

## **Reading the Renaissance**

**Zuri M. Bryant**

**Helen S. Faison Arts Academy Intermediate Campus**

Overview  
Rationale  
Objectives  
Strategies  
Classroom Activities  
Annotated Bibliography/Resources  
Appendices-Standards

### **Overview**

This curriculum unit is designed to promote the Harlem Renaissance and the migration of African-Americans to northern cities. The “New Negro Movement,” the original name of the Harlem Renaissance, prompted a wave of creativity in writing, art, and music among African-Americans that spanned 1919 to roughly 1930. The Harlem Renaissance is most known for being a social movement against racism, but it was more. America was introduced to a variety of talented artists of many genres who would forever make their well-earned marks in this country’s history.

The activities in this unit, which will span a period of six weeks, will consist of a considerable amount of history as well as writing. Research and technology are mandatory to the unit. I teach Eighth Grade Communications in an arts academy. Our school collaborates with Manchester Craftsmen’s Guild (MCG), a local arts organization, to integrate the arts into the curriculum. The MCG teaching artists are my extra classroom resources, when necessary. Communications classes in my school are 90 minute blocks so there is ample time to complete activities. These lessons can also be broken up to fit with a particular literary period. I’ll teach the unit right after winter break so the end will coincide with Black History Month activities at the school.

### **Rationale**

This curriculum unit was created for regular education eighth graders as well as those in the Pittsburgh Scholars Program. Having taught in the middle school environment for two years, I realize that this is a rather critical year for these students. Initially, I wanted to say it’s especially critical for students who struggle academically, but it’s just as important for all. They’re battling with identity, friendships, self-esteem issues and a sense (or lack of) belonging. Especially toward the end of the school year, students are noticeably troubled by the notion of entering high school. In addition to preparing them academically, I feel it’s my duty to attempt to prepare them mentally and emotionally.

Eighth grade girls want to be grown up; therefore, they do many things that they believe grown up women do. Sometimes that includes reading books that they believe are intended to be read

by women. Those “urban lit” titles such as *A Hustler’s Wife*, *A Project Chick* and *Girls From Da Hood* occasionally find themselves the subject of many book documentations in my classroom. Unfortunately for the student who has labored over said documentation, those reports are inappropriate for the eighth grade. I tell the students at the beginning of the school year what is and mostly what is not acceptable, but they somehow either forget or don’t recognize their books of choice as unacceptable. When asked why they love to read of such travesties as rape, prostitution, infidelity, and drug sales and usage as a way of life, they tell me “this is real life” or “it really goes on in the world.” I do, of course, understand that the storylines of these books are not pure fiction. I also know that the world has so much more to offer these mostly low-income, inner city students.

By studying the Harlem Renaissance, students will be enlightened to the struggles African Americans endured and discover the amazing literature, music and art that came during these trying times. The Renaissance artists did not glorify their hardships like the authors of the “urban lit” titles do. Harlem Renaissance artists celebrated their pasts, marveled in their present and eagerly anticipated whatever future they intended to create for themselves. Although my students are adolescents and rarely have an idea of what the next weekend holds for them, they need to see that there is hope for them. They need to be able to see beyond their humble beginnings and dire straits and dream bigger. As a middle/high school student in Pittsburgh Public Schools during the mid-late 80s, my African American history knowledge started with slavery, hinted on Eli Whitney and George Washington Carver, then jumped clear to Martin Luther King and the Civil Rights Movement. Seeing photos and video of African Americans being combated like wildfire and animals triggered militancy in me against authority rather than a pride and appreciation for my people. While those teachings are important, they’re not all-encompassing of the African American experience in this country.

The Harlem Renaissance was bigger than Harlem. After World War I ended, conditions for African Americans in the South worsened, which caused hundreds of thousands of Black Americans to migrate to northern states. The North promised opportunities and freedom to the quickly growing educated and intellectual black middle class. Many black organizations and periodicals were established to provide outlets for African Americans. Also to give them an arena to express themselves with one another that they didn’t have in white America. Many relationships were built and African Americans became more aware of themselves as a people and as artists.

Successful artists during the Renaissance included:

### *Louis Armstrong*

Fellow musicians called him “stachelmouth” because of his huge, wide grin. Later, it was shortened to “Sachmo”. Young Louis grew up desperately poor. His only way to earn a living was to sing on street corners for nickels. He worked at any honest job that would provide food for his aching belly. At night, he haunted the dive bars listening to the jazz bands that were just coming into prominence. By the middle 1920s, Louis Armstrong’s star was rapidly rising. He formed a band called the “Hot Five” and cut his first records for Okeh in 1925, including the famous rendition of “St. Louis Blues” with Bessie Smith. The Hot Five—later the Hot Seven—

existed for three years, but never played a live date. Rather it was formed for recording purposes only. In the meantime, Armstrong continued playing in other bands.

### *Josephine Baker*

Josephine Baker was born Freda Josephine McDonald in St. Louis, Missouri. She later took the name Baker from her second husband, Willie Baker, whom she married at age 15. Surviving the 1917 riots in East St. Louis, Illinois, where the family was living, Josephine Baker ran away a few years later at age thirteen and began dancing in vaudeville and on Broadway. In 1925, Baker went to Paris where her comic ability and jazz dancing drew attention of a director. Virtually an instant hit, Baker became one of the best-known entertainers in both France and much of Europe. Her exotic, sensual act reinforced the creative images coming out of the Harlem Renaissance in America.

### *Romare Bearden*

Romare Bearden can best be described as a “descendent” of the Harlem Renaissance, for the majority of his works were created a couple of decades after the movement had ended. His paintings, collages and prints celebrate black history, black music (jazz primarily an invention of black musicians), and black lifestyles. Bright colors, unusual spatial compositions, and a jubilant attitude frequently occupy his works.

### *Charles W. Chestnutt*

Charles Waddell Chestnutt (1858-1932), an American novelist and short-story writer, was regarded as one of the most accomplished late-19<sup>th</sup>-century American writers of fiction. His works describe the complex social relations created in the United States by slavery. Chestnutt was born in Cleveland, Ohio, where his family had moved in the 1850s to escape racial persecution in the South. He had little formal education, but he taught himself and also received tutoring. In the 1870s Chestnutt began to write for magazines and newspapers, eventually concentrating on fiction. His story “The Goophered Grapevine” (1877) became the first work written by a black author to be published in the magazine *The Atlantic Monthly*. In 1899 two collections of his short stories were published: *The Conjure Woman* and *The Wife of His Youth*. Both books portray black American culture and describe characters who suffer under the system of slavery. Chestnutt’s use of irony and humor in these works prevented the alienation of white readers.

### *Countee Cullen*

Countee Porter Cullen (1903-1946) was born in Louisville, Kentucky. Cullen was raised by his grandmother until her death in 1917, then moved in with the minister of his church Rev. Frederick Cullen. He viewed Rev. Cullen and his wife as parents and changed his name from Porter to Cullen when he was 18. Cullen showed promise as a poet in high school editing magazines and winning poetry contests. During his senior year at New York University, *Color*, a compilation of his poems was published in 1925. It was considered an important work. Most notable to critics were the racial themes of Cullen’s poetry.

### *Aaron Douglas*

Aaron Douglas (1898-1979) was the Harlem Renaissance artist whose work best exemplified the “New Negro” philosophy. He painted murals for public buildings and produced illustrations and

cover designs for many black publications including *The Crisis* and *Opportunity*. In 1940 he moved to Nashville, Tennessee, where he founded the Art Department at Fisk University and taught for twenty nine years.

### *Paul Laurence Dunbar*

Paul Laurence Dunbar (1872-1906), an American poet, the son of former slaves was born in Dayton, Ohio. Dunbar was one of the first black writers to gain national prominence. He published his first volume of verse, *Oak and Ivy* (1893), at his own expense. His second book of poetry was *Majors and Minors* (1895). In 1896 the best of his poems appeared in a single volume, *Lyrics of Lowly Life*, with an introduction by American writer William Dean Howells. For most of his career, Dunbar wrote for a white audience, and he generally avoided racial issues in his work. He wrote several more volumes of poetry, as well as four novels, the best known of which is *The Sport of the Gods* (1902), the story of a black family in a Northern city in the United States. Dunbar also wrote four collections of short stories.

### *Duke Ellington*

Duke Ellington was a major force in jazz from the 1920s through the 1960s and his work continues to be influential today. He is considered by many to be the greatest American composer. He had many hits including *Take the A Train* (words and music by Billy Strayhorn), *Satin Doll*, *Rockin' the Rhythm* and *Sophisticated Lady*. Ellington started playing around Washington, DC in his teens, then formed a band "The Washingtonians" which he moved to New York City in 1923. In this setting, Ellington had a chance to write music in a variety of styles for dance theater acts as well as extended specialties for his band.

### *Jessie Fauset*

Jessie Redmon Fauset was born in Frederickville, New Jersey. Her father was a minister and her mother died when she was a child. In 1905, Fauset graduated from Cornell University and began working as a teacher in Washington, DC. In 1919, she received her master's from the University of Pennsylvania. Fauset soon moved to New York City to work as the editor for the NAACP's *The Crisis* magazine. She published works written by Harlem Renaissance writers Cullen, Toomer, Hughes and McKay. During Fauset's high point in her writing career, she wrote four novels, all of which dealt with racial issues such as passing, interracial relationships, and the color line.

### *Langston Hughes*

Langston Hughes was born James Langston Hughes in Joplin, Missouri. He attended Central High School in Cleveland, Ohio, where he began writing poetry in the eighth grade and later attended Columbia University. One of Hughes' most acclaimed essays appeared in the *Nation* in 1926, entitled "The Negro Artist and the Racial Mountain". It spoke of Black writers and poets, "who would surrender racial pride in the name of false integration," where a talented Black writer would prefer to be considered a poet, not a Black poet, which to Hughes meant he subconsciously wanted to write like a white poet. Hughes argued, "no great poet has ever been afraid of being himself."

### *Zora Neal Hurston*

Zora Neal Hurston was born in Notasulga, Alabama, but grew up in Florida. Hurston later attended Howard University while working as a manicurist. In 1925, she went to New York City, drawn by the circle of creative black artists known as the Harlem Renaissance, and she began writing fiction. Hurston studied anthropology at Barnard College where she received a six-month grant that enabled her to collect African American folklore. Hurston's best-known work was published in 1937; *Their Eyes Were Watching God*, a novel which was controversial because it didn't fit easily into stereotypes of black stories. She was criticized within the black community for taking funds from white people to support her writing; she wrote about themes "too black" to appeal to many whites. Eventually, Hurston went back to Florida and in 1960 died there in poverty.

#### *James Weldon Johnson*

James Weldon Johnson was the son of a headwaiter and the first female public school teacher in Florida, both of whom had roots in Nassau, Bahamas. The second of three children, Johnson's interests in reading and music were encouraged by his parents. After graduating from the school where his mother taught, Johnson spent time with relatives in Nassau and in New York before continuing with his education. While attending Atlanta University, from which he earned a BA in 1894, Johnson taught for two summers in rural Hampton, Georgia. There he experienced life among poor African Americans, from which he had been largely sheltered during his middle-class upbringing in Jacksonville, Florida. During the summer before his senior year he attended the Columbian Exposition in Chicago, where, on "Colored People's Day," he listened to a speech by Frederick Douglass and heard poems read by Paul Laurence Dunbar, with whom he soon became friends. Johnson would eventually become general secretary of the NAACP and author a number of anthologies. During his final years, he wrote a history of black life in New York that focused on the Harlem Renaissance entitled *Black Manhattan* (1930), his truly autobiographical *Along This Way* (1933), and *Negro Americans, What Now?* (1934), a book that argues for integration as the only viable solution to America's racial problems.

#### *William H. Johnson*

William H. Johnson arrived in Harlem when the Renaissance was in the making. He had come to New York in 1918 from Florence, South Carolina, and became a student at the National Academy of Design. He remained there for five years, absorbing the teaching of George Luks and Charles Hawthorne, and readying himself for a career in art that would take him to places in North Africa and Europe in search of a permanent residence. It was through the influence of Hawthorne that Johnson traveled first to Paris in 1926, where he settled, painted, and studied the works of modern European masters.

#### *Lois Mailou Jones*

Lois Jones attended the School of the Museum of Fine Art, Boston, at a time when racial prejudice and discrimination were omnipresent features of American life. Jones engineered her professional art career in spite of barriers. Sometimes she entered works in exhibitions that did not recognize African American artists by having white friends deliver the paintings. In other cases, prizes initially awarded to her on merit were subsequently taken away and given to white competitors. Despite these trials, Jones prevailed on the basis of her talent, energy, and persistence. She refused to be discouraged.

### *Nella Larsen*

Nella Larsen was an American novelist and short story writer famously associated with the Harlem Renaissance era, which one writer has called “an era of extraordinary achievement in black American art and literature areas during the 1920s and 1930s.” Her mother was of Danish descent and her father was West Indian. Although Larsen was considered legally black, she wanted to be able to identify herself with both races, black and white. She incorporated some of her own personal experiences, ideas, thoughts and beliefs into her novels, including her first novel *Quicksand* (1928) and *Passing* (1929). Both novels involve semiautobiographical accounts of women whose racial and sexual confusion contribute to their unfulfilled quest for identity.

### *Jacob Lawrence*

Jacob Lawrence was the first American artist of African descent to receive sustained mainstream recognition in the United States. His success came early, at the age of twenty-four, but lasted almost uninterrupted until his death in June 2000. His renown is mostly in his “Migration” series, that documents the migration of blacks from Africa to America, focusing mostly on their history in the South. In the last ten years of his life, he received numerous awards, including the Presidential Medal of Arts and more than eighteen honorary post-doctorate degrees.

### *Alain LeRoy Locke*

Alain Locke, the distinguished African American intellectual of his generation, was the leading promoter and interpreter of the artistic and cultural contributions of African Americans to American life. As a professor of philosophy (the study of knowledge), his theory of “cultural pluralism” valued the uniqueness of different styles and values available within a democratic society. Locke served as secretary and editor of the newly established *Associates in Negro Folk Education*. Between 1936 and 1942 this organization published nine “Bronze Booklets” written by leading African American scholars. Locke wrote two of these, *Negro Art: Past and Present* and *The Negro and His Music*, and edited a third, *The Negro in Art: A Pictorial Record of the Negro Artist and of the Negro Theme in Art*. The latter reemphasized his belief that African American artists should look to the works of their African ancestors for subject matter and styles to apply to modern painting and sculpture.

### *Claude McKay*

Claude McKay (1890-1948), an American writer, was born in Jamaica (then a colony of Britain). One of the prominent figures of the Harlem Renaissance in black literature of the 1920s, he was known for his poems and novels of black life, first in Jamaica (*Songs of Jamaica* and *Constab Ballads*, both in 1912) and later in the United States. After 1914, several of his poems were published in various American periodicals; they were primarily lyric words decrying injustice. McKay’s first novel, *Home to Harlem* (1928), a vivid picture of a black soldier’s life in New York City after his return from World War I, was a popular success. Other novels by McKay include *Banjo* (1929), set on the waterfront of Marseille, and *Banana Bottom* (1933), about Jamaica. McKay’s poetry and prose were notable for his use of traditional forms to express unfamiliar ideas and themes, many of which related to the black experience in the United States.

### *Jelly Roll Morton*

Ferdinand Joseph LaMenthe was born on October 20, 1890 in New Orleans, Louisiana. At an early age, his father abandoned him, and only a few years later, his mother passed away.

Consequently, his aunt, uncle, grandmother, and great-grandmother took turns taking care of him. Ferdinand was a Creole--a mix of African, French, and Spanish. He took on his step-father's (Ed Morton) last name so that he would not be called "Frenchy" by his peers. His nickname, "Jelly Roll" (which at that time held sexual connotations), was picked up later in his life when he had established a reputation of being a ladies' man. Ferdinand was raised as a Roman Catholic, but was later introduced to the voodoo tradition by his godmother. His ties with voodoo inevitably compelled him to make bizarre decisions later in his life. Music had always been a part of Jelly Roll Morton. By the age of ten, Jelly Roll was starting to play his main instrument, the piano. At twelve years of age, he began to play in the brothels of Storyville. Jelly Roll spent his days going to the famous red-light district, playing everything from popular ragtime pieces to French quadrilles, and becoming acquainted with various madames and prostitutes. In 1904, Jelly Roll took his show on the road. He traveled to New York City, Memphis, St. Louis, Kansas City, and other various cities in Louisiana, Mississippi, Alabama, and Florida. He then spent five years playing in Los Angeles. During these musical ventures, a new style of music began to evolve from Jelly Roll's performances.

### *Paul Robeson*

Paul Leroy Robeson was born on April 9, 1898 in Princeton, New Jersey. He was the youngest son of five children born to Presbyterian minister Reverend William Drew Robeson (1845-1918) and former schoolteacher Maria Louisa Bustill Robeson (1853-1904). He was the grandson of slaves and the son of a minister who escaped slavery and became one of Rutgers University's most famous and accomplished alumni. In 1915, Robeson was awarded a four-year academic scholarship to Rutgers University. He was inducted into the Phi Beta Kappa Society and Rutgers' Cap & Skull Honor Society. He was valedictorian of his graduating class in 1919. Rutgers awarded Robeson an honorary Master of Arts degree in 1932 and an honorary Doctorate of Humane Letters on his 75th birthday in 1973. He decided to use his artistic talents in theater and music to promote African and African-American history and culture. What followed was a brilliant career as an actor and concert singer which spanned nearly four decades.

### *Bessie Smith*

Bessie Smith was a rough, crude, violent woman. She was also the greatest of the classic Blues singers of the 1920s. Bessie started out as a street musician in Chattanooga. In 1912, Bessie joined a traveling show as a dancer and singer. The show featured Pa and Ma Rainey (see Ma's biography on another page). Bessie Smith developed a friendship with Ma Rainey who became her mentor and she (Bessie) stayed with the show until 1915. Bessie then joined the T.O.B.A. Vaudeville circuit and gradually built up her own following in the south and along the eastern seaboard. By the early 1920s, she was one of the most popular Blues singers in vaudeville. In 1923, she made her recording debut on Columbia, accompanied by pianist Clarence Williams. They recorded "Gulf Coast Blues" and "Down Hearted Blues." The record sold more than 750,000 copies that same year, rivaling the success of Blues singer Mamie Smith (no relation). Bessie Smith was one of the biggest stars of the 1920s and was popular with both Whites and Blacks, but by 1931, the Classic Blues style of Bessie Smith was out of style and the Depression, radio, and sound movies had all damaged the record companies' ability to sell records, so Columbia dropped Smith from its roster.

### *Jean Toomer*

Jean Toomer was born in 1894 in Washington, D.C, the son of a Georgian farmer. Though he passed for white during certain periods of his life, he was raised in a predominantly black community and attended black high schools. In 1914, he began college at the University of Wisconsin but transferred to the College of the City of New York and studied there until 1917. Toomer spent the next four years writing and publishing poetry and prose in *Broom*, *The Liberator*, *The Little Review* and others. In 1921, Toomer took a teaching job in Georgia and remained there four months; the trip represented his journey back to his Southern roots. His experience inspired his book *Cane*, a book of prose poetry describing the Georgian people and landscape. In the early twenties, Toomer became interested in Unitism, a religion founded by the Armenian George Ivanovich Gurdjieff. The doctrine taught unity, transcendence and mastery of self through yoga: all of which appealed to Toomer, a light-skinned black man preoccupied with establishing an identity in a society of rigid race distinctions. He began to preach the teachings of Gurdjieff in Harlem and later moved downtown into the white community. From there, he moved to Chicago to create a new branch of followers. Toomer was married twice to wives who were white, and was criticized by the black community for leaving Harlem and rejecting his roots for a life in the white world; however, he saw himself as an individual living above the boundaries of race. His meditations centered around his longing for racial unity, as illustrated by his long poem "Blue Meridian."

### **Objectives**

This unit will be used to supplement the current eighth grade curriculum with many concepts covered during the school year. Many of the state standards will be addressed for Communications as well as for Technology, including "use effective research and information management skills," "respond orally and in writing to information," and "demonstrate basic computer literacy." From the Arts and Humanities Standards, students will need to "relate various works from the visual and performing arts and literature to the historical and cultural context within which they were created." They will also demonstrate their knowledge of writing for different purposes and audiences. Students will develop and apply speaking skills. Finally, they will explain how the artist they are researching relates to them personally as well as to the rest of the world.

In the end students will create a multi media presentation that is comprised of a research paper and at least two other media.

### **Strategies**

I have incorporated many activities into this curriculum unit. By making the activities in this unit rich in history and English, students will meet many of the PA Student Learning Standards. Students will also employ cooperative learning skills to gather information. They will also prepare and present an oral report at the end of the unit. These presentations will significantly enhance students' confidence and communication skills.

My hope is that the students choose a figure that they can identify with and someone that interests them, someone that makes them hungry for more knowledge. In the bios above, I tried to include just enough information to spark some interest, but not enough to deter someone from choosing a specific artist. I didn't really want to include information about death. Many of our

students have experienced more death in their short lives than the majority of adults they know. It shouldn't be a factor in the decision-making process.

I will require specific information for the research assignment. I'll also assign reading for homework so the students actually become acquainted with their artist of choice. Through this reading they will recognize that people who look like them can accomplish anything they put their minds to regardless the circumstances. Our students don't realize that they have the opportunity to be who they want to be without limitations. Due to the time period, every artist on the choice list overcame some obstacle. I want the students to appreciate that point.

The students will deliver a speech to the class. They have the option of using their multi media components during the speech or presenting them separately. They also may give the speech in first person point of view, as the artist.

### **Classroom Activities**

#### Multi-media Biographical Research Project Famous African Americans

You will be creating a multi-genre research project about a famous and influential Harlem Renaissance artist. Your project will include the following:

- Outline (100 pts).
- Rough draft of research paper (100 pts).
- Revising/Editing
- Final copy of research paper (100 pts).
- List of research sources (Part of final copy grade).
- Speech (100 pts.)
- Two other media (illustration, portrait, biographical timeline, historical timeline, map) (50 pts each).

Total: 500 pts.

#### Research Paper Requirements

You will pick one of the following Harlem Renaissance artists to write your research paper about. **ONLY TWO PEOPLE FROM THE CLASS CAN WRITE ABOUT THE SAME PERSON!**

Louis Armstrong  
Josephine Baker  
Romare Bearden  
Charles W. Chestnutt  
Countee Cullen  
Aaron Douglas  
Paul Laurence Dunbar  
Duke Ellington  
Jessie Fauset

Langston Hughes  
Zora Neal Hurston  
James Weldon Johnson  
William H. Johnson  
Lois Mailou Jones  
Nella Larsen  
Jacob Lawrence  
Alain LeRoy Locke  
Claude McKay  
Jelly Roll Morton  
Paul Robeson  
Bessie Smith  
Jean Toomer

You will have a list of websites from which to conduct your research. Your paper will be divided into five paragraphs with specific information in each paragraph. The biography must be in **your own words**. If you copy word for word from another document, you will NOT receive credit. The following format must be followed for your paper:

#### Introduction

- General statement of how your reader may know the person (why the person is famous).

#### Paragraph 1:

- Date of birth.
- Place of birth.
- Information about parents
- Information about siblings.
- Childhood information.

#### Paragraph 2:

- Education or training (professional education such as college...any information about elementary or high school should be included under childhood information).

#### Paragraph 3:

- Information about spouse.
- Information about children.
- Personal interests.

#### Paragraph 4:

- Career.
- Awards and achievements.

#### Paragraph 5:

- How the person impacted society and/or the African American community.

#### Conclusion:

- Date and place of death.
- Restate introduction (why the person is famous).

## **Rough Draft, Revising/Editing, Final Copy, List of Research Sources**

The rough draft will be completed on lined paper. It will then need to be checked by Ms. Bryant.

The final copies will be typed on the computer. You may only use one of the two following professional fonts: Arial or Times New Roman with a font size of 14. Your paper must be typed and printed in black ink.

Your list of research sources must be the last page of your final copy. You will need to retype the information about the sources you used from the resource page that is included in your information folder. You may not use all of the sources for your paper so you should only include the ones you used.

### **Speech**

You will present a speech to the class about your famous African American. You must include all of the information from your paper, but you **may not read your paper**. You will be provided with one notecard to use during your speech. This notecard should contain only short notes and no full sentences. You should speak to the class, not read to them.

### **Multimedia Components**

You will create two of the following media to include in your project:

**Illustration:** You will create an illustration (drawing) of your famous African American doing something from his/her life.

**Portrait:** You will draw, paint, or color a portrait of your famous African American.

**Biographical Timeline:** You will create a timeline of the important events in your famous African American's life.

**Historical Timeline:** You will create a timeline of important world events that were going on during your famous African American's life.

**Map:** You will create a map of the country where your famous African American lived and pinpoint and label where important events in that person's life happened.

## Schedule

Dates

\_\_\_\_\_: Go over assignment, begin reading information

\_\_\_\_\_: Work on research notes

\_\_\_\_\_: Work on research notes

\_\_\_\_\_: Research notes due, start outline

\_\_\_\_\_: Work on outline

\_\_\_\_\_: Outline due, start rough draft

\_\_\_\_\_: Rough draft due

\_\_\_\_\_: Revising/editing, start final draft

\_\_\_\_\_: Final draft due

\_\_\_\_\_: Plan speech, complete speech notecard

\_\_\_\_\_: Work on media #1

\_\_\_\_\_: Work on media #2

\_\_\_\_\_: Finish media, both media are due

\_\_\_\_\_: Present speeches

\_\_\_\_\_: Present speeches

## **Annotated Bibliography**

Bushman, John H. and Kay Parks. Using Young Adult Literature in the English Classroom. Prentice-Hall, Inc., 1993.

This book is an excellent introduction to young adult (YA) literature for the 7th-12th grade English curriculum. It establishes a valid argument for using YA literature based on several developmental theories. The argument that adolescents are interested in reading stories that relate to their own experiences or involve issues they face is realized here. Such interest results in emotional responses, which in turn fosters a positive attitude towards reading. YA literature, therefore, supplies all these needs.

Carter, James Bucky, Ed. Building Literary Connections with Graphic Novels. NCTE, 2007.

This book is a collection of essays by various professors and school teachers which shows the value of graphic novels and comic books in the classroom. The essays in this book are written for specific texts.

Champion, Tempii B. Understanding Storytelling Among African American Children. Lawrence Erlbaum Assoc., 2003.

This book reports research of African American children producing narrative while discussing structure. Some researchers have focused on the influence of culture on the narrative structures employed by African American children; some have suggested that their narrative structure are strongly influenced by some culture; others speculate that African American children, like most children, produce narrative structures typically found in school settings.

Lewis, Leslie W. Telling Narratives. Secrets in African American Literature. Library of Congress, 2007.

This book is a study of racial and sexual secrets within an African American literary context. It's rooted in feminist and African American cultural theory and focuses specifically on the problems of voice that both feminists and African Americans have identified as a consequence of white and/or male dominance.

Long, Richard A. Grown Deep: Essays on the Harlem Renaissance. Four-G Publishers, 1998.

This book explores the introduction of the Harlem Renaissance to the rest of the world. It touches upon many of the genres celebrated during the Renaissance as well as those responsible for its popularity and acceptance.

Moore, Alan. *The Watchmen*. DC Comics, 1987.

Beyond the elaborate narrative, this book teaches a lesson in morality. It's more than just a comic; *The Watchmen* enlightens those with preconceived notions by engrossing the reader into its complex storylines.

Phelan, Patricia, Ed. Literature and Life: Making Connections in the Classroom. NCTE, 1990.

*Literature and Life* is composed of individual writers who have a sense for how to liven a classroom. This is an excellent resource book for all teachers because it focuses on new techniques and methods to try, in order to get a response from the students. This book gives an abundance of examples.

Read MacDonald, Margaret. The Storyteller's Start-up Book. August House, 1993.

This book is guaranteed to help the novice get up in front of a group--without book or script--and share the gift known as story. It takes the reader through the process of finding, learning and practicing a story. The author shares a little background on the importance of story in history and world cultures. Best of all, she includes stories with telling instructions.

### **Web Sites**

“Alain Locke.” Notablebiographies.com. 2007. Encyclopedia of World Biography. June 2, 2008. <http://www.notablebiographies.com/Ki-Lo/Locke-Alain.html>

“Biographies of the Harlem Renaissance.” 42explore.com. January 2004. 42 Explore: Thematic Pathfinders for All Ages. June 3, 2008. <http://www.42explore2.com/harlem2.htm>.

“Ferdinand ‘Jelly Roll’ Morton.” Thinkquest.org. Think Quest. June 3, 2008. <http://library.thinkquest.org/18602/history/classic/fmorton/fmorton.html>

“Jazz History-Bessie Smith.” SepiaJazz.com. SepiaJazz. June 3, 2008 <http://www.sepiajazz.citymax.com/page/page/783790.htm>

“Jean Toomer.” Poets.org. 1997. Poets.org. June 2, 2008 <http://www.poets.org/poet.php/prmPID/71>

“Paul Robeson, Biography.” Prcc.rutgers.edu. 2005. The Paul Robeson Cultural Center. June 3, 2008. <http://prcc.rutgers.edu/Robeson/biography.htm>

### **Appendix-Standards**

#### Appendix A- Standards

##### Reading, Writing, Speaking and Listening

1. All students use effective research and information management skills, including locating primary and secondary sources of information with traditional and emerging library technologies.
2. All students read and use a variety of methods to make sense of various kinds of complex texts.
3. All students respond orally and in writing to information and ideas gained by reading narrative and informational texts and use the information and ideas to make decisions and solve problems.
4. All students write for a variety of purposes, including to narrate, inform and persuade, in all subject areas.
5. All students analyze and make critical judgments about all forms of communication, separating fact from opinion, recognizing propaganda, stereotypes and statements of bias, recognizing inconsistencies and judging the validity of evidence.

6. All students exchange information orally, including understanding and giving spoken instructions, asking and answering questions appropriately, and promoting effective group communications.
7. All students listen to and understand complex oral messages and identify their purpose, structure and use.
8. All students compose and make oral presentations for each academic area of study that are designed to persuade, inform or describe.
10. All students communicate appropriately in business, work and other applied situations.

#### Arts and Humanities

1. All students describe the meanings they find in various works from the visual and performing arts and literature on the basis of aesthetic understanding of the art form.
2. All students evaluate and respond critically to works from the visual and performing arts and literature of various individuals and cultures, showing that they understand important features of the works.
3. All students relate various works from the visual and performing arts and literature to the historical and cultural context within which they were created.
4. All students produce, perform or exhibit their work in the visual arts, music, dance or theater, and describe the meanings their work has for them.

#### Citizenship

1. All students demonstrate an understanding of major events, cultures, groups and individuals in the historical development of Pennsylvania, the United States and other nations, and describe the patterns of historical development.
3. All students describe the development and operations of economic, political, legal and governmental systems in the United States, assess their own relationships to those systems, and compare them to those in other nations.
4. All students examine and evaluate problems facing citizens in their communities, state, nation and world by incorporating concepts and methods of inquiry of the various social sciences.
5. All students develop and defend a position on current issues, confronting the United States and other nations, conducting research, analyzing alternatives, organizing evidence and arguments, and making oral presentations.
7. All students demonstrate their skills of communicating, negotiating and cooperating with others.
8. All students demonstrate that they can work effectively with others.
9. All students demonstrate an understanding of the history and nature of prejudice and relate their knowledge to current issues facing communities, the United States and other nations.

#### Science and Technology

9. All students demonstrate basic computer literacy, including word processing, software applications, and the ability to access the global information infrastructure, using current technology.

## Appendix B-Research Outline

### Research Paper Outline

Title: \_\_\_\_\_

**Introduction (General statement of how your reader may know the person... why he or she is famous):**

**Paragraph 1:**

- Date of birth:
  
- Place of birth:
  
- Information about parents:
  
- Information about siblings:
  
- Childhood information:

**Paragraph 2:**

- Professional education:

**Paragraph 3:**

- Information about spouse:
  
- Information about children:
  
- Personal Interests:

**Paragraph 4:**

- Career:
- Awards and achievements:

**Paragraph 5:**

- Impact on society and/or African American community:

**Conclusion:**

- Death Information:
  
- Restate introduction (why the person is famous):

## Appendix C-Student Research Web Sites

Biographies of the Harlem Renaissance  
<http://www.42explore2.com/harlem2.htm>

Alain Locke  
Notable Biographies, 2007  
<http://www.notablebiographies.com/Ki-Lo/Locke-Alain.html>

Jelly Roll Morton  
Think Quest  
<http://library.thinkquest.org/18602/history/classic/fmorton/fmorton.html>

Paul Robeson  
The Paul Robeson Cultural Center, 2005  
<http://prcc.rutgers.edu/Robeson/biography.htm>

Bessie Smith  
SepiaJazz.com  
<http://www.sepiajazz.citymax.com/page/page/783790.htm>

Jean Toomer  
Poets.org, 1997-2008  
<http://www.poets.org/poet.php/prmPID/71>