

# Unit 4

# The Genius of the Harlem Renaissance Volume 2

## Teacher Guide







## Unit 4

# The Genius of the Harlem Renaissance, Volume 2

Teacher Guide

GRADE 8

Core Knowledge Language Arts®



Core Knowledge®

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ISBN: 978-1-68380-957-9

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## *Volume 2*

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# Alignment to the Common Core State Standards

The following chart indicates which lessons in *The Genius of the Harlem Renaissance, Volume 2*, address content from the Common Core State Standards (CCSS).

Unit 4: <i>The Genius of the Harlem Renaissance, Volume 2</i>		Lessons					
		1	2	3	4	5	6
<b>Reading Standards for Literature</b>							
<b>Key Ideas and Details</b>							
<b>STD RL.8.1</b>	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>STD RL.8.2</b>	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>STD RL.8.3</b>	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>STD RL.8.4</b>	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>STD RL.8.5</b>	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>STD RL.8.6</b>	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>STD RL.8.7</b>	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.						
<b>STD RL.8.8</b>	(Not applicable to literature)						
<b>STD RL.8.9</b>	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>Range of Reading and Level of Text Complexity</b>							
<b>STD RL.8.10</b>	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>Range of Reading and Level of Text Complexity</b>							
<b>STD RI.8.1</b>	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	✓	✓	✓			
<b>STD RI.8.2</b>	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>STD RI.8.3</b>	Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).	✓	✓	✓			



Unit 4: <i>The Genius of the Harlem Renaissance, Volume 2</i>		Lessons					
		1	2	3	4	5	6
<b>STD RI.8.4</b>	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>STD RI.8.5</b>	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>STD RI.8.6</b>	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>STD RI.8.7</b>	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>STD RI.8.8</b>	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>STD RI.8.9</b>	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>STD RI.8.10</b>	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.						

## Writing Standards

### Text Types and Purposes: Argument

<b>STD W.8.1</b>	Write arguments to support claims with clear reasons and relevant evidence.						
<b>STD W.8.1.a</b>	Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.						
<b>STD W.8.1.b</b>	Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.						
<b>STD W.8.1.c</b>	Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.						
<b>STD W.8.1.d</b>	Establish and maintain a formal style.						
<b>STD W.8.1.e</b>	Provide a concluding statement or section that follows from and supports the argument presented.						

### Text Types and Purposes: Informative/Explanatory

<b>STD W.8.2</b>	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.		✓		✓	✓	✓
<b>STD W.8.2.a</b>	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.				✓	✓	✓
<b>STD W.8.2.b</b>	Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.				✓	✓	✓



Unit 4: <i>The Genius of the Harlem Renaissance, Volume 2</i>		Lessons					
		1	2	3	4	5	6
<b>STD W.8.2.c</b>	Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.					✓	✓
<b>STD W.8.2.d</b>	Use precise language and domain-specific vocabulary to inform about or explain the topic.					✓	✓
<b>STD W.8.2.e</b>	Establish and maintain a formal style.				✓	✓	✓
<b>STD W.8.2.f</b>	Provide a concluding statement or section that follows from and supports the information or explanation presented.				✓	✓	✓
<b>Text Types and Purposes: Narrative</b>							
<b>STD W.8.3</b>	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.						
<b>STD W.8.3.a</b>	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.						
<b>STD W.8.3.b</b>	Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.						
<b>STD W.8.3.c</b>	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.						
<b>STD W.8.3.d</b>	Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.						
<b>STD W.8.3.e</b>	Provide a conclusion that follows from and reflects on the narrated experiences or events.						
<b>Production and Analysis of Writing</b>							
<b>STD W.8.4</b>	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>STD W.8.5</b>	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.)		✓		✓	✓	✓
<b>STD W.8.6</b>	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>Research to Build and Present Knowledge</b>							
<b>STD W.8.7</b>	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>STD W.8.8</b>	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.				✓	✓	✓

Unit 4: <i>The Genius of the Harlem Renaissance, Volume 2</i>		Lessons					
		1	2	3	4	5	6
<b>STD W.8.9</b>	Draw evidence from literary or informational texts to support analysis, reflection, and research.						
<b>STD W.8.9.a</b>	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>STD W.8.9.b</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>Range of Writing</b>							
<b>STD W.8.10</b>	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>Speaking and Listening Standards</b>							
<b>Comprehension and Collaboration</b>							
<b>STD SL.8.1</b>	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 8 topics, texts, and issues, building on others’ ideas and expressing their own clearly.	✓	✓	✓	✓	✓	✓
<b>STD SL.8.1.a</b>	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>STD SL.8.1.b</b>	Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.	✓	✓	✓	✓	✓	
<b>STD SL.8.1.c</b>	Pose questions that connect the ideas of several speakers and respond to others’ questions and comments with relevant evidence, observations, and ideas.						
<b>STD SL.8.1.d</b>	Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.	✓	✓	✓	✓	✓	✓
<b>STD SL.8.2</b>	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.	✓	✓	✓	✓	✓	✓
<b>STD SL.8.3</b>	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.						
<b>STD SL.8.4</b>	Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.						
<b>STD SL.8.5</b>	Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.						

Unit 4: <i>The Genius of the Harlem Renaissance, Volume 2</i>		Lessons					
		1	2	3	4	5	6
<b>STD SL.8.6</b>	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 8 Language standards 1 and 3 on page 53 for specific expectations.)						
<b>Language Standards</b>							
<b>Conventions of Standard English</b>							
<b>STD L.8.1</b>	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	✓	✓	✓	✓	✓	✓
<b>STD L.8.1.a</b>	Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences.						
<b>STD L.8.1.b</b>	Form and use verbs in the active and passive voice.						
<b>STD L.8.1.c</b>	Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.						
<b>STD L.8.1.d</b>	Recognize and correct inappropriate shifts in verb voice and mood.*						
<b>STD L.8.2</b>	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	✓	✓	✓	✓	✓	✓
<b>STD L.8.2.a</b>	Use punctuation (comma, ellipsis, dash) to indicate a pause or break.						
<b>STD L.8.2.b</b>	Use an ellipsis to indicate an omission.						
<b>STD L.8.2.c</b>	Spell correctly.						
<b>Knowledge of Language</b>							
<b>STD L.8.3</b>	Use knowledge of language and its conventions when writing, speaking, reading, or listening.						
<b>STD L.8.3.a</b>	Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact).						
<b>STD L.8.4</b>	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grade 8 reading and content</i> , choosing flexibly from a range of strategies.						
<b>STD L.8.4.a</b>	Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.						
<b>STD L.8.4.b</b>	Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., precede, recede, secede).				✓		✓
<b>STD L.8.4.c</b>	Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.						
<b>STD L.8.4.d</b>	Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).						
<b>STD L.8.5</b>	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.						
<b>STD L.8.5.a</b>	Interpret figures of speech (e.g. verbal irony, puns) in context.						
<b>STD L.8.5.b</b>	Use the relationship between particular words to better understand each of the words.						

Unit 4: <i>The Genius of the Harlem Renaissance, Volume 2</i>		Lessons					
		1	2	3	4	5	6
<b>STD L.8.5.c</b>	Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).						
<b>STD L.8.6</b>	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.						
<b>Reading Standards for Literacy in History/Social Studies</b>							
<b>Key Ideas and Details</b>							
<b>STD RH.6-8.1</b>	Cite specific textual evidence to support analysis of primary and secondary sources.	✓	✓	✓	✓		
<b>STD RH.6-8.2</b>	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>STD RH.6-8.3</b>	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>Craft and Structure</b>							
<b>STD RH.6-8.4</b>	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>STD RH.6-8.5</b>	Describe how a text presents information (e.g., sequentially, comparatively, causally).	✓					
<b>STD RH.6-8.6</b>	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>STD RH.6-8.7</b>	Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.				✓		
<b>STD RH.6-8.8</b>	Distinguish among fact, opinion, and reasoned judgment in a text.						
<b>STD RH.6-8.9</b>	Analyze the relationship between a primary and secondary source on the same topic.						
<b>Range of Reading and Level of Text Complexity</b>							
<b>STD RH.6-8.10</b>	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>Reading Standards for Literacy in Science and Technical Subjects</b>							
<b>STD RST.6-8.1</b>	Cite specific textual evidence to support analysis of science and technical texts.						
<b>STD RST.6-8.2</b>	Determine the central ideas or conclusions of a text; provide an accurate summary of the text distinct from prior knowledge or opinions.						
<b>STD RST.6-8.3</b>	Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.						
<b>STD RST.6-8.4</b>	Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to <i>grades 6–8 texts and topics</i> .						

Unit 4: <i>The Genius of the Harlem Renaissance, Volume 2</i>		Lessons					
		1	2	3	4	5	6
<b>STD RST.6-8.5</b>	Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to an understanding of the topic.						
<b>STD RST.6-8.6</b>	Analyze the author’s purpose in providing an explanation, describing a procedure, or discussing an experiment in a text.						
<b>Integration of Knowledge and Ideas</b>							
<b>STD RST.6-8.7</b>	Integrate quantitative or technical information expressed in words in a text with a version of that information expressed visually (e.g., in a flowchart, diagram, model, graph, or table).						
<b>STD RST.6-8.8</b>	Distinguish among facts, reasoned judgment based on research findings, and speculation in a text.						
<b>STD RST.6-8.9</b>	Compare and contrast the information gained from experiments, simulations, video, or multimedia sources with that gained from reading a text on the same topic.						
<b>STD RST.6-8.10</b>	By the end of grade 8, read and comprehend science/technical texts in the grades 6–8 text complexity band independently and proficiently.						
<b>Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects</b>							
<b>STD WHST.6-8.1</b>	Write arguments focused on discipline-specific content.						
<b>STD WHST.6-8.1.a</b>	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>STD WHST.6-8.1.b</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.						
<b>STD WHST.6-8.1.c</b>	Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.						
<b>STD WHST.6-8.1.d</b>	Establish and maintain a formal style.						
<b>STD WHST.6-8.1.e</b>	Provide a concluding statement or section that follows from and supports the argument presented.						
<b>STD WHST.6-8.2</b>	Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.						
<b>STD WHST.6-8.2.a</b>	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>STD WHST.6-8.2.b</b>	Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.						
<b>STD WHST.6-8.2.c</b>	Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.						
<b>STD WHST.6-8.2.d</b>	Use precise language and domain-specific vocabulary to inform about or explain the topic.						
<b>STD WHST.6-8.2.e</b>	<i>Establish and maintain a formal style and objective tone.</i>						
<b>STD WHST.6-8.2.f</b>	<i>Provide a concluding statement or section that follows from and supports the information or explanation presented.</i>						

Unit 4: <i>The Genius of the Harlem Renaissance, Volume 2</i>		Lessons					
		1	2	3	4	5	6
<b>STD WHST.6-8.3</b>	<i>(See note; not applicable as a separate requirement) Note: Students' narrative skills continue to grow in these grades. The Standards require that students be able to incorporate narrative elements effectively into arguments and informative/explanatory texts. In history/social studies, students must be able to incorporate narrative accounts into their analyses of individuals or events of historical import. In science and technical subjects, students must be able to write precise enough descriptions of the step-by-step procedures they use in their investigations or technical work that others can replicate them and (possibly) reach the same results.</i>						
<b>Production and Distribution of Writing</b>							
<b>STD WHST.6-8.4</b>	<i>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</i>						
<b>STD WHST.6-8.5</b>	<i>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.</i>						
<b>STD WHST.6-8.6</b>	<i>Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.</i>						
<b>Research to Build and Present Knowledge</b>							
<b>STD WHST.6-8.7</b>	<i>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.</i>						
<b>STD WHST.6-8.8</b>	<i>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.</i>		✓			✓	
<b>STD WHST.6-8.9</b>	<i>Draw evidence from informational texts to support analysis, reflection, and research.</i>						
<b>Range of Writing</b>							
<b>STD WHST.6-8.10</b>	<i>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.</i>						



# Introduction

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## Unit 4: *The Genius of the Harlem Renaissance, Volume 2*

### Welcome

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This introduction includes the necessary background information to teach the unit, *The Genius of the Harlem Renaissance, Volume 2*. **For detailed information about the CKLA approach to instruction, including reading, writing, grammar, morphology, spelling, speaking and listening, differentiation of instruction, and resources available in Grade 8 CKLA, see the Introduction to CKLA on pages 10–20 of the Unit 1 Teacher Guide.**

Lessons and activities address various aspects of a comprehensive language arts curriculum aligned to the Common Core State Standards–English Language Arts (CCSS–ELA): reading, writing, spelling, grammar, and morphology. When applicable, Grade 8 also covers Reading Standards for Literacy in History/Social Studies, Science, and Technical Subjects (CCSS–RH and CCSS–RST). Lesson 7 contains a Unit Assessment that assesses all of the skills taught in the unit. **Unit 4 contains seven daily lessons, six of which will require a total of ninety minutes, i.e., in schools in which forty-five minutes daily is allocated for English instruction, teachers will typically need to allocate two instructional days for each lesson.** The Unit Assessment at the end of the unit will require one forty-five-minute session.

This unit contains two Pausing Points that may be used for differentiated instruction and have been included on the Pacing Guide on page 12. Following the completion of the *Genius of the Harlem Renaissance, Volume 2* lessons, several culminating activities are suggested from which teachers may choose.

**It is recommended that you spend no more than fifteen instructional days total on this unit. Please refer to the Pacing Guide on page 12 for guidance.**

### **Why *The Genius of the Harlem Renaissance, Volume 2*, Is Important**

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This unit focuses on examining the Harlem Renaissance. In terms of literary skills, students will focus on analyzing nonfiction essays, comprehending stories written in dialect, and analyzing poetry and visual art.

Students will read selections from *The Genius of the Harlem Renaissance, Volume 2*, written by various authors and published by the Core Knowledge Foundation.

The Harlem Renaissance was a Black cultural movement in the early 1900s that took place primarily in Harlem, a predominantly Black neighborhood in New York City. The Harlem Renaissance was the result of a variety of factors. The most important factor was the legal racial discrimination and segregation implemented in many Southern states after Reconstruction through Black Codes or the Jim Crow laws. As a result, when jobs opened up in Northern cities during World War I, many Black people left the Southern states and settled in neighborhoods like Harlem.



During the Harlem Renaissance, there was a burst of Black art, from music to literature to visual art. Much of this art encouraged viewers to embrace the idea of Black pride and a variety of Black experiences beyond stereotypes. The Harlem Renaissance set the stage for Black artists for decades and even now continues to inspire Black cultural production. Students will engage with some of this art as well as popular debates of the time.

The works explored in CKLA Grade 8 Units 3–5 are in chronological order and offer students opportunities to build their understanding of Black experiences as they occurred over time. The unit immediately preceding this one focused on *Narrative of the Life of Frederick Douglass*. The unit that follows is titled *A More Perfect Union: Voices for Equality and Justice*, which explores the civil rights movement from the mid-twentieth century on.

## Teaching and Discussing Sensitive Topics

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*The Genius of the Harlem Renaissance* Volume 2 includes the potentially sensitive topics of racism, racial identity, racial passing, colorism, poverty, and violence. These topics are often emotionally charged and may be challenging to teach to middle school students. **We strongly encourage you to consult the following additional resources in advance and during your teaching of this unit.**

### Sharing Experiences in the Classroom

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

### Important Note on the Language of Race: Changes Across Time

Many of the texts used in this unit were written in the early 1900s. In referring to racial identity, speakers and writers in these texts use terms that were accepted in their times but in many cases are no longer accepted today. In the primary sources used in the Reader, for the sake of historical accuracy, the terms used by writers and speakers to refer to race have not been changed. In the introductory texts that provide background information, the authors of the Reader have aimed to use terms to denote race and ethnicity that are generally accepted now (see pages 1–2, “The Language of Race”).

### Online Resources

Use this link to download the CKLA Online Resources for this unit, where the specific links to the websites described below can be found:

<https://www.coreknowledge.org/free-resource/ckla-unit-4-Harlem-Renaissance/OnlineResources>

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

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

**Learning for Justice** The mission of Learning for Justice is to help teachers and schools educate children and youth to be active participants in a diverse democracy. Their website provides free resources to educators—teachers, administrators, counselors, and other practitioners—who work with children from kindergarten through high school.

**Inclusive Language Guidelines** The American Psychological Association has created an extensive resource on inclusive language. While some of their suggestions are specific to the field of psychology, the “Race, ethnicity, and culture” section is particularly relevant to this unit. It outlines certain terms that appear in the Reader but are outdated and should be discouraged in classroom discussion.

## Advance Preparation for Unit 4

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Refer to *The Genius of the Harlem Renaissance*, Volume 1. Teachers and students who used CKLA in Grade 7 are already familiar with these resources.

Gather maps of Harlem in the 1920s.

Consider reviewing some of the materials in the Library of Congress’s *Harlem Renaissance Research Guide*. This resource gives access to background on the Harlem Renaissance and includes several primary source documents that might be useful during the unit.

Do additional research into topics that impacted the lives and culture of Black people during the time of the Harlem Renaissance, including lynching, Jim Crow, and more.

Use this link to download the CKLA Online Resources for this unit, where the specific links needed for Advance Preparation may be found:

<https://www.coreknowledge.org/free-resource/ckla-unit-4-Harlem-Renaissance/OnlineResources>

## Pacing Guide

The following is an overview and pacing guide to teaching the lessons of this unit.

Lesson 1		Lesson 2		Lesson 3
Day 1	Day 2	Day 3	Day 4	Day 5
<b>Core Connections</b> 45 min Core Connections: Review Prior Knowledge	<b>Reading</b> 45 min Whole Group: “Harlem Renaissance Reaches Full Maturity,” “George Schuyler Argues Against ‘Negro Art,’” “Langston Hughes Responds to Schuyler,” “The Negro Artist and the Racial Mountain” by Langston Hughes, “American Identity and African Americans,” and “The Negro’s Americanism” by Melville Herskovits	<b>Reading</b> 45 min Whole Group: “On Passing—How Some African Americans Dealt with Life in Segregated America” and “The Paradox of Color” by Walter White	<b>Grammar</b> 15 min Introduce Citations and Bibliographies <b>Writing</b> 30 min Write a Multimedia Report: Plan	<b>Reading</b> 45 min Small Group: “A Black Woman on Identity and the Practice of Passing,” Nella Larsen and <i>Passing</i>

Lesson 3		Lesson 4		Lesson 5	
Day 6	Day 7	Day 8	Day 9	Day 10	
<b>Reading</b> 45 min Partners: “The Musical Dimensions of the Harlem Renaissance,” “Jazz and Home” by J. A. Rogers, “Discrimination in Music,” “Jazzonia” by Langston Hughes, “The Great Depression and Its Impact on American Music,” and “Black Culture During Hard Times”	<b>Reading</b> 45 min Close Reading: “The Visual Art of the Harlem Renaissance,” Aaron Douglas, Archibald John Motley, Richmond Barthé, James Van Der Zee	<b>Language</b> 15 min Morphology Introduce Greek and Latin Roots <i>para</i> , <i>canto</i> , <i>duct</i> , and <i>rupt</i> <b>Writing</b> 30 min Write a Multimedia Report: Plan	<b>Language</b> 15 min Practice Citations and Bibliographies <b>Writing</b> 30 min Write a Multimedia Report: Draft	<b>Writing</b> 45 min Write a Multimedia Report: Check Spelling and Share, Evaluate, Revise	

Lesson 6		Lesson 7
Day 11	Day 12	Day 13
<b>Language</b> 15 min Morphology Practice Greek and Latin Roots <i>para</i> , <i>canto</i> , <i>duct</i> , and <i>rupt</i> <b>Writing</b> 30 min Write a Multimedia Report: Edit and Polish	<b>Writing</b> 45 min Write a Multimedia Report: Publish	<b>Unit Assessment</b> 35 min Unit Feedback Survey 10 min

Pausing Points			
Day 1		Day 2	
<b>Culminating Activity</b>		45 min	<b>Culminating Activity</b> 45 min

## Core Connections

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The Core Connections section of Lesson 1 provides a broad overview of relevant background knowledge for *The Genius of the Harlem Renaissance, Volume 2*. Considering prior knowledge needed for comprehension is consistent with the CCSS three-part model concerning text complexity (specifically with regard to the qualitative dimension of knowledge demands). Students who had CKLA in earlier grades have had exposure to this relevant background knowledge. For those students, the Core Connections lesson will serve largely as a review of important related content. Students who did not have CKLA in earlier grades might not have prior knowledge of this related content. For those students, the Core Connections lesson provides foundational background knowledge about topics addressed in this unit. The Core Connections lesson ensures that all students have adequate background knowledge for the unit.

During the Core Connections lesson for Unit 4, students will learn about the history of the Harlem Renaissance and the Great Migration.

## Reading

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### *The Genius of the Harlem Renaissance, Volume 2*

**Unit 4 Reading lessons include comprehensive instruction in reading comprehension, vocabulary, and word work. For detailed information about these components, including reading groupings and comprehension question types, see the Introduction to CKLA on pages 13–17 of the Unit 1 Teacher Guide.**

This unit is one of eight CKLA Grade 8 units. It uses a Reader published by the Core Knowledge Foundation. It includes complex text and prepares students in Grade 8 for the increased vocabulary and syntax demands aligned texts will present in later grades.

The CKLA Grade 8 materials are designed to address all CCSS ELA standards at this grade level.

## Writing

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In this unit, students write and publish a multimedia report.

**For detailed information about the CKLA approach to Writing and the writing process, see pages 17–18 of Introduction to CKLA in the Unit 1 Teacher Guide.**

## Grammar

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In this unit, students will work on grammar skills involving conventions of citations and bibliographies.

Students are expected to apply these grammar skills to the unit writing project and to other writing throughout Grade 8.

## Morphology

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In this unit, students will study Greek and Latin roots *para*, *canto*, *duct*, and *rupt*.

Students are expected to apply these morphology skills to the unit writing project and to other writing throughout Grade 8.

## Speaking and Listening

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This unit allows for numerous speaking and listening opportunities, including read-alouds, class discussions, and small-group and partner activities. **For detailed information about the CKLA approach to Speaking and Listening, see page 19 of Introduction to CKLA in the Unit 1 Teacher Guide.**

## Assessment

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This unit includes a variety of assessment tools, including formative and summative assessments and progress-monitoring assessments targeting specific skills. **For an overview of assessment in CKLA, see pages 19–20 of Introduction to CKLA in the Unit 1 Teacher Guide.**

## Activity Book

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The Unit 4 Activity Book provides additional practice for students in reading comprehension, writing, grammar, and morphology, as well as student resources, enrichment pages, and opportunities for you to conduct formative assessments. Students will complete some activity pages in class as part of the lessons and other activity pages for homework. Homework is assigned regularly and takes various forms.

The Activity Book also includes Student Resources, which has a glossary of words from the Unit 4 reading selections and resources for the unit writing project.

**For detailed information about resources in the Activity Book, see pages 12–13 of Introduction to CKLA in the Unit 1 Teacher Guide.**

## Teacher Resources

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

- Glossary for *The Genius of the Harlem Renaissance*, Volume 2
- The Writing Process
- Write a Multimedia Report Rubric
- Write a Multimedia Report Peer Review Checklist
- Write a Multimedia Report Editing Checklist
- Proofreading Symbols
- Activity Book Answer Key

## Online Resources

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This unit provides links to free Online Resources to support and enrich teaching. You will see references to these resources at point of use throughout the unit. Use this link to download the CKLA Online Resources for this unit, where the specific links for each lesson may be found:

<https://www.coreknowledge.org/free-resource/ckla-unit-4-Harlem-Renaissance/OnlineResources>

## Recommended Resources

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

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

- Campbell, Mary Schmidt. *Harlem Renaissance: Art of Black America*. Harry N. Adams, 1994. ISBN 978-0810981287
- Grimes, Nikki. *Legacy: Women Poets of the Harlem Renaissance*. Bloomsbury Children's Books, 2021. ISBN 978-1681199443
- Grimes, Nikki. *One Last Word: Wisdom from the Harlem Renaissance*. Bloomsbury Children's Books, 2020. ISBN 978-1681196022
- Haygood, Wil. *I Too Sing America: The Harlem Renaissance at 100*. Rizzoli Electa, 2018. ISBN 978-0847863129
- Hobbs, Allyson. *A Chosen Exile: A History of Racial Passing in American Life*. Harvard University Press, 2016. ISBN 978-0674659926
- Hughes, Langston. *Poetry for Young People*. Union Square Kids, 2021. ISBN 978-1454943754
- Hughes, Langston. *The Best Short Stories by Negro Writers: an Anthology*. Little Brown, 1967. ISBN 978-0316380324
- Larsen, Nella. *Passing*. Penguin Classics, 2003. ISBN 978-0142437278

Use this link to download the CKLA Online Resources for this unit, where the specific links needed for Recommended Resources may be found:

<https://www.coreknowledge.org/free-resource/ckla-unit-4-Harlem-Renaissance/OnlineResources>

## Related Resources for Culturally Responsive Teaching

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The following organizations and resources have been identified to support culturally responsive, inclusive, and accurate teaching of the material in this unit. Use this link to download the CKLA Online Resources for this unit, where the specific links to the resources below may be found:

<https://www.coreknowledge.org/free-resource/ckla-unit-4-Harlem-Renaissance/OnlineResources>

**Embrace Race** is an extensive annotated list of children's books for students ranging in age from preschool and up that may be used as a starting point for discussions about race. You may want to include some of these books in your classroom library while you are teaching this unit.

**Facing History and Ourselves** is a nonprofit international educational and professional development organization with the mission to engage students of diverse backgrounds in an examination of racism, prejudice, and anti-Semitism in order to promote the development of a more humane and informed citizenry.

**Learning for Justice** provides free resources for social justice and antibias education to help teachers and schools supplement curriculum, inform teaching practices, and create inclusive school communities where all students are valued. Below are some of the specific resources provided on the Learning for Justice website.

- ***Social Justice Standards*** provide a roadmap for antibias education.
- ***Let's Talk*** facilitates discussions about race, racism, and other difficult topics with students to provide strategies and facilitate difficult conversations about race and racism that you can also use to build competency when discussing other types of discrimination, such as gender bias, ableism, and religious or anti-LGBT persecution.
- ***Teaching the Movement*** provides resources for teaching about the civil rights movement in the United States.
- ***Critical Practices*** offers practical strategies for accomplishing academic and social-emotional goals side by side.
- ***Civil Rights Done Right*** is a set of resources and curriculum improvement strategies to support educators in cultivating a deeper understanding of civil rights history.

***National Museum of African American History and Culture's Talking About Race*** topics are a resource for teachers and students who want to feel more comfortable discussing topics like race and racism. The Smithsonian offers this resource as a supplement to its other online articles and in-person exhibits. In addition to giving an overview on certain issues, like bias and the historical foundations of race, Talking About Race also offers suggestions for what readers can do to build competency and nurture diverse communities.

***9 Resources for Teaching About Slavery*** offers a list of resources teachers can use to teach the topic of slavery.

***The Harlem Renaissance*** by the Library of Congress offers historical background, teacher suggestions, and images related to the Harlem Renaissance.



# Lesson 1

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
<b>DAY 1: Core Connections</b>	45 min	Review Prior Knowledge	<i>The Genius of the Harlem Renaissance, Volume 2</i> Map of Harlem Map of Great Migration
<b>DAY 2: Reading</b>	45 min	Whole Group: “Harlem Renaissance Reaches Full Maturity,” “George Schuyler Argues Against ‘Negro Art,’” “Langston Hughes Responds to Schuyler,” “The Negro Artist and the Racial Mountain” by Langston Hughes, “American Identity and African Americans,” and “The Negro’s Americanism” by Melville Herskovits	<i>The Genius of the Harlem Renaissance, Volume 2</i> Activity Pages 1.3, 1.4
<b>Take-Home Material</b>	*	Reading	Activity Pages 1.1, 1.2, 1.5, SR.1

## Primary Focus Objectives

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

### Core Connections

In Lesson 1, Core Connections provides a brief overview of the relevant historical context for *The Genius of the Harlem Renaissance, Volume 2*. It also considers prior knowledge as an important part of comprehension under the CCSS three-part model concerning text complexity. Students who were exposed to *The Genius of the Harlem Renaissance, Volume 1* will be familiar with the historical context. For these students, Core Connections will be largely a review of the material. For students who did not experience Volume 1, the information in Core Connections is new, foundational material for the unit. With Core Connections, all students will have access to the historical background they need to analyze the unit’s content.

### Reading

Identify themes and central ideas in the text and make connections to other parts of the work, like the plot and characters. (RI.8.2, RL.8.2)

Examine different aspects of and perspectives on Black life, history, and culture. (RI.8.1, RI.8.2, RI.8.3, RL.8.1, RL.8.2, RI.8.5, RH.6-8.1, RH.6-8.2, RH.6-8.4, RH.6-8.5, RH.6-8.6)

Make connections between the texts and relevant historical material. (RH.6-8.1, RH.6-8.2, RH.6-8.4, RH.6-8.5)

### Speaking and Listening

Ask and answer questions about the text. (SL.8.1.a-d, SL.8.2, SL.8.3)

## Academic Vocabulary

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

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

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

1. **narrative**, *n.* a written or oral story
2. **narrator**, *n.* a person who tells a story
3. **point of view**, *n.* the perspective from which a story is told
4. **theme**, *n.* main idea of a text

### Spanish Cognates for Academic Vocabulary in *The Genius of the Harlem Renaissance, Volume 2*

*narrador*

*tema*

## ADVANCE PREPARATION

### Core Connections

- Pull up maps of Harlem and of the Great Migration.
- Print sufficient copies of the article “A New African American Identity: The Harlem Renaissance,” for all students.
- Use this link to download the CKLA Online Resources for this unit, where the specific links to maps of Harlem and of the Great Migration as well as “A New African American Identity” can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-4-Harlem-Renaissance/OnlineResources>

### Reading

- Write the purpose for reading on the board/chart paper: *To examine and describe the different points of view/perspectives and arguments about Black identity offered in multiple texts.*
- **Note to Teacher:** The Reading lesson outlines four selections students can read. In the interests of time, you may wish to preview and read only two of these selections. Selections omitted for time may be read as an optional homework assignment or as a Pausing Point activity.

**Introduce the Reader****15 minutes**

- Direct students to the title of the Reader, *The Genius of the Harlem Renaissance*, Volume 2.
- Point out to students that this is Volume 2 of *The Genius of the Harlem Renaissance*. Students will be continuing their studies of this time period and cultural movement if they read the Volume 1 unit of the same name in CKLA Grade 7.
- Have students review the table of contents.
  - Ask students what types of pieces they notice in the table of contents.
  - Ask students if any of the pieces in the table of contents are familiar.
- Explain that the Reader is an anthology, which is a collection of literary pieces by various authors.
  - Ask students if they recognize any of the authors included in the Reader. If they do, ask them to elaborate. This allows you to draw on students' prior knowledge.
- Give students about five minutes to flip through the Reader.
  - Ask students to choose an image that stands out to them. Call on two or three students to share which image stood out to them and why.
- Ask students to share their impressions of the Reader and the topic.

**Review the Topic****25 minutes**

- Remind students that the Harlem Renaissance was a Black cultural movement that began after World War I, when many Black people relocated to Harlem, a section of New York City, as part of the Great Migration. Over time, Harlem became the area with the greatest concentration of Black people in the nation.
- Display a map of the Great Migration, and show students how Black people from the South moved to Northern cities.

**Note to Teacher:** The rise of lynching and decline in economic opportunities were two reasons why Black people left the South. This is an important and uncomfortable part of history. Consider giving students space to process the historical context of the Harlem Renaissance and ask questions about it.

**SUPPORT** Students may need a reminder about *why* so many Black people left the South. Prompt students to think about what was happening in the South between the end of the Civil War (1861–1865) and the start of World War I (1914–1918). Students may need help drawing connections between Black Codes/Jim Crow/segregation and the decision of millions to move North.

- Ask students to read “A New African American Identity: The Harlem Renaissance” from the National Museum of African American History and Culture’s website. Use this link to download the CKLA Online Resources for this unit, where the specific link to “A New African American Identity: The Harlem Renaissance” can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-4-Harlem-Renaissance/OnlineResources>

**Think-Pair-Share** Have students think about what they learned about the Harlem Renaissance. Ask students to turn to a partner and share what they think about the topic. Direct students to share with the class what they discussed in pairs. Make a list of students’ responses. As students share what they learned, record the information. Accept reasonable answers. Answers could include the following:

- o The Harlem Renaissance was important in the development of creative Black identities.
- o The Harlem Renaissance involved a variety of different kinds of art.
- o The Harlem Renaissance occurred in spite of widespread anti-Black racism.

## Wrap Up

5 minutes

- Read aloud the Volume 2 introduction, pages 3–7 in the Reader. These pages include information about the impact of the Great Depression on the Harlem Renaissance, which is useful preparation for the unit.
- Instruct students to take Activity Page 1.1 home.
- Assign students Activity Page 1.2 for homework.
- Tell students they will read about the Great Migration and Black identity in the first reading lesson.

## DAY 2

## READING

45 minutes

**Whole Group:** “George Schuyler Argues Against ‘Negro Art,’” “The Negro Artist and the Racial Mountain” by Langston Hughes, “American Identity and African Americans,” and “The Negro’s Americanism” by Melville Herskovits [pages 7–29]

**Note to Teacher:** As suggested in Advance Preparation, preview the four selections, and choose only two to complete in class if time will be a concern.

## Introduce the Selection

10 minutes

- Ensure each student has a copy of the Reader.
- Have students turn to page 7 and follow along as you read aloud this page.

## Core Vocabulary

- Preview the core vocabulary words before reading the selection.
  - Begin by telling students that the first vocabulary word they will encounter in the selection is *environs*.
  - Have students find the word on page 8 of the Reader.
  - Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
  - Explain the following:
    - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
    - Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech than the original word.
  - Have students reference Activity Page 1.3 while you read each of the remaining words and their meanings, noting the following:
    - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
    - Words are listed in the order in which they appear in the selection.
1. **environs, *n.*** the surrounding area (**8**)
  2. **caste, *n.*** a social group that is often part of a hierarchy (**8**)
  3. **paucity, *n.*** a scarcity or lack of (**10**)
  4. **inferiority, *n.*** being lower in status than another (**11**)
  5. **vociferous, *adj.*** strong and loud (**12**)
  6. **guffaw, *n.*** loud laugh (**12**)
  7. **ape, *v.*** to imitate the behavior of someone or something, often in a silly way (**aping**) (**14**)
  8. **weariness, *n.*** exhaustion (**18**)
  9. **bewildered, *adj.*** confused (**22**)
  10. **prevailing, *adj.*** dominant (**23**)
  11. **deportment, *n.*** a person's behavior (**24**)
  12. **innate, *adj.*** natural (**26**)

**Vocabulary Chart for “George Schuyler Argues Against ‘Negro Art,’” “The Negro Artist and the Racial Mountain” by Langston Hughes, “American Identity and African Americans,” and “The Negro’s Americanism” by Melville Herskovits**

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	environs caste aping deportment	paucity inferiority vociferous guffaw weariness bewildered prevailing innate
Spanish Cognates for Core Vocabulary	<i>casta</i>	<i>inferior</i>
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

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

To examine and describe the different points of view/perspectives and arguments about Black identity offered in multiple texts.

## Read the Selections

**25 minutes**

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

Guided reading supports in brackets are directional and not intended to be read aloud. All other phrases and sentences are intended to be read aloud verbatim. Whenever asking a guided reading support question, explicitly encourage students to refer to the text and reread prior to offering an answer.

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

The items labeled **CHALLENGE** should be used with classes that would benefit from additional enrichment opportunities. Ask students to complete the guided reading questions on Activity Page 1.4 as they read the selections.

## George Schuyler Argues Against “Negro Art”

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### [page 8]

**Inferential** What does Schuyler mean when he says, “They are no more expressive or characteristic of the Negro race than the music and dancing of the Appalachian highlanders or the Dalmatian peasantry are expressive or characteristic of the Caucasian race”?

- o He means there really is no “Negro art” because all music, dance, and literature is specific to a region. He also points out that region-specific art by white people is not commonly referred to as “white art.”

### [page 9]

**Inferential** What evidence does Schuyler use to support his assertion that art by Black Americans is the same as art by white Americans because they both have European influence?

- o Schuyler names a few Black people, including W. E. B. Du Bois, Meta Warwick Fuller, and Henry Ossawa Tanner, and shows how their work was impacted by European influence.

**Inferential** Who are the “sons of Ham” Schuyler refers to?

- o The “sons of Ham” is a reference to Black Americans.

**SUPPORT** Students who are unfamiliar with the Christian Bible may be able to answer this question but may not understand the reference. Explain to students that Ham was one of Noah’s children. Ham was cursed, and centuries later, enslavers suggested that Africans were the children of Ham in order to use the curse to justify slavery.

### [page 10]

**Literal** What does the word *paucity* mean?

- o *Paucity* means scarcity or a lack of something.

**Inferential** What does Schuyler mean when he refers to a “paucity of themes”?

- o Schuyler says because a few writers work with a small number of themes, they have contributed to the idea that Black people are vastly different from white people.

### [page 11]

**Inferential** What point does Schuyler make to support his argument?

- o Schuyler lists a variety of similarities between Black and white Americans. They read the same newspapers, have the same items in their homes, go to the same churches, have the same hobbies, and work in the same places. Because of all these similarities, Schuyler argues Black Americans cannot produce art significantly different from white Americans.



## [page 12]

**Literal** Who does Schuyler describe as the people who decided there were large, fundamental differences between Black Americans and white Americans?

- o Schuyler describes racist scientists and white supremacist groups as the originators of that myth.

**Inferential** How does Schuyler use the example of racist scientists to make his point?

- o Schuyler says there was a long-standing myth that Black Americans are fundamentally different than white Americans. This myth was perpetuated by racist scientists and white supremacist groups. Schuyler argues that Black artists use this same logic to argue that Black art is different from art by other groups of people.

## The Negro Artist and the Racial Mountain

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### [page 13]

**Note to Teacher:** Read aloud the introductory paragraph, titled “Langston Hughes Responds to Schuyler” as students follow along in the Reader. Then, read “The Negro Artist and the Racial Mountain” as a group.

**Literal** According to Hughes, what is the biggest obstacle to creating “Negro art”?

- o The biggest obstacle is the urge among Black people to assimilate into white Americanness as much as possible.

### [page 14]

**Inferential** What is the main idea of Hughes’s essay?

- o Hughes argues that separating one’s racial identity from their art is a kind of self-hate.

**Inferential** How does Hughes’s description of the young poet’s middle-class background support his argument?

- o Hughes shows how the young poet’s middle-class background was connected to a desire to be white, which would impact his art.

**Evaluative** What might have motivated middle- and upper-class Black Americans to adopt aspects of the dominant culture?

- o Student answers will vary. Students may point out that having multiple cars and going to the same schools and theaters as white people may have helped them feel less like second-class citizens.

**Note to Teacher:** In this question and throughout this Teacher Guide, the author uses the phrase “dominant culture” where authors like Langston Hughes would say “white culture.” This decision is to highlight how over time cultural elements associated with whiteness have become a norm in American society.

### [pages 15–16]

**Literal** Hughes writes, “The road for the serious black artist, then, who would produce a racial art is most certainly rocky and the mountain is high.” What specific obstacles does Hughes describe for Black artists?

- o Hughes describes class as a significant obstacle for many Black artists. People of the middle and upper classes tend to have greater access to the dominant culture. This can make it harder for artists to focus on their specific cultures. It can also make it harder for Black artists to find patrons for their art.

**Literal** How is the Harlem Renaissance different from previous eras of Black art?

- o Hughes compares the Harlem Renaissance to the days of Charles Gilpin and Laurence Dunbar, when Black artists were so rare they were treated as oddities. With the Harlem Renaissance, that is no longer the case.

### [page 17]

**Inferential** How do you think Hughes felt about the “society ladies” who told the “young colored writer’s” mother not to come to dinner?

- o This is another example of Hughes’s sharp critique of the divide between Black and white Americans based on class.

**Inferential** Why did the public (Black and white) not read *Cane* by Jean Toomer?

- o People did not read *Cane* because it did not meet the respectable standards of middle- and upper-class Americans (Black and white). Hughes says people were afraid of it.

### [page 18]

**Literal** Where does Hughes get the inspiration for his art?

- o He draws inspiration from his own life.

**Literal** How does the “Philadelphia clubwoman” respond to Hughes’s work? Why?

- o The “Philadelphia clubwoman” wants Hughes to write less about jazz because she feels the dominant culture is best.

**SUPPORT** Students may not be familiar with the Black women’s clubs of the early 1900s. Explain to students that shortly after Reconstruction, upper-class women joined to create clubs to support and protect Black women. The motto of many of these clubs was “Lifting as we climb.” The idea was that they could bring other Black women (of lower classes) into prosperity with them.

### [page 19]

**Literal** How does Hughes feel about the Black poet who does not want to be considered a “Negro poet”?

- o Hughes feels ashamed of them. He feels they are experiencing self-hate.

**Evaluative** Who do you think was Hughes’s primary audience?

- o Answers may vary. Some students may say Hughes was writing primarily for other Black artists. Other students might say Hughes was writing to middle- and upper-class Black people who could support Black artists better. Hughes was also writing in response to Schuyler.

## American Identity and African Americans

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### [page 20]

**Note to Teacher** The quote from *The Souls of Black Folk* on this page is part of Du Bois's definition of *double consciousness*. Consider introducing this term to students directly so they can research it if they want.

**SUPPORT** Students may need time to process the information about lynching as a form of entertainment. Be sure students understand that lynching was one of many reasons Black people left the South and settled in places like Harlem. If students have additional questions, have them write their questions down, and set aside some time for research later.

## The Negro's Americanism

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### [page 21–22]

**Literal** What question does Herskovits choose to explore in his essay?

- o Herskovits wants to know if there is a specific and separate Black American culture.

### [page 23]

**Literal** What are four similarities Herskovits noticed between Black and white Americans?

- o They dress similarly, they go to similar kinds of churches, they read the same newspapers, and they belong to fraternities and sororities.

### [pages 24–25]

**Inferential** How did Herskovits come to his conclusions in this essay?

- o Herskovits observed Black Americans in Harlem.

**Literal** According to Herskovits, what is culture?

- o Herskovits describes culture as the elements of society that are made by human beings.

### [pages 26–27]

**Stop and Jot** Have students stop and jot a *who*, *what*, *when*, *where*, *why*, or *how* question about Herskovits's thoughts on the role of culture and race. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes they will need to keep reading in order to find an answer.

**Inferential** What is Herskovits's argument in this essay?

- o Herskovits argues that there cannot be a distinct Black American culture in part because Black Americans are so much like other races in the United States and because cultures and races are not as separate as one might think.

### [pages 28–29]

**Inferential** How might Herskovits's perspective influence his argument?

- o Herskovits is a Jewish person who is observing Black American culture from the outside. Students may note that there might be things about Black American culture that he is not privy to or cannot fully understand.

**Evaluative** What do you think about Herskovits’s argument?

- o Answers will vary. Some students may agree that Black American culture is not distinct from the dominant culture. Other students may disagree and think it is important to think of the cultural contributions of people of color as distinct.

**Evaluative** Given what you read about Herskovits’s observations about Harlem, what do you think about his concluding statement: “Why, it’s the same pattern, only a different shade!”

- o Herskovits’s statement suggests that there is one American culture but different aspects of that culture, including Black American culture, within it. There is no distinct Black American culture.

## Discuss the Selections and Wrap Up the Lesson

10 minutes

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

Remind students of the purpose for reading:

To examine and describe the different points of view/perspectives and arguments about Black identity offered in multiple texts.

- Use the following questions to discuss the selections.
  1. **Literal** What is the main idea in Schuyler’s essay?
    - o Schuyler argues there is no distinct Black American art.
  2. **Literal** What is the main idea in Hughes’s essay?
    - o Hughes argues that Black American art exists and that the Harlem Renaissance is an example of that.
  3. **Evaluative** Which of Hughes’s and Schuyler’s essays is most convincing? Why?
    - o Answers will vary. Direct students to point to specific quotes in the text to support their thoughts.
  4. **Evaluative** Do you think Herskovits’s argument is convincing? Why?
    - o Answers will vary. Ask students to justify their responses. Responses may include no, because the experiences of African Americans were unique in this time.

## TAKE-HOME MATERIAL

### *Reading*

- Distribute copies of Letter to Family on Activity Page 1.1 for students to share with their families.
- Have students take home the glossary on Activity Page SR.1 for use as a reference during this unit.
- Have students complete Activity Page 1.5 as homework.

# Lesson 2

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
<b>DAY 1: Reading</b>	45 min	Whole Group: “On Passing—How Some African Americans Dealt with Life in Segregated America” and “The Paradox of Color” by Walter White	<i>The Genius of the Harlem Renaissance</i> , Volume 2 Activity Pages 2.1, 2.2
<b>DAY 2: Grammar Writing</b>	15 min	Introduce Citations and Bibliographies	Activity Page 2.4
	30 min	Write a Multimedia Report: Plan	Materials for Gallery Walk Activity Pages 2.5, 2.6
<b>Take-Home Material</b>	*	Reading	Activity Pages 2.3, 2.4, 2.6

## Primary Focus Objectives

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

### Reading

Articulate the concept of racial passing and connect it to informational texts. (RL.8.1, RL.8.2, RL.8.4, RI.8.1, RI.8.2, RI.8.3, RI.8.4, RI.8.5, RI.8.6, RH.6-8.1, RH.6-8.2, RH.6-8.4, RH.6-8.6)

### Writing

Develop ideas and plans for a multimedia report on a subject of historical and cultural interest. (W.8.2, W.8.4, W.8.5, W.8.6, W.8.7)

### Speaking and Listening

Ask and answer questions about the text. (SL.8.1, SL.8.1.a, SL.8.1.b, SL.8.1.d, SL.8.2)

### Language

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (L.8.1)

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (L.8.2)

Use a standard format for citation and presenting sources. (W.HST.6-8.8)

## ADVANCE PREPARATION

### Reading

- Write the purpose for reading on the board/chart paper: *Examine how Walter White uses descriptions of people and their behavior to develop the central idea of “The Paradox of Color.”*

### Grammar

- Display the Citation and Bibliography Anchor Chart found on Activity Page SR.7.

### Writing

- Research and prepare stations for a gallery walk to help students choose topics for their multimedia reports. Gather images, fashion items, artifacts, and other materials. Examples of suitable topics include the Harlem Renaissance (as discussed in this unit), pop art, and impressionism.

## DAY 1

## READING

45 minutes

**Whole Group: “On Passing—How Some African Americans Dealt with Life in Segregated America” and “The Paradox of Color” by Walter White [pages 31–42]**

### Review

5 minutes

- Begin by reviewing Activity Page 1.5 that the students completed as homework. Call on two or three students to share their thoughts about the selection from Schuyler’s essay.

### Introduce the Selection

5 minutes

- Tell students they will read pages 31–42, which includes an introduction and the essay “The Paradox of Color.”
- Tell students that a paradox is a statement or idea that seems contradictory within itself. Here, the paradox is a situation that is both good and bad, that produces contradictory emotions.
- The reading in this selection deals with the topic of *racial passing*. In the early 1900s, many light-skinned Black people pretended to be white. This phenomenon was known as *passing*. Many did it to have access to economic opportunities that were unavailable to Black people or to avoid racial discrimination and violence.
- Have students turn to page 31, where the selection begins.

### Core Vocabulary

- Preview the core vocabulary words before reading the selection.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *conceit*.
- Have students find the word on page 33 of the Reader.



- Have students reference Activity Page 2.1 while you read each word and its meaning, noting the following:
    - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
    - Words are listed in the order in which they appear in the selection.
1. **conceit, n.** excessive pride in oneself (**33**)
  2. **assurance, n.** promise (**34**)
  3. **polyglot, n.** someone who speaks multiple languages (**36**)
  4. **degenerate, adj.** immoral (**36**)
  5. **atrophy, n.** loss of effectiveness due to lack of use (**37**)
  6. **discernible, adj.** able to be seen (**39**)
  7. **fallacious, adj.** based on a mistaken belief (**40**)

<b>Vocabulary Chart for “On Passing—How Some African Americans Dealt with Life in Segregated America” and “The Paradox of Color” by Walter White</b>		
<b>Vocabulary Type</b>	<b>Tier 3 Domain-Specific Words</b>	<b>Tier 2 General Academic Words</b>
Core Vocabulary	polyglot	conceit assurance degenerate atrophy discernible fallacious
Spanish Cognates for Core Vocabulary		
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

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

Examine how Walter White uses descriptions of people and their behavior to develop the central idea of “The Paradox of Color.”

Have individual students take turns reading the selection aloud. You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check for understanding and draw students' attention to key vocabulary and concepts. Use the guided reading supports listed below and on Activity Page 2.2 for this purpose.

### [pages 30–31]

**Literal** What is *passing*?

- o *Passing* is when a person presents themselves as belonging to a different racial or ethnic group.

**Inferential** Why might some people choose to pass?

- o Some people choose to pass in order to gain access to certain places or opportunities. Other people might do so to avoid racial discrimination or violence.

### [page 32]

**Literal** How did Ellen and William Craft escape enslavement?

- o Ellen and William Craft escaped by Ellen pretending to be a white enslaver.

**Note to Teacher** The text gives some examples of passing in popular culture over time. You may need to clarify for students that all of these instances are of Black people passing for white. Students may be familiar with instances of white people passing as people of color and the controversy this causes. Consider explaining to students that passing was still controversial during the time of the Harlem Renaissance but that part of the motivation was to avoid racial discrimination and violence.

**CHALLENGE** Prompt students to think about how a Black person passing for white in the early 1900s might be different from a white person passing for Black. Encourage them to think about differences in privilege and power.

### [page 33]

**Literal** What is the play *The Emperor Jones* about?

- o *The Emperor Jones* is about a Black man who goes to the Caribbean and declares himself emperor of an island.

**Inferential** How did White feel about *The Emperor Jones*?

- o He enjoyed it. He felt afraid for the main character, played by Paul Robeson.

### [page 34]

**Literal** Why did White and company have a hard time finding a place to eat?

- o They faced racial discrimination at most of the restaurants near the theater.

### [page 35]

**Turn and Talk:** Present the following prompt about why Robeson is accepted on stage but not in restaurants: “White describes a phenomenon in which Paul Robeson’s race does not matter when he is on stage entertaining the crowd but it does matter after the play when he wants to get something to eat. Why is this? Why is Robeson accepted on stage but not in restaurants?” Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner.

**Inferential** According to White, why were New Yorkers less likely to be prejudiced?

- o New Yorkers were less likely to be prejudiced because of the diversity within the city. There were all different kinds of people.

### [page 36]

**Inferential** What reasons does White give for why Black people would create a “city within a city” in New York?

- o Even though New York is very diverse and there is little of the racism seen in the South, there is still racial discrimination in New York City. Because of this, many Black people have responded by withdrawing from outside societies to create a safe place.

### [pages 37–38]

**Literal** What are the two different kinds of passing White describes?

- o First, there are people who present themselves as white in all circumstances. Second, there are people who present themselves as white in specific circumstances. White belongs to this second group.

**Inferential** How does White’s description of the doctor support his central idea?

- o White describes the doctor’s passing behavior in detail in order to show how passing is both a widespread and secret phenomenon. This goes back to the title of the essay and the paradox White describes.

**Inferential** Why did White choose to pass?

- o By passing, White was able to investigate lynchings and race riots in a way he would not have been able to otherwise.

### [pages 39–40]

**Inferential** What does White mean when he talks about “color lines within the color line”?

- o Here, White describes *colorism*, a phenomenon in which Black people have color prejudice amongst themselves.

**Inferential** How do Black people with light skin benefit from having light skin?

- o People with light skin are considered more desirable, and they have more professional opportunities.

**SUPPORT** As students read the section on colorism in Black communities, remind them of Zora Neale Hurston’s “Color Struck,” which they may have read in CKLA Grade 7, in *The Genius of the Harlem Renaissance*, Volume 1.

[page 41]

**Note to Teacher** Students in your class may experience colorism in their own lives. This reading may touch close to home. Consider giving students time to process what they read in this essay by doing a five-minute freewrite or giving students time to journal.

[page 42]

**Evaluative** Look closely at the poster for the play *The Emperor Jones*. Based on the images, what kinds of emotions do you think Paul Robeson portrayed on stage?

- o Answers will vary. Students may say Robeson portrayed fear, pleasure, strength, mischief, and pain.

## Discuss the Selection and Wrap Up the Lesson

10 minutes

Gather students together. Remind students of the purpose for reading:

Examine how Walter White uses descriptions of people and their behavior to develop the central idea of “The Paradox of Color.”

**Think-Pair-Share:** Have students stop and think about a prompt about colorism: What does it mean? How does it affect people’s sense of self? After they have time to reflect independently, ask students to pair with a partner and share their thinking. As time allows, invite a few students to share their thinking and what they discussed with their partner.

## DAY 2

### GRAMMAR

15 minutes

#### Citations and Bibliographies

### Introduce Citations and Bibliographies

15 minutes

- Remind students that in Grade 7 they learned about acknowledging sources they use in their writing. Ask students to give an example of a type of source they might need to acknowledge (such as a book they read) and the kind of information about the source they would need to include (such as the author’s name and the page number where the passage they used can be found).
- Explain the need to acknowledge in students’ work not only sources of direct quotations but also of information that they paraphrase, summarize, or refer to. Impress upon students that failure to acknowledge sources in one’s writing is plagiarism, a serious breach of academic ethics.

- Inform students that sources used in writing should be acknowledged in two places: in the body of the text at the point where the source is used and in a list of references included at the end of the text.
  - In-text citations should be enclosed in parentheses and include the author’s last name and the page number or numbers from which the information is taken. The author’s name can also appear in the body of the text rather than in the parentheses:
    - Some critics think “Theme for English B” is autobiographical (Vargas 111).
    - According to Vargas, “Theme for English B” is autobiographical (111).
    - If no author is listed, use the title of the work:  
Some critics think “Theme for English B” is autobiographical (“Langston Hughes” 111).
  - For every in-text citation that appears in a text, there should be a corresponding entry in the list of references appearing at the end of the text (one entry, even if a source is cited multiple times). Each entry in the reference list should contain all the information needed to find the reference. The information and formatting differ according to the type of reference.
  - Books
    - In-text citation:  
The Harlem Renaissance produced a “treasure trove” of great writing (Wilson 98).
    - Reference list entry:  
Wilson, Janice P. *The Harlem Renaissance*. University of Iowa Press, Iowa City, 2021.
  - Articles in Journals
    - In-text citation:  
In “Theme for English B,” Langston Hughes writes a poem in the form of a writing assignment in which the student gives instruction to the teacher (Smith 112).
    - Reference list entry:  
Smith, Camilla J. “A Reading of ‘Theme for English B.’” *Palmetto Literary Review*, vol. 6, no. 4, 2015, pp. 110–118.
  - Website with Author
    - In-text citation:  
In “Theme for English B,” Langston Hughes “instructs the instructor” (Benson 112).
    - Reference list entry:  
Benson, Alvin L. “Theme for English B.” *Langston Hughes*. Modern Literature, 2019, [www.coltoncollege.edu](http://www.coltoncollege.edu).
  - Website with No Author Listed
    - In-text citation:  
Hughes “addresses his English teacher directly as an equal” (“The Theme of Hughes’s ‘Theme for English B’” 24).

- Reference list entry:  
“The Theme of Hughes’s ‘Theme for English B.’” *Langston Hughes*. New York Poetry Society, 2021, [www.nyps.org/poets/langstonhughes.html](http://www.nyps.org/poets/langstonhughes.html).
- o Blog Post
  - In-text citation:  
The Harlem Renaissance was indeed a “rebirth” (Cisneros).
  - Reference list entry:  
Cisneros, Elena. “What Makes What Happened in Harlem a Renaissance?” *The Harlem Renaissance*, 25 Jan. 2022, [www.theharlemrenaissance.com/what-makes-what-happened-in-harlem-a-renaissance/](http://www.theharlemrenaissance.com/what-makes-what-happened-in-harlem-a-renaissance/).
- o Facebook Post
  - In-text citation:  
Some critics think “Theme for English B” is autobiographical (Poetry Corner).
  - Reference list entry:  
Poetry Corner. “Is ‘Theme for English B’ Autobiographical?” Facebook, 2 Dec. 2022, [www.facebook.com/poetrycorner](http://www.facebook.com/poetrycorner).
- Now direct students’ attention to the Citation and Bibliography Anchor Chart you prepared in advance. Referencing the chart you displayed, go through the different types of in-text citation and bibliography entries and their formatting conventions.

### Citation and Bibliography Anchor Chart

Source	In-Text Citation	Bibliography Entry
Book	The Harlem Renaissance produced a “treasure trove” of great writing (Wilson 98).	Wilson, Janice P. <i>The Harlem Renaissance</i> . University of Iowa Press, Iowa City, 2021.
Journal	In “Theme for English B,” Langston Hughes writes a poem in the form of a writing assignment in which the student gives instruction to the teacher (Smith 112).	Smith, Camilla J. “A Reading of ‘Theme for English B.’” <i>Palmetto Literary Review</i> , vol. 6, no. 4, 2015, pp. 110–118.
Website with Author	In “Theme for English B,” Langston Hughes “instructs the instructor” (Benson 112).	Benson, Alvin L. “Theme for English B.” <i>Langston Hughes</i> . Modern Literature, 2019, <a href="http://www.coltoncollege.edu">www.coltoncollege.edu</a> .
Website with No Author	Hughes “addresses his English teacher directly as an equal” (“The Theme of Hughes’s ‘Theme for English B’” 24).	“The Theme of Hughes’s ‘Theme for English B.’” <i>Langston Hughes</i> . New York Poetry Society, 2021, <a href="http://www.nyps.org/poets/langstonhughes.html">www.nyps.org/poets/langstonhughes.html</a> .

Blog Post	The Harlem Renaissance was indeed a “rebirth” (Cisneros).	Cisneros, Elena. “What Makes What Happened in Harlem a Renaissance?” <i>The Harlem Renaissance</i> , 25 Jan. 2022, <a href="http://www.theharlemrenaissance.com/what-makes-what-happened-in-harlem-a-renaissance/">www.theharlemrenaissance.com/what-makes-what-happened-in-harlem-a-renaissance/</a> .
Facebook Post	Some critics think “Theme for English B” is autobiographical (Poetry Corner).	Poetry Corner. “Is ‘Theme for English B’ Autobiographical?” Facebook, 2 Dec. 2022, <a href="http://www.facebook.com/poetrycorner">www.facebook.com/poetrycorner</a> .

- Have students turn to Activity Page 2.4. Briefly preview together the directions. Tell students to complete the items. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

## WRITING

30 minutes

### Write a Multimedia Report: Plan

**Note to Teacher:** In this lesson, you will provide students with some resources to spark their brainstorming.

- This unit’s Reading strand is about the Harlem Renaissance, so we suggest that teachers prompt students to research and create their report about this movement. You may wish to allow students to explore other cultural or artistic movements. If so, gather similar resources on various topics, such as realism, cubism, humanism, the Black Power movement, the Chicano movement, the Renaissance, or the Enlightenment, to use for the gallery walk.

### Introduce

5 minutes

- Tell students they will be researching and creating a multimedia report about an artistic or cultural movement of the past. Remind students that they have been reading about an artistic and cultural movement called the Harlem Renaissance.
- Tell students that they will write their report as a research essay but that they will also create a detailed plan for incorporating visual and audio materials, such as text, images, and digital clips of music, movies, plays, or poetry recitations.
- Explain to students that the purpose of a research essay is to build knowledge and draw a conclusion based on evidence. The foundation of the essay is a research question. Research questions often begin with the words *who*, *what*, *why*, *when*, or *how*.
- Emphasize that students will incorporate multimedia in an integral way in their reports. That is, each piece of media must have a purpose and contribute in a meaningful way to the report.
- Display the Writing Process Chart, and review the steps as needed. Note that today students will begin to plan their multimedia reports by coming up with ideas.



## Take Students on a Gallery Walk

20 minutes

- Create stations that contain information on possible topics for student reports.
- Allow groups of students to visit the stations to help get them thinking about possible topics.
- Have students complete Activity Page 2.5 to capture questions they have at the different stations.

**SUPPORT:** Students may go through the gallery walk with a partner, discussing the information at each and generating questions together.

**CHALLENGE:** Challenge interested students to help create the gallery walk by gathering and organizing the information before the lesson.

## Wrap Up

5 minutes

- Have several students respond to these questions:
  - What station did you find most intriguing?
  - What questions did you have about the stations?
- Tell students they will brainstorm ideas and questions for the multimedia report as homework. They will complete Activity Page 2.6 as they brainstorm.

## TAKE-HOME MATERIAL

### *Reading*

- Have students take home Activity Page 2.3 to complete as homework.

### *Grammar*

- Have students take home Activity Page 2.4 and complete for homework.

### *Writing*

- Have students take home Activity Page 2.6 and complete for homework.

# Lesson 3

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
<b>DAY 1: Reading</b>	45 min	Small Group: "A Black Woman on Identity and the Practice of Passing," Nella Larsen and <i>Passing</i>	<i>The Genius of the Harlem Renaissance, Volume 2</i> Activity Pages 3.1, 3.2, 3.3
<b>DAY 2: Reading</b>	45 min	Partners: "The Musical Dimensions of the Harlem Renaissance," "Jazz and Home" by J. A. Rogers, "Discrimination in Music," "Jazzonia" by Langston Hughes, "The Great Depression and Its Impact on American Music," and "Black Culture During Hard Times"	<i>The Genius of the Harlem Renaissance, Volume 2</i> Clips of musicians from the 1930s Activity Pages 3.5, 3.6, 3.7
<b>Take-Home Material</b>	*	Reading	Activity Pages 3.2, 3.4, 3.5, 3.8

## Primary Focus Objectives

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

### Reading

Analyze the use of dialogue to reveal aspects of plot and character in *Passing*.  
(RL.8.1, RL.8.2, RL.8.3, RL.8.4)

Articulate the significance of jazz from multiple perspectives.  
(RL.8.1, RL.8.2, RL.8.4, RL.8.9, RI.8.1, RI.8.2, RI.8.3, RI.8.4, RI.8.5, RI.8.6, RH.6-8.1, RH.6-8.2, RH.6-8.4, RH.6-8.6)

### Speaking and Listening

Ask and answer questions about the text. (SL.8.1, SL.8.1.a, SL.8.1.b, SL.8.1.d, SL.8.2)

### Language

Demonstrate command of the conventions of standard English when writing or speaking.  
(L.8.1, L.8.2)

## ADVANCE PREPARATION

### Reading

- Write the purpose for reading on the board/chart paper: *Examine and describe how Nella Larsen uses dialogue to reveal aspects of the characters in Passing.*

**Small Group: “A Black Woman on Identity and the Practice of Passing,” Nella Larsen and *Passing* [pages 43–61]**

### Review

5 minutes

- Review Activity Page 2.3 students completed as homework. Ask two or three students to share what they wrote.

### Introduce the Selection

5 minutes

- Tell students they will read a selection from Nella Larsen’s *Passing*.
- Remind students about what they learned about passing in the previous lesson.
- Have students turn to page 43, where the selection begins.

### Core Vocabulary

- Preview the core vocabulary words before reading the selection.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *parched*.
- Have students find the word on page 45 of the Reader.
- Have students reference Activity Page 3.1 while you read each word and its meaning, noting the following:
  - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
  - Words are listed in the order in which they appear in the selection.

1. **parched, *adj.*** very thirsty (45)
2. **resolute, *adj.*** determined (45)
3. **potent, *adj.*** powerful (46)
4. **strain, *n.*** stress; tension (46)
5. **fervently, *adv.*** enthusiastically (50)
6. **perspiration, *n.*** sweat (50)
7. **gaiety, *n.*** merriment; festivity (52)
8. **feat, *n.*** an achievement that requires skill or strength (52)
9. **latent, *adj.*** hidden or concealed (53)
10. **indignation, *n.*** anger or annoyance at unfair treatment (55)
11. **aversions, *n.*** strong dislikes (55)

## Vocabulary Chart for Pages 43–61

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	gaiety feat latent	parched resolute potent strain fervently perspiration indignation aversions
Spanish Cognates for Core Vocabulary	<i>latente</i>	<i>potente</i> <i>indignación</i> <i>aversión</i>
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

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

Examine and describe how Nella Larsen uses dialogue to reveal aspects of the characters in *Passing*.

### **Establish Small Groups**

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

- **Small Group 1:** This group should include students who need extra scaffolding and support to read and comprehend the text. Use the guided reading supports to guide students through reading the text and completing Activity Page 3.2 together. This is an excellent time to make notes in your anecdotal records.
- **Small Group 2:** This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the text, discuss it with others in Small Group 2, and then complete Activity Page 3.2. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 3.2 correctly. You may choose to do one of the following to address this:
  - Collect the pages and correct them individually.
  - Provide an answer key for students to check their own or a partner's work after they have completed the activity page.
  - Confer with students individually or as a group at a later time.

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

**[pages 43–44]**

**Literal** How was passing potentially different for men and women?

- o Because of the nature of traditional gender roles, men tended to pass because it opened up more professional opportunities while women tended to pass because it gave them more options for marriage.

**Note to Teacher:** While Nella Larsen’s *Passing* highlights the potential advantages to passing, it also shows the dangers. Explain to students that if a person were passing and were outed as Black, they could be physically harmed, even killed. The themes of prejudice and discrimination throughout this selection may be difficult for some students. Provide support if necessary.

**[page 45]**

**Literal** Why does Irene answer the phone?

- o Irene answers the phone because Clare keeps calling and the phone keeps ringing.

**[page 46]**

**Inferential** How does Irene feel about seeing Clare?

- o Irene does not want to see Clare and is frustrated at herself for agreeing to see her.

**Inferential** What does Clare’s sitting room suggest about her life?

- o Clare’s large windows and blue draperies suggest she is wealthy.

**[page 47]**

**Inferential** The narrator says Gertrude is not passing, like the other women. Why is this?

- o Gertrude married a white man, but she lives her life as a Black woman.

**Literal** Why is Irene annoyed at Gertrude’s presence?

- o Irene feels outnumbered by the women who had married white men.

**[page 48]**

**Literal** What does Clare’s husband do for a living?

- o He is an international banking agent.

**Literal** What does Gertrude’s husband do for a living?

- o Gertrude’s husband is a butcher.

## [page 49]

**Evaluative** What do you think Irene thinks of Gertrude?

- o Answers will vary but may include: Irene does not like Gertrude. This is evident from her reaction when she sees Gertrude for the first time and later when she describes Gertrude’s appearance in a highly unflattering way.

**Inferential** Why does Clare declare she will likely not have any more children?

- o Clare says she was terrified her daughter would come out dark. This would be a big problem for her because she was pretending to be white.

**SUPPORT** Remind students that passing was a potentially dangerous action. If Clare gave birth to a dark baby, her husband would know she was Black. This could potentially put her life in danger.

## [page 50]

**Inferential** What signs of colorism do you see in the dialogue in this scene?

- o Gertrude says, “Nobody wants a dark child.” This connects to the colorist idea that light skin is better than dark skin.

## [page 51]

**Inferential** What do Clare’s words suggest about her character?

- o Clare seems to take issues of race and color less seriously than the other women. She makes light of things. When the women are discussing their fears around children, Clare changes the subject to someone with a funny moustache.

**Inferential** What do Irene’s words in this scene suggest about her character?

- o Irene is the most serious of the three women. She is proud of her family—despite Gertrude’s ideas about color—and is annoyed by the conversation. When she argues that Claude Jones may have made a serious conversion to Judaism, she cuts the joking short.

## [page 52]

**Evaluative** What do you think about Clare’s decision to keep the conversation from touching on anything regarding race?

- o Answers will vary. Students may say Clare was being a good host by trying to avoid tense subjects. Students may also understand Irene’s increasing frustration at the conversation.

## [pages 53–54]

**Inferential** How do you think Clare feels about her husband’s nickname for her?

- o Clare likely feels nervous by the nickname because of her decision to pass and not tell her husband.

**Turn and Talk:** Present a prompt about the mention of laughter in the following quote: “He roared with laughter. Clare’s ringing bell-like laugh joined his. Gertrude after another uneasy shift in her

seat added her shrill one. Irene, who had been sitting with lips tightly compressed, cried out: ‘That’s good!’ and gave way to gales of laughter.” Ask students: “What effect does laughter have on this scene?” Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner.

### [page 55]

**Literal** What does the dialogue reveal about Jack?

- o The dialogue reveals Jack’s racist ideas.

**Literal** How does Irene feel about Jack?

- o Irene dislikes Jack and is angered by his racist statements.

### [pages 56–57]

**Literal** How does Irene’s internal feeling differ from her external behavior?

- o Internally, Irene is furious at Jack, but she remains calm.

**Literal** What does Irene’s husband do?

- o He is a doctor.

**Evaluative** Given what you know about the historical context, what do you think about Irene’s decision not to tell Jack she’s Black?

- o Students may say they understand Irene’s decision. It may not have been safe to stop passing suddenly in front of a vehement racist.

### [pages 58–59]

**Inferential** How does Irene feel about Clare after meeting Jack?

- o Irene pities Clare but is also angry at her for putting her in such a position.

**Inferential** What are some of the risks Clare takes in passing?

- o Clare risks losing everything—from her wealthy lifestyle to her child to her own life. She is at the mercy of her racist husband.

### [pages 60–61]

**Literal** Whom does Irene blame for the unpleasant afternoon she had with Clare?

- o Irene blames herself.

**Evaluative** Do you think Irene is right to blame herself for the unpleasant afternoon?

- o Some students may say Irene should have trusted her gut and declined Clare’s invitation. Other students may say it was not Irene’s fault that she was exposed to such racism. Clare should have warned her or had the gathering outside of her home.

**CHALLENGE** Prompt students to think about Irene’s afternoon from Clare’s perspective. How might she have felt? What might she have been thinking when Jack returned home?



Remind students of the purpose for reading:

Examine and describe how Nella Larsen uses dialogue to reveal aspects of the characters in *Passing*.

Instruct students to use Activity Page 3.3 to create a T-chart about the examples of racial passing depicted in *Passing*. What are some of the advantages and disadvantages?

## TAKE-HOME MATERIAL

### Reading

- If students did not complete Activity Page 3.2 during the Reading lesson, have them complete it as homework.
- Have students take home Activity Page 3.4 to complete as homework.

## ADVANCE PREPARATION

### Reading

- Have clips of jazz music from the Harlem Renaissance era ready to be played, including music by Duke Ellington, Louis Armstrong, and Cab Calloway. You can find links to some clips at the following link: <https://www.coreknowledge.org/free-resource/ckla-unit-4-Harlem-Renaissance/OnlineResources>
- Write the purpose for reading on the board/chart paper: *To examine and describe different points of view/perspectives about jazz music and its significance, as offered in multiple texts.*

## DAY 2

### Reading

**45 minutes**

**Partners:** “The Musical Dimensions of the Harlem Renaissance,” “Jazz and Home” by J. A. Rogers, “Discrimination in Music,” “Jazzonia” by Langston Hughes, “The Great Depression and Its Impact on American Music,” and “Black Culture During Hard Times [pages 62–72]

### Review

**5 minutes**

- Review Activity Page 3.4 that students completed as homework. Ask two or three students to share what they wrote.

- Tell students they will read a selection about jazz music.
- Have students turn to page 62, where the selection begins.

**Core Vocabulary**

- Preview the core vocabulary words before reading the selection.
  - Begin by telling students that the first vocabulary word they will encounter in the selection is *marvel*.
  - Have students find the word on page 62 of the Reader.
  - Have students reference Activity Page 3.5 while you read each word and its meaning, noting the following:
    - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
    - Words are listed in the order in which they appear in the selection.
1. **marvel, n.** an astonishing thing (**62**)
  2. **mundane, adj.** boring; ordinary (**63**)
  3. **cabaret, n.** a nightclub that offers live entertainment (**65**)
  4. **elusive, adj.** difficult to obtain or achieve (**65**)
  5. **wane, v.** to decrease; to diminish (**waned**) (**70**)

<b>Vocabulary Chart for “The Musical Dimensions of the Harlem Renaissance,” “Jazz and Home” by J. A. Rogers, “Discrimination in Music,” “Jazzonia” by Langston Hughes, “The Great Depression and Its Impact on American Music,” and “Black Culture During Hard Times”</b>		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	marvel cabaret wane	mundane elusive
Spanish Cognates for Core Vocabulary	<i>maravilla</i>	
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

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

To examine and describe different points of view/perspectives about jazz music and its significance, as offered in multiple texts.

## Read the Selections

25 minutes

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

Explain to students that they will read the selection and answer the questions on Activity Page 3.6 as they read. Encourage them to discuss the questions and work together to come up with the answers.

### [pages 62–63]

**Literal** According to Rogers, where did jazz originate?

- o Jazz originated with “unsophisticated” Black people singing songs that felt good and right to them.

**Inferential** Why was jazz such an important part of Black culture?

- o Rogers refers to jazz as a “balm,” meaning it was soothing. It allowed Black people to be carefree in spite of widespread racism and other troubles.

### [page 64]

**Inferential** What does Rogers mean when he refers to jazz as “a thing of the jungles”?

- o He suggests jazz is chaotic and draws on many different sources for inspiration, including African influences. His description suggests a wildness to the music.

### [pages 65–66]

**Literal** How was poverty a contributor to the creation of jazz?

- o Because many of the early jazz artists lived in poverty, they improvised in terms of instruments. This added to jazz's distinct sound.

**Literal** Rogers says, “There still remains something elusive about jazz.” What does *elusive* mean?

- o *Elusive* means difficult to obtain or achieve.

**Turn and Talk:** Present a question about Rogers's argument. Is it convincing? Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner.

### [page 67]

**Literal** Why were many Black people unable to enjoy jazz in Harlem's clubs?

- o Some of the higher-end clubs did not allow Black people to come listen to the music.

## [page 68]

**Inferential** How does Hughes feel about jazz music?

- o Hughes feels positive toward jazz music.

**Inferential** What details does Hughes use in “Jazzonia” to suggest how he feels about jazz music?

- o Hughes uses imagery like “silken gold,” “shining rivers,” and “singing tree” to present jazz as a rich, vibrant kind of music.

**Literal** What is Hughes referring to when he mentions Eve?

- o Just as Eve was forced to leave the Garden of Eden, Black people are not allowed in jazz clubs.

**SUPPORT** Students who are unfamiliar with the creation story in the Bible may need some assistance in answering this question. You might briefly summarize the story for all students.

## [pages 70–72]

[Direct students to Activity Page 3.7 for the Think-Pair-Share.]

**Think-Pair-Share:** Have students stop and think about a prompt comparing and contrasting the different kinds of jazz music that arose in the 1920s and 1930s, including jazz, big band swing, and bebop. After they have time to reflect independently using Activity Page 3.7, ask students to pair with a partner and share their thinking. As time allows, invite a few students to share their thinking and what they discussed with their partner.

## Discuss the Selections and Wrap Up the Lesson

10 minutes

Remind students of the purpose for reading:

To examine and describe different points of view/perspectives about jazz music and its significance, as offered in multiple texts.

Play audio clips of jazz pieces by Duke Ellington and other notable musicians of the era. Explain to students that jazz has played a significant role in the development of other musical genres, including rock, R&B, and hip-hop. A resource to help guide a discussion about the influence of jazz on hip-hop can be found in the Online Resources for this unit by following this link: <https://www.coreknowledge.org/free-resource/ckla-unit-4-Harlem-Renaissance/OnlineResources>

## TAKE-HOME MATERIAL

### Reading

- If students did not complete Activity Pages 3.6 during the Reading lesson, have them complete it as homework.
- Have students take home Activity Page 3.8 to complete as homework.

# Lesson 4

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
<b>DAY 1: Reading</b>	45 min	Close Reading: “The Visual Art of the Harlem Renaissance,” Aaron Douglas, Archibald John Motley, Richmond Barthé, James Van Der Zee	Activity Page 4.1
<b>DAY 2: Morphology Writing</b>	15 min	Introduce Greek and Latin Roots <i>para, canto, duct,</i> and <i>rupt</i>	Greek and Latin Roots Anchor Chart Activity Page 4.2
	30 min	Write a Multimedia Report: Plan	Activity Pages 2.6, 4.3
<b>Take-Home Material</b>	*	Reading, Morphology, Writing	Activity Pages 4.3, 4.4, 4.5

## Primary Focus Objectives

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

### Reading

Analyze visual art and make connections to the Harlem Renaissance. (RL.8.1, RL.8.2, RL.8.4, RH.6-8.1, RH.6-8.2, RH.6-8.4, RH.6-8.7)

### Writing

Develop ideas and plans for a multimedia report on a subject of historical and cultural interest. (W.8.2, W.8.2.a, W.8.2.e, W.8.2.f, W.8.4, W.8.5, W.8.6, W.8.7, W.8.8)

### Speaking and Listening

Ask and answer questions about the text. (SL.8.1, SL.8.1.a, SL.8.1.b, SL.8.1.d, SL.8.2)

### Language

Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word. (L.8.1, L.8.2, L.8.4.b)

## ADVANCE PREPARATION

### Reading

- Prepare slides or handouts of artworks created by artists discussed in this lesson for students to view as they read. Some examples can be found by following this link to

download the Online Resources for this unit at: <https://www.coreknowledge.org/free-resource/ckla-unit-4-Harlem-Renaissance/OnlineResources>

- Write the purpose for reading on the board/chart paper: *To examine and analyze information about visual artists of the Harlem Renaissance, including details about their work.*

## Morphology

- Display the Greek and Latin Roots Anchor Chart on Activity Page SR.8.

### DAY 1

## READING

45 minutes

**Close Reading:** “The Visual Art of the Harlem Renaissance,” Aaron Douglas, Archibald John Motley, Richmond Barthé, James Van Der Zee [pages 73–78]

## Review

5 minutes

- Review Activity Page 3.8 that students completed as homework. Have several students share their poem or description of jazz with the class.

## Introduce the Selection

5 minutes

- Tell students they will read about and look at paintings and other works of art from the Harlem Renaissance.
- Have students turn to page 73, where the selection begins.

## Core Vocabulary

- Preview the core vocabulary words before reading the selection.
  - Begin by telling students that the first vocabulary word they will encounter in the selection is *cubism*.
  - Have students find the word on page 73 of the Reader.
  - Have students reference Activity Page 4.1 while you read each word and its meaning, noting the following:
    - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
    - Words are listed in the order in which they appear in the selection.
1. **cubism, *n.*** an art movement of the early 1900s that used geometric shapes (73)
  2. **robust, *adj.*** strong; healthy (74)
  3. **flourish, *v.*** to thrive (**flourished**) (74)

4. **ridicule**, *n.* mockery (75)
5. **establishment**, *n.* business or public institution (77)
6. **heyday**, *n.* the period of a person or movement’s greatest success (77)

Vocabulary Chart for “The Visual Art of the Harlem Renaissance,” Aaron Douglas, Archibald John Motley, Richmond Barthé, James Van Der Zee		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	heyday cubism establishment	robust flourished ridicule
Spanish Cognates for Core Vocabulary	<i>establecimiento</i>	<i>robusto</i>
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

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

To examine and analyze information about visual artists of the Harlem Renaissance, including details about their work.

## Read the Selection

**25 minutes**

The practice of close reading involves directing students’ attention to specific aspects of a text. The guided reading supports in this close reading of Pages 73-78 are intended to provide this focus and are labeled as follows:

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

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



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

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

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

**SUPPORT:** If students forget the meanings of any of the vocabulary terms discussed at the beginning of Lesson 4, refer them to Activity Page 4.1.

[Have students read aloud or read silently. Pause at each point indicated to explain or clarify the text.]

### [page 74]

**LIT/Inferential** What mood does Motley's *Black Belt* create?

- o The painting's mood is busy. Motley worked to capture the motion of the city with a variety of different kinds of people going about their evenings.

**LIT/Evaluative** What does this painting have to do with jazz?

- o The motion and the diversity capture the kind of controlled chaos jazz is known for. Neither jazz nor Motley's *Black Belt* are neat or tidy.

### [pages 75–76]

**LIT/Evaluative** What do you think Barthé hoped viewers of *Mother and Son* would feel?

- o Answers will vary. Students may say Barthé likely hoped viewers would feel empathetic toward the mother in the sculpture and extend that empathy to real mothers who lost their sons to racial violence.

**COMP/Evaluative** Why is *Mother and Son* considered political art?

- o Answers will vary but may include: It is considered political art because it covers the subject of lynching, a racial and political act of violence.

### [pages 77–78]

**Turn and Talk:** Present the following question about Van Der Zee's photographs: "What stands out to you in these photographs?" Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner.

**LIT/Evaluative** How is a photograph different than a painting?

- o A photograph can carry a different mood than a painting. It can also have a different weight since it depicts something real. A painting can use color, distortion, and imagination to conjure up a feeling in the viewer.

## Discuss the Selection and Wrap Up the Lesson

10 minutes

Gather students together. Remind students of the purpose for reading:

To examine and analyze information about visual artists of the Harlem Renaissance, including details about their work.

Use the following questions to discuss the selection.

1. **Inferential** How is visual art different from other forms of art you encountered in this unit?
  - o Visual art provides an image. With other forms of art, like essays or stories, the reader has to conjure up the image. Visual art also can use elements like color and shapes to convey emotion.
2. **Evaluative** How does the visual art in this section connect to what you have learned about the Harlem Renaissance?
  - o The visual art gives an image of what life might have been like during the Harlem Renaissance. While students may have been imagining nightclub life all the time, Motley’s painting and other works show a more mundane aspect of life.
3. **Evaluative** Of all the kinds of art you saw and listened to in this unit, what kind of art do you prefer?
  - o Answers will vary. Encourage students to explain their preferences.

## DAY 2

### MORPHOLOGY

15 minutes

**Greek/Latin Roots *para, canto, duct, and rupt***

### Introduce Roots *para, canto, duct, and rupt*

15 minutes

- Point out the Greek and Latin Roots Anchor Chart you displayed in the classroom, and read it with students.
- Tell students this week they will study the roots *para, canto, duct, and rupt*.
  - o Explain that *para* means “beside” or “beyond.”
  - o Explain that *canto* means “to sing.”
  - o Explain that *duct* means “to lead.”
  - o Explain that *rupt* means “to break.”

- Write the root *para* on the chart, and point out that it is pronounced /pärə/. Write the meaning of the root on the chart.
- Write the root *canto* on the chart, and point out that it is pronounced /kontoe/. Write the meaning of the root on the chart.
- Write the root *duct* on the chart, and point out that it is pronounced /dukt/. Write the meaning of the root on the chart.
- Write the root *rupt* on the chart, and point out that it is pronounced /rupt/. Write the meaning of the root on the chart.
- Remind students that roots can help with understanding the meaning of unfamiliar words and phrases. Point out the role the root plays in each of the examples given. Use the chart below as a guide.
  - o A *parasol* keeps a person beyond the reach of the sun.
  - o An *incantation* is a magical poem or song.
  - o A *conductor* leads an orchestra.
  - o To *interrupt* is to break into what someone is doing or saying.

### Greek and Latin Roots Anchor Chart

Root	Meaning	Example
para	beside or beyond	A parasol keeps a person beyond the reach of the sun.
canto	to sing	An incantation is a magical poem or song.
duct	to lead	A conductor leads an orchestra.
rupt	break	To interrupt is to break into what someone is doing or saying.

- Have students turn to Activity Page 4.2. Briefly review the directions, and do the first item together. Tell students to complete the activity page in class or for homework.

## WRITING

30 minutes

### Write a Multimedia Report: Plan

**Note to Teacher:** Provide resources for students to use in class to research their chosen topics. These can be books or online articles. As students continue their research, you may want to schedule a time for your class to visit the school library or media center to conduct their own research. You may also need to review the importance of finding credible sources.

## Review

5 minutes

- Remind students that they are using the writing process to write a multimedia report. Tell them they will be continuing to plan their reports today.
- Have students turn to Activity Page 2.6, which they completed for homework in Lesson 2. Explain that they will use one of these research questions for their multimedia report. If students have not chosen one yet, have them do so.

**SUPPORT:** Work with individual students who are having difficulty generating a research question. Model forming a research question about a topic such as the impressionism movement: If my topic is the impressionism movement, my research question might be “How did the impressionism movement influence artistic movements that came after it?” “Who were the most influential artists of the impressionism movement?” or “Why did artists embrace impressionism?”

## Design a Multimedia Report

20 minutes

- Have students take a look at Activity Page 4.3. Explain that before students begin drafting, they will use a Concept Map to plan their multimedia report.
- Briefly talk through using the Concept Map to plan their report. Remind students that their report will start with an answer to their research question and that this answer will be a conclusion drawn from their research. Inform students that the essay will then branch out into related subtopics, or main ideas, supported by details. Tell students that although there are three spaces on the Concept Map for these main ideas, they can add more.
- Remind students that they have learned how to format a citation correctly. Stress the importance of citing sources, and tell students to begin recording the sources they use as they continue their research. Allow students to record their sources on activity page 4.3 as they go.
- Remind students that *multimedia* means more than one type of media. Ask students to suggest types of media that a multimedia report might incorporate, as well as places they might find suitable media. Capture ideas, and display a list of these for students to refer to as they plan.
  - o Visual and audio media that students may list include text, images, and digital clips of music, movies, plays, or poetry recitations.
- Have students begin filling out the Concept Map on Activity Page 4.3.

**SUPPORT:** Pair up students to work together to plan their reports. Have students work together to begin simple research and complete their Concept Map.

## Wrap Up

5 minutes

- Have a few students share their plans with the class.
- Tell students they can continue filling in their Concept Map for homework if they were not able to complete it during class.

## TAKE-HOME MATERIAL

### *Morphology*

- If students did not complete Activity Page 4.2 during the Morphology lesson, have them complete it for homework.

### *Writing*

- If students did not complete Activity Page 4.3 during the Writing lesson, have them complete it for homework.

# Lesson 5

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
<b>DAY 1:</b> <b>Grammar</b> <b>Writing</b>	15 min	Practice Citations and Bibliographies	Activity Page 5.1
	30 min	Write a Multimedia Report: Draft	Activity Page 5.2
<b>DAY 2:</b> <b>Writing</b>	45 min	Write a Multimedia Report: Check Spelling and Share, Evaluate, Revise	Activity Pages 5.3, 5.4
<b>Take-Home Material</b>	*	Grammar, Writing	Activity Pages 5.1, 5.2, 5.3, 5.4

## Primary Focus Objectives

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

### Writing

Using original research, draft an informative multimedia project with a clear structure and organization of information. Share and receive feedback with a partner. (W.8.2.a-b, W.8.2.e-f, W.8.4, W.8.5, W.8.6, W.8.7, W.8.8)

### Speaking and Listening

Engage in collaborative work with a partner, providing and receiving constructive feedback. (SL.8.1, SL.8.2)

### Language

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (L.8.1)

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (L.8.2)

Use a standard format for citation and presenting sources. (WHST.8.8)

## DAY 1

### GRAMMAR

15 minutes

#### Citations and Bibliographies

### Practice Citations and Bibliographies

15 minutes

- Remind students that in Lesson 2 they learned about in-text citations and bibliography entries.

- Prompt students to recall that in-text citations appear in the body text of a paper in parentheses after the reference to the source. In-text citations include the author’s name and the relevant page number or numbers in the source.
  - If the author of the source is named in the reference, the author does not need to be included in the citation.
    - The development of jazz was important to the Harlem Renaissance (Clark 23).
    - Clark claims that the development of jazz was important to the Harlem Renaissance (23).
  - If no author is listed in the source, use the title of the source instead. If the source does not have page numbers, do not include them.
    - The development of jazz was important to the Harlem Renaissance (“Jazz and the Harlem Renaissance” 23).
    - The development of jazz was important to the Harlem Renaissance (Clark 23).
- Then review that every in-text citation should have a corresponding entry in the bibliography (list of references) at the end of the paper.
  - A reference should be listed only once, even if it is cited multiple times in the body of the paper.
  - The information included in the list of references at the end of the paper depends on the type of reference and on the information that is available.
    - Book entries should include the author’s name, the title, the location and name of the publisher, and the date of publication.
    - Entries for periodicals (journals published at regular intervals) should include the volume and issue numbers, if applicable, and the page range of the article.
    - Entries for online sources should include all information needed to identify the source. Include the name of the author, if provided; the name of the website or blog; and the title of the page, post, or link. Always include the exact URL for the source.
- Have students turn to Activity Page 5.1. Briefly review together the directions. Circulate around the room to be certain that students understand the directions. Tell students to complete the activity page for homework.

## WRITING

30 minutes

### Write a Multimedia Report: Draft

#### Introduce

5 minutes

- Remind students that they have completed a Concept Map to design their multimedia report. Tell students that today they will use it to begin drafting their reports.
- Display the Writing Process Chart. Note that students have completed the Plan step and are beginning the Drafting step.



- Explain to students that as they create the first draft of their multimedia report, they will identify areas that require more information. Hold a brief discussion about how students might notice a need for additional research, such as the following:
  - A main idea that needs more supporting details
  - New, related topics or ideas
  - New questions that arise that must be addressed
  - Altogether new direction
- Give an example of revising an original idea after doing research, such as setting out to research the influence of Harlem Renaissance poet Langston Hughes, finding an interesting source about some of the women poets of the time, and then deciding to write about their influence instead.

## Draft a Multimedia Report

20 minutes

- Have students work independently to begin drafting their multimedia reports on Activity Page 5.2.
- Tell students they should use a formal style for their writing.
- Remind students that their writing should include an
  - introduction in which they present a thesis—a conclusion students have drawn from their research that answers the research question,
  - body paragraphs that include main ideas and supporting details,
  - a conclusion that restates the thesis and brings the report to a close,
  - ideas for additional media such as audio and visual elements, and
  - properly formatted citations and bibliography.
- As students write, circulate throughout the room, monitoring their progress and providing guidance and support as needed.

**SUPPORT:** Work with individual students or small groups as needed to find additional sources and cite them correctly. If students decide they need to go in a new direction altogether, provide support and time as needed to create a new design or amend their original design.

**CHALLENGE:** Challenge students to include at least one quotation from a source in their writing. Review how to use quotation marks and in-line citations to avoid plagiarism.

## Wrap Up

5 minutes

- Pair and Share: Have students pair up and share their research experiences so far.
- Tell students they can continue working on their drafts for homework on Activity Page 5.2.

**Write a Multimedia Report: Check Spelling and Share, Evaluate, Revise****Introduce****5 minutes**

- Display the Writing Process Chart. Tell students that they will soon move to the revising step. Inform students that they will share their drafts with a peer and get feedback that will help them revise their multimedia reports.
- Review the Write a Multimedia Report Rubric on Activity Page 5.3 with students. Explain that the rubric describes the criteria on which students' multimedia reports will be assessed. Answer any questions students may have about the rubric.
- Introduce students to the Peer Review Checklist on Activity Page 5.4. Explain that students will work with a partner to review their multimedia reports using the checklist.

**Check Spelling****5 minutes**

- Tell students that they will do a quick spelling check to make sure they eliminate spelling errors before the peer review.
- Review the steps in a spelling check:
  - Read over your writing, and mark any words you are not sure of. Look out for commonly confused words, and double-check them.
  - Use online or print resources to ensure correct spellings and word use.
- Have students check their drafts for spelling errors.

**Review a Peer's Multimedia Report****15 minutes**

- Pair up students to conduct the peer review. Briefly read aloud the items on the Peer Review Checklist on Activity Page 5.4. Answer any questions students may have.
- Have students review each other's drafts using the Peer Review Checklist. They can also consult the Write a Multimedia Report Rubric on Activity Page 5.3.
- As students share their multimedia reports and complete Activity Page 5.4, circulate around the room and provide assistance as needed.

**Conduct a Peer Conference****15 minutes**

- When students have completed their review of their peer's multimedia report, provide them an opportunity to confer with one another to discuss the suggestions recorded on the Peer Review Checklist on Activity Page 5.4.
- Remind students to make their feedback constructive and helpful, focusing on how the multimedia report can be improved.
- If time remains, students may begin revising their reports.

**SUPPORT:** Work with individual students or pairs to ensure that ideas for additional media are relevant and their connection to the surrounding text is clear. Have students articulate the purpose of each audio or visual element, and assist in making sure it is well placed and adds to the text in a meaningful way.

**CHALLENGE:** If students complete their revisions early, have them look for additional multimedia options to add to their reports, such as images with captions or audio or video clips.

## Wrap Up

5 minutes

- Have students share with the class one way they are revising their reports based on their peer's input.
- Tell students that they may continue work on their revisions as homework.

## TAKE-HOME MATERIAL

### *Grammar*

- Have students take home Grammar Activity Page 5.1 to complete as homework.

### *Writing*

- Have students continue drafting on Activity Page 5.2.

# Lesson 6

## AT A GLANCE CHART

Lesson	Time	Activity	Materials
<b>DAY 1: Morphology Writing</b>	15 min	Practice Greek and Latin Roots <i>para</i> , <i>canto</i> , <i>duct</i> , and <i>rupt</i>	Activity Page 6.1
	30 min	Write a Multimedia Report: Edit and Polish	Activity Page 6.2
<b>Day 2: Writing</b>	45 min	Write a Multimedia Report: Publish	Audio-visual equipment for presentations
<b>Take-Home Material</b>	*	Writing Morphology	Activity Pages 6.1, 6.2

## Primary Focus Objectives

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

### Writing

Using original research, draft, edit, and polish an informative multimedia project with a clear structure and organization of information. Share and receive feedback with a partner. (W.8.2.a-f, W.8.4, W.8.5, W.8.6, W.8.7, W.8.8)

Present a multimedia report based on original research into an area of cultural and historical interest. (W.8.2, W.8.4, W.8.6, W.8.7)

### Speaking and Listening

Ask and answer questions about texts and engage in collaborative work. (SL.8.1, SL.8.1.d, SL.8.2)

### Language

Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word. (L.8.4.b)

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (L.8.1)

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (L.8.2)

## ADVANCE PREPARATION

### Morphology

- Refer to the Greek and Latin Roots Anchor Chart.

## Writing

- Secure audiovisual equipment or other suitable resources to support the chosen method of publication for the multimedia reports.

### DAY 1

## MORPHOLOGY

15 minutes

### Greek/Latin Roots *para*, *canto*, *duct*, and *rupt*

### Practice Roots *para*, *canto*, *duct*, and *rupt*

15 minutes

- Remind students that in Lesson 4 they studied the roots *para*, *canto*, *duct*, and *rupt*. As with most roots, these can shape the meanings of modern English words in a variety of ways, both literal and figurative. Being sensitive to the possible figurative meanings of the roots can help students find them in and apply them to unfamiliar words.
  - o *Para* means “beside” or “beyond.”
    - *Para* has a literal meaning in a word like *parallel*.
    - *Para* has a figurative meaning in a word like *paramilitary* (related to military-like organizations or behavior that are not part of a government’s official military branch).
  - o *Canto* means “to sing.”
    - *Canto* has a literal meaning in a word like *chant*.
    - *Canto* has a figurative meaning in a word like *cant* (foolish, whiny, monotonous talk).
  - o *Duct* means “to lead.”
    - *Duct* has a literal meaning in a word like *aqueduct*.
    - *Duct* has a figurative meaning in a word like *deductive* (having to do with the use of logical reasoning to lead to a conclusion).
  - o *Rupt* means “to break.”
    - *Rupt* has a literal meaning in a word like *rupture*.
    - *Rupt* has a figurative meaning in a word like *abrupt* (sudden, unexpected, or startling).

**CHALLENGE:** As time allows, have students search through their reading for other words that use these roots figuratively. Have students explain how the figurative use of the root is related to the meaning of the word. Encourage students to confirm their findings in a dictionary before sharing them with the class.

- Have students turn to Activity Page 6.1. Briefly review the directions, and do the first item together. Tell students to complete the activity page in class or for homework.

**Write a Multimedia Report: Edit and Polish****Review****2 minutes**

- Refer to the Writing Process Chart. Review the steps in the process students have completed so far.
- Tell students they will first have an opportunity to finish their revisions, using the feedback from the peer review. Then students will begin to edit their stories.
- Explain that the editing step provides students with an opportunity to further improve their multimedia report.

**Prepare to Edit****10 minutes**

- Tell students they can now make any final revisions to their multimedia reports. Remind students that in the revision step of the writing process, they can make bigger changes to their writing, such as adding more supporting details and additional media.
- Tell students they should consult the Write a Multimedia Report Rubric and the Peer Review Checklist from the previous session.
- Suggest that students also read their entire multimedia report and consider whether there is anything more they would like to change or rework.
- As students revise, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.

**Edit and Polish a Multimedia Report****15 minutes**

- Have students look at Activity Page 6.2. Explain that they will use the Editing Checklist to guide the editing and polishing process.
- Review the checklist with students and answer any questions before students begin to edit their reports.
- Remind students to consult the Write a Multimedia Report Rubric as needed to make sure they have completed all the requirements.
- Have students work independently to edit and polish their reports.
- As students edit, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.

**SUPPORT:** Students may work with a partner to edit and polish their multimedia reports. They may read aloud their reports to their partner or swap reports to check spelling, punctuation, and grammar.

**CHALLENGE:** If students complete the revision and editing steps and still have time to spare, have them pair up and do a second round of peer review, then make additional revisions and fix-ups afterward.

## Wrap Up

3 minutes

Have several students share their favorite part of their multimedia report with the class.

## DAY 2

## WRITING

45 minutes

### Write a Multimedia Report: Publish

#### Introduce

10 minutes

- Explain that publishing an informational text, such as a multimedia report, can take different forms:
  - Hold a group presentation session.
  - Publish in a class collection.
  - Create a class library of reports.
- Guide a brief discussion of what option or options students prefer.
- You may wish to guide the class to a consensus or take a class poll to decide which option to use for the whole class. Alternatively, you may wish to let students choose an option and form small groups with like-minded classmates.
- Encourage students to choose a different mode than they chose in previous units.

#### Publish a Multimedia Report

25 minutes

- Have students publish their multimedia reports using the method chosen.
- As students work, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.
- If time does not allow for all students to publish their reports during this lesson, have them complete the publishing step during the Pausing Point.
- See the Enrichment section of this Teacher Guide for additional ideas.

#### Wrap Up

10 minutes

Ask several students to share one or more of the following:

- the most difficult part of writing the multimedia report
- the most surprising thing they learned from their research
- advice they would offer to others who are writing the multimedia report

## TAKE-HOME MATERIAL

### *Morphology*

- Have students take home Activity Page 6.1 and complete it for homework.

### *Writing*

- Have students use Activity Page 6.2 to continue revising and polishing their multimedia presentation for homework.



# Lesson 7

## AT A GLANCE CHART

Lesson	Time	Activity	Materials
<b>Unit Assessment</b>	35 min	*	Activity Page 7.1
<b>Unit Feedback Survey</b>	10 min	*	Activity Page 7.2

## UNIT ASSESSMENT

35 minutes

- Make sure each student has a copy of Activity Page 7.1. You may have collected this activity page from students at the beginning of the unit.
- Tell students they will read a poem, answer questions about it, and respond to a writing prompt. In the next sections, students will answer grammar and morphology questions evaluating the skills they have practiced in this unit.
- Encourage students to do their best.
- Once students have finished the assessment, encourage them to review their papers quietly, rereading and checking their answers carefully.
- Circulate around the room as students complete the assessment to ensure everyone is working individually. Assist students as needed, but do not provide them with answers.

## Reading Comprehension

The reading comprehension section of the Unit Assessment contains one selection and accompanying questions. The selection is a literary text about a Black man who works as an elevator operator.

This text was selected using guidance from the Common Core State Standards (CCSS) and recommendations from Student Achievement Partners ([achievethecore.org](http://achievethecore.org)). This text is considered worthy of students' time to read and meets the expectations for text complexity at Grade 8. The text features core content and domain vocabulary from *The Genius of the Harlem Renaissance*, Volume 2 unit that students can draw on in service of comprehending the text.

The questions pertaining to this text are aligned to the CCSS and are worthy of students' time to answer. Questions have been designed so they do not focus on minor points in the text, but rather, they require deep analysis. Thus, each item might address multiple standards. In general, the selected-response items address Reading standards, and the constructed-response item addresses Writing standards. To prepare students for CCSS-aligned assessments, such as those developed by the Partnership for Assessment of Readiness for College and Careers (PARCC) and Smarter Balanced, some items replicate how technology may be incorporated in those assessments, using a paper-and-pencil format.

# UNIT ASSESSMENT ANALYSIS

## Quantitative and Qualitative Analysis of Text

The text used in the reading comprehension assessment, “Elevator Boy” (literary text), has been profiled for text complexity using the quantitative measures described in the Common Core State Standards for English Language Arts, Supplement to Appendix A, “New Research on Text Complexity,” (corestandards.org/resources). This text falls within the Common Core Grades 7–8 Band.

### Reading Comprehension Item Annotations and Correct Answer and Distractor Rationales

\* To receive a point for a two-part question, students must correctly answer both parts of the question.

Item	Correct Answer(s)	Standards
<b>1</b> <i>Literal</i>	The narrator is a Black man who got a job working as an elevator operator.	RL.8.1, RL.8.2
<b>2</b> <i>Inferential</i>	C	RL.8.4, RI.8.8
<b>3</b> <i>Inferential</i>	Having a (good) job or not is left up to chance. A bit of luck is required.	RL.8.2, RL.8.3, RL.8.4, RI.8.5
<b>4</b> <i>Inferential</i>	A	RL.8.4
<b>*5 Part A</b> <i>Literal</i>	He mentions an elevator operator, a cook, and a shoe shiner.	RI.8.3
<b>*5 Part B</b> <i>Inferential</i>	The narrator makes a brief comment about the kinds of jobs available to him as a Black man. He expresses feeling stuck going “up an’ down” in the elevator, which suggests he feels stuck in his position.	RH.6-8.1, RI.8.6, RH.6-8.4, RH.6-8.6

## Writing Prompt Scoring

The writing prompt addresses CCSS RL.8.5, W.8.1, W.8.4, and L.8.2.

Score	4	3	2	1
Criteria	Student writes a clear, coherent response. Response includes all of the following: an analysis of the text that responds appropriately to the question; response has no errors in grammar, spelling, and punctuation; response organizes information in a clear and logical manner.	Student writes a mostly coherent response. Response includes some of the following: an analysis of the text that responds appropriately to the question; response has few errors in grammar, spelling, and punctuation; response mostly organizes information or presents information mostly logically.	Student writes a response that does not address the prompt fully. Response may be missing a full analysis of the text or may not respond adequately to the question. Response has some errors in grammar, spelling, and punctuation. Response shows an attempt to organize information logically.	Student response fails to clearly address the prompt or lacks clarity and organization. Response features many errors in grammar, spelling, and punctuation.

## Grammar Answer Key

The Grammar section addresses CCSS L.8.1 and L.8.2.

1. Smith, Camilla J. "A Reading of 'Theme for English B.'" *Palmetto Literary Review*, vol. 6, no. 4, 2015, pp. 110–118.
2. Benson, Alvin L. "Theme for English B." *Modern Literature*, 2019, [www.modernliterature.org/langstonhughes/themeforenglishb/](http://www.modernliterature.org/langstonhughes/themeforenglishb/).
3. Poetry Corner. "Is 'Theme for English B' Autobiographical?" Facebook, 2 Dec. 2022, [www.facebook.com/poetrycorner](http://www.facebook.com/poetrycorner).
4. Wilson, Janice P. *The Harlem Renaissance*. Iowa City, IA: University of Iowa Press, 2021.
5. Cisneros, Elena. "What Makes What Happened in Harlem a Renaissance?" *The Harlem Renaissance*, 25 Jan. 2022, [www.theharlemrenaissance.com/what-makes-what-happened-in-harlem-a-renaissance/](http://www.theharlemrenaissance.com/what-makes-what-happened-in-harlem-a-renaissance/).
6. "The Theme of Hughes's 'Theme for English B.'" New York Poetry Society, 2021, [www.nyps.org/poets/langstonhughes/](http://www.nyps.org/poets/langstonhughes/).
7. Smith 112
8. Benson 114
9. Poetry Corner
10. Wilson 98
11. Cisneros
12. "The Theme of Hughes's 'Theme for English B'" 24

## *Morphology Answer Key*

The Morphology section addresses CCSS L.8.4.b.

1. viaduct
2. disrupt
3. incantation
4. ductile
5. deduce
6. eruption
7. paramedic
8. parapsychology
9. cantor
10. corrupt
11. recant
12. parasol

## **UNIT FEEDBACK SURVEY**

**10 mins**

At the conclusion of the unit, have students complete the Unit Feedback Survey on Activity Page 7.2. Make sure students know that you respect their opinions and will take seriously all constructive feedback. Please take time to review and react to students' responses and comments. Consider how you might teach the next unit differently to improve learning and students' experiences.

# Pausing Point

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## Culminating Activities

The following activities are offered should you choose to pause at one or two points during the teaching of this unit. During that time, we recommend that you use one or more of the Culminating Activities described below or an activity you create.

### Pausing Point to Address Assessment Results

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Please use the final two days of this unit to address results of the Unit Assessment (for reading comprehension, grammar, and morphology). Use each student's scores on the Unit Assessment to determine which remediation and/or enrichment opportunities will benefit particular students. In assigning these remediation and/or enrichment activities, you may choose to have students work individually, in small groups, or as a whole class.

### Remediation

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#### *Reading Comprehension*

It is important to understand that poor performance on the Reading Comprehension section of the Unit Assessment may be attributable to any number of factors. To ascertain which remediation efforts will be most worthwhile, it is highly recommended that you ask any student who performed poorly on this section to read the assessment passage aloud to you orally, one on one. If the student frequently misreads words in the text, this is an indication of a more global decoding problem that may require further assessment and remediation by a reading specialist outside the context of the regular classroom.

#### *Grammar and Morphology*

For additional practice with the grammar and morphology skills taught in this unit, you may wish to have students complete the Grammar and Morphology Pausing Point activity pages provided in the Activity Book (PP.1–PP.2).

#### *Writing*

Redirect students to Activity Page SR.3: Write a Multimedia Report Rubric, Activity Page SR.5: Write a Multimedia Report Editing Checklist, and their completed multimedia report. Provide time during the Pausing Point for students to revise and rewrite their essay using all of the above tools. The Write a Multimedia Report Rubric and Write a Multimedia Report Editing Checklist are included in the Teacher Resources section of this Teacher Guide for your reference.

If possible, meet briefly with each student to review their plans for revision, and provide additional guidance.

Evaluate students' work after revisions are complete using the Write a Multimedia Report Rubric and Write a Multimedia Report Editing Checklist. Meet briefly with each student to provide feedback.

## Enrichment

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If students have mastered the skills in *The Genius of the Harlem Renaissance*, Volume 2, their experience with the unit concepts may be enriched by the following activities. Please preview in advance any third-party resources, i.e. links to websites other than the Core Knowledge Foundation, to determine suitability for the students with whom you work.

- Have students research one of the Black artists mentioned in Langston Hughes's essay on Black art. After they have researched their chosen artist, ask students to write a one paragraph biography on Activity Page E.1. Note that some suggested artists to research are found on Activity Page E.1.
- Read the *Anti-Slavery Bugle's* article on William and Ellen Craft describing their harrowing escape from enslavement. Ask students to answer the writing prompt on Activity Page E.2. Prompt students to make connections between the Crafts' story and the Harlem Renaissance.
- Have students read more of Nella Larsen's *Passing* and answer the writing prompts on Activity Page E.3. If you have students read the final scene, consider showing the Netflix movie's depiction of the controversial final scene.
- Show students this video from Sound Field (a PBS music education program) on the connections between jazz and hip-hop, and have them answer the questions on Activity Page E.4.
- Have students use their multimedia report to create a video. Students could create a slideshow with a voice-over or make a video of themselves presenting their report orally. Students who researched similar topics can work together to create a collaborative video.

# Teacher Resources

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In this section you will find:

- Glossary for *The Genius of the Harlem Renaissance*, Volume 2
- The Writing Process
- Write a Multimedia Report Rubric
- Write a Multimedia Report Peer Review Checklist
- Write a Multimedia Report Editing Checklist
- Proofreading Symbols
- Activity Book Answer Key

## Glossary for *The Genius of the Harlem Renaissance, Volume 2*

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### A

**ape**, *v.* to imitate the behavior of someone or something, often in a silly way (**aping**)

**assurance**, *n.* promise

**atrophy**, *n.* losing effectiveness due to lack of use

**aversions**, *n.* strong dislikes

### B

**bewildered**, *adj.* confused

### C

**cabaret**, *n.* a nightclub that offers live entertainment

**caste**, *n.* a social group that is often part of a hierarchy

**conceit**, *n.* abundant pride in oneself

**cubism**, *n.* an art movement of the early 1900s that used geometric shapes

### D

**degenerate**, *adj.* immoral

**deportment**, *n.* a person's behavior

**discernible**, *adj.* able to be seen

### E

**elusive**, *adj.* difficult to obtain or achieve

**environs**, *n.* the surrounding area

**establishment**, *n.* business or public institution

### F

**fallacious**, *adj.* based on a mistaken belief

**feat**, *n.* an achievement that requires skill or strength

**fervently**, *adv.* enthusiastically

**flourished**, *v.* thrived

### G

**gaiety**, *n.* merriment; festivity

**guffaw**, *n.* loud laugh

### H

**heyday**, *n.* the period of a person or movement's greatest success

### I

**indignation**, *n.* anger or annoyance at unfair treatment

**inferiority**, *n.* being lower in status than another

**innate**, *adj.* natural

### L

**latent**, *adj.* hidden or concealed

### M

**marvel**, *n.* an astonishing thing

**mundane**, *adj.* boring; ordinary



## P

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**parched, *adj.*** very thirsty

**paucity, *n.*** a scarcity or lack of something

**perspiration, *n.*** sweat

**polyglot, *n.*** someone who speaks multiple languages

**potent, *adj.*** powerful

**prevailing, *adj.*** dominant

## R

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**resolute, *adj.*** determined

**ridicule, *n.*** mockery

**robust, *adj.*** strong; healthy

## S

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**strain, *n.*** stress; tension

## V

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**vociferous, *adj.*** strong and loud

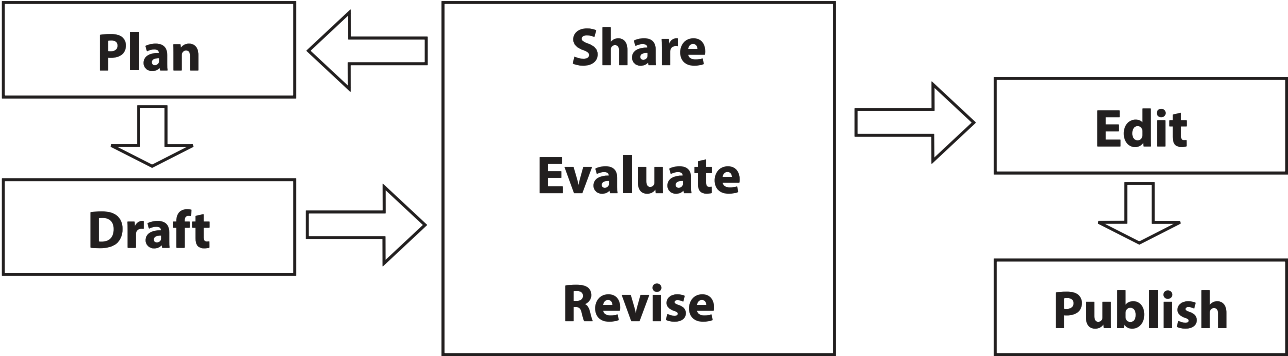
## W

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**wane, *v.*** to decrease; to diminish (**waned**)

**weariness, *n.*** exhaustion

# The Writing Process



## Write a Multimedia Report Rubric

	<b>Exemplary</b>	<b>Strong</b>	<b>Developing</b>	<b>Beginning</b>
<b>Content</b>	Information is factual and from high-quality, credible sources. Thesis is interesting and engaging and thoroughly supported with well-researched information.	Most information is factual and from credible sources. Thesis is interesting and mostly supported with researched information.	Information is somewhat factual, and sources are somewhat credible. Thesis is somewhat supported.	Information is not factual. Thesis is missing or unsupported.
<b>Organization and Format</b>	Main ideas are clear, and supporting details are relevant and sufficient.	Main ideas are mostly clear, and supporting details are mostly relevant and sufficient.	Main ideas are somewhat clear, and supporting details may not be entirely relevant or sufficient.	Main ideas are unclear, and supporting details insufficient and irrelevant.
	Citations and bibliographic entries are used and formatted correctly.	Most citations and bibliographic entries are used and formatted correctly.	Some citations and bibliographic entries are used and formatted correctly.	Citations and bibliographic entries are absent or incorrect.
<b>Use of Media</b>	Three or more different types of media are used to add interest and meaning and support main ideas.	Fewer than three types of media are used to add interest and meaning and support main ideas.	Some different types of media are used, but these do not always relate clearly to main ideas.	No additional media is used to support the report's content.
<b>Conclusion</b>	The report concludes in a satisfying way.	The report concludes in a mostly satisfying way.	The report concludes in a somewhat satisfying way.	The conclusion of the report is far too brief or missing.

	<b>Exemplary</b>	<b>Strong</b>	<b>Developing</b>	<b>Beginning</b>
<b>Language</b>	Transitional words, phrases, and clauses are used to make connections between ideas clear.	Some transitional words, phrases, and clauses are used to make connections between ideas.	Few transitional words, phrases, and clauses are used to connect ideas.	Very few or no transitional words, phrases, or clauses are used.
	Style is consistently formal and appropriate to the task and audience.	Style is mostly formal and appropriate to the task and audience.	Style is somewhat formal and mostly appropriate to the task and audience.	Style is informal and not appropriate to the task and audience.
	Excellent spelling, grammar, and punctuation are used.	Spelling, grammar, and punctuation are mostly correct.	Spelling, grammar, and punctuation have several errors.	Spelling, grammar, and punctuation have many errors, and this interferes with the reader's ability to understand meaning.

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

## Write a Multimedia Report Peer Review Checklist

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

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

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

\_\_\_\_\_ The multimedia report is written in a formal style.

\_\_\_\_\_ The multimedia report clearly states a thesis.

\_\_\_\_\_ The multimedia report is well organized, presenting main ideas and supporting evidence in a logical way.

\_\_\_\_\_ The multimedia report uses different types of media to add meaning.

\_\_\_\_\_ The multimedia report uses precise language to make ideas clear.

\_\_\_\_\_ The multimedia report uses transitional words, phrases, and clauses to make clear connections between ideas.

\_\_\_\_\_ The multimedia report includes properly formatted citations and bibliographic entries.

\_\_\_\_\_ The multimedia report comes to a conclusion that is satisfying.

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

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

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

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

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

**Feedback #1:**

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

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

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

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

**Feedback #2:**

## Write a Multimedia Report Editing Checklist

<b>Multimedia Report Editing Checklist</b>	<b>After reviewing for each type of edit, place a check mark here.</b>
<b>Vocabulary</b>	
<ul style="list-style-type: none"> <li>• I have used precise language.</li> <li>• I have used specific words related to the topic.</li> </ul>	
<b>Format</b>	
<ul style="list-style-type: none"> <li>• I have inserted paragraph breaks at logical places in the narrative.</li> <li>• I have titled my writing.</li> <li>• I have included the proper heading, including my name, my teacher’s name, the class title, and the date.</li> <li>• I have formatted citations and bibliographies correctly.</li> </ul>	
<b>Grammar</b>	
<ul style="list-style-type: none"> <li>• I have used complete, correctly formed sentences.</li> <li>• I have maintained a formal style.</li> <li>• I have used verb tenses and participles correctly.</li> <li>• I have used verbals, including gerunds and infinitives, correctly.</li> <li>• I have corrected misplaced and dangling modifiers.</li> </ul>	
<b>Spelling</b>	
<ul style="list-style-type: none"> <li>• I have used resources to check my spellings.</li> <li>• I have spelled words with Greek and Latin roots and affixes correctly.</li> <li>• I have used commonly confused words correctly.</li> </ul>	
<b>Punctuation</b>	
<ul style="list-style-type: none"> <li>• I have used end marks (periods, question marks, exclamation points) correctly.</li> <li>• I have used a comma after introductory words, phrases, and clauses.</li> <li>• I have used quotation marks, commas, and end marks correctly in quotations.</li> <li>• I have used hyphens, ellipses, and dashes correctly.</li> </ul>	

## Proofreading Symbols

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



NAME: \_\_\_\_\_ **1.2** TAKE-HOME  
 DATE: \_\_\_\_\_

### History of the Harlem Renaissance

Write one or two paragraphs summarizing everything you know about the Harlem Renaissance. Include information you learned in class as well as any knowledge you had before this unit.

Answers will vary. Students may mention some popular authors of the Harlem Renaissance, including Langston Hughes, Zora Neale Hurston, and Nella Larsen. They may also mention some facts about the Harlem Renaissance, like the Great Migration, New York culture, and the history of World War I.

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NAME: \_\_\_\_\_ **1.4** ACTIVITY PAGE  
 DATE: \_\_\_\_\_

### “George Schuyler Argues Against ‘Negro Art,’” “The Negro Artist and the Racial Mountain” by Langston Hughes, “American Identity and African Americans,” and “The Negro’s Americanism” by Melville Herskovits

Answer the questions, related to the text selections you read, in complete sentences.

- What does Schuyler mean when he says, “They are no more expressive or characteristic of the Negro race than the music and dancing of the Appalachian highlanders or the Dalmatian peasantry are expressive or characteristic of the Caucasian race”?  
 He means there really is no “Negro art” because all music, dance, and literature is specific to a region. He also points out that region-specific art by white people is not commonly referred to as “white art.”
- What evidence does Schuyler use to support his assertion that art by Black Americans is the same as art by white Americans because they both have European influence?  
 Schuyler names a few Black people, including W. E. B. Du Bois, Meta Warwick Fuller, and Henry Ossawa Tanner, and shows how their work was highly influenced by Europe.
- Who are the “sons of Ham” Schuyler refers to?  
 The “sons of Ham” is a reference to Black Americans.
- What does Schuyler mean when he refers to a “paucity of themes”?  
 Schuyler says because a few writers work with a small number of themes, they have contributed to the idea that Black people are vastly different from white people.

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- Whom does Schuyler describe as the people who decided there were large, fundamental differences between Black Americans and white Americans?  
 Schuyler describes racist scientists and white supremacist groups as the originators of that myth.
- How does Schuyler use the example of racist scientists to make his point?  
 Schuyler says there was a long-standing myth that Black Americans are fundamentally different than white Americans. This myth was perpetuated by racist scientists and white supremacist groups. Schuyler argues that Black artists use this same logic to argue that African American art is different from art by other groups of people.
- According to Hughes, what is the biggest obstacle to creating “Negro art”?  
 The biggest obstacle is the urge among Black people to assimilate into whiteness/Americanness as much as possible.
- What is the main idea of Hughes’s essay?  
 Hughes argues that separating one’s racial identity from their art is a kind of self-hate.
- What might have motivated middle- and upper-class Black Americans to adopt aspects of the dominant culture?  
 Student answers will vary. Students may point out that having multiple cars and going to the same schools and theaters as white people may have helped them feel less like second-class citizens.

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NAME: \_\_\_\_\_ **1.4** ACTIVITY PAGE  
 DATE: \_\_\_\_\_ CONTINUED

- Hughes writes, “The road for the serious black artist, then, who would produce a racial art is most certainly rocky and the mountain is high.” What specific obstacles does Hughes describe for Black artists?  
 Hughes describes class as a significant obstacle for many Black artists. People of the middle and upper classes tend to have greater access to the dominant culture. This can make it harder for artists to focus on their specific cultures. It can also make it harder for Black artists to find patrons for their art.
- How is the Harlem Renaissance different from previous eras of Black art?  
 Hughes compares the Harlem Renaissance to the days of Charles Gilpin and Laurence Dunbar, when Black artists were so rare they were treated as oddities. With the Harlem Renaissance, that is no longer the case.
- How do you think Hughes felt about the “society ladies” who told the “young colored writer’s” mother not to come to dinner?  
 This is another example of Hughes’s sharp critique of the divide between Black and white Americans based on class.
- Why did the public (Black and white) not read *Cane* by Jean Toomer?  
 People did not read *Cane* because it did not meet the respectable standards of middle- and upper-class Americans (Black and white). Hughes says people were afraid of it.
- Where does Hughes get the inspiration for his art?  
 He draws inspiration from his own life.

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15. How does Hughes feel about the Black poet who does not want to be considered a “Negro poet”?

Hughes feels ashamed of them. He feels they are experiencing self-hate.

16. Who do you think was Hughes’s primary audience?

Answers may vary. Some students may say Hughes was writing primarily for other Black artists. Other students might say Hughes was writing to middle- and upper-class Black people who could support Black artists better. Hughes was also writing in response to Schuyler.

17. What are four similarities Herskovits noticed between Black and white Americans?

They dress similarly, they go to similar kinds of churches, they read the same newspapers, and they belong to fraternities and sororities.

18. What is Herskovits’s argument in this essay?

Herskovits argues that there cannot be a distinct Black American culture in part because Black Americans are so much like other races in the United States and because cultures and races are not as separate as one might think.

19. What do you think about Herskovits’s argument?

Answers will vary. Some students may agree that Black American culture is not distinct from the dominant culture. Other students may disagree and think it is important to think of the cultural contributions of people of color as distinct.

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

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**1.4**  
CONTINUED

ACTIVITY PAGE

20. Given what you read about Herskovits’s observations about Harlem, what do you think about his concluding statement: “Why, it’s the same pattern, only a different shade!”?

Herskovits’s statement suggests that there is one American culture and then different aspects of that culture, including Black American culture, within it. There is no distinct Black American culture.

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**1.5** TAKE-HOME

### Schuyler’s Essay Against “Negro Art”

Read the following passage from Schuyler’s essay against “Negro art.” Then, write one paragraph in response to the question below.

This, of course, is easily understood if one stops to realize that the Aframerican is merely a lampblack Anglo-Saxon. If the European immigrant after two or three generations of exposure to our schools, politics, advertising, moral crusades, and restaurants becomes indistinguishable from the mass of Americans of the older stock (despite the influence of the foreign-language press), how much truer must it be of the sons of Ham who have been subjected to what the uplifters call Americanism for the last three hundred years. Aside from his color, which ranges from very dark brown to pink, your American Negro is just plain American. Negroes and whites from the same localities in this country talk, think, and act about the same. Because a few writers with a paucity of themes have seized upon imbecilities of the Negro rustics and clowns and palmed them off as authentic and characteristic Aframerican behavior, the common notion that the black American is so “different” from his white neighbor has gained wide currency. The mere mention of the word “Negro” conjures up in the average white American’s mind a composite stereotype of Bert Williams, Aunt Jemima, Uncle Tom, Jack Johnson, Florian Slaphey, and the various monstrosities scrawled by the cartoonists.

Given what you know about Schuyler’s argument, what evidence does he use in this passage to support it?

Answers will vary.

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**2.2**

ACTIVITY PAGE

### “On Passing—How Some African Americans Dealt with Life in Segregated America” and “The Paradox of Color” by Walter White

Answer the following questions in complete sentences.

- What is *passing*?  
Passing is when a person presents themselves as belonging to a different racial or ethnic group.
- Why might some people choose to pass?  
Some people choose to pass in order to gain access to certain spaces or opportunities.  
Other people might do so to avoid racial discrimination or violence.
- How did Ellen and William Craft escape enslavement?  
Ellen and William Craft escaped by Ellen pretending to be a white enslaver.
- What is the play *The Emperor Jones* about?  
The Emperor Jones is about a Black man who goes to the Caribbean and declares himself emperor of an island.
- How did White feel about *The Emperor Jones*?  
He enjoyed it. He felt afraid for the main character, played by Paul Robeson.
- Why did White and company have a hard time finding a place to eat?  
They faced racial discrimination at most of the restaurants near the theater.

7. According to White, why were New Yorkers less likely to be prejudiced?  
New Yorkers were less likely to be prejudiced because of the diversity within the city.  
There were all different kinds of people.

8. What reasons does White give for why Black people would create a "city within a city" in New York?  
Even though New York is very diverse and there is little of the racism seen in the South, there is still racial discrimination in New York City. Because of this, many Black people have responded by withdrawing from outside societies to create a safe place.

9. What are the two different kinds of passing White describes?  
First, there are people who present themselves as white in all circumstances. Second, there are people who present themselves as white in specific circumstances. White belongs to this second group.

10. How does White's description of the doctor support his central idea?  
White describes the doctor's passing behavior in detail in order to show how passing is both a widespread and secret phenomenon. This goes back to the title of the essay and the paradox White describes.

11. Why did White choose to pass?  
By passing, White was able to investigate lynchings and race riots in a way he would not have been able to otherwise.

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NAME: \_\_\_\_\_ DATE: \_\_\_\_\_ **2.2** ACTIVITY PAGE  
CONTINUED

12. What does White mean when he talks about "color lines within the color line"?  
Here, White describes colorism, a phenomenon in which Black people have color prejudice amongst themselves.

13. How do Black people with light skin benefit from having light skin?  
People with light skin are considered more desirable, and they have more professional opportunities.

14. Look closely at the poster for the play *The Emperor Jones*. Based on the images, what kinds of emotions do you think Paul Robeson portrayed on stage?  
Answers will vary. Students may say Robeson portrayed fear, pleasure, strength, mischief, and pain.

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### Racial Prejudice: Harlem Renaissance vs. Today

*Write one or two paragraphs in response to the following prompt: Compare and contrast examples of racial prejudice from the time of the Harlem Renaissance and today. Use examples from White's work as well as from recent newspaper articles. What is similar? What is different?*

Strong responses will give two or three similarities and/or differences between racial prejudice during the Harlem Renaissance and today. These responses will use specific examples from White's essay and make connections to specific examples from today.

Students may draw on their own personal experience in their responses.

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### Grammar: Citations and Bibliographies

*Match each bibliography entry to its source type from the list below.*

book	journal article	website with author
blog post	Facebook post	website without author

1. Smith, Camilla J. "A Reading of "Theme for English B." *Palmetto Literary Review*, vol. 6, no. 4, 2015, pp. 110-118.  
journal article
2. Benson, Alvin L. "Theme for English B." Langston Hughes. *Modern Literature*, 2019, www.coltoncollege.edu.  
website with author
3. Poetry Corner. "Is "Theme for English B' Autobiographical?" Facebook, 2 Dec. 2022, www.facebook.com/poetrycorner.  
Facebook post
4. Wilson, Janice P. *The Harlem Renaissance*. University of Iowa Press, Iowa City, 2021.  
book
5. Cisneros, Elena. "What Makes What Happened in Harlem a Renaissance?" *The Harlem Renaissance*, 25 Jan. 2022, www.theharlemrenaissance.com/what-makes-what-happened-in-harlem-a-renaissance/.  
blog post

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6. "The Theme of Hughes's "Theme for English B"" Langston Hughes. New York Poetry Society, 2021, [www.nyps.org/poets/langstonhughes.html](http://www.nyps.org/poets/langstonhughes.html).

\_\_\_\_\_ website without author \_\_\_\_\_

Match each bibliography entry to an in-text citation from the list below. Enter the citation letter in the blank after the entry.

- A. The Harlem Renaissance produced a "treasure trove" of great writing (Wilson 98).
- B. In "Theme for English B," Langston Hughes writes a poem in the form of a writing assignment in which the student gives instruction to the teacher (Smith 112).
- C. In "Theme for English B," Langston Hughes "instructs the instructor" (Benson 112).
- D. Hughes "addresses his English teacher directly as an equal" ("The Theme of Hughes's "Theme for English B" 24).
- E. The Harlem Renaissance was indeed a "rebirth" (Cisneros).
- F. Some critics think "Theme for English B" is autobiographical (Poetry Corner).

7. Smith, Camilla J. "A Reading of "Theme for English B." *Palmetto Literary Review*, vol. 6, no. 4, 2015, pp. 110–118.

\_\_\_\_\_ B \_\_\_\_\_

8. Benson, Alvin L. "Theme for English B." Langston Hughes. *Modern Literature*, 2019, [www.coltoncollege.edu](http://www.coltoncollege.edu).

\_\_\_\_\_ C \_\_\_\_\_

9. Poetry Corner. "Is "Theme for English B" Autobiographical?" Facebook, 2 Dec. 2022, [www.facebook.com/poetrycorner](http://www.facebook.com/poetrycorner).

\_\_\_\_\_ F \_\_\_\_\_

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

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

**2.4**  
CONTINUED

TAKE-HOME

10. Wilson, Janice P. *The Harlem Renaissance*. University of Iowa Press, Iowa City, 2021.

\_\_\_\_\_ A \_\_\_\_\_

11. Cisneros, Elena. "What Makes What Happened in Harlem a Renaissance?" *The Harlem Renaissance*, 25 Jan. 2022, [www.theharlemrenaissance.com/what-makes-what-happened-in-harlem-a-renaissance/](http://www.theharlemrenaissance.com/what-makes-what-happened-in-harlem-a-renaissance/).

\_\_\_\_\_ E \_\_\_\_\_

12. "The Theme of Hughes's "Theme for English B." Langston Hughes. New York Poetry Society, 2021, [www.nyps.org/poets/langstonhughes/](http://www.nyps.org/poets/langstonhughes/).

\_\_\_\_\_ D \_\_\_\_\_

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

**3.2** ACTIVITY PAGE

### Nella Larsen and *Passing*

Answer the following questions in complete sentences.

- How was passing potentially different for men and women?  
Because of the nature of traditional gender roles, men tended to pass because it opened up more professional opportunities while women tended to pass because it gave them more options for marriage.
- What does Clare's sitting room suggest about her life?  
Clare's large windows and blue draperies suggest she is wealthy.
- The narrator says Gertrude is not passing, like the other women. Why is this?  
Gertrude married a white man, but she lives her life as a Black woman.
- Why is Irene annoyed at Gertrude's presence?  
Irene feels outnumbered by the women who had married white men.
- What does Clare's husband do for a living?  
He is an international banking agent.
- What does Gertrude's husband do for a living?  
Gertrude's husband is a butcher.

- Why does Clare declare she will likely not have any more children?  
Clare says she was terrified her daughter would come out dark. This would be a big problem for her because she was pretending to be white.
- What signs of colorism do you see in the dialogue in this scene?  
Gertrude says, "Nobody wants a dark child." This connects to the colorist idea that light skin is better than dark skin.
- What do you think about Clare's decision to keep the conversation from touching on anything regarding race?  
Answers will vary. Students may say Clare was being a good host by trying to avoid tense subjects. Students may also understand Irene's increasing frustration at the conversation.
- How do you think Clare feels about her husband's nickname for her?  
Clare likely feels nervous by the nickname because of her decision to pass and not tell her husband.
- What does the dialogue reveal about Jack?  
The dialogue reveals Jack's racist ideas.
- How does Irene feel about Jack?  
Irene dislikes Jack and is angered by his racist statements.

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**3.2** ACTIVITY PAGE  
CONTINUED

13. Given what you know about the historical context, what do you think about Irene's decision not to tell Jack she's Black?  
Students may say they understand Irene's decision. It may not have been safe to stop passing suddenly in front of a vehement racist.

14. How does Irene feel about Clare after meeting Jack?  
Irene pities Clare but is also angry at her for putting her in such a position.

15. What are some of the risks Clare takes in passing?  
Clare risks losing everything—from her wealthy lifestyle to her child to her own life. She is at the mercy of her racist husband.

16. Do you think Irene is right to blame herself for the unpleasant afternoon?  
Some students may say Irene should have trusted her gut and declined Clare's invitation. Other students may say it was not Irene's fault that she was exposed to such racism. Clare should have warned her or had the gathering outside of her home.

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**3.4** TAKE-HOME

### Passing

*Write one or two paragraphs about Larsen's portrayal of racial passing. What overall statement about passing does Larsen seem to make?*

Larsen makes a point of highlighting the disadvantages of passing. She uses the different circumstances of the women to show that passing is not something to be taken lightly. Strong responses to this question will use specifics from *Passing* to support claims.

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**3.6** ACTIVITY PAGE

### “The Musical Dimensions of the Harlem Renaissance,” “Jazz and Home” by J. A. Rogers, “Discrimination in Music,” “Jazzonia” by Langston Hughes, “The Great Depression and Its Impact on American Music,” and “Black Culture During Hard Times”

*Answer the following questions in complete sentences.*

1. According to Rogers, where did jazz originate?  
Jazz originated with “unsophisticated” Black people singing songs that felt good and right to them.

2. Why was jazz such an important part of Black culture?  
Rogers refers to jazz as a “balm,” meaning it was soothing. It allowed Black people to be carefree in spite of widespread racism and other troubles.

3. What does Rogers mean when he refers to jazz as “a thing of the jungles”?  
He suggests jazz is chaotic and draws on many different sources for inspiration, including African influences. His description suggests a wildness to the music.

4. How was poverty a contributor to the creation of jazz?  
Because many of the early jazz artists lived in poverty, they improvised in terms of instruments. This added to jazz's distinct sound.

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5. Rogers says, “There still remains something elusive about jazz.” What does *elusive* mean?  
*Elusive* means difficult to obtain or achieve.

6. Why were many Black people unable to enjoy jazz in Harlem's clubs?  
Some of the higher-end clubs did not allow Black people to come listen to the music.

7. How does Hughes feel about jazz music?  
Hughes feels positive toward jazz music.

8. What details does Hughes use in “Jazzonia” to suggest how he feels about jazz music?  
Hughes uses imagery like “silken gold,” “shining rivers,” and “singing tree” to present jazz as a rich, vibrant kind of music.

9. What is Hughes referring to when he mentions Eve?  
Just as Eve was forced to leave the Garden of Eden, Black people are not allowed in jazz clubs.

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**5.1** TAKE-HOME

## Grammar: Citations and Bibliographies

Modify each bibliography entry as directed. Use each entry given as a model for creating another entry of the same type.

- Entry: Smith, Camilla J. "A Reading of "Theme for English B." *Palmetto Literary Review*, vol. 6, no. 4, 2015, pp. 110–118.  
Modification: Change to "The Harlem Renaissance Revisited," by Mary C. Chen, on pages 221–225 in vol. 9, no. 3, of the journal *Literary History*, published in 2018.  
Chen, Mary C. "The Harlem Renaissance Revisited." *Literary History*, vol. 9, no. 3, 2015, pp. 221–225.
- Entry: Benson, Alvin L. "Theme for English B." Langston Hughes. *Modern Literature*, 2019, www.modernliterature.org/langstonhughes/themeforenglishb/.  
Modification: Change to "A Raisin in the Sun," by Jung Park, published in 2020 on the website African American Poetry, with the URL www.africanamericanpoetry.org/hughes/harlem/.  
Park, Jung. "A Raisin in the Sun." Langston Hughes. *African American Poetry*, 2020, www.africanamericanpoetry.org/langstonhughes/harlem/.

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- Entry: Poetry Corner. "Is "Theme for English B" Autobiographical?" Facebook, 2 Dec. 2022, www.facebook.com/poetrycorner.  
Modification: Change to the post "A Dream Deferred" on the Facebook page African American Poets, dated 19 Mar. 2000, with the URL www.facebook.com/africanamericanpoets.  
African American Poets. "A Dream Deferred." Facebook, 19 Mar. 2000, www.facebook.com/africanamericanpoets.

- Entry: Wilson, Janice P. *The Harlem Renaissance*. University of Iowa Press, 2021.  
Modification: Change to the book *Twentieth-Century Renaissance*, by Gayatri Patel. The book was published in 2019 by the University of Chicago Press.  
Patel, Gayatri. *Twentieth-Century Renaissance*. Chicago: University of Chicago Press, 2019.
- Entry: Cisneros, Elena. "What Makes What Happened in Harlem a Renaissance?" *The Harlem Renaissance*, 25 Jan. 2022, www.theharlemrenaissance.com/what-makes-what-happened-in-harlem-a-renaissance/.  
Modification: Change to the blog post "Here's What Happens to a Dream Deferred," by Raissa Federovna. The blog is called Responses to Literature, and this entry is dated 12 Aug. 2017. It has the URL www.responses-to-literature.com/heres-what-happens-to-a-dream-deferred/.  
Federovna, Raissa. "Here's What Happens to a Dream Deferred." Responses to Literature, 12 Aug. 2017, www.responses-to-literature.com/heres-what-happens-to-a-dream-deferred/.

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**5.1** CONTINUED TAKE-HOME

- Entry: "The Theme of Hughes's "Theme for English B." Langston Hughes. New York Poetry Society, 2021, www.nyps.org/poets/langstonhughes/.  
Modification: Change to "Langston Hughes's 'Harlem,'" an article written in 2019 on the website Friends of Langston Hughes. The URL is www.friendsofngstonhughes.org/harlem/.  
"Langston Hughes's 'Harlem.'" Friends of Langston Hughes, 2019, www.friendsofngstonhughes.org/harlem/.

Create an in-text citation for each of the six new entries you wrote above. Citations 7–12 should correspond to entries 1–6, respectively.

- [for an idea found on page 224] \_\_\_\_\_ (Chen 224)
- \_\_\_\_\_ (Park)
- \_\_\_\_\_ (African American Poets)
- [for a quotation from page 271] \_\_\_\_\_ (Patel 271)
- \_\_\_\_\_ (Federovna)
- \_\_\_\_\_ ("Langston Hughes's 'Harlem'")

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**6.1** TAKE-HOME

## Morphology: Greek/Latin Roots *para*, *canto*, *duct*, and *rupt*

Use your knowledge of this lesson's word roots and context clues to match a word from the list below with each of the word descriptions that follow. Then write the word in the blank space after its description. Use each word only once.

erupt	recant	deductive	comparable
bankrupt	cantata	inductive	paradox
rout	incantation	conduct	paralegal

- This word contains the root *dox*, meaning to think, and describes something that is beyond thought or unthinkable. \_\_\_\_\_ paradox
- This word refers to a musical composition, often using a sacred text. \_\_\_\_\_ cantata
- Using this kind of reasoning, one puts two and two together and knows they lead to four. \_\_\_\_\_ deductive
- Using this kind of reasoning, one knows that  $x$  causing  $y$  ten times in a row leads to the probability that  $x$  will cause  $y$  again. \_\_\_\_\_ inductive
- A volcano does this when magma breaks out of it. \_\_\_\_\_ erupt
- This word describes work in a law firm that is performed by people who are not lawyers. \_\_\_\_\_ paralegal

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7. A synonym for this word is *compartment*, which is how one “carries” (*port*) oneself.  
This word is how one “leads” oneself. conduct
8. This refers to a set of words that are chanted or sung to cast a spell or perform a ritual.  
incantation
9. This is what a person does when they take back the kind of things that they have been saying. recant
10. This word’s root is harder to spot. The word refers to the breaking of an opponent’s forces, causing them to run away in defeat. rout
11. This word describes two things that can be set side by side and demonstrate obvious similarities. comparable
12. If your bank account is empty, then you are probably this.  
bankrupt

13. A woman to sleep with.
14. Maybe no luck for a long time.
15. Only the elevators
16. Goin’ up an’ down,
17. Up an’ down,
18. Or somebody else’s shoes
19. To shine,
20. Or greasy pots in a dirty kitchen.
21. I been runnin’ this
22. Elevator too long.
23. Guess I’ll quit now.

### Questions

1. Who is the narrator of “Elevator Boy”?  
The narrator is a Black man who got a job as an elevator operator.

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**7.1**  
CONTINUED ASSESSMENT

2. How does the narrator feel about his new job?
  - A. He loves everything about it.
  - B. He likes the job but dislikes his boss.
  - C. He feels the job is not a good one.
  - D. He enjoys it but is scared of elevators.

3.

Jobs are just chances  
Like everything else.  
Maybe a little luck now,  
Maybe not.  
Maybe a good job sometimes:

What does the narrator mean when he says this?

Having a (good) job or not is left up to chance. A bit of luck is required.

4. What is the tone of the poem?

- A. somber
- B. cheerful
- C. humorous
- D. distraught

5. PART A: What jobs does the narrator mention in the poem?

He mentions an elevator operator, a cook, and a shoe shiner.

PART B: What do the jobs the narrator mentions suggest about his race and class?

The narrator implies that these are the kinds of jobs available to him as a Black man.

He expresses feeling stuck going “up an’ down” in the elevator, which suggests he feels stuck in his position.

Reading Comprehension Score: \_\_\_\_\_ of 5 points.



NAME: \_\_\_\_\_ 7.1 ASSESSMENT  
DATE: \_\_\_\_\_ CONTINUED

### Grammar: Citations and Bibliographies

Create a bibliography entry for each of the sources described.

- An article by Camilla J. Smith with the title "A Reading of "Theme for English B." The article is found in a journal called *Palmetto Literary Review*. The issue of the journal is volume 6, number 4. It was published in 2015, and the article appears on pages 110–118.  
Smith, Camilla J. "A Reading of "Theme for English B." *Palmetto Literary Review*, vol. 6, no. 4, 2015, pp. 110–118.
- A page written by Alvin L. Benson with the title "Theme for English B" on a website called *Modern Literature*. The page was last updated in 2019 and has the URL [www.modernliterature.org/langstonhughes/themeforenglishb/](http://www.modernliterature.org/langstonhughes/themeforenglishb/).  
Benson, Alvin L. "Theme for English B." *Modern Literature*, 2019, [www.modernliterature.org/langstonhughes/themeforenglishb/](http://www.modernliterature.org/langstonhughes/themeforenglishb/).
- A post on the Facebook account Poetry Corner. The title of the post is "Is 'Theme for English B' Autobiographical?" No author is given for the post, and the pages are not numbered. The post is dated 2 Dec. 2022. The URL is [www.facebook.com/poetrycorner](http://www.facebook.com/poetrycorner).  
Poetry Corner. "Is 'Theme for English B' Autobiographical?" Facebook, 2 Dec. 2022, [www.facebook.com/poetrycorner](http://www.facebook.com/poetrycorner).

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- A book, written by Janice P. Wilson, with the title *The Harlem Renaissance*. The book was published in 2021 by University of Iowa Press, which is located in Iowa City, Iowa.  
Wilson, Janice P. *The Harlem Renaissance*. Iowa City, IA: University of Iowa Press, 2021.
- A blog post on a blog called The Harlem Renaissance. The title of the post is "What Makes What Happened in Harlem a Renaissance?" There are no page numbers. The author of the blog is Elena Cisneros. The URL is [www.theharlemrenaissance.com/what-makes-what-happened-in-harlem-a-renaissance/](http://www.theharlemrenaissance.com/what-makes-what-happened-in-harlem-a-renaissance/).  
Cisneros, Elena. "What Makes What Happened in Harlem a Renaissance?" *The Harlem Renaissance*, 25 Jan. 2022, [www.theharlemrenaissance.com/what-makes-what-happened-in-harlem-a-renaissance/](http://www.theharlemrenaissance.com/what-makes-what-happened-in-harlem-a-renaissance/).
- A page with the title "The Theme of Hughes's "Theme for English B." on the website of the New York Poetry Society. No author is listed. The URL is [www.nypos.org/poets/langstonhughes/](http://www.nypos.org/poets/langstonhughes/).  
"The Theme of Hughes's "Theme for English B." New York Poetry Society, 2021, [www.nypos.org/poets/langstonhughes/](http://www.nypos.org/poets/langstonhughes/).

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NAME: \_\_\_\_\_ 7.1 ASSESSMENT  
DATE: \_\_\_\_\_ CONTINUED

Complete the in-text citation for the corresponding source above.

- [for an idea found on page 112] In "Theme for English B," Langston Hughes writes a poem in the form of a writing assignment in which the student gives instruction to the teacher (Smith 112).
- [for a quotation taken from page 114] In "Theme for English B," Langston Hughes "instructs the instructor" (Benson 114).
- Some critics think "Theme for English B" is autobiographical (Poetry Corner).
- [for a quotation taken from page 98] The Harlem Renaissance produced a "treasure trove" of great writing (Wilson 98).
- The Harlem Renaissance was indeed a "rebirth" (Cisneros).
- [for a quotation found on page 24] Hughes "addresses his English teacher directly as an equal" ("The Theme of Hughes's "Theme for English B" 24).

Grammar Score: \_\_\_\_\_ of 12 points.

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NAME: \_\_\_\_\_ 7.1 ASSESSMENT  
DATE: \_\_\_\_\_ CONTINUED

### Morphology

Fill in the blank after each numbered definition with the matching word from the list below.

disrupt	paramedic	recant	deduce
corrupt	parapsychology	incantation	ductile
eruption	parasol	cantor	viaduct

- a bridge that allows a road to pass over another road viaduct
- to cause a breakdown in functioning disrupt
- a musical recitation of words used to cast a spell incantation
- capable of being drawn out into thin wire ductile
- to draw a conclusion from evidence deduce
- the explosion of a volcano eruption
- someone who is trained to give medical treatment but is not a physician paramedic
- the study of powers of the mind that lie beyond ordinary mental activities parapsychology
- someone who sings or leads music in a religious setting cantor
- to cause a moral breakdown in someone corrupt

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11. to retract one's previously avowed opinions recant
12. an umbrella used to keep off the sun parasol

Morphology Score: \_\_\_\_\_ of 12 points.

Total Score for Unit Assessment: \_\_\_\_\_ of 33 points.

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

**PP.1** ACTIVITY PAGE

### Grammar: In-Text Citations and Bibliographies

When you use other people's ideas or research in your writing, you must give them credit. This applies not only to direct quotations but also to ideas you put in your own words. Citations are brief credits you include in the body of your paper. Your bibliography or reference list at the end of your paper contains complete information about each work you have cited.

Read the in-text citations below, and then answer the questions that follow.

- A. The Harlem Renaissance was a "remarkable flowering" of artistic talent (Willoughby 262).
- B. One of the foremost poets of the Harlem Renaissance was Langston Hughes ("The Harlem Renaissance" 285).
- C. Hughes's poem "Theme for English B" is written as if it were both the fulfillment of a writing assignment and a critique of the assignment (Burgess 121).
- Which of the citations includes the name of the work cited rather than the name of the author? B
  - What is the page reference of the Willoughby citation? 262
  - Which citation contains a direct quotation? A
  - Which citation credits an idea about a specific literary work produced by the Harlem Renaissance? C
  - What is the title of the source credited for a general statement about the poet Langston Hughes? "The Harlem Renaissance"
  - Which is the name of the author credited for an idea about the poem "Theme for English B"? Burgess

Read the bibliography entries below, and then answer the questions that follow.

- D. Willoughby, Janine. *A Garden of Delights: A History of the Harlem Renaissance*. Cambridge University Press, 2016.
- E. Burgess, Ayesha. "Langston Hughes 'Theme for English B' as Protest." *Critical Reflections*, vol. 30, no. 4, 2019, pp. 441–452.
- F. Ortega, Sandra. "The Friendship That Begat the Harlem Renaissance." *The Atlantic*, 24 Feb. 2021, [www.theatlantic.com/literature/archive/2021/02/harlem-renaissance-beginning/620134/](http://www.theatlantic.com/literature/archive/2021/02/harlem-renaissance-beginning/620134/)
- In what Journal did Burgess publish her article about Langston Hughes?  
Critical Reflections
  - Which bibliography entry is for an online magazine? F
  - What is the name of the publisher of Willoughby's book? Cambridge University Press
  - At what website can "The Friendship That Begat the Harlem Renaissance" be found?  
www.theatlantic.com
  - On what pages can Burgess's article about "Theme for English B" be found?  
441–452
  - Which of the works listed was published most recently?  
"The Friendship That Begat the Harlem Renaissance" (2021)

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

**PP.2** ASSESSMENT

### Morphology: Greek/Latin Roots *para*, *canto*, *duct*, and *rupt*

Review the list of word roots and their meanings. Then, write the word in each sentence that contains one of the roots.

*para*: beside, beyond  
*canto*: sing  
*duct*: lead  
*rupt*: break

- Unfortunately, my appendix ruptured. ruptured
- Did you clean the air ducts? ducts
- Have you ever led a chant at a football game? chant
- She always carried a parasol. parasol
- I'm disappointed in your disruptive behavior. disruptive
- Glass does not conduct electricity well. conduct
- What an enchanting voice you have! enchanting
- My brother is trained as a paramedic. paramedic
- The street performance was interrupted by a sudden thunderstorm. interrupted
- My favorite player was inducted into the Baseball Hall of Fame. inducted
- Canticle of Canticles* is another name for *Song of Songs*. Canticle and Canticles
- Parallel lines do not ever intersect. Parallel



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**Unit 4**

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Volume 2**

**Teacher Guide**

**GRADE 8**



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ISBN: 978-1-68380-957-9