

LITERATURE & THOUGHT

# THE HARLEM RENAISSANCE



TEACHER GUIDE

Perfection Learning®



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# The Common Core State Standards and *Literature & Thought*

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Throughout this Teacher Guide, you will see many references to specific Common Core State Standards. The program as a whole, however, has been helping students achieve the broader, overarching goals of the standards, as expressed in the Introduction and the Anchor Standards in the *CCSS for English Language Arts*, since long before the standards were even published.

**Text Complexity** Selections in *Literature & Thought* anthologies cover a range of lengths and reading levels. This range encourages students to “read and comprehend complex literary and informational texts” and grow into independent readers. (Reading Anchor Standard 10)

**Close Reading** With readings from a variety of genres and points of view, the program fosters the “close, attentive reading that is at the heart of understanding and enjoying complex works of literature.” (Reading Anchor Standard 1)

**Reading for a Purpose** The question that ties together the readings in each cluster and the essential question of the entire book encourage students to “perform the critical reading” needed to sort through information for a purpose. (Reading Anchor Standard 9)

**Text-Dependent Questions** The questions in both the Student Book and the Teacher Guide call for turning to the text itself for answers. (Reading Anchor Standard 1)

**Claims, Reasoning, and Evidence** The program’s emphasis on finding evidence to support interpretations and answers helps build “cogent reasoning,” an essential skill for both personal and public life. (Reading Anchor Standard 8)

**Collaborative Discussions** The discussion questions provided in the Teacher Guide for each selection create opportunities for “rich, structured conversations.” (Speaking and Listening Anchor Standard 1)

**Direct Engagement** With a minimum of instructional apparatus, *Literature & Thought* anthologies allow students to engage directly with high-quality texts that broaden their knowledge and worldview. (Reading Anchor Standard 9)

**Meanings of Words and Phrases** The Vocabulary lists in the Teacher Guide that appear at the beginning of each cluster and each selection, combined with Vocabulary Tests at the end of each cluster, help students “determine technical, connotative, and figurative meanings” of words and phrases. (Reading Anchor Standard 4)

**Points of View** Selections within a cluster provide a range of points of view about one central question. This variety enables students to “analyze how two or more texts address similar themes or topics” and to assess the significance of point of view. (Reading Anchor Standards 6 and 9)

**Research Projects and Technology** The Research, Writing, and Discussion Topics and the Assessment and Project Ideas in the Teacher Guide provide ample opportunities for students to “use technology, including the Internet,” to “conduct short as well as more sustained research projects,” and to “write routinely over extended time frames.” (Writing Anchor Standards 6, 7, 10)

**Projects** The Rubric for Project Evaluation in the Teacher Guide is designed to help students create projects that meet or exceed the Common Core State Standards for their grade level. (Speaking and Listening Standards 4–6)

# The Common Core State Standards Correlations

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Correlations aligning *The Harlem Renaissance* to the Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects are included in the digital version of the Teacher Guide on the enclosed CD. Selected items in the Teacher Guide with especially strong standard support are labeled by strand, grade level range, and standard number, and the label is highlighted in gray. For example, the label *(RI.8–12.4)* indicates that an item addresses the Reading Informational Text strand (RI), grades 8–12, standard 4. The correlations and labels use these abbreviations:

## Names of the Standards

<b>RL</b>	ELA Reading Literature
<b>RI</b>	ELA Reading Informational Text
<b>W</b>	ELA Writing
<b>SL</b>	ELA Speaking and Listening
<b>RH</b>	HSS Reading
<b>WHST</b>	HSS Writing

## Additional Abbreviations

<b>ELA</b>	English Language Arts
<b>HSS</b>	History/Social Studies
<b>SB</b>	Student Book
<b>TG</b>	Teacher Guide
<b>IWL</b>	Interactive Whiteboard Lesson

When using the digital version, click on the link below to open a correlation. To identify questions and activities that address a standard, choose the correlation for that grade level and strand. To identify all the standards that a selection addresses, choose the Standards Correlated by Selection for a grade level.

## Grade 6 Correlations

[6 ELA Reading Literature](#)  
[6 ELA Reading Informational Text](#)  
[6 ELA Writing](#)  
[6 ELA Speaking and Listening](#)  
[6–8 HSS Reading](#)  
[6–8 HSS Writing](#)  
[6 Standards Correlated by Selection](#)

## Grade 7 Correlations

[7 ELA Reading Literature](#)  
[7 ELA Reading Informational Text](#)  
[7 ELA Writing](#)  
[7 ELA Speaking and Listening](#)  
[6–8 HSS Reading](#)  
[6–8 HSS Writing](#)  
[7 Standards Correlated by Selection](#)

## Grade 8 Correlations

[8 ELA Reading Literature](#)  
[8 ELA Reading Informational Text](#)  
[8 ELA Writing](#)  
[8 ELA Speaking and Listening](#)  
[6–8 HSS Reading](#)  
[6–8 HSS Writing](#)  
[8 Standards Correlated by Selection](#)

## Grades 9–10 Correlations

[9–10 ELA Reading Literature](#)  
[9–10 ELA Reading Informational Text](#)  
[9–10 ELA Writing](#)  
[9–10 ELA Speaking and Listening](#)  
[9–10 HSS Reading](#)  
[9–10 HSS Writing](#)  
[9–10 Standards Correlated by Selection](#)

## Grades 11–12 Correlations

[11–12 ELA Reading Literature](#)  
[11–12 ELA Reading Informational Text](#)  
[11–12 ELA Writing](#)  
[11–12 ELA Speaking and Listening](#)  
[11–12 HSS Reading](#)  
[11–12 HSS Writing](#)  
[11–12 Standards Correlated by Selection](#)



# Features of the Student Book

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## Introducing the Theme

**Preface** The Preface introduces the student to the essential question of the book. This question, together with the cluster questions and thinking skills, will guide student reading throughout the anthology. Use the Preface to set a purpose for reading.

**Prologue** The Prologue combines a strong visual image with a thematically relevant quotation. The Prologue is designed to stimulate discussion and to set the tone for study of the anthology.

**Creating Context** The Creating Context section uses a combination of text and graphics to create a framework for learning and to provide for assessing prior knowledge. The final page of this section is a Concept Vocabulary list that provides definitions for important content-related terms that students may not be familiar with.

## The Selections

**Clusters** The anthology is divided into four clusters of selections. The selections offer a mixture of historical and contemporary writings. They provide opportunities for students to meet the Common Core State Standards by reading and comprehending complex literary and informational texts. The more complex selections tend to be short in order to facilitate close study and rereading.

**Cluster Questions and Critical Thinking Skills** The selections in all but the last cluster are grouped around a cluster question and critical thinking skill, which are stated on the cluster opening page. Reading the selections in the cluster will help students answer the cluster question as well as exercise the critical thinking skill.

**Responding to the Cluster** Rather than interrupting the flow of reading with questions after every selection, *Literature & Thought* anthologies present discussion questions at the end of the cluster. Questions often address multiple selections, encouraging students to compare and synthesize. Most questions address the Common Core State Standards.

**Writing Activity** Each of the first three clusters ends with a writing activity that integrates the cluster question with the cluster thinking skill. The writing activity is correlated to the Common Core State Standards.

## The Final Cluster

**The Final Cluster** Having practiced several thinking skills and with a core of selections behind them, students should be able to approach the final cluster of selections independently.

## Features of This Teacher Guide

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**Common Core State Standards Labels** All questions, activities, and other elements of the Teacher Guide that address the Common Core State Standards are identified in the correlation charts available on the enclosed CD. Selected items in the Teacher Guide with especially strong standard support are labeled by strand, grade level range, and standard number, and the label is highlighted in gray. For example, the label *(RI.8–12.4)* indicates that the item addresses the Reading Informational Text strand (RI), grades 8–12, standard 4. Abbreviations are defined on page 6.

**Planning and Scheduling Options** Use these strategies for planning a 4- to 6-week unit, a 1- to 2-week unit, or using the student book in conjunction with another resource.

**What Do You Know? (Anticipation Guide)** To assess your students' attitudes toward the essential question of this anthology, administer the anticipation guide on page 68.

**Introducing the Theme** These strategies include resources for teaching the Preface to set the purpose for reading; the Prologue for setting the tone of the theme study; and the Creating Context section for setting the framework, or context, of the book.

**Teaching the Critical Thinking Skill** Each cluster in the Teacher Guide begins with a lesson plan and handout for modeling the cluster thinking skill. The handout is also available as a whiteboard lesson. A second whiteboard lesson provides more detailed support for developing the critical thinking skill.

**Cluster Vocabulary Handouts and Tests** Students can use the reproducible vocabulary sheets to reference challenging words in each selection and to prepare for the Cluster Vocabulary Tests.

**Selection Resources** Every selection in the student book is enhanced with the following teacher supports: selection summaries, reading hints, thinking skills, extension activities, discussion questions with suggested answers, and additional notes and activities.

**Responding to the Cluster** This resource page provides sample answers to the cluster questions that appear in the student book.

**Writing Activity Reproducible Sheet** This graphic organizer integrates the writing activity and the cluster critical thinking skill. It is also available as an interactive whiteboard lesson. A second whiteboard lesson provides a rubric tied to the type of writing developed in the activity.

**Suggestions for Teaching the Final Cluster** The final cluster provides an opportunity for students to demonstrate their mastery of the content knowledge and thinking skills.

**The Essay Prompt** This open-book essay prompt is based on the book's essential question. Use it as a culminating essay test. Preceding the prompt is a page to prepare students to write the essay.

**Rubric for Project Evaluation** Use or adapt these rubrics for assessing student projects. Separate rubrics are available for grades 6–8, 9–10, and 11–12.

## Features of the Interactive Whiteboard Lessons

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Four types of interactive whiteboard lessons accompany each cluster. Depending on each classroom's needs and resources, the lessons can be displayed on a whiteboard for whole-class activities or used for small-group work on computers.

**Introducing the Cluster Thinking Skill** This whiteboard lesson offers the option to display for the whole class the activity on the reproducible page at the beginning of each cluster in the Teacher Guide. It provides an opportunity to introduce the cluster critical thinking skill before students have begun to read selections in the cluster.

**Developing the Cluster Thinking Skill** Closely aligned to the Common Core State Standards, this lesson “unpacks” the sub-skills involved in the cluster thinking skill and provides rich examples for students to practice all aspects of the skills. This lesson is designed for use when students are beginning the cluster, or at any time during their study of it.

**Cluster-Closing Writing Activity** This lesson offers the option to display for the whole class the writing activity and graphic organizer that concludes each cluster. It provides an excellent way to introduce the writing activity whenever students begin to work on it, either before or after they have read the selections in the cluster.

**Writing Rubric** Building on the outcomes described in the Common Core State Standards for argumentative, explanatory, and narrative writing, these rubrics can serve as both a guide to students as they write and an assessment tool for peers and the teacher. They can be used with the cluster writing activity or with any other writing assignment.

In addition, the last cluster of the book includes a fifth whiteboard lesson.

**Teaching the Cluster** The final cluster suggests alternative approaches to the study of the selections. It presents various teaching options designed to promote independent work by students.

### Assessments

**Discussing the Selection** Discussion questions assess student comprehension of each selection and build speaking and listening skills.

**Responding to the Cluster** The questions on the Responding to the Cluster pages can be used to assess student mastery of the cluster content and the cluster thinking skill.

**Cluster Vocabulary Tests** These 10-point vocabulary tests assess student understanding of key vocabulary words.

**Writing Activities** Writing activities are ideal for assessing student understanding of the content and thinking skill of each cluster.

**Essay Prompt** Use the final essay prompt to assess student understanding of the essential question of the theme study.

**Rubric for Project Evaluation** This rubric, based on the Common Core State Standards, can be used to assess a wide variety of student projects.

**Writing Rubric** One whiteboard lesson for each cluster is a writing rubric based on the Common Core State Standards for argumentative, explanatory, or narrative writing.

## Three Teaching Options for *The Harlem Renaissance*

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### 4- TO 6-WEEK UNIT

**Page Numbers in**  
Student Book      Teacher Guide

#### **Introducing the theme** (1 to 2 days)

Read and discuss the following sections

- What Do You Know? (Anticipation Guide) . . . . . 13, 68
- Preface . . . . . 3. . . . . 12
- Prologue . . . . . 4–5. . . . . 12
- Creating Context . . . . . 9–14. . . . . 14

#### **Teaching the first three clusters** (3 to 5 days per cluster)

- Introduce and model the cluster thinking skill using handout/whiteboard lesson . . . . . 15, 27, 41
- Pass out cluster vocabulary sheet. . . . . 17, 29, 43
- Set schedule for reading selections in first three clusters
- For each selection, use appropriate discussion questions and extension activities
  - Cluster One . . . . . 15–45. . . . . 18–23
  - Cluster Two . . . . . 47–75. . . . . 30–37
  - Cluster Three . . . . . 77–105. . . . . 44–47
- As a class or in small groups discuss the **Responding to the Cluster** questions . . . . . 46, 76, 106. . . . . 24, 38, 48
- Introduce Writing Activity with handout/whiteboard lesson . . . . . 46, 76, 106. . . . . 25, 39, 49
- Administer Vocabulary Test . . . . . 26, 40, 50

#### **Teaching the last cluster** (5 to 10 days)

The final section can be structured as a teacher-directed cluster or as independent learning. Choose from the two models described below.

##### **Teacher-Directed**

- Introduce the cluster using handout/whiteboard lesson. . . . . 52
- Pass out cluster vocabulary sheet. . . . . 54
- Set schedule for reading selections
- For each selection, use appropriate discussion questions and extension activities . . . . . 55–58
- Introduce Writing Activity with whiteboard lesson . . . . . IWL.4.3
- Administer Vocabulary Test . . . . . 59
- Assign research projects. . . . . 60–61
- Administer final essay test . . . . . 62–63

##### **Independent Learning**

Have students

- respond to one or more of the questions or activities on the Responding to Cluster Four page . . . . . 142
- plan and present a lesson over one or more of the selections in the last cluster. . . . . 107–141
- conduct additional research on a related topic . . . . . 60–61



## Three Teaching Options for *The Harlem Renaissance*

### 1- TO 2-WEEK UNIT

Shorten the 4- to 6-week schedule by using one or more of the following strategies.

- Assign complete clusters to literary circles. Have each group share what they learn and/or teach the cluster to their classmates.
- Assign individual selections to groups. Have each group share what they learn and/or teach the selection to the entire class.
- Choose 8–13 significant selections for study by the entire class. The following list would provide a shortened exploration of the themes in *The Harlem Renaissance*.

Title	Page	Title	Page
Laundry Workers' Choir	22	How It Feels to Be Colored Me	62
Rent Parties	36	The Negro Artist and the Racial Mountain	78
The Tropics in New York	44	Miss Cynthie	86
All God's Chillun Got Eyes	48	Spike's Gotta Do It	108
Black Men, You Shall Be Great Again	58	There's a Harlem Renaissance in My Head	140

### USING *THE HARLEM RENAISSANCE* WITH RELATED LITERATURE

#### Before Reading the Related Work

- Introduce the theme and the purpose for reading using the Anticipation Guide (page 68 of this teacher guide). From *The Harlem Renaissance* use the Preface (page 3), the Prologue (pages 4–5), and Creating Context (pages 9–14).
- Have students choose one or two selections and a poem to read from each cluster. Ask students to report on their selection and how it helped them answer the cluster question.

#### During Reading

- Ask students to relate the readings in *The Harlem Renaissance* to themes, actions, or statements in the longer work.
- At strategic points, have students discuss how characters in the longer work would react to selections in the anthology.

#### After Reading

- Have students read the last cluster and respond to the cluster questions, drawing upon selections in the anthology as well as the longer work.
- Ask students to compare and contrast one or more selections in the anthology and a theme in the longer work
- Allow students to choose a research topic from the options given in **Research, Writing, and Discussion Topics** (page 60) or **Assessment and Project Ideas** (page 61).

#### Related Works

The following works are Common Core Exemplar Texts that are available from Perfection Learning.

*Black Boy* by Richard Wright. [RL 9 IL 9–12]  
Paperback 2792901;  
Cover Craft 2792902.

*The Dream Keeper and Other Poems* by Langston Hughes. [RL 6.1 IL 3–7]  
Paperback 8065401;  
Cover Craft 8065402.

*Lift Every Voice and Sing: Selected Poems* by James Weldon Johnson. [RL 7 IL 6–12] Paperback 2812501.

See page 67 of this guide for more related exemplar titles included in Appendix B of the Common Core State Standards.

## Teaching the Preface (page 3)

---

### WHAT WAS THE HARLEM RENAISSANCE?

The question above is the *essential question* that students will consider as they read this book. The literature, activities, and organization of the book will lead them to think critically about this question and to develop a deeper understanding of the Harlem Renaissance.

To help them shape their answers to the broad essential question, they will read and respond to four sections, or clusters. Each cluster addresses a specific question and thinking skill.

**CLUSTER ONE** What was life like during the Harlem Renaissance? **DESCRIBING**

**CLUSTER TWO** How were issues of race addressed? **ANALYZING**

**CLUSTER THREE** What contributions were made to American art and culture? **GENERALIZING**

**CLUSTER FOUR** Thinking on your own **SYNTHESIZING**

Notice that the final cluster asks students to think independently about their answers to the essential question—*What was the Harlem Renaissance?*

**Discussing the Preface** Review the Preface with students. Point out the essential question as well as the cluster question addressed in each cluster. You may want to revisit the essential question after students complete each cluster. The last cluster addresses the essential question directly.

## Teaching the Prologue (pages 4–5)

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### About the Poem

In the poem “Dream Variation,” the narrator dreams of a time when, as a black person, he or she will be allowed to claim a “place in the sun” as white people have always done.

### Discussing the Poem

- Express the narrator’s dream in your own words. Why do you think the poem is called “Dream Variation” rather than simply “Dream”?
- *Tone* is the attitude a writer takes toward his or her subject. What tone do you detect in this poem? Which words or details convey that tone to you?

## What Do You Know? (Anticipation Guide)

---

Discuss the following agree/disagree statements with your students to assess their attitudes toward the Harlem Renaissance and the history of blacks in America. The questions are provided in reproducible form on page 68 of this teacher guide.

### Agree or Disagree

- \_\_\_\_\_ 1. Harlem has always been a very poor and disadvantaged section of New York City.
- \_\_\_\_\_ 2. black contributions to art, literature, music, etc., did not really begin until after the Civil Rights Movement of the 1960s.
- \_\_\_\_\_ 3. When blacks moved north after the Civil War, they were denied many of the rights white people had.
- \_\_\_\_\_ 4. Blues and jazz music were equally popular before and after the Harlem Renaissance.
- \_\_\_\_\_ 5. If given the opportunity, most blacks would have emigrated to Africa after the Civil War.
- \_\_\_\_\_ 6. Blacks who moved north in the late 1800s and early 1900s were so appreciative of their newfound freedom that few of them missed their homelands.
- \_\_\_\_\_ 7. Blacks looked down on other blacks who tried to “pass for white.”
- \_\_\_\_\_ 8. Black English is a language.
- \_\_\_\_\_ 9. Black spirituals, or religious songs sung to lift the spirit, are considered to be the only authentic American folk music.
- \_\_\_\_\_ 10. Black theater in the first half of the 20th century consisted mostly of blacks “playing the fool” for the benefit of white audiences.

## Teaching the Creating Context Section (pages 9–14)

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Use these Creating Context features to assess students' prior knowledge and build background about the Harlem Renaissance.

**From *Still Life in Harlem* (pages 9–14)** This essay by Eddy L. Harris captures what life might have been like in Harlem and reminisces about the people who created the Harlem Renaissance.

### Discussing the Essay

- How, in Harris's opinion, has Harlem changed since 1922?
- Why does the author feel Harlem was such an important place for blacks to be in the 1920s?
- Harris believes that black people in Harlem knew something momentous was happening during the Harlem Renaissance. Do you detect anything going on in today's world that might be looked back upon as momentous? Explain.



## CLUSTER ONE

### Describing

I. Present this definition to students.

**Describing** is representing an object, action, or idea in words.

II. Discuss with students how they already use describing by sharing the situations below.

**You use describing when you**

- give backgrounds on the characters in a video game to someone unfamiliar with the game
- write about an unusual play you saw in a basketball game
- tell a friend about the clothes members of a band wore during a concert
- put into words the sounds an old car is making
- explain the setting for a story about a family trip

Ask students to suggest other situations where describing might be used.

III. Explain to students that they will be reading excerpts from a series of selections about the Harlem Renaissance. From these excerpts, they will create their own definitions of what life in Harlem was like.

- A. Use the reproducible “Elements of Life in Harlem During the 1920s and ’30s” on the next page as a blackline master, or use the interactive whiteboard version of this page, Harlem\_1.1\_CriticalThink.
- B. Choose six students to write descriptions of what life in their school and community is like. Have each student read his or her description. Then discuss how the descriptions vary, depending on the experiences of the person providing the description.
- C. With students, read the excerpts from the selections in Cluster One. Have students note the elements of life described in each excerpt. *Suggested answers: “Seventh Avenue: The Great Black Way”: businesses typical of New York City, entertainment establishments, nice residences; “Laundry Workers’ Choir”: hard work, less-than-desirable working conditions; “Rent Parties”: crowded living conditions, extravagant rental rates, opportunity to make good money.*
- D. Finally, have students combine the elements they noted into a two- to three-line description of what life was like in Harlem during the 1920s and 1930s. Tell them that as they progress through the selections in Cluster One, they will be asked to revise their descriptions to make them more complete. (RI.6–12.1, RI.6–12.4, RH.6–12.1, RH.6–12.4)

For additional in-depth work on developing the skill of describing, see the whiteboard lesson Harlem\_1.2\_CCSSThinking. (RI.6–12.1, RI.6–12.4, RH.6–12.1, RH.6–12.4)

## Elements of Life in Harlem During the 1920s and 1930s

**Cluster Question:** What was life like during the Harlem Renaissance?

If someone asked you and five of your friends to describe life in your school community, would your answers be the same? Most likely not. The description you offer would depend on your particular experiences. Since you and your friends have had different experiences, your descriptions would be different. They might contain some of the same elements, but they would also contain different elements. A complete description, then, would include elements of all six of your individual descriptions.

**Directions:** Below are excerpts from several selections in Cluster One. List the elements of life described in each excerpt. Then combine your lists to create a two- to three-line description of what life was like in Harlem during the 1920s and 1930s, the primary years of the Harlem Renaissance.

Excerpt	Elements of Harlem Life
[Seventh Avenue] reflected almost every form of life uptown—with its stores, churches, beauty parlors, doctors' offices, theatres, night clubs, nice-looking apartment buildings, and private brownstones. <i>from "Seventh Avenue: The Great Black Way," p. 16</i>	—places for commerce and worship —health care facilities —entertainment venues —quality housing
At the corner of Seventh and 125th Street . . . was Harlem's best hotel, the Theresa. It was not until around 1940, however, that the Theresa began admitting blacks. <i>from "Seventh Avenue: The Great Black Way," p. 18</i>	
The clanging of metal . . . , the hiss of steam, women wearily pushing twelve pound irons, women mechanically tending machines . . . that was the scene that greeted me as I stood in the laundry's ironing department. Shirts, thousands of white shirts that produced such a dazzling glare that the women . . . wore dark glasses to protect their eyes. The heat was almost unbearable . . . <i>from "Laundry Workers' Choir," pp. 23–24</i>	
A four- or five-room apartment was (and still is) often crowded to capacity with roomers. In many instances, two entire families occupied space intended for only one family. . . . Then the rents were raised. . . . Harlemites soon discovered that meeting these doubled, and sometimes tripled, rents was not so easy. <i>from "Rent Parties," pp. 38–39</i>	
The good news about jobs spread like wildfire throughout the Southlands. There was money, good money, to be made in the north, especially New York. <i>from "Rent Parties," p. 39</i>	

**Description of life in Harlem during the 1920s and 1930s**

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**Note:** As you progress through Cluster One, you will be asked to revise your description to make it more complete.

## Cluster One Vocabulary

Watch for the following words as you read the selections in Cluster One. Record your own vocabulary words and definitions on the blank lines.

### Seventh Avenue: The Great Black Way pages 16–21

**contingent** group; clique

**harangued** lectured; scolded

**indefatigable** tireless; unfailing

**ponderously** heavily; massively

**promenades** walks; strolls

**renown** fame; prominence

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### Laundry Workers' Choir pages 22–25

**arduous** hard; difficult

**atone** make up for; make amends

**copiously** plentifully; excessively

**languor** weakness; weariness

**pathos** sympathy; pity

**plaintive** sad; sorrowful

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### The Typewriter pages 26–35

**abject** poor; beggarly

**consummate** complete; finish

**heralded** announced; ushered in

**incessant** nonstop; continuous

**surreptitious** secret; undetected

**tacitly** silently; unspokenly

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### Rent Parties pages 37–43

**advent** arrival; coming

**impetus** force; momentum

**influx** inflow; invasion

**stringent** strict; severe

**transients** impermanent people; travelers

**volubly** with much wordiness; in a talkative way

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### The Tropics in New York page 44

**benediction** blessing; glorification

**laden** loaded; burdened

**mystical** supernatural; other-worldly

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### Harlem Wine page 45

**blithe** cheerful; gleeful

**ecstatic** overjoyed; enthusiastic

**woo** invite; lure

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## Seventh Avenue: The Great Black Way by Jervis Anderson, pages 16–21 Essay

### Summary

This essay paints a vivid picture of Harlem's Seventh Avenue in the 1920s and '30s.

Reading Hint	Thinking Skill	Extension
Remind students that until the 1920s and '30s, many of the attractions on Seventh Avenue were off-limits to blacks, especially those who had migrated from the South.	Have students return to their <i>descriptions</i> of what life was like during the Harlem Renaissance and revise them according to the new information they gleaned from this selection. (W.6–12.9)	<b>Bringing It Home:</b> This piece enables readers to experience Harlem more than 70 years after the period described. Have students imagine and write an essay about life in their own community 70 years from now.

### Vocabulary

**contingent** group; clique

**harangued** lectured; scolded

**indefatigable** tireless; unfailing

**ponderously** heavily; massively

**promenades** walks; strolls

**renown** fame; prominence

### Discussing the Essay

1. Summarize the attractions on Seventh Avenue during the 1920s and '30s? (Recall) *Seventh Avenue featured fine hotels and theaters, cabarets, churches, bookstores, doctors' offices, and beauty parlors. (RI.6–12.2, RH.6–12.2)*
2. What kinds of people could be found on Seventh Avenue? (Recall) *Black people from all walks of life could be found there—from shoeshine boys and elevator operators to “the Hollywood contingent.”*
3. Why was Seventh Avenue known as “the Great Black Way”? (Recall) *The avenue represented the finest blacks had to offer and provided them a place to display it.*
4. What attractions on Seventh Avenue do you think most appealed to blacks who had recently migrated from the South? (Analysis) *Answers will vary. Recent arrivals to Harlem probably appreciated the cultural spots—the theaters, nightclubs, cabarets, and ballrooms—as well as the parades, which may have afforded them a sense of pride they had never before been allowed to display.*

### Special Focus: Parades

According to this selection, parades were a big part of Harlem society during the Harlem Renaissance. With students, examine the role of parades in society, using the following discussion questions.

- What parades are students familiar with? How do they think the first parades might have come about?
- Why are new parades begun? What do traditional parades suggest?
- What do spectators get out of a parade? What do parade participants get out of a parade?
- Why are parades such a big part of American culture as well as cultures throughout the world?
- If students could create a parade to symbolize the spirit and pride of young people in this community, what floats and other elements might it include?



## Laundry Workers' Choir by Vivian Morris, pages 22–25

Vignette

### Summary

When the narrator stops by a laundry to take a friend to lunch, she observes that the women who work there take their minds off the nearly unbearable conditions by singing as they toil.

Reading Hint	Thinking Skill	Extension
Alert students that this story has no real ending.	Ask students what words workers might use to describe their work at the laundry.	<b>Singing Occupations:</b> Ask students what other types of workers have been known to sing or chant together as they worked. Why don't workers, for the most part, sing together today? Just for fun, have students suggest current occupations in which workers singing together might be productive, albeit unusual.

### Vocabulary

**arduous** hard; difficult

**atone** make up for; make amends

**copiously** plentifully; excessively

**languor** weakness; weariness

**pathos** sympathy; pity

**plaintive** sad; sorrowful

### Discussing the Vignette

- Why is the narrator at the laundry? (Recall) *The narrator has come to take an old friend to lunch.*
- How is the narrator treated by the foreman at the laundry? (Recall) *The foreman is rude and tells the narrator to wait outside until lunchtime.*
- Characterize the working conditions at the laundry with descriptive words. Refer to specific details in the text to back up your choice of descriptive words. (Recall) *The heat is extreme, the women lift 12-pound irons and run multiple machines at the same time, and they must wear dark glasses to protect their eyes from the glare of the white shirts.* (RI.6–12.1, RI.6–12.2, RH.6–12.1)
- What can you infer about the lives of the laundry women through their songs? Cite evidence in the vignette to back up your inference. (Analysis) *Answers will vary. The songs reveal that the women are religious and perhaps rely on their faith to survive the demands of life. "Baby's" song reveals that*

*her husband is in jail and that she has bills to pay.* (RI.6–12.1)

- Conditions at the laundry are almost unbearable. Why do you think the women don't get other jobs? (Analysis) *Answers will vary. The women may be uneducated, thus the only work they are qualified for is unskilled labor. Also, in the 1930s, job opportunities for women were limited.*

### Special Focus: Spirituals

Tell students that the songs the women sing in the laundry could be considered spirituals. A spiritual is a deeply emotional, sometimes very sad, song. The lyrics of a spiritual often include biblical text. Spirituals were first sung by slaves as they toiled in the cotton fields of the South and are believed by some to be the only authentic folk music of the United States. Use the following questions to discuss spirituals with your students.

- Why do you think spirituals evolved?
- What needs did the spirituals meet for slaves?
- What effect do the spirituals have on the women at the laundry?
- Why do the lyrics of many spirituals include biblical text?
- What does a message gain when accompanied by music?
- How does singing or hearing music affect you while you work, if at all?

## The Typewriter by Dorothy West, pages 26–35

Short Story

### Summary

A janitor despises his life until he begins dictating letters to his daughter to improve her typing skills. The man then assumes the role of an important businessman—to the extent that he begins addressing his letters to real businessmen. When his daughter returns the typewriter and the newspaper headlines reveal something unsettling about the tycoon he has been writing to, he suffers a heart attack and dies.

Reading Hint	Thinking Skill	Extension
Alert students that the characters in this story speak in a heavy dialect. (See Literary Focus below.)	Ask students what they think happened at the end of the story. Why did the author choose not to reveal the headline?	<b>Making Headlines:</b> Have students create an ending for the headline about J. P. Morgan. What disaster might have occurred that would have caused the main character to have a heart attack?

### Vocabulary

**abject** poor; beggarly

**consummate** complete; finish

**heralded** announced; ushered in

**incessant** nonstop; continuous

**surreptitious** secret; undetected

**tacitly** silently; without speaking

### Discussing the Short Story

1. Why is the main character unhappy with his life? (Recall) *He has to support a family on little money, he must answer to the demands of the other residents, he does not have the son he'd hoped for, and he thinks of himself as a nobody.*
2. How does the main character's attitude toward the typewriter change over the course of the story? (Recall) *At first he detests the clatter it makes and thinks of it as a "sucker of sanity." After he begins dictating letters to Millie, however, he no longer resents it and feels most alive when Millie is typing his letters. (RL.6–12.3)*
3. Why do you think the author chose not to reveal the main character's name? (Analysis) *Answers will vary, but students will probably offer that before taking the name J. Lucius Jones, the character saw himself as a nobody, as did his family.*

### Literary Focus: Dialect

Tell students that when the speech of two groups who speak the same language displays marked differences, the groups are said to speak different dialects. In a story such as "The Typewriter," the dialect includes unfamiliar spellings and at times the combination of two or more words. Students can use the following methods to decipher dialect.

1. Replace the unfamiliar word with a word that might logically occur in the context of the sentence. Example: "Poppa, Miz Hicks an' Miz Berry's orful mad." A logical choice would be "awful."
2. Divide the unfamiliar word into parts. Example: "Advertisement, hon. *Thassal*." "Thassal" = "That's all."

Ask students the following about dialects.

- Locate examples of dialect in the story and apply the above methods to decipher them.
- If dialects are difficult for readers to decipher, why do you think authors use them? Why might writers during the Harlem Renaissance have been especially concerned with writing in dialect?
- Would this story be as effective if the characters did not speak in dialect? Which way do you prefer it? (RL.6–12.4)

## Rent Parties by Frank Byrd, pages 37–43

Article

### Summary

WPA writer Frank Byrd provides a brief history of the settling of Harlem by African Americans and an explanation of how rent parties came about.

Reading Hint	Thinking Skill	Extension
Tell students that this is a factual, historical account of life in Harlem.	Have students brainstorm other ways that people could have gathered money for rent.	<b>Price Gouging:</b> High rents in Harlem were an example of <i>price gouging</i> —the practice of setting exorbitant prices for people desperate for a particular product. Have students think of other circumstances when price gouging has occurred in the U.S. Is price gouging wrong if consumers are willing to pay the sellers' prices?

### Vocabulary

**advent** arrival; coming

**impetus** orce; momentum

**influx** inflow; invasion

**stringent** strict; severe

**transients** impermanent dwellers; travelers

**volubly** with much wordiness; in a talkative way

### Discussing the Article

- How did Harlem come to be settled mainly by blacks? (Recall) *During World War I and for many years afterward, Southern and West Indian blacks moved to New York to work in factories. As blacks moved into Harlem, whites moved out, leaving their residences empty for more blacks to move into. (RI.6–12.3, RH.6–12.3)*
- Why was rent in Harlem so high? (Recall) *The housing shortage that resulted from the mass migration of blacks enabled white landlords to raise their rates because blacks were desperate for places to live.*
- How did rent parties evolve? (Recall) *In order to pay their rent, Black tenants began having parties for which they charged admission.*
- What effect do you think rent parties had on the Harlem Renaissance? (Analysis) *Answers will vary. Students may offer that rent parties brought people of varying backgrounds together. This resulted in a*

*blend of knowledge. This, in turn, led to a surge of unique creativity, evident in the development of new dances, new music, new ways of thinking, etc. (RI.6–12.3, RH.6–12.3)*

- When and why did rent parties end? (Recall) *During Prohibition, those who held rent parties got away with selling liquor illegally because the laws were lax. Once Prohibition was repealed, the government closely regulated the sale of liquor, making it dangerous to sell it without a license.*

### Historical Focus: Prohibition

Prohibition made the manufacture, sale, and distribution of alcohol illegal. It had been an issue since the 1860s, but official laws were not introduced to the Constitution until 1919 by way of the Eighteenth Amendment. Alcohol remained illegal until the Twenty-First Amendment repealed the law in 1933.

Ask students to discuss the ramifications of Prohibition using the following questions:

- Why was Prohibition an issue during World War I?
- Why did Americans rebel against this law, as demonstrated in “Rent Parties”?
- Do you think Prohibition should be enforced today? Why or why not? (RI.6–12.3, RH.6–12.3)

## The Tropics in New York by Claude McKay, page 44

Poem

### Summary

When he spies a display of fruits in a grocer's window in New York, the narrator longs for his home in the tropics.

Reading Hint	Thinking Skill	Extension
Tell students that the author was born and raised in Jamaica and did not come to the United States until he was in his early 20s. (See Historical Focus below.)	Instead of "The Tropics in New York," ask students to brainstorm other titles for this poem.	<b>Longing for Home:</b> Have students imagine that they have moved thousands of miles from their homes. What would they miss about them? What simple things might bring them to mind and cause students to long to return?

### Vocabulary

**benediction** blessing; glorification

**laden** loaded; burdened

**mystical** supernatural; other-worldly

### Discussing the Poem

1. How is the narrator reminded of his homeland? (Recall) *The narrator sees a display of fruits, probably in a grocer's window, from his homeland.*
2. How do you think the narrator's home compares to Harlem? Refer to details in the poem to support your answer. (Analysis) *Answers will vary. The narrator is from the warm tropics where plants are lush and green all year and the landscape features streams, hills, and a clear view of the sky. In contrast, Harlem is cold much of the time, plant life there dies or goes dormant for the winter, concrete covers much of the ground, and buildings block one's view of the sky. (RL.6–12.1)*
3. What irony might be found in the narrator's situation? (Analysis) *Answers will vary. The narrator is separated from the fruits of his homeland by a window pane. The fruit, free for the picking at home, now costs money in this land of plenty. The fruit, which received prizes at home, has now become the "prize." (RL.8–12.6)*
4. Thousands of blacks from the tropics immigrated to Harlem and stayed. Like the narrator, they may have desperately

missed their tropical roots at times. Other than the opportunity to make good wages, why do you think these people remained in Harlem? (Analysis) *Answers will vary. Students may suggest that the excitement of living in a city with such variety and opportunity kept them from returning to their simpler lives.*

### Historical Focus: Claude McKay

Claude McKay was one of the most prominent figures in the Harlem Renaissance. Originally from Jamaica, he came to the United States when he was 22 to study agriculture at Kansas State University. Two years later, he moved to Harlem. There, he served as editor of two radical newspapers, the *Liberator* and *The Masses*. As a poet, McKay felt his job was to inform the people about politics. He wrote about racism and traveled abroad to advocate political change.

Ask students the following questions:

- Why do you think McKay stayed in the United States?
- What do you think foreigners find appealing about America?
- If you had the opportunity to move to another country, would you?
- Where would you go and why?

# Harlem Wine by Countee Cullen, page 45

Poem

## Summary

This poem equates the artistic movement of the Harlem Renaissance with flowing wine.

Reading Hint	Thinking Skill	Extension
Alert students that “This” in the poem is the extraordinary creativity of the Harlem Renaissance era.	Other than wine, what other object could a poet compare to the Harlem Renaissance?	<b>Choosing an Extended Metaphor:</b> Countee Cullen uses wine as an extended metaphor for the Harlem Renaissance. Ask students to come up with a title for a poem that uses an extended metaphor. For example, a poem about a tornado might be called “Kansas Freight Train” because a tornado is like a train—it is loud and can’t be halted. (RL.6–12.4)

## Vocabulary

**blithe** cheerful; gleeful

**ecstatic** overjoyed; enthusiastic

**woo** invite; lure

## Discussing the Poem

1. What is the impact of starting the poem with a negative statement: “This is not water running here”? (Analysis) *The negative statement may set a negative tone for the remainder of the piece. It could also be interpreted as a warning that what is going on is stronger than mere water.* (RL.6–12.4)
2. Explain lines 2–4: “These thick rebellious streams/That hurtle flesh and bone past fear/Down alleyways of dreams.” (Analysis) *Answers will vary. Cullen may be saying that the irresistible need to create causes the artists to be fearless because by creating they are realizing their dreams.* (RL.6–12.1)
3. What differences between water and wine might Cullen be pointing out? (Analysis) *Answers will vary. Cullen may be saying that wine is stronger than water in several ways. It affects the senses in that it is fragrant, sweet-tasting, and has the ability to make people drunk. It may cause people to lose their inhibitions and be more creative and less fearful. And it is “of color” and improves with age.*
4. What are the elements mentioned in this poem? (Recall) *Answers should include “water” and “air.”*

## Literary Focus: Personification

*Personification* is the attribution of human qualities to an object. In “Harlem Wine,” Cullen says that the streams are “rebellious,” the wine flows “not caring,” and that the wine has “loose, elastic hips” and “blithe, ecstatic hips.” (RL.6–12.4)

- Ask students if they can identify any other uses of personification in this poem.
- Have students try putting the following objects in a phrase that uses personification, such as “the proud flag” or “the sleek car.”

desk	car	bed
flag	bike	sidewalk
book	pencil	ice cream



## What Was Life Like During the Harlem Renaissance?

### Critical Thinking Skill DESCRIBING

1. Why do the women sing while they work in “Laundry Workers’ Choir”? *Answers will vary. Students might note that singing helps distract the women from their physically demanding work at the laundry; it also helps them develop a sense of community. They might also say that the women are able to talk about their lives with one another through song.*
2. Why do you think the letters he dictated mean so much to the father in “The Typewriter”? *Answers will vary. Students may think of the letters as a means of escape for the father from his everyday life; without the letters, all he had was the reality that his life was not what he had hoped it would be. The letters also enabled the father to fictitiously communicate with someone he had never met and to express himself in a way that would have seemed ridiculous to his family and friends, given his social status.*
3. **Define** the term “rent parties.” Your definition should include the purpose the parties served. *Answers will vary. Rent parties were social gatherings held for the purpose of making money to help pay the rent and compensate for other living expenses; they also provided an opportunity for people to talk with one another, dance, listen to music, and generally escape the reality of their everyday lives. (RI.6–12.4, RH.6–12.4)*
4. **Sensory images** are descriptive words and phrases that appeal to our senses of touch, taste, smell, sight, and sound. Compare the images in “The Tropics in New York” and “Harlem Wine” by using a chart like the one below. *Students’ charts will vary, but might look something like the following. (RL.6–12.4)*

	<b>The Tropics in New York</b>	<b>Harlem Wine</b>
<b>touch</b>	<i>dewy dawns, wave of longing</i>	<i>hurtling flesh and bone, elastic lips, ecstatic hips</i>
<b>taste</b>	<i>bananas, ginger-root, cocoa, alligator pears, tangerines, mangoes, grapefruit</i>	<i>water, wine</i>
<b>smell</b>	<i>smells that would accompany all of the fruits</i>	<i>running water, wine</i>
<b>sight</b>	<i>green bananas, fruit-trees laden by the water, blue skies, hills</i>	<i>water, alleyways, hurtling flesh and bones down alleyways, flowing wine, song floating in air, flute, lips, hips</i>
<b>sound</b>	<i>parish fairs, weeping</i>	<i>water running, rebellious streams, flowing wine, song in the air, flute</i>

### Writing Activity: Creating Word Pictures

The handout on the next page provides a graphic organizer to help students with the writing activity. See whiteboard lessons Harlem\_1.3\_Writing and Harlem\_1.4\_CCSSRubric. See pages 64–66 for a sample rubric to use with student essays. (W.6–12.2, W.6–12.4, W.6–12.9, WHST.6–12.2, WHST.6–12.4, WHST.6–12.9)

## Writing Activity: Creating Word Pictures

**Directions:** Based on what you have read so far, describe Harlem and its people as they were during the Harlem Renaissance period. Use sensory images to make your description come alive for the reader.

Begin by thinking about some of the people described in the prose selections from this cluster. You may want to complete the chart below to help you get started. An example has been done for you.

<b>Selection</b>	<b>People</b>	<b>Descriptions</b>
Seventh Avenue: The Great Black Way	<i>young men</i>	<i>wearing evening clothes, jaunty derbies, colored shirts</i>
Laundry Workers' Choir		
The Typewriter		
Rent Parties		

Second, refer to the sensory images chart you completed in question #4. This will help you think of ways to describe the city of Harlem. Use the following lines to write any words that come to mind about what Harlem might have felt, looked, smelled, and sounded like.

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Finally, complete your description of Harlem and its people. Remember to use words that evoke touch, taste, smell, sight, and sound for the reader.

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### A good description

- uses fresh, original language
- contains sensory images



## Cluster One Vocabulary Test pages 15–45

Choose the meaning of the bold word in each passage.

1. Of Van Der Zee, a sympathetic and **indefatigable** recorder of Harlem life, Cecil Beaton wrote in 1938 . . . (“*Seventh Avenue: The Great Black Way*,” p. 18)  

Ⓐ well-known	Ⓒ tireless
Ⓑ trusted	Ⓓ wise
2. “Joe Louis stays there, along with every big-time Negro fighter. So does Rochester and the Hollywood **contingent** . . .” (“*Seventh Avenue: The Great Black Way*,” p. 18–19)  

Ⓐ stars	Ⓒ group
Ⓑ residents	Ⓓ crews
3. A soft contralto voice gave vent to a hymn, a cry of protest, as only the persecuted can sing, warm, **plaintive**, yet with a hidden buoyancy . . . (“*Laundry Workers’ Choir*,” p. 24)  

Ⓐ soft	Ⓒ sad
Ⓑ low	Ⓓ trembling
4. The perspiration dripped **copiously** but it was forgotten. (“*Laundry Workers’ Choir*,” p. 24)  

Ⓐ annoyingly	Ⓒ softly
Ⓑ excessively	Ⓓ uncomfortably
5. He shuffled down the street, an **abject** little man of fifty-odd years, in an ageless overcoat that flapped in the wind. (“*The Typewriter*,” p. 27)  

Ⓐ poor	Ⓒ unknown
Ⓑ grumpy	Ⓓ indistinguishable
6. But Millie had come, and after her twin girls who had died within two weeks, then Daisy, and it was **tacitly** understood that Net was done with child-bearing. (“*The Typewriter*,” p. 29)  

Ⓐ silently	Ⓒ formally
Ⓑ obviously	Ⓓ gradually
7. To understand what gave such an **impetus** and community-wide significance to this institution, it is necessary to get a picture of living conditions as they were in Harlem at the time. (“*Rent Parties*,” p. 37)  

Ⓐ force	Ⓒ name
Ⓑ importance	Ⓓ image
8. With the **advent** of “Repeal,” the rent party went out, became definitely a thing of the past. (“*Rent Parties*,” p. 43)  

Ⓐ addition	Ⓒ promise
Ⓑ threat	Ⓓ arrival
9. Set in the window, bringing memories Of fruit-trees **laden** by low-singing [streams], (“*The Tropics in New York*,” p. 44)  

Ⓐ burdened	Ⓒ bearing
Ⓑ blossoming	Ⓓ growing
10. So it can **woo** an artful flute With loose, elastic lips . . . (“*Harlem Wine*,” p. 45)  

Ⓐ convince	Ⓒ lure
Ⓑ tune	Ⓓ play

## CLUSTER TWO

### Analyzing

I. Present this definition to students.

In **analyzing** you break down a topic or subject into parts so that it is easier to understand.

II. Discuss with students how they already use analyzing by sharing the situations below.

**You use analyzing when you**

- study the good moves of an outstanding athlete
- pick out a new hairstyle or go shopping for new clothes
- learn the rules for a new game or learn how to use new software

Ask students to suggest other situations where analysis would be used.

III. Explain to students that they will be reading comments on different aspects of the Harlem Renaissance. From these comments, they will begin to analyze how the Harlem Renaissance reflected the issues of race.

A. Use the reproducible “Analyzing Ways the Harlem Renaissance Reflected Racial Issues” on the next page as a blackline master, or use the interactive whiteboard version of this page, Harlem\_2.1\_CriticalThink.

B. With students, read the first comment and the brief analysis that accompanies it. Then have students read the remaining comments and, based on the information in the comments, write their own analyses of how the Harlem Renaissance reflected racial issues.  
*Suggested answers:*

- *Professor Richard Powell—The Harlem Renaissance attempted to eliminate segregation and racism in society.*
- *Professor Jeffrey Stewart—The Harlem Renaissance attempted to improve the image of African Americans.*
- *Professor Richard Powell—The Harlem Renaissance attempted to raise the self-esteem of African Americans, thereby enabling them to challenge a prejudiced system.*
- *Walter F. White—The Harlem Renaissance encouraged racial unity.*

C. Finally, tell students that they will be asked to analyze the selections in Cluster Two for how the Harlem Renaissance reflected racial issues. (RI.6–12.1, RL.6–12.1, RH.6–12.1)

For additional in-depth work on developing the skill of analyzing, see the whiteboard lesson Harlem\_2.2\_CCSSThinking. (RI.6–12.1, RL.6–12.1, RH.6–12.1)

## Analyzing Ways the Harlem Renaissance Reflected Racial Issues

**Cluster Question:** How were issues of race addressed?

**Directions:** Below are several comments about different aspects of the Harlem Renaissance. Read each comment, and then write a short analysis of how that aspect of the Harlem Renaissance reflected racial issues. The first one has been done for you.

Comment	Analysis
One could argue that the Harlem Renaissance of the 1920s and 1930s was one of the first instances in the 20th century when whites . . . collaborated with black intellectuals, social activists, educators, and artists in attempts to transform a largely segregated and racist American society. (Professor Richard Powell, Associate Professor of Art and Art History, Duke University)	The Harlem Renaissance attempted to transform American society.
Out of the greater access [by Blacks] to the publishing and art world would come an abandonment of the racist imagery that predominated in popular American culture and justified, by dehumanizing Black people, the fascist social and political practices that also abounded in America . . . (Professor Jeffrey Stewart, Professor of History, George Mason University)	
. . . by disseminating positive images of African Americans as contributors to American culture, many of these Harlem Renaissance intellectuals hoped to raise the self-esteem of Black people themselves. A people with higher self-esteem would be more resistant to segregation and discrimination, and more willing to challenge the system . . . (Professor Richard Powell, Associate Professor of Art and Art History, Duke University)	
We have therefore in Harlem this strange mixture of reaction not only to prejudice from without but to equally potent prejudices from within. Many are the comedies and many are the tragedies which these artificial lines of demarcation have created. Yet with all these forces and counter forces at work, there can be seen emerging some definite and hopeful signs of racial unity. (Walter F. White, "Color Lines," <i>Survey Graphic Magazine</i> , March 1925)	

**Note:** As you progress through Cluster Two, you will be asked to analyze each selection for how issues of race were addressed during the Harlem Renaissance.

## Cluster Two Vocabulary

Watch for the following words as you read the selections in Cluster Two. Record your own vocabulary words and definitions in the blank lines.

### All God's Chillun Got Eyes pages 48–51

**apparition** ghost; spirit

**apt** able; talented

**discomfiture** shame; humiliation

**dispatch** promptness; speed

**propitiate** make peace with; settle differences with

**veneer** false front; outward display

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### Race Pride pages 52–54

**desert** worth; value

**inevitably** unavoidably; absolutely

**spurn** reject; refuse

**tutelage** teaching; instruction

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### I, Too page 55

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### Any Human to Another pages 56–57

**diverse** different; varied

**unsheathed** uncovered; open

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### Black Men, You Shall Be Great Again pages 58–61

**emancipated** freed; released

**peonage** labor to pay back debt

**redeemed** restored; compensated

**sovereign** superior; supreme

**serfdom** a bind to the land and one's master

**temporal** fleeting; temporary

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### How It Feels to Be Colored Me

pages 62–67

**circumlocutions** wordiness; extra notes

**constricts** restricts; tightens

**deplored** hated; resented

**helter-skelter** crazy; confusing

**rending** tearing; ripping

**specter** ghost; spirit

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### The Pink Hat pages 68–73

**albeit** in spite of the fact that; although

**anthropologically** sociologically; socially

**compunction** guilt; remorse

**eliciting** drawing forth; evoking

**heretofore** previously; until now

**wont** likely; tending

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### A Black Man Talks of Reaping pages 74–75

**glean** collect; pick up

**stark** harsh; grim

**yields** gives; produces

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## All God's Chillun Got Eyes by E. Franklin Frazier, pages 48–51

Memoir

### Summary

The author recalls a trip to a white eye specialist. The doctor is friendly enough but not very professional. His assistant makes Frazier feel uncomfortable, and he wonders if she aims to do him more harm than good. On the way home, Frazier resigns himself to the fact that until black specialists are available in his city, his visits to white specialists will be humiliating.

Reading Hint	Thinking Skill	Extension
Tell students that the title is a takeoff on a play by playwright Eugene O'Neill, <i>All God's Chillun Got Wings</i> (1924).	Frazier writes candidly about his feelings in this piece. Have students <i>analyze</i> why Frazier keeps his opinions to himself during his visit to the doctor's office.	<b>Internal Dialogue:</b> Have students write a narrative about a dilemma in which they found themselves. Tell them it should include a dialogue they had with themselves that helped them <i>analyze</i> the situation and decide which course of action to take. (W.6–12.3)

### Vocabulary

**apparition** ghost; spirit

**apt** able; talented

**discomfiture** shame; humiliation

**dispatch** promptness; speed

**propitiate** make peace with; settle differences with

**veneer** false front; outward display

### Discussing the Memoir

1. Why does Frazier take the stairs instead of the elevator to the doctor's office on the thirteenth floor? (Recall) *He is not allowed to take the "white" elevator. Rather than be humiliated into taking the "black" elevator, he climbs the stairs.*
2. How does the eye specialist treat Frazier? (Recall) *The specialist is friendly enough once he finds out that Frazier is a professor, but addresses him in an unprofessional manner.*
3. Why can't Frazier be friendly toward the doctor's assistant? (Recall) *He is afraid to smile at her for fear his action will be interpreted as a black man making a pass at a white woman.*
4. What does Frazier achieve with his internal dialogues? (Analysis) *Answers will vary. Frazier uses internal dialogue to analyze his situation; these analyses help him decide*

*which course of action to take. His internal dialogues also serve to inform the audience about racism from a firsthand perspective.*

5. Do you think the author was being overly sensitive about his experience? Support your analysis with evidence from the text. (Analysis) *Answers will vary. Some students will say that Frazier is rather defensive and tends to interpret things such as the assistant's silence as racially motivated when they may not be. Others will point out that Frazier certainly didn't imagine the elevator situation, and having lived with such blatant discrimination all his life, he is simply seeing things realistically. (RI.6–12.1, RH.6–12.1)*

### Literary Focus: Memoir

This selection is a memoir. Frazier is reporting on an actual visit he made to an eye specialist. As such, it is written from a first-person perspective. Ask students the following about first-person writing. (RI.6–12.6)

- As a reader, what do you expect of a selection written in the first person, or as "I"?
- How would the selection be different if another writer had reported Frazier's experience from a third-person point of view?

**Race Pride** by W.E.B. Du Bois, pages 52–54

Essay

**Summary**

In this essay, the author contends that white society sends mixed messages to blacks. It tells blacks to take pride in their race and yet insists they must be reliant on white people. It encourages working together and yet protests when blacks get too close. Du Bois presents the “White World” with a choice: Leave blacks and other people of color alone, or treat them justly and equally.

Reading Hint	Thinking Skill	Extension
Alert students that Du Bois’ “voice” may be confusing. He begins the essay by discussing white people from a third-person point of view and then switches to second person in the paragraph before the choices.	Have students <i>analyze</i> the last line of the essay. Why does Du Bois address white society as “my masters”?	<b>A Third Choice:</b> Have students work together to create a third choice for Du Bois’ essay. What do they see as a viable alternative to the other two choices—or is there one?

**Vocabulary**

**desert** worth; value

**inevitably** unavoidably; absolutely

**spurn** reject; refuse

**tutelage** teaching; instruction

**Discussing the Essay**

1. Why are white people hard to please, according to the author? (Recall) *White people send mixed messages to black people. They tell blacks to take pride in their race and yet insist that blacks remain reliant on whites. They encourage working together but protest when blacks get too close.*
2. What choice does Du Bois present to the “White World”? (Recall) *He gives the “White World” the choice of leaving people of color alone or treating them justly and equally.* (RI.6–12.1, RH.6–12.1)
3. If white society had to decide whether to leave blacks alone or treat them justly, what do you think it would choose? (Analysis) *Answers will vary. Students may make the point that neither choice is feasible. Some will point out that it’s too late for absolute segregation. Others will say that a totally democratic world is also not possible.*

**Special Focus: Race Pride**

Du Bois says that pride in a particular race leads to distrust of whites. Use the following discussion starters with students to *analyze* this theory. (RI.6–12.8, RH.6–12.8)

- What is the reasoning behind Du Bois’ theory?
- Why does Du Bois say race pride leads to distrust of whites, and not of other races?
- How well does Du Bois support his claims with evidence?
- Do you agree with Du Bois?
- Is it impossible for a race to be proud without developing a distrust of whites? Explain.

**I, Too** by Langston Hughes, page 55

Poem

**Summary**

The author expresses his feelings about racism in this short poem.

Reading Hint	Thinking Skill	Extension
Tell students that some scholars think Hughes' poem refers to white author Walt Whitman's poem "I Hear America Singing."	Ask students what <i>generalization</i> someone might make about Harlem Renaissance authors' feelings about being black.	In this poem, the narrator expresses his feelings about being a black American. Ask students to recall and discuss a time when they felt like outsiders.

**Discussing the Poem**

1. Who might "they" be in Hughes' poem? (Analysis) *Answers will vary. Possible ideas include anyone who is prejudiced against black people, white people who owned slaves, or the narrator's light-skinned relatives who are ashamed of their "darker brother."*
2. How will life be different "tomorrow"? Cite evidence in the text. (Recall) *The narrator will "eat well, and grow strong," and "they" will be ashamed for mistreating someone who is beautiful. (RL.6–12.1)*
3. What might the narrator mean by the line "I, too, sing America"? (Analysis) *Answers will vary. Possibilities include that the narrator is tired of being left out of the story of America because he is black, and that he is informing readers that he has important things to say. (RL.6–12.4)*
4. How are the first and last lines of Hughes' poem different? (Analysis) *Answers will vary. Students might suggest that in the beginning of the poem, the narrator insists on becoming part of the nation's song. That insistence becomes even stronger by the end of the poem, going from "I, too, sing America" to "I, too, am America." (RL.6–7.5, RL.9–12.5)*

**Special Focus: Connections**

Artists often use the work of others as inspiration for their own creations. In this case, Langston Hughes (1902–1967) may have used a poem by Walt Whitman (1819–1892) as a springboard for his own work. Even though these two authors spanned different generations and had very different backgrounds, their works comprise a sort of "literary dialogue." Have students discuss the following. (RL.9–10.9)

- How can it be helpful to have more than one author write on the same theme?
- How might a young black poet of today continue the dialogue by responding to Hughes' poem?
- Black rap, jazz, rhythm and blues, and other musical artists literally "sing America" today. Do you think music and poetry are better at conveying emotions than other art forms? Why or why not?
- Try reading "I, Too" aloud in the style of rap. Does it work?



## Any Human to Another by Countee Cullen, pages 56–57

Poem

### Summary

This poem examines how all humans connect to one another.

Reading Hint	Thinking Skill	Extension
Tell students to consider the “I” in the poem as they read.	Ask students how white people in the 1920s might have received the poem.	<b>Making Connections:</b> Have students consider their own connections to others. Do they feel the experiences of their ancestors are part of their own identity? Do they agree with Cullen that one person’s misfortunes affect everyone?

### Vocabulary

**diverse** different; varied

**unsheathed** uncovered; open

### Discussing the Poems

1. Who is “I” in the poem? (Analysis) *Answers will vary. “I” could represent the narrator, but more than likely “I” represents humanity in general.*
2. What point does Cullen make about joy and sorrow? (Recall) *Cullen states that while joy may only come to a few, sorrow eventually touches everyone. (RL.6–12.1)*
3. What is Cullen warning the reader about in the third stanza? (Analysis) *Answers will vary. Students may note that Cullen is saying that nobody can live completely on his or her own.*
4. Cullen says that “Your grief and mine/ Must intertwine” and “My sorrow must be laid/On your head like a crown.” Why do you think Cullen says these things “must” happen? (Analysis) *Answers will vary. Cullen’s insistence that these things must happen firmly connects each human to another; we all experience sorrow and that connects us.*

### Literary Focus: The Magical Potency of Poetry

According to Edward Hirsch, author of *How to Read a Poem*, “People who care about poetry know that poems have magical potency.” Ask students what makes a poem potent. Among the features they might suggest are

- the poet’s choice of words
- powerful images
- figurative language
- rhythm
- rhyme pattern
- placement on the page
- the poet’s message
- the emotions evoked by the poem

Ask students what is potent about this poem. In other words, what makes the poem worth examining today? *(RL.9–12.4)*

## Black Men, You Shall Be Great Again by Marcus Garvey, pages 58–61

Essay

### Summary

Representing the Universal Negro Improvement Association, activist Marcus Garvey urges black men to reach their potential and unite for the purpose of creating a country exclusively for blacks.

Reading Hint	Thinking Skill	Extension
Tell students that W.E.B. Du Bois knew Garvey and characterized him as “a hard-working idealist, but his methods are [showy], wasteful, illogical . . .” Have students look for evidence of these traits in this essay.	After reading the essay, do students agree with Du Bois’ description of Garvey’s faults?	<b>A Moving Scenario:</b> Ask students to imagine the following scenario. Their family and many others emigrated from another country to America. Things are less than ideal in this country for them. They are suddenly given the chance to return to their original continent and start a new country exclusively for themselves and people like them. Would they do it? Why or why not?

### Vocabulary

**emancipated** freed; released

**peonage** labor because of debt

**redeeming** restoring; compensating

**serfdom** a bind to the land and one’s master

**sovereign** superior; supreme

**temporal** fleeting; temporary

### Discussing the Essay

1. What is the long-term goal of the Universal Negro Improvement Association? (Recall) *Its goal is for blacks to have their own country in Africa, their own flag, and a government second to none.*
2. How does the UNIA hope to achieve that goal? (Recall) *Garvey advises black men to unite, thereby becoming an unstoppable force.*
3. What hope does Garvey give black men who may have doubts about their abilities? (Recall) *Garvey points out that civilizations of blacks once towered over white civilizations and can again.*
4. Why do you think Garvey is careful to point out that the goals of the UNIA are not meant to offend other races? (Analysis) *Answers will vary. Garvey probably knew that such offense would cause conflict, which would only slow the UNIA down in reaching its goals.*

5. What might be some reasons that the UNIA’s goal was never realized? (Analysis) *Answers will vary, but reasons might include that it is difficult to organize 400 million people and a separate country for blacks means that many would have to leave the only home they have ever known and move to a new continent.*

### Literary Focus: Argumentative Writing

Garvey was known as one of the most persuasive speakers and writers of the Harlem Renaissance. Ask students to analyze the nature of argumentative writing by discussing the following questions:

- Did Garvey’s essay convince you? Why or why not?
- What were some of the parts that did not seem to offer strong enough reasoning or evidence to convince you?
- What makes a piece of writing convincing? (RI.6–12.8, RH.6–12.1, W.6–12.1, WHST.6–12.1)

### Evaluating a Speech

Play for students any of the speeches by Marcus Garvey that are available on YouTube. Ask students to evaluate the arguments in the speech, the evidence provided, and the tone. (SL.6–12.3)

## How It Feels to Be Colored Me by Zora Neale Hurston, pages 62–67

Essay

### Summary

Hurston says that as a child, she was unaware that she was “colored.” A move to Jacksonville at the age of 13 “enlightened” her to the fact that not only was she colored but also that she was regarded as inferior to white people. Hurston goes on to discuss her own feelings on being black.

Reading Hint	Thinking Skill	Extension
Tell students to pay close attention to Hurston’s essay. In Cluster Three, they will be reading a narrative about her and can compare the narrative to what they learn here.	Hurston was 13 in the early part of last century. Ask students how Hurston’s essay might be different if she were 13 today.	<b>Discussion:</b> Have students discuss the meaning of Hurston’s line, “The game of keeping what one has is never so exciting as the game of getting.” What examples can they give from their own lives? (SL.6–12.1)

### Vocabulary

**circumlocutions** wordiness; extra notes

**constricts** restricts; tightens

**deplored** hated; resented

**helter-skelter** crazy; confusing

**rending** tearing; ripping

**specter** ghost; spirit

### Discussing the Essay

1. What was Hurston’s attitude toward the black and white races before she “became colored”? (Recall) *Hurston was aware that white people were different from blacks but was not aware that blacks were considered inferior to whites.*
2. What event changed Hurston’s perspective? (Recall) *When she was 13, she moved to Jacksonville, Florida, and was from then on treated as a “little colored girl” rather than as Zora of Orange County.* (RI.6–12.3)
3. How would you describe Hurston’s view toward being black? Refer to details in the text to support your answer. (Analysis) *Answers will vary. Students may say that Hurston doesn’t seem to be overly concerned with her color but instead with simply living her life.* (RI.6–10.2, RH.6–12.2)
4. Why do you think Hurston experiences jazz music differently than the white person who accompanies her to the cabaret?

(Analysis) *Answers will vary. Students may offer that Hurston may have had more exposure to jazz music and has therefore developed a deeper appreciation of and sensitivity to its complexities.*

5. What is Hurston’s “brown bag” theory saying about humankind? (Analysis) *Answers will vary. Hurston may be saying that all people are basically made up of the same “stuff.”*

### Special Focus: A “Sobbing School”

Hurston says she does not belong to “the sobbing school of Negrohood who hold that nature somehow has given them a lowdown dirty deal and whose feelings are all hurt about it.” Use the following questions to discuss the concept of a “sobbing school.”

- Is there something in your life that you know cannot be changed and yet you are bitter about?
- How might Hurston advise you to overcome that bitterness?
- Why do you think some people are bitter about things that cannot be changed?
- Is such bitterness justifiable among people who are ill-treated?
- What does Hurston’s attitude say about her character?
- Do you agree with Hurston’s attitude? Explain.

## The Pink Hat by Caroline Bond Day, pages 68–73

Short Story

### Summary

Sarah, a light-skinned mulatto, realizes that the world treats her with more respect when she wears a pink hat, which accentuates her white features. As a result, she begins stepping into the “white world” more and more. One day, however, she breaks her ankle and is forced to return to reality when she realizes that a white doctor will not treat her.

Reading Hint	Thinking Skill	Extension
Tell students that this short story is based on personal experience.	Have students <i>analyze</i> how this selection reflects racial issues.	<b>Explaining Racism:</b> Tell students to imagine that an alien is coming to visit their classroom. On the alien’s planet, race is not an issue. How would they explain what racism is to the alien?

### Vocabulary

**albeit** in spite of the fact that; although  
**anthropologically** sociologically; socially  
**compunction** guilt; remorse  
**eliciting** drawing forth; evoking  
**heretofore** previously; until now  
**wont** likely; tending

*author was trying to show that race is a superficial, humanmade barrier that people allow to stand between natural human interaction. Others may say that Sarah’s return to and acceptance of her former life at the end says that people don’t need the approval of everyone—especially when it’s based on superficial qualities, like appearance—to be happy in life.*

### Discussing the Short Story

1. What is Sarah’s race? (Recall) *Sarah is a mulatto of Scotch-Irish, English, Cherokee Indian, and African American descent.*
2. What discovery does Sarah make about the pink hat? (Recall) *She discovers that people treat her as a white person because the hat accentuates her white features. (RL.6–12.1)*
3. Why does Sarah’s pink hat become useless to her? (Analysis) *Answers will vary. Students will probably offer that having discovered she can be happy as she is, Sarah no longer needs the hat to make her resemble someone she isn’t.*
4. What effect do you think Sarah’s experience with the pink hat might have had on her teaching? (Analysis) *Answers will vary. The experience may have caused Sarah to stress the importance of accepting one’s self.*
5. What do you think the author’s purpose in writing this story was? (Analysis) *Answers will vary. Some students may say that the*

### Special Focus: People of Mixed Race

Students might be interested in knowing that in 1995, there were 328,000 mixed marriages in the United States, but by 2012, that number had jumped to 4.8 million. The number of children in mixed-race families jumped from fewer than 500,000 in 1970 to 9 million in 2012. Have students research the following questions and write up their results in a coherent composition. (W.6–12.4, W.6–12.7, WHST.6–12.4, WHST.6–12.7)

- What problems might a person of mixed race experience?
- Do you think there will be more or fewer mixed marriages in the future?
- What do you think of the theory that at some point in the future everyone will be of the same race?
- What do you think of the idea of parents from one race adopting children of another race?

## A Black Man Talks of Reaping by Arna Bontemps, pages 74–75

Poem

### Summary

The narrator laments the fact that his lifelong labor has left him with nothing to pass on to his children. The narrator's regrets represent the labor without reward that has characterized the history of blacks in America.

Reading Hint	Thinking Skill	Extension
Explaining the figurative meaning of "reaping" as "rewards received from work" might help students interpret this poem. (RL.6–12.4)	Have students <i>analyze</i> the last stanza of the poem. Do they sense an implied threat or warning?	<b>Contributions of African Americans:</b> Ask students what contributions different groups have made to this country. Do they think these groups are given credit for their contributions?

### Vocabulary

**glean** collect; pick up

**stark** harsh; grim

**yields** gives; produces

### Discussing the Poem

- Specifically, who is supposed to be reaping rewards from their work in this poem? In other words, who might "I" be? (Analysis) *Answers will vary. "I" might be generations of African Americans.*
- What do you think the narrator means in lines seven and eight: "But for my reaping only what the hand/Can hold at once is all that I can show"? (Analysis) *Answers will vary. Students may suggest that the narrator is saying that the only thing African Americans have to show for the work they've done is their present condition, which is less than ideal. (RL.6–12.4)*
- What "yields" might the "brother's sons" be gathering? (Analysis) *Answers will vary. The narrator may be referring to the fact that white people have gained monetarily from the labors of Black people.*
- Some literary authorities have interpreted the last two lines of the poem as a threat. Do you agree? (Analysis) *Answers will vary. While some students may perceive no threat in the lines, others may say that Bontemps is implying that African Americans are tired of laboring for the benefit of white people and*

*the "bitter fruit" they receive for their labor represents their own bitterness, which could potentially lead to violence.*

### Literary Focus: A Common Message

Students might like to know that Bontemps' message was a common one in poems of the Harlem Renaissance. Analyze how the following poems express the same theme. (RL.9–10.2)

We shall not always plant while others reap  
The golden increment of bursting fruit,  
Not always countenance, abject and mute,  
That less men should hold their brothers  
cheap. . .

So in the dark we hide the heart that bleeds,  
And wait, and tend our agonizing seeds.  
—"From the Dark Tower," by Countee Cullen

What happens to a dream deferred?  
Does it dry up  
like a raisin in the sun? . . .  
Maybe it just sags  
like a heavy load.  
Or does it *explode*?  
—"Harlem," by Langston Hughes

- How do the above excerpts reflect Bontemps' message?
- What might be some other ways besides poetry African Americans might use to convey this message?
- What persecuted groups today might have a common message? What is it?



## How Were Issues of Race Addressed?

### Critical Thinking Skill ANALYZING

1. In a chart similar to the one below, write a sentence or two that **analyzes** how each author feels about being a black American based on his or her story. *Students' charts will vary, but might look something like the following.*

Author	Selection	Attitude
Frazier	All God's Chillun Got Eyes	Frazier is frustrated about his treatment; he knows that as long as white supremacy is socially acceptable, black Americans will always face difficulties.
Hurston	How It Feels to Be Colored Me	Hurston feels like an individual; she is proud to be American, and does not feel "bad" or "unfortunate" about being black.
Day	The Pink Hat	Day is, at first, interested in passing as a white woman; she wants to be treated with respect and to be able to enjoy the things she loves. Then she resigns herself to living as a "Negro," happy to be among family, employed, and in relatively good health.

2. In your opinion, how have things changed since "Race Pride" was written? *Answers will vary. Students may say that there is much more racial equality today; whites and blacks have better relations and communicate openly about their expectations. Others may believe that things have not changed significantly since Du Bois wrote his essay; blacks and whites still disagree about what "racial equality" really means, and blacks do not feel that they have a clear social place in America.*
3. Analyze the persuasive techniques Marcus Garvey used in "Black Men, You Shall Be Great Again." *Answers will vary. Garvey frequently uses "we," which draws in the reader and makes him or her part of Garvey's cause. He also stirs up hope ("a great future is in store for us"). Garvey also reminisces about the power Black men had in the past, which inspires the idea of a rebirth of this power. (SL.6–12.3)*
4. Based on the selections you have read by authors from the Harlem Renaissance, how do you think Black Americans felt about Marcus Garvey's suggestion to migrate to Africa in search of complete acceptance? *Answers will vary. Students might believe that Garvey's message was persuasive and therefore that it was well received. Others may agree more with the attitude of people like Zora Neale Hurston, who did not want to move from her native country.*
5. Zora Neale Hurston uses an extended metaphor at the end of her essay, comparing her life to a brown bag. Analyze the metaphor line by line, restating her ideas without the poetic language. *Answers will vary. A statement might read this way: Hurston feels like an average American who happens to be black, living with other Americans of all racial backgrounds. Inside each person is a mix of experiences and commonalities. She feels that Americans could combine their experiences and redistribute them to each other without changing the character of the individual. In short, we are all more or less the same. (RL.6–12.4)*
6. In the short story by Caroline Bond Day, in what way is the pink hat an "enchanted cloak"? *Answers will vary. The hat serves as a way for the narrator to "fool" the world into thinking she is a white woman. When she wears the hat, she is treated with respect and dignity. It is only a disguise, however, for underneath she will always be a woman of mixed ancestry.*

### Writing Activity: Encounter with the Past

The handout on the next page provides a graphic organizer to help students with the writing activity. It is also available as a whiteboard lesson, Harlem\_2.3\_Writing. You may wish to use the Writing Activity Handout as an assessment. See also pages 64–66 for sample rubrics to use with student projects. For a writing rubric to evaluate this activity, see the whiteboard lesson Harlem\_2.4\_CCSSRubric. (W.6–12.4, W.6–12.9, WHST.6–12.4, WHST.6–12.9)

## Writing Activity: Encounter with the Past

**Directions:** If you had been alive during the Harlem Renaissance, which of these authors would you most like to have met? Write at least one paragraph explaining your choice.

In order to decide which author you would most like to have met, you may want to skim back over the selections in both Clusters One and Two. Then use the list below to help you decide which author to choose and to help you write your explanation of your choice.

Which selection is my favorite? \_\_\_\_\_

What is the message of the selection? \_\_\_\_\_

Why do I agree or disagree with this message? \_\_\_\_\_

What three words describe the writer's style? \_\_\_\_\_

What do I know about this author? \_\_\_\_\_

What do I think he or she might look or act like? \_\_\_\_\_

If I were a newspaper reporter interviewing this author, what three questions would I ask?

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What might I like to do with this person if I had a chance (go out to eat, listen to music, etc.)?

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Now write at least one paragraph explaining your choice.

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### An effective explanation should

- tell how you made your choice
- describe your imaginary encounter
- include questions you would like to ask the author



## Cluster Two Vocabulary Test pages 47–75

Choose the best meaning of the bold word in each passage.

1. Should I not **propitiate** this white [spirit] gliding towards me? (*"All God's Chillun Got Eyes,"* p. 50)  
Ⓐ offend Ⓒ run away from  
Ⓑ make peace with Ⓓ listen to
2. Well, I suppose as long as all God's chillun got eyes that need attention in this land of white supremacy, in the absence of colored specialists, it will be a choice between blindness and insult and **discomfiture**. (*"All God's Chillun Got Eyes,"* p. 51)  
Ⓐ anger Ⓒ humiliation  
Ⓑ flattery Ⓓ comfort
3. Extend Democracy to all and treat all men according to their individual **desert**. (*"Race Pride,"* p. 54)  
Ⓐ knowledge Ⓒ value  
Ⓑ wealth Ⓓ abilities
4. We declare to the world that Africa must be free, that the entire Negro race must be **emancipated** from industrial bondage, peonage and serfdom. (*"Black Men, You Shall Be Great Again,"* p. 59)  
Ⓐ freed Ⓒ restrained  
Ⓑ transfered Ⓓ encaptured
5. Let no man pull you down, let no man destroy your ambition, because man is but your companion, your equal; man is your brother; he is not your lord; he is not your **sovereign** master . . . (*"Black Men, You Shall Be Great Again,"* p. 61)  
Ⓐ cruel Ⓒ supreme  
Ⓑ distinguished Ⓓ only
6. They **deplored** any joyful tendencies in me, but I was their Zora nevertheless. (*"How It Feels to Be Colored Me,"* p. 64)  
Ⓐ celebrated Ⓒ enjoyed  
Ⓑ resented Ⓓ disliked
7. This orchestra grows rambunctious, rears on its hind legs and attacks the tonal veil with primitive fury, **rending** it, clawing it until it breaks through to the jungle beyond. (*"How It Feels to Be Colored Me,"* p. 66)  
Ⓐ playing Ⓒ offering  
Ⓑ building Ⓓ tearing
8. Before its purchase, life was **wont** to become periodically flat for me. (*"The Pink Hat,"* p. 69)  
Ⓐ rarely Ⓒ never  
Ⓑ only Ⓓ likely
9. One could not enjoy this without **compunction** however, for there was not a dark face to be seen among all of those thousands of people . . . (*"The Pink Hat,"* p. 72)  
Ⓐ guilt Ⓒ companionship  
Ⓑ sorrow Ⓓ loneliness
10. Small wonder then my children **glean** in fields  
They have not sown, and feed on bitter fruit. (*"A Black Man Talks of Reaping,"* p. 74)  
Ⓐ wander Ⓒ collect  
Ⓑ struggle Ⓓ play

## CLUSTER THREE

### Generalizing

I. Present this definition to students.

To **generalize** you draw a broad general conclusion based on several pieces of specific evidence.

**NOTE:** Remind students that generalizations are not always true. Introduce or review the idea of stereotypes, providing more examples.

II. Discuss with students how they already use generalizing by sharing the situations below.

**You use generalizing when you**

- learn that over half the students in your school have experienced divorce. You could generalize that divorce has become common nationwide.
- realize that four girls in your grade have the name Sophia. When your mother was your age, she had three girls in her class named Mary. From this observation, you could generalize that names go in and out of fashion.
- notice that several popular singing groups are made up of all males or all females. You could generalize that music is divided along gender lines.

Ask students to suggest other situations where generalizing would be used. Also point out how generalizing can be misused by sharing false generalizations such as those below. Point out that false generalizations either make blanket statements or are based on inadequate information.

- You know a girl who is afraid of snakes. You might falsely generalize that all girls are afraid of snakes.
- Your brothers are very interested in computers. You might falsely generalize that all boys are interested in new technologies.

III. Explain to students that in Cluster Three they will be reading about the creations of some black artists during the Harlem Renaissance. As they read, they will generalize about the contributions the Harlem Renaissance made to black culture.

- A. Use the reproducible “Generalizing About the Power of the Creative Arts” on the next page as a blackline master, or use the interactive whiteboard version of the page, Harlem\_3.1\_CriticalThink.
- B. Ask students to think about what effect the creative arts have on them. Then have them generalize about how the creative arts might have enabled black Americans to express themselves in new and different ways. *Suggested answers: Art may have provided blacks with the opportunity to establish their own styles, to portray themselves in a favorable light, and to create a legacy. Music/dance may have enabled blacks to develop styles that provided them with pride, comfort, and an escape from the daily grind. Drama may have allowed black actresses and actors to act out universal life situations. Literature/poetry may have allowed blacks to express feelings and grievances in a new way.*
- C. Now have students make a general statement about the contributions the Harlem Renaissance may have made to American art and culture. *Sample general statement: The Harlem Renaissance may have enabled African Americans to develop a new sense of self, to move closer to equality, and to recognize the ingenuity and talent of their own race.*

For additional in-depth work on developing the skill of generalizing, see the whiteboard lesson Harlem\_3.2\_CCSSThinking. (RI.6–12.2, RL.6–12.2, RH.6–12.2)

## Generalizing About the Power of the Creative Arts

**Cluster Question:** What contributions were made to American art and culture?

**Directions:** Creativity can be a very powerful tool. An original creation often allows one to express a message or idea in new and different ways. Think about a time when you have been affected by the way an artist has expressed an idea. Has a photograph made you feel sad? Can a song change your mood? Have you been fascinated by a certain character on stage? What words or ideas remain with you after you've read a story or poem? Below is a list of four creative arts: art, music/dance, drama, and literature/poetry. Consider the situation of African Americans before the era of the Harlem Renaissance. Then make some generalizations about how blacks used the arts to express themselves in new ways and to forge a sense of pride. An example has been done for you.

**Art**

- *tried new styles that were different from those used by white society*
- *portrayed themselves and their race in a favorable light*
- *left a legacy for future blacks to be proud of*

**Music/Dance****Drama****Literature/Poetry**

Now make a general statement about the contributions the Harlem Renaissance may have had on American art and culture.

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**Note:** As you progress through Cluster Three, keep an eye out for specifics from which you can generalize about contributions the Harlem Renaissance made to American art and culture.

## Cluster Three Vocabulary

Watch for the following words as you read the selections in Cluster Three. Record your own vocabulary words and definitions on the blank lines.

### **The Negro Artist and the Racial Mountain** pages 78–85

**incongruous** inconsistent; illogical

**inherent** natural; inborn

**manifestations** forms; expressions

**quaint** old-fashioned; outdated

**vogue** fashion; trend

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### **Miss Cynthia** pages 86–99

**antithesis** other extreme; opposite

**epitome** representation; model

**impious** irreligious; sinful

**redoubtable** threatening; fearsome

**supercilious** proud; haughty

**wantons** sinners; degenerates

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### **from Ellington's "Mood in Indigo"** pages 100–104

**conjure** bring to mind; evoke

**immemorial** traditional; timeless

**ingenuously** frankly; openly

**naïve** innocent; simple

**preponderantly** heavily; extensively

**pungently** intensely; powerfully

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### **Jazzonia** page 105

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# The Negro Artist and the Racial Mountain

by Langston Hughes, pages 78–85

Essay

## Summary

Harlem Renaissance writer and poet Langston Hughes discusses the tendency of black artists to conform to white standards rather than express their own “blackness” in their work.

Reading Hint	Thinking Skill	Extension
You might want to review the definition of <i>metaphor</i> before students read this essay.	Ask students to <i>generalize</i> about whether black artists today conform to white standards.	<b>Opportunity for Debate:</b> Have students debate Hughes’ attitude that it is the duty of black artists to reject white standards and proclaim their blackness. Advise them to consider the current debate over whether to mandate that all communication be written in English in the United States.

## Vocabulary

**incongruous** inconsistent; illogical

**inherent** natural; inborn

**manifestations** forms; expressions

**quaint** old-fashioned; outdated

**vogue** fashion; trend

## Discussing the Essay

1. What is the metaphorical “racial mountain” that stands in the way of African American art, according to Hughes? Refer to the text for details to support your answer. (Recall) *The racial mountain is the tendency of black artists to conform to white standards rather than express their own “blackness” through their work. (RI.6–12.1, RI.6–12.4, RH.6–12.1, RH.6–12.4)*
2. In Hughes’ estimation, from where might the next great Negro artist emerge and why? (Recall) *Hughes thinks the next truly great Negro artist will probably emerge from the “low-down” or “common” element of Black society because those people acknowledge their African roots.*
3. Why do you think that so many African Americans of Hughes’ day preferred white culture over black? (Analysis) *Answers will vary. Students may offer that for the most part, blacks had been taught by whites, they had grown up in a white-dominated society and as a result, had only been exposed to white culture. So much white influence*

*naturally caused them to believe that only white standards were acceptable.*

4. How do the first paragraph and the second to the last paragraph contribute to the effectiveness of the essay? (Analysis) *They frame the essay for coherence, and they provide the particular example from which the general ideas are developed. (RI.6–12.5, RH.6–12.5)*

## Special Focus: The Two-ness of African Americans

The idea of “two-ness” was introduced by W.E.B. Du Bois during the Harlem Renaissance. Two-ness refers to a divided awareness of one’s identity. Du Bois said, “One ever feels his two-ness—an American, a Negro; two souls, two thoughts, two unreconciled stirrings: warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.” With students, discuss the concept of two-ness, using the following questions.

- Do you think Langston Hughes experienced two-ness? If so, what “dogged strength” did he possess that kept him “from being torn asunder”?
- How did people Hughes describes in his essay deal with two-ness?
- How might the attitudes toward immigration today affect an immigrant’s struggle with two-ness?
- Does one have to be an immigrant to experience two-ness? Explain.

## Miss Cynthie by Rudolph Fisher, pages 86–99

Short Story

### Summary

When 70-year-old Miss Cynthie goes to New York to visit her grandchild, David, she is appalled to discover that he is a successful stage entertainer. As David had hoped, however, her attitude changes once she sees him perform.

Reading Hint	Thinking Skill	Extension
In order to appreciate the change Miss Cynthie undergoes at the end of the play, tell students to pay close attention to details about her character as they read. (RL.6–12.3)	Have students <i>analyze</i> why Miss Cynthie felt she should disapprove of the theater.	<b>Culture Shock:</b> Miss Cynthie undergoes a kind of culture shock during her visit to New York City. She isn't used to having people call her "madam." She isn't used to elaborate black-owned churches. She doesn't go to the theater at home. Ask students what other kinds of culture shock Southern blacks may have experienced when they moved north.

### Vocabulary

**antithesis** other extreme; opposite

**epitome** representation; model

**impious** irreligious; sinful

**redoubtable** threatening; fearsome

**supercilious** proud; haughty

**wantons** sinners; degenerates

### Discussing the Short Story

1. Why has Miss Cynthie come to New York? (Recall) *She is there to visit her adult grandson, David.*
2. What is Miss Cynthie's initial reaction to what she sees at the Lafayette Theatre? (Recall) *She is shocked at the antics and dress of the entertainers and dismayed by the reactions of the "sinners" in the audience.*
3. What causes Miss Cynthie to adopt a softer view toward the theater? (Recall) *She is touched by David's performance of one of her favorite songs and is able to see that the audience, who is enjoying the song as much as she is, is like a crowd of children who don't know any better.*
4. After reading the story, do you think David was right in his assumption that Miss Cynthie would never have accepted his career had she not seen him perform? (Analysis) *Answers will vary.*

### Historical Focus: The Lafayette Theatre

Some students might be surprised to learn that the Lafayette Theatre, also known as the "House Beautiful," actually existed. Built in 1900, the 2,000-seat theater was considered one of "the most stylish black showplaces in Harlem" and was the first to have an all-black acting company, the Lafayette Players. The Players performed only "white" plays, such as *Dr. Jekyll and Mr. Hyde*, *Madame X*, and Shakespeare's *MacBeth*, mainly because no plays written by or about blacks existed at the time. The Lafayette also offered black vaudeville, such as that depicted in the story. Ask your students the following discussion questions.

- Why might black people have wanted to perform serious "white" plays?
- How did vaudeville shows, such as the one David was in, portray black people?
- W.E.B. Du Bois, a well-known writer of the time, felt that in order to be worthwhile, black theater should be written only by blacks for blacks. Do you agree or disagree? Explain.

Have students work in pairs to gather information from a variety of sources on African American theater during the Harlem Renaissance. Have them share their findings in a multimedia presentation. (SL.6–12.5)



**from Ellington's "Mood in Indigo"** by Janet Mabie, pages 100–104

Article

**Summary**

The author interviews the legendary Duke Ellington about his music and intersperses the conversation with observations of her own about the man and the era.

Reading Hint	Thinking Skill	Extension
Alert students that at times "I" refers to Ellington's remarks about himself; at other times, "I" is the interviewer.	Have students <i>generalize</i> about what Ellington contributed to black music.	<b>Dissecting Music:</b> In order for students to appreciate the author's statement that "you cannot dissect jazz," group them according to types of music they enjoy. Then have group members write two or three statements that describe or define that music. As members compare their statements, they should notice discrepancies. Ask students if they agree with Ellington that music can't be dissected.

**Vocabulary**

**conjure** bring to mind; evoke

**immemorial** traditional; timeless

**ingenuously** frankly; openly

**naïve** innocent; simple

**preponderantly** heavily; extensively

**pungently** intensely; powerfully

**Discussing the Article**

1. What do you think Ellington means when he says, "I had a kind of harmony inside me, which is part of my race, but I needed the kind of harmony which has no race at all but is universal"? (Analysis) *Answers will vary. Students may suggest that his goal was to make his music appealing to everyone. (RI.6–12.1, RH.6–12.1)*
2. How did Ellington's failure at making his music universally appealing further his career? (Analysis) *Answers will vary. When Ellington found out that he couldn't play the music that white people played, he began writing his own music. This might not have happened if he had not failed at "white music" first.*
3. Why does the interviewer say that Ellington's musical career has something "very naïve about it"? (Recall) *Ellington had a modest education and was born to parents who only "played with" music. He reluctantly took piano lessons and began his career by playing in unknown bands whose members*

*barely had enough money to buy instruments. He also never took seriously the idea of becoming a musician, feeling instead that he should pursue something more "scholarly."*

4. What does Ellington mean when he says, "We as a race have a good deal to pay our way with in a white world"? (Analysis) *Answers will vary. Students will probably agree that Ellington means that African Americans have a great deal of talent and that this talent should enable them to be recognized and accepted in a white society. (RI.6–12.1, RH.6–12.1)*

**Special Focus: Music and Culture**

Duke Ellington created much of his music in the climate of the Harlem Renaissance. He often played before crowds of white people at the Cotton Club and other nightclubs in Harlem. His song title "Black and Tan Fantasie" reflected the issue of color. Ask students the following about culture.

- What role do you think music plays in a culture?
- Besides through the lyrics, how might music reflect culture?
- How might music mirror race relations in a society?

Bring in a recording of Ellington's music and play it for students.



**Jazzonia** by Langston Hughes, page 105

Poem

**Summary**

The narrator of this poem describes the excitement of jazz being played in a cabaret.

Reading Hint	Thinking Skill	Extension
Tell students that the entertainment featured in a cabaret is usually a combination of music and dancing.	Ask students to <i>generalize</i> about Hughes' attitude about jazz, based on this poem.	<b>Preach or Practice?</b> Have students review "The Negro Artist" on pp. 78–85. Do they think Hughes "practiced what he preached" in that essay?

**Discussing the Poem**

1. What do you think the images of the tree and rivers represent in this poem? Cite evidence from the text to support your answer. (Analysis) *Answers will vary. The images may represent the beauty that emerges from jazz music. (RL.6–12.1)*
2. Why do you think "bold" (line 5) and "gold" (line 6) are repeated in the fourth stanza in relationship to Eve and Cleopatra? (Analysis) *Answers will vary. Perhaps the narrator is saying that jazz has the effect of making the dancing girl feel like the legendary women.*
3. What do you think is the most powerful image in the poem? (Analysis) *Answers will vary.*
4. What are some of the techniques Hughes uses to create a mood of excitement in the poem? (Analysis) *Answers will vary. Among other techniques students may notice, Hughes uses exclamation points, repetition, powerful images, questions, and words that show action such as "whirling" and "dancing." (RL.6–12.4)*

young man, one of his favorite pastimes was listening to jazz and blues in the nightclubs of Harlem and Washington, D.C. Afterward, a new rhythm developed in his writing, and a series of poems reflecting this rhythm emerged. Hughes said, "I tried to write poems like the songs they sang on Seventh Street [Washington] . . . [these songs] had the pulse beat of the people who keep on going." Ask students the following about Hughes and his writings.

- Did Hughes overcome the "racial mountain" in writing this poem? Explain.
- Do you think this poem might be one of the series Hughes wrote that reflected the rhythms he heard in nightclubs? Why or why not?

**Compare, Contrast, and Analyze Media**

Look closely at the image on page 105 and analyze and evaluate the message it conveys about the dancers and the dance. Then compare and contrast the effectiveness of the image in conveying a message with that of the written poem. In what ways is the poem more powerful? In what ways is the image more powerful? (RL.6–7.7, RL.9–10.7)

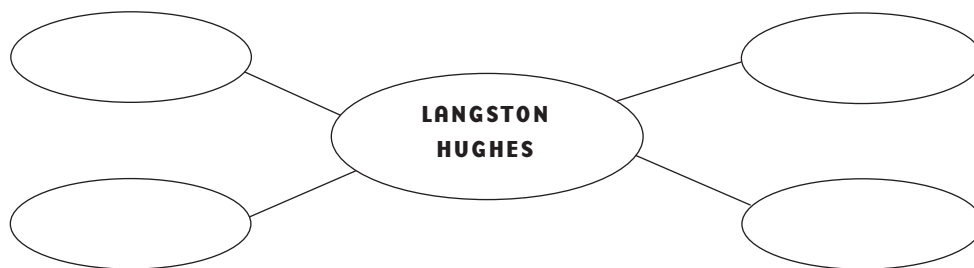
**Historical Focus: Langston Hughes**

James Langston Hughes was known as the "Poet Laureate of the Harlem Renaissance." Born in Joplin, Missouri, in 1902, Hughes began writing poetry in eighth grade. His father encouraged him to become an engineer, but after a short time at Columbia University, Hughes dropped out to pursue writing. As a

## What Contributions Were Made to American Art and Culture?

### Critical Thinking Skill GENERALIZING

1. From what you have read and what you know, write a one-sentence **generalization** about the contributions of Harlem Renaissance artists to American art and culture. *Answers will vary. Students may note that these artists brought attention to African American heritage and traditions, both for blacks and other races; increased racial pride; and let white America know that black artists were a force with which to be reckoned.*
2. Based on the Ellington interview, how do you think Duke Ellington might view today's rap and hip-hop musicians? *Answers will vary. Students may note that since Ellington was a highly inventive musician who said he couldn't very easily play the music that white people played, he would probably be enthusiastic about these new forms that have been largely created by African Americans.*
3. Why did Miss Cynthia disapprove of her grandson's performance? Find three examples that show she changed her mind by the end of the story. *Answers will vary. Students may note that in the church background Miss Cynthia came from, theater was considered sinful. Examples of how she changed her mind might include: her smiling; her recognizing the audience's innocent enjoyment; and her foot tapping time to the music. (RL.6–12.3)*
4. You have already read one essay and three poems by Langston Hughes. As a class or in small groups, create a word web like the one below that generalizes about Hughes. Put his name in the center of the web. Branches might include topics such as his personality, attitudes, and writing. *Answers will vary. Students may note that he writes both poetry and prose; that he had leadership qualities; and that his attitude was strong and proud—he believed that black people had important stories to tell.*



### Writing Activity: Musical Poetry

The handout on the next page provides a graphic organizer to help students with the writing activity. See whiteboard lessons Harlem\_3.3\_Writing and Harlem\_3.4\_CCSSRubric. See pages 64–66 for a sample rubric to use with student writing. (W.6–12.4)

## Writing Activity: Musical Poetry

**Directions:** Langston Hughes wrote intimately about his feelings toward jazz in his poem “Jazzonia.” Now it’s your turn. Write a short poem about your favorite type of music. To write a poem, begin by choosing a topic, feeling, attitude, or belief that you feel strongly about. Think about whether or not you want your poem to rhyme, if it will have a shape, and what tone it will take (angry, happy, sad, sarcastic, etc.).

Poets use different techniques to express their thoughts and feelings in a few well-chosen words. Hughes uses the specific setting of a Harlem cabaret for his poem. Another approach might be to focus on the music itself, or a particular musician, without giving a specific setting.

Repetition is also a common technique in poetry. For example, Hughes uses repetition in the phrases “Oh, silver tree!,” “Oh, singing tree!,” and “Oh, shining tree!”

There is no “right” way to compose your poem. You might answer the questions below to help generate ideas. Use the chart below as a place to “think on paper.” Don’t feel that you have to fill in every blank. For example, you might get an idea of a poem by listing several key words. Once you have a poem started, come back to your chart only if you are stuck for ideas.

What is my favorite type of music? \_\_\_\_\_

Where am I when I listen to this music? \_\_\_\_\_

Do I want to focus on a specific musician(s)? \_\_\_\_\_

Do I want to include dance? \_\_\_\_\_

What feelings do I experience when I hear this music? \_\_\_\_\_

What are some key words or images I might want to use in my poem? \_\_\_\_\_

\_\_\_\_\_

What tone should my poem take? \_\_\_\_\_

Do I want my poem to rhyme? \_\_\_\_\_

How should my poem look on the page? \_\_\_\_\_

### An effective poem

- relates the writer’s feelings
- creates word pictures
- uses imagery based on taste, touch, sight, sound, and smell

## Cluster Three Vocabulary Test pages 77–105

Choose the meaning of the bold word in each passage.

1. To these the Negro artist can give his racial individuality, his heritage of rhythm and warmth, and his **incongruous** humor . . . (“*The Negro Artist and the Racial Mountain*,” p. 81)  
Ⓐ funny                      Ⓒ serious  
Ⓑ unappreciated          Ⓓ illogical
2. The **quaint** charm and humor of Dunbar’s dialect verse brought to him, in his day, largely the same kind of encouragement one would give a sideshow freak . . . (“*The Negro Artist and the Racial Mountain*,” p. 82)  
Ⓐ appealing                Ⓒ old-fashioned  
Ⓑ irresistible               Ⓓ incredible
3. The present **vogue** in things Negro . . . has at least done this: it has brought him . . . to the attention of his own people . . . (“*The Negro Artist and the Racial Mountain*,” p. 82)  
Ⓐ condition                Ⓒ spirit  
Ⓑ approval                Ⓓ trend
4. And now she turns up her nose at jazz and all its **manifestations**—almost everything else distinctly racial. (“*The Negro Artist and the Racial Mountain*,” p. 83)  
Ⓐ players                    Ⓒ listeners  
Ⓑ forms                     Ⓓ colors
5. To her, the theatre had always been the **antithesis** of the church. (“*Miss Cynthie*,” p. 95)  
Ⓐ protector                Ⓒ example  
Ⓑ opposite                Ⓓ ancestor
6. Resist as it might, her mind was caught and drawn into the **impious** subsequences. (“*Miss Cynthie*,” p. 95)  
Ⓐ delightful                Ⓒ shocking  
Ⓑ sinful                     Ⓓ unappealing
7. In the midst of a sudden great volley of applause her grandson had broken through that bevy of agile **wantons** and begun to sing. (“*Miss Cynthie*,” p. 96)  
Ⓐ spectators                Ⓒ degenerates  
Ⓑ worshippers            Ⓓ listeners
8. Duke Ellington’s musical career has something very **naïve** about it. (“*from Ellington’s ‘Mood in Indigo’*” p. 101)  
Ⓐ surprising                Ⓒ innocent  
Ⓑ inspiring                Ⓓ secretive
9. “When I was very young I took piano.” An immemorial phrase, to **conjure** the picture of a child led protestingly to a piano and told there to school himself in art. (“*from Ellington’s ‘Mood in Indigo’*” p. 101)  
Ⓐ evoke                     Ⓒ list  
Ⓑ discourage              Ⓓ take
10. But, he said **ingenuously**, “We seemed to have a little trouble about money, so I just took some men, and what music I had managed to get together and . . . we made the music do until we had earned enough money . . . .” (“*from Ellington’s ‘Mood in Indigo’*” p. 102)  
Ⓐ unbelievably            Ⓒ openly  
Ⓑ smartly                  Ⓓ carefully

## Teaching Cluster Four

The final cluster in *The Harlem Renaissance* can be presented using one or more of the following methods.

- presented by the teacher
- used for independent student learning
- used for a final assessment

Use the chart below, or the interactive whiteboard lesson Harlem\_4.0\_Teaching, to plan.

Teacher Presentation	Independent Learning/Assessment
<b>For teacher-directed study you can</b> <ul style="list-style-type: none"> <li>• pass out cluster vocabulary sheet</li> <li>• set schedule for reading selections</li> <li>• use appropriate discussion questions and extension activities for each selection</li> <li>• administer vocabulary test</li> <li>• assign research projects</li> <li>• administer final essay test</li> </ul>	<b>Students can</b> <ul style="list-style-type: none"> <li>• plan and present a lesson over one or more of the selections in the last cluster</li> <li>• prepare a vocabulary study sheet and create and administer a vocabulary test</li> <li>• conduct additional research on a related topic</li> <li>• respond to one or more of the questions or activities on the Responding to Cluster Four page</li> </ul>

### Teacher Notes

## CLUSTER FOUR

### Synthesizing

I. Present this definition to students.

In **synthesizing** you combine or rearrange statements, feelings, or ideas to provide a new or fresh perspective on a topic.

II. Discuss with students how they already use synthesis by sharing the situations below.

**You use synthesis when you**

- figure out the meaning of a new word by noting the ways the word is used
- brainstorm by yourself or with others to combine parts of the best ideas to come up with a new solution
- are part of a group discussion to develop agreement on everyone's ideas

Ask students to suggest other situations where synthesis might be used.

III. Use the following steps to show students how to synthesize.

- A. Use the reproducible “Synthesizing a Defining Statement About the Harlem Renaissance” on the next page as a blackline master, or use the interactive whiteboard version of the page, Harlem\_4.1\_CriticalThink.
- B. With students, read the first two excerpts. Discuss the description each excerpt provides about the Harlem Renaissance. Then instruct students to review Clusters Two and Three for two more excerpts that describe the era.
- C. After students have noted the excerpts in the spaces provided, have them synthesize at least three of the excerpts into a defining statement about the Harlem Renaissance. Refer them to the top of the reproducible for a definition of synthesizing. Answers will vary.
- D. When students have completed this activity, they will have begun to answer the essential question of the book, “What was the Harlem Renaissance?” (RL.6–7.9, RL.11–12.9, RI.6–7.7, RI.9–12.7, RI.6–8.9, RH.6–12.9)

For additional in-depth work on developing the skill of synthesizing, see the whiteboard lesson Harlem\_4.2\_CCSSThinking. (RL.6–7.9, RL.11–12.9, RI.6–7.7, RI.9–12.7, RI.6–8.9, RH.6–12.9)

## Synthesizing a Defining Statement About the Harlem Renaissance

**Essential Question:** What was the Harlem Renaissance?

A *defining statement* is a statement that defines an object or concept. For example, Christian Morgenstern's statement "Home is not where you live but where they understand you" defines home. Thomas Fuller's statement "A mob is a group of persons with heads but no brains" defines mob.

**Directions:** Below are two excerpts that describe the Harlem Renaissance. Review several selections in Clusters Two and Three for two more excerpts that you think describe the Harlem Renaissance. List them in the spaces provided. Then synthesize three or more of the excerpts into a defining statement about the Harlem Renaissance. When you have done this, you will have begun to answer the essential question of the book, "What was the Harlem Renaissance?"

### Excerpt #1

During the early 1920s it is estimated that more than 200,000 black people migrated to Harlem: West Indians, Africans, and American blacks from the cotton and cane fields of the Deep South. They were all segregated in a small section of Manhattan about fifty blocks long and seven or eight blocks wide; an area teeming with life and activity. Housing experts have estimated that sometimes as many as 5,000 to 7,000 people have been known to live in a single block. (*Rent Parties*, p. 37)

### Excerpt #2

This is a wine that must flow on  
Not caring how or where,  
So it has ways to flow upon  
Where song is in the air. (*Harlem Wine*, p. 45)

### Excerpt #3

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### Excerpt #4

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My defining statement about the Harlem Renaissance:

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## Cluster Four Vocabulary

Watch for the following words as you read the selections in Cluster Four. Record your own vocabulary words and definitions on the blank lines.

### **Spike's Gotta Do It** pages 108–113

**avail** profit; advantage

**bleak** hopeless; gloomy

**coup** achievement; victory

**festive** happy; merry

**principal** main; major

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### **If Black English Isn't a Language, Then Tell Me, What Is?** pages 114–117

**inarticulate** nonvocal; silent

**mediocrities** nobodies; insignificant people

**repudiate** abandon; disown

**transcended** risen above; excelled

**unassailable** strong; protected

**unprecedented** never done before; distinctive

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### **In Search of Zora Neale Hurston**

pages 118–139

**ambiguity** uncertainty; doubtfulness

**belligerently** aggressively; in a combative manner

**exuberance** enthusiasm; vitality

**liaison** connection; go-between

**profoundly** deeply; intensely

**rejoinder** answer; response

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### **There's a Harlem Renaissance in My Head** pages 140–141

**captivate** fascinate; mesmerize

**eradicate** destroy; wipe out

**rampant** wild; out of control

**suave** sophisticated; worldly

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# Spike's Gotta Do It by Spike Lee, pages 108–113

Journal

## Summary

Black filmmaker and actor Spike Lee records the struggles and triumphs of producing his first feature-length film, *She's Gotta Have It*.

Reading Hint	Thinking Skill	Extension
Remind students that in a journal, the writer's thoughts may not flow sequentially.	Based on his journal, how would students describe Spike Lee?	<b>Filming the Renaissance:</b> Have students imagine that Lee's next project is a film about the Harlem Renaissance. Which personalities from the era might he portray? What contemporary actors and actresses would he cast in the parts?

## Vocabulary

**avail** profit; advantage

**bleak** hopeless; gloomy

**coup** achievement; victory

**festive** happy; merry

**principal** main; major

## Discussing the Journal

1. What is the focus of Lee's journal entries? (Recall) *Lee is recording the struggles and triumphs of producing his first feature-length film, She's Gotta Have It.*
2. What is the biggest problem Lee runs into while trying to produce *She's Gotta Have It* and how does he handle it? (Recall) *Lee's biggest problem is a lack of money. He handles it by convincing others to invest in his film, by borrowing money from others, and by being ready to get a job to meet his financial obligations if necessary.* (RI.6–12.1, RH.6–12.1)
3. What aspects of Lee's character do you think contributed to his success in making this film? (Analysis) *Answers will vary. Some words students might use to describe Lee's character are determined, resourceful, independent, and optimistic.*
4. How might Lee have fit into the Harlem Renaissance movement? (Analysis) *Answers will vary. Students will probably agree that Lee would have fit in very well in that he produces films about black people from a black perspective.*

## Literary Focus: Journals

Tell students that a journal is a daily, personal account of feelings, impressions, and events. The author is usually writing for his or her own benefit, but sometimes journals are written with a reader in mind. Ask students the following questions about journals. (RI.6–12.6, RH.6–7.6, RH.9–12.6)

- Can we tell whether or not Lee was writing for himself or for an audience? What are some details that suggest one or the other?
- How might the account be different if Lee were writing about a failure? Would the same aspects of his character come through?
- Do you think a journal entry is reliable? In other words, can we trust that Lee is telling the truth about the events and his feelings?

## If Black English Isn't a Language, Then Tell Me, What Is?

Article

by James Baldwin, pages 114–117

### Summary

Respected writer James Baldwin claims that during the era of slavery, blacks created their own language. Black English arose out of the necessity to communicate with one another (since slaves were generally from different tribes and spoke different languages) and to defend themselves from white oppression. For these reasons, Baldwin says, Black English is a language of its own.

Reading Hint	Thinking Skill	Extension
You may want to read this article aloud to students to clarify the often difficult vocabulary and the author's meaning.	Ask students why they think this particular piece was included in this book.	<b>Opportunity for Debate:</b> Have students debate whether a language such as Ebonics can exist within another language like English. Tell them to keep in mind the circumstances under which both languages may have developed.

### Vocabulary

**inarticulate** nonvocal; silent

**mediocrities** nobodies; insignificant people

**repudiate** abandon; disown

**transcended** risen above; excelled

**unassailable** strong; unattackable

**unprecedented** never done before; distinctive

### Discussing the Article

1. According to Baldwin, how would America be different if black people had not been brought here? (Recall) *Americans would not sound as they do today because the English language would lack the element of reality Black people have contributed to it through Black English.*
2. How did Black English come about? (Recall) *According to Baldwin, Black English arose out of slaves' necessity to communicate with one another and as a defense against white oppression.*
3. According to Baldwin, how are black students treated by the American education system? Cite details to support your answer. (Recall) *Baldwin says black students are hated by their teachers and are asked to disown their ethnic heritage. (RI.6–12.1, RH.6–12.1)*

4. What is the point of Baldwin's last paragraph? (Analysis) *Answers will vary. Baldwin is probably saying that the country does not recognize that the bleak situation many Blacks are in is a result of the substandard education they receive here. (RI.6–12.5)*

### Special Focus: Ebonics

Tell students that even though Baldwin died in 1987, the debate over whether Black English, or Ebonics, is a language continues today. While some dismiss Ebonics as simply carelessness or lazy speech, linguistic experts claim that it is a highly structured and systematic language with definite rules.

Whether Ebonics is a language or not, studies have shown that teaching methods that take into account the linguistic differences of English-speaking students work far better than those that do not. In 1996, the Oakland, California, school board voted to include such revisions in their curriculum.

Ask students the following questions:

- How might Baldwin's article have been different had he written it after the Oakland decision?
- Would the Oakland decision have been satisfactory to Baldwin? Why or why not?

## In Search of Zora Neale Hurston

by Alice Walker, pages 118–139

Personal Narrative

### Summary

Alice Walker tells of her journey to Eatonville, Florida, to locate the grave of Harlem Renaissance writer Zora Neale Hurston. In her search, Walker learns a few things about the author, Hurston's life in Eatonville, and herself. Walker finds what she thinks is the grave and has a marker commemorating Hurston as "a genius of the South" placed on it.

Reading Hint	Thinking Skill	Extension
Tell students that Walker's plane passes over Eatonville, which is about 10 miles northeast of Orlando, where the plane lands. Walker then drives to Eatonville with a companion.	Ask students why they think so many conflicting stories about Hurston exist.	<b>Reviewing the Essay:</b> With students, review Hurston's essay, "How It Feels to Be Colored Me," in Cluster Two. What attitudes does Hurston express that might have been disapproved of by her family and fellow residents of Eatonville?

### Vocabulary

**ambiguity** uncertainty; doubtfulness

**belligerently** aggressively; in a combative manner

**exuberance** enthusiasm; vitality

**liaison** connection; go-between

**profoundly** deeply; intensely

**rejoinder** answer; response

### Discussing the Personal Narrative

1. Why does Alice Walker travel to Eatonville, Florida? (Recall) *Walker is searching for the grave of Zora Neale Hurston.* (RI.6–12.1)
2. What lie does Walker tell in order to obtain information about Hurston from the people of Eatonville? (Recall) *Walker claims she is Hurston's niece.*
3. What is the effect of the quotes from others scattered through Walker's very personal account? (Analysis) *They bring in a variety of perspectives on Hurston and her value as a writer and often add vivid and powerful points. They are an integral part of the structure that Walker weaves around.* (RI.6–12.3, RI.6–12.5, RH.6–12.5)
4. Alice Walker is credited for almost single-handedly rediscovering Hurston's works. Why do you think Walker was so intent on

gaining recognition for Hurston? (Analysis)  
*Answers will vary.*

### Special Focus: Eatonville Today

Students might be interested in knowing that Hurston's hometown no longer ignores its most famous resident. The year 2012 marked the twenty-third annual Zora Neale Hurston Festival of the Arts and Humanities held in Eatonville. The festival includes four days of academic discussions, workshops, art exhibitions, and musical and theatrical performances.

Ask students the following about growing up in a town like Eatonville.

- Hurston grew up in an all-black community. How might her outlook on race be different from a black person who grew up in an integrated community or in an all-white community?
- Do you see any evidence of such an outlook in the Eatonville residents you met in this selection?
- If a white person grew up in all-black Eatonville, would his or her experience be much the same or different from a black person growing up in an all-white community?

## There's a Harlem Renaissance in My Head

by Maurice E. Duhon, Jr., pages 140–141

Prose Poem

### Summary

The narrator of this uniquely formatted poem describes sensations experienced while observing the action of a Juke-Joint through the holes in the rotted floorboard above.

Reading Hint	Thinking Skill	Extension
As you read the poem aloud to students, have them follow along and consider why it is classified as a type of poem.	Ask students if they think the scene in the Juke-Joint is real or if the narrator is imagining it. What clues can they locate to support their opinion? (RL.6–12.1, RL.6–12.4)	<b>Rapping the Renaissance:</b> Place students in groups and have them revise one of the four stanzas as necessary to convert it to a rap. If possible, have students listen to a jazz piece first. Have one or more representatives from each group perform the rap.

### Vocabulary

**captivate** fascinate; mesmerize

**eradicate** destroy; wipe out

**rampant** wild; out of control

**suave** sophisticated; worldly

### Discussing the Prose Poem

1. What is the narrator's situation? (Analysis)  
*Answers will vary. Students may suggest that the narrator is poor and unhappy with life because of living in an apartment with rotten floorboards and repeatedly making references to a "rotten life."*
2. How do the sounds and sights of the Juke-Joint affect the narrator? (Recall) *The narrator has forgotten the troubles of life.*
3. Personification occurs when an author gives human qualities to things that are not human. How does personification make this poem powerful? (Analysis) *Answers will vary. The personification of the trombones and the piano creates powerful images of those instruments actually interacting with the narrator. (RL.6–12.4)*

4. What other techniques does the narrator use to enable readers to experience the sensations they are experiencing? (Analysis) *Answers will vary. The narrator uses action verbs such as "roared" and "hoppin' and a dancin' " and descriptive phrases such as "the suave men a prancin' around the young ladies who stand stunning on the floor." (RL.6–12.4)*

### Literary Focus: Repetition

Tell students that writers often repeat key words or phrases to emphasize a point or obtain a musical effect. This technique is called repetition. Use the following questions to examine Duhon's use of repetition. (RL.6–12.4)

- What words or phrases does Duhon repeat in this poem?
- What effect does Duhon achieve with the use of repetition?
- Which repeated words or phrases are most successful? Why?

## Cluster Four Vocabulary Test pages 108–141

Choose the meaning of the bold word in each passage.

- It's official, *She's Gotta Have It* as of today is the only American independent film invited to Director's Fortnight. So that's a **coup**. (*"Spike's Gotta Do It,"* p. 113)
 

Ⓐ benefit	Ⓒ joy
Ⓑ conclusion	Ⓓ achievement
- . . . the slave began the formation of the black church, and it is within this **unprecedented** tabernacle that black English began to be formed. (*"If Black English Isn't a Language, Then Tell Me, What Is?,"* p. 116)
 

Ⓐ distinctive	Ⓒ holy
Ⓑ breathtaking	Ⓓ ancient
- We, the blacks, are in trouble, certainly, but we are not doomed, and we are not **inarticulate** because we are not compelled to defend a morality that we know to be a lie. (*"If Black English Isn't a Language, Then Tell Me, What Is?,"* p. 117)
 

Ⓐ angry	Ⓒ hopeless
Ⓑ silent	Ⓓ aggressive
- A child cannot be taught by anyone whose demand, essentially, is that the child **repudiate** his experience, and all that gives him sustenance, and enter a limbo in which he will no longer be black, and in which he knows that he can never become white. (*"If Black English Isn't a Language, Then Tell Me, What Is?,"* p. 117)
 

Ⓐ criticize	Ⓒ disown
Ⓑ learn from	Ⓓ praise
- The letter to *Harper's* does not expose a publisher's rejection of an unknown masterpiece, but it does reveal how the bright promise of the Harlem Renaissance deteriorated for many of the writers who shared in its **exuberance**. (*"In Search of Zora Neale Huston,"* p. 121)
 

Ⓐ memory	Ⓒ creation
Ⓑ movement	Ⓓ vitality
- Mrs. Moseley seems satisfied with this memory of her **rejoinder**. (*"In Search of Zora Neale Huston,"* p. 124)
 

Ⓐ remark	Ⓒ experience
Ⓑ past	Ⓓ meeting
- The entire relationship between this woman and the Harlem Renaissance deserves extended study, for it represents much of the **ambiguity** involved in white patronage of black artists. (*"In Search of Zora Neale Huston,"* p. 132)
 

Ⓐ uncertainty	Ⓒ caution
Ⓑ danger	Ⓓ disapproval
- I can see the hoppin' and a dancin' and the **suave** men a prancin' around the young ladies who stand stunning on the floor . . . (*"There's a Harlem Renaissance in My Head,"* p. 141)
 

Ⓐ handsome	Ⓒ sophisticated
Ⓑ wealthy	Ⓓ graceful
- His pen his only weapon with which injustice he must **eradicate**. (*"There's a Harlem Renaissance in My Head,"* p. 141)
 

Ⓐ humiliate	Ⓒ expose
Ⓑ declare	Ⓓ wipe out
- Let your ink run **rampant**, Langston Hughes. Let your fingers tickle the ivories forever, Duke. (*"There's a Harlem Renaissance in My Head,"* p. 141)
 

Ⓐ slow	Ⓒ quiet
Ⓑ wild	Ⓓ quick



## Research, Writing, and Discussion Topics

The following are suggested topics you might research, write about, or discuss.

1. Listen to several jazz or blues albums by musicians of the Harlem Renaissance era. Write a *definition* of the music.
2. Read the *Survey Graphic* Harlem Number (March 1925), which can be found at <http://etext.lib.virginia.edu/harlem>. Decide how the journal *defines* black society in Harlem.
3. Based on the selections you read, write a *definition* of the “New Negro,” a concept that arose out of the Harlem Renaissance.
4. Reread two of the selections in the anthology. *Compare and contrast* their structure and analyze how each text’s structure contributes to its meaning and style.
5. Write your own *definition* of the term “Harlem Renaissance.”
6. *Analyze* the feelings of any of the authors in this anthology toward the topic he or she is writing about.
7. *Analyze* the popularity of one of the personalities of the Harlem Renaissance, both with white and black audiences.
8. Listen to the music of one of the musicians of the Harlem Renaissance. *Analyze* what it “says” about African Americans.
9. *Analyze* why the Harlem Renaissance came to an end.
10. *Generalize* how the Harlem Renaissance affected the politics leading up to the Civil Rights Movement.
11. *Generalize* about how Harlem was different from other large northern cities in the 1920s and 1930s.
12. In 1935, one out of every two people was out of work in Harlem, yet the artwork the movement produced maintained its optimistic tone. *Generalize* about why black artists continued to produce optimistic works during this time of economic hardship.
13. Make a list of words and images that recur throughout the selections in this anthology. Use *synthesis* to create a visual or written product that expresses the spirit of the Harlem Renaissance.
14. Based on all the selections you have now read, *synthesize* a list of some of the long-term effects of the Harlem Renaissance.
15. Create an artistic *synthesis* of the history, suffering, and achievements of African Americans from slavery days to the present.



## Assessment and Project Ideas

### Extended Research Opportunities

Here are some topics that you might want to investigate further and report on either in writing or in an oral presentation to the class.

- the life and career of one of the personalities of the Harlem Renaissance
- the Great Migration
- the National Association for the Advancement of Colored People
- the Urban League
- the Universal Negro Improvement Association
- white patrons of the Harlem Renaissance: Carl Van Vechten, Fania Marinoff, Charlotte Mason, Nancy Cunard, Waldo Frank
- nightclubs and cabarets during the Harlem Renaissance: Cotton Club, Tillie's Inn, and others
- magazines of the Harlem Renaissance: *Crisis*, *Opportunity*, *Fire!*, and others
- the Back to Africa movement
- the concept of the "New Negro"

### Speaking and Listening

1. Read one of the following new books on the Harlem Renaissance and present a summary of it to the class: *The Harlem Renaissance* by Jim Haskins; *Shimmy, Shimmy, Shimmy Like My Sister Kate: Looking at the Harlem Renaissance through Poems* by Nikki Giovanni; *Classic Fiction of the Harlem Renaissance* edited by William Andrews.
2. Locate several Web sites on the Harlem Renaissance. Rate each one and report your findings to the class. Provide reasons for your ratings.
3. Read a work by a Harlem Renaissance writer. Present a summary of its contents to the class.
4. Read a collection of several Harlem Renaissance poems to the class. If possible, provide a jazz piece from the era for background music.

### Creative Writing

1. Write a scene for a comedy that uses humor to call attention to one of the issues of the Harlem Renaissance.
2. Write a story or a scene in script form in which two personalities of the Harlem Renaissance have a conversation about the times, either during or after the era.
3. Write a review of the work of one of the artists of the Harlem Renaissance.
4. Create a poem that expresses your feelings about the Harlem Renaissance.

### Multimedia Activities

1. Create a Web site for the Harlem Renaissance that presents the relationships between information and ideas clearly and efficiently. Ask for feedback from family and friends and update the Web site accordingly.
2. Make a painting, drawing, or sculpture that expresses your feelings about some aspect of the Harlem Renaissance.
3. Work with a team to present a gallery that showcases the artists of the Harlem Renaissance.
4. On your own, investigate one artist of the Harlem Renaissance and present a visual showcase of that artist's life and work.

## Answering the Essential Question

To help students prepare for the essay test on the following page, you may wish to reinforce the critical thinking skills presented in this book as students work through the mental tasks they must complete to answer the essential question. They can discuss the following questions either in small groups or as a whole class.

### Describing

- What were places of commerce and worship like in Harlem during the 1920s and 1930s?
- What were entertainment facilities like?
- What was housing like?

### Analyzing

- In what ways did the Harlem Renaissance reflect racial issues?
- What were differing points of view on racial issues among African Americans during the Harlem Renaissance?

### Generalizing

- How did African Americans express themselves through the arts?
- What particular art forms seemed uniquely African American?

### Synthesizing

- How can you apply the understandings you have achieved from answering the previous questions to the essential question of this book: What was the Harlem Renaissance?

You may also wish to share the Rubric for Informative/Explanatory Writing (see interactive whiteboard lesson Harlem\_4.4\_Rubric) before students begin their test. (*W.6-12.2, W.6-12.9, WHST.6-12.2, WHST.6-12.9*)

## Essay Test

Using what you have learned while reading *The Harlem Renaissance* and what you already know, respond to the prompt below. Note: This is an open-book test. Use quotations and details from the selections to support your response.

**Prompt:** What was the Harlem Renaissance?

## Rubric for Project Evaluation: Grades 6–8

Apply those standards that fit the specific project. Some standards might not be used.

<b>Standards</b>	<b>Criteria</b>		
	<i>Exceeds Standards</i>	<i>Meets Standards</i>	<i>Below Standards</i>
<b>Areas of Assessment</b>  <b>Research Process</b> <ul style="list-style-type: none"> <li>• Focus</li> <li>• Search</li> <li>• Sources</li> </ul>	<input type="checkbox"/> narrowed or broadened inquiry as needed <input type="checkbox"/> used advanced search techniques <input type="checkbox"/> assessed usefulness of each source <input type="checkbox"/> synthesized multiple authoritative print and digital sources	<input type="checkbox"/> used focused questions for research <input type="checkbox"/> used appropriate search techniques <input type="checkbox"/> used multiple print and digital sources for longer projects <input type="checkbox"/> evaluated credibility and accuracy of each source	<input type="checkbox"/> researched without clear focus <input type="checkbox"/> relied on one or two sources only <input type="checkbox"/> did not evaluate or recognize credibility and accuracy of sources
<b>Writing Process</b> <ul style="list-style-type: none"> <li>• Planning through revising</li> <li>• Editing</li> </ul>	<input type="checkbox"/> planned, drafted, revised, or rewrote to address key issues for purpose and audience <input type="checkbox"/> edited to eliminate all errors in language conventions	<input type="checkbox"/> planned, drafted, revised, or rewrote to suit purpose and audience <input type="checkbox"/> edited to eliminate all errors in language conventions	<input type="checkbox"/> did not refine work based on purpose and audience <input type="checkbox"/> attempted editing but did not correct all errors in language conventions
<b>Content</b> <ul style="list-style-type: none"> <li>• Ideas</li> <li>• Clarity</li> <li>• Suitability to task, purpose, and audience</li> <li>• Coherence</li> <li>• Style</li> <li>• Sources</li> <li>• Multimedia</li> </ul>	<input type="checkbox"/> had a clear, interesting, well-developed main idea <input type="checkbox"/> used effective organization for task, purpose, and audience <input type="checkbox"/> used transitions well <input type="checkbox"/> used a style appropriate for task, purpose, and audience <input type="checkbox"/> selectively integrated evidence from sources for a smooth flow, and cited accurately <input type="checkbox"/> used digital media strategically to enhance findings, reasoning, and evidence and to add interest	<input type="checkbox"/> had a clear, well-developed main idea <input type="checkbox"/> used effective organization for task, purpose, and audience <input type="checkbox"/> used transitions <input type="checkbox"/> used style appropriate for task, purpose, and audience <input type="checkbox"/> wove sources in smoothly and credited them <input type="checkbox"/> used multimedia elements to clarify, add interest, and strengthen arguments	<input type="checkbox"/> main idea was unclear and support was weak <input type="checkbox"/> organization was hard to follow <input type="checkbox"/> used too few transitions <input type="checkbox"/> used an inappropriate style <input type="checkbox"/> did not cite sources or paraphrase correctly <input type="checkbox"/> used few if any multimedia elements and they did not help strengthen the text
<b>Oral Presentation</b> <ul style="list-style-type: none"> <li>• Ideas</li> <li>• Clarity</li> <li>• Points of view</li> <li>• Suitability to task, purpose, and audience</li> <li>• Speaking voice</li> <li>• Eye contact</li> <li>• Multimedia</li> </ul>	<input type="checkbox"/> presented interesting ideas and information clearly so listeners could easily follow <input type="checkbox"/> presented relevant and well-chosen evidence <input type="checkbox"/> used organization, development, substance, and style appropriate for the task, purpose, and audience <input type="checkbox"/> spoke expressively with adequate volume <input type="checkbox"/> maintained good eye contact <input type="checkbox"/> integrated digital media strategically	<input type="checkbox"/> emphasized the most important points <input type="checkbox"/> was focused and coherent <input type="checkbox"/> presented relevant and well-chosen evidence <input type="checkbox"/> spoke with adequate volume <input type="checkbox"/> maintained eye contact <input type="checkbox"/> integrated multimedia	<input type="checkbox"/> did not clearly convey the most important points <input type="checkbox"/> rambled somewhat <input type="checkbox"/> did not present strong evidence <input type="checkbox"/> was hard to hear <input type="checkbox"/> did not keep good eye contact <input type="checkbox"/> used few if any multimedia elements

## Rubric for Project Evaluation: Grades 9–10

Apply those standards that fit the specific project. Some standards might not be used.

Standards	Criteria		
Areas of Assessment	<i>Exceeds Standards</i>	<i>Meets Standards</i>	<i>Below Standards</i>
<b>Research Process</b> <ul style="list-style-type: none"> <li>• Focus</li> <li>• Search</li> <li>• Sources</li> </ul>	<input type="checkbox"/> narrowed or broadened inquiry as needed <input type="checkbox"/> used advanced search techniques <input type="checkbox"/> assessed strengths and weaknesses of each source based on task, purpose, and audience <input type="checkbox"/> synthesized multiple authoritative print and digital sources	<input type="checkbox"/> narrowed or broadened inquiry as needed <input type="checkbox"/> used advanced search techniques <input type="checkbox"/> assessed usefulness of each source <input type="checkbox"/> synthesized multiple authoritative print and digital sources	<input type="checkbox"/> researched without clear focus <input type="checkbox"/> used only obvious search techniques <input type="checkbox"/> relied on just a few sources <input type="checkbox"/> did not evaluate or recognize the usefulness of sources
<b>Writing Process</b> <ul style="list-style-type: none"> <li>• Planning through revising</li> <li>• Editing</li> </ul>	<input type="checkbox"/> planned, drafted, revised, or rewrote to address key issues for purpose and audience <input type="checkbox"/> edited to eliminate all errors in language conventions	<input type="checkbox"/> planned, drafted, revised, or rewrote to address key issues for purpose and audience <input type="checkbox"/> edited to eliminate all errors in language conventions	<input type="checkbox"/> did not refine work based on purpose and audience <input type="checkbox"/> attempted editing but did not correct all errors in language conventions
<b>Content</b> <ul style="list-style-type: none"> <li>• Ideas</li> <li>• Clarity</li> <li>• Suitability to task, purpose, and audience</li> <li>• Coherence</li> <li>• Style</li> <li>• Sources</li> <li>• Multimedia</li> </ul>	<input type="checkbox"/> had a clear, meaningful main idea developed with outstanding and rich details and evidence <input type="checkbox"/> used effective organization for task and purpose; audience appeal was high <input type="checkbox"/> used transitions well <input type="checkbox"/> used an engaging style appropriate for task, purpose, and audience <input type="checkbox"/> selectively integrated solid evidence from multiple outstanding sources and cited accurately <input type="checkbox"/> used creative digital media strategically to enhance findings, reasoning, and evidence, and to add interest	<input type="checkbox"/> had a clear, interesting, well-developed main idea <input type="checkbox"/> used effective organization for task, purpose, and audience <input type="checkbox"/> used transitions <input type="checkbox"/> used a style appropriate for task, purpose, and audience <input type="checkbox"/> selectively integrated evidence from sources for a smooth flow, and cited accurately <input type="checkbox"/> used digital media strategically to enhance findings, reasoning, and evidence, and to add interest	<input type="checkbox"/> main idea was somewhat unclear and was not well developed <input type="checkbox"/> organization was hard to follow in places <input type="checkbox"/> used too few transitions <input type="checkbox"/> style could have been more appropriate for task, purpose, and audience <input type="checkbox"/> included quotes from sources but did not integrate them smoothly and/or cite them accurately <input type="checkbox"/> used too few and/or irrelevant multimedia elements
<b>Oral Presentation</b> <ul style="list-style-type: none"> <li>• Ideas</li> <li>• Clarity</li> <li>• Points of view</li> <li>• Suitability to task, purpose, and audience</li> <li>• Speaking voice</li> <li>• Eye contact</li> <li>• Multimedia</li> </ul>	<input type="checkbox"/> presented meaningful ideas and information clearly so listeners could easily follow <input type="checkbox"/> conveyed a clear and distinct perspective <input type="checkbox"/> addressed alternate perspectives <input type="checkbox"/> used organization, development, substance, and style appropriate for the task, purpose, and audience <input type="checkbox"/> spoke expressively with adequate volume <input type="checkbox"/> maintained excellent eye contact <input type="checkbox"/> integrated digital media strategically	<input type="checkbox"/> presented interesting ideas and information clearly so listeners could easily follow <input type="checkbox"/> presented relevant and well-chosen evidence <input type="checkbox"/> used organization, development, substance, and style appropriate for the task, purpose, and audience <input type="checkbox"/> spoke expressively with adequate volume <input type="checkbox"/> maintained good eye contact <input type="checkbox"/> integrated digital media strategically	<input type="checkbox"/> did not clearly convey the most important points <input type="checkbox"/> rambled in places <input type="checkbox"/> not all evidence was strong <input type="checkbox"/> was hard to hear at times <input type="checkbox"/> did not keep good eye contact <input type="checkbox"/> did not tie multimedia elements closely enough to presentation

## Rubric for Project Evaluation: Grades 11–12

Apply those standards that fit the specific project. Some standards might not be used.

Standards	Criteria		
Areas of Assessment	<i>Exceeds Standards</i>	<i>Meets Standards</i>	<i>Below Standards</i>
<b>Research Process</b> <ul style="list-style-type: none"> <li>• Focus</li> <li>• Search</li> <li>• Sources</li> </ul>	<input type="checkbox"/> adapted research to changing understandings based on progressive learning from sources <input type="checkbox"/> used advanced search techniques, tapping into authoritative databases <input type="checkbox"/> used five or more sources, including primary sources and interviews when useful	<input type="checkbox"/> narrowed or broadened inquiry as needed <input type="checkbox"/> used advanced search techniques <input type="checkbox"/> assessed strengths and weaknesses of each source based on task, purpose, and audience <input type="checkbox"/> synthesized multiple authoritative print and digital sources	<input type="checkbox"/> researched without clear focus <input type="checkbox"/> used only obvious search techniques <input type="checkbox"/> relied on just a few sources <input type="checkbox"/> did not evaluate or recognize the usefulness of sources
<b>Writing Process</b> <ul style="list-style-type: none"> <li>• Planning through revising</li> <li>• Editing</li> </ul>	<input type="checkbox"/> planned, drafted, revised, or rewrote to address key issues for purpose and audience <input type="checkbox"/> edited to eliminate all errors in language conventions <input type="checkbox"/> edited creatively to enhance style and readability	<input type="checkbox"/> planned, drafted, revised, or rewrote to address key issues for purpose and audience <input type="checkbox"/> edited to eliminate all errors in language conventions	<input type="checkbox"/> did not refine work based on purpose and audience <input type="checkbox"/> attempted editing but did not correct all errors in language conventions
<b>Content</b> <ul style="list-style-type: none"> <li>• Ideas</li> <li>• Clarity</li> <li>• Suitability to task, purpose, and audience</li> <li>• Coherence</li> <li>• Style</li> <li>• Sources</li> <li>• Multimedia</li> </ul>	<input type="checkbox"/> had a clear, meaningful main idea developed with complex and complete evidence <input type="checkbox"/> crafted creative, effective organization; audience appeal was high <input type="checkbox"/> used sophisticated transitions <input type="checkbox"/> used a compelling style appropriate for task, purpose, and audience <input type="checkbox"/> selectively integrated solid evidence from multiple outstanding sources and cited accurately <input type="checkbox"/> used creative digital media strategically <input type="checkbox"/> conveyed depth of personal interest in subject	<input type="checkbox"/> had a clear, meaningful main idea developed with outstanding and rich details and evidence <input type="checkbox"/> used effective organization for task and purpose; audience appeal was high <input type="checkbox"/> used transitions well <input type="checkbox"/> used an engaging style appropriate for task, purpose, and audience <input type="checkbox"/> selectively integrated solid evidence from multiple outstanding sources and cited accurately <input type="checkbox"/> used creative digital media strategically to enhance findings, reasoning, and evidence, and to add interest	<input type="checkbox"/> main idea was somewhat unclear and was not well developed in places <input type="checkbox"/> organization was logical but lacked transitions <input type="checkbox"/> used too few transitions <input type="checkbox"/> style could have been more appropriate for task, purpose, and audience <input type="checkbox"/> included quotes from sources but did not integrate them smoothly and/or cite them accurately <input type="checkbox"/> used multimedia elements that did not always enhance or strengthen presentation
<b>Oral Presentation</b> <ul style="list-style-type: none"> <li>• Ideas</li> <li>• Clarity</li> <li>• Points of view</li> <li>• Suitability to task, purpose, and audience</li> <li>• Speaking voice</li> <li>• Eye contact</li> <li>• Multimedia</li> </ul>	<input type="checkbox"/> presented meaningful ideas and information clearly and creatively <input type="checkbox"/> conveyed a clear, distinct, and involved perspective <input type="checkbox"/> addressed alternate perspectives <input type="checkbox"/> used organization, development, substance, and style very well suited for the task, purpose, and audience <input type="checkbox"/> spoke expressively with adequate volume and used gestures and movement to reinforce key points <input type="checkbox"/> maintained excellent eye contact and adjusted to audience reactions <input type="checkbox"/> integrated digital media strategically	<input type="checkbox"/> presented meaningful ideas and information clearly so listeners could easily follow <input type="checkbox"/> conveyed a clear and distinct perspective <input type="checkbox"/> addressed alternate perspectives <input type="checkbox"/> used organization, development, substance, and style appropriate for the task, purpose, and audience <input type="checkbox"/> spoke expressively with adequate volume <input type="checkbox"/> maintained excellent eye contact <input type="checkbox"/> integrated digital media strategically	<input type="checkbox"/> did not clearly convey the most important points <input type="checkbox"/> rambled in places <input type="checkbox"/> not all evidence was strong <input type="checkbox"/> was hard to hear at times <input type="checkbox"/> did not keep good eye contact <input type="checkbox"/> did not tie multimedia elements closely enough to presentation

## Related Literature

Choose from the following selections to enhance and extend the themes in this *Literature & Thought* anthology. Several are included as exemplar titles in Appendix B of the Common Core State Standards. The letters *RL* in the brackets indicate the reading level of the selection listed. *IL* indicates the approximate interest level. Perfection Learning's catalog numbers are included for your ordering convenience.

### Challenging

**Black Boy** by Richard Wright. Autobiography of growing up in the South against racism and poverty. [RL 9 IL 9–12] Paperback 2792901; Cover Craft 2792902.

**Their Eyes Were Watching God** by Zora Neale Hurston. A classic of black literature, the novel tells with haunting sympathy and piercing immediacy the story of Janie Crawford's evolving sense of self through three marriages. [RL 7.9 IL 9–12] Paperback 2798901; Cover Craft 2798902.

### Average

**Go Tell It on the Mountain** by James Baldwin. Story of an angry, eloquent Harlem storefront preacher and his family. [RL 7 IL 9–12] Paperback 0912001; Cover Craft 0912002.

**Lift Every Voice and Sing: Selected Poems** by James Weldon Johnson. Anthology of over 40 poems by a leading figure of the Harlem Renaissance that includes both uncompromising indictments of racial injustice and celebrations of the triumphs of African Americans. [RL 7 IL 6+] Paperback 3978601; Cover Craft 3978602.

### Easy

**The Dream Keeper and Other Poems** by Langston Hughes. A collection of 59 poems, selected by the author for young readers. Includes lyrical poems, songs, and blues, many of which explore the black experience. [RL 6.1 IL 3–7] Paperback 8065401; Cover Craft 8065402.

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## ANSWERS

### Cluster One Vocabulary Test (page 26)

1. C; 2. C; 3. C; 4. B; 5. A; 6. A; 7. A; 8. D; 9. A; 10. C

### Cluster Two Vocabulary Test (page 40)

1. B; 2. C; 3. C; 4. A; 5. C; 6. D; 7. D; 8. D; 9. A; 10. C

### Cluster Three Vocabulary Test (page 50)

1. D; 2. C; 3. D; 4. B; 5. B; 6. B; 7. C; 8. C; 9. A; 10. C

### Cluster Four Vocabulary Test (page 59)

1. D; 2. A; 3. B; 4. C; 5. D; 6. A; 7. A; 8. C; 9. D; 10. B



## What Do You Know?

You are about to begin a unit on the theme of the Harlem Renaissance. Mark the following agree/disagree statements by putting an *A* or *D* on the lines. This is not a test. Think of it as a way to find out what you feel about the themes and issues related to the Harlem Renaissance.

### Agree or Disagree

- \_\_\_\_\_ 1. Harlem has always been a very poor and disadvantaged section of New York City.
- \_\_\_\_\_ 2. Black contributions to art, literature, music, etc., did not really begin until after the Civil Rights Movement of the 1960s.
- \_\_\_\_\_ 3. When blacks moved north after the Civil War, they were denied many of the rights white people had.
- \_\_\_\_\_ 4. Blues and jazz music were equally popular before and after the Harlem Renaissance.
- \_\_\_\_\_ 5. If given the opportunity, most blacks would have emigrated to Africa after the Civil War.
- \_\_\_\_\_ 6. Blacks who moved north in the late 1800s and early 1900s were so appreciative of their newfound freedom that few of them missed their homelands.
- \_\_\_\_\_ 7. Blacks looked down on other blacks who tried to “pass for white.”
- \_\_\_\_\_ 8. Black English is a language.
- \_\_\_\_\_ 9. Black spirituals, or religious songs sung to lift the spirit, are considered to be the only authentic American folk music.
- \_\_\_\_\_ 10. Black theater in the first half of the 20th century consisted mostly of blacks “playing the fool” for the benefit of white audiences.

English Language Arts Standards » Reading: Literature » Grade 6 (RL)	
Key Ideas and Details	
1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	TG: pp. 22, 23, 27–28, 32, 33, 36, 47, 58 IWL: 2.1, 2.2
2. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	TG: pp. 41–42 IWL: 3.1, 3.2
3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.	SB: p. 106 TG: pp. 20, 45, 48–49 IWL: 3.3, 3.4
Craft and Structure	
4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.	SB: p. 46 TG: pp. 20, 23, 24, 26, 29, 32, 37, 40, 43, 47, 50, 54, 58, 59 IWL: 1.3, 1.4
5. Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.	TG: p. 32
6. Explain how an author develops the point of view of the narrator or speaker in a text.	
Integration of Knowledge and Ideas	
7. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.	TG: p. 47
8. (Not applicable to literature)	(Not applicable to literature)
9. Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.	TG: pp. 52–53 IWL: 4.1, 4.2
Range of Reading and Level of Text Complexity	
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.	SB: The anthology includes texts of varying levels of complexity. TG: Suggestions for additional readings on page 67 include selections that are challenging, average, and easy.

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## English Language Arts Standards » Reading: Informational Text » Grade 6 (RI)

Key Ideas and Details	
1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>TG:</b> pp. 15–16, 19, 27–28, 30, 31, 44, 46, 55, 56, 57 <b>IWL:</b> 1.1, 1.2, 2.1, 2.2
2. Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	<b>TG:</b> pp. 35, 41–42 <b>IWL:</b> 3.1, 3.2
3. Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).	<b>TG:</b> pp. 21, 35, 57
Craft and Structure	
4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.	<b>SB:</b> pp. 46, 76 <b>TG:</b> pp. 15–16, 24, 26, 29, 38–39, 40, 43, 44, 50, 54, 59 <b>IWL:</b> 1.1, 1.2, 1.3, 1.4, 2.3, 2.4
5. Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.	<b>TG:</b> pp. 44, 56, 57
6. Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.	<b>TG:</b> pp. 30, 55
Integration of Knowledge and Ideas	
7. Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.	<b>TG:</b> pp. 52–53 <b>IWL:</b> 4.1, 4.2
8. Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.	<b>TG:</b> pp. 31, 34
9. Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).	<b>TG:</b> pp. 52–53 <b>IWL:</b> 4.1, 4.2
Range of Reading and Level of Text Complexity	
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.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 67 include selections that are challenging, average, and easy.

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## English Language Arts Standards » Writing » Grade 6 (W)

### Text Types and Purposes

<p>1. Write arguments to support claims with clear reasons and relevant evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce claim(s) and organize the reasons and evidence clearly.</li> <li>b. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.</li> <li>c. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from the argument presented.</li> </ul>	<p><b>TG:</b> p. 34</p>
<p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic; 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.</li> <li>b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate transitions to clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style.</li> <li>f. Provide a concluding statement or section that follows from the information or explanation presented.</li> </ul>	<p><b>SB:</b> p. 46  <b>TG:</b> pp. 24, 62, 63  <b>IWL:</b> 1.3, 1.4</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</li> <li>b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</li> <li>d. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.</li> <li>e. Provide a conclusion that follows from the narrated experiences or events.</li> </ul>	<p><b>TG:</b> pp. 30, 61</p>
<h3>Production and Distribution of Writing</h3>	
<p>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.)</p>	<p><b>SB:</b> pp. 46, 76, 106  <b>TG:</b> pp. 24, 36, 38–39, 48–49, 64  <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4</p>

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## English Language Arts Standards » Writing » Grade 6 (W)

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.	<b>TG:</b> p. 64
6. Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.	<b>TG:</b> p. 61
<b>Research to Build and Present Knowledge</b>	
7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.	<b>TG:</b> pp. 36, 60, 61
8. Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.	<b>TG:</b> p. 64
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.	<b>SB:</b> pp. 46, 76 <b>TG:</b> pp. 24, 38–39, 62, 63, 64 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4
<b>Range of Writing</b>	
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.	<b>SB:</b> pp. 46, 76, 106, 143 <b>TG:</b> pp. 24–25, 38–39, 48–49, 60, 61, 63 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4

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## English Language Arts Standards » Speaking and Listening » Grade 6 (SL)

### Comprehension and Collaboration

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed. c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion. d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.	<b>TG:</b> p. 35
2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.	<b>TG:</b> pp. 60–61
3. Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.	<b>SB:</b> p. 76 <b>TG:</b> pp. 34, 38–39 <b>IWL:</b> 2.3, 2.4
<b>Presentation of Knowledge and Ideas</b>	
4. Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.	<b>TG:</b> p. 64
5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.	<b>TG:</b> pp. 45, 64
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	<b>TG:</b> p. 64

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## History/Social Studies Standards » Reading » Grades 6–8 (RH)

### Key Ideas and Details

1. Cite specific textual evidence to support analysis of primary and secondary sources.	<b>TG:</b> pp. 15–16, 19, 27–28, 30, 31, 34, 44, 46, 55, 56 <b>IWL:</b> 1.1, 1.2, 2.1, 2.2
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.	<b>TG:</b> pp. 41–42 <b>IWL:</b> 3.1, 3.2
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).	<b>TG:</b> p. 21

### Craft and Structure

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.	<b>SB:</b> p. 46 <b>TG:</b> pp. 15–16, 24, 26, 29, 40, 43, 44, 50, 54, 59 <b>IWL:</b> 1.1, 1.2, 1.3, 1.4
5. Describe how a text presents information (e.g., sequentially, comparatively, causally).	<b>TG:</b> pp. 44, 57
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).	<b>TG:</b> p. 55

### Integration of Knowledge and Ideas

7. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.	<b>TG:</b> p. 60
8. Distinguish among fact, opinion, and reasoned judgment in a text.	<b>TG:</b> p. 31
9. Analyze the relationship between a primary and secondary source on the same topic.	<b>TG:</b> pp. 52–53 <b>IWL:</b> 4.1, 4.2

### Range of Reading and Level of Text Complexity

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.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 67 include selections that are challenging, average, and easy.
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## History/Social Studies Standards » Writing » Grades 6–8 (WHST)

### Text Type and Purposes

<p>1. Write arguments focused on discipline-specific content.</p> <ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>	<p><b>TG:</b> p. 34</p>
<p>2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.</p> <ul style="list-style-type: none"> <li>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.</li> <li>b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style and objective tone.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented.</li> </ul>	<p><b>SB:</b> p. 46  <b>TG:</b> pp. 24, 62, 63  <b>IWL:</b> 1.3, 1.4</p>
<p>3. Not applicable as a separate requirement.</p>	<p>Not applicable as a separate requirement.</p>
<h3>Production and Distribution of Writing</h3>	
<p>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	<p><b>SB:</b> pp. 46, 76  <b>TG:</b> pp. 24, 36, 38–39, 64  <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4</p>
<p>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.</p>	<p><b>TG:</b> p. 64</p>
<p>6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.</p>	<p><b>TG:</b> p. 61</p>
<h3>Research to Build and Present Knowledge</h3>	
<p>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.</p>	<p><b>TG:</b> pp. 36, 60, 61</p>

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## History/Social Studies Standards » Writing » Grades 6–8 (WHST)

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.	<b>TG:</b> pp. 62, 63, 64
9. Draw evidence from informational texts to support analysis, reflection, and research.	<b>SB:</b> pp. 46, 76 <b>TG:</b> pp. 24, 38–39, 64 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4
<b>Ranges of Writing</b>	
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.	<b>SB:</b> pp. 46, 76, 106, 143 <b>TG:</b> pp. 24–25, 38–39, 48–49, 60, 61, 63 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4

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## All Standards Correlated by Selection >> Grade 6

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
<b>Cluster One: What Was Life Like During the Harlem Renaissance?</b>							
Teaching the Critical Thinking Skill: Describing	TG: pp. 15–16 IWL: 1.1, 1.2		RI.6.1 RI.6.4			RH.6–8.1 RH.6–8.4	
Cluster One Vocabulary	TG: p. 17	RL.6.4	RI.6.4			RH.6–8.4	
Seventh Avenue: The Great Black Way, Jervis Anderson	TG: p. 18		RI.6.2	W.6.9		RH.6–8.2	WHST.6–8.9
Laundry Workers' Choir, Vivian Morris	TG: p. 19		RI.6.1			RH.6–8.1	
The Typewriter, Dorothy West	TG: p. 20	RL.6.3 RL.6.4					
Rent Parties, Frank Byrd	TG: p. 21		RI.6.3			RH.6–8.3	
The Tropics in New York, Claude McKay	TG: p. 22	RL.6.1					
Harlem Wine, Countee Cullen <i>CCSS Exemplar Author</i>	TG: p. 23	RL.6.1 RL.6.4					
Responding to Cluster One Writing Activity: Creating Word Pictures	SB: p. 46 TG: p. 24 IWL: 1.3, 1.4	RL.6.4	RI.6.4	W.6.2 W.6.4 W.6.9 W.6.10		RH.6–8.4	WHST.6–8.2 WHST.6–8.4 WHST.6–8.9 WHST.6–8.10
Cluster One Vocabulary Test	TG: p. 26	RL.6.4	RI.6.4			RH.6–8.4	
<b>Cluster Two: How Were Issues of Race Addressed?</b>							
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 27–28 IWL: 2.1, 2.2	RL.6.1	RI.6.1			RH.6–8.1	
Cluster Two Vocabulary	TG: p. 29	RL.6.4	RI.6.4			RH.6–8.4	
All God's Chillun Got Eyes, E. Franklin Frazier	TG: p. 30		RI.6.1 RI.6.6	W.6.3		RH.6–8.1	
Race Pride, W.E.B. Du Bois	TG: p. 31		RI.6.1 RI.6.8			RH.6–8.1 RH.6–8.8	

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## All Standards Correlated by Selection >> Grade 6

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
<b>I, Too,</b> Langston Hughes <i>CCSS Exemplar Author</i>	TG: p. 32	RL.6.1 RL.6.4 RL.6.5					
<b>Any Human to Another,</b> Countee Cullen <i>CCSS Exemplar Author</i>	TG: p. 33	RL.6.1					
<b>Black Men, You Shall Be Great Again,</b> Marcus Garvey	TG: p. 34		RI.6.8	W.6.1	SL.6.3	RH.6–8.1	WHST.6–8.1
<b>How It Feels to Be Colored Me,</b> Zora Neale Hurston <i>CCSS Exemplar Author</i>	TG: p. 35		RI.6.2 RI.6.3		SL.6.1		
<b>The Pink Hat,</b> Caroline Bond Day	TG: p. 36	RL.6.1		W.6.4 W.6.7			WHST.6–8.4 WHST.6–8.7
<b>A Black Man Talks of Reaping,</b> Arna Bontemps	TG: p. 37	RL.6.4					
<b>Responding to Cluster Two</b> Writing Activity: Encounter with the Past	SB: p. 76 TG: pp. 38–39 IWL: 2.3, 2.4		RI.6.4	W.6.4 W.6.9 W.6.10	SL.6.3		WHST.6–8.4 WHST.6–8.9 WHST.6–8.10
<b>Cluster Two Vocabulary Test</b>	TG: p. 40	RL.6.4	RI.6.4			RH.6–8.4	
<b>Cluster Three: What Contributions Were Made to American Art and Culture?</b>							
<b>Teaching the Critical Thinking Skill:</b> Generalizing	TG: pp. 41–42 IWL: 3.1, 3.2	RL.6.2	RI.6.2			RH.6–8.2	
<b>Cluster Three Vocabulary</b>	TG: p. 43	RL.6.4	RI.6.4			RH.6–8.4	
<b>The Negro Artist and the Racial Mountain,</b> Langston Hughes <i>CCSS Exemplar Author</i>	TG: p. 44		RI.6.1 RI.6.4 RI.6.5			RH.6–8.1 RH.6–8.4 RH.6–8.5	

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## All Standards Correlated by Selection >> Grade 6

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
Miss Cynthia, Rudolph Fisher	TG: p. 45	RL.6.3			SL.6.5		
from Ellington's "Mood in Indigo," Janet Mabie	TG: p. 46		RI.6.1			RH.6–8.1	
Jazzonia, Langston Hughes CCSS Exemplar Author	TG: p. 47	RL.6.1 RL.6.4 RL.6.7					
Responding to Cluster Three Writing Activity: Musical Poetry	SB: p. 106 TG: pp. 48–49 IWL: 3.3, 3.4	RL.6.3		W.6.4 W.6.10			WHST.6–8.10
Cluster Three Vocabulary Test	TG: p. 50	RL.6.4	RI.6.4			RH.6–8.4	
<b>Cluster Four: Thinking on Your Own</b>							
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 52–53 IWL: 4.1, 4.2	RL.6.9	RI.6.7 RI.6.9			RH.6–8.9	
Cluster Four Vocabulary	TG: p. 54	RL.6.4	RI.6.4			RH.6–8.4	
Spike's Gotta Do It, Spike Lee	TG: p. 55		RI.6.1 RI.6.6			RH.6–8.1 RH.6–8.6	
If Black English Isn't a Language, Then Tell Me, What Is?, James Baldwin	TG: p. 56		RI.6.1 RI.6.5			RH.6–8.1	
In Search of Zora Neale Hurston, Alice Walker CCSS Exemplar Author	TG: p. 57		RI.6.1 RI.6.3 RI.6.5			RH.6–8.5	
There's a Harlem Renaissance in My Head, Maurice E. Duhon, Jr.	TG: p. 58	RL.6.1 RL.6.4					
Cluster Four Vocabulary Test	TG: p. 59	RL.6.4	RI.6.4			RH.6–8.4	

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## All Standards Correlated by Selection >> Grade 6

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>	RH <i>HSS Reading</i>	WHST <i>HSS Writing</i>
<b>Additional Teacher Guide Resources</b>							
Research, Writing, and Discussion Topics	TG: p. 60			W.6.6 W.6.7 W.6.10	SL.6.2	RH.6–8.7	WHST.6–8.7 WHST.6–8.10
Assessment and Project Ideas	TG: p. 61			W.6.7 W.6.10	SL.6.2		WHST.6–8.6 WHST.6–8.7 WHST.6–8.10
Answering the Essential Question	TG: p. 62			W.6.2 W.6.9			WHST.6–8.2 WHST.6–8.8
Essay Test	TG: p. 63			W.6.2 W.6.9 W.6.10			WHST.6–8.2 WHST.6–8.8 WHST.6–8.10
Rubric for Project Evaluation	TG: p. 64			W.6.4 W.6.5 W.6.8 W.6.9	SL.6.4 SL.6.5 SL.6.6		WHST.6–8.4 WHST.6–8.5 WHST.6–8.8 WHST.6–8.9
Related Literature	TG: p. 67	RL.6.10	RI.6.10			RH.6–8.10	

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## English Language Arts Standards » Reading: Literature » Grade 7 (RL)

Key Ideas and Details	
1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>TG:</b> pp. 22, 23, 27–28, 32, 33, 36, 47, 58 <b>IWL:</b> 2.1, 2.2
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.	<b>TG:</b> pp. 41–42 <b>IWL:</b> 3.1, 3.2
3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	<b>SB:</b> p. 106 <b>TG:</b> pp. 20, 45, 48–49 <b>IWL:</b> 3.3, 3.4
Craft and Structure	
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.	<b>SB:</b> p. 46 <b>TG:</b> pp. 20, 23, 24, 26, 29, 32, 37, 40, 43, 47, 50, 54, 58, 59 <b>IWL:</b> 1.3, 1.4
5. Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.	<b>TG:</b> p. 32
6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.	
Integration of Knowledge and Ideas	
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).	<b>TG:</b> p. 47
8. (Not applicable to literature)	(Not applicable to literature)
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.	<b>TG:</b> pp. 52–53 <b>IWL:</b> 4.1, 4.2
Range of Reading and Level of Text Complexity	
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.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 67 include selections that are challenging, average, and easy.

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## English Language Arts Standards » Reading: Informational Text » Grade 7 (RI)

Key Ideas and Details	
1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>TG:</b> pp. 15–16, 19, 27–28, 30, 31, 44, 46, 55, 56, 57 <b>IWL:</b> 1.1, 1.2, 2.1, 2.2
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.	<b>TG:</b> pp. 35, 41–42 <b>IWL:</b> 3.1, 3.2
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).	<b>TG:</b> pp. 21, 35, 57
Craft and Structure	
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.	<b>SB:</b> pp. 46, 76 <b>TG:</b> pp. 15–16, , 24, 26, 29, 38–39, 40, 43, 44, 50, 54, 59 <b>IWL:</b> 1.1, 1.2, 1.3, 1.4, 2.3, 2.4
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.	<b>TG:</b> pp. 44, 56, 57
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.	<b>TG:</b> pp. 30, 55
Integration of Knowledge and Ideas	
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).	<b>TG:</b> pp. 52–53 <b>IWL:</b> 4.1, 4.2
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.	<b>TG:</b> pp. 31, 34
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.	<b>TG:</b> pp. 52–53 <b>IWL:</b> 4.1, 4.2
Range of Reading and Level of Text Complexity	
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.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 67 include selections that are challenging, average, and easy.

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## English Language Arts Standards » Writing » Grade 7 (W)

### Text Types and Purposes

<p>1. Write arguments to support claims with clear reasons and relevant evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.</li> <li>b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</li> <li>c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>	<p><b>TG:</b> p. 34</p>
<p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none"> <li>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.</li> <li>b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented.</li> </ul>	<p><b>SB:</b> p. 46  <b>TG:</b> pp. 24, 62, 63  <b>IWL:</b> 1.3, 1.4</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>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.</li> <li>b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</li> <li>d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</li> <li>e. Provide a conclusion that follows from and reflects on the narrated experiences or events.</li> </ul>	<p><b>TG:</b> pp. 30, 61</p>

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## English Language Arts Standards » Writing » Grade 7 (W)

### Production and Distribution of Writing

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.)	<b>SB:</b> pp. 46, 76, 106 <b>TG:</b> pp. 24, 36, 38–39, 48–49, 64 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4
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.	<b>TG:</b> p. 64
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.	<b>TG:</b> p. 61

### Research to Build and Present Knowledge

7. Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.	<b>TG:</b> pp. 36, 60, 61
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.	<b>TG:</b> p. 64
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.	<b>SB:</b> pp. 46, 76 <b>TG:</b> pp. 24, 38–39, 62, 63, 64 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4

### Range of Writing

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.	<b>SB:</b> pp. 46, 76, 106, 143 <b>TG:</b> pp. 24–25, 38–39, 48–49, 60, 61, 63 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4
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## English Language Arts Standards » Speaking and Listening » Grade 7 (SL)

### Comprehension and Collaboration

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. 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. b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed. 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. d. Acknowledge new information expressed by others and, when warranted, modify their own views.	<b>TG:</b> p. 35
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.	<b>TG:</b> pp. 60–61
3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.	<b>SB:</b> p. 76 <b>TG:</b> pp. 34, 38–39 <b>IWL:</b> 2.3, 2.4
<b>Presentation of Knowledge and Ideas</b>	
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.	<b>TG:</b> p. 64
5. Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.	<b>TG:</b> pp. 45, 64
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	<b>TG:</b> p. 64

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## History/Social Studies Standards » Reading » Grades 6–8 (RH)

### Key Ideas and Details

1. Cite specific textual evidence to support analysis of primary and secondary sources.	<b>TG:</b> pp. 15–16, 19, 27–28, 30, 31, 34, 44, 46, 55, 56 <b>IWL:</b> 1.1, 1.2, 2.1, 2.2
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.	<b>TG:</b> pp. 41–42 <b>IWL:</b> 3.1, 3.2
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).	<b>TG:</b> p. 21

### Craft and Structure

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.	<b>SB:</b> pp. 46 <b>TG:</b> pp. 15–16, , 24, 26, 29, 40, 43, 44, 50, 54, 59 <b>IWL:</b> 1.1, 1.2, 1.3, 1.4
5. Describe how a text presents information (e.g., sequentially, comparatively, causally).	<b>TG:</b> pp. 44, 57
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).	<b>TG:</b> p. 55

### Integration of Knowledge and Ideas

7. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.	<b>TG:</b> p. 60
8. Distinguish among fact, opinion, and reasoned judgment in a text.	<b>TG:</b> p. 31
9. Analyze the relationship between a primary and secondary source on the same topic.	<b>TG:</b> pp. 52–53 <b>IWL:</b> 4.1, 4.2

### Range of Reading and Level of Text Complexity

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.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 67 include selections that are challenging, average, and easy.
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## History/Social Studies Standards » Writing » Grades 6–8 (WHST)

Text Type and Purposes	
1. Write arguments focused on discipline-specific content. 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. 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. c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. d. Establish and maintain a formal style. e. Provide a concluding statement or section that follows from and supports the argument presented.	TG: p. 34
2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes. 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. b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style and objective tone. f. Provide a concluding statement or section that follows from and supports the information or explanation presented.	SB: p. 46 TG: pp. 24, 62, 63 IWL: 1.3, 1.4
3. Not applicable as a separate requirement.	Not applicable as a separate requirement.
Production and Distribution of Writing	
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	SB: pp. 46, 76 TG: pp. 24, 36, 38–39, 64 IWL: 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4
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.	TG: p. 64
6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.	TG: p. 61
Research to Build and Present Knowledge	
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.	TG: pp. 36, 60, 61

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## History/Social Studies Standards » Writing » Grades 6–8 (WHST)

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.	<b>TG:</b> pp. 62, 63, 64
9. Draw evidence from informational texts to support analysis, reflection, and research.	<b>SB:</b> pp. 46, 76 <b>TG:</b> pp. 24, 38–39, 64 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4
<b>Ranges of Writing</b>	
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.	<b>SB:</b> pp. 46, 76, 106, 143 <b>TG:</b> pp. 24–25, 38–39, 48–49, 60, 61, 63 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4

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## All Standards Correlated by Selection >> Grade 7

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
<b>Cluster One: What Was Life Like During the Harlem Renaissance?</b>							
Teaching the Critical Thinking Skill: Describing	TG: pp. 15–16 IWL: 1.1, 1.2		RI.7.1 RI.7.4			RH.6–8.1 RH.6–8.4	
Cluster One Vocabulary	TG: p. 17	RL.7.4	RI.7.4			RH.6–8.4	
Seventh Avenue: The Great Black Way, Jervis Anderson	TG: p. 18		RI.7.2	W.7.9		RH.6–8.2	WHST.6–8.9
Laundry Workers' Choir, Vivian Morris	TG: p. 19		RI.7.1			RH.6–8.1	
The Typewriter, Dorothy West	TG: p. 20	RL.7.3 RL.7.4					
Rent Parties, Frank Byrd	TG: p. 21		RI.7.3			RH.6–8.3	
The Tropics in New York, Claude McKay	TG: p. 22	RL.7.1					
Harlem Wine, Countee Cullen <i>CCSS Exemplar Author</i>	TG: p. 23	RL.7.1 RL.7.4					
Responding to Cluster One Writing Activity: Creating Word Pictures	SB: p. 46 TG: p. 24 IWL: 1.3, 1.4	RL.7.4	RI.7.4	W.7.2 W.7.4 W.7.9 W.7.10		RH.6–8.4	WHST.6–8.2 WHST.6–8.4 WHST.6–8.9 WHST.6–8.10
Cluster One Vocabulary Test	TG: p. 26	RL.7.4	RI.7.4			RH.6–8.4	
<b>Cluster Two: How Were Issues of Race Addressed?</b>							
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 27–28 IWL: 2.1, 2.2	RL.7.1	RI.7.1			RH.6–8.1	
Cluster Two Vocabulary	TG: p. 29	RL.7.4	RI.7.4			RH.6–8.4	
All God's Chillun Got Eyes, E. Franklin Frazier	TG: p. 30		RI.7.1 RI.7.6	W.7.3		RH.6–8.1	
Race Pride, W.E.B. Du Bois	TG: p. 31		RI.7.1 RI.7.8			RH.6–8.1 RH.6–8.8	

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## All Standards Correlated by Selection >> Grade 7

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
<b>I, Too,</b> Langston Hughes <i>CCSS Exemplar</i> Author	TG: p. 32	RL.7.1 RL.7.4 RL.7.5					
<b>Any Human to Another,</b> Countee Cullen <i>CCSS Exemplar</i> Author	TG: p. 33	RL.7.1					
<b>Black Men, You Shall Be Great Again,</b> Marcus Garvey	TG: p. 34		RI.7.8	W.7.1	SL.7.3	RH.6–8.1	WHST.6–8.1
<b>How It Feels to Be Colored Me,</b> Zora Neale Hurston <i>CCSS Exemplar</i> Author	TG: p. 35		RI.7.2 RI.7.3		SL.7.1		
<b>The Pink Hat,</b> Caroline Bond Day	TG: p. 36	RL.7.1		W.7.4 W.7.7			WHST.6–8.4 WHST.6–8.7
<b>A Black Man Talks of Reaping,</b> Arna Bontemps	TG: p. 37	RL.7.4					
<b>Responding to Cluster Two</b> Writing Activity: Encounter with the Past	SB: p. 76 TG: pp. 38–39 IWL: 2.3, 2.4		RI.7.4	W.7.4 W.7.9 W.7.10	SL.7.3		WHST.6–8.4 WHST.6–8.9 WHST.6–8.10
<b>Cluster Two Vocabulary Test</b>	TG: p. 40	RL.7.4	RI.7.4			RH.6–8.4	
<b>Cluster Three: What Contributions Were Made to American Art and Culture?</b>							
<b>Teaching the Critical Thinking Skill:</b> Generalizing	TG: pp. 41–42 IWL: 3.1, 3.2	RL.7.2	RI.7.2			RH.6–8.2	
<b>Cluster Three Vocabulary</b>	TG: p. 43	RL.7.4	RI.7.4			RH.6–8.4	
<b>The Negro Artist and the Racial Mountain,</b> Langston Hughes <i>CCSS Exemplar</i> Author	TG: p. 44		RI.7.1 RI.7.4 RI.7.5			RH.6–8.1 RH.6–8.4 RH.6–8.5	

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## All Standards Correlated by Selection >> Grade 7

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
Miss Cynthia, Rudolph Fisher	TG: p. 45	RL.7.3			SL.7.5		
from Ellington's "Mood in Indigo," Janet Mabie	TG: p. 46		RI.7.1			RH.6–8.1	
Jazzonia, Langston Hughes CCSS Exemplar Author	TG: p. 47	RL.7.1 RL.7.4 RL.7.7					
Responding to Cluster Three Writing Activity: Musical Poetry	SB: p. 106 TG: pp. 48–49 IWL: 3.3, 3.4	RL.7.3		W.7.4 W.7.10			WHST.6–8.10
Cluster Three Vocabulary Test	TG: p. 50	RL.7.4	RI.7.4			RH.6–8.4	
<b>Cluster Four: Thinking on Your Own</b>							
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 52–53 IWL: 4.1, 4.2	RL.7.9	RI.7.7 RI.7.9			RH.6–8.9	
Cluster Four Vocabulary	TG: p. 54	RL.7.4	RI.7.4			RH.6–8.4	
Spike's Gotta Do It, Spike Lee	TG: p. 55		RI.7.1 RI.7.6			RH.6–8.1 RH.6–8.6	
If Black English Isn't a Language, Then Tell Me, What Is?, James Baldwin	TG: p. 56		RI.7.1 RI.7.5			RH.6–8.1	
In Search of Zora Neal Hurston, Alice Walker CCSS Exemplar Author	TG: p. 57		RI.7.1 RI.7.3 RI.7.5			RH.6–8.5	
There's a Harlem Renaissance in My Head, Maurice E. Duhon, Jr.	TG: p. 58	RL.7.1 RL.7.4					
Cluster Four Vocabulary Test	TG: p. 59	RL.7.4	RI.7.4			RH.6–8.4	

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## All Standards Correlated by Selection >> Grade 7

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>	RH <i>HSS Reading</i>	WHST <i>HSS Writing</i>
<b>Additional Teacher Guide Resources</b>							
Research, Writing, and Discussion Topics	TG: p. 60			W.7.3 W.7.7 W.7.10	SL.7.2		WHST.6–8.7
Assessment and Project Ideas	TG: p. 61			W.7.6 W.7.7 W.7.10			WHST.6–8.6 WHST.6–8.7 WHST.6–8.10
Answering the Essential Question	TG: p. 62			W.7.2 W.7.9	SL.7.2		WHST.6–8.2 WHST.6–8.8
Essay Test	TG: p. 63			W.7.2 W.7.9 W.7.10			WHST.6–8.2 WHST.6–8.8 WHST.6–8.10
Rubric for Project Evaluation	TG: p. 64			W.7.4 W.7.5 W.7.8 W.7.9	SL.7.4 SL.7.5 SL.7.6		WHST.6–8.4 WHST.6–8.5 WHST.6–8.8 WHST.6–8.9
Related Literature	TG: p. 67	RL.7.10	RI.7.10			RH.6–8.10	

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## English Language Arts Standards » Reading Literature » Grade 8 (RL)

### Key Ideas and Details

1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	<b>TG:</b> pp. 22, 23, 27–28, 32, 33, 36, 47, 58 <b>IWL:</b> 2.1, 2.2
2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	<b>TG:</b> pp. 41–42 <b>IWL:</b> 3.1, 3.2
3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	<b>SB:</b> p. 106 <b>TG:</b> pp. 20, 45, 48–49 <b>IWL:</b> 3.3, 3.4

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	<b>SB:</b> p. 46 <b>TG:</b> pp. 20, 23, 24, 26, 29, 32, 37, 40, 43, 47, 50, 54, 58, 59 <b>IWL:</b> 1.3, 1.4
5. Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.	<b>TG:</b> p. 60
6. Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.	<b>TG:</b> p. 22

### Integration of Knowledge and Ideas

7. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	
8. (Not applicable to literature)	(Not applicable to literature)
9. Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.	

### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 67 include selections that are challenging, average, and easy.
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## English Language Arts Standards » Reading Informational Text » Grade 8 (RI)

Key Ideas and Details	
1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	<b>TG:</b> pp. 15–16, 19, 27–28, 30, 31, 44, 46, 55, 56, 57 <b>IWL:</b> 1.1, 1.2, 2.1, 2.2
2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.	<b>TG:</b> pp. 35, 41–42 <b>IWL:</b> 3.1, 3.2
3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).	<b>TG:</b> pp. 21, 35, 57
Craft and Structure	
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 specific word choices on meaning and tone, including analogies or allusions to other texts.	<b>SB:</b> pp. 46, 76 <b>TG:</b> pp. 15–16, 24, 26, 29, 38–39, 40, 43, 44, 50, 54, 59 <b>IWL:</b> 1.1, 1.2, 1.3, 1.4, 2.3, 2.4
5. Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.	<b>TG:</b> pp. 44, 56, 57
6. Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.	<b>TG:</b> pp. 30, 55
Integration of Knowledge and Ideas	
7. Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.	<b>TG:</b> pp. 52–53 <b>IWL:</b> 4.1, 4.2
8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.	<b>TG:</b> pp. 31, 34
9. Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.	<b>TG:</b> pp. 52–53 <b>IWL:</b> 4.1, 4.2
Range of Reading and Level of Text Complexity	
10. By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 67 include selections that are challenging, average, and easy.

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## English Language Arts Standards » Writing » Grade 8 (W)

### Text Types and Purposes

<p>1. Write arguments to support claims with clear reasons and relevant evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.</li> <li>b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</li> <li>c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented."</li> </ul>	<p><b>TG:</b> p. 34</p>
<p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented."</li> </ul>	<p><b>SB:</b> p. 46  <b>TG:</b> pp. 24, 62, 63  <b>IWL:</b> 1.3, 1.4</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>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.</li> <li>b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.</li> <li>d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</li> <li>e. Provide a conclusion that follows from and reflects on the narrated experiences or events.</li> </ul>	<p><b>TG:</b> pp. 30, 61</p>

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## English Language Arts Standards » Writing » Grade 8 (W)

### Production and Distribution of Writing

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.)	<b>SB:</b> pp. 46, 76, 106 <b>TG:</b> pp. 24, 36, 38–39, 48–49, 64 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4
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 8 on page 52.)	<b>TG:</b> p. 64
6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.	<b>TG:</b> p. 61

### Research to Build and Present Knowledge

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.”	<b>TG:</b> pp. 36, 60, 61
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.”	<b>TG:</b> p. 64
9. Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grade 8 Reading standards to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”). b. Apply grade 8 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).	<b>SB:</b> pp. 46, 76 <b>TG:</b> pp. 24, 38–39, 62, 63, 64 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4

### Range of Writing

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.	<b>SB:</b> pp. 46, 76, 106, 143 <b>TG:</b> pp. 24–25, 38–39, 48–49, 60, 61, 63 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4
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## English Language Arts Standards » Speaking and Listening » Grade 8 (SL)

### Comprehension and Collaboration

<p>1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p>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.</p> <p>b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.</p> <p>c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.</p> <p>d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.</p>	<p><b>TG:</b> p. 35</p>
<p>2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.</p>	<p><b>TG:</b> pp. 60–61</p>
<p>3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.</p>	<p><b>SB:</b> p. 76 <b>TG:</b> pp. 34, 38–39 <b>IWL:</b> 2.3, 2.4</p>
<h3 style="text-align: center;">Presentation of Knowledge and Ideas</h3>	
<p>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.</p>	<p><b>TG:</b> p. 64</p>
<p>5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.</p>	<p><b>TG:</b> pp. 45, 64</p>
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p>	<p><b>TG:</b> p. 64</p>

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## History/Social Studies Standards » Reading » Grades 6–8 (RH)

Key Ideas and Details	
1. Cite specific textual evidence to support analysis of primary and secondary sources.	<b>TG:</b> pp. 15–16, 19, 27–28, 30, 31, 34, 44, 46, 55, 56 <b>IWL:</b> 1.1, 1.2, 2.1, 2.2
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.	<b>TG:</b> pp. 41–42 <b>IWL:</b> 3.1, 3.2
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).	<b>TG:</b> p. 21
Craft and Structure	
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.	<b>SB:</b> p. 46 <b>TG:</b> pp. 15–16, 24, 26, 29, 40, 43, 44, 50, 54, 59 <b>IWL:</b> 1.1, 1.2, 1.3, 1.4
5. Describe how a text presents information (e.g., sequentially, comparatively, causally).	<b>TG:</b> pp. 44, 57
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).	<b>TG:</b> p. 55
Integration of Knowledge and Ideas	
7. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.	<b>TG:</b> p. 60
8. Distinguish among fact, opinion, and reasoned judgment in a text.	<b>TG:</b> p. 31
9. Analyze the relationship between a primary and secondary source on the same topic.	<b>TG:</b> pp. 52–53 <b>IWL:</b> 4.1, 4.2
Range of Reading and Level of Text Complexity	
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.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 67 include selections that are challenging, average, and easy.

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## History/Social Studies Standards » Writing » Grades 6–8 (WHST)

Text Type and Purposes	
1. Write arguments focused on discipline-specific content. 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. 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. c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. d. Establish and maintain a formal style. e. Provide a concluding statement or section that follows from and supports the argument presented.	TG: p. 34
2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes. 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. b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style and objective tone. f. Provide a concluding statement or section that follows from and supports the information or explanation presented.	SB: p. 46 TG: pp. 24, 62, 63 IWL: 1.3, 1.4
3. Not applicable as a separate requirement.	Not applicable as a separate requirement.
Production and Distribution of Writing	
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	SB: pp. 46, 76 TG: pp. 24, 36, 38–39, 64 IWL: 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4
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.	TG: p. 64
6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.	TG: p. 61
Research to Build and Present Knowledge	
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.	TG: pp. 36, 60, 61

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## History/Social Studies Standards » Writing » Grades 6–8 (WHST)

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.	<b>TG:</b> pp. 62, 63, 64
9. Draw evidence from informational texts to support analysis, reflection, and research.	<b>SB:</b> pp. 46, 76 <b>TG:</b> pp. 24, 38–39, 64 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4
<b>Ranges of Writing</b>	
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.	<b>SB:</b> pp. 46, 76, 106, 143 <b>TG:</b> pp. 24–25, 38–39, 48–49, 60, 61, 63 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4

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## All Standards Correlated by Selection >> Grade 8

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
<b>Cluster One: What Was Life Like During the Harlem Renaissance?</b>							
Teaching the Critical Thinking Skill: Describing	TG: pp. 15–16 IWL: 1.1, 1.2		RI.8.1 RI.8.4			RH.6–8.1 RH.6–8.4	
Cluster One Vocabulary	TG: p. 17	RL.8.4	RI.8.4			RH.6–8.4	
Seventh Avenue: The Great Black Way, Jervis Anderson	TG: p. 18		RI.8.2	W.8.9		RH.6–8.2	WHST.6–8.9
Laundry Workers' Choir, Vivian Morris	TG: p. 19	RL.8.	RI.8.1			RH.6–8.1	
The Typewriter, Dorothy West	TG: p. 20	RL.8.3 RL.8.4					
Rent Parties, Frank Byrd	TG: p. 21		RI.8.3			RH.6–8.3	
The Tropics in New York, Claude McKay	TG: p. 22	RL.8.1 RL. 8.6					
Harlem Wine, Countee Cullen <i>CCSS Exemplar Author</i>	TG: p. 23	RL.8.1 RL.8.4					
Responding to Cluster One Writing Activity: Creating Word Pictures	SB: p. 46 TG: p. 24 IWL: 1.3, 1.4	RL.8.4	RI.8.4	W.8.2 W.8.4 W.8.9 W.8.10		RH.6–8.4	WHST.6–8.2 WHST.6–8.4 WHST.6–8.9 WHST.6-8.10
Cluster One Vocabulary Test	TG: p. 26	RL.8.4	RI.8.4			RH.6–8.4	
<b>Cluster Two: How Were Issues of Race Addressed?</b>							
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 27–28 IWL: 2.1, 2.2	RL.8.1	RI.8.1			RH.6–8.1	
Cluster Two Vocabulary	TG: p. 29	RL.8.4	RI.8.4			RH.6–8.4	
All God's Chillun Got Eyes, E. Franklin Frazier	TG: p. 30		RI.8.1 RI.8.6			RH.6–8.1	
Race Pride, W.E.B. Du Bois	TG: p. 31		RI.8.1 RI.8.8			RH.6–8.1 RH.6–8.8	

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## All Standards Correlated by Selection >> Grade 8

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
<b>I, Too,</b> Langston Hughes <i>CCSS Exemplar</i> Author	TG: p. 32	RL.8.1 RL.8.4					
<b>Any Human to Another,</b> Countee Cullen <i>CCSS Exemplar</i> Author	TG: p. 33	RL.8.1					
<b>Black Men, You Shall Be Great Again,</b> Marcus Garvey	TG: p. 34		RI.8.8	W.8.1	SL.8.3	RH.6–8.1	WHST.6–8.1
<b>How It Feels to Be Colored Me,</b> Zora Neale Hurston <i>CCSS Exemplar</i> Author	TG: p. 35		RI.8.2 RI.8.3		SL.8.1		
<b>The Pink Hat,</b> Caroline Bond Day	TG: p. 36	RL.8.1		W.8.4 W.8.7			WHST.6–8.4 WHST.6–8.7
<b>A Black Man Talks of Reaping,</b> Arna Bontemps	TG: p. 37	RL.8.4					
<b>Responding to Cluster Two</b> Writing Activity: Encounter with the Past	SB: p. 76 TG: pp. 38–39 IWL: 2.3, 2.4		RI.8.4	W.8.4 W.8.9 W.8.10	SL.8.3		WHST.6–8.4 WHST.6–8.9 WHST.6–8.10
<b>Cluster Two Vocabulary Test</b>	TG: p. 40	RL.8.4	RI.8.4			RH.6–8.4	
<b>Cluster Three: What Contributions Were Made to American Art and Culture?</b>							
<b>Teaching the Critical Thinking Skill:</b> Generalizing	TG: pp. 41–42 IWL: 3.1, 3.2	RL.8.2	RI.8.2			RH.6–8.2	
<b>Cluster Three Vocabulary</b>	TG: p. 43	RL.8.4	RI.8.4			RH.6–8.4	
<b>The Negro Artist and the Racial Mountain,</b> Langston Hughes <i>CCSS Exemplar</i> Author	TG: p. 44		RI.8.1 RI.8.4 RI.8.5			RH.6–8.1 RH.6–8.4 RH.6–8.5	

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## All Standards Correlated by Selection >> Grade 8

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
Miss Cynthia, Rudolph Fisher	TG: p. 45	RL.8.3			SL.8.5		
<i>from</i> Ellington's "Mood in Indigo," Janet Mabie	TG: p. 46		RI.8.1			RH.6–8.1	
<i>Jazzonia</i> , Langston Hughes <i>CCSS Exemplar Author</i>	TG: p. 47	RL.8.1 RL.8.4					
Responding to Cluster Three Writing Activity: Musical Poetry	SB: p. 106 TG: pp. 48–49 IWL: 3.3, 3.4	RL.8.3		W.8.4 W.8.10			WHST.6–8.10
Cluster Three Vocabulary Test	TG: p. 50	RL.8.4	RI.8.4			RH.6–8.4	
<b>Cluster Four: Thinking on Your Own</b>							
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 52–53 IWL: 4.1, 4.2		RI.8.7 RI.8.9			RH.6–8.9	
Cluster Four Vocabulary	TG: p. 54	RL.8.4	RI.8.4			RH.6–8.4	
Spike's Gotta Do It, Spike Lee	TG: p. 55		RI.8.1 RI.8.6			RH.6–8.1 RH.6–8.6	
If Black English Isn't a Language, Then Tell Me, What Is?, James Baldwin	TG: p. 56		RI.8.1 RI.8.5			RH.6–8.1	
In Search of Zora Neale Hurston, Alice Walker <i>CCSS Exemplar Author</i>	TG: p. 57		RI.8.1 RI.8.3 RI.8.5			RH.6–8.5	
There's a Harlem Renaissance in My Head, Maurice E. Duhon, Jr.	TG: p. 58	RL.8.1 RL.8.4					
Cluster Four Vocabulary Test	TG: p. 59	RL.8.4	RI.8.4			RH.6–8.4	

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## All Standards Correlated by Selection >> Grade 8

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>	RH <i>HSS Reading</i>	WHST <i>HSS Writing</i>
<b>Additional Teacher Guide Resources</b>							
Research, Writing, and Discussion Topics	TG: p. 60	RL.8.5		W.8.6 W.8.7 W.8.10 W.8.20	SL.8.2	RH.6–8.7	WHST.6–8.7 WHST.6–8.10
Assessment and Project Ideas	TG: p. 61			W.8.3 W.8.7	SL.8.2		WHST.6–8.6 WHST.6–8.7 WHST.6–8.10
Answering the Essential Question	TG: p. 62			W.8.2 W.8.9			WHST.6–8.2 WHST.6–8.8
Essay Test	TG: p. 63			W.8.2 W.8.9 W.8.10			WHST.6–8.2 WHST.6–8.8
Rubric for Project Evaluation	TG: p. 64			W.8.4 W.8.5 W.8.8 W.8.9	SL.8.4 SL.8.5 SL.8.6		WHST.6–8.4 WHST.6–8.5 WHST.6–8.8 WHST.6–8.9
Related Literature	TG: p. 67	RL.8.10	RI.8.10			RH.6–8.10	

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## English Language Arts Standards » Reading: Literature » Grades 9–10 (RL)

### Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>TG:</b> pp. 22, 23, 27–28, 32, 33, 36, 47, 58 <b>IWL:</b> 2.1, 2.2
2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	<b>TG:</b> p. 37
3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	<b>SB:</b> p. 106 <b>TG:</b> pp. 20, 45, 48–49 <b>IWL:</b> 3.3, 3.4

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).	<b>SB:</b> p. 46 <b>TG:</b> pp. 20, 23, 24, 26, 29, 32, 33, 37, 40, 43, 47, 50, 54, 58, 59 <b>IWL:</b> 1.3, 1.4
5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.	<b>TG:</b> p. 32
6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.	

### Integration of Knowledge and Ideas

7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).	<b>TG:</b> p. 47
8. (Not applicable to literature)	(Not applicable to literature)
9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).	<b>TG:</b> p. 32

### Range of Reading and Level of Text Complexity

10. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 67 include selections that are challenging, average, and easy.
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## English Language Arts Standards Reading » Informational Text » Grades 9–10 (RI)

Key Ideas and Details	
1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>TG:</b> pp. 15–16, 19, 27–28, 30, 31, 44, 46, 55, 56, 57 <b>IWL:</b> 1.1, 1.2, 2.1, 2.2
2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	<b>TG:</b> p. 35
3. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.	<b>TG:</b> pp. 21, 35, 57
Craft and Structure	
4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).	<b>SB:</b> pp. 46, 76 <b>TG:</b> pp. 15–16, 24, 26, 29, 38–39, 40, 43, 44, 50, 54, 59 <b>IWL:</b> 1.1, 1.2, 1.3, 1.4, 2.3, 2.4
5. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).	<b>TG:</b> pp. 44, 56, 57
6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.	<b>TG:</b> pp. 30, 55
Integration of Knowledge and Ideas	
7. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.	<b>TG:</b> pp. 52–53 <b>IWL:</b> 4.1, 4.2
8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.	<b>TG:</b> pp. 31, 34
9. Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.	
Range of Reading and Level of Text Complexity	
10. By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 67 include selections that are challenging, average, and easy.

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## English Language Arts Standards » Writing » Grades 9–10 (W)

### Text Type and Purposes

<p>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.</li> <li>b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.</li> <li>c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</li> <li>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>	<p><b>TG:</b> p. 34</p>
<p>2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</li> <li>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</li> <li>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</li> </ul>	<p><b>SB:</b> p. 46  <b>TG:</b> pp. 24, 62, 63  <b>IWL:</b> 1.3, 1.4</p>

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## English Language Arts Standards » Writing » Grades 9–10 (W)

<p>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</li> <li>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.</li> <li>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> <li>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</li> </ul>	<p><b>TG:</b> pp. 30, 61</p>
<p><b>Production and Distribution of Writing</b></p>	
<p>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.)</p>	<p><b>SB:</b> pp. 46, 76, 106  <b>TG:</b> pp. 24, 36, 38–39, 48–49, 64  <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4</p>
<p>5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>	<p><b>TG:</b> p. 64</p>
<p>6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.</p>	<p><b>TG:</b> p. 61</p>
<p><b>Research to Build and Present Knowledge</b></p>	
<p>7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p>	<p><b>TG:</b> pp. 36, 60, 61</p>
<p>8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.</p>	<p><b>TG:</b> p. 64</p>

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## English Language Arts Standards » Writing » Grades 9–10 (W)

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

- a. Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
- b. Apply grades 9–10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).

**SB:** pp. 46, 76

**TG:** pp. 24, 38–39, 62, 63, 64

**IWL:** 1.3, 1.4, 2.3, 2.4

### Range of Writing

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 tasks, purposes, and audiences.

**SB:** pp. 46, 76, 106, 143

**TG:** pp. 24–25, 38–39, 48–49, 60, 61, 63

**IWL:** 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4

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## English Language Arts Standards » Speaking and Listening » Grades 9–10 (SL)

### Comprehension and Collaboration

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.	<b>TG:</b> p. 35
2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.	<b>TG:</b> pp. 60–61
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.	<b>SB:</b> p. 76 <b>TG:</b> pp. 34, 38–39 <b>IWL:</b> 2.3, 2.4

### Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.	<b>TG:</b> p. 64
5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.	<b>TG:</b> pp. 45, 64
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 for specific expectations.)	<b>TG:</b> p. 64

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## History/Social Studies Standards » Reading » Grades 9–10 (RH)

### Key Ideas and Details

1. Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.	<b>TG:</b> pp. 15–16, 19, 27–28, 30, 31, 34, 44, 46, 55, 56 <b>IWL:</b> 1.1, 1.2, 2.1, 2.2
2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.	<b>TG:</b> pp. 35, 41–42
3. Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.	<b>TG:</b> p. 21

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social studies.	<b>SB:</b> p. 46 <b>TG:</b> pp. 15–16, 24, 26, 29, 40, 43, 44, 50, 54, 59 <b>IWL:</b> 1.1, 1.2, 1.3, 1.4
5. Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.	<b>TG:</b> pp. 44, 57
6. Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.	<b>TG:</b> p. 55

### Integration of Knowledge and Ideas

7. Integrate quantitative or technical analysis (e.g., charts, research data) with qualitative analysis in print or digital text.	
8. Assess the extent to which the reasoning and evidence in a text support the author's claims.	<b>TG:</b> p. 31
9. Compare and contrast treatments of the same topic in several primary and secondary sources.	<b>TG:</b> pp. 52–53 <b>IWL:</b> 4.1, 4.2

### Range of Reading and Level of Text Complexity

10. By the end of grade 10, read and comprehend history/social studies texts in the grades 9–10 text complexity band independently and proficiently.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 67 include selections that are challenging, average, and easy.
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## History/Social Studies Standards » Writing » Grades 9–10 (WHST)

### Text Types and Purposes

<p>1. Write arguments focused on discipline-specific content.</p> <ul style="list-style-type: none"> <li>a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among the claim(s), counterclaims, reasons, and evidence.</li> <li>b. Develop claim(s) and counterclaims fairly, supplying data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline-appropriate form and in a manner that anticipates the audience's knowledge level and concerns.</li> <li>c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</li> <li>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>e. Provide a concluding statement or section that follows from or supports the argument presented.</li> </ul>	<p><b>TG:</b> p. 34</p>
<p>2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic and organize ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</li> <li>c. Use varied transitions and sentence structures to link the major sections of the text, create cohesion, and clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic and convey a style appropriate to the discipline and context as well as to the expertise of likely readers.</li> <li>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</li> </ul>	<p><b>SB:</b> p. 46  <b>TG:</b> pp. 24, 62, 63  <b>IWL:</b> 1.3, 1.4</p>
<p>3. Not applicable as a separate requirement.</p>	<p>Not applicable as a separate requirement.</p>

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## History/Social Studies Standards » Writing » Grades 9–10 (WHST)

### Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.	<b>SB:</b> pp. 46, 76 <b>TG:</b> pp. 24, 36, 38–39, 64 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.	<b>TG:</b> p. 64
6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.	<b>TG:</b> p. 61

### Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.	<b>TG:</b> pp. 36, 60, 61
8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.	<b>TG:</b> pp. 62, 63, 64
9. Draw evidence from informational texts to support analysis, reflection, and research.	<b>SB:</b> pp. 46, 76 <b>TG:</b> pp. 24, 38–39, 64 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4

### Range of Writing

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.	<b>SB:</b> pp. 46, 76, 106, 143 <b>TG:</b> pp. 24–25, 38–39, 48–49, 60, 61, 63 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4
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## All Standards Correlated by Selection >> Grades 9–10

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
<b>Cluster One: What Was Life Like During the Harlem Renaissance?</b>							
Teaching the Critical Thinking Skill: Describing	TG: pp. 15–16 IWL: 1.1, 1.2		RI.9–10.1 RI.9–10.4			RH.9–10.1 RH.9–10.4	
Cluster One Vocabulary	TG: p. 17	RL.9–10.4	RI.9–10.4			RH.9–10.4	
Seventh Avenue: The Great Black Way, Jervis Anderson	TG: p. 18		RI.9–10.2	W.9–10.9		RH.9–10.2	WHST.9–10.9
Laundry Workers' Choir, Vivian Morris	TG: p. 19		RI.9–10.1			RH.9–10.1	
The Typewriter, Dorothy West	TG: p. 20	RL.9–10.3 RL.9–10.4					
Rent Parties, Frank Byrd	TG: p. 21		RI.9–10.3			RH.9–10.3	
The Tropics in New York, Claude McKay	TG: p. 22	RL.9–10.1 RL.9–10.6					
Harlem Wine, Countee Cullen <i>CCSS Exemplar Author</i>	TG: p. 23	RL.9–10.1 RL.9–10.4					
Responding to Cluster One Writing Activity: Creating Word Pictures	SB: p. 46 TG: p. 24 IWL: 1.3, 1.4	RL.9–10.4	RI.9–10.4	W.9–10.2 W.9–10.4 W.9–10.9 W.9–10.10		RH.9–10.4	WHST.9–10.2 WHST.9–10.4 WHST.9–10.9 WHST.9–10.10
Cluster One Vocabulary Test	TG: p. 26	RL.9–10.4	RI.9–10.4			RH.9–10.4	
<b>Cluster Two: How Were Issues of Race Addressed?</b>							
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 27–28 IWL: 2.1, 2.2	RL.9–10.1	RI.9–10.1			RH.9–10.1	
Cluster Two Vocabulary	TG: p. 29	RL.9–10.4	RI.9–10.4			RH.9–10.4	

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## All Standards Correlated by Selection >> Grades 9–10

<b>Content</b>	<b>Pages</b>	<b>RL</b> <i>ELA Reading Literature</i>	<b>RI</b> <i>ELA Reading Informational Text</i>	<b>W</b> <i>ELA Writing</i>	<b>SL</b> <i>ELA Speaking and Listening</i>	<b>RH</b> <i>HSS Reading</i>	<b>WHST</b> <i>HSS Writing</i>
<b>All God's Chillun Got Eyes,</b> E. Franklin Frazier	TG: p. 30		RI.9–10.1 RI.9–10.6			RH.9–10.1	
<b>Race Pride,</b> W.E.B. Du Bois	TG: p. 31		RI.9–10.1 RI.9–10.8			RH.9–10.1 RH.9–10.8	
<b>I, Too,</b> Langston Hughes <i>CCSS Exemplar Author</i>	TG: p. 32	RL.9–10.1 RL.9–10.4 RL.9–10.5 RL.9–10.9					
<b>Any Human to Another,</b> Countee Cullen <i>CCSS Exemplar Author</i>	TG: p. 33	RL.9–10.1 RL.9–10.4					
<b>Black Men, You Shall Be Great Again,</b> Marcus Garvey	TG: p. 34		RI.9–10.8	W.9–10.1	SL.9–10.3	RH.9–10.1	WHST.9–10.1
<b>How It Feels to Be Colored Me,</b> Zora Neale Hurston <i>CCSS Exemplar Author</i>	TG: p. 35		RI.9–10.2 RI.9–10.3		SL.9–10.1		RH.9–10.2
<b>The Pink Hat,</b> Caroline Bond Day	TG: p. 36	RL.9–10.1		W.9–10.4 W.9–10.7			WHST.9–10.4 WHST.9–10.7
<b>A Black Man Talks of Reaping,</b> Arna Bontemps	TG: p. 37	RL.9–10.2 RL.9–10.4					
<b>Responding to Cluster Two</b> Writing Activity: Encounter with the Past	SB: p. 76 TG: pp. 38–39 IWL: 2.3, 2.4		RI.9–10.4	W.9–10.4 W.9–10.9 W.9–10.10	SL.9–10.3		WHST.9–10.4 WHST.9–10.9 WHST.9–10.10
<b>Cluster Two Vocabulary Test</b>	TG: p. 40	RL.9–10.4	RI.9–10.4			RH.9–10.4	

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## All Standards Correlated by Selection >> Grades 9–10

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
<b>Cluster Three: What Contributions Were Made to American Art and Culture?</b>							
Teaching the Critical Thinking Skill: Generalizing	TG: pp. 41–42 IWL: 3.1, 3.2					RH.9–10.2	
Cluster Three Vocabulary	TG: p. 43	RL.9–10.4	RI.9–10.4			RH.9–10.4	
The Negro Artist and the Racial Mountain, Langston Hughes CCSS Exemplar Author	TG: p. 44		RI.9–10.1 RI.9–10.4 RI.9–10.5			RH.9–10.1 RH.9–10.4 RH.9–10.5	
Miss Cynthia, Rudolph Fisher	TG: p. 45	RL.9–10.3			SL.9–10.5		
from Ellington's "Mood in Indigo," Janet Mabie	TG: p. 46		RI.9–10.1			RH.9–10.1	
Jazzonia, Langston Hughes CCSS Exemplar Author	TG: p. 47	RL.9–10.1 RL.9–10.4 RL.9–10.7					
Responding to Cluster Three Writing Activity: Musical Poetry	SB: p. 106 TG: pp. 48–49 IWL: 3.3, 3.4	RL.9–10.3		W.9–10.4 W.9–10.10			WHST.9–10.10
Cluster Three Vocabulary Test	TG: p. 50	RL.9–10.4	RI.9–10.4			RH.9–10.4	
<b>Cluster Four: Thinking on Your Own</b>							
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 52–53 IWL: 4.1, 4.2		RI.9–10.7			RH.9–10.9	
Cluster Four Vocabulary	TG: p. 54	RL.9–10.4	RI.9–10.4			RH.9–10.4	
Spike's Gotta Do It, Spike Lee	TG: p. 55		RI.9–10.1 RI.9–10.6			RH.9–10.1 RH.9–10.6	

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## All Standards Correlated by Selection >> Grades 9–10

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
If Black English Isn't a Language, Then Tell Me, What Is?, James Baldwin	TG: p. 56		RI.9–10.1 RI.9–10.5			RH.9–10.1	
In Search of Zora Neale Hurston, Alice Walker <i>CCSS Exemplar Author</i>	TG: p. 57		RI.9–10.1 RI.9–10.3 RI.9–10.5			RH.9–10.5	
There's a Harlem Renaissance in My Head, Maurice E. Duhon, Jr.	TG: p. 58	RL.9–10.1 RL.9–10.4					
Cluster Four Vocabulary Test	TG: p. 59	RL.9–10.4	RI.9–10.4			RH.9–10.4	
<b>Additional Teacher Guide Resources</b>							
Research, Writing, and Discussion Topics	TG: p. 60			W.9–10.7 W.9–10.10	SL.9–10.2		WHST.9–10.7 WHST.9–10.10
Assessment and Project Ideas	TG: p. 61			W.9–10.6 W.9–10.7 W.9–10.10	SL.9–10.2		WHST.9–10.6 WHST.9–10.7 WHST.9–10.10
Answering the Essential Question	TG: p. 62			W.9–10.2 W.9–10.9			WHST.9–10.2 WHST.9–10.8
Essay Test	TG: p. 63			W.9–10.2 W.9–10.9 W.9–10.10			WHST.9–10.2 WHST.9–10.8 WHST.9–10.10
Rubric for Project Evaluation	TG: p. 64			W.9–10.4 W.9–10.5 W.9–10.8 W.9–10.9	SL.9–10.4 SL.9–10.5 SL.9–10.6		WHST.9–10.4 WHST.9–10.5 WHST.9–10.8 WHST.9–10.9
Related Literature	TG: p. 67	RL.9–10.10	RI.9–10.10			RH.9–10.10	

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## English Language Arts Standards Reading » Literature » Grades 11–12 (RL)

### Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.	<b>TG:</b> pp. 22, 23, 27–28, 32, 33, 36, 47, 58 <b>IWL:</b> 2.1, 2.2
2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.	
3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).	<b>SB:</b> p. 106 <b>TG:</b> pp. 20, 45, 48–49 <b>IWL:</b> 3.3, 3.4

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)	<b>SB:</b> p. 46 <b>TG:</b> pp. 20, 23, 24, 26, 29, 32, 37, 40, 43, 47, 50, 54, 58, 59 <b>IWL:</b> 1.3., 1.4
5. Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.	<b>TG:</b> p. 32
6. Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).	<b>TG:</b> p. 22

### Integration of Knowledge and Ideas

7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)	<b>TG:</b> p. 47
8. (Not applicable to literature)	(Not applicable to literature)
9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.	

### Range of Reading and Level of Text Complexity

10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 67 include selections that are challenging, average, and easy.
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## English Language Arts Standards Reading » Informational Text » Grades 11–12 (RI)

### Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.	<b>TG:</b> pp. 15–16, 19, 27–28, 30, 31, 44, 46, 55, 56, 57 <b>IWL:</b> 1.1, 1.2, 2.1, 2.2
2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.	
3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.	<b>TG:</b> pp. 21, 35, 57

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).	<b>SB:</b> pp. 46, 76 <b>TG:</b> pp. 15–16, 24, 26, 29, 38–39, 40, 43, 44, 50, 54, 59 <b>IWL:</b> 1.1, 1.2, 1.3., 1.4, 2.3, 2.4
5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.	<b>TG:</b> pp. 44, 56, 57
6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.	<b>TG:</b> pp. 30, 55

### Integration of Knowledge and Ideas

7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.	<b>TG:</b> pp. 52–53 <b>IWL:</b> 4.1, 4.2
8. Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).	<b>TG:</b> pp. 31, 34
9. Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.	<b>TG:</b> pp. 52–53 <b>IWL:</b> 4.1, 4.2

### Range of Reading and Level of Text Complexity

10. By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 67 include selections that are challenging, average, and easy.
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## English Language Arts Standards » Writing » Grades 11–12 (W)

### Text Type and Purposes

<p>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.</li> <li>b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.</li> <li>c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</li> <li>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>	<p><b>TG:</b> p. 34</p>
<p>2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</li> <li>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</li> <li>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</li> <li>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</li> </ul>	<p><b>SB:</b> p. 46  <b>TG:</b> pp. 24, 62, 63  <b>IWL:</b> 1.3., 1.4</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</li> <li>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</li> <li>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> <li>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</li> </ul>	<p><b>TG:</b> pp. 30, 61</p>

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## English Language Arts Standards » Writing » Grades 11–12 (W)

### Production and Distribution of Writing

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| 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.) | <b>SB:</b> pp. 46, 76, 106<br><b>TG:</b> pp. 24, 36, 38–39, 48–49, 64<br><b>IWL:</b> 1.3., 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4 |
| 5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.                       | <b>TG:</b> p. 64   |
| 6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.                                   | <b>TG:</b> p. 61   |

### Research to Build and Present Knowledge

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|---|--|
| 7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.   | <b>TG:</b> pp. 36, 60, 61  |
| 8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.   | <b>TG:</b> p. 64   |
| 9. Draw evidence from literary or informational texts to support analysis, reflection, and research.<br>a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).<br>b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”). | <b>SB:</b> pp. 46, 76<br><b>TG:</b> pp. 24, 38–39, 62, 63, 64<br><b>IWL:</b> 1.3., 1.4, 2.3, 2.4 |

### Range of Writing

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|---|---|
| 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 tasks, purposes, and audiences. | <b>SB:</b> pp. 46, 76, 106, 143<br><b>TG:</b> pp. 24–25, 38–39, 48–49, 60, 61, 63<br><b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4 |
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## English Language Arts Standards » Speaking and Listening » Grades 11–12 (SL)

### Comprehension and Collaboration

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively. a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.	<b>TG:</b> p. 35
2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.	<b>TG:</b> pp. 60–61
3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.	<b>SB:</b> p. 76 <b>TG:</b> pp. 34, 38–39 <b>IWL:</b> 2.3, 2.4

### Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.	<b>TG:</b> p. 64
5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.	<b>TG:</b> pp. 45, 64
6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 on page 54 for specific expectations.)	<b>TG:</b> p. 64

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## History/Social Studies Standards » Reading » Grades 11–12 (RH)

### Key Ideas and Details

1. Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.	<b>TG:</b> pp. 15–16, 19, 27–28, 30, 31, 34, 44, 46, 55, 56 <b>IWL:</b> 1.1, 1.2, 2.1, 2.2
2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.	<b>TG:</b> p. 35
3. Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.	<b>TG:</b> p. 21

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines faction in Federalist No. 10).	<b>SB:</b> p. 46 <b>TG:</b> pp. 15–16, 24, 26, 29, 40, 43, 44, 50, 54, 59 <b>IWL:</b> 1.1, 1.2, 1.3., 1.4
5. Analyze in detail how a complex primary source is structured, including how key sentences, paragraphs, and larger portions of the text contribute to the whole.	<b>TG:</b> pp. 44, 57
6. Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.	<b>TG:</b> p. 55

### Integration of Knowledge and Ideas

7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.	<b>TG:</b> p. 60
8. Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.	<b>TG:</b> p. 31
9. Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.	<b>TG:</b> pp. 52–53 <b>IWL:</b> 4.1, 4.2

### Range of Reading and Level of Text Complexity

10. By the end of grade 12, read and comprehend history/social studies texts in the grades 11–CCR text complexity band independently and proficiently.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 67 include selections that are challenging, average, and easy.
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## History/Social Studies Standards » Writing » Grades 11–12 (WHST)

### Text Types and Purposes

<p>1. Write arguments focused on discipline-specific content.</p> <ul style="list-style-type: none"> <li>a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences the claim(s), counterclaims, reasons, and evidence.</li> <li>b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline-appropriate form that anticipates the audience's knowledge level, concerns, values, and possible biases.</li> <li>c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</li> <li>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>e. Provide a concluding statement or section that follows from or supports the argument presented.</li> </ul>	<p><b>TG:</b> p. 34</p>
<p>2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic and organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</li> <li>c. Use varied transitions and sentence structures to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</li> <li>d. Use precise language, domain-specific vocabulary and techniques such as metaphor, simile, and analogy to manage the complexity of the topic; convey a knowledgeable stance in a style that responds to the discipline and context as well as to the expertise of likely readers.</li> <li>e. Provide a concluding statement or section that follows from and supports the information or explanation provided (e.g., articulating implications or the significance of the topic).</li> </ul>	<p><b>SB:</b> p. 46  <b>TG:</b> pp. 24, 62, 63  <b>IWL:</b> 1.3., 1.4</p>
<p>3. (Not applicable as a separate requirement.)</p>	<p>(Not applicable as a separate requirement.)</p>

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## History/Social Studies Standards » Writing » Grades 11–12 (WHST)

### Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	<b>SB:</b> pp. 46, 76 <b>TG:</b> pp. 24, 36, 38–39, 64 <b>IWL:</b> 1.3., 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.	<b>TG:</b> p. 64
6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.	<b>TG:</b> p. 61

### Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.	<b>TG:</b> pp. 36, 60, 61
8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.	<b>TG:</b> pp. 62, 63, 64
9. Draw evidence from informational texts to support analysis, reflection, and research.	<b>SB:</b> pp. 46, 76 <b>TG:</b> pp. 24, 38–39, 64 <b>IWL:</b> 1.3., 1.4, 2.3, 2.4

### Range of Writing

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.	<b>SB:</b> pp. 46, 76, 106, 143 <b>TG:</b> pp. 24–25, 38–39, 48–49, 60, 61, 63 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4
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## All Standards Correlated by Selection >> Grades 11–12

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
<b>Cluster One: What Was Life Like During the Harlem Renaissance?</b>							
Teaching the Critical Thinking Skill: Describing	TG: pp. 15–16 IWL: 1.1, 1.2		RI.11–12.1 RI.11–12.4			RH.11–12.1 RH.11–12.4	
Cluster One Vocabulary	TG: p. 17	RL.11–12.4	RI.11–12.4			RH.11–12.4	
Seventh Avenue: The Great Black Way, Jervis Anderson	TG: p. 18		RI.11–12.2	W.11–12.9		RH.11–12.2	WHST.11–12.9
Laundry Workers' Choir, Vivian Morris	TG: p. 19		RI.11–12.1			RH.11–12.1	
The Typewriter, Dorothy West	TG: p. 20	RL.11–12.3 RL.11–12.4					
Rent Parties, Frank Byrd	TG: p. 21		RI.11–12.3			RH.11–12.3	
The Tropics in New York, Claude McKay	TG: p. 22	RL.11–12.1					
Harlem Wine, Countee Cullen <i>CCSS Exemplar Author</i>	TG: p. 23	RL.11–12.1 RL.11–12.4					
Responding to Cluster One Writing Activity: Creating Word Pictures	SB: p. 46 TG: p. 24 IWL: 1.3., 1.4	RL.11–12.4	RI.11–12.4	W.11–12.2 W.11–12.4 W.11–12.9 W.11–12.10		RH.11–12.4	WHST.11–12.2 WHST.11–12.4 WHST.11–12.9 WHST.11–12.10
Cluster One Vocabulary Test	TG: p. 26	RL.11–12.4	RI.11–12.4			RH.11–12.4	
<b>Cluster Two: How Were Issues of Race Addressed?</b>							
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 27–28 IWL: 2.1, 2.2	RL.11–12.1	RI.11–12.1			RH.11–12.1	
Cluster Two Vocabulary	TG: p. 29	RL.11–12.4	RI.11–12.4			RH.11–12.4	
All God's Chillun Got Eyes, E. Franklin Frazier	TG: p. 30		RI.11–12.1 RI.11–12.6	W.11–12.3		RH.11–12.1	
Race Pride, W.E.B. Du Bois	TG: p. 31		RI.11–12.1 RI.11–12.8			RH.11–12.1 RH.11–12.8	

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## All Standards Correlated by Selection >> Grades 11–12

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
<b>I, Too,</b> Langston Hughes <i>CCSS Exemplar</i> Author	TG: p. 32	RL.11–12.1 RL.11–12.4 RL.11–12.5					
<b>Any Human to Another,</b> Countee Cullen <i>CCSS Exemplar</i> Author	TG: p. 33	RL.11–12.1					
<b>Black Men, You Shall Be Great Again,</b> Marcus Garvey	TG: p. 34		RI.11–12.8	W.11–12.1	SL.11–12.3	RH.11–12.1	WHST.11–12.1
<b>How It Feels to Be Colored Me,</b> Zora Neale Hurston <i>CCSS Exemplar</i> Author	TG: p. 35		RI.11–12.2 RI.11–12.3		SL.11–12.1		
<b>The Pink Hat,</b> Caroline Bond Day	TG: p. 36	RL.11–12.1		W.11–12.4 W.11–12.7			WHST.11–12.4 WHST.11–12.7
<b>A Black Man Talks of Reaping,</b> Arna Bontemps	TG: p. 37	RL.11–12.4					
<b>Responding to Cluster Two</b> Writing Activity: Encounter with the Past	SB: p. 76 TG: pp. 38–39 IWL: 2.3, 2.4		RI.11–12.4	W.11–12.4 W.11–12.9 W.11–12.10	SL.11–12.3		WHST.11–12.4 WHST.11–12.9 WHST.11–12.10
<b>Cluster Two Vocabulary Test</b>	TG: p. 40	RL.11–12.4	RI.11–12.4			RH.11–12.4	
<b>Cluster Three: What Contributions Were Made to American Art and Culture?</b>							
<b>Teaching the Critical Thinking Skill:</b> Generalizing	TG: pp. 41–42 IWL: 3.1, 3.2						
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