new “Want” points to add now that students are learning more.

Introduce the Selection

10 minutes

- Tell students they will read an essay by Paul U. Kellogg titled “The Negro Pioneers,” as well as a short introductory section titled “The New Negro and The Historic Sense of Self – A New Way of Defining What a Pioneer Is” written by Dr. Oliver.
- The purpose for reading in this lesson is to understand and analyze the structure of the essay “The Negro Pioneers.”
- Tell students that the structure of a piece of writing refers to the way the author organizes information in their text. A good nonfiction text is organized so that one point flows to another, and each point is supported with evidence and analysis.
- Explain to students that the organization of a text, or how the text is put together, helps an author achieve clarity in their writing.
- Authors can structure their text in several ways.
 - The most basic type of structure is simply a *list*: a set of facts or data presented in a logical sequence.
 - Another type of structure is to place events in the order in which they happened, like a *narrative*.
 - Another is a *problem-and-solution* structure, in which the author describes a problem and then proposes solutions.
 - A variation on this structure is *cause and effect*, where an author describes the causes of events or phenomena and then explains their effects.
 - The last type of structure is to describe two things by making a *comparison* between the two.
- You should point out that elements of multiple structures may be present within an essay.
- Write on the board/chart paper the terms *list*, *narrative*, *problem and solution*, *cause and effect*, and *comparison*. Ask students to think about these terms as they work to determine the structure of the essay they are reading and how it functions.
- Have students turn to page 33 in the Reader.

Core Vocabulary

- Preview the core vocabulary words before reading the selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.

- Begin by telling students that the first vocabulary word they will encounter in the selection is *pioneer*.
 - Have students find the word on page 33 of the Reader.
 - Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
 - Explain the following:
 - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - o Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech from the original word.
 - Have students reference Activity Page 3.1 while you read each word and its meaning, noting the following:
 - o The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the selection.
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**)

Vocabulary Chart for “The Negro Pioneers”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	hinterland	pioneer uprooted belated impulse

Vocabulary Chart for “The Negro Pioneers”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
		forecast alluring induction
Spanish Cognates for Core Vocabulary		pionero impulse
Multiple-Meaning Core Vocabulary Words		forecast
Sayings and Phrases		

- Read the purpose for reading from the board/chart paper:

Describe how Kellogg structured the essay “The Negro Pioneers.”

Read the Selections

25 minutes

Remind students that they read today’s essays for homework.

The practice of close reading involves directing students’ attention to specific aspects of a text. The guided reading supports in this close reading of “The New Negro and The Historic Sense of Self – A New Way of Defining What a Pioneer Is” and “The Negro Pioneers” are intended to provide this focus and are labeled as follows:

- VOC** indicates questions or comments that focus on vocabulary to explain meanings or check student understanding and may highlight multiple-meaning words or idioms.
- SYN** indicates questions or comments that focus on syntax to explain complex sentences and syntactic structure.
- COMP** indicates questions or comments that focus on students’ understanding of the text. These questions require text-based responses and are sequenced to build a gradual understanding of the key details of the text. Students may provide multiple responses using different pieces of evidence, grounding inferences logically in the text.
- LIT** indicates questions or comments that focus on literary devices, which are techniques an author uses to produce a specific effect such as alliteration, similes, metaphors, etc.

Not all question types will be included in each close reading lesson.

These labels and their explanations are for your reference and are not intended to be shared with students. Also, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not presented in brackets should be read aloud verbatim.

There are many ways for students to respond to the questions. Vary how you elicit students' responses to promote student engagement. For example:

- Have students work in pairs. Following each question, direct students to consult with their partner about the correct response before one student responds.
- Have students work in small groups of three or four students. Following each question, direct students to consult with others in their group about the correct response before one student responds.
- Following a question, have all students provide a written response before one student responds orally.

SUPPORT: If students forget the meanings of any of the vocabulary terms discussed at the beginning of Lesson 3, refer them to Activity Page 3.1 or the glossary on Activity Page SR.1.

Read “The New Negro and The Historic Sense of Self – A New Way of Defining What a Pioneer Is”

[Have students read the introductory essay, “The New Negro and The Historic Sense of Self – A New Way of Defining What a Pioneer Is,” in pairs. Point out that this text was written by Dr. Oliver to provide background information and context on the essay that follows, “The Negro Pioneers.”]

[page 33]

COMP/Inferential What connection is made by calling the people of the Great Migration “pioneers”?

- o The connection is made to earlier waves of American explorers who developed new cultures across the United States.

COMP/Evaluative How is this connection relevant to ideas about the Great Migration and the Harlem Renaissance you have read elsewhere in this unit?

- o The Great Migration was made up of people who wanted to build a new life for themselves. Many of the people who participated in the Great Migration settled in Harlem and developed a new culture and identity synonymous with the Harlem Renaissance. Migrations and the creation of new cultures are a major part of American history.

[Have a student volunteer read the “About Paul U. Kellogg” section on page 34 aloud. Make sure students recognize that, as the text states, this essay is Kellogg’s major contribution to the Harlem Renaissance. Let students know they will be reading an excerpt, not the entire essay.]

Read “The Negro Pioneers”

[Organize students into small groups to close-read “The Negro Pioneers.” Have students read aloud or read silently. Pause at each point indicated to explain or clarify the text. Tell students that they should fill in responses to the questions on Activity Page 3.2 as they read.]

[Point students to the brief biographical note that explains the reference to Herbert Quick. Point out that the author is referring to an earlier work on American pioneers.]

[page 35]

SUPPORT: *Wastage* refers to the destruction or weakening of something.

COMP/Literal What claim is Kellogg making when he says, “For this time we have a people singing as they come”?

- o Kellogg is claiming that the Great Migration was accompanied by a great cultural awakening, or a renaissance of Black art, which, in the case of earlier American pioneers, was lost or wasted.

LIT/Inferential In terms of the structure of the essay, why is this claim made in this paragraph?

- o Kellogg is stating his central idea: that the Great Migration, unlike earlier pioneer movements, was accompanied by an outburst of cultural activity.

[page 36]

LIT/Inferential How does the third paragraph work in the structure of the text?

- o It introduces an idea, “two great modes of impulse,” that Kellogg will explore in the following paragraphs.

SUPPORT: An *impulse* is a drive or reason to do something.

COMP/Inferential What is the significance of “opportunity for what may be” in Kellogg’s argument? Think about the “two great modes of impulse” he mentioned earlier.

- o Kellogg is arguing that one of the two great modes of impulse is not just to throw off tyranny or oppression but to create something new. He is suggesting that the Harlem Renaissance was guided by such an impulse.

[page 37]

LIT/Evaluative How does the first paragraph on page 37 work in the structure of the text? Consider the three paragraphs before it.

- o This paragraph concludes the argument the essay has been making in the previous three paragraphs: it shows how the “two great modes of impulse” were relevant and how they led to the Great Migration.

SUPPORT: A *rhetorical question* is a question that is asked for persuasive effect or to which no answer is expected. It shows that the person asking the question is thinking of arguments and counterarguments themselves.

COMP/Inferential Why does Kellogg use a rhetorical question at the beginning of the last paragraph on page 37?

- o Kellogg wants to pause and explain why he is talking about all the things he has discussed so far in the text. He wants to explain and explore his claims.

COMP/Inferential How does this paragraph connect the Great Migration to the ideas Kellogg has explored so far in the essay?

- o Kellogg explains that the Great Migration is another example of a long-running trend of pioneers and migration in American life; he sees the “new epoch” as African Americans finally being able to participate in America’s “living tradition” of pioneering.

[page 38, first paragraph]

SUPPORT: A *folkway* is a tradition, especially one that is popular with the common people.

LIT/Inferential What is the purpose of this paragraph in Kellogg’s argument?

- o Kellogg is offering supporting evidence and analysis for his claims. He mentions how Black migrants in different parts of the country are having similar experiences and how “one crop” and the “credit system” are recreating rural life in the South.

[the middle of page 38–the middle of page 39]

SUPPORT: In referring to “Northmen and Frank,” Kellogg is referring to waves of migrants in the early medieval period who moved across Europe to settle and found new countries. The Franks are the ancestors of the French; the Northmen are commonly called Vikings.

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

- o The repetition of these ideas at the ends of paragraphs returns the text to the central idea: that the Great Migration was a new pioneer movement accompanied by an outburst of creativity that led to the building of a new culture. It is a constant reminder and reinforcement of this central idea.

[page 39, bottom paragraph]

SUPPORT: Jane Addams and Jacob Riis were famous American progressive reformers.

COMP/Literal What is the “democracy of art”?

- o It is the idea that great art is recognized by all humans, regardless of color or other distinction. It is “democracy” because art brings people together across time, place, culture, race, and ethnicity.

LIT/Evaluative How important is this mention of art and expression to the structure of the argument?

- o It is very important. It is explored late in the essay because it explains how the Great Migration and the Harlem Renaissance allowed African Americans to act as cultural “pioneers” and further bolsters the claim the author made that the migrants are “singing as they come” on their journeys.

[page 40, first full paragraph]

SUPPORT: To say or do something *dourly* is to do it in a miserable or unenthusiastic way.

SUPPORT: Kipling is a reference to the English writer Rudyard Kipling, who wrote stories like those in *The Jungle Book* and others, set in countries such as India that were ruled by the British Empire in the late nineteenth century. Sinclair Lewis was an American writer who criticized the pursuit of material wealth in America in his novels.

COMP/Inferential How does Kellogg justify his claims that culture was a powerful tool for African Americans in this paragraph?

- o Kellogg explains how culture helped African Americans express themselves and their problems to a white audience and how the white audience found them easier to understand.

[page 41]

LIT/Literal What is the structural purpose of this final paragraph?

- o It summarizes Kellogg’s argument.

Discuss the Selection and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Describe how Kellogg structured the essay “The Negro Pioneers.”

Bring students back together. Look at the fourteen paragraphs in the essay “The Negro Pioneers.” Ask for student volunteers to explain what structural role the paragraphs played. Write student responses on the board/chart paper.

Model the process by pointing to the first paragraph. Explain that the first paragraph worked as an introduction: the author outlined his central idea that the Great Migration was a new pioneer movement accompanied by a cultural renewal.

As part of the exercise, encourage students to draw lines, arrows, or brackets between the different paragraphs, showing which paragraphs refer to, provide evidence for, or develop ideas expressed in other paragraphs. For instance, you can model this by drawing a bracket linking the third, fourth, fifth, and sixth paragraphs together. These paragraphs work together in the essay: the author introduces his idea of the “two great modes of impulse,” explains and explores them, and summarizes the importance of this thought to his central idea.

As time allows, ask students for more suggestions on how to fill in the KWL Chart. For example, students may “Want to Know” more about the cultural ideas that were produced by African American “pioneers.”

DAY 2

READING

45 minutes

Small Group: “The New Negro Woman” and “The Task of Negro Womanhood”
[pages 42–58]

Review

5 minutes

- Review structure and organization of ideas in an essay. Remind students that structure describes the way an author organizes their ideas and arguments in an essay. Determining the structure can help the reader see how an author thinks and what they want the reader to understand. Remind students that, as they continue to read nonfiction essays, they should pay attention to aspects of structure: lists, cause and effect, narrative, problem and solution, and comparison, for example.

- Return to the KWL Chart you are filling in as part of this unit. Ask students if there is anything else they want to fill in on the chart. For instance, they may wish to add to the “Learned” column that some observers believed that African Americans were cultural pioneers in this period. In addition, students may have some new “Want” points to add now that students are learning more.
- Point out to students that in the reading so far, they have only read texts written from a male perspective. Explain that the Harlem Renaissance was a women’s movement too and that Black women had particular ideas and concerns they wanted to address and opinions they wanted to express.

Introduce the Selection

5 minutes

- Tell students they will read the essay “The Task of Negro Womanhood” by Elise Johnson McDougald.
- Let students know this essay is an example of feminist writing. Feminism is a movement to help women achieve social, economic, and political equality with men. The author is a Black woman. Ask students to briefly consider how the struggle for equality on the grounds of both race and gender might intersect.
- Tell students that for more context and information, they will read Dr. Oliver’s introduction to the passage, “The New Negro Woman.”
- In this lesson, students will be reading to evaluate the argument presented in “The Task of Negro Womanhood.” Explain that while authors make arguments, readers do not have to accept them. When a reader evaluates an author’s argument, they are reading to see how strong, logical, and persuasive it is.
- Tell students that basic steps should be taken to evaluate an argument.
 - Identify the specific claims the author is making. These are often stated at the beginning of a text or paragraph.
 - Look for the evidence the author has provided for these claims. We decide whether we think the evidence really supports the claim—is it from a reliable or credible source? Does the evidence support the claim? Has the author provided enough evidence for the claim? Is the author misusing their evidence?
 - Decide if the author’s reasoning is sound. Does the author’s argument make logical sense? Are the evidence and reasoning provided well organized? Is what they are saying true?
- Point out that evaluating an argument is a complex process and requires us to read carefully. It is subjective whether we think an argument is good or not—readers as well as writers prefer some kinds of evidence and reasoning over others. If possible, use examples of actual classroom discussions during which students may have expressed different opinions in evaluating an argument.
- Tell students that the questions on Activity Page 3.4 will guide them through the process.
- Have students turn to page 42.

Core Vocabulary

- Preview the core vocabulary words before reading the selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
 - Begin by telling students that the first vocabulary word they will encounter in the selection is *gender*.
 - Have students find the word on page 42 of the Reader.
 - Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
 - Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech from the original word.
 - Have students reference Activity Page 3.3 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the selection.
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)**

Vocabulary Chart for “The New Negro Woman” and “The Task of Negro Womanhood – 1925”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	ratification	gender eloquently weather-vane refined beset salary
Spanish Cognates for Core Vocabulary		género refinado salario
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

Read the purpose for reading from the board/chart paper:

Evaluate the argument presented in “The Task of Negro Womanhood.”

Establish Small Groups

Before reading the selections, divide students into two groups using the following guidelines:

- **Small Group 1:** This group should include students who need extra scaffolding and support to read and comprehend the text. Use the guided reading supports to guide students through reading the text and completing Activity Page 3.4 together. This is an excellent time to make notes in your anecdotal records.
- **Small Group 2:** This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the text, discuss it with others in Small Group 2, and then complete Activity Page 3.4. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 3.4 correctly. You may choose to do one of the following to address this:
 - o Collect the pages, and correct them individually.
 - o Provide an answer key for students to check their own or a partner’s work after they have completed the activity page.
 - o Confer with students individually or as a group at a later time.

Note to Teacher: The passage students have been assigned may be too long to complete in class. You may give students the task of reading and completing as much of Activity Page 3.4 as they can, then completing the rest for homework.

Read the Selection

30 minutes

The following guided reading supports are intended for use with Small Group 1. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. After students read several lines of text, ask students if they have any questions, if anything was confusing, or if anything was hard to understand.

Read “The New Negro Woman”

[page 42]

[In the interests of time, you may wish to quickly read aloud “The New Negro Woman” and “Elise Johnson McDougald” before students move on to read “The Task of Negro Womanhood” in their small groups.]

Read “The Task of Negro Womanhood”

[page 43, first paragraph]

Inferential What is the function of the first paragraph in this argument?

- o It introduces McDougald’s intention to examine the condition of Black women and to see how this reveals the “direction the wind of destiny blows.” It sets out the idea that the argument intends to investigate.

[page 43, second paragraph]

[Point out that McDougald intends to examine how women in Harlem are doing.]

Literal Why does McDougald propose to focus on women in Harlem?

- o McDougald says that it is because in Harlem women don’t suffer the worst kinds of economic hardship or discrimination on the basis of gender and race.

[the middle of page 43–the middle of page 44]

SUPPORT: A *tiger-lily* is a flower.

Inferential Consider the line “One must have in mind not any one Negro woman, but rather a colorful pageant of individuals.” What relevance does this have to McDougald’s argument?

- o Black women are not all alike—they are individuals. It is relevant to McDougald’s argument because she intends to talk about Black women as a group but acknowledges that there is a great deal of variability within this group.

[page 44, bottom paragraph]

Inferential Why does McDougald divide Black women into groups? Think about the organization of the essay.

- o It is a simple but effective way of examining how Black women are faring at different social and economic levels. This organization allows McDougald to investigate the lives of Black women without having to look at every individual case or making it seem like Black women all have the same lifestyle.

[the top of page 45–the top of page 46]

[Point out that these paragraphs function together as a chunk and should be read together.]

Evaluative Do you think this first group of people, with their wealth and privilege, is central to the author’s argument? Why or why not?

- o Students should recognize that this group is unlikely to be central to the argument because their lives are not typical. McDougald has acknowledged that this is a small group.

[page 46–the middle of page 48]

Note to Teacher: A *mammy* is a crude stereotype of a female Black servant. Refer to the notes on teaching sensitive subjects to address this as needed.

Inferential How does McDougald support her claims about economic problems?

- o McDougald provides evidence of how Black women fare in different sections of the economy and in different jobs.

[the middle of page 48–the middle of page 49]

Literal What is McDougald’s argument about why “social conditions in America are hardest upon the Negro”?

- o The argument is that social conditions are hardest because Black people have little economic power.

Inferential How does this claim lead into the argument about why Black women go into social work?

- o McDougald says that economic and social hardship causes social problems, which leads to a demand for trained women to work as social workers.

[You may wish to point out the use of the word “pioneer” and remind students about the way the idea of “pioneering” was explored in the previous lesson.]

[the middle of page 49–the bottom of page 51]

[You may wish to ask students if they notice a connection between the types of jobs being discussed (they are all “caring” professions that require a professional qualification).]

SUPPORT: The *war emergency* is another reference to World War I, which took place from 1914 to 1918.

SUPPORT: The *gospel of hygiene* refers to improvements in sanitation and health—toilets, handwashing, bathing, and so on.

Evaluative Throughout this essay, how does McDougald provide evidence for her claims? Think about the devices she uses most often.

- o McDougald refers several times to particular women as examples of the things she is describing. These are small anecdotes that provide descriptions of actual experiences.

[Ask students to think about what is missing from these anecdotes—no names are given. Ask students to reflect on whether this represents a flaw in the evidence and whether the inclusion of names would strengthen the evidence (students may recognize that named examples would be easier to check up on and verify).]

Literal Why does McDougald believe so many Black women are able to become teachers?

- o McDougald says that there is simply so much demand for teachers that even white anxiety cannot prevent Black women from being hired.

Inferential How is this detail about teaching related to McDougald’s wider argument about economics?

- o McDougald’s wider argument is that economic problems are more of a determining factor in Black women’s lives than issues of racism and discrimination. This detail reinforces that argument—the city needs teachers more than it is willing to submit to racist attitudes.

[Point out that the next few paragraphs continue in a similar vein—ask students to think about what McDougald is doing to her argument by layering up so many paragraphs of evidence and examples. You may wish to ask students what they think about the amount of research the author must have done (a lot!). Have students read the next paragraph, beginning with “Closing the door on home anxieties.”]

SUPPORT: *Laissez-faire* (less-say fair) is a French term that means “leave it alone.” A laissez-faire approach is one that does not interfere in whatever is going on. It is sometimes used as a term to describe “free market” economics, in which business is regulated as lightly as possible or not at all.

[the bottom of page 51–page 55]

[Before students begin their detailed reading, have them reflect on how these paragraphs about working-class Black women are structured similarly to the previous paragraphs about professional-class women. Have students notice how committed the author is to layering up evidence in her essay.]

Evaluative How does the last paragraph in this section function in the structure of the essay?

- o It summarizes the evidence that has been presented so far. It leads McDougald to conclude that Black women are free “neither economically, socially nor spiritually.”

[page 56, first paragraph]

Evaluative Does McDougald’s argument about conflict between men and women make sense given the evidence she has supplied?

- o Student answers may vary. McDougald has supplied a lot of evidence that could certainly be taken to support this conclusion.

[the bottom of page 56–page 58]

Evaluative How does McDougald conclude her argument?

- o McDougald concludes that while life is hard for Black women, they are nevertheless making great strides to improve themselves and their conditions. She says that Black women carry a heavy burden but that they are carrying it forward successfully.

Discuss the Selection and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Evaluate the argument presented in “The Task of Negro Womanhood.”

Bring students back together, and use the following questions to discuss the selection. For each question, have students cite the specific passage in the text that provides the information needed to answer the question. If students have difficulty responding to the questions, reread pertinent passages of the selection and/or refer to specific images or graphics. If students give one-word answers and/or fail to use appropriate vocabulary in their responses, acknowledge correct responses by expanding students’ responses using richer and more complex language. Have students answer in complete sentences by restating the question in their responses. It is highly recommended that students answer at least one question in writing and that several students share their writing as time allows.

1. **Literal** What does McDougald argue is “the task of Negro womanhood”?
 - o McDougald’s argument is that Black women’s task is to act as a weather-vane for the progress of Black people as a whole and that the improvement of Black women is critical to the progress of African Americans and women more generally.
2. **Inferential** How does McDougald support her claims in this essay?
 - o McDougald provides evidence drawn from examples of how particular Black women, organizations, and institutions are struggling or succeeding in particular ways.
3. **Inferential** According to McDougald, how does work benefit Black women? What are the consequences?
 - o Black women’s entrance into the nursing and teaching professions is both improving their own livelihoods and helping to export these gains around the country (such as improving hygiene in the South). The consequences are how better pay and conditions for working-class Black women are causing conflicts with working-class Black men in the home.
4. **Evaluative** Does McDougald’s argument support the case that Black women face problems because of discrimination? Cite examples from the text.
 - o The argument supports the case. Students should point out examples of how the author shows discrimination working against Black women on the basis of gender and race. For instance, the text says that many Black women are asked to do “women’s work” in the caring professions like teaching or nursing, but these women are held back from promotion and other opportunities by racist attitudes or hiring practices. Another example is in the passage on working-class women and trade unions, where Black women face difficulties because many existing trade unions are run by white men.

Take-Home Material

Reading

- Have students review the core vocabulary words on Activity Pages 3.1 and 3.3.

Mid-Unit Comprehension Check

You may wish to pause one day before proceeding to Lesson 4 so you can assess students' reading comprehension thus far. During your next ELA period, administer the Mid-Unit Comprehension Check (Activity Page PP.1), which will take approximately 30–45 minutes for students to complete. You may choose to collect the assessments so a grade can be assigned, and/or you may review the answers with students after they complete the assessment. You may use the remainder of the period for remediation and/or enrichment.

Lesson 4

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Partner: "The New Negro Spirit in Verse—The Poetry of the Early Harlem Renaissance," "The Heart of a Woman," "Heritage," and "If We Must Die"	<i>The Genius of the Harlem Renaissance</i> KLW Chart Activity Pages 4.1, 4.2
DAY 2: Reading	45 min	Small Group: "The Harlem Renaissance of Langston Hughes," "The Negro Speaks of Rivers," "The Minstrel Man," and "David's Old Soul"	<i>The Genius of the Harlem Renaissance</i> KWL Chart Activity Pages 4.3, 4.4
Take-Home Material	*	Reading	The Genius of the Harlem Renaissance, "Zora Neale Hurston—Power in the Pen" and "On Colorism" Activity Pages 4.1, 4.2, 4.3, 4.4

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Analyze themes in poetry from the Harlem Renaissance and how these themes contribute to meaning. (RL.7.1, RL.7.2, RL.7.4, RL.7.5, RL.7.10, RH.6-8.1, RH.6-8.2, RH.6-8.4, RH.6-8.5, RH.6-8.10)

Discuss how the poetry of Langston Hughes represents the ideas of the Harlem Renaissance. (RL.7.1, RL.7.4, RL.7.9, RH.6-8.1, RH.6-8.4)

Compare and contrast poems to a historical account of the same period as a means of understanding how poets use poetry to represent or alter history. (RL.7.9)

Writing

Write routinely over extended time frames. (W.7.10, WHST.6-8.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2, L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.b, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Reading (DAY 1)

- Display the KWL Chart from Lesson 1.
- Write the purpose for reading on the board/chart paper: *Analyze and describe how Harlem Renaissance poets express themes in poetry.*

Reading (DAY 2)

- Display the KWL Chart from Lesson 1.
- Write the purpose for reading on the board/chart paper: *Discuss how the poetry of Langston Hughes represents the ideas of the Harlem Renaissance.*

READING

45 minutes

Partner: “The New Negro Spirit in Verse—The Poetry of the Early Harlem Renaissance,” “The Heart of a Woman,” “Heritage,” and “If We Must Die” [pages 59–67]

Review

5 minutes

- Lead a brief class discussion about the most important central ideas and themes of the Harlem Renaissance from the texts students have read so far. Possible responses include the creation of a new movement; the creation of a new Black culture; the mixture of ideas from across the country; Black artists and thinkers using their voice to develop their identity; and Black women advancing the condition of African Americans through their work, politics, and art.

- Ask for student volunteers to propose one central idea or theme each. Write or display these on the board/chart paper. Then, ask the same student or another to propose a piece of evidence, a particular passage, or a writer that they associate with that central idea or theme.
- Model this process by proposing that one central idea was that the Harlem Renaissance was a new movement that created a new and distinctive Black culture. Write “new movement” or “artistic rebirth” on the board/chart paper. Tell students that this idea was discussed by the writer James Weldon Johnson. Write or display “James Weldon Johnson” on the board/chart paper, next to or under the central idea.
- Display the KWL Chart you have been filling in for this unit. Ask students to propose entries they would like to fill in at this stage of the reading.

Introduce the Poems

5 minutes

- Tell students they will read three poems from the Harlem Renaissance. To introduce the poems, students will first read some brief introductions that explain the significance and context of the poems.
- Remind students that the purpose in reading these poems is to analyze theme. Tell students that, similar to essays, theme in poetry is the central idea or message the poet is trying to convey. Unlike in nonfiction, the message of a poem might be subtle or hidden, which can make it more difficult to analyze.
- Tell students to look closely at some of the following elements of a poem to analyze its theme.
 - Look at the title, and look at how the poem is laid out on the page. Often, the title will refer to the theme or a major symbol within the poem. Likewise, the way the text is organized into stanzas and laid out on the page can offer clues about the theme.
 - Read the poem—aloud, preferably. Listen to how the words sound. Try to find the rhythm of the poem. Do any sounds stand out? Do particular words stand out?
 - Think about the specific language choices the poet uses. What images are contained within the poem? What do they make you think or feel? What references does the poem make?
 - If you know the context in which the poem was written, think about how this knowledge might help explain what the poet was thinking of at the time or what ideas they wanted to express or explore. In the case of these poems, each is by a writer from the Harlem Renaissance.
- Tell students that the questions on Activity Page 4.2 will help them analyze the theme of each poem.
- Have students turn to page 59 in the Reader.

Core Vocabulary

- Preview the core vocabulary words before reading the selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *isolation*.
- Have students find the word on page 59 of the Reader.

- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - o Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech from the original word.
- Have students reference Activity Page 4.1 while you read each word and its meaning, noting the following:
 - o The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the selection.

“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)

Vocabulary Chart 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”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	inglorious	isolation regal goad dammed chafing
Spanish Cognates for Core Vocabulary		regio

Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

Read the purpose for reading from the board/chart paper:

Analyze how Harlem Renaissance poets express themes in poetry.

Read the Poems

30 minutes

Pair students to read the selections together. You may wish to use any or all of the following pairings: strong readers with readers who need more support; readers of similar skill levels; or English learners with native speakers. Student pairings should change throughout the year. As students read, circulate around the room, monitoring students' focus and progress.

Explain to students that they should read each poem aloud before answering the questions on Activity Page 4.2 together. Have students alternate reading the poems. For example, the first student in a pair will read "The Heart of a Woman," then the second student will read it, and then they should answer the questions together. Then the second student will read "Heritage" aloud first, followed by the first student, and so on.

Read "The New Negro Spirit In Verse—The Poetry of the Early Harlem Renaissance"

[Briefly read this introduction together as a class before students commence reading the poems with their partners. The prompts and questions for this section are to help you check student comprehension (they are not mirrored on Activity Page 4.2).]

[page 59]

Literal What two effects did poetry have on the Harlem Renaissance?

- o It helped "shatter negative stereotypes" and also helped "shape a new identity."

[You may wish to explore the idea of shattering negative stereotypes further by pointing out that poetry is considered a very refined and beautiful form of expression. It is part of "high culture" and regarded highly by social and economic elites.]

Inferential How does the mention of diversity relate to other texts you have read in this unit?

- o Several of the texts students have read have stressed that people involved in the Harlem Renaissance were diverse and varied. This diversity is part of the reason the Harlem Renaissance was such a creative period.

Read "The Heart of a Woman"

[page 60]

Note to Teacher: The questions on Activity Page 4.2 revolve around *structure* and *metaphor* in this poem. Structure refers to how the poem is organized into stanzas and how these stanzas relate to each other. Metaphor is language that uses the imagery and symbolism of one thing to refer to another (rather than *simile*, which compares two things). Make sure students understand how these elements are related to the analysis of *theme*: structure and metaphor can both act as clues to, or expressions of, a poem's theme.

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

- o *Dawn* in the first stanza is the beginning of the day; *night* in the second stanza is the end of the day. The words are antonyms, or opposites.

Inferential How does the first line in each stanza introduce the imagery of its respective stanza?

- o The language of the dawn in the first stanza carries an image of brightness, light, new beginnings, and possibility; the language of night in the second stanza sets up an image of confinement, turmoil, and so on.

Evaluative How does the structure, dividing the poem into two stanzas, communicate the poem's theme?

- o The structure allows the poet to compare two ideas or conditions: the freedom and possibility of the day and the confinement and anguish of night. It expresses the paired yearning for freedom and the despair of a reality that does not allow it.

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

- o It communicates images of freedom, of being out on one's own with the possibility to go anywhere but also of doing so alone.

Inferential What is the “alien cage” a metaphor for?

- o The “alien cage” is a metaphor for confinement, a lack of possibility, oppression, or being trapped

Evaluative What does the phrase “sheltering bars” make you think of? How is it used in the poem?

- o The phrase makes it sound like the bars are keeping the metaphorical bird safe and away from harm. It is used as a contrast to show that the very thing that is keeping the bird “safe”—the bars—is actually harming the bird by not allowing it to fly away.

Evaluative How do the metaphors used in this poem reveal the poem's theme?

- o The metaphors offer a contrast between freedom, possibility, and hopefulness (the metaphors of a bird flying free) and confinement, despair, and the pain of being caged (the metaphors of a bird being caged).

Read “Heritage”

[pages 63–65]

[Tell students that they may wish to refer to the “Questions to Consider” at the end of the poem to guide their thinking.]

[The questions for this poem on Activity Page 4.2 refer to *alliteration*, *metaphor*, and *simile*. Ensure students know the difference between metaphor and simile: a metaphor uses the language and imagery of one thing to refer to another, and a simile compares two or more things directly.]

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

- o The effect is to reinforce the question the poet is asking himself and that his poem seeks to explore.

Inferential What unites the imagery Cullen uses about Africa in the second stanza?

- o The images are all of nature and especially “wild” and “untamed” nature—“massive jungle herds” and “juggernauts of flesh.”

SUPPORT: Notice Cullen does not mention anything about cities or modern life, which Africa at the time certainly had.

Evaluative What does this use of imagery tell us about Cullen’s ideas about Africa?

- o Students should recognize that the poet’s ideas about Africa all associate it with wildness, nature, and an older, premodern way of life. They are not factual descriptions of Africa but rather ideas and cultural presentations of what he imagined Africa to be. Students may recognize that the images are dreamlike rather than realistic.

SUPPORT: Something *leprous* refers to the disease leprosy, which is historically associated with withering or decaying imagery. It is also a disease associated with Africa, although it was also once common in Europe and elsewhere.

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

- o It reveals that the poet views Africa as something that is in the past and is meaningless to him now.

Read “If We Must Die”

[pages 66–67]

[Tell students that this poem has a particular structure. It is a *sonnet*. Sonnets have fourteen lines—point out to students how the lines are numbered. Tell students that sonnets usually have two parts. The first eight lines pose and explore a problem. The last six lines provide a solution or resolution. Make sure students think about this as they answer the questions on Activity Page 4.2.]

CHALLENGE: Inform students that sonnets have a characteristic rhyme scheme. Task students with working out the rhyme scheme by labeling lines with letters to reveal the scheme. (A correct answer is ABAB, CDCD, EFEF, GG or equivalent letters.)

Literal What figurative language is used in the first four lines?

- o The figurative language includes to die “like hogs,” “hunted and penned in,” “while round us bark the mad and hungry dogs.”

Inferential What imagery is explored with this figurative language?

- o The imagery of being hunted, surrounded, frightened, and attacked by aggressive animals or people is explored.

Evaluative What idea is McKay expressing by beginning his poem in this way?

- o He is expressing that he does not want to live or die like an animal, in an “inglorious” place.

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

- o The language offers a strong contrast by referring to “nobly” dying, saying that their blood is “precious,” referring to their oppressors as “monsters.” Students may recognize that it is a mirror image of the language and imagery of the previous four lines.

SUPPORT: *Kinsmen* are relatives.

Inferential What sort of imagery is used throughout the poem?

- o imagery of violence, fighting, death, and struggle

Evaluative How does this imagery contribute to the poem’s theme?

- o It reinforces the theme that if people are already under attack, they should fight back and yearn to live and die as nobly as possible—and to win if they can. It emphasizes the idea that Black people are engaged in a noble but bloody struggle and that their very lives are at stake.

Discuss the Selection and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Analyze and describe how Harlem Renaissance poets express themes in poetry.

Bring students back together. Write or display the titles of the three poems on the board/chart paper. Leave sufficient room for you or students to write or display ideas beside or beneath the titles.

For each poem in turn, ask for students to offer a summary of the poem’s major themes and how these connect to the ideas of the Harlem Renaissance. Suggest that each poem may have more than one theme. For example, “The Heart of a Woman” expresses themes of despair and hopefulness. “Heritage” expresses themes of wanting to create a new identity and confusion at what Africa is supposed to mean to a modern African American. “If We Must Die” expresses themes of anger and defiance and of a desire to die with dignity rather than to live in shame.

Model the process by suggesting that “The Heart of a Woman” expresses themes of hopefulness and of despair at the inability to achieve one’s dreams and that hopefulness connects to the idea of a new Black culture in the Harlem Renaissance that gave Black people hope for a better future. Tell students that both answers are valid—poetry is complex, and there isn’t always a single right answer!

Go around the class asking for suggestions and adding them to the board/chart paper.

DAY 2

READING

45 minutes

Small Group: “The Harlem Renaissance of Langston Hughes,” “The Negro Speaks of Rivers,” “The Minstrel Man,” and “David’s Old Soul” [pages 68–71, 77]

- Review with students some of the elements of poetry they explored in the past lesson. Remind students that poems have a theme—the central idea, impression, image, or message of the poem. Remind students of the techniques they used to analyze themes in poems. These include examining the way the poem is laid out on the page; analyzing specific word choices; reading to detect rhyme and rhythm; and thinking about how images, metaphors, and similes relate to a central theme.
- Ask student volunteers to suggest central ideas and themes that were explored in the works from the Harlem Renaissance they have read so far—especially the poems from the previous lessons. Students should offer suggestions such as a yearning for freedom and opportunity, a willingness to fight to make a better world, the desire to live with dignity, and the desire to create something new and beautiful rather than to look to the past.

Introduce the Poems

5 minutes

- Tell students they will read a short essay about the writer Langston Hughes before reading two poems written by Hughes and one inspired by Hughes's work.
- Tell students that Langston Hughes is considered one of the most important writers of the Harlem Renaissance. In this lesson, students will be asked to identify how Hughes's poetry represents the ideas of the Harlem Renaissance.
- Have students turn to page 68 in the Reader.

Core Vocabulary

- Preview the core vocabulary words before reading the selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *attentively*.
- Have students find the word on page 68 of the Reader.
- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech from the original word.
- Have students reference Activity Page 4.3 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the selection.

“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 or identify with something (72)
5. **impactful**, *adj.* striking, meaningful (72)
6. **martyr**, *n.* someone who dies or suffers for a cause (72)

Vocabulary Chart for “The Harlem Renaissance of Langston Hughes,” “The Negro Speaks of Rivers,” “The Minstrel Man,” and “I, Too”

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	skits relatability	attentively menial impactful martyr
Spanish Cognates for Core Vocabulary		atentamente mártir
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

Read the purpose for reading from the board/chart paper:

Discuss how the poetry of Langston Hughes represents the ideas of the Harlem Renaissance.

Establish Small Groups

Before reading the selections, divide students into two groups using the following guidelines:

- **Small Group 1:** This group should include students who need extra scaffolding and support to read and comprehend the text. Use the guided reading supports to guide students through reading the text and completing Activity Page 4.4 together. This is an excellent time to make notes in your anecdotal records.

- **Small Group 2:** This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the text, discuss it with others in Small Group 2, and then complete Activity Page 4.4. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 4.4 correctly. You may choose to do one of the following to address this:
 - o Collect the pages, and correct them individually.
 - o Provide an answer key for students to check their own or a partner’s work after they have completed the activity page.
 - o Confer with students individually or as a group at a later time.

Read the Poems

30 minutes

The following guided reading supports are intended for use with Small Group 1. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. After students read several lines of text, ask students if they have any questions, if anything was confusing, or if anything was hard to understand.

Read “The Harlem Renaissance of Langston Hughes”

[pages 68–69]

[Briefly read aloud or ask students to read Oliver’s biographical introduction to Langston Hughes before asking students to read the poems. Remind students that this essay was written by the Reader’s editor. The following prompts and questions about this essay are to check for understanding and comprehension. They are not mirrored in Activity Page 4.4.]

Literal Who and what does Oliver’s introduction identify as major influences on Hughes’s work?

- o The introduction identifies the influence of his mother and grandmother, from whom he learned stories and “received a love for the arts.” They also made sure he got a good education. The text suggests that Hughes’s experience traveling was also a major influence on his work.

SUPPORT: The NAACP is the National Association for the Advancement of Colored People, a major advocacy group working for rights for Black people.

Inferential What does the “vast collection” of work Hughes produced suggest about his influence on the Harlem Renaissance?

- o It suggests that because Hughes produced such a large body of varied work, Hughes had a great influence on the Harlem Renaissance and was likely a popular, widely read, and influential figure.

Note to Teacher: As students begin to read the poems in their small groups, make sure they are aware that this lesson’s purpose for reading is to discuss how these poems represent the ideas of the Harlem Renaissance. The questions on Activity Page 4.4 are intended to help guide and shape this discussion. Encourage students in the groups to discuss the questions as they answer.

Read “The Negro Speaks of Rivers”

[page 70]

[Ask a student to read the poem aloud for the class. As students read and answer the questions on Activity Page 4.4, ask them to think about how their new knowledge about the Harlem Renaissance has changed, deepened, or added to their understanding of this poem.]

Inferential What imagery of the river is emphasized in the first stanza?

- o The great age of the rivers that are “ancient as the world” and “older than the flow of human blood” is emphasized.

SUPPORT: The *Euphrates* is a river in the region called Mesopotamia in Southwest Asia. Several of the earliest human civilizations, such as Sumer and Babylonia, were built on the banks of the Euphrates.

[Make sure students notice that two of the rivers are not in Africa—the Euphrates and the Mississippi. Ask students to think about what this might suggest about travel and migration (and the abduction and transportation that was involved in slavery).]

SUPPORT: The *Congo* is a major river in Africa.

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

- o Rivers flow constantly, like time; they are also deep like the human soul.

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

- o The reference is to the end of slavery.

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

- o Student answers will vary. Students may make the connection between the poem’s message of the depth of the Black soul and its long, rich history to the idea of an artistic movement to stress the dignity and refinement of Black culture.

Read “The Minstrel Man”

[page 71]

[Ensure students read the brief introduction to this poem carefully.]

Note to Teacher: You may wish to refer to the notes on teaching the language of race and sensitive subjects to address the context of minstrel performances and *blackface* that are mentioned in this poem. Students should know that a minstrel performance specifically played on vulgar caricatures of Black people as being lazy, foolish, and childishly happy—these are the specific presentations and ideas that Hughes contrasts with the speaker’s inner turmoil in this poem.

Inferential What two moods does the speaker contrast in the first stanza?

- o a happy presentation and a deeply sad internal feeling

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

- o the sadness and suffering

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

- o The poem likens the minstrel man to how African Americans in general have to “perform”—they are expected to act in a certain way and hide their inner pain.

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

- o Student answers may vary but should recognize that the Harlem Renaissance was an artistic movement that led to a strong, distinctive, and dignified voice for Black people. The poem is an expression of a desire to leave behind minstrel performances and the need to appear happy and joyful and rather to earnestly embrace the true depth of pain and yearning that Black people feel.

Read “David’s Old Soul”

[page 77]

[Have students read the brief introduction and do the Turn and Talk exercise before reading the poem. Make sure students realize that this poem was written by Nikki Grimes, a contemporary poet who was born in Harlem and inspired by the work of Hughes and other Harlem Renaissance poets. Help students understand the idea of a “golden shovel”—that one line has been taken from another poem to form the basis or inspiration of the poet’s new work.]

Turn and Talk: What different perspective might be revealed by Nikki Grimes even though her work contains a direct reference to the work of Langston Hughes? Think about her biography. Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner.

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

- o “The Negro Speaks of Rivers” speaks of a soul that has “deepened” over time—it refers to “an old soul.”

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

- o In Hughes’s poem, it refers to the soul of Black people in general. In Grimes’s poem, it is a phrase used to describe a Black boy named David. Here, it means seriousness and responsibility.

Inferential How do the two poems use the imagery of the rivers differently?

- o Hughes’s poem uses the imagery of the rivers to speak of the deep history of Black people, the depth of their souls, and the flow of time. In Grimes’s poem, the rivers are described as “rough” and symbolize the perils and challenges of a person’s life.

Evaluative What commentary on Hughes’s poem is Grimes making in her own poem?

- o Student answers may vary. They may recognize that Grimes is speaking to a particular person’s experience and dealing directly with more realistic problems and concerns, like living in a single-parent family and having to take on responsibility. Hughes’s poem speaks of the Black spirit in general and the challenges associated with being Black. Grimes’s is relating the Black experience described in Hughes’s poem and making it more personal, focusing on a single Black boy named David and the responsibility he takes on in the face of hardship.

Remind students of the purpose for reading:

Discuss how the poetry of Langston Hughes represents the ideas of the Harlem Renaissance.

Bring students back together, and use the following questions to discuss the poems:

1. **Inferential** Which of the central ideas and themes of the Harlem Renaissance were featured in the Langston Hughes poems you read in this session?
 - o the idea of the dignity of Black people; the idea of yearning for liberty and opportunity; the explorations of the pain and deep emotions that are hidden from mainstream society; and the desire to create a new and vibrant Black culture
2. **Inferential** What central ideas and themes from the previous selections from other lessons do Hughes’s poems not really deal with?
 - o Hughes’s poems do not deal with central ideas about why people came to Harlem or what life was really like, economic problems, and the perspective of women in particular.

Ask students if there is anything they want to add to the unit KWL Chart before finishing.

Take-Home Material

Reading (DAY 1)

- Have students review the core vocabulary words on Activity Pages 4.1 and 4.3.
- Ask students to read “Zora Neale Hurston—Power in the Pen” and “On Colorism” on pages 79–82. Students will read a play by Hurston in the next lesson.

Lesson 5

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Whole Group: "Zora Neale Hurston—Power in the Pen," "On Colorism," and <i>Color Struck</i> (Scenes I–II)	<i>The Genius of the Harlem Renaissance</i> KWL Chart Activity Page 5.1
DAY 2: Morphology	15 min	Introduce Greek and Latin Roots <i>amo, erro, facio, fragilis, finis, and neos</i>	Roots Anchor Chart Activity Page 5.2
Writing	30 min	Write a Multimedia Report: Plan	<i>The Genius of the Harlem Renaissance</i> Activity Pages 5.3, 5.4
Take-Home Material	*	Reading, Morphology	Activity Pages 5.1, 5.2

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Analyze how setting impacts characters and plot in *Color Struck*. (RL.7.1, RL.7.3, RL.7.4, RL.7.10, RH.6-8.1, RH.6-8.3, RH.6-8.4, RH.6-8.10)

Writing

Develop and strengthen writing as needed by planning. (W.7.5, WHST.6-8.5)

Write routinely over extended time frames. (W.7.10, WHST.6-8.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Analyze ideas and details presented in diverse media. (SL.7.2)

Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2, L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Use known strategies such as using context clues, Greek or Latin affixes and roots, as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.7.4, L.7.4.a, L.7.4.b, L.7.4.c, L.7.4.d, L.7.5, L.7.5.b, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Reading

- Display the KWL Chart from Lesson 1.
- Write the purpose for reading on the board/chart paper: *Analyze how setting impacts characters and plot in Color Struck.*

Writing, Grammar, Morphology

- Display the Roots Anchor Chart from Unit 1.
- Create stations that contain information on possible topics for student reports. A selection of literary and photographic resources on the Harlem Renaissance can be found as part of the CKLA Online Resources. Use this link to download the CKLA Online Resources for this unit, where specific links to these resources from the Harlem Renaissance can be found: <https://www.coreknowledge.org/language-arts/>.

DAY 1

READING

45 minutes

Whole Group: *Color Struck* (Scenes I–II) [pages 83–99]

Review

5 minutes

- For homework, students read “Zora Neale Hurston—Power in the Pen” and “On Colorism.” Ask students the following questions:
 1. **Inferential** How does Hurston’s work contrast with that of Langston Hughes and Alain Locke?
 - o Hurston is writing for a more working-class audience and is not writing about Harlem or the “high culture” of the Harlem Renaissance.
 2. **Evaluative** Why is it important to read works by authors such as Hurston when exploring the Harlem Renaissance?

- o It is important because it reveals how popular culture and a less “refined” audience were still part of the Harlem Renaissance. Hurston’s work might reveal or address more of the attitudes, experiences, desires, and fears of a lower-class Black audience than the poetry of Hughes.

SUPPORT Refer back to pages 79–80 in the Reader to read about Zora Neale Hurston’s life. Point to the final two paragraphs on page 80, and ask students to think about the information that Hurston experienced poverty and died without being recognized for her achievements. Point out that Zora Neale Hurston’s work had to be “rediscovered”—she was not as famous in her lifetime as artists like Hughes and Locke. The “rediscovery” of Hurston helps us to see the Harlem Renaissance as a more varied movement.

Note to Teacher: According to the NOTE ON DIALECT on page 82, the play features language, dialects, and concepts that reflect attitudes and styles of speech at the time the play was written. Hurston wanted her play to be “true to life” and did not shy away from the use of terms and concepts we now consider vulgar and prejudiced. Make sure students are aware that the use of these terms is no longer considered acceptable. However, because this play is about color prejudice, it is important to place the use of these terms in their proper context in order to understand them.

For more information and suggestions on teaching the language of race and racism, refer to the Unit Introduction on pages 11–13.

Another element of the dialect to bear in mind is that some of the language may be hard for students to read. The spellings used are meant to portray each speaker’s particular accent. You should model how to read the text by reading a page or two aloud, to demonstrate how words are written phonetically. Encourage students to do the same as they read. If students are struggling to understand a line, ask them to read it out loud, phonetically. Doing so will help students recognize the sounds of the word and make sense of it. Do not hesitate to move on if a particular line causes too much trouble.

Note to Teacher: Before reading, review the elements of a play with students. Ensure students understand elements like the following:

- Plot: the events shown on stage
- Character: the people whose words and actions drive the story
- Themes: the ideas the author is expressing in the play
- Setting: the time and place in which the events take place

[Remind students that the purpose for reading is to analyze how setting impacts characters and plot in *Color Struck*. Note how the introductory essays explain elements of the setting—in particular, the concept of “colorism” that drives much of the characterization and plot in the play.]

- Ask students if there is anything new they want to fill in on the KWL Chart. Add details about the themes and importance of the work of Langston Hughes to the “Learned” column, and students may want to add more about other writers of fiction from the period to the “Want to Know” column.

- Tell students they will read about another important writer from the Harlem Renaissance, Zora Neale Hurston.
- After this introduction, students will begin reading an extract from one of Hurston’s plays, titled *Color Struck*.
- Tell students that this lesson asks students to think about how the setting of the play impacts characters and plot. Make sure students know that setting refers to the time, place, and circumstances in which the play takes place.
- Explain to students that, in the case of this play, elements of the setting include time and place as well prevailing cultural attitudes—this is why the information on “colorism” is provided. The play cannot really be understood without this context.
- Explain that these elements of the setting will have an impact on how the characters think, speak, and act. It will also affect the plot, or events in the play.
- To analyze these elements of the setting, ask students to think about what forces, trends, and details influence the characters and events. Students may refer to the setting directly or point to more subtle details.
- Make sure students consider the way “colorism” drives how characters interact and speak about each other and how it moves the events of the play forward.
- Have students turn to page 79 in the Reader.

Core Vocabulary

- Preview the core vocabulary words before reading the selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *sharecropper*.
- Have students find the word on page 79 of the Reader.
- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech from the original word.
- Have students reference Activity Page 5.1 while you read each word and its meaning, noting the following:

- o The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
- o Words are listed in the order in which they appear in the selection.

“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**)

Vocabulary Chart for “Zora Neale Hurston—Power in the Pen,” “On Colorism,” and <i>Color Struck</i> (Scenes I–II)		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	sharecropper	harassment repulsive locomotive joists
Spanish Cognates for Core Vocabulary		
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

Read the purpose for reading from the board/chart paper:

Analyze how setting impacts characters and plot in *Color Struck*.

Read the Selection

30 minutes

Have students read the play to themselves. Occasionally pause to ask questions in order to check for understanding and draw students’ attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

Read *Color Struck*, Scene I

[pages 84–91]

[Have students read the play up to the end of Scene I, then pause to ask the following questions.]

SUPPORT: Notice that “Time” specifies events in the play taking place both “twenty years ago” and “present,” which is 1926. This first scene takes place in 1900.

[As you or students read the list of characters, notice the emphasis the list places on the skin color of some characters. Refer back to the concept of “colorism,” and ask students to think about how this setting detail will affect characterization and plot. Make sure students understand that John has a lighter skin color than Emmaline (Emma), who is his partner.]

SUPPORT: *Mulatto* is a term that refers to someone with a mixed racial heritage, specifically European and African (white and Black). It is now considered an offensive or unpleasant term. The detail is mentioned to explain that Effie has a lighter skin color than some of the other characters.

[Let students know that words like *darkies* and *coons* are considered highly offensive today. Point out that *yaller* or *yeller* is a mispronunciation of the word *yellow* and refers to Effie’s lighter skin color.]

Literal What happens in this scene? Provide a summary in your own words.

- o Students should mention that the characters are boarding a train to go to a *cakewalk* (a type of dance) competition. One character, Emma, forces her partner John to take the last coach on the train because she is jealous or uncomfortable about the idea of John flirting with Effie, a woman with a lighter skin color.

Inferential What is the mood of the characters in this scene?

- o The characters seem mostly happy; they are playfully arguing with one another.

Inferential What does this mood suggest about the importance of the cakewalk to this community?

- o The mood suggests the cakewalk is an important event that everyone looks forward to. It is also a source of friendly rivalry as one character expresses the hope that someone from their town wins the competition.

Inferential Which element of the setting causes a conflict between John and Emma?

- o Colorism—not only is Emma jealous because she feels that John should be interested in her, but she is anxious because of Effie’s skin color.

Read *Color Struck*, Scene II

[pages 91–99]

[Have students read the play up to the end of Scene II, then pause to ask the following questions.]

[Draw attention to how Emma acts when Effie offers her and John some pie—she “‘freezes’ up instantly.” Ask students to think about what this sort of body language indicates (she becomes defensive or hostile).]

SUPPORT: Daytona, Ocala, Palatka, and Jacksonville are the towns the contestants have come from.

Inferential Has Effie done anything to hurt Emma or John to justify this reaction?

- o No—all Effie has done is offer them pie.

Inferential What causes Emma’s reaction?

- o Emma’s reaction is because of her anxiety about Effie’s lighter skin color.

Inferential Why does skin color make Emma anxious?

- o because she lives in a society that values lighter, or white, skin more highly than darker skin

Literal How does Emma’s anxiety affect the course of the plot?

- o Emma refuses to go in and dance with John.

[Make sure students pay close attention to Emma’s lines when she says, “Oh, them half whites, they gets everything.” Remind students about the concept of “colorism” in the play.]

Inferential Given Emma’s feelings about Effie, how does Emma’s anxiety and “colorism” affect the plot?

- o Students should recognize that Emma has brought about the one thing she does not want to happen—that John will have to dance with Effie because Emma refuses to dance with him.

Evaluative What commentary might Hurston be offering on “colorism” with this plot twist?

- o Accept reasonable answers. Hurston might be offering the comment that colorism is self-destructive and self-defeating. On the other hand, she might be revealing just how deeply prejudice works against darker-skinned people—students may realize that John could have simply stayed with Emma rather than dance with Effie.

Think-Pair-Share: Have students stop and consider what they think will happen in Scenes III and IV, which they will read in the next lesson. After they have time to reflect independently, ask students to pair with a partner and share their thinking. As time allows, invite a few students to share their thinking and what they discussed with their partner.

Discuss the Selection and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Analyze how setting impacts characters and plot in *Color Struck*.

Bring students back together. Write the title of the play—*Color Struck*—on the board/chart paper. Ask students to think about the information they read about “colorism.” Then ask students to briefly respond to the following questions:

1. **Literal** Which of the characters in the play do you think might be “color struck”?
 - o Emma, in particular, is “color struck” because of her obsession with color differences. However, she thinks John is “color struck” for favoring lighter-skinned Effie.
2. **Inferential** What is the main detail of the setting that drives the characters and the plot?
 - o “Colorism” drives the characters and plot.

3. **Evaluative** What do you think Hurston is trying to say by focusing on “colorism” among Black people in her play?
- o Hurston might be trying to say that an obsession with skin color can be self-destructive. She might be trying to highlight the color-prejudice within the Black community—not just from outside. Or she might be showing that white supremacist ideas have influenced the thinking of Black people because they are so common and powerful in the society in which they live.

DAY 2

MORPHOLOGY

15 minutes

Greek/Latin Roots *amo, erro, facio, fragilis, finis, neos*

Introduce Greek/Latin Roots

15 minutes

- Make and display a Roots Anchor Chart with the roots *amo, erro, facio, fragilis, finis, and neos*.
- Write the root *amo* on the chart, and point out that it is pronounced /omoe/. Write the meaning of the root on the chart.
- Write the root *erro* on the chart, and point out that it is pronounced /eroe/. Write the meaning of the root on the chart.
- Write the root *facio* on the chart, and point out that it is pronounced /foseeoe/. Write the meaning of the root on the chart.
- Write the root *fragilis* on the chart, and point out that it is pronounced /frojeelees/. Write the meaning of the root on the chart.
- Write the root *finis* on the chart, and point out that it is pronounced /feenees/. Write the meaning of the root on the chart.
- Write the root *neos* on the chart, and point out that it is pronounced /naeoes/. Write the meaning of the root on the chart.
- Explain that each of these roots combined with other roots and affixes form many Modern English words. For example, the word *erroneous* is an adjective meaning incorrect or mistaken.

Root	Meaning	Example
amo	to love	The children were en amored with the puppet show.
erro	to wander, go astray	To err is human; to forgive divine.
facio	face	Some insects can walk on the sur face of water.
fragilis	to break	We swept up the frag ments of the vase.
finis	end	Is the universe finite or infinite ?
neos	new	Another name for a newborn baby is a neonate .

CHALLENGE: As time allows, challenge students to think of additional words with the roots *amo*, *erro*, *facio*, *fragilis*, *finis* and *neos* and to explain how the meanings of the words and the meanings of the roots are connected. Students should verify the connection between the words and the roots using a dictionary.

- Have students turn to Activity Page 5.2. Briefly review together the directions. Tell students to complete the first item. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

WRITING

30 minutes

Write a Multimedia Report: Plan

Introduce

5 minutes

- Explain to students that in remaining lessons of this unit, they will be asked to create a multimedia report that tells about a person, place, concept, movement, or event of the Harlem Renaissance.
- Say that students will write their report as a research essay but create a detailed plan for incorporating both visual and audio media: they can use digital clips of music, movies, plays, visual art images, or poetry recitations.
- Remind students that the purpose of a research essay like this one is to build knowledge and understanding and reach conclusions based on facts. The foundation of the essay is a research question that begins with *what*, *why*, or *how*.
- Drive home that students' reports will need to use multimedia in an integral way—using other media to make their points, not just to illustrate their points.
 - Explain that displaying an image simply to show what a subject looked like is an example of illustration. Using that image to make a more important point can make the image integral to the report.
 - Give this example: Comparing a photograph of Abraham Lincoln at the start of his presidency with one at the end would show just how running the nation during a Civil War had aged him.
 - Point out that selecting a picture that graphically demonstrates the violence of a riot or the excitement of a concert can also help deepen the impression—visually conveying a point that is integral to the report in a way that a more static image would not do.
 - Emphasize that students should hunt for images that are expressive of the subject—whether a person, event, or place.

Take Students on a Gallery Walk

10 minutes

- Create stations that contain information on possible topics for student reports.
- A selection of literary and photographic resources on the Harlem Renaissance can be found as part of the CKLA Online Resources. Use this link to download the CKLA

Online Resources for this unit, where specific links to these resources from the Harlem Renaissance can be found: <https://www.coreknowledge.org/language-arts/>.

- Note that at the end of the opening page in the Online Resources, the History site provides information about when the site was accessed, when it was originally published, when it was updated, and who published it.
- Providing students with this hint will help them as they create their own citations, later; not all sites provide this information but many do.
- The stations need to contain sources that students can access and study quickly (in other words, please don't use a three-page article about a poet, as students won't have time to read it).
- If you are able to display the images on screens that students can scroll through, make sure they understand how best to utilize links and menus.
- Allow groups of students to pass through the stations to help get them thinking about possible topics.

Examine the Writing Model

10 minutes

- Take students through the Writing Model on Activity Page 5.3.

Note to Teacher: Use this link to download the CKLA Online Resources for this unit, where specific links to the images and audio referenced in the Writing Model are found:

<https://www.coreknowledge.org/language-arts/>.

- Read the Writing Model aloud, using the links to present the multimedia report.
- Ask students: Is it clear what the creator of this report would like the audience to understand about the topic? How would you paraphrase that message or understanding?
- Explain that in this case, while it would be good to actually see and hear the audiovisual portion of the presentation, the material in brackets supplies enough for the imagination to go on.
- Discuss the degree to which the report relies on visual, audio, and other multimedia elements versus the actual writing. Ask: Which aspect was most effective, the media or the spoken words? Does the writer strike a balance?

Turn and Talk: Invite students to pair up and skim the Writing Model together.

- Urge students to discuss what they like most about it and what they like least.
- Ask students to consider whether the creator has taken full advantage of the media possibilities. Did they use appropriate visuals? How about sound?

SUPPORT: Work with individual students or with a small group, focusing on students who may not have completed the planning phase of the writing procedure. Help students develop research questions with prompts such as: What about this topic do you find interesting? What would you like to know more about?

Note to Teacher: Studying and writing about the Harlem Renaissance will involve the sensitive topics of racism, sexism, and human exploitation. Always read selections ahead of time, prepare for student reactions, and address sensitive topics in an age-appropriate and neutral way.

Wrap Up

5 minutes

Discuss with students the power of sound and visuals in making a point. Ask students: Given that power, what role does writing play in a multimedia production?

Ask students to examine Activity Page 5.4 and select a topic for their essay.

Take-Home Material

Reading

- Have students review the core vocabulary words on Activity Page 5.1.

Morphology

- Have students take home Activity Page 5.2 and complete it for homework.

Lesson 6

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Whole Group: <i>Color Struck</i> (Scenes III–IV)	<i>The Genius of the Harlem Renaissance</i> KWL Chart Activity Page 6.1
DAY 2: Spelling	15 min	Introduce Spelling Words	Activity Page 6.2
Writing	30 min	Write a Multimedia Report: Plan	<i>The Genius of the Harlem Renaissance</i> Writing Process Diagram Activity Page 6.3
Take-Home Material	*	Reading	Activity Pages 6.1, 6.2
Optional End-of-Unit Comprehension Check	*		Activity Page PP.2

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Analyze how the play *Color Struck* represents the ideas of the Harlem Renaissance. (RL.7.1, RL.7.4, RL.7.9, RL.7.10, RH.6–8.1, RH.6–8.4, RH.6–8.10)

Compare and contrast a fictional portrayal of a time, place, or character in *Color Struck* and a historical account of the same period as a means of understanding how authors of fiction use or alter history. (RL.7.9)

Writing

Develop and strengthen writing as needed by planning. (W.7.5, WHST.6–8.5)

Generate focused questions for research and investigation. (W.7.7., WHST.6–8.7)

Write routinely over extended time frames. (W.7.10, WHST.6–8.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Analyze ideas and details presented in diverse media. (SL.7.2)

Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2, L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Use known strategies such as using context clues, Greek or Latin affixes and roots, as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.7.4.b, L.7.5.b)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Reading

- **Note to Teacher:** It is worth noting that Scene IV (pages 101–112) develops into a tense and upsetting plotline about the sickness and eventual death of a child. Please be sure to read this scene in advance of class and be prepared how to address this sensitive subject.
- Display the KWL Chart from Lesson 1.
- Write the purpose for reading on the board/chart paper: *Analyze how Color Struck represents the ideas of the Harlem Renaissance.*

Writing, Grammar, Morphology, Spelling

- Display the Writing Process Diagram found on SR.2.

Whole Group: *Color Struck* (Scenes III–IV) [pages 99–112]

Review

5 minutes

- Ask students to summarize the major events and the elements of setting and characterization in Scenes I and II of the play *Color Struck*.
- Remind students that the play deals with a type of racial prejudice called “colorism” — prejudice against people with darker skin tone within the Black community.
- Make sure students recall that at the end of Scene II, Emma’s partner, John, has left her behind to dance with Effie, a lighter-skinned woman that Emma feels hostile to or threatened by because of the color of her skin.

Introduce the Selection

5 minutes

- Tell students they will read Scenes III and IV of *Color Struck*. This will take students to the end of the play.
- Remind students that the play takes place both “twenty years ago” (1900) and in the “present” (1926). Scenes I and II were set “twenty years ago.” Students can expect that the setting in Scenes III and IV will shift to the “present” (1926).
- Have students turn to page 99 in the Reader.

Core Vocabulary

- Preview the core vocabulary words before reading the selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *defiantly*.
- Have students find the word on page 99 of the Reader.
- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech from the original word.
- Have students reference Activity Page 6.1 while you read each word and its meaning, noting the following:

- o The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the selection.
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**)

Vocabulary Chart for <i>Color Struck</i> (Scenes III–IV)		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	orchestra	defiantly perfection eagerly apologetically adoration monotonously
Spanish Cognates for Core Vocabulary		perfección
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

Read the purpose for reading from the board/chart paper:

Analyze how *Color Struck* represents the ideas of the Harlem Renaissance.

Read the Selection

25 minutes

Continue to read the play, asking students to read to themselves. Occasionally pause to ask questions in order to check for understanding and draw students' attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

Read *Color Struck*, Scene III

[pages 99–101]

[Tell students that Scene III begins immediately after the end of Scene II. Remind students what has just taken place: John has entered the dance contest alone because Emma is jealous of Effie, a woman with lighter skin. Emma has just learned that Effie is going to dance with John.]

Literal What does Emma do in the first paragraph that indicates a change in her mood?

- o Emma “stands . . . defiantly” but then creeps away and sits “motionless”—she goes from anger and defiance to defeat and despair.

[Ask students to think about the dance between Effie and John. Notice how John “falters” before recovering himself. What do students think these actions could be communicating?]

Inferential What does John’s “falter” communicate about his character and his relationships?

- o It reveals that John is slightly uncomfortable and is unfamiliar with Effie as a dance partner. It reveals that in some way he may be missing his regular partner, Emma.

SUPPORT: Remember that “the couple from Jacksonville” is John and Effie.

Literal Summarize the events of this scene in your own words. Focus on characterization.

- o Emma, upset with John, sits in despair. The master explains the rules, and the dancing begins while the orchestra plays. John and Effie “smile broadly” as they dance, showing that they are enjoying themselves. The judges declare them the winners of the contest, and John and Effie “circle the cake happily and triumphantly.” John seems to have forgotten about Emma, who is still sitting in the corner in despair. This is further emphasized when a man asks Emma if she’s from Jacksonville, wondering why another woman—not from Jacksonville—won the contest. The scene ends with John and Effie “being borne away in triumph.”

Read *Color Struck*, Scene IV

[pages 101–112]

[Make sure students are aware that the setting now shifts—the time is “the present,” or 1926, the year the play was written.]

Literal What do the details of the setting reveal about Emma’s life?

- o Emma leads a difficult life. The scene details reveal that her house is small and her furniture is cheap and poor-quality—there is also not much of it. It also prominently displays a child’s drawing, suggesting that she now has a child.

[Have students notice that the scene—and the room—is not lit.]

Inferential What does darkness in the room symbolize?

- o The darkness may symbolize ignorance or a bad situation. It could also symbolize the play’s exploration of anxieties about the “darkness” of one’s skin color.

SUPPORT: “As soon as it was decent to find you”—John is saying that he didn’t immediately rush to find a new wife. Instead he spent an appropriate mourning period for his dead wife.

[Point to the line about John’s wife being a “high-yaller dickty-doo.” Remind students that *yaller* or *yeller* means yellow—that is, a lighter-skinned person.]

Inferential Have Emma’s attitudes about color changed at all in the intervening years?

- o They do not seem to have changed.

[Point out that all the time John and Emma have been talking in the dark, Emma’s child has been ill in bed. Does this strike students as unusual? What does it make them feel about the tone of this scene?]

[Remind students that the term *mulatto* refers to a person of mixed racial heritage, specifically European and African (white and Black). The term is now considered offensive. It means that Emma’s daughter has a white father and a Black mother.]

Literal What detail about Emma’s daughter highlights the central theme of the play and of Emma’s character?

- o Emma’s daughter has light skin. This highlights the theme of “colorism” and Emma’s obsession about skin color and her belief that light-skinned people have life better than dark-skinned people like her.

[Ask students what they think of the way John immediately begins to refer to the child as his—does this strike them as odd? You may wish to point out that although it is quite sudden in the narrative, John’s wider actions suggest that he is really acting out of care. It is probably not meant to be seen as sinister, although a modern audience may disagree.]

Literal Summarize the events of this scene in your own words. Concentrate on what Emma does or does not do.

- o Student summaries should include the following: Emma is sitting in the dark with her sick daughter when John arrives to reignite their relationship. John wants Emma to turn on a light, but she does not. John asks Emma to get a doctor, but she does not. She outright refuses to see a Black doctor. She sees John ministering kindly to her daughter and she drives him away. When the doctor finally arrives, the child is dead. The play ends with Emma sitting in the darkness.

Literal What surprising fact is revealed about Emma at the end?

- o Emma is blind.

Inferential What is the symbolism of Emma’s blindness?

- o Emma is literally as well as figuratively blind—earlier in the play her feelings about color “blinded” her to John’s true love for her.

Evaluative Think about the final moments of the play: Emma is sitting alone in the dark, rocking “monotonously” and staring “out of the door” as the lamp is blown out by the wind. What might this symbolize about the Harlem Renaissance?

- o It symbolizes being stuck in a bad place, unable to move forward or escape. The reference is to the destructiveness of color prejudice, mainly within the Black community. This offers a criticism of the Black community at the heart of the Harlem Renaissance. The era was not just a period of hopeful change—the Black community had to overcome color prejudice in order to free itself and move forward.

Remind students of the purpose for reading:

Analyze how *Color Struck* represents the ideas of the Harlem Renaissance.

Bring students back together. Begin your discussion by asking how students feel about the conclusion of the play—did they find it striking, upsetting, or provocative? Were students expecting the play to have such a dark ending? Answers may include:

- Yes, the end of the play was upsetting because it is a deliberately unhappy ending.
- Yes, the play is striking because it tries to show that color prejudice even poisons people against themselves—and that it causes harm and grief.

Then, ask students to think about the ideas of the Harlem Renaissance they have been identifying in these lessons. Ask students to offer examples of ideas and themes that were hopeful, positive, or happy. If required, ask students to review their notes from earlier lessons, especially the essays about Harlem and the Great Migration like “The Negro Pioneers.” Write suggestions of positive ideas on the board/chart paper. Answers may include:

- The Harlem Renaissance shows many artists using their talents to create a new, vibrant culture.
- The Harlem Renaissance helped to grow and promote a strong and distinctive Black culture.

Then, ask students to suggest negative or darker themes revealed in some of the works they have read. As well as Hurston’s play, students should be encouraged to think about the themes of Langston Hughes’s poetry. Did these artworks offer a more negative or a more nuanced idea about the Black experience? Answers may include:

- Yes, these works show the pain and hardship of what it was like to live in the society of the time. These works show how white supremacist ideas turned society against Black people.
- Yes, because these works show that Black life was not a simple story of resilience and bravery but a complicated story of people with complex feelings and responses to the society in which they lived.

Ask students to consider why these differences might exist. You can direct students to think about the difference between essays pertaining to an artistic movement and the products of the movement themselves. Point out that the work of Hurston and Hughes (and others) draws deeply upon the Black experience, which was full of pain, struggle, and injustice. But to the observers and promoters of the movement, these works of art represented something noble, beautiful, and worthy of praise. Ask students for any final comments they would like to make about the period and its complexities, and have them finish filling out the “Learned” column on the KWL Chart. In addition, students may have some new “Want” points to add now that they are learning more.

Greek and Latin Roots *amo*, *erro*, *facio*, *fragilis*, *finis*, *neos*

Introduce Spelling Words

15 minutes

- Explain that students will practice 12 words that contain the Greek and Latin Roots *amo*, *erro*, *facio*, *fragilis*, *finis*, or *neos*. These words do not follow one single spelling pattern. Tell students they will be assessed on these words and will write a sentence including one or more of these words in Lesson 9.
- Introduce the words by writing them on the board/chart paper. First say the word aloud, and then name each letter aloud as you write it.
 - Point out that *amorous* and *enamored* are spelled using the root *amo*.
 - The words *errant* and *err* are spelled using the root *erro*.
 - The words *interface* and *efface* are spelled using the root *facio*.
 - The words *fragment* and *fragile* are spelled using the root *fragilis*.
 - The words *finish* and *finitude* are spelled using the root *finis*.
 - The words *neophyte* and *neologism* are spelled using the root *neos*.

1. amorous	7. finitude
2. efface	8. fragile
3. enamored	9. fragment
4. err	10. interface
5. errant	11. neologism
6. finish	12. neophyte

- After writing and pronouncing the words, use the following chart to define each word and provide an example of how to use it in a sentence.
- Remind students that they can use what they have learned about roots to help them determine the meaning of these words.

Spelling Word	Definition	Example Sentence
amorous	having to do with romantic love	A valentine is an amorous greeting card.
efface	erase or remove the appearance of a surface	Over many years the weather effaced the carvings in the rock.
enamored	extremely fond of something	She was completely enamored with Korean music, movies, and food.
err	to wander from a path, make a mistake	I erred when I said I could get there in only one hour.

Spelling Word	Definition	Example Sentence
errant	wandering or traveling about in no particular direction	Five errant cows got separated from the herd, and we had to go look for them.
finish	to bring something to completion; the last step in making something or the end of a performance	The chef finished the dish with a drizzle of balsamic vinegar.
finitude	the quality of limitedness or being finite	The stars at night fill me with a sense of Earth's finitude.
fragile	susceptible to breaking	The peace between the two countries was fragile but holding.
fragment	a piece of something	As she worked, she hummed a fragment of an old tune.
interface	the place where two surfaces or faces meet	My laptop is my interface with the Internet.
neologism	a new word or phrase	<i>Contrail</i> was a neologism that came into use when people started flying in jets.
neophyte	a newcomer or beginner	I'm just a neophyte, but Aisha has years of gardening experience.

- Tell students the word list will remain on display until the assessment so they can refer to it until then.
- Have students take home Activity Page 6.2 to practice the spelling words.

WRITING

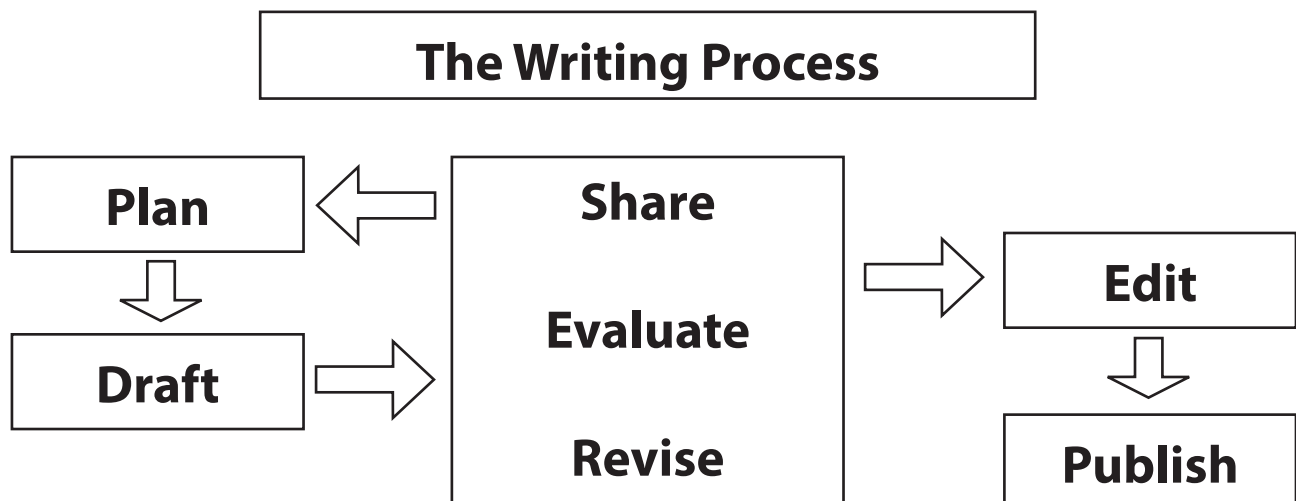
30 minutes

Write a Multimedia Report: Plan

Introduce the Writing Process

5 minutes

- Display the Writing Process Diagram, and walk through the steps with students. Point out that this diagram is also included in the Student Resources on Activity Page SR.2. Explain that students will follow these steps each time they work on a unit writing assignment. Today they will begin the planning step.



Note to Teacher: You may wish to keep the Writing Process Diagram displayed in the classroom for students to refer to throughout the year.

Introduce Finding Your Point

5 minutes

- Have students consider the topic they chose. Ask students to jot down why they chose it. Were students drawn to a particular character? Did the idea behind a movement provoke students' interest? Or was it a thrilling or dramatic event?
- Explain that often, we don't know why something grabs us: it just does. But to make a compelling report you need to have a point to make—a conclusion to aim for.

Note to Teacher: Provide resources for students to use in class to research their chosen topics. The websites used in creating the Gallery Walk in Lesson 5 provide a great starting point for research.

- If possible, print out articles or poems, such as Langston Hughes's poem *Harlem*, as examples for students to bear in mind as they do their research.
- As students continue their research in subsequent lessons, you may choose to schedule a time for your class to visit the school library or media center to conduct their own research.
- Depending on your students' experience with research, you or the school librarian may need to discuss with them how to locate print resources in the library or how to search for and find reliable sources on the Internet.
- Invite students to conduct quick research online or use other provided sources to find some brief information about each of their identified topics, as well as any images or audio files that suit their topic.
- Based on this quick research, have each student choose one topic and generate a research question beginning with the word *what*, *why*, or *how*.

Activity: Generate a Research Question

10 minutes

- Have students complete Activity Page 6.3.
- Explain that to focus students must ask a research question and that to create an effective question it will help to decide ahead of time what they think their conclusion will be.
- Tell students that once they have their conclusion, they can always change it but that as they research, having a specific question in mind will help guide them to what they're looking for.
- Example: Was Zora Neale Hurston the leading poet of the Harlem Renaissance? Explain that this student has concluded that Hurston is the leading poet of the Harlem Renaissance. After researching other poets of the time, how Hurston was received then and now, and how much influence she had, the student will better understand this poet's role in this era—and how to write their conclusion.

SUPPORT: Discussing the research process provides an excellent opportunity to make clear to students what constitutes a good source—and what doesn't.

- Encyclopedia websites with permanent staff, government websites, academic journals, and articles or books published by well-known publishers are often reliable sources of information. Check to see who wrote and published a text, and whether the text cites its own sources. URLs that end in .org, .edu, or .gov are carefully regulated in regard to permissible content, and thus contain generally reliable information.

- Sites like Wikipedia are created by the public and as such are not reliable for citations and should not be used.
- Make clear that sources taken directly from Instagram, Facebook, or Twitter are also suspect.
- Make clear that primary sources are the gold standard in research: these are the original documents, statements, or other materials about which historians and researchers write. For example, a poem is a primary source, and so is a letter or other writing by historical individuals.
- Tell students that images of primary sources may sometimes be found online—digital files that display original document or image.
- For example, if a student wishes to show a Langston Hughes poem as it appeared in its first edition, that image must be a photo of the actual page in order to be considered a primary source.
- Explain that verbal accounts may also be primary sources—but to have the standing to make a claim about a person, event, place or movement, a primary source must have direct experience with that subject or event.
 - For instance: Someone interviewed after a protest rally in which they directly participated is a primary source.
 - An interview with a family member who spoke with that witness around the time it happened is also a primary source—it's also direct experience.
 - A recollection long afterward can be a primary source as well, so long as the person was actually present—but the writer should be skeptical of such memories and look for corroboration in other accounts.
- Elicit that secondary sources include the writings of a biographer or historian recognized as knowledgeable in the topic and the account of someone who was not an eyewitness but heard the story of an event—at the time—from a person who was there.

Wrap Up

10 minutes

Discuss with students that their approach to the topic might shift during the research process—and that this is perfectly okay. Elicit that students' conclusions must be shaped by the facts they discover.

Take-Home Material

Reading

- Have students review the core vocabulary words on Activity Page 6.1.

Spelling

- Have students take home Activity Page 6.2 to practice spelling words.

Lesson 7

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Morphology	15 min	Practice Greek and Latin Roots <i>amo, erro, facio, fragilis, finis, and neos</i>	Activity Page 7.1
Writing	30 min	Write a Multimedia Report: Plan	Activity Page 7.2
DAY 2: Grammar	15 min	Introduce Eliminating Wordiness and Redundancy	Activity Page 7.3
Writing	30 min	Write a Multimedia Report: Draft	Activity Page 7.4
Take-Home Material	*	Morphology, Grammar	Activity Pages 7.1, 7.3

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Compare a fictional text to a multimedia version. (RL.7.7, RL.7.10, RH.6-8.7, RH.6-8.10)

Compare an informational text to a multimedia version. (RI.7.7, RI.7.10, RH.6-8.7, RH.6-8.10)

Analyze how multiple authors write about the same topic. (RI.7.9)

Writing

Draft a multimedia report. (W.7.2, W.7.2.a, W.7.2.b, W.7.2.f, W.7.4, WHST.6-8.2, WHST.6-8.2.a, WHST.6-8.2.b, WHST.6-8.2.f, WHST.6-8.4)

Develop and strengthen writing as needed by planning. (W.7.5, WHST.6-8.5)

Generate focused questions for research and investigation. (W.7.5, W.7.7, WHST.6-8.5, WHST.6-8.7)

Gather relevant information from a variety of sources. (W.7.8, WHST.6-8.8)

Draw evidence from texts to support research. (W.7.9, W.7.9.a, W.7.9.b, W.7.10, WHST.6-8.9, WHST.6-8.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1, SL.7.1.a–d)

Follow rules of classroom discussion. (SL.7.1.b)

Analyze ideas and details presented in diverse media. (SL.7.2)

Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize important points. (SL.7.5)

Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2, L.7.2.b)

Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy. (L.7.3, L.7.3.a)

Use known strategies such as using context clues, Greek or Latin affixes and roots, as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.7.4.a, L.7.4.b, L.7.5.b)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Writing, Grammar, Morphology, Spelling

- Display the Roots Anchor Chart.

DAY 1

MORPHOLOGY

15 minutes

Greek/Latin Roots *amo, erro, facio, fragilis, finis, neos*

Practice Greek/Latin Roots

15 minutes

- Review with students the roots *amo, erro, facio, fragilis, finis, and neos* and their meanings. Read through the additional examples of related words used in sentences. Help students see the connection between the meaning of each root and the related word as it is used in the sentence.

Root	Meaning	Example
amo	to love	An amorist is someone who is dedicated to or writes about love.
erro	to wander	The beetle followed an erratic path across the tabletop.
facio	face	The gemstone had 36 polished facets .
fragilis	to break	The cookie was very frangible , so we easily divided it four ways.
finis	end	The ornamental part at the top of a post is a finial .
neos	new	A neoplasm is an abnormal new growth of tissue.

- Have students turn to Activity Page 7.1. Briefly review together the directions. Tell students to complete the first item. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

WRITING

30 minutes

Write a Multimedia Report: Plan

Review Research

5 minutes

- Point out that a report is only as good as its research. Images and audio will support and extend the central idea, but it's the text that forms the core of the report—and the facts must be researched.
- Explain that now that students know the question they're asking, they need to find the answers.
- Have students sort through their sources.
- Suggest students sort them into print and digital media and into primary and secondary sources.
- Have students total up the number of sources they've found. Ask: Do you think you have enough? Do you feel all the points that support your conclusion are sufficiently supported?

Note to Teachers: Make clear the difference between primary and secondary sources, and explain that students will need to incorporate both types into their report. Review briefly what makes an online source credible or questionable. Remind students that if they visit a library, they can ask librarians to help guide them to resources, both in print and online.

Activity: Research Checklist

15 minutes

- Explain that creating an outline of what they will need to research will help students make the most of their time.
- Have students put that outline in the form of a checklist to help them make sure not to miss anything.
- Have students record their research on Activity Page 7.2. There is an example to examine with students.

- Urge students to remember that as they research the facts for their text, they will also need to note any visual or audio media that can support what they plan to say.
- Explain that it can be a good idea to cast a wide net while students research, recording links and making a note of where they found something.
- Tell students that they may not need this material later but that they may find that they do need it.

SUPPORT

- Make sure students plan to take notes as they go.
- Explain that research is like going on a journey—you may never pass a particular place again, so it's good to make a record while you're there.
- A research notebook can also be a place to jot down new ideas or fresh points suggested by the research.

Wrap Up

10 minutes

Have volunteers share their research plans and checklists. Ask students if they have any additional ideas or suggestions about sources to consult or approaches to use. Encourage students to support one another as they embark on their research journeys.

DAY 2

GRAMMAR

15 minutes

Action Verbs

Introduce Eliminating Wordiness and Redundancy

15 minutes

- Remind students that in Grade 6 they learned about maintaining a consistent style. Tell students that maintaining an appropriate style in writing or speaking means eliminating language that is unnecessarily repetitive or wordy.
- Tell students that one way to do this is to avoid using two words or phrases that mean the same thing.
 - Repetitive: *You can help your plants by **reducing and decreasing** their exposure to direct sunlight.*
 - Better: *You can help your plants by **reducing** their exposure to direct sunlight.*
 - Better: *You can help your plants by **decreasing** their exposure to direct sunlight.*
 - Repetitive: *You can **water your plants more often**, thus **increasing the frequency with which they receive H₂O**.*
 - Better: *You can **water your plants more often**.*
 - Even better is to develop your thought with a new idea: *You can **water your plants more often**, thus preventing the leaves from drying out.*
 - Repetitive: ***In fact**, a grow light is **actually** a better choice for some plants.* Better: ***In fact**, a grow light is a better choice for some plants* or *A grow light is **actually** a better choice for some plants.*

- Inform students that another way to eliminate repetitive, wordy language is to avoid words and phrases that don't add meaning.
 - o These can creep in when two ways of phrasing an idea occur in the same sentence. The solution is to choose one of the ways and stick with it.
 - Repetitive: *One way of **looking at the situation** is **to see it** as an opportunity for growth.*
 - Better: *One way of **looking at the situation** is as an opportunity for growth.*
 - Better: *We could **see the situation** as an opportunity for growth.*
 - o Sometimes words and phrases that suggest hesitancy or uncertainty add little real meaning to a sentence:
 - Wordy: *Butterflies, **some might say**, are—**to some degree**—attracted to flowers, **more or less**.*
 - Better: *Butterflies are attracted to flowers.*
- One purpose of sentence combining is to reduce wordiness. Inserting an independent clause as a phrase or dependent clause inside another independent clause can eliminate the need to repeat some of the words.
 - o Wordy: *There is a cat. The cat stands in the doorway. That cat belongs to me.*
 - o Better: *The cat standing in the doorway belongs to me.*

Repetitive and/or Wordy Language	Clear and Concise Language
<i>You can help your plants by reducing and decreasing their exposure to direct sunlight.</i>	<i>You can help your plants by reducing their exposure to direct sunlight.</i>
<i>You can water your plants more often, thus increasing the frequency with which they receive H₂O.</i>	<i>You can water your plants more often, thus preventing the leaves from drying out.</i>
<i>In fact, a grow light is actually a better choice for some plants.</i>	<i>A grow light is actually a better choice for some plants.</i>
<i>One way of looking at the situation is to see it as an opportunity for growth.</i>	<i>One way of looking at the situation is as an opportunity for growth.</i> <i>We could see the situation as an opportunity for growth.</i>
<i>Butterflies, some might say, are—to some degree—attracted to flowers, more or less.</i>	<i>Butterflies are attracted to flowers.</i>
<i>There is a cat. The cat stands in the doorway. That cat belongs to me.</i>	<i>The cat standing in the doorway belongs to me.</i>

- Have students turn to Activity Page 7.3. Briefly review together the directions. Tell students to complete the first item. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

Write a Multimedia Report: Draft

Develop a Multimedia Report

5 minutes

- Explain to students that getting the words of their report down in a rough draft will help them focus on gathering images and audio to support their report.
- Point out that often, images or audio clips may be essential to the report—especially if the subject is related to music or the arts. Tell students that drafting their report will involve deciding how to work these media into the report. Prompt students to ask themselves the following:
 - Will I pause and point to images as I give my report?
 - Will I move through a number of images before explaining the content?
 - What works best to impart the message I want to communicate about the subject?

Activity: Storyboarding

20 minutes

- Explain to students that filmmakers often use storyboards to create a kind of map for their films. Tell students that, when working with multimedia, it will be essential that they know which images or sound cues they will need and when, as they read the narrative.
- Tell students to turn to Activity Page 7.4. Ask students to use the Activity Page to create a storyboard for their report. Students will use their work from Activity Page 7.4 and any research notes they've made to complete a draft of their report as homework.
- As students write, circulate around the room, monitoring students' progress and providing guidance and support as needed.

SUPPORT: While some students may find a natural balance between media and writing, others may struggle with the presentational aspect of such a report.

- Put students at ease by explaining that there are as many different ways of presenting a multimedia report—and as many different mixes of different kinds of media with the written text—as there are topics.
- Urge students to consider the nature of their topic:
 - If students are writing about a poet, it makes sense to use spoken word recordings of the poems, if they exist.
 - If students are writing about a singer, recordings of the music and images of the performer might be primary.
 - Writing about a painter might call for images of the painter's work.
 - A movement, like the civil rights movement, might call for moving images of crowd scenes or speeches.

Remind students that the right image can say a thousand words. Have students bear this in mind as they select their images—and audio, too. These media can and should do some of the heavy lifting of the report.

Take-Home Material

Morphology

- Have students take home Activity Page 7.1 and complete it for homework.

Grammar

- Have students take home Activity Page 7.3 and complete it for homework.

Writing

- Have students continue to gather research for their multimedia reports.
- Have students complete their storyboards if they did not complete them in class.

Lesson 8

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Grammar	15 min	Introduce Frequently Confused Words	Activity Page 8.1
Writing	30 min	Write a Multimedia Report: Draft	*
DAY 2: Spelling	15 min	Practice Spelling Words	Activity Page 8.2
Writing	30 min	Write a Multimedia Report: Draft	Activity Page 8.3
Take-Home Material	*	Grammar, Spelling	Activity Pages 8.1, 8.2

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Compare a fictional text to a multimedia version. (RL.7.7, RL.7.10, RH.6-8.7, RH.6-8.10)

Compare an informational text to a multimedia version. (RI.7.7, RI.7.10, RH.6-8.7, RH.6-8.10)

Analyze how multiple authors write about the same topic. (RI.7.9)

Writing

Draft a multimedia report. (W.7.2, W.7.2.a, W.7.2.b, W.7.2.c, W.7.2.d, W.7.2.e, W.7.2.f, W.7.4, WHST.6-8.2, WHST.6-8.2.a, WHST.6-8.2.b, WHST.6-8.2.c, WHST.6-8.2.d, WHST.6-8.2.e, WHST.6-8.2.f, WHST.6-8.4)

Develop and strengthen writing as needed by planning. (W.7.5, WHST.6-8.5)

Generate focused questions for research and investigation. (W.7.7, WHST.6-8.7)

Gather relevant information from a variety of sources. (W.7.8, WHST.6-8.8)

Draw evidence from texts to support research. (W.7.9, W.7.9.a, W.7.9.b, W.7.10, WHST.6-8.9, WHST.6-8.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1 SL.7.1.a-d)

Follow rules of classroom discussion. (SL.7.1.b)

Analyze ideas and details presented in diverse media. (SL.7.2)

Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize important points. (SL.7.5)

Language

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (L.7.1)

Spell correctly. (L.7.2, L.7.2.b)

Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy. (L.7.3, L.7.3.a)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

Advance Preparation

Writing, Grammar, Morphology, Spelling

- Prepare and display the Frequently Confused Words Chart on pages 108–109 of this Teacher Guide.

DAY 1

GRAMMAR

15 minutes

Frequently Confused Words

Introduce Frequently Confused Words

15 minutes

- Remind students that they learned in Grade 6 about frequently confused words. Ask students to give an example of words that are often mixed up, such as *lie* and *lay*.
- Show students the Frequently Confused Word Chart you prepared in advance. Read through the chart with students, explaining how to decide between the choices.
- Explain that words are often confused because they sound or look alike.
 - o The word *past* (both a noun and a preposition) is often confused with the word *passed* (past-tense form of *to pass*).
 - o The word *than* (used in making comparisons) is often confused with the word *then* (indicating time).
 - o The word *affect* (to influence) is often confused with the word *effect* (a result).
 - o The word *principle* (idea) is often confused with the word *principal* (leader).

- Discuss how contractions are sometimes confused with possessive pronouns.
 - The word *it's* (contraction for *it is*) is sometimes confused with the word *its* (possessive pronoun).
 - The word *who's* (contraction for *who is*) is sometimes confused with the word *whose* (possessive pronoun).
 - The word *they're* (contraction for *they are*) is sometimes confused with the word *their* (possessive pronoun). Both can be confused with the adverb *there*.
- Go on to mention how irregular verb forms are sometimes confused because their past-tense and past-participle forms are unpredictable and have to be learned individually.
 - The past-tense and past-participle forms of *lie* (to recline) are *lay* and *lain*. *I lie on the couch today but I lay on the couch yesterday, and I have lain on the couch all afternoon.*
 - The past-tense and past-participle forms of *lay* (to place) are *laid* and *laid*. *I often lay out what I'm going to wear tomorrow before I go to bed but I laid my glasses on the table and I have laid my glasses somewhere.*
- Tell students that sometimes words are confused when the choice between them depends on the logic of the situation.
 - Some adjectives change depending on whether the noun they are used with is countable.
 - *Number* is used with countable nouns; *amount* is used with mass (uncountable) nouns: *a number of people* but *an amount of milk*.
 - *Few, fewer, and fewest* are used with countable nouns; *little, less, and least* are used with mass (uncountable) nouns: *fewer people* but *less milk* and *less time*.
 - *Many* is used with countable nouns; *much* is used with mass (uncountable) nouns: *many people* but *much milk* and *much time*.
 - The preposition *between* is used with two things; the preposition *among* is used with three or more things: *between those two trees* but *among the trees in my yard*.

Word	Meaning or Use	Word	Meaning or Use
passed	past tense of <i>to pass</i>	past	preposition (<i>run past the tree</i>)
than	used to compare (<i>more than enough</i>)	then	adverb of time (<i>then we left</i>)
affect	<i>to influence</i>	effect	<i>result</i>
principle	<i>idea</i>	principal	<i>leader</i>
it's	<i>it is</i>	its	possessive pronoun
who's	<i>who is</i>	whose	possessive pronoun
they're	<i>they are</i>	their	possessive pronoun
		there	adverb of place

Word	Meaning or Use	Word	Meaning or Use
lie, lay, lain	<i>to recline</i>	lay, laid, laid	<i>to place</i>
number	countable	amount	not countable
few, fewer, fewest	countable	little, less, least	not countable
many	countable	much	not countable
between	two things	among	three or more

- Have students turn to Activity Page 8.1. Briefly review together the directions. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

WRITING

30 minutes

Write a Multimedia Report: Draft

Review Writing Progress

5 minutes

- Explain to students that, inevitably, as they create the first draft of a multimedia report, they will begin to identify areas that require more supporting details—which will require more research.
- Elicit that, as they create their first drafts, students may discover new subtopics, that fresh questions arise that must be addressed, and that sometimes their report may take a new direction altogether.
- Provide examples of instances in which writers might need to revise their original assumptions:
 - o I was led to believe there were no images of a particular event, but now I find there's a whole archive devoted to the subject: I can make this event a bigger part of my report.
 - o I discovered the person I was writing about was not just a famous singer but a poet as well—I will want to find and incorporate some of her poetry.
 - o The original conclusion I was going to come to is not broad enough to do justice to the richness and influential nature of the movement I'm researching—I need to change my conclusion to match the material and the lessons I'm drawing from it.

Note to Teacher: As they do their revisions, it may be a good time to remind students that the visual and audio media they use should be integral to their report as a whole, not merely illustrative—though certainly some images, such as portraits of the subject, will have that role.

Pair and Share

10 minutes

Because students are all researching the Harlem Renaissance, it may be useful to have them pair up and share research experiences. Pairs could be made up of students with the same or similar topics or students who wish to concentrate on a certain sort of media or resource. Point out that talking to someone who's solving a similar problem can often yield rich results.

Activity: Cut and Paste

10 minutes

- Explain to students that they can move elements of their storyboard around to suit any changes they decided on in the drafting process.
- Have students make a version of their storyboard that they can cut up and/or add to as they discover new media elements they want to include or insert new text where more support was needed for their conclusion and/or the points that support it.
- Give students construction paper and tape to “cut and paste” their storyboards into the order they will use for their final draft.
- As students work, circulate around the room, monitoring students’ progress and providing guidance and support as needed.

SUPPORT: There may be students who find no reason to change their original draft, having discovered no new information or no weaknesses in the research they’ve done so far.

- Encourage students to consider that no first draft is perfect and that having finished that stage of the writing process, it is always useful to find even small things that can be improved.
- Provide a few examples:
 - The image you found of the writer you are talking about doesn’t capture them at the time of their most prolific work: Find a more appropriate image.
 - You have one firsthand account of a famous event—but how much richer would it be to have another eyewitness report that confirms that account or even one that challenges it.
 - Not all images are equal: If you are writing about a painter or sculptor or a famous place, you want a good image. Large file sizes are often available on museum sites or dedicated archival sites—you can work with a librarian to investigate the best image possible for your report.

Wrap Up

5 minutes

Explain that fixes to the first draft of a multimedia report can take many different forms, from adding images to replacing them with better images to changing the report’s focus altogether. Ask volunteers to share with the class the issues they found and the changes they made.

DAY 2

SPELLING

15 minutes

Greek/Latin Roots *amo, erro, facio, fragilis, finis, neos*

Practice Spelling Words

15 minutes

- Tell students they will practice writing spelling words.
- Remind students that these words contain the Greek and Latin Roots *amo, erro, facio, fragilis, finis, and neos*.

- Read with students through the spelling word list from Lesson 6 to reinforce their understanding of the words' pronunciation and meaning.
- Have students turn to Activity Page 8.2. Briefly review the directions, and do the first sentence together. Tell students to complete the activity page in class or for homework.
- Remind students that they will complete their spelling assessment during the next lesson.

WRITING

30 minutes

Write a Multimedia Report: Draft

Create a Final Draft

5 minutes

- Explain to students that as they create their final drafts of their multimedia reports, they will need to focus on perfecting the writing—as well as how they might publish their report digitally and present it for an audience.
- Make it clear that by now the content of students' report should be set; it should only need minor editing. The point of this lesson will be to smooth out any issues with the text and media.
- Tell students most of the work now will be in bringing together the media elements they've settled on and deciding how best to present the report digitally—knowing that they will be sharing this presentation for evaluation by a peer in the next lesson.
- Provide students with one of the links cited in the note below that will provide them with a site that will allow them to experiment with putting their report up on a screen and seeing how it will look.
 - Explain that before students put their reports up online, they must first sort out their presentation as a whole, which Activity Page 8.3 will help them with.
 - This resource will allow them to note how each element of the report relates to the Research Question, what type of media is used to support that element, and from what source the media or text information is drawn.

Note to Teacher: Options for digital publishing include platforms like Prezi, PreziNext, Glogster, and Explain Everything—or even something as basic as PowerPoint or Google Slides. An example of a site that does a good job explaining the options and how to use them can be found in the Online Resources for this unit: <https://www.coreknowledge.org/language-arts/>.

Explain Plagiarism

5 minutes

- Remind students that, so far, they have completed activity pages, collected sources, and created an outline that they will use to help them finalize their research reports.
- Explain to students that plagiarism is the taking of someone else's written work and presenting it as one's own.
- Discuss the dangers of plagiarism with students. Tell students that using the work of another writer without attribution is unethical and that, when they quote other writers, they need to cite their source.

- Point out that work in which plagiarism is discovered is discredited—and so is its author. In the case of published works, there can be legal repercussions, and at a college or university, plagiarism can lead to expulsion.

Introduce Quoting from Sources

15 minutes

- Tell students that if they want to use an author’s exact words, they may use a brief quotation of up to a few sentences.
- Explain that these short, “embedded” quotations require quotation marks and that the source should appear in parentheses directly after the quotation.
- Point out that sometimes students will want to have brief quotes from a secondary source within the body of a paragraph. Only quotations of paragraph length are set off as inset text.

SUPPORT: Students may begin writing their final draft as Activity Page 8.3 and finish it in the Writer’s Journal, as homework.

Wrap Up

5 minutes

Explain that fixes to the first draft of a multimedia report can take many different forms, from adding images to replacing them with better images to changing the report’s focus altogether. Ask volunteers to share with the class the issues they found and the changes they made.

Take-Home Material

Grammar

- Have students take home Grammar Activity Page 8.1 and complete it for homework.

Spelling

- Have students take home Activity Page 8.2 to practice spelling words.

Writing

- Have students complete their drafts using Activity Page 8.3.

Lesson 9

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Grammar	15 min	Practice Eliminating Wordiness and Redundancy and Frequently Confused Words	Activity Page 9.1
Writing	30 min	Write a Multimedia Report: Share, Evaluate	Activity Page 9.2, 9.3
DAY 2: Spelling	15 min	Spelling Assessment	Activity Page 9.4
Writing	30 min	Write a Multimedia Report: Revise, Edit	Writing Journal Activity Pages 9.2, 9.3, 9.5
Take-Home Material	*	Grammar	Activity Page 9.1

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Compare a fictional text to a multimedia version. (RL.7.7, RL.7.10, RH.6-8.7, RH.6-8.10)

Compare an informational text to a multimedia version. (RI.7.7, RI.7.10, RH.6-8.7, RH.6-8.10)

Analyze how multiple authors write about the same topic. (RI.7.9)

Writing

Review how the writing assignment will be marked. Conduct a peer review of student drafts. Revise drafts based on feedback. (W.7.2, W.7.2.a, W.7.2.b, W.7.2.c, W.7.2.d, W.7.2.e, W.7.2.f, W.7.4, W.7.5, W.7.6, W.7.7, W.7.8, W.7.9, W.7.9.a, W.7.9.b, W.7.10, WHST.6-8.2, WHST.6-8.2.a, WHST.6-8.2.b, WHST.6-8.2.c, WHST.6-8.2.d, WHST.6-8.2.e, WHST.6-8.2.f, WHST.6-8.4, WHST.6-8.5, WHST.6-8.6, WHST.6-8.7, WHST.6-8.8, WHST.6-8.9.b, WHST.6-8.10)

With some guidance and support from peers and adults, develop and strengthen writing by editing. (W.7.5, W.7.10, WHST.6-8.5, WHST.6-8.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1, SL.7.1.a, SL.7.1.c, SL.7.1.d)

Follow rules of classroom discussion. (SL.7.1.b)

Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize important points. (SL.7.4, SL.7.5, SL.7.6)

Language

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (L.7.1)

Spell correctly. (L.7.2, L.7.2.b)

Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy. (L.7.3, L.7.3.a)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Writing, Grammar, Morphology, Spelling

- Display Frequently Confused Words Chart.

DAY 1

GRAMMAR

15 minutes

Eliminating Wordiness and Redundancy and Frequently Confused Words

Practice Eliminating Wordiness and Redundancy and Frequently Confused Words

15 minutes

- Remind students that, in Lesson 7, they learned about avoiding wordiness and redundancy and in Lesson 8 about correctly choosing between frequently confused words.
- Explain that these skills all depend on paying close attention to meaning.
 - Avoid using more than one word or phrase with the same meaning.
 - If you are considering two different ways of wording an idea, make sure you choose and use only one in your sentence.
 - Avoid using a word with a meaning different from the one you intend.
 - Avoid using words that add little or no meaning at all.
- Remind students that one pair of frequently confused words is *who* and *whom*. *Who* is the subject form of the pronoun, and *whom* is the object form. Explain that when having

to choose between subject and object forms of pronouns, students can use a strategy to make the choice easier.

- o To decide between *who* and *whom*, look at how the pronoun is used in the sentence or clause. Substituting an easier pronoun such as *he* can make it easier to hear the correct choice.
- o Example: “That is the historian _____ travelled to Greece.” *Who* or *whom*?
 - Would you say “he traveled to Greece” or “him traveled to Greece”?
 - The first, therefore it is “who traveled to Greece.”
- o Example: “We love the new mayor _____ we have elected.” *Who* or *whom*?
 - Would you say “we have elected he” or “we have elected him”?
 - The second, therefore it is “whom we have elected.”
- Another strategy for choosing between subject and object pronouns is to remove words between the pronoun and the preposition or verb it goes with.
 - o Example: “My mother bought bagels for my brother and ____.” *I* or *me*?
 - Would you say “My mother bought bagels for I” or “My mother bought bagels for me”?
 - The second, so it is “My mother bought bagels for my brother and me.”
 - o Example: “_____ and her sister went swimming.” *She* or *Her*?
 - Would you say “She went swimming” or “Her went swimming”?
 - The first, so it is “She and her sister went swimming.”
- Have students turn to Activity Page 9.1. Briefly review together the directions and Tell students to complete the first item. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

WRITING

30 minutes

Multimedia Report: Share, Evaluate

Introduce the Rubric and Peer Review Checklist

15 minutes

- Review that the main purpose of this multimedia report is to frame a research question about some aspect of the Harlem Renaissance and answer it with a report that uses visual and audio media in an integral way.
- Have students turn to the Multimedia Report Rubric on Activity Page 9.2, and go over each of the categories with students. Explain that students will use the rubric to evaluate their essays and determine where they need to revise and edit.
- Introduce the Peer Review Checklist on Activity Page 9.3. Explain that students will use this checklist to help review a classmate’s work. Read through the instructions on both sides of the checklist, and make sure students understand what they are to do.

Conduct a Peer Conference

15 minutes

- Have students perform their reports for their peers. They should use the Multimedia Report Rubric and Peer Review Checklist to evaluate one another's media reports.
- When students have completed their review of their peer's report, provide them an opportunity to confer with one another to discuss the suggestions recorded on the Peer Review Checklist on Activity Page 9.3.

Note to Teacher: You may choose to have students conduct the conference via the Internet—which may work better for presenting a digital, multimedia report.

SUPPORT: Encourage students to make their remarks constructive—first drafts are called this for a reason. There is bound to be room for improvement. Explain that the strength of an argument lies with the clarity of the reasoning and the relevance of the evidence. Suggest questions to consider as students revise:

- Does the writer pose a question for the report to answer?
- Does the writer use media in a way that is integral to the story's conclusion?
- Is the media engaging?
- Is there a balance between text and media?
- Is the language of the report formal?
- Were there points that did not feel supported by either text or media?

DAY 2

SPELLING

15 minutes

Greek/Latin Roots *amo, erro, facio, fragilis, finis, neos*

Assessment

15 minutes

- Have students turn to Activity Page 9.4 for the spelling assessment.
- Using the following list, read the words one at a time in the following manner: Say the word, use it in a sentence, and then repeat the word.
- Tell students that at the end you will review the list once more.
- Remind students to pronounce and spell each word syllable by syllable.

1. amorous	I wrote my paper on <u>amorous</u> poetry of the Harlem Renaissance.
2. efface	Nothing can <u>efface</u> my memory of you.
3. enamored	Women of the day were <u>enamored</u> with wide-brimmed hats tied on with scarves.
4. err	If you <u>err</u> in your addition, you won't know the total cost.

5. errant	While the rest of the flock flew south for the winter, one <u>errant</u> goose flew north.
6. finish	The semigloss varnish gave the desk a nice, satiny <u>finish</u> .
7. finitude	The more you learn, the more aware you become of the <u>finitude</u> of human knowledge.
8. fragile	His life was hanging by a <u>fragile</u> thread.
9. fragment	A sentence <u>fragment</u> is an incomplete sentence.
10. interface	A laptop screen is an <u>interface</u> between a person and a computer.
11. neologism	Malware is a <u>neologism</u> created to name harmful software.
12. neophyte	The more experienced players explained the rules of the game to the <u>neophytes</u> .

- After reading all of the words, review the list slowly, reading each word once more.
- Have students write a sentence using two of the spelling words. Remind students to avoid wordiness and redundancy and to be careful not to mix up commonly confused words.
- Remind students also to check their work for appropriate structure, capitalization, and punctuation.
- Collect all spelling assessments to grade later. Use of the template provided below is highly recommended to identify and analyze students' errors.

Spelling Analysis Chart

[illegible]

- Students might make the following errors:
 - o amorous: using “mer” for /mur/; using “us” for /us/
 - o enamored: using “mur” for /mur/
 - o err: using “er” or “air” for /er/
 - o fragile: using “il” or “ill” for /il/
 - o neologism: using “la” or “lu” for /lu/
 - o neophyte: using “phite” or “fyte” for /fiet/
- Also, examine the sentence for errors in structure, capitalization, and punctuation.
- Although any of the above student-error scenarios may occur, misspellings may be due to many other factors. You may find it helpful to use the analysis chart to record any student errors. For example:
 - o Is the student consistently making errors on specific vowels? Which ones?
 - o Is the student consistently making errors at the ends of the words?
 - o Is the student consistently making errors in multisyllable words but not single-syllable words?

WRITING

30 minutes

Write a Multimedia Report: Revise, Edit

Revise and Edit

30 minutes

- Instruct students to use the Peer Review Checklist to revise their drafts.
- Then have students use the Editing Checklist on Activity Page SR.6 to edit their revised drafts.
- If time remains, allow students to begin their revisions in class and complete those revisions—and the editing of them—for homework.

SUPPORT: Encourage students to make their remarks constructive—first drafts are called this for a reason; there is bound to be room for improvement. Explain that the strength of a multimedia report lies in a good balance between text and media—with media supporting and expanding the main points of the report. Suggest questions to consider as students revise:

- Does every use of media—visual or audio—have a definite role in the report?
- Does the report’s introduction restate the research question so the audience knows where the report is going?
- Are there visuals for any significant places or people in your report?
- Have you properly sourced your text?
- Have you properly sourced your media?
- Does your conclusion effectively respond to your research question?

Take-Home Material

Grammar

- Have students take home Activity Page 9.1 and complete it for homework.

Writing

- If students did not complete revising and editing their multimedia reports during the lesson, have them do so for homework.

Lesson 10

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Unit Assessment	35 min	Unit Assessment	Activity Page 10.1
Unit Feedback Survey	10 min	Unit Feedback Survey	Activity Page 10.2

ADVANCE PREPARATION

- Erase or cover any morphology and grammar charts displayed in the classroom prior to the assessment.

UNIT ASSESSMENT

35 minutes

- Make sure each student has a copy of Activity Page 10.1. You may have collected this activity page from students at the beginning of the unit.
- Tell students they will read two selections, answer questions about each, and respond to a writing prompt. In the next sections, students will answer grammar and morphology questions evaluating the skills they have practiced in this unit.
- Encourage students to do their best.
- Once students have finished the assessment, encourage them to review their papers quietly, rereading and checking their answers carefully.
- Circulate around the room as students complete the assessment to ensure everyone is working individually. Assist students as needed, but do not provide them with answers.

Reading Comprehension

The reading comprehension section of the Unit Assessment contains two selections and accompanying questions. The first selection is an informational text, an essay by W. E. B. Du Bois addressing Black soldiers returning from World War I. The second selection is a literary text, a poem by Langston Hughes.

These texts were created using guidance from the Common Core State Standards (CCSS) and recommendations from Student Achievement Partners (achievethecore.org). These texts are considered worthy of students' time to read and meet the expectations for text complexity at Grade 7. The texts feature core content and domain vocabulary from *The Genius of the Harlem Renaissance* unit that students can draw on in service of comprehending the text.

The questions pertaining to these texts are aligned to the CCSS and are worthy of students' time to answer. Questions have been designed to require deep analysis of the text, rather than focusing on minor points. Thus, each item might address multiple standards. In general, the selected-response items address Reading standards, and the constructed-response item addresses Writing standards. To prepare students for CCSS-aligned assessments, such as those developed by the Partnership for Assessment of Readiness for College and Careers (PARCC) and Smarter Balanced, some items replicate how technology may be incorporated in those assessments, using a paper-and-pencil format.

UNIT ASSESSMENT ANALYSIS

Quantitative and Qualitative Analysis of Text

The texts used in the reading comprehension assessment, “Returning Soldiers” (informational text) and “Brass Spittoons” (literary text), have been profiled for text complexity using the quantitative measures described in the Common Core State Standards for English Language Arts, Supplement to Appendix A, “New Research on Text Complexity” (corestandards.org/resources). Both selections fall within the Common Core Grades 7–8 Band.

Reading Comprehension Item Annotations and Correct Answer and Distractor Rationales

* To receive a point for a two-part question, students must correctly answer both parts of the question.

Item	Correct Answer(s)	Standards
1 <i>Inferential</i>	Students should identify two or more central ideas, such as: Black soldiers fought for democracy abroad and now they should begin a struggle for democracy at home; American society of the time was deeply racist; and/or African Americans suffered political and racial injustices.	RI.7.1, RI.7.2, RI.7.8
2 <i>Inferential</i>	The idea develops from fighting in a foreign war to a new struggle for democracy at home—it turns from a summary of past events to a rallying call for the future.	RI.7.3, RI.7.4,
3 <i>Evaluative</i>	These short lines each introduce an idea. They are points on the author’s list. Each of them is followed by a longer paragraph that explains and explores the idea.	RI.7.5
*4 Part A <i>Inferential</i>	It means service in the military is a form of “slavery.” It is a reference to historical slavery.	RI.7.1, RI.7.4
*4 Part B <i>Evaluative</i>	The idea illustrates that Black people are willing to temporarily endure hardship in order to achieve a wider and greater freedom.	RI.7.2, RI.7.4, RI.7.6
5 <i>Evaluative</i>	Student answers will vary but should recognize that Du Bois is arguing that the United States had acted hypocritically, fighting for freedom abroad but denying it to African Americans at home. Du Bois wants African Americans to continue to struggle for freedom, this time in their home country.	RI.7.2, RI.7.3, RI.7.6

6 <i>Literal</i>	They do hard, unpleasant labor, and they do it because of all the things they need to buy.	RL.7.1, RL.7.2, RL.7.4
7 <i>Inferential</i>	The repetition helps to communicate the repetitiveness of the speaker's working life. It expresses the hard, unchanging, monotonous nature of his work.	RL.7.5
8 <i>Evaluative</i>	The poem reveals the hard work and monotony of service labor at the time. The repetition of the line "Hey, boy!" reveals the lack of respect and dignity Black people were shown. The cities mentioned are those Black people migrated to during the Great Migration.	RL.7.3, RL.7.9
9 <i>Inferential</i>	Initially, the poem speaks of the real spittoons the speaker has to clean, which are dirty and disgusting; later, the image of the spittoon becomes a beautiful and humble offering to God.	RL.7.2, RL.7.3
10 <i>Evaluative</i>	These lines reflect the things that are always on the speaker's mind—the things he has to continue working hard for. They illustrate his determination but also his struggle. They also reveal how his circumstances have forced him into this frantic, repetitive way of thinking.	RL.7.3, RL.7.4, RL.7.9

Writing Prompt Scoring

The writing prompt addresses CCSS W.7.4, W.7.10, L.7.1, L.7.2, L.7.3, and L.7.6.

Score	4	3	2	1
Criteria	Student writes a clear, coherent response. Response includes all the following: an analysis of how the texts address the central ideas of the Harlem Renaissance and textual evidence. Response includes sentence variety, effectively uses precise language, and has no errors in grammar, spelling, and punctuation.	Student writes a mostly clear response. Response includes most of the following: an analysis of how the texts address the central ideas of the Harlem Renaissance and textual evidence. Response mostly includes sentence variety, uses precise language, and has minimal errors in grammar, spelling, and punctuation.	Student writes a response that has some omissions in an analysis of how the texts address the central ideas of the Harlem Renaissance and textual evidence. Response may include sentence variety and precise language and has a number of errors in grammar, spelling, and punctuation.	Student writes a response that has many omissions in an analysis of how the texts address the central ideas of the Harlem Renaissance and textual evidence. Response does not include sentence variety and/or precise language and has many errors in grammar, spelling, and punctuation.

Grammar Answer Key

The Grammar section addresses CCSS L.7.1, L.7.2, and L.7.3.

1. The band teacher wanted to increase membership in the band. OR The band teacher wanted to enlarge membership in the band.
2. She decided to invite students to a band open house.
3. Lots of students showed up at the meeting. OR Lots of students attended the meeting.
4. Different band instruments were placed strategically around the room. OR Different band instruments were placed at key points around the room.
5. Students couldn't believe that there were so many different kinds.
6. A band member stood beside each instrument, ready to help a guest try it out. OR A band member stood beside each instrument, ready to help a guest have a go at playing it.
7. Most of the attempts resulted only in funny sounds. OR Most of the attempts resulted only in strange noises.
8. In fact, the whole process was pretty funny and entertaining. OR The whole process was actually pretty funny and entertaining.
9. When they realized how hard it was, students wanted to learn more about how to play the instruments. OR When they realized how hard it was, students wanted to find out how to play the instruments.
10. The open house idea turned out to be a very successful strategy.
11. their
12. effect
13. they're
14. past
15. fewer
16. who
17. laid
18. affects
19. among
20. passed

Morphology Answer Key

The Morphology section addresses CCSS L.7.3 and L.7.4.

1. D
2. E

3. B
4. F
5. C
6. A
7. J
8. L
9. M
10. K
11. H
12. I

UNIT FEEDBACK SURVEY

10 minutes

At the conclusion of the unit, have students complete the Unit Feedback Survey on Activity Page 10.2. Make sure students know that you respect their opinions and will take seriously all constructive feedback. Please take time to review and react to students' responses and comments. Consider how you might teach the next unit differently to improve learning and students' experiences.

Pausing Point

Culminating Activities

The following activities are offered should you choose to pause at one or two points during the teaching of this unit. During that time we recommend that you use one or more of the Culminating Activities described below or an activity you create.

End-of-Unit Comprehension Check

Use the first day of the Pausing Point to administer the optional assessment of general comprehension acquired by reading the poetry and plays of the Harlem Renaissance in Lessons 1–6. Make sure each student has a copy of Activity Page PP.2. You may have collected this activity page from students at the beginning of the unit.

- Allow students as much time as they need to complete the assessment during the first Pausing Point day. In most cases, this comprehension check will take approximately thirty to forty-five minutes.
- Tell students to read and answer the questions about the Harlem Renaissance. Encourage students to do their best and review their work once they have finished.
- Circulate around the room as students complete the assessment to ensure that everyone is working individually.

Pausing Point to Address Assessment Results

Please use the final two days of this unit to address results of the Unit Assessment (for reading comprehension, grammar, and morphology) and spelling assessment. Use each student's scores on the Unit Assessment to determine which remediation and/or enrichment opportunities will benefit particular students. In assigning these remediation and/or enrichment activities, you may choose to have students work individually, in small groups, or as a whole class.

Remediation

Reading Comprehension

It is important to understand that poor performance on the Reading Comprehension section of the Unit Assessment may be attributable to any number of factors. To ascertain which remediation efforts will be most worthwhile, it is highly recommended that you ask any student who performed poorly on this section to read at least one of the assessment passages aloud to you orally, one on one. If the student frequently misreads words in the text, this is indication of a more global decoding problem that may require further assessment and remediation by a reading specialist outside the context of the regular classroom.

If the student does not misread words but reads haltingly, a lack of fluency may impede comprehension. Administer the optional fluency assessment to verify whether the student's reading rate is below the norm. If so, remediation efforts should be targeted at building fluency.

Once the student finishes reading the passage(s) aloud, ask the comprehension questions orally. Analyze whether the student makes errors on the same questions answered incorrectly on the written assessment, as well as the type of questions answered incorrectly. Does the student have difficulty answering particular types of questions? If so, guided rereading of specific selections in a small-group setting with other students who are struggling may be helpful. Choose selections that were not already used for small-group instruction and provide specific guidance as to how to use clues in the text to arrive at the correct answer.

Grammar, Morphology, and Spelling

For additional practice with the grammar, morphology, and spelling skills taught in this unit, you may wish to have students complete the Grammar and Morphology/Spelling Pausing Point activity pages provided in the Activity Book (PP.3–PP.5).

If students demonstrate a need for remediation in the foundational grammar and morphology skills required for the lessons in Grade 7, consult the CKLA Grade 6 Skills Strand materials for additional grammar and morphology lessons and activities. Alternatively, for students who demonstrate a general proficiency in grammar and morphology, but who demonstrate a need for remediation in connection with specific skills covered in this unit you may provide a more targeted remediation by reteaching only the lessons for those skills.

Writing

Redirect students to Activity Page SR.3 (Multimedia Report Rubric), Activity Page SR.6 (Multimedia Report Editing Checklist), and their completed Multimedia Report. Provide time during the Pausing Point for students to revise and rewrite their report using all of the above tools. The Multimedia Report Rubric and Multimedia Report Editing Checklist are included in the Teacher Resources section of this Teacher Guide for your reference.

If possible, meet briefly with each student to review their plans for revision and provide additional guidance.

Evaluate students' work after revisions are complete using the Multimedia Report Rubric and Multimedia Report Editing Checklist. Meet briefly with each student to provide feedback.

Enrichment

If students have mastered the skills in *The Genius of the Harlem Renaissance*, their experience with the unit concepts may be enriched by the following activities. Please preview in advance any third-party resources (i.e., links to websites other than the Core Knowledge Foundation) to determine suitability for the students with whom you work.

- Using Activity Page E.1, students may write a letter across time to one of the writers of the Harlem Renaissance, describing the impact of their work and how the issues they were concerned about, such as liberty, opportunity, and prejudice, have been handled in the last century.
- Using Activity Page E.2, students may create a “constructed dialogue” between two writers featured in the unit. Ask students to pick two writers and research their beliefs, their opinions, and the themes in their work. Then, have students write a dialogue between these figures to show how they disagreed on core issues of the Black experience in the early 1900s. Encourage students to work with a partner and present their dialogue before the class.

Teacher Resources

In this section you will find:

- Glossary for *The Genius of the Harlem Renaissance*
- The Writing Process
- Writing Model: Multimedia Presentation Swingin' at the Savoy
- Multimedia Report Rubric
- Multimedia Report Peer Review Checklist
- Multimedia Report Editing Checklist
- Proofreading Symbols
- Activity Book Answer Key

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 (**goad**)

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**)

V

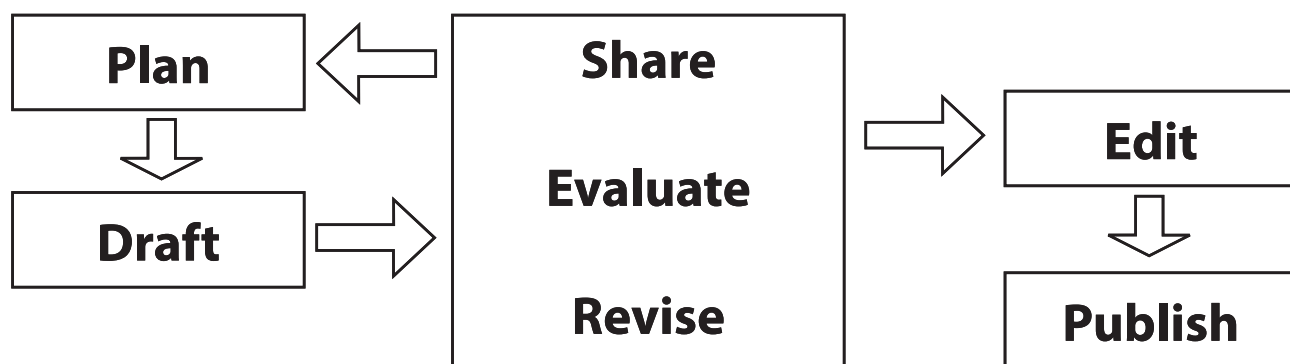
vibrance, *n.* vitality, exuberance

void, *n.* nothingness

W

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

The Writing Process



Writing Model: Multimedia Presentation Swingin’ at the Savoy

[Open with image of the Savoy Ballroom marquis all lit up]¹

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]**² 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]**³ 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]**⁴ 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]**⁵ 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]**⁶

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

² <https://www.youtube.com/watch?v=z5bJf86sWJg>

³ <https://www.welcometothsavoy.com/>

⁴ https://www.si.edu/object/savoy-ballroom:nmaahc_2014.276.2.13

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

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

Multimedia Report Rubric

	Exemplary	Strong	Developing	Beginning
Use of Media	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.
Report Structure	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.
Media Reliability	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.
Text	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.

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:

Multimedia Report Editing Checklist

Multimedia Report Editing Checklist	After reviewing for each type of edit, place a check mark here.
Vocabulary	
I have properly used frequently confused words.	
Format	
- I have used a formal style suitable to a research report. - I have answered a research question using text with paragraphs linked by transitions and a variety of media. - I have included the proper heading, including my name, my teacher's name, the class title, and the date.	
Grammar	
I have eliminated wordiness and redundancy.	
Spelling	
- 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>. - I have correctly spelled content-related words from <i>The Genius of the Harlem Renaissance</i>.	
Punctuation	
I have avoided additional or superfluous punctuation.	

Proofreading Symbols

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

Activity Book Answer Key

NAME: _____
DATE: _____

1.3 TAKE-HOME

“The New Frontage on American Life”

Use this page to summarize the central ideas and how they are developed in “The New Frontage on American Life.” Remember to include at least two central ideas/themes, summarize the supporting evidence, and explain the ways this evidence is analyzed.

Student summaries should provide an accurate sketch of the essay’s central ideas and argument. Students should mention central ideas such as: African Americans living in cities were creating a new identity for themselves; World War I provided the impetus for the Great Migration through a labor shortage; people moved not only for the economic opportunities but also to participate in a great and lively movement or to be “at the heart of things.” Student summaries should mention evidence and arguments the author uses, such as particular industries in cities like Chicago (abattoirs).

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Activity Book | Unit 6 **5**

NAME: _____
DATE: _____

2.3 ACTIVITY PAGE

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”

- Does the author agree with the belief that people came to the Northern cities primarily to escape racism in the South?
No.
- What evidence does the author offer to support his belief?
He points out many people returned to the South when “work slackened.”
- What main problems does the author think African Americans were facing in his time?
economic oppression, low wages, lack of opportunity
- What reason(s) does the author give for why white Southerners want African Americans to remain in the South?
He says they want to exploit African Americans for their labor. He suggests that white Southerners are less motivated by racism than by wanting to keep Black labor cheap and Black people in a low social status.

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- How does this claim reveal the author’s opinion about economic versus racial oppression?
It suggests that the author thinks that economic oppression is the most serious problem afflicting African Americans. The author thinks that racial beliefs are secondary to the desire of whites to exploit African Americans as cheap labor.
- What evidence does the author offer for these claims?
He refers to the “Jim-Crow law of Georgia,” which allowed African Americans to ride in the same coach as white people if they are employed by them.

“The New Negro”

- What does the foreword reveal as Locke’s reason for writing “The New Negro”?
The purpose is to acknowledge and collect evidence of the creation of a “New Negro” in the period in which the author lived.
- Does the author feel positively or negatively about the “New Negro” identity?
positively
- What evidence in the text supports this conclusion? Focus on specific word choices and phrases.
Student answers may vary but should show awareness of the use of positive, even excited, words and phrases like “an unusual outburst of creative expression,” “ripening forces,” referring to developments as “enlightenment,” and so on.

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Grade 7 | Core Knowledge Language Arts

NAME: _____
DATE: _____

2.3 ACTIVITY PAGE
(CONTINUED)

- How does Locke’s explanation of why African Americans moved to the North contrast with the explanation offered by Rogers in his essay?
Locke explains that the migration stemmed from the desire to create new opportunities for African Americans, including “social and economic freedom” in the North. He disagrees with Rogers’s stress on economic factors, although he also takes racism more seriously as an issue, mentioning “increased social terrorism” in the South.
- How does the author feel about the evolution of the Black community in Harlem? Consider the final paragraph in the essay.
Student answers may vary but should recognize that the author feels hopeful because of what is happening in Harlem. He thinks that whatever else happens in terms of “full initiation into American democracy,” the evolution of Harlem’s community is “significant” and “satisfying.”

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Activity Book | Unit 6 **13**

NAME: _____
DATE: _____

3.2 ACTIVITY PAGE

“The Negro Pioneers”

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

- What claim is the author making when he says, “For this time we have a people singing as they come”?
He is claiming that the Great Migration was accompanied by a great cultural awakening, or a renaissance of Black art, which, in the case of earlier American pioneers, was lost or wasted.
- In terms of the structure of the essay, why is this claim made in this paragraph?
The author is stating his central idea or providing a thesis statement: that the Great Migration, unlike earlier pioneer movements, was accompanied by an outburst of cultural activity.
- How does the third paragraph work in the structure of the text?
It introduces an idea, “two great modes of impulse,” that the author will explore in the following paragraphs.
- How does the first paragraph on page 37 (“The Civil War . . .”) work in the structure of the text? Consider the three paragraphs before it.
This paragraph concludes the argument the essay has been making in the previous three paragraphs: it shows how the “two great modes of impulse” were relevant and how they led to the Great Migration.

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- 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?
The repetition of these ideas at the ends of paragraphs returns the text to the central idea: that the Great Migration was a new pioneer movement accompanied by an outburst of creativity that led to the building of a new culture. It is a constant reminder and reinforcement of this central idea.
- How important is this mention of art and expression to the structure of the argument?
It is very important. It is explored late in the essay because it explains how the Great Migration and the Harlem Renaissance allowed African Americans to act as cultural “pioneers” and further bolsters the claim the author made that the migrants are “singing as they come” on their journeys.
- What is the structural purpose of the final paragraph?
It summarizes the author’s argument.

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Grade 7 | Core Knowledge Language Arts

NAME: _____
DATE: _____

3.4 ACTIVITY PAGE

“The Task of Negro Womanhood”

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

- What main arguments does the author make in her essay?
Students should identify the following: women’s rights are a “weather vane” on progress more generally; Black women suffer double discrimination; progress for Black women is not equally shared among the classes; Black women have to struggle on multiple fronts to improve the condition of both Black people and women in general.
- What evidence does the author provide for her claims? Provide several examples.
Students should note examples such as anecdotal records of different Black women’s experiences in their lives and careers and descriptions of how different institutions and industries are dealing with Black women’s needs in the workforce.
- How relevant is this evidence to the author’s claims?
Students should recognize that the evidence is certainly relevant. She has selected evidence that addresses the different problems and opportunities for Black women in different class groups, and she addresses several major industries and sectors of work.

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- How effective is this evidence in supporting the author’s arguments?
Student answers may vary; they should recognize that there is a lot of evidence collected about a variety of industries, places, and people. Students may recognize that the evidence is not presented as statistical data and that the people mentioned are anonymous.
- What reasoning does the author use to connect her evidence to her claims and explain their importance?
Examples include the examination of how Black women’s entry into the labor force affects their relationship to Black men, their difficulties in getting representation from labor unions, and so on.

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Activity Book Answer Key

NAME: _____
DATE: _____

4.2 ACTIVITY PAGE

“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”

- Look at the first lines in each stanza. How do these words relate to each other?
Dawn in the first stanza is the beginning of the day; night in the second stanza is the end of the day.
- How does the first line in each stanza introduce the imagery of the stanza?
The language of the dawn in the first stanza carries an image of brightness, light, new beginnings, and possibility; the language of night in the second stanza sets up an image of confinement, turmoil, and so on.
- How does the structure, dividing the poem into two stanzas, communicate the poem's theme?
The structure allows the poet to compare two ideas or conditions: the freedom and possibility of the day and the confinement and anguish of night. It expresses the paired yearning for freedom and the despair of a reality that does not allow it.

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- What imagery does the metaphor of a “lone bird, soft winging” communicate?
It communicates images of freedom, of being out on one's own with the possibility to go anywhere, but also of doing so alone.
- What is the “alien cage” a metaphor for?
confinement, a lack of possibility, oppression, or being trapped
- How do the metaphors used in this poem reveal the poem's theme?
The metaphors offer a contrast between freedom, possibility, and hopefulness (the metaphors of a bird flying free), and confinement, despair, and the pain of being caged (the metaphors of a bird being caged).

“Heritage”

- What effect does the repetition of the phrase “What is Africa to me” have on the poem?
The effect is to reinforce the question the poet is asking himself and that his poem seeks to explore.
- How do the metaphors “spicy grove, cinnamon tree” contribute to the poem's theme?
The metaphors make Africa seem exotic, foreign, and appealing—the language is of spices and nature, taken from popular ideas about Africa.
- What unites the imagery the poet uses about Africa in the second stanza?
The images are all of nature and especially “wild” and “untamed” nature—“massive jungle herds” and “juggernauts of flesh.”

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Grade 7 | Core Knowledge Language Arts

NAME: _____
DATE: _____

4.2 CONTINUED ACTIVITY PAGE

- What does this use of imagery tell us about the poet's ideas about Africa?
Students should recognize that the poet's ideas about Africa all associate it with wildness, nature, and an older, premodern way of life. They are not real impressions of Africa but rather ideas and cultural presentations of what he imagined Africa to be. Students may recognize that the images are dreamlike rather than realistic.
- What imagery is summoned by the simile “like great pulsing tides of wine”?
imagery of something rich and dark pouring forward
- 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”?
It is a similar sort of description to one might read in a storybook or adventure novel.
- What does the line “What is last year's snow to me, / Last year's anything?” reveal about the poet's attitude toward Africa?
It reveals that the poet views Africa as something that is in the past and is meaningless to him now.

“If We Must Die”

- What figurative language is used in the first four lines?
to die “like hogs,” “hunted and penned in,” “while round us bark the mad and hungry dogs”

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- What imagery is explored with this figurative language?
the imagery of being hunted, surrounded, frightened, and attacked by aggressive animals or people
- What idea is the poet expressing by beginning his poem in this way?
that he does not want to live or die like an animal, in an “inglorious” place
- How does the language in lines five through eight contrast with that in lines one through four?
The language offers a strong contrast by referring to “nobly” dying, saying that their blood is “precious,” referring to their oppressors as “monsters.” Students may recognize that it is a mirror image of the language and imagery of the previous four lines.
- What sort of imagery is used throughout the poem?
imagery of violence, fighting, death, and struggle
- How does this imagery contribute to the poem's theme?
It reinforces the theme that if people are already under attack, they should fight back and yearn to live and die as nobly as possible—and to win if they can. It emphasizes the idea that Black people are engaged in a noble but bloody struggle and that their very lives are at stake.

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4.4 ACTIVITY PAGE

“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?
the great age of the rivers that are “ancient as the world” and “older than the flow of human blood”
2. What does the third stanza express about the experience of Black people?
It stresses their long history and how their “soul” was shaped by these experiences long ago on a different continent.
3. How does the imagery of rivers contribute to the poem’s message?
Rivers flow constantly, like time; they are also deep like the human soul.
4. What historical reference is made when referring to the “the singing of the Mississippi” and Abe Lincoln?
The reference is to the end of slavery.
5. How does this poem’s message connect to the ideas of the Harlem Renaissance?
Student answers will vary. Students may make the connection between the poem’s message of the depth of the Black soul and their long, rich history to the idea of an artistic movement to stress the dignity and refinement of Black culture.

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“The Minstrel Man”

1. What two moods does the speaker contrast in the first stanza?
a happy presentation and a deeply sad internal feeling
2. Which of the two emotions is the “real” one the speaker is feeling?
the sadness and suffering.
3. What do the language choices used in the poem say about the intensity with which the speaker feels their emotions?
The language choices make the emotions all sound very strong—the smile is “wide” and the throat is “deep with song,” while the pain is an “inner cry” and the speaker “dies” from it.
4. How does the imagery of a minstrel man connect to the wider Black experience?
The poem likens the minstrel man to how African Americans in general have to “perform”—they are expected to act in a certain way and hide their inner pain.
5. How does this poem represent major themes in the Harlem Renaissance?
Student answers may vary but should recognize that the Harlem Renaissance was an artistic movement that led to a strong, distinctive, and dignified voice for Black people. The poem is an expression of a desire to leave behind minstrel performances and the need to appear happy and joyful and rather to earnestly embrace the true depth of pain and yearning that Black people feel.

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4.4 CONTINUED ACTIVITY PAGE

“David’s Old Soul”

1. How does the term “old soul” connect to “The Negro Speaks of Rivers”?
“The Negro Speaks of Rivers” speaks of a soul that has “deepened” over time—it refers to “an old soul.”
2. How does the use of the term “old soul” differ in this poem from “The Negro Speaks of Rivers”?
In Hughes’s poem, it refers to the soul of Black people in general. In Grimes’s poem, it is a phrase used to describe a Black boy named David. Here, it means seriousness and responsibility.
3. How do the two poems use the imagery of the rivers differently?
Hughes’s poem uses the imagery of the rivers to speak of the deep history of Black people, the depth of their souls, and the flow of time. In Grimes’s poem, the rivers are described as “rough” and symbolize the perils and challenges of a person’s life.

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4. What commentary on Hughes’s poem is Grimes making in her own poem?
Student answers may vary. Students may recognize that Grimes is speaking to a particular person’s experience and dealing directly with more realistic problems and concerns, like living in a single-parent family and having to take on responsibility. Hughes’s poem speaks of the Black spirit in general and the challenges associated with being Black. Grimes’s is relating the Black experience described in Hughes’s poem and making it more personal, focusing on a single Black boy named David and the responsibility he takes on in the face of hardship.

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5.2 TAKE-HOME

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) errant 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 fragile.
- 3. I am completely enamored with the poetry of Langston Hughes.
- 4. Sometimes poets feel they have to create a new word, or neologism.
- 5. Good writers often feel it best to err 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 interface.
- 7. I have read his love letters, love poems, and other amorous writings.
- 8. Parts of some poems have been lost, and only fragments of them remain today.
- 9. Every famous poet wrote their first poem; every established writer was once a neophyte.
- 10. Many writers have struggled to accept the finitude of mortal human existence.
- 11. Much handling had effaced the design stamped onto the old gold coin.
- 12. That poem has a beautiful and moving finish.

NAME: _____
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7.1 TAKE-HOME

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

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

NAME: _____
DATE: _____

7.3 TAKE-HOME

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.
I can't understand the results of this experiment. OR I can't comprehend the results of this experiment.
- 2. The figures completely rule out and disprove our initial hypothesis.
The figures completely rule out our initial hypothesis. OR The figures completely disprove our initial hypothesis.
- 3. You should write up the results of your study in an article containing written documentation of what you learned.
You should write up the results of your study in an article. OR You should document what you learned in writing.
- 4. Lettuces growing in outer space, it might be said, show that plants can live without gravity.
Lettuces growing in outer space show that plants can live without gravity.

5. I conducted an experiment. The experiment investigated the diet of gray squirrels. The experiment showed that gray squirrels are omnivores.
Sample response: I conducted an experiment investigating the diet of gray squirrels that showed that they are omnivores.
6. Some mushrooms grow best in the dark in the absence of light.
Some mushrooms grow best in the dark. OR Some mushrooms grow best in the absence of light.
7. Certain types of fungi thrive on rotting tree trunks or the decaying remains of dead trees.
Certain types of fungi thrive on rotting tree trunks. OR Certain types of fungi thrive on 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.
You can learn as much from a failed experiment as from a successful one.
9. Many discoveries, such as X-rays, were discovered unintentionally by accident.
Many discoveries, such as X-rays, were made unintentionally. OR Many discoveries, such as X-rays, were made by accident.

NAME: _____
DATE: _____

7.3
CONTINUED

TAKE-HOME

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

NAME: _____
DATE: _____

8.1

TAKE-HOME

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

NAME: _____
DATE: _____

8.2

TAKE-HOME

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. Sample response: Romeo could not hide his amorous feelings from Juliet.
2. Sample response: The wind soon effaced the skywriting left by the plane.
3. Sample response: Everyone was enamored with his bright smile and sweet disposition.
4. Sample response: You can err by doing too much as well as too little.
5. Sample response: An errant wisp of hair blew across her face.

6. Sample response: That wet glass might damage the finish on my desk.

7. Sample response: The finitude of human knowledge is humbling.

8. Sample response: Bubbles and snowflakes both have a fragile beauty.

9. Sample response: Fragments were all that was left of his beloved lamp.

10. Sample response: A computer language is an interface between human and machine.

11. Sample response: *Hangry* is an example of a neologism created to describe anger caused by hunger.

12. Sample response: She wrote a book to help Washington neophytes learn how to get around the city.

NAME: _____
DATE: _____

9.1 TAKE-HOME

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.
The increase in food prices resulted in lowered sales. OR The increase in food prices
had the effect of lowering sales.
2. The orchestra leader was sort of a bit annoyed at the musician's lack of preparation.
The orchestra leader was annoyed at the musician's lack of preparation.
3. The fertilizer increased the growth and development of new foliage on the bushes.
The fertilizer increased the growth of new foliage on the bushes. OR The fertilizer
increased the development of new foliage on the bushes.
4. I can hardly believe the fact that another four-day weekend is coming up.
I can hardly believe that another four-day weekend is coming up.
5. It is absolutely really and truly unnecessary to use an umbrella on a sunny day.
It is 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.
I want to talk with you about your behavior at the meeting. OR I want to discuss
with you your behavior at the meeting.

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

7. Fortunately, I passed the test and did well in the course. (passed, past)
8. My lack of sleep did not affect my performance on the test. (affect, effect)
9. The guitar case lay right in the middle of the street where I left it. (lay, laid)
10. She and her brother went on a camping trip with friends. (Her, She)
11. The actor who plays the role of Jesse is from Ireland. (who, whom)
12. The character whom I admire the most in the story is Jayda. (who, whom)

NAME: _____
DATE: _____

9.4 ASSESSMENT

Spelling Assessment

Write the spelling words as your teacher calls them out.

1. amorous
2. efface
3. enamored
4. err
5. errant
6. finish
7. finitude
8. fragile
9. fragment
10. interface
11. neologism
12. neophyte

Write a sentence based on your teacher's instructions.

Sometimes fragile objects end up as fragments.

[illegible]

NAME: _____

DATE: _____

10.1
CONTINUED

ASSESSMENT

Questions

1. Identify two or more central ideas in Du Bois's essay.
Students should identify two or more central ideas, such as: Black soldiers fought for democracy and now they should begin a struggle for democracy at home; American society of the time was deeply racist; and/or African Americans suffered political and racial injustices.
2. How is the idea of "fighting" developed in lines 14–17?
The idea develops from fighting in a foreign war to a new struggle for democracy at home—it turns from a summary of past events to a rallying call for the future.
3. How do the short lines 3, 5, 7, and 9 help the author structure his text?
These short lines each introduce an idea. They are points on the author's list. Each of them is followed by a longer paragraph that explains and explores the idea.

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”?

It means service in the military is a form of “slavery.” It is a reference to historical slavery.

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

The idea illustrates that Black people are willing to temporarily endure hardship in order to achieve a wider and greater freedom.

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

Student answers will vary but should recognize that Du Bois is arguing that the United States had acted hypocritically, fighting for freedom abroad but denying it to African Americans at home. Du Bois wants African Americans to continue to struggle for freedom, this time in their home country.

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

3. What kind of work does the speaker of the poem have to do, and why does he do it?
He does hard, unpleasant labor, and he does it because of all the things he needs
to buy.
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?
The repetition helps to communicate the repetitiveness of the speaker's working life. It
expresses the hard, unchanging, monotonous nature of his work.
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.
The poem reveals the hard work and monotony of service labor at the time. The
repetition of the line "Hey, boy!" reveals the lack of respect and dignity Black people
were shown. The cities mentioned are those Black people migrated to during the
Great Migration.

Activity Book Answer Key

NAME: _____
DATE: _____

10.1
CONTINUED ASSESSMENT

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

Initially, the poem speaks of the real spittoons the speaker has to clean, which
are dirty and disgusting; later, the image of the spittoon becomes a beautiful and
humble offering to God.

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!

These lines reflect the things that are always on the speaker's mind—the things he has
to continue working hard for. They illustrate his determination but also his struggle.
They also reveal how his circumstances have forced him into this frantic, repetitive
way of thinking.

Reading Comprehension Score: _____ of 10 points.

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10.1
CONTINUED ASSESSMENT

Grammar

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

- The band teacher wanted to increase and enlarge membership in the band.
The band teacher wanted to increase membership in the band. OR The band teacher
wanted to enlarge membership in the band.
- Seemingly it would appear that she decided to invite students to a band open house.
She decided to invite students to a band open house.
- Lots of students showed up and attended the meeting.
Lots of students showed up at the meeting. OR Lots of students attended the
meeting.
- Different band instruments were placed strategically at key points around the room.
Different band instruments were placed strategically around the room. OR Different
band instruments were placed at key points around the room.
- Students couldn't believe it that there were so many different kinds.
Students couldn't believe 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.

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

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

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

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

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

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

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

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

The open house idea turned out to be a very successful strategy.

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10.1
CONTINUED ASSESSMENT

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

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

Grammar Score: _____ of 20 points.

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DATE: _____

10.1
CONTINUED

ASSESSMENT

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

Match each root with its antonym.

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

Morphology Score: _____ of 12 points.

Total Score for Unit Assessment: _____ of 42 points.

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NAME: _____
DATE: _____

PP.1

ASSESSMENT

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

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

The Great Migration was a mass movement of Black people from the rural South to the cities of the North, West, and Midwest.

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?

the meat industry, abattoirs.

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

They were taken along the railroad by Black porters.

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

job opportunities in industry, hope for freedom from racial prejudice, and participation in a lively community

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

racism; lack of economic opportunity

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"?

They were pioneering as they moved and settled new places around the nation, and they were creating a new and distinctive culture as they did so.

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

caring professions like teaching, nursing, social work, and so on

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PP.1
CONTINUED

ASSESSMENT

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"?

It means that the status of women indicates if progress is being made.

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

She thinks that Black women are at the forefront of the movement for gender equality and justice.

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

the earnings of her male partner

Mid-Unit Assessment Score: _____ of 15 points.

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Activity Book | Unit 6 **93**

NAME: _____
DATE: _____

PP.2ASSESSMENT

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

1. What imagery is used in the poem “The Heart of a Woman”?
imagery of birds either taking flight or being caged

2. What is the poet describing when she speaks of cages and breaking on bars in “The Heart of a Woman”?
despair because of a lack of freedom or because she is unable to achieve her dreams

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”?
ideas of Africa as an exotic place, filled with wild animals and strange sights;
dreamlike, storybook ideas rather than impressions of a real place

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

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PP.2ASSESSMENT

6. What argument does the poet make in “If We Must Die”?
that if African Americans are going to die, they should do so bravely, nobly, and with dignity

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?
He says his soul has grown deep like the rivers.

9. What is the message of the poem “The Minstrel Man”?
That outward appearances of happiness mask a deep despair.

10. What is a “golden shovel poem”?
a poem that borrows a line from one poem to use as the basis for another

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

12. What is the central idea of the play *Color Struck*?
the destructiveness of color prejudice within Black society

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DATE: _____

PP.2CONTINUEDASSESSMENT

13. Why is Emma jealous of Effie?
Effie has lighter skin, and Emma thinks that John finds her more desirable as a result.

14. Who wins the cakewalk contest?
John and Effie

15. What happens when Emma sees John caring for her daughter?
She angrily tells him to go away.

End-of-Unit Assessment Score: _____ of 15 points.

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Activity Book | Unit 697

NAME: _____
DATE: _____

PP.3ACTIVITY PAGE

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.

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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: _____
DATE: _____

PP.4 ACTIVITY PAGE

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)

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

NAME: _____
DATE: _____

PP.5 ACTIVITY PAGE

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

- efface efface
- erratic erratic
- amorous amorous
- neonatal neonatal
- finish finish
- surface surface
- errant errant
- fragment fragment
- enamored enamored
- finite finite
- fragile fragile
- neophyte neophyte



Core Knowledge Language Arts®

President

Linda Bevilacqua

Editorial Staff

Sally Guarino

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Core Knowledge Foundation

801 E. High St.

Charlottesville, VA 22902

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