Visual Prompt: Duke Ellington (seated at the piano) was a major presence in the Harlem Renaissance. He was famous for playing jazz, although he played other genres as well, such as classical, blues, and gospel. How does the music of an era influence writers?

Unit Overview

Ever since the Pilgrims traveled to America, the concept of the “journey” has been part of the American experience. In this unit, you will take two journeys. First, you will experience a cultural journey by exploring the voices of the Harlem Renaissance. You will then study one voice in depth by reading *Their Eyes Were Watching God*, by Zora Neale Hurston. A major writer of the Harlem Renaissance, Hurston will take you on one character’s journey of self-discovery.
GOALS:
- To explore the concept of “journey”
- To analyze a writer’s complex writing and stylistic choices
- To research and synthesize information about a literary era
- To create a multimedia presentation

ACADEMIC VOCABULARY
renaissance
annotated bibliography

Literary Terms
coherence (internal, external)
dialect
indirect characterization
extended metaphor
folktale
book review

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Learning Targets
- Preview the big ideas and vocabulary for the unit.
- Identify and analyze the skills and knowledge necessary to successfully complete Embedded Assessment 1.

Making Connections
To extend the metaphor of a journey, you are beginning another kind of journey—the study of the Harlem Renaissance, a specific literary cultural period that made a significant contribution to the ever-growing world of American literature. For this unit, you will build a foundational understanding of this movement so that you can delve deeply into one novel that was produced as a result of its philosophies, values, and beliefs. This particular period in American history is noted for its flowering of African American literature, arts, music, and thought.

Your research will culminate in a multimedia research presentation. This kind of presentation differs from a traditional research paper in its delivery. It calls for the presenters to understand the information well enough to create a presentation that not only shares the information gathered during the research, but also allows the presenter to use a variety of media resources.

Essential Questions
Based on your current knowledge, respond to the following Essential Questions:
1. How do cultural movements such as the Harlem Renaissance reflect and create people’s attitudes and beliefs?
2. How is one writer’s work both a natural product of and a departure from the ideas of a specific literary movement in American literature?

Developing Vocabulary
Examine the Academic Vocabulary and the Literary Terms of this unit and sort them according to your level of familiarity. What strategies will you use to gather knowledge of new terms independently and to develop the ability to use them accurately?

Unpacking Embedded Assessment 1
Closely read the assignment for Embedded Assessment 1: Presenting a Literary Movement: The Harlem Renaissance.

Your assignment is to work in pairs or a small group to create an interactive multimedia research presentation about a topic related to the Harlem Renaissance. This presentation to your classmates should include a variety of media and must also include an annotated bibliography. Your presentation should focus on some aspect of the era that presents the values and ideas of the Harlem Renaissance, such as historical context, philosophy and beliefs, the arts, or daily life.

With your class, create a graphic organizer that details the knowledge and skills you must have to create an interactive, multimedia research presentation about a topic related to the Harlem Renaissance.
Developing Research Questions

Learning Targets
• Carefully examine and mark a text to identify possible research topics.
• Develop research questions about the Harlem Renaissance.

Preview
In this activity, you will read an introductory text about the Harlem Renaissance and use it to generate potential research questions.

Setting a Purpose for Reading
• Underline names and places that you could do more research about.
• Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
• Put an exclamation point next to any information you want to learn more about.
• Write down any questions you have about the information in the text.

ABOUT THE AUTHORS
Kathleen Drowne is an assistant professor of English at Missouri University of Science & Technology. Patrick Huber is an associate professor of history at Missouri University of Science & Technology, where he teaches U.S. history.

Informational Text

“The Harlem Renaissance”
adapted from The 1920s by Kathleen Drowne and Patrick Huber

Historical Context

1 Between 1915 and 1918, approximately half a million African Americans left the South for northern urban-industrial centers like Harlem, Chicago, St. Louis, and Detroit as part of the Great Migration. ... Most of these migrants moved north to find higher-paying jobs and to carve out better lives for themselves and their families. They also sought to escape segregation, sharecropping, and racial violence common in the South. The flood of African-American newcomers heightened competition with white workers for jobs, housing, and public facilities, and set off an unprecedented surge of race riots in northern and Midwestern cities.

2 For the most part, southern black migrants were disappointed by what they found in the North. Not only were well-paying jobs scarce for black workers in northern and Midwestern cities, but racist practices also forced these new arrivals to suffer the indignities of segregated schools, theaters, housing, and other facilities. Although the 1920s saw a tremendous flowering of African-American arts, particularly in Harlem and other northern cities, the decade overall was one of tense, turbulent, and sometimes violent relations between black and white Americans. (9–10)

3 Although the phrase “New Negro” dates to the late nineteenth century, it was not until the 1920s that this label gained currency as a description for middle-class African Americans who advocated a new sense of militancy and racial pride. Indeed, Alain Locke, an African-American philosopher, critic, and editor, titles his...
Harlem Renaissance literary anthology *The New Negro* (1925) in order to signal these powerful currents of black artistic consciousness, renewed civil rights advocacy, and racial **solidarity**. The National Association for the Advancement of Colored People (NAACP) and other organizations waged court battles in an attempt to secure African Americans’ civil and political rights. Black writers, musicians, and artists, especially those who resided in Harlem, the so-called “Mecca” of the New Negro, used their work to celebrate African-American culture and challenge damaging racist stereotypes. Above all, “New Negroes” attempted to assert their own **agency** and participate fully in American culture, while resisting white America’s attempts to cast them as a “problem” that somehow needed to be solved. Many critics, in hindsight, see the New Negro movement as overly optimistic and even naïve, but at the time this impulse toward self-expression, self-assertiveness, and self-determination was a driving force among some middle-class African Americans. (12–13)

**Literature**

** Chunk 2 **

4 The Harlem Renaissance, sometimes called the Negro Renaissance or the New Negro Movement, describes the period roughly between the end of World War I and the onset of the Great Depression, during which African Americans produced a vast number of literary, musical, and artistic works. The artists associated with the Harlem Renaissance attempted to promote racial consciousness and black pride by creating new images of African Americans and by celebrating their blues and folklore traditions, in order ultimately to destroy old racist stereotypes. The works they created were, for the most part, confident, positive, and optimistic about the future of black America.

5 ...Thousands of black families crowded into Harlem, a large neighborhood in upper Manhattan loosely defined in the 1920s as the area between 110th and 155th Streets. This dramatic population shift transformed Harlem into the capital of African-American culture during the 1920s. ... Black people from the American South, the West Indies, and even Africa crowded into the neighborhood, competing for jobs and living space. Harlem became an important cultural crossroads, and talented writers such as Langston Hughes, Countee Cullen, Claude McKay, Jessie Fauset, and Zora Neale Hurston were only a few of the hundreds of young African Americans who flocked to Harlem to join the growing colony of black intellectuals fueling the Harlem Renaissance. (186–187)

**Music**

** Chunk 3 **

6 Although initially considered little more than a passing musical fad when it was first recorded in 1917, jazz became the most influential form of American popular music in the 1920s. Jazz combined elements of a wide range of music, including ragtime compositions, brass-band marches, minstrel numbers, and to a lesser degree, blues songs. ... 

7 The enormous popularity of jazz provided new opportunities for African-American musicians to make records, occasionally perform on radio, and find work playing for live audiences. ... 

8 With the advent of National Prohibition, Harlem nightclubs and cabarets, located above 125th Street in Manhattan, began to attract wealthy white partygoers and tourists who wanted to drink, dance, and hear “exotic” African-American music. In 1929, Variety listed 11 major nightclubs in Harlem that catered to predominately white

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1 **Mecca**: a city in Saudi Arabia that is sacred to Islam; pilgrims travel there as part of their spiritual journey
crowds, including Small’s Paradise, Connie’s Inn, and the Cotton Club. These swanky nightclubs and cabarets employed hundreds of African-American jazz musicians during the late 1920s, including bandleader Edward “Duke” Ellington. ... (199–200)

9 By far the greatest jazz musician of the 1920s was Louis Armstrong, a New Orleans–born cornetist and trumpeter whose inventive solos and technical brilliance marked the pinnacle of hot jazz. ... (200)

10 Another influential form of African-American music that rose to prominence during the 1920s was the blues. Although it remains difficult to pinpoint an exact origin, the blues emerged sometime around the turn of the twentieth century and evolved from a variety of traditional black musical forms, including field hollers, work songs, ballads, and rags. ... Early folk blues reflected a variety of experiences of African-American life during segregation and often spoke of work, gambling, crime, alcohol, imprisonment, disasters, and hard times. Above all, the blues commented on the universal themes of troubled love relationships and sexual desires. ... (205)

11 One of the most influential vaudeville blues singers of the 1920s was Gertrude “Ma” Rainey, a flamboyant dresser who flaunted expensive beaded gowns, a necklace made of $20 gold pieces, and ostentatious diamond earrings and rings. ... Billed as “the Mother of the Blues,” she recorded more than 100 songs over five years. ... Rainey’s young protégé, Bessie Smith, emerged as an even greater vaudeville star. Smith’s first record, “Gulf Coast Blues,” coupled with “Downhearted Blues,” made in 1923 for Columbia, sold 780,000 copies in its first six months. ... With her expressive, soulful phrasing, she remained the biggest blues star of the 1920s, and today she is unquestionably considered by music historians to be the greatest vaudeville blues singer of all times. (205–206)

Art

12 One serious problem that plagued African-American artists during the 1920s was a lack of opportunity to study art and to show their work. Some museums refused to exhibit the work of black artists, and some art schools declined to consider black applicants for scholarships. In 1923, sculptor Augusta Savage brought this discrimination against black artists to the attention of the American public when, after being rejected for a summer school in France because of her race, she appealed to the press. After her story appeared in newspapers, many editorials and letters followed, and while she never did receive the scholarship, she did other black artists a great service by focusing public scrutiny on the problem. ...

13 Perhaps the best-known African-American painter of the Harlem Renaissance was Aaron Douglas. Douglas was a student of the German artist Winold Reiss, who painted African Americans neither as crude stereotypes nor as white people with dark complexions, but rather as dignified, unique individuals. Reiss encouraged Douglas to incorporate African imagery into his paintings, which he did with great success. His May 1927 cover for the Urban League’s magazine Opportunity, for example, depicts the proud profile of a long-neck Magbetu woman with an elaborate African hairstyle. ... In 1928, Douglas became the first president of the Harlem Artists Guild, an organization that helped black artists secure federal funding from the Works Progress Administration during the Great Depression. (274)
Developing Research Questions

Second Read
- Reread the text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Craft and Structure: How does the way the text is organized help the reader understand it? What textual evidence supports your answer?

2. Key Ideas and Details: According to the text, what is the significance of the time period of the Harlem Renaissance? What role does this context play as the text develops?

3. Key Ideas and Details: What was the relationship among discrimination, racial stereotypes, and African American art during the Harlem Renaissance? Support your answer.

4. Key Ideas and Details: What universal themes are reflected in blues music? How do they represent themes of the Harlem Renaissance? What textual evidence supports your answer?
5. **Craft and Structure**: Why was Harlem called the “Mecca of the New Negro”? How does the author show this over the course of the text?

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**Review Levels of Questions**

Questioning the text is a reading strategy that helps you make meaning from text by asking questions. The three types of questions are:

- **Level 1—Literal**: *Who is Aaron Douglas?* (answers can be found in text or with further research)
- **Level 2—Interpretive**: *What comparisons can you make between a writer’s and an artist’s use of imagery?* (requires inference and further research to answer)
- **Level 3—Universal**: *How do works of art reflect the artist’s beliefs?* (answers go beyond what is included in the text and may require additional research)

The questions in the Second Read and Working from the Text sections are examples of questioning the text. Many of these questions are interpretive questions.

When applied to research, the same strategy helps you create effective research questions about the information/texts you are researching.

**Working from the Text**

6. You will now meet in groups to brainstorm possible research topics. Before you start brainstorming, answer the following questions:

   - Why do you think the Great Migration was instrumental to the beginnings of the Harlem Renaissance?
   - What are the ironies in naming Harlem’s most popular nightclub the “Cotton Club”?
   - What obstacles did black musicians face during the Harlem Renaissance?

7. Once you have brainstormed some research topics, start brainstorming quality research questions. Quality research questions are Level 2 and Level 3 because they require analysis and synthesis of information to make universal statements of understanding. With your group, develop three quality research questions based on your reading of “The Harlem Renaissance.” You might use these questions for your multimedia research presentation.
Learning Targets

- Make inferences from texts using guided research questions.
- Identify the philosophy, values, and beliefs of the Harlem Renaissance, and write an explanatory text to articulate your understanding.

Historical Context

Understanding the historical context of a literary work can be essential to understanding the text. For example, understanding the historical context of McCarthyism in America provides essential background knowledge for the reader to fully comprehend Arthur Miller’s social commentary in *The Crucible*. When researching a literary period like the Harlem Renaissance, it is important to draw information from both primary and secondary sources to support your understanding. As you study the works included in this activity, try to answer the following guiding questions. Answers to these questions will help you begin your research for Embedded Assessment 1.

To understand the historical context of a literary work, it is important that you study it from several angles.

Possible Research Questions

- What is the time period and what were the historical events that influenced this time period?
  ➢ How does the historical context influence the writing and artwork from the period?
  ➢ What was daily life like for ordinary citizens?

- What were the philosophies and beliefs of the people who influenced and were influenced by this period?
  ➢ Do they have an optimistic or pessimistic view of life?
  ➢ What is their view of society?
  ➢ What is their view of education?

- How do the dominant genres produced during this time reflect its values?
  ➢ How did the historical period affect the arts and beliefs of the literary movement?
  ➢ How did the creators—the artists and the politicians—influence the events of the time period?

- Who are the significant authors and works that most represent the time period?
  ➢ How does their work exemplify the time period?
Preview
During this part of the unit, your teacher will assign you to groups to research and analyze information about the Harlem Renaissance. You will be viewing and reading primary and secondary sources.

Conducting Research
1. Your class will view a documentary film together. Then your teacher will assign your discussion group one set of additional sources to investigate. Mark the text for evidence that helps you infer information, and then take notes on the graphic organizer in the Working from the Texts section.

PRIMARY SOURCE 1: DOCUMENTARY FILM
You will begin building understanding of the Harlem Renaissance by watching a segment of a film that your teacher will share with you. Your purpose for watching this film is to help you develop an answer to Essential Question 1: How do cultural movements such as the Harlem Renaissance reflect and create people’s attitudes and beliefs? Take notes on this film and the rest of the research sources provided.

PRIMARY SOURCE 2: ART
Your group’s research will focus on the art created during the Harlem Renaissance. Descriptions of primary artists follow, but you may also choose to add others to this list. Your cooperative group should share the artwork, noting textual evidence from the art and explaining what this information tells you about the Harlem Renaissance. For the reading of the visual texts, consider using the OPTIC strategy.

About the Artist: Augusta Savage
Augusta Savage (1892–1962)—artist, activist, and educator—was born in Green Cove Springs, Florida. An important African American artist, Savage began making art as a child, using the natural clay found in her community. She liked to sculpt animals and other small figures. But her father, a Methodist minister, did not approve of this activity, and did whatever he could to stop her. Savage once said that her father “almost whipped all the art out of me.”

Art to Research: Lift Every Voice and Sing, Sculpture by Augusta Savage

About the Artist: Lois Mailou Jones
In the 1930s, the art of Lois Mailou Jones (1905–1998) reflected the influences of African traditions. She designed African-style masks and in 1938 painted Les Fétiches, which depicts masks in five distinct, ethnic styles. During a year in Paris, she produced landscapes and figure studies, but African influences reemerged in her art in the late 1960s and early 1970s particularly after two tours of Africa.

Art to Research: Les Fétiches by Lois Mailou Jones, 1938

1 Les Fétiches: related to the English word “fetish,” an object believed to have magical powers
About the Artist: Aaron Douglas
Aaron Douglas (1899–1979) was an African American painter and graphic artist who played a leading role in the Harlem Renaissance of the 1920s and 1930s. His first major commission, to illustrate Alain Locke’s book, The New Negro, prompted requests for graphics from other Harlem Renaissance writers. By 1939, Douglas started teaching at Fisk University, where he remained for the next 27 years.

Art to Research: Rise, Shine for Thy Light Has Come! by Aaron Douglas

About the Artist: Palmer C. Hayden
Hayden (1890–1973) was born Peyton Hedgeman in Wide Water, Virginia. He took his artistic name, Palmer Hayden, from the corrupted pronunciation of Peyton Hedgeman by a commanding sergeant during World War I. Hayden was among the first African American artists to use African subjects and designs in his painting.

Art to Research: Midsummer Night in Harlem by Palmer Hayden

PRIMARY SOURCE 3: INFORMATIONAL TEXT

Setting a Purpose for Reading
- Underline words and phrases that indicate the author’s feelings about the Harlem Renaissance.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Refer to the chart in the Working from the Texts section to guide your notes.

ABOUT THE AUTHOR
Alain Leroy Locke (1885–1954) was an American writer, philosopher, educator, and patron of the arts. In The Black 100, Locke ranks as the 36th most influential African American ever, past or present. Distinguished as the first African American Rhodes Scholar in 1907, Locke was the philosophical architect—the acknowledged “Dean”—of the Harlem Renaissance, a period of growth connected with the “New Negro” movement from 1919 to 1934.

Informational Text

Introduction to The New Negro
by Alain Locke, 1925

1 In the last decade something beyond the watch and guard of statistics has happened in the life of the American Negro and the three norms1 who have traditionally presided over the Negro problem have a changeling in their laps. The Sociologist, the Philanthropist, the Race-leader are not unaware of the New Negro, but they are at a loss to account for him. He simply cannot be swathed in their formulæ. For the younger generation is vibrant with a new psychology; the new spirit is awake in the masses, and under the very eyes of the professional observers is transforming what has been a perennial problem into the progressive phases of contemporary Negro life.

1 norms: three Norse goddesses of fate, comparable to the Greek Fates, who ensured that what was meant to happen to each person did happen
2. Could such a metamorphosis have taken place as suddenly as it has appeared to? The answer is no; not because the New Negro is not here, but because the Old Negro had long become more of a myth than a man. The Old Negro, we must remember, was a creature of moral debate and historical controversy. ...

3. In the very process of being transplanted, the Negro is becoming transformed.

4. The tide of Negro migration, northward and city-ward, is not to be fully explained as a blind flood started by the demands of war industry coupled with the shutting off of foreign migration, or by the pressure of poor crops coupled with increased social terrorism in certain sections of the South and Southwest. Neither labor demand, the bollweevil, nor the Ku Klux Klan is a basic factor, however contributory any or all of them may have been. The wash and rush of this human tide on the beach line of the northern city centers is to be explained primarily in terms of a new vision of opportunity, of social and economic freedom, of a spirit to seize, even in the face of an extortionate and heavy toil, a chance for the improvement of conditions. With each successive wave of it, the movement of the Negro becomes more and more a mass movement toward the larger and the more democratic chance—in the Negro's case a deliberate flight not only from countryside to city, but from medieval America to modern.

5. Take Harlem as an instance of this. Here in Manhattan is not merely the largest Negro community in the world, but the first concentration in history of so many diverse elements of Negro life. It has attracted the African, the West Indian, the Negro American; has brought together the Negro of the North and the Negro of the South; the man from the city and the man from the town and village; the peasant, the student, the business man, the professional man, artist, poet, musician, adventurer and worker, preacher and criminal, exploiter and social outcast. Each group has come with its own separate motives and for its own special ends, but their greatest experience has been the finding of one another. Proscription and prejudice have thrown these dissimilar elements into a common area of contact and interaction. Within this area, race sympathy and unity have determined a further fusing of sentiment and experience. So what began in terms of segregation becomes more and more, as its elements mix and react, the laboratory of a great racewelding. Hitherto, it must be admitted that American Negroes have been a race more in name than in fact, or to be exact, more in sentiment than in experience. The chief bond between them has been that of a common condition rather than a common consciousness; a problem in common rather than a life in common. In Harlem, Negro life is seizing upon its first chances for group expression and self-determination. It is—or promises at least to be—a race capital. That is why our comparison is taken with those nascent centers of folk-expression and self-determination which are playing a creative part in the world to-day. Without pretense to their political significance, Harlem has the same role to play for the New Negro as Dublin has had for the New Ireland or Prague for the New Czechoslovakia.

Second Read

• Reread the text to answer these text-dependent questions.
• Write any additional questions you have about the text in your Reader/Writer Notebook.
2. **Craft and Structure:** What metaphor does Locke use in paragraph 4 to describe the movement that led to the Harlem Renaissance? How does the metaphor help explain the text?

3. **Key Ideas and Details:** What additional elements of diversity does Locke note in the population of Harlem that were not mentioned in the text in Activity 5.2? How does his expanded description develop the main idea of this text?

4. **Key Ideas and Details:** How does the author’s definition of “race” in paragraph 5 contribute to a greater understanding of the larger context and movement of the Harlem Renaissance?

5. **Knowledge and Ideas:** Review “The Harlem Renaissance” in Activity 5.2 and Locke’s piece. How does each author explain the reasons for the Great Migration? How do these reasons support each author’s theme?
PRIMARY SOURCE 4: POETRY AND MUSIC

Setting a Purpose for Reading

- Underline vivid imagery.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Refer to the chart in the Working from the Texts section to guide your notes.

ABOUT THE AUTHOR

Gwendolyn B. Bennett (1902–1981) was an African American writer who contributed to Opportunity, a magazine that chronicled cultural advancements in Harlem. Though often overlooked, she was an accomplished writer in poetry and prose. Her heritage is a main theme in her poetry, and her works reflect the shared themes and motifs of the Harlem Renaissance. Racial pride, rediscovery of Africa, recognition of African music, and dance are common themes in Bennett’s works. Bennett read the following poem on March 21, 1924, at a gathering of writers. Some historians say that this night was the official beginning of the Harlem Renaissance.

Poetry

To Usward

by Gwendolyn B. Bennett (1924)

Let us be still
As ginger jars are still
Upon a Chinese shelf.
By entities of Self...

Not still with lethargy and sloth,
But quiet with the pushing of our growth.
Not self-contained with smug identity
But conscious of the strength in entity.
If any have a song to sing

That’s different from the rest,
Oh let them sing
Before the urgency of Youth’s behest!
For some of us have songs to sing
Of jungle heat and fires.

And some of us are solemn grown
With pitiful desires,
And there are those who feel the pull
Of seas beneath the skies,
And some there be who want to croon

Of Negro lullabies.
We claim no part with racial dearth;
We want to sing the songs of birth!
And so we stand like ginger jars
Like ginger jars bound round

WORD CONNECTIONS

Roots and Affixes

The root ent comes from Latin and means “being.” The suffix -ity means “a quality or state.” Other words using this suffix with this root include nonentity and identity.

behest: desire or request
dearth: lack
25 With dust and age;  
   Like jars of ginger we are sealed  
   By nature’s heritage.  
   But let us break the seal of years  
   With pungent thrusts of song.  
30 For there is joy in long-dried tears  
   For whetted passions of a throng.

Second Read
- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

6. Key Idea and Details: How does the poem reflect the voices of diverse groups of people of the Harlem Renaissance?

7. Key Ideas and Details: What themes in the poem reflect the philosophy of the “New Negro”? Why might this poem be a “rally cry” for this group of people?

8. Knowledge and Ideas: How does the poem reflect themes similar to those expressed in “The Harlem Renaissance”?
ACTIVITY 5.3 continued

Setting a Purpose for Reading

- Underline vivid imagery.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Refer to the chart in Working from the Texts to guide your notetaking.

ABOUT THE AUTHOR

James Weldon Johnson (June 17, 1871–June 26, 1938) was an American author, politician, diplomat, critic, journalist, poet, anthologist, educator, lawyer, songwriter, and early civil rights activist. Johnson is remembered best for his leadership within the NAACP, as well as for his writing, which includes novels, poems, and collections of folklore. He was also one of the first African American professors at New York University. Later in life he was a professor of creative literature and writing at Fisk University.

Lyrics

Lift Every Voice and Sing

by James Weldon Johnson

Lift every voice and sing
Till earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
5 High as the listening skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us,
Facing the rising sun of our new day begun
Let us march on till victory is won.
Stony the road we trod,
Bitter the chastening rod,
Felt in the days when hope unborn had died;
Yet with a steady beat,
10 Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears has been watered,
We have come, treading our path through the blood of the slaughtered,
Out from the gloomy past,
15 Till now we stand at last
Where the white gleam of our bright star is cast.
God of our weary years,
God of our silent tears,
Thou who has brought us thus far on the way;

Etymology

The word chastening originally meant “punishment” in old French. In Middle English this meaning changed to “correcting someone’s behavior.” The term chastening rod elicits images of punishments that enslaved people endured, so it still carries the idea of correction. Chastening may also mean “causing someone to feel sad or embarrassed.”
25  Thou who has by Thy might
   Led us into the light,
   Keep us forever in the path, we pray.
   Lest our feet stray from the places, our God, where we met Thee,
   Lest, our hearts drunk with the wine of the world, we forget Thee;
30  Shadowed beneath Thy hand,
   May we forever stand.
   True to our God,
   True to our native land.

Second Read
- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

9. Key Ideas and Details: How does this poem reflect the beliefs and philosophy of the Harlem Renaissance? What textual evidence supports your answer?

10. Craft and Structure: What poetic technique(s) does the poet use to add meaning and beauty to the poem? How does this engage the reader?

PRIMARY AND SECONDARY SOURCES 5: POETRY AND LITERARY CRITICISM

Setting a Purpose for Reading
- Underline words and phrases that indicate the author’s feelings about the Harlem Renaissance.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Refer to the chart in the Working from the Texts section to guide your notes.
ABOUT THE AUTHOR
Eugenia W. Collier (born 1928) is an African American writer and critic best known for her 1969 short story "Marigolds." She was born in Baltimore, Maryland. The former English Chair at Morgan State University, Collier has also taught at Coppin State College (now University), the University of Maryland, and Howard University. She graduated magna cum laude from Howard University in 1948 and was awarded an M.A. from Columbia University two years later. In 1976, she earned a PhD from the University of Maryland. Since retiring in 1996, Collier continues to live in Baltimore and occasionally visits classes to discuss writing and her stories.

Literary Criticism
Excerpt from "On ‘From the Dark Tower’"

by Eugenia W. Collier

*College Language Association Journal* 11.1 (1967)

1 It seems to me that a poem which effectively expresses the spirit of Harlem Renaissance poetry is "From the Dark Tower," by Countee Cullen. It is a restrained, dignified, poignant work, influenced in form by Keats and Shelley rather than by the moderns.

2 Incidentally, The Dark Tower was actually a place on 136th Street in Harlem, where a number of the poets used to gather. Perhaps Cullen knew he was speaking for the others, too, when he wrote:

We shall not always plant while others reap
The golden increment of bursting fruit,
Not always countenance, abject and mute
That lesser men should hold their brothers cheap;
Not everlastingly while others sleep
Shall we beguile their limbs with mellow flute,
Not always bend to some more subtle brute;
We were not made eternally to weep.

The night whose sable breast relieves the stark
White stars is no less lovely being dark,
And there are buds that cannot bloom at all
In light, but crumple, piteous, and fall;
So in the dark we hide the heart that bleeds,
And wait, and tend our agonizing seeds.

3 Let us examine the symbolism contained in the poem. Here we have the often-used symbol of planting seeds and reaping fruit. This symbol invariably refers to the natural sequence of things—the hope eventually realized, or the "just deserts" finally obtained. The sowing-reaping symbol here effectively expresses the frustration that inevitably
falls to the individual or group of people caught in an unjust system. The image of a person planting the seeds of his labor, knowing even as he plants that “others” will pluck the fruit, is a picture of the frustration which is so often the Negro’s lot. The image necessarily (and perhaps unconsciously) implies certain questions: What must be the feelings of the one who plants? How long will he continue to plant without reward? Will he not eventually stop planting, or perhaps begin seizing the fruit which is rightfully his? In what light does he see himself? How does he regard the “others” who “reap the golden increment of bursting fruit”? What physical and emotional damage results to the laborer from this arrangement to which obviously he never consented?

4 In his basic symbol then, Cullen expresses the crux of the protest poem which so flourished in the Harlem Renaissance. In poem after poem, articulate young Negroes answered these questions or asked them again, these questions and many more. And in the asking, and in the answering, they were speaking of the old, well-worn (though never quite realized) American ideals.

5 In the octave1 of the poem, Cullen answers some of these questions. The grim promise “not always” tolls ominously like an iron bell through the first eight lines. “We shall not always plant while others reap,” he promises. By degrees he probes deeper and deeper into the actual meaning of the image. In the next two lines he points out one of many strange paradoxes of social injustice: that the “abject and mute” victim must permit himself to be considered inferior by “lesser men”—that is, men who have lost a measure of their humanity because they have degraded their brothers. This image is a statement of a loss of human values—the “abject and mute” victim of an unjust social system, bereft of spirit, silently serving another who has himself suffered a different kind of loss in robbing his fellow man of his potential—that is, the fruit of his seed. Perhaps this destruction of the human spirit is the “more subtle brute” of which the poet speaks. The last line of the octave promises eventual change in the words, “We were not made eternally to weep.” Yet it implies that relief is still a long way off. It is in the sestet2 that the poem itself blossoms into full-blown dark beauty. With the skill of an impressionistic painter, the poet juxtaposes black and white into a canvas of brilliant contrasts. The night is pictured as being beautiful because it is dark—a welcome relief from the stark whiteness of the stars. The image suggests the pride in Negritude which became important in the Harlem Renaissance—the pride in the physical beauty of black people, the Negro folk culture which has enriched America, the strength which the Negro has earned through suffering. Cullen describes the night as being not only a lovely thing, but also a sheltering thing. The image of the buds that cannot bloom in light suggests that the Negro’s experience has created a unique place for him in American culture: there are songs that he alone can sing.

6 The final couplet combines the beautiful and sheltering concept of darkness with the basic symbol of futile planting. The poet now splashes a shocking red onto his black and white canvas. The dark becomes not only a shelter for developing buds, but also a place to conceal gaping wounds. These two lines are quiet but extremely disturbing: “So in the dark we hide the heart that bleeds, / And wait, and tend our agonizing seeds.” And the reader cannot help wondering, what sort of plant will grow from these “agonizing seeds”?

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1 octave: an eight-line stanza or section of a sonnet characterized by a specific rhyme scheme and setting out the problem of the sonnet

2 sestet: a six-line stanza or section of a sonnet with a specific rhyme scheme that usually answers the problem set out in the octave
Second Read
- Reread the essay to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

11. **Key Ideas and Details:** According to Collier, what does the dark night represent? How does the historical context support her interpretation? Use textual evidence to support your answer.

12. **Craft and Structure:** What structure does the author use to discuss her interpretation of the poem? How does her choice affect the reader’s understanding of the poem and its interpretation?
Working from the Texts

13. As you examine the preceding sources, make notes about your understanding of these readings by completing the following graphic organizer or by creating your own graphic organizer in your Reader/Writer Notebook. Note each category in the graphic organizer, and write notes as to what you can infer from the text about the literary and artistic movement known as the Harlem Renaissance. Be sure to cite textual evidence to support your understanding.

<table>
<thead>
<tr>
<th>Documentary Film</th>
<th>Art</th>
<th>Informational Text</th>
<th>Poetry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Historical Context</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Values and Beliefs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Genres and Style</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Significant Authors and Works</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

My Notes
Writing to Sources: Explanatory Text

Select one aspect of the Harlem Renaissance, such as its history, values and beliefs, authors and works, or genres and styles. Write an explanatory text that describes your understanding of that aspect. Use the information you have read in both primary and secondary sources for reference. Develop your text by using the most significant and relevant facts and details from these references. Be sure to:

- Begin your paragraph with a well-stated topic sentence.
- Provide lead-ins to cite textual evidence, using transition words and phrases to connect ideas and create a cohesive paragraph.
- End with a conclusion that follows logically from the points presented and refers to your topic.
**Learning Targets**
- Select appropriate sources to answer a research question.
- Accurately record factual information from research sources.

**Starting Your Research**
1. In this activity, you will practice the thinking process that you should use as you work with your partner or in small groups to develop your research process.
   - First, you must formulate a working question to focus your research.
   - Next, conduct a close reading of the research information, marking the text for key ideas and details.
   - Third, discuss this information with your partners. Think about the significance of the information as it supports your question.
   - For a multimedia presentation, you must begin to consider how you will present this information to your audience and what information you will share.

2. Listed below are some possible media formats. When you meet with your group members, discuss which media formats will best provide the vehicles for your presentations. What other multimedia formats can you add? List them below.

   - presentation slides
   - music/mp3 player
   - video
   - poster
   - postcard
   - letter
   - interview
   - text message
   - web page
   - social media page
   - blog
   - billboard
   - photographs
   - advertisement
   - scene from a play
   - oral interpretation
   - folktale
   - chart, map, or diagram
   - brochure
   - timeline
   - board game
   - newspaper article
   - review of a performance
   - radio talk show
   - reality show

**Other media formats:**
**Synthesizing Facts, Interpretations, and Media Formats**

**Research Question:** What was the role of visual artists during the Harlem Renaissance?

<table>
<thead>
<tr>
<th>Research Facts</th>
<th>Reflection</th>
<th>Possible Media Formats</th>
<th>Possible Commentary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Record pertinent information from the source and include page numbers. Be sure to use quotation marks for a direct quotation.</td>
<td>Include questions and comments on the facts presented.</td>
<td>Consider possible media resources to convey the facts; e.g., the best media resource to share this information with my classmates.</td>
<td>Note ideas for content to include in the media resource; e.g., commentary that will support my understanding of the research information.</td>
</tr>
</tbody>
</table>

“... the decade overall was one of tense, turbulent, and sometimes violent relations between black and white Americans.”

Did or how did the artists escape the violence and tension?

Possibly pictures of artists, pictures from scenes at Cotton Club

Explain that a number of wealthy white people supported the artists financially.
ACTIVITY 5.4
continued

Synthesizing Facts, Interpretations, and Media Formats

3. To begin your research, conduct the prewriting steps of selecting a topic and formulating a research question.
   - Return to the reading and thinking you have done so far in this unit. With your writing partner or in a small group, respond to the question, *What do you want to know about the Harlem Renaissance?*
   - Come to consensus about the topic that your writing group will research.
   - Using the topic, each person in the group will write a Level 2 or Level 3 research question. Again, come to consensus as to which major question will be your focus for research.
   - Now that you have selected the major research question, generate additional open-ended questions about your topic to be sure you address all possible aspects of the major research question. These questions are known as “secondary questions” because they often evolve from the major question. Revise questions as needed.

4. As you and your group plan for your research, consider how you will gather data and information about this person or subject. Locate at least two sources that you can share with your group as support for the major research question. Try to find one print source and one electronic media source. Carefully read the sources and complete the first column of the “Synthesizing Facts, Interpretations, and Media Formats” graphic organizer for each source; you will complete the remaining columns later with your writing group. Make enough copies of both sources for everyone in your writing group.

Check Your Understanding

Identify the Level of Question that your group has selected as your major research question, and explain why you labeled it Level 1, 2, or 3. Predict what information and sources you need to research in order to provide a complete answer to the question.
Documenting Your Sources

Learning Targets
• Summarize and evaluate research sources in an annotated bibliography.
• Understand the value of both primary and secondary sources.

Sharing Research Information
1. You will now read and analyze the information that other members of your group have provided. Each of you should share copies of research information. For each source, take notes on a “Synthesizing Facts, Interpretations, and Media Formats” graphic organizer or another note-taking format that works.

Citing Sources
2. Consult a reference such as the MLA Handbook or another reference that your teacher specifies to find the proper methods of citation for your research. You may also search the web using a search term such as “MLA style sheet” to get information about citation methods.

3. After you decide on the sources that your writing group will use, prepare an annotated bibliography that you will include in your presentation. Note the following elements of annotated bibliographies:
   • After each documentation of source, a note explains the content of the source and its value.
   • It gives readers information on the sources and provides proof of the validity and reliability of the sources.
   • Notes are written in third-person objective academic voice.

The following are examples of entries from an annotated bibliography.

The website offers detailed biographical information. It includes a chronological list of Locke’s writings and informational text that relates Locke’s early life, education, career accomplishments, and his philosophy. It also includes a bibliography for further reading and proved to be a valuable resource for basic information. The validity of the source is supported by The Gale Group, 2001.


This informative website offers a summary of Bessie Smith’s contribution to the development of jazz music and her relationships with other great jazz performers. It also provides an alphabetized listing of her recordings along with recording date, place of recording, and production company. Two other helpful sections are the names of the musicians who accompanied her recordings and a bibliography. For anyone exploring the musical aspect of the Harlem Renaissance, this is a helpful resource.

The book is part of a series entitled American Popular Culture Through History. It provides information to build background knowledge of the 1920s with such topics as “Everyday America,” “Leisure Activities,” “Food and Drink,” and “Visual Arts.” It is a helpful resource for understanding the philosophy, historical context, arts, and daily life of the 1920s.


Ford divides this essay into two parts. Part I relates a casual encounter between the writer and Zora Neale Hurston, who told him, “I have ceased to think in terms of race; I think only in terms of individuals.” Part II provides readers an explanation of the traditional portrayal of Negroes in literature up to the Harlem Renaissance. He then explains why Hurston’s beliefs are in conflict with her contemporaries. This essay and others in this book outline the varying attitudes toward Hurston’s writing, from her contemporaries to modern scholars.

Continuing Research
4. Continue to research so that you gather well-documented information that will support an accurate and detailed presentation. You might find that additional sources will lead to secondary questions that lead from the major question. As you gather information, complete a “Synthesizing Facts, Interpretations, and Media Formats” graphic organizer for sources that you consider supportive of your research question.

5. After your writing group has analyzed the sources, prepare an annotated bibliography entry for each source that you find most informative and supportive of your major research question. Ensure equal participation within your group by distributing the writing to each member of your group. Remember:
   • Use an appropriate bibliographic format.
   • Explain why the source supports your research question.
   • Use the appropriate point of view.

Check Your Understanding
Consider the advantages and disadvantages of referring to primary and secondary sources for research documentation.
   • Why is the primary source considered the most authentic source that you can use for documentation?
   • How does the secondary source provide added understanding to the primary source?
   • What precautions does a researcher need to take when referring to secondary sources?
Learning Targets
• Construct a thesis statement that answers a research question.
• Collaboratively plan and organize research ideas to create a coherent presentation.

Language and Writer’s Craft: Writing a Thesis
A thesis statement usually appears at the beginning of the introductory paragraph of an essay, and it offers a specific summary of the main point or claim of the essay. The thesis statement fulfills the following criteria:
• It answers the major research question.
• It reflects an opinion that can be argued with reasoning and evidence from your source.
• It provides the organization of ideas.

Study these sample research questions and the thesis statements that answer each question. Analyze how each statement meets the requirements of an effective thesis statement.

<table>
<thead>
<tr>
<th>Research Question</th>
<th>Thesis Statement</th>
</tr>
</thead>
<tbody>
<tr>
<td>How did Alain Locke contribute to the Harlem Renaissance movement?</td>
<td>Alain Locke, an influential leader of the Harlem Renaissance, instilled purpose and responsibility into the young writers of the time with his essays and leadership.</td>
</tr>
<tr>
<td>Why was jazz music such an influential art form during the Harlem Renaissance?</td>
<td>Reflecting the historical context and daily life of the Harlem Renaissance, jazz music gave musicians a new outlet of expression.</td>
</tr>
<tr>
<td>Major question: Why were Jessie Redmon Fauset’s novels viewed with dismissive criticism during the Harlem Renaissance?</td>
<td>Jessie Redmon Fauset, whose Harlem Renaissance novels were received with mixed reviews when they were first released, is now viewed as one of America’s first black feminist writers for her portrayal of race relations and black women.</td>
</tr>
</tbody>
</table>

Practice: Now that you have collected sources that support your major research question, create a thesis statement for your presentation.
Presenting Your Research
As you prepare to present your research, keep these questions in mind.

- What is important about the information from each resource in relation to the thesis?
- What information supports the thesis?
- What organizational structure will you use to create coherence?
- How will you maintain an academic voice?
- What strategy will your group use to introduce your research and make it engaging and informative?
- How will you conclude your presentation? What will you say about the topic and what it means in relation to the Harlem Renaissance? Is there a connection to a larger meaning about life in general?

Providing for Audience Note-Taking
During your presentation, you will want your audience to take notes to capture your main idea and the evidence you present in support of that idea. As you think about ways to provide for note-taking, keep these questions in mind:

- What type of note-taking graphic organizer could you create for your classmates to use in taking effective notes on your presentation?
- What information do you need to provide on your graphic organizer?

Drafting the Embedded Assessment
Each group member will select one topic from the information the group has gathered. Individually, generate a draft of a script for that section of your presentation. As you draft your section, consider the media that you will use. Be sure to:

- Begin with a thesis statement that answers the major research question and clearly states your opinion.
- Include commentary that directly explains the connection between the research and the thesis statement. Provide in-text documentation of the research.
- Smoothly transition from one topic and media type to another.

With your group members, combine your individual paragraphs into a coherent piece. Write an introduction that is engaging and informative and a conclusion that follows from the thesis and the ideas developed.

Check Your Understanding
Write a short reflection on the experience you have had conducting this research. What was it like to work in your group? What went well, and what was difficult?

Independent Reading Checkpoint
Review the independent reading you have completed so far. Review any notes you took about how the texts relate to the Harlem Renaissance. Look for information in the texts that you can use as source material for your multimedia presentation.
ASSIGNMENT

Your assignment is to work in pairs or a small group to create an interactive multimedia research presentation about a topic related to the Harlem Renaissance. This presentation to your classmates should include a variety of media and must also include an annotated bibliography. Your presentation should focus on some aspect of the era that represents the values and ideas of the Harlem Renaissance, such as historical context, philosophy and beliefs, the arts, or daily life.

Planning: Make a plan to conduct research to gather relevant and engaging resources.

- Is the research that you have done sufficient for your presentation? What questions still need to be answered?
- Which types of media will you use to present your research (e.g., trifold display, mock-up of social networking page, presentation slide, online blog, video, or performance)?
- How will you divide the tasks that remain? Consider both the preparation and the delivery of each section of your group’s presentation.
- What resource will you provide your audience so they can take notes that emphasize the main idea and the evidence of your presentation?

Drafting: Be sure you organize and showcase a variety of multimedia.

- How will you ensure that your presentation has an engaging introduction and a reflective conclusion?
- How can group members who are working on separate elements check in to make sure you avoid repetition and redundancy of ideas?
- How can you take advantage of the different media types you are using so that the presentation is engaging to the audience?

Evaluating and Revising: Create time to review, reflect upon, and revise drafts.

- Do all of your details and commentary support your thesis?
- Do you provide transitions that allow a smooth transition from one element to the next?
- Are all sources correctly referenced and/or cited?

Rehearsal and Presentation: Take time to rehearse so the presentation moves smoothly and creates clear connections for the listeners.

- How can you use the speaking and performing guidelines from Unit 2 as a resource?
- How can group members provide each other with helpful and constructive feedback?
- How can you use the Scoring Guide as a resource before the final presentation?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this assignment, and respond to the following:

This assessment required incorporating multiple media types into one coherent presentation. How was that task challenging, and what advantages did it bring over a presentation that uses one media type?
<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
<th>Incomplete</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ideas</strong></td>
<td>The presentation • provides an extensive, well-researched response to the topic • includes substantial support for the ideas presented about the subject • includes interaction by providing an appropriate note-taking tool for the audience.</td>
<td>The presentation • provides a researched response to the topic • provides adequate support for the ideas presented about the subject • includes interaction by providing a note-taking tool for the audience.</td>
<td>The presentation • attempts to respond to the topic with research, but has a weak or uneven focus • provides partial support for the ideas presented about the subject • provides a note-taking tool for the audience but does not use it.</td>
<td>The presentation • does not address all aspects of the topic • provides inadequate support for the ideas presented about the subject • does not provide a note-taking tool for the audience.</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>The presentation • provides an engaging thesis and sophisticated context • uses appropriate and effective transitional devices to move from one point to the next • concludes with an in-depth reflection that brings closure • includes a complete annotated bibliography with correct citations, summaries, and source evaluations.</td>
<td>The presentation • introduces the topic, contains a thesis, and sets the context • uses transitional devices to move the reader from one point to the next • concludes with an adequate reflection and brings closure • includes an annotated bibliography with citations, summaries, and source evaluations.</td>
<td>The presentation • introduces the topic, contains a thesis, and attempts to set the context • attempts to use transitional devices to move the reader, with uneven results • concludes with some reflection and attempts to bring closure • includes an incomplete annotated bibliography.</td>
<td>The presentation • does not appropriately introduce the topic, contains an unclear thesis, and/or does not adequately explain the context • does not use transitions • does not provide sufficient reflection and/or bring closure • lacks an annotated bibliography with citations, summaries, and source evaluations.</td>
</tr>
<tr>
<td><strong>Use of Language</strong></td>
<td>The presentation • effectively addresses the intended audience • seamlessly integrates research • shows a command of grammar, punctuation, and conventions.</td>
<td>The presentation • accurately addresses the intended audience • clearly integrates research • shows an appropriate use of conventions; some minor errors are evident.</td>
<td>The presentation • does little to address the intended audience • attempts to integrate research • contains errors in conventions, many of which interfere with meaning.</td>
<td>The presentation • does not address the intended audience • contains very little integration of research • contains extensive errors in grammar, punctuation, and conventions.</td>
</tr>
</tbody>
</table>
Learning Targets

- Reflect on major concepts and essential questions.
- Identify and analyze the skills and knowledge necessary to complete the Embedded Assessment successfully.

Making Connections

One of the great literary discoveries after the Harlem Renaissance has been Zora Neale Hurston’s novel *Their Eyes Were Watching God*. It was unappreciated by some of Hurston’s male contemporaries in the literary and artistic movement. Upon its first publication in 1937, the novel slipped out of print until Alice Walker (who wrote *The Color Purple*) brought it back to the public eye in the 1970s. Since then, Hurston’s story of Janie Crawford, a woman on a journey of self-discovery, has received wide acclaim by diverse readers and has made its own journey into the canon of American literature.

Essential Questions

Respond to the Essential Questions based on your study of the first part of the unit:

1. How do cultural movements such as the Harlem Renaissance reflect and create people’s attitudes and beliefs?

2. How is one writer’s work both a natural product of and a departure from the ideas of a specific literary movement in American literature?

Developing Vocabulary

Review the vocabulary terms you have analyzed and written in your Reader/Writer Notebook for this unit. How has your understanding of the key terms for the unit changed? Which terms do you know thoroughly? Which need more exploration? What resources could you use to help deepen your understanding of the terms?

Unpacking Embedded Assessment 2

Read closely and mark the text for the skills and knowledge you will need to accomplish the assignment for Embedded Assessment 2: Writing an Analytical Essay.

Write an analytical essay in which you discuss how Zora Neale Hurston’s writing is both a reflection of and a departure from the ideas of the Harlem Renaissance. Include aspects of the Harlem Renaissance that you see reflected in Hurston’s writing as well as characteristics of Hurston’s writing that are departures from selected aspects of the Harlem Renaissance.

As you unpack the Embedded Assessment, create a graphic organizer that details the skills and knowledge required to complete the assignment successfully.
Learning Targets

- Evaluate a primary document as a source of insight into an author’s values and beliefs.
- Analyze how an author’s personal experiences inform writing.

Preview

American author Alice Walker once said of Zora Neale Hurston, “[She] became an orphan at nine, a runaway at fourteen, maid and manicurist before she was twenty, and with one dress and a dream—managed to become Zora Neale Hurston, author and anthropologist.” In this activity, you will read an essay written by Hurston in 1928 to better understand the historical context of her work and think about the following questions:

- What aspects of the Harlem Renaissance affected the arts and beliefs of the time?
- How did the creators—the artists and the politicians—influence the events of the time period?

Setting a Purpose for Reading

- Underline words and phrases that indicate the author’s beliefs about herself.
- Put a star next to text that discusses the philosophy, arts, and daily life of the Harlem Renaissance.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Zora Neale Hurston (1891–1960) was a novelist, essayist, anthropologist, and vibrant part of the Harlem Renaissance. She grew up in the small town of Eatonville, Florida—the first incorporated black township. Hurston’s idyllic childhood was interrupted by the death of her mother when Hurston was only 13. She struggled to finish high school, which she still had not accomplished by age 26. Despite her early struggles, Hurston went on to graduate from Barnard College in 1928. Their Eyes Were Watching God is considered her master work. “How It Feels to Be Colored Me,” originally published in the May 1928 edition of The World Tomorrow, was a contentious essay. It obviously did not fit with the ideologies of racial segregation, but it also did not completely mesh with the flowering of black pride associated with the Harlem Renaissance.
How It Feels to Be Colored Me

by Zora Neale Hurston

1 I am colored but I offer nothing in the way of extenuating circumstances except the fact that I am the only Negro in the United States whose grandfather on the mother’s side was not an Indian chief.

2 I remember the very day that I became colored. Up to my thirteenth year I lived in the little Negro town of Eatonville, Florida. It is exclusively a colored town. The only white people I knew passed through the town going to or coming from Orlando. The native whites rode dusty horses; the Northern tourists chugged down the sandy village road in automobiles. The town knew the Southerners and never stopped cane chewing when they passed. But the Northerners were something else again. They were peered at cautiously from behind curtains by the timid. The more venturesome would come out on the porch to watch them go past and got just as much pleasure out of the tourists as the tourists got out of the village.

3 The front porch might seem a daring place for the rest of the town, but it was a gallery seat for me. My favorite place was atop the gatepost. Proscenium box for a born first-nighter. Not only did I enjoy the show, but I didn’t mind the actors knowing that I liked it. I usually spoke to them in passing. I’d wave at them and when they returned my salute, I would say something like this: “Howdy-do-well-I-thank-you-where-you-goin?” Usually the automobile or the horse paused at this, and after a queer exchange of compliments, I would probably “go a piece of the way” with them, as we say in farthest Florida. If one of my family happened to come to the front in time to see me, of course, negotiations would be rudely broken off. But even so, it is clear that I was the first “welcome-to-our-state” Floridian, and I hope the Miami Chamber of Commerce will please take notice.

4 During this period, white people differed from colored to me only in that they rode through town and never lived there. They liked to hear me “speak pieces” and sing and wanted to see me dance the parse-me-la, and gave me generously of their small silver for doing these things, which seemed strange to me, for I wanted to do them so much that I needed bribing to stop. Only they didn’t know it. The colored people gave no dimes. They deplored any joyful tendencies in me, but I was their Zora nevertheless. I belonged to them, to the nearby hotels, to the county—everybody’s Zora.

5 But changes came in the family when I was thirteen, and I was sent to school in Jacksonville. I left Eatonville, the town of the oleanders, as Zora. When I disembarked from the riverboat at Jacksonville, she was no more. It seemed that I had suffered a sea change. I was not Zora of Orange County any more, I was now a little colored girl. I found it out in certain ways. In my heart as well as in the mirror, I became a fast brown—warranted not to rub nor run.

6 But I am not tragically colored. There is no great sorrow dammed up in my soul, nor lurking behind my eyes. I do not mind at all. I do not belong to the sobbing school of Negrohood who hold that nature somehow has given them a lowdown dirty deal and whose feelings are all hurt about it. Even in the helter-skelter skirmish that is my life, I have seen that the world is to the strong regardless of a little pigmentation more or less. No, I do not weep at the world—I am too busy sharpening my oyster knife.¹

¹ oyster knife: a reference to the saying “The world is my oyster”
“A Unity of Opposites”

7 Someone is always at my elbow reminding me that I am the granddaughter of slaves. It fails to register depression with me. Slavery is sixty years in the past. The operation was successful and the patient is doing well, thank you. The terrible struggle that made me an American out of a potential slave said, “On the line!” The Reconstruction said, “Get set!” and the generation before said, “Go!” I am off to a flying start and I must not halt in the stretch to look behind and weep. Slavery is the price I paid for civilization, and the choice was not with me. It is a bully adventure and worth all that I have paid through my ancestors for it. No one on earth ever had a greater chance for glory. The world to be won and nothing to be lost. It is thrilling to think—to know that for any act of mine, I shall get twice as much praise or twice as much blame. It is quite exciting to hold the center of the national stage, with the spectators not knowing whether to laugh or to weep.

8 The position of my white neighbor is much more difficult. No brown specter pulls up a chair beside me when I sit down to eat. No dark ghost thrusts its leg against mine in bed. The game of keeping what one has is never so exciting as the game of getting.

9 I do not always feel colored. Even now I often achieve the unconscious Zora of Eatonville before the Hegira. I feel most colored when I am thrown against a sharp white background.

10 For instance at Barnard. “Beside the waters of the Hudson” I feel my race. Among the thousand white persons, I am a dark rock surged upon, and overswept, but through it all, I remain myself. When covered by the waters, I am; and the ebb but reveals me again.

11 Sometimes it is the other way around. A white person is set down in our midst, but the contrast is just as sharp for me. For instance, when I sit in the drafty basement that is The New World Cabaret with a white person, my color comes. We enter chatting about any little nothing that we have in common and are seated by the jazz waiters. In the abrupt way that jazz orchestras have, this one plunges into a number. It loses no time in circumsolutions, but gets right down to business. It constricts the thorax and splits the heart with its tempo and narcotic harmonies. This orchestra grows rambunctious, rears on its hind legs and attacks the tonal veil with primitive fury, rending it, clawing it until it breaks through the jungle beyond. I follow those heathen—follow them exultingly. I dance wildly inside myself; I yell within, I whoop; I shake my assegai above my head, I hurl it true to the mark yeeecoww! I am in the jungle and living in the jungle way. My face is painted red and yellow and my body is painted blue. My pulse is throbbing like a war drum. I want to slaughter something—give pain, give death to what, I do not know.

12 But the piece ends. The men of the orchestra wipe their lips and rest their fingers. I creep back slowly to the veneer we call civilization with the last tone and find the white friend sitting motionless in his seat, smoking calmly.

13 “Good music they have here,” he remarks, drumming the table with his fingertips.

14 Music. The great blobs of purple and red emotion have not touched him. He has only heard what I felt. He is far away and I see him dimly across the ocean and the continent that have fallen between us. He is so pale with his whiteness then and I am so colored.

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2 Hegira: Mohammed’s flight from Mecca to Medina in ad 622; hence, any trip or journey, especially one made to escape a dangerous or undesirable situation.

3 Barnard: the college in New York City from which Hurston graduated in 1928.

4 assegai (n.): a slender spear or javelin with an iron tip, used in southern Africa.
At certain times I have no race. I am me. When I set my hat at a certain angle and saunter down Seventh Avenue, Harlem City, feeling as snooty as the lions in front of the Forty-Second Street Library, for instance. So far as my feelings are concerned, Peggy Hopkins Joyce on the Boule Mich with her gorgeous raiment, stately carriage, knees knocking together in a most aristocratic manner, has nothing on me. The cosmic Zora emerges. I belong to no race nor time. I am the eternal feminine with its string of beads.

I have no separate feeling about being an American citizen and colored. I am merely a fragment of the great Soul that surges within the boundaries. My country, right or wrong.

Sometimes, I feel discriminated against, but it does not make me angry. It merely astonishes me. How can any deny themselves the pleasure of my company? It's beyond me.

But in the main, I feel like a brown bag of miscellany propped against a wall. Against a wall in company with other bags, white, red, and yellow. Pour out the contents, and there is discovered a jumble of small things priceless and worthless. A first-water diamond, an empty spool, bits of broken glass, lengths of string, a key to a door long since crumbled away, a rusty knife blade, old shoes saved for a road that never was and never will be, a nail bent under the weight of things too heavy for any nail, a dried flower or two still a little fragrant. In your hand is a brown bag. On the ground before you is the jumble it held—so much like the jumble in the bags, could they be emptied, that all might be dumped in a single heap and the bags refilled without altering the content of any greatly. A bit of colored glass more or less would not matter. Perhaps that is how the Great Stuffer of Bags filled them in the first place—who knows?

Second Read

1. **Key Ideas and Details:** What happened to change Hurston’s perspective of herself and her color? Why was this significant given the time period in which she lived? Support your answer.

2. **Craft and Structure:** What does the author mean by her self-description in paragraph 5, “I became a fast brown—warranted not to rub nor run”?
“A Unity of Opposites”

3. **Craft and Structure:** Why does Hurston choose to use the word *circumlocutions* in paragraph 11? How does this word contribute to the meaning of the text?

4. **Craft and Structure:** What role does the author’s use of figurative language play in developing the theme? What evidence from the text supports your answer?

5. **Knowledge and Ideas:** How does the metaphor in the last paragraph relate to Hurston’s statements earlier in the essay? How do the themes of the essay reflect those of the Harlem Renaissance?
Secondary Source Reading
In his essay “Zora Neale Hurston: ‘A Negro Way of Speaking,’” Henry Louis Gates, Jr. says of Hurston:

Virtually ignored after the early fifties, even by the Black Arts movement in the sixties, an otherwise noisy and intense spell of black image- and myth-making that rescued so many black writers from remaindered oblivion, Hurston embodied a more or less harmonious but nevertheless problematic unity of opposites. It is this complexity that refuses to lend itself to the glib categories of ‘radical’ or ‘conservative,’ ‘black’ or ‘Negro,’ ‘revolutionary’ or ‘Uncle Tom’—categories of little use in literary criticism. It is this same complexity, embodied in her fiction, that, until Alice Walker published her important essay (“In Search of Zora Neale Hurston”) in Ms. magazine in 1975, had made Hurston’s place in black literary history an ambiguous one at best.

Working from the Texts
6. Review your notes about the ideas and values of Harlem Renaissance. Then review your responses to the text-dependent questions associated with Hurston’s essay. Use this two-column note organizer to consider Hurston’s philosophy and to identify why Gates described Hurston as a “unity of opposites.” Enter inferences that you make from her text and cite textual evidence that supports your inferences.

<table>
<thead>
<tr>
<th>What philosophies and beliefs did Hurston share with the Harlem Renaissance?</th>
<th>In what ways did Hurston follow her own path?</th>
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Check Your Understanding
Now that you have completed the two-column notes, write a brief explanation of the value of “How It Feels to Be Colored Me” as a primary source. Think about the knowledge and understanding that readers can gain from the study of a primary source.
Learning Targets

- Explore how writers use dialogue and dialect to bring their stories to life.
- Identify how Hurston’s style distinguished her as a unique voice during the Harlem Renaissance.

An Introduction to Dialect

1. Hurston is noted for her gifted storytelling and for honoring oral tradition, including dialect. An author’s use of dialect validates the oral traditions of a people, a time, and a place. Through their choice of dialect, authors create a representation of the spoken language, which helps record the history of language as it evolves over generations. Your reading of “Sweat” introduces you to Hurston’s entertaining use of the oral tradition.

2. Preview one of Hurston’s most famous short stories, “Sweat,” by scanning Chunk 1 and underlining unfamiliar words. Listen carefully as your teacher reads aloud the first section of “Sweat.” You will hear that Hurston reproduces the actual speech of the characters.

3. Next, work with a small group to formulate some “pronunciation rules” for pronouncing the words. Use the following graphic organizer to guide your work. Some examples have been provided for you.

<table>
<thead>
<tr>
<th>Dialect</th>
<th>Conventional English</th>
</tr>
</thead>
<tbody>
<tr>
<td>dat, wid</td>
<td>that, with (“th” is often replaced by “d”)</td>
</tr>
<tr>
<td>skeer</td>
<td></td>
</tr>
<tr>
<td>ah</td>
<td></td>
</tr>
<tr>
<td>fuh</td>
<td></td>
</tr>
</tbody>
</table>

Setting a Purpose for Reading

- Underline words and phrases that are allusions to Christian symbols.
- Put an exclamation point next to any text you find particularly vivid, beautiful, or startling.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Put a question mark next to any dialect you don’t understand.
Short Story
“Sweat”
by Zora Neale Hurston

Chunk 1
1 It was eleven o’clock of a Spring night in Florida. It was Sunday. Any other night, Delia Jones would have been in bed for two hours by this time. But she was a wash-woman, and Monday morning meant a great deal to her. So she collected the soiled clothes on Saturday when she returned the clean things. Sunday night after church, she sorted them and put the white things to soak. It saved her almost a half day’s start. A great hamper in the bedroom held the clothes that she brought home. It was so much neater than a number of bundles lying around.

2 She squatted in the kitchen floor beside the great pile of clothes, sorting them into small heaps according to color, and humming a song in a mournful key, but wondering through it all where Sykes, her husband, had gone with his horse and buckboard.

3 Just then something long, round, limp and black fell upon her shoulders and slithered to the floor beside her. A great terror took hold of her. It so softened her knees and dried her mouth so that it was a full minute before she could cry out or move. Then she saw that it was the big bull whip her husband liked to carry when he drove.

4 She lifted her eyes to the door and saw him standing there bent over with laughter at her fright. She screamed at him.

5 “Sykes, what you throw dat whip on me like dat? You know it would skeer me—looks just like a snake, an’ you knows how skeered Ah is of snakes.”

6 “Course Ah knewed it! That’s how come Ah done it.” He slapped his leg with his hand and almost rolled on the ground in his mirth. “If you such a big fool dat you got to have a fit over a earth worm or a string, Ah don’t keer how bad Ah skeer you.”

Chunk 2
7 “You aint got no business doing it. Gawd knows it’s a sin. Some day Ah’mgointuh drop dead from some of yo’ foolishness. ’Nother thing, where you been wid mah rig? Ah feeds dat pony. He aint fuh you to be drivin’ wid no bull whip.”

8 “You sho is one aggravatin’ nigger woman!” he declared and stepped into the room. She resumed her work and did not answer him at once. “Ah done tole you time and again to keep them white folks’ clothes outa dis house.”

9 He picked up the whip and glared down at her. Delia went on with her work. She went out into the yard and returned with a galvanized tub and set it on the washbench. She saw that Sykes had kicked all of the clothes together again, and now stood in her way truculently, his whole manner hoping, praying, for an argument. But she walked calmly around him and commenced to re-sort the things.

10 “Next time, Ah’m gointer kick ’em outdoors,” he threatened as he struck a match along the leg of his corduroy breeches.

11 Delia never looked up from her work, and her thin, stooped shoulders sagged further.

12 “Ah aint for no fuss t’night, Sykes. Ah just come from taking sacrament at the church house.”

My Notes

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galvanized: made of metal covered with zinc
truculently: angrily
breeches: short pants
He snorted scornfully. “Yeah, you just come from de church house on a Sunday night, but heah you is gone to work on them clothes. You ain’t nothing but a hypocrite. One of them amen-corner Christians—sing, whoop, and shout, then come home and wash white folks clothes on the Sabbath.”

He stepped roughly upon the whitest pile of things, kicking them helter-skelter as he crossed the room. His wife gave a little scream of dismay, and quickly gathered them together again.

“Sykes, you quit grindin’ dirt into these clothes! How can Ah git through by Sat’day if Ah don’t start on Sunday?”

“Ah don’t keer if you never git through. Anyhow, Ah done promised Gawd and a couple of other men, Ah aint gointer have it in mah house. Don’t gimme no lip neither, else Ah’ll throw ‘em out and put mah fist up side yo’ head to boot.”

Delia’s habitual meekness seemed to slip from her shoulders like a blown scarf. She was on her feet; her poor little body, her bare knuckly hands bravely defying the strapping hulk before her.

“Looka heah, Sykes, you done gone too fur. Ah been married to you four ftteen years, and Ah been takin’ in washin’ for ftteen years. Sweat, sweat, sweat! Work and sweat, cry and sweat, pray and sweat!”

“What’s that got to do with me?” he asked brutally.

“What’s it got to do with you, Sykes? Mah tub of suds is filled yo’ belly with vittles more times than yo’ hands is filled it. Mah sweat is done paid for this house and Ah reckon Ah kin keep on sweatin’ in it.”

She seized the iron skillet from the stove and struck a defensive pose, which act surprised him greatly, coming from her. It cowed him and he did not strike her as he usually did.

“Naw you won’t,” she panted, “that ole snaggle-toothed black woman you runnin’ with aint comin’ heah to pile up on mah sweat and blood. You aint paid for nothin’ on this place, and Ah’m gointer stay right heah till Ah’m toted out foot foremost.”

“Well, you better quit gittin’ me riled up, else they’ll be totin’ you out sooner than you expect. Ah’m so tired of you Ah don’t know whut to do. Gawd! how Ah hates skinny wimmen!”

A little awed by this new Delia, he sidled out of the door and slammed the back gate after him. He did not say where he had gone, but she knew too well. She knew very well that he would not return until nearly daybreak also. Her work over, she went on to bed but not to sleep at once. Things had come to a pretty pass!

She lay awake, gazing upon the debris that cluttered their matrimonial trail. Not an image left standing along the way. Anything like flowers had long ago been drowned in the salty stream that had been pressed from her heart. Her tears, her sweat, her blood. She had brought love to the union and he had brought a longing aftar the flesh.

Two months after the wedding, he had given her the first brutal beating. She had the memory of his numerous trips to Orlando with all of his wages when he had returned to her penniless, even before the first year had passed. She was young and so then, but now she thought of her knotty, muscled limbs, her harsh knuckly hands, and drew herself up into an unhappy little ball in the middle of the big feather bed. Too late now to hope for love, even if it were not Bertha it would be someone else. This case differed from the others only in that she was bolder than the others. Too late for everything except her little home.
26 She had built it for her old days, and planted one by one the trees and flowers there. It was lovely to her, lovely.

27 Somehow, before sleep came, she found herself saying aloud: “Oh well, whatever goes over the Devil’s back, is got to come under his belly. Sometime or ruther, Sykes, like everybody else, is gointer reap his sowing.” After that she was able to build a spiritual earthworks against her husband. His shells could no longer reach her. Amen.

28 “Gimme some kivah heah, an’ git yo’ damn foots over on yo’ own side! Ah oughter mash you in yo’ mouf fuh drawing dat skillet on me.”

29 Delia went clear to the rail without answering him. A triumphant indifference to all that he was or did.

Chunk 3

30 The week was as full of work for Delia as all other weeks, and Saturday found her behind her little pony, collecting and delivering clothes.

31 It was a hot, hot day near the end of July. The village men on Joe Clarke's porch even chewed cane listlessly. They did not hurl the cane-knots as usual. They let them dribble over the edge of the porch. Even conversation had collapsed under the heat.

32 “Heah come Delia Jones,” Jim Merchant said, as the shaggy pony came ’round the bend of the road toward them. The rusty buckboard was heaped with baskets of crisp, clean laundry.

33 “Yep,” Joe Lindsay agreed. “Hot or col’, rain or shine, jes ez reg’lar ez de weeks roll roun’ Delia carries ’em an’ fetches ’em on Sat’day.”

34 “She better if she wanter eat,” said Moss. “Sykes Jones aint wuth de shot an’ powder hit would tek tuh kill ’em. Not to huh he aint.”

35 “He sho’ aint,” Walter Thomas chimed in. “It’s too bad, too, cause she wuz a right pritty li’l trick when he got huh. Ah’ d uh mah’ied huh mahseff if he hadn’ter beat me to it.”

36 Delia nodded briefly at the men as she drove past.

37 “Too much knockin’ will ruin any ’oman. He done beat huh ’nough tuh kill three women, let ’lone change they looks,” said Elijah Moseley. “How Sykes kin stomnuck dat big black greasy Mogul he’s layin’ roun wid, gits me. Ah swear dat eight-rock couldn’t kiss a sardine can Ah done throwed out de back do’ ’way las’ yeah.”

38 “Aw, she’s fat, thass how come. He’s allus been crazy ’bout fat women,” put in Merchant. “He’d a’ been tied up wid one long time ago if he could a’ found one tuh have him. Did Ah tell yuh ’bout him come sidlin’ roun’ mahn wife—bringin’ her a basket uh pee-cans outa his yard fuh a present? Yessir, mah wife! She tol’ him tuh take ’em right straight back home, cause Delia works so hard ovah dat washtub she reckon everything on de place taste lak sweat an’ soapsuds. Ah jus’ wisht Ah’d a caught ’im roun’ dere! Ah’d a’ made his hips ketch on fiah dawn dat shell road.”

39 “Ah know he done it, too. Ah sees ’im grinnin’ at every ’oman dat passes,” Walter Thomas said. “But even so, he useter eat some mighty big hunks uh humble pie tuh git dat lil’ ’oman he got. She wuz ez pritty ez a speckled pup! Dat wuz fifteen yeahs ago. He useter be so skeered uh losin’ huh, she could make him do some parts of a husband’s duty. Dey never wuz de same in de mind.”
40 “There oughter be a law about him,” said Lindsay. “He aint fit tuh carry guts tuh a bear.”

41 Clarke spoke for the first time. “Taint no law on earth dat kin make a man be decent if it aint in ’im. There’s plenty men dat takes a wife lak dey do a joint uh sugar-cane. It’s round, juicy an’ sweet when dey gits it. But dey squeeze an’ grind, squeeze an’ grind an’ wring tell dey wring every drop uh pleasure dat’s in ‘em out. When dey’s satisfied dat dey is wrung dry, dey treats ‘em jes lak dey do a cane-chew. Dey throws ‘em away. Dey knows whut dey is doin’ while dey is at it, an’ hates theirselves fuh it but they keeps on hangin’ after huh tell she’s empty. Den dey hates huh fuh bein’ a cane-chew an’ in de way.”

42 “We oughter take Sykes an’ dat stray oman uh his’n down in Lake Howell swamp an’ lay on de rawhide till they Cain’t say ‘Lawd a’ mussy.’ He allus wuz uh ovahbearin’ niggah, but since dat white oman from up north done taught ‘im how to run a automobile, he done got too biggety to live—an’ we oughter kill ‘im,” Old Man Anderson advised.

43 A grunt of approval went around the porch. But the heat was melting their civic virtue and Elijah Moseley began to bait Joe Clarke.

44 “Come on, Joe, git a melon outa dere an’ slice it up for yo’ customers. We’se all sufferin’ wid de heat. De bear’s done got me!”

45 “Thass right, Joe, a watermelon is jes’ whut Ah needs tuh cure de eppizudicks,” Walter Thomas joined forces with Moseley. “Come on dere, Joe. We all is steady customers an’ you aint set us up in a long time. Ah chooses dat long, bowlegged Floridy favorite.”

46 “A god, an’ be dough. Yo’ all gimme twenty cents and slice way, Clarke retorted. “Ah needs a col’ slice m’self. Heah, everybody chip in. Ah’ll lend y’ll mah meat knife.”

47 The money was quickly subscribed and the huge melon brought forth. At that moment, Sykes and Bertha arrived. A determined silence fell on the porch and the melon was put away again.

48 Merchant snapped down the blade of his jackknife and moved toward the store door.

49 “Come on in, Joe, an’ gimme a slab uh sow belly an’ uh pound uh coffee—almost fuhgot ‘twas Sat’day. Got to git on home.” Most of the men left also.

50 Just then Delia drove past on her way home, as Sykes was ordering magnificently for Bertha. It pleased him for Delia to see.

51 “Git whutsoever yo’ heart desires, Honey. Wait a minute, Joe. Give huh two bottles uh strawberry soda-water, uh quart uh parched ground-peas, an’ a block uh chewin’ gum.”

52 With all this they left the store, with Sykes reminding Bertha that this was his town and she could have it if she wanted it.

53 The men returned soon after they left, and held their watermelon feast.

54 “Where did Sykes Jones git da oman from nohow?” Lindsay asked.

55 “Ovah Apopka. Guess dey musta been cleanin’ out de town when she lef’. She don’ look lak a thing but a hunk uh liver wid hair on it.”

56 “Well, she sho’ kin squall,” Dave Carter contributed. “When she gits ready tuh laff, she jes’ opens huh mouf an’ latches it back tuh de las’ notch. No ole grandpa alligator down in Lake Bell ain’t got nothin’ on huh.”
Bertha had been in town three months now. Sykes was still paying her room rent at Della Lewis’—the only house in town that would have taken her in. Sykes took her frequently to Winter Park to “stomps.” He still assured her that he was the swellest man in the state.

“Sho’ you kin have dat lil’ ole house soon’s Ah kin git dat ‘oman outa dere. Everything b’longs tuh me an’ you sho’ kin have it. Ah sho’ ‘bominates uh skinny ‘oman. Lawdy, you sho’ is got one portly shape on you! You kin git anything you wants. Dis is mah town an’ you sho’ kin have it.”

Delia’s work-worn knees crawled over the earth in Gethsemane and up the rocks of Calvary many, many times during these months. She avoided the villagers and meeting places in her efforts to be blind and deaf. But Bertha nullified this to a degree, by coming to Delia’s house to call Sykes out to her at the gate.

Delia and Sykes fought all the time now with no peaceful interludes. They slept and ate in silence. Two or three times Delia had attempted a timid friendliness, but she was repulsed each time. It was plain that the breaches must remain agape.

The sun had burned July to August. The heat streamed down like a million hot arrows, smiting all things living upon the earth. Grass withered, leaves browned, snakes went blind in shedding and men and dogs went mad. Dog days!

Delia came home one day and found Sykes there before her. She wondered, but started to go on into the house without speaking, even though he was standing in the kitchen door and she must either stoop under his arm or ask him to move. He made no room for her. She noticed a soap box beside the steps, but paid no particular attention to it, knowing that he must have brought it there. As she was stooping to pass under his outstretched arm, he suddenly pushed her backward, laughingly.

“Look in de box dere Delia, Ah done brung yuh somethin’!”

She nearly fell upon the box in her stumbling, and when she saw what it held, she all but fainted outright.

“Sykes! Sykes, mah Gawd! You take dat rattlesnake ’way from heah! You gottuh. Oh, Jesus, have mussy!”

“Ah aint gut tuh do nuthin’ uh de kin’—fact is Ah aint got tuh do nothin’ but die. Taint no use uh you puttin’ on airs makin’ out lak you skeered uh dat snake—he’s gointer stay right heah tell he die. He wouldn’t bite me cause Ah knows how tuh handle ’im. Nohow he wouldn’t risk breakin’ out his fangs ’gin yo’ skinny laigs.”

“Naw, now Sykes, don’t keep dat thing ’roun’ heah tuh skeer me tuh death. You knows Ah’im even feared uh earth worms. Thass de biggest snake Ah evah did see. Kill ’im Sykes, please.”

“Doan ast me tuh do nothin’ fuh yuh. Goin’ roun’ trying’ tuh be so damn astorperious. Naw, Ah aint gonna kill it. Ah think uh damn sight mo’ uh him dan you! Dat’s a nice snake an’ anybody doan lak ’im kin jes’ hit de grit.”

The village soon heard that Sykes had the snake, and came to see and ask questions.

“How de hen-fire did you ketch dat six-foot rattler, Sykes?” Thomas asked.
“He’s full uh frogs so he caint hardly move, thass how Ah eased up on ’m. But Ah’m a snake charmer an’ knows how tuh handle ’em. Shux, dat aint nothin’. Ah could ketch one eve’y day if Ah so wanted tuh.”

“What he needs is a heavy hick’ry club leaned real heavy on his head. Dat’s de bes’ way tuh charm a rattlesnake.”

“Naw, Walt, y’all jes’ don’t understand dese diamon’ backs lak Ah do,” said Sykes in a superior tone of voice.

The village agreed with Walter, but the snake stayed on. His box remained by the kitchen door with its screen wire covering. Two or three days later it had digested its meal of frogs and literally came to life. It rattled at every movement in the kitchen or the yard. One day as Delia came down the kitchen steps she saw his chalky-white fangs curved like scimitars hung in the wire meshes. This time she did not run away with averted eyes as usual. She stood for a long time in the doorway in a red fury that grew bloodier for every second that she regarded the creature that was her torment.

That night she broached the subject as soon as Sykes sat down to the table.

“Sykes, Ah wants you tuh take dat snake ’way fum heah. You done starved me an’ Ah put up widcher, you done beat me an Ah took dat, but you done kilt all mah insides bringin’ dat varmint heah.”

Sykes poured out a saucer full of coffee and drank it deliberately before he answered her.

“A whole lot Ah keer ’bout how you feels inside uh out. Dat snake aint goin’ no damn wheah till Ah gits ready fuh ’im tuh go. So fur as beatin’ is concerned, yuh aint took near all dat you gointer take ef yuh stay ’roun’ me.”

Delia pushed back her plate and got up from the table. “Ah hates you, Sykes,” she said calmly. “Ah hates you tuh de same degree dat Ah useter love yuh. Ah done took an’ took till mah belly is full up tuh mah neck. Dat’s de reason Ah got mah letter fum de church an’ moved mah membership tuh Woodbridge—so Ah don’t haftuh take no sacrament wid yuh. Ah don’t wantuh see yuh ’roun’ me a-tall. Lay ’roun’ wid dat ’oman all yuh wants tuh, but gwan ’way fum me an’ mah house. Ah hates yuh lak uh suck-egg dog.”

Sykes almost let the huge wad of corn bread and collard greens he was chewing fall out of his mouth in amazement. He had a hard time whipping himself up to the proper fury to try to answer Delia.

“Well, Ah’m glad you does hate me. Ah’m sho’ tiahed uh you hangin’ ontuh me. Ah don’t want yuh. Look at yuh stringey ole neck! Yo’ rawbony laigs an’ arms is enough tuh cut uh man tuh death. You looks jes’ lak de devvul’s doll-baby tuh me. You can’t hate me no worse dan Ah hates you. Ah been hatin’ you fuh years.”

“Yo’ ole black hide don’t look lak nothin’ tuh me, but uh passle uh wrinkled up rubber, wid yo’ big ole yeahs flappin’ on each side lak uh pah uh buzzard wings. Don’t think Ah’m gointuh be run ’way fum mah house neither. Ah’m goin’ tuh de white folks bout you, mah young man, de very nex’ time you lay yo’ han’s on me. Mah cup is done run ovah.” Delia said this with no signs of fear and Sykes departed from the house, threatening her, but made not the slightest move to carry out any of them.
At night he did not return at all, and the next day being Sunday, Delia was glad she did not have to quarrel before she hitched up her pony and drove the four miles to Woodbridge.

She stayed to the night service—"love feast"—which was very warm and full of spirit. In the emotional winds her domestic trials were borne far and wide so that she sang as she drove homeward,

     Jurden water, black an’ col’
     Chills de body, not de soul
     An’ Ah wantah cross Jurden in uh calm time.

She came from the barn to the kitchen door and stopped.

"Whut’s de mattah, ol’ satan, you aint kickin’ up yo’ racket?" She addressed the snake’s box. Complete silence. She went on into the house with a new hope in its birth struggles. Perhaps her threat to go to the white folks had frightened Sykes! Perhaps he was sorry! Fifteen years of misery and suppression had brought Delia to the place where she would hope anything that looked towards a way over or through her wall of inhibitions.

She felt in the match safe behind the stove at once for a match. There was only one there.

"Dat niggah wouldn’t fetch nothin’ heah tuh save his rotten neck, but he kin run thew whut Ah brings quick enough. Now he done toted off nigh on tuh haff uh box uh matches. He done had dat ‘oman heah in mah house, too."

Nobody but a woman could tell how she knew this even before she struck the match. But she did and it put her into a new fury.

Presently she brought in the tubs to put the white things to soak. This time she decided she need not bring the hamper out of the bedroom; she would go in there and do the sorting. She picked up the pot-bellied lamp and went in. The room was small and the hamper stood hard by the foot of the white iron bed. She could sit and reach through the bedposts—resting as she worked.

"Ah wantah cross Jurden in uh calm time." She was singing again. The mood of the "love feast" had returned. She threw back the lid of the basket almost gaily. Then, moved by both horror and terror, she sprang back toward the door. There lay the snake in the basket! He moved sluggishly at first, but even as she turned round and round, jumped up and down in an insanity of fear, he began to stir vigorously. She saw him pouring his awful beauty from the basket upon the bed, then she seized the lamp and ran as fast as she could to the kitchen. The wind from the open door blew out the light and the darkness added to her terror. She sped to the darkness of the yard, slamming the door after her before she thought to set down the lamp. She did not feel safe even on the ground, so she climbed up in the hay barn.

There for an hour or more she lay sprawled upon the hay a gibbering wreck.

Finally, she grew quiet, and after that, coherent thought. With this, stalked through her a cold, bloody rage. Hours of this. A period of introspection, a space of retrospection, then a mixture of both. Out of this an awful calm.

"Well, Ah done de bes’ Ah could. If things aint right, Gawd knows taint mah fault.”
She went to sleep—a twitchy sleep—and woke up to a faint gray sky. There was a loud hollow sound below. She peered out. Sykes was at the wood-pile, demolishing a wire-covered box.

He hurried to the kitchen door, but hung outside there some minutes before he entered, and stood some minutes more inside before he closed it after him.

The gray in the sky was spreading. Delia descended without fear now, and crouched beneath the low bedroom window. The drawn shade shut out the dawn, shut in the night. But the thin walls held back no sound.

"Dat ol' scratch is woke up now!" She mused at the tremendous whirr inside, which every woodsman knows, is one of the sound illusions. The rattler is a ventriloquist. His whirr sounds to the right, to the left, straight ahead, behind, close under foot—everywhere but where it is. Woe to him who guesses wrong unless he is prepared to hold up his end of the argument! Sometimes he strikes without rattling at all.

Inside, Sykes heard nothing until he knocked a pot lid off the stove while trying to reach the match safe in the dark. He had emptied his pockets at Bertha’s.

The snake seemed to wake up under the stove and Sykes made a quick leap into the bedroom. In spite of the gin he had had, his head was clearing now.

"Mah Gawd!" he chattered, "ef Ah could on’y strack uh light!"

The rattling ceased for a moment as he stood paralyzed. He waited. It seemed that the snake waited also.

"Oh, fuh de light! Ah thought he’ d be too sick"—Sykes was muttering to himself when the whirr began again, closer, right underfoot this time. Long before this, Sykes’ ability to think had been flattened down to primitive instinct and he leaped—onto the bed.

Outside Delia heard a cry that might have come from a maddened chimpanzee, a stricken gorilla. All the terror, all the horror, all the rage that man possibly could express, without a recognizable human sound.

A tremendous stir inside there, another series of animal screams, the intermittent whirr of the reptile. The shade torn violently down from the window, letting in the red dawn, a huge brown hand seizing the window stick, great dull blows upon the wooden floor punctuating the gibberish of sound long after the rattle of the snake had abruptly subsided. All this Delia could see and hear from her place beneath the window, and it made her ill. She crept over to the four-o’clocks and stretched herself on the cool earth to recover.

She lay there. "Delia, Delia!" She could hear Sykes calling in a most despairing tone as one who expected no answer. The sun crept on up, and he called. Delia could not move—her legs were gone flabby. She never moved, he called, and the sun kept rising.

"Mah Gawd!" She heard him moan, "Mah Gawd fum Heben!" She heard him stumbling about and got up from her flower-bed. The sun was growing warm. As she approached the door she heard him call out hopefully, "Delia, is dat yo’uh ah?"

She saw him on his hands and knees as soon as she reached the door. He crept an inch or two toward her—all that he was able, and she saw his horribly swollen neck and his one open eye shining with hope. A surge of pity too strong to support bore her away from that eye that must, could not, fail to see the tubs. He would see the lamp. Orlando with its doctors was too far. She could scarcely reach the Chinaberry tree, where she waited in the growing heat while inside she knew the cold river was creeping up and up to extinguish that eye which must know by now that she knew.
Second Read

- Reread the story to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

4. **Craft and Structure**: What role does dialect play in the development of the tone of the story?

5. **Key Ideas and Details**: How do the words and actions of Sykes in paragraphs 4–6 foreshadow possible events in the story? Why might Sykes be “hoping, praying, for an argument” in paragraph 9?

6. **Key Ideas and Details**: How does the author describe Delia’s character? Why is establishing this important to the story?

7. **Craft and Structure**: How does the author choose to give exposition about the characters? How does this choice contribute to the meaning of the story?
8. **Key Ideas and Details**: Why does Delia reflect in paragraph 25 that “debris ... cluttered their matrimonial trail”? What is the significance of this in relation to the overall theme and to the story’s placement as part of the Harlem Renaissance?

9. **Key Ideas and Details**: What role do Delia’s memories have in causing her change of character?

10. **Key Ideas and Details**: Why are the neighborhood men against Sykes? How do their views contribute to a theme of the story?

11. **Craft and Structure**: What point of view does the author use to tell the story? How does her choice contribute to the effectiveness of the story? How would the story change if it were told from a different point of view?
12. **Craft and Structure**: What figurative language does the author use to describe Delia’s response to Bertha living in town? In what ways is this consistent or inconsistent with what the reader knows of Delia’s character?

13. **Craft and Structure**: How is the story structured overall? How does this structure build meaning for the reader?

14. **Key Ideas and Details**: How does the end of the story impact the reader? In what ways does the outcome reflect one or more of the themes in the story and its historical context?

15. **Key Ideas and Details**: Which common themes of the times does the story reflect? In what ways does the story differ from those themes and ideals?
ACTIVITY 5.9 continued

Working from the Text
16. “Sweat” is steeped in Christian symbolism, a sign of the culture Hurston was raised in and was writing for. Work with a partner to find allusions to the Bible and Christian symbols in the story. Explain how the allusions create meaning in the text.

<table>
<thead>
<tr>
<th>Allusions</th>
<th>Effect on the Text</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</table>

17. Explain how Hurston uses the snake both literally and symbolically in the story. How is Sykes developed as a thoroughly villainous character?
Language and Writer’s Craft: Levels of Diction

Huston is known for using different levels of diction, including dialect, in her writing. Review the levels of diction summarized below.

**Formal or high diction** usually contains words that make the tone sound educated. It uses complicated syntax and effective and impressive word choices. Unlike informal diction, formal diction avoids slang, contractions, and other informal expressions.

**Neutral diction** uses ordinary words and syntax without complicated words. It can include some elements of informal diction, such as contractions.

**Informal or low diction** is the type of relaxed language people use in typical conversations. Contractions, slang, and idioms are some typical markers of this type of diction.

**Dialect** is regional language, which has its own syntax, words, and grammar. In literature, dialect often divides characters into different sectors of society.

**PRACTICE** Find one example of each level that Hurston uses in “Sweat.” Choose one sentence and revise it into a different level of diction. Compare your revision with a partner’s and discuss how it changes the tone of text.

Response to Literature

The purpose of a response-to-literature essay is to demonstrate thoughtful understanding of a literary passage. The writer crafts an analysis of the text and the author’s stylistic technique and supports it with textual evidence to convey meaning to the reader. The analysis includes the following:

- a well-crafted thesis statement
- body paragraphs that cite textual evidence to support the thesis
- effective transitions that connect ideas and move smoothly through the essay
- original commentary on the writer’s response to the literature
- concluding statements that follow from the ideas introduced in the thesis and developed in the essay.
The Tradition of Dialect

Writing to Sources: Argument

Analyze the extent to which Hurston's story is a tribute to the lives of ordinary African American people but also how it does and does not represent the spirit of the Harlem Renaissance. Choose a method of prewriting and then draft a response to this story. In your analysis, address the literary elements you have studied, including Hurston’s use of diction, and explain how you think they enhance the meaning of the text. Your writing should be composed using only formal diction. Be sure to:

• Include a thesis statement that gives direction to your claim.
• Cite textual evidence and give commentary to support your analysis.
• Provide a conclusion that restates your claim and supports the ideas developed in the argument.

After you have completed your draft, pair with a writing partner and read your partner’s essay. Provide peer response by giving the following feedback:

• Underline the thesis statement. Does the thesis give direction to the essay?
• Underline the topic sentence in each body paragraph.
• If you find textual evidence not followed by documentation, write a suggestion in the margin for either a lead-in or a parenthetical method of citing the source.
• Place a * on commentary sentences that precede or follow the textual evidence.
• If commentary is missing, make a note in the margin indicating the need to add it.
• Mark the explanation about Hurston’s use of diction with a +.
• Highlight the sentences that clearly discuss how the literary elements add meaning to the text.
• Circle the conclusion.

INDEPENDENT READING LINK

Read and Connect
Browse through your independent reading selection for this unit. Find examples of each level of diction that you studied in this activity. Mark the text by color-coding the examples.
Janie’s Return Home

Learning Targets
• Explore how writers use indirect characterization to develop well-rounded characters.
• Infer an author’s purpose, employing and citing textual evidence.
• Compare a film interpretation to the written text it is based upon.

Novel Study: Chapter 1
1. Authors choose novel titles for many reasons. For example, the protagonist in the novel Gone with the Wind refers to her town being overtaken by the Yankees and wonders whether her home was “also gone with the wind which had swept through Georgia.” Predict the meaning of the title Their Eyes Were Watching God.

2. As you read the novel, use a double-entry journal to note connections between the research that has been presented about the Harlem Renaissance and the events and ideas of the novel. In your notes, cite textual evidence. Include commentary that shows how Hurston’s work is characteristic of the Harlem Renaissance as well as elements that illustrate Hurston’s departure from the Harlem Renaissance and its philosophy/beliefs, historical context, relation to the arts, and daily life.

3. Read the first two paragraphs of Chapter 1. What distinction do the first two paragraphs make between men and women?

4. What questions do these paragraphs raise for you?

5. Male students: Interpret and analyze the first paragraph. Note your findings and be prepared to present them to the female students in your class.

Female students: Interpret and analyze the second paragraph. Note your findings and be prepared to present them to the male students in your class.
ACTIVITY 5.10 continued

Janie’s Return Home

My Notes

The Porch Sitters
6. As Hurston describes the woman, where she has been, and the people who see her return, she uses imagery that appeals to the senses. List several of the images and the senses they appeal to in the following space.

7. The narrator states that the porch sitters “sat in judgment.” How does the porch serve as a metaphor for judgment?

8. How do these images impact the reader?

Characterization
Direct characterization tells the audience what the character is. Indirect characterization shows things that reveal the personality of a character. One method of indirect characterization is what one character says about another. Other methods include the following:
• the character’s appearance
• what the character says
• what the character thinks
• what the character does
• what other characters say about a character.

9. In Chapter 1, which methods of characterization does Hurston use to establish Janie’s character?

10. Reread the porch scene. How does the information from “Mouth Almighty,” or the porch sitters, indirectly reveal the protagonist, Janie?

Literary Terms
Indirect characterization is any method—except for direct characterization—that a writer uses to develop characters other than simply telling the reader what to think of the character.
Comparing the Film and the Novel
11. View the first chapter of the film version of *Their Eyes Were Watching God*. What similarities and differences do you recognize between the film and the novel? How has the director of the film used costumes and setting as tools of imagery?

12. Janie tells Pheoby, “So 'taint no use in me telling you somethin’ unless Ah give you de understandin’ to go ‘long wid it.” What story does Janie have to tell? Who is her audience?

Working from the Text
13. Begin the double-entry journal that you will keep as you read *Their Eyes Were Watching God*. Follow your teacher's model for the formatting. Citing page numbers for the textual evidence that you enter is very important, for you will return to this evidence to support your analytical essay for Embedded Assessment 2.

14. As you make your journal entries, keep in mind the characteristic values, beliefs, and philosophy about African American daily life, artistic expression, and pride embodied by the Harlem Renaissance. This will help you be prepared to respond to the question: *How is Hurston’s work both a natural product of and a departure from the ideas of the Harlem Renaissance?*

Check Your Understanding
Now that you have read Chapter 1, reflect on your understanding of the text. Write short responses to these questions:

- What do the porch sitters and Pheoby want to know?

- What does Janie want to tell them?

- Who is Janie’s direct audience, and who is her indirect audience?

INDEPENDENT READING LINK
Read and Respond
Choose a chunk of text from your independent reading selection. Following the procedure you learned in this activity, use a double-entry journal to note connections between the historical information you have learned about the Harlem Renaissance and the events and characters in your text.
Learning Targets

- Identify and define various points of view and perspectives in a text.
- Examine Hurston’s adherence to and departures from the Harlem Renaissance literary movement.

Preview

In this activity, you will examine extended metaphors and different points of view to deepen your understanding of texts written during the Harlem Renaissance. You will then compare a poem by Langston Hughes and Chapter 2 of Their Eyes Were Watching God.

Setting a Purpose for Reading

- Underline words that relate to stairs.
- Highlight any examples of dialect.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Fascinated with jazz rhythms and the lyrics of blues music, Langston Hughes published his first book of poetry, The Weary Blues, in 1926. A major figure in the Harlem Renaissance, Hughes also wrote novels, short stories, plays, and nonfiction. His works captured and celebrated the culture of black America.

Poetry

Mother to Son

by Langston Hughes

Well, son, I’ll tell you:
Life for me ain’t been no crystal stair.
It’s had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor—
Bare.
But all the time
I’ve been a-climbin’ on,
And reachin’ landin’s,
And turnin’ corners,
And sometimes goin’ in the dark
Where there ain’t been no light.
So, boy, don’t you turn back.
Don’t you set down on the steps.
'Cause you finds it's kinder hard.  
Don't you fall now—  
For I'se still goin', honey,  
I'se still climbin',  
And life for me ain't been no crystal stair.

Second Read

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** Who is the speaker in the poem? Who is the speaker speaking to? What is the situation?

2. **Craft and Structure:** How does Hughes's choice of words, syntax, and metaphor contribute to the poem's meaning? What textual evidence supports your answer?

3. **Key Ideas and Details:** How does the poem reflect themes of the time period during which Hughes wrote? Include textual evidence to support your answer.

Check Your Understanding

You've already identified the extended metaphor in the poem “Mother to Son.” Now analyze the smaller metaphors. What do the individual items in the poem represent?
Novel Study: Chapter 2

One of the hallmarks of Hurston’s writing style is her use of narrative voice. Note all the points of view you find in Chapter 2. As you continue to read *Their Eyes Were Watching God*, pay attention to the way Hurston skillfully shifts between different narrative voices, or points of view.

**First-person voices:**
- Janie, speaking to Pheoby
- Nanny, telling her story to Janie

**Third-person omniscient:**
- the formal narrator who sets the stage and comments on the porch sitters in Chapter 1 and who tells the reader of Janie’s thoughts and Nanny's struggles in Chapter 2

**Third-person limited:**
- third-person narrative through the eyes of a single character; a subjective, limited point of view

As you continue reading Chapter 2, use your double-entry journal to take notes. As you make your journal entries, keep in mind how the values, beliefs, history, arts, and concerns with daily life that characterize the Harlem Renaissance are embodied in Hurston’s work.

4. What theme does Hurston introduce with Janie’s story about playing with the Washburn children?

5. At the paragraph that begins, “Pheoby’s hungry listening helped Janie to tell her story,” the narrative point of view begins to change. How does moving to this third-person narration affect your understanding of Janie?

6. Explain the differences in Janie’s desires and Nanny’s plans for her.
Making Text-to-Text Comparisons

As Nanny becomes the narrator of her story in Chapter 2, she says to Janie:

“Ah was born back due in slavery so it wasn't for me to fulfill my dreams of what a woman oughta be and to do. Dat's one of de hold-backs of slavery. But nothing can’t stop you from wishin'. Ah didn't want to be used for a work-ox and a brood-sow and Ah didn't want mah daughter used dat way neither. It sho wasn't mah will for things to happen lak they did. Ah even hated de way you was born. But, all de same Ah said thank god, Ah got another chance. Ah wanted to preach a great sermon about colored women sittin' on high, but they wasn't no pulpit for me. Freedom found me wid a baby daughter in mah arms, so Ah said Ah'd take a broom and a cook-pot and throw up a highway through de wilderness for her. She would expound what Ah felt. ...

"Ah wouldn't marry nobody, though. Ah could have uh heap uh times, cause Ah didn't want nobody mistreating mah baby. So Ah got with some good white people and come down here in West Florida to work and make de sun shine on both sides of de street for Leafy.

“Mah Madam help me wid her just lak she been doin' wid you. Ah put her in school when it got so it was a school to put her in. Ah was 'spectin to make a school teacher outa her.”

Check Your Understanding

Make a text-to-text comparison between the voice and advice in “Mother to Son” and Nanny’s voice and concerns in her speech to Janie.

Writing to Sources: Argument

Consider the following questions:
1. How do Nanny's hopes for Janie echo the philosophy and beliefs of the Harlem Renaissance?
2. How does Janie’s story place her family in the historical context of the Harlem Renaissance?
3. How do Nanny’s ideas about daily life, including marriage and education, reflect and depart from the beliefs of the Harlem Renaissance?

Write a one-paragraph response that synthesizes your thoughts on the three questions, citing textual evidence from Chapters 1 and 2 of Their Eyes Were Watching God. Be sure to:

- Organize your points to present a clear argument, using the components of argumentation as a general outline.
- Cite quotations and details from the text to develop your claims. Punctuate all quotations correctly, and be careful not to introduce errors of fact.
- Include transitions to link your main points and a final statement that restates your claim.
LEARNING STRATEGIES:
Quickwrite, Predicting,
Discussion Groups,
Close Reading, Drafting,
Double-Entry Journal

Learning Targets

- Connect Hurston’s theme of self-awareness to the ideas of the Harlem Renaissance.
- Explain how a character’s beliefs are both a product of and a departure from the Harlem Renaissance.

Novel Study: Chapters 3 and 4

1. Write a speculative response to this quote: “There are years that ask questions and years that answer.” What will the upcoming year hold for Janie? Will this year be the year that asks questions or one that answers them? Will this be the year that does both?

2. As you read Chapters 3 and 4, continue taking notes in your double-entry journal. Keep in mind the task for Embedded Assessment 2: to analyze Zora Neale Hurston’s writing as both a reflection of and a departure from the ideas of the Harlem Renaissance.

Working from the Text

3. Your teacher will assign you to discussion groups for processing Chapters 3 and 4. Discuss the questions that follow and take notes in your double-entry journal.
   - As Janie evaluates her marriage to Logan Killicks, Hurston presents the recurring image of the horizon: “The familiar people and things had failed her so she hung over the gate and looked up the road towards way off. She knew now that marriage did not make love. Janie’s first dream was dead, so she became a woman.” Discuss how Janie’s frustration helps her growing self-awareness.

   - What other images add meaning to the text and define Hurston’s style as a Harlem Renaissance writer?
Check Your Understanding
What symbolic act does Janie perform when she leaves Logan? At the end of Chapter 4, examine the paragraph that begins, “The morning road air ...” How does Hurston’s word choice echo the optimism of the Harlem Renaissance?

Writing to Sources: Argument
Scholar Robert E. Hemenway wrote Zora Neal Hurston: A Literary Biography. This excerpt from the biography explains that Nanny represents a belief from which Hurston departed in her writing. Read the excerpt and make a text-to-text connection to Their Eyes Were Watching God.

People erred because they wanted to be above others, an impulse which eventually led to denying the humanity of those below. ... Janie’s grandmother ... thinks that freedom is symbolized by achieving the position on high. Zora Hurston had always known, just as Janie discovers, that there was no air to breathe there. She had always identified with what she called ‘the poor Negro, the real one in the furrows and the cane breaks.’ She bitterly criticized black leaders who ignored this figure...

Review Chapters 2 and 3. Think about Nanny’s desires for Janie to have a life far different from her own and Leafy’s, as well as Nanny’s belief “that freedom is symbolized by achieving the position on high.” Write a paragraph explaining how these ideas are contrary to Hurston’s own ideas. Include information about how Nanny represents ideas held during the Harlem Renaissance and if and how Hurston departs from those. Be sure to:

- Include a thesis statement that defines your opinion and gives direction to your writing.
- Clarify the relationships among your thesis statement, reasons, and supporting evidence from the text.
- Write a strong conclusion that follows from your claim and supports the argument you presented.
LEARNING STRATEGIES: Double-Entry Journal, Questioning the Text, Close Reading, Think-Pair-Share, Discussion Groups, Drafting

Janie’s New Life

Learning Targets
• Define the characteristics of a folktale, and identify the effect of these elements.
• Generate an analysis that agrees or disagrees with critical commentary.

Novel Study: Chapter 5
1. Read Chapter 5, and then write three questions for each of the following levels of questions. Use the examples below as models.

<table>
<thead>
<tr>
<th>Literal</th>
<th>Interpretive</th>
<th>Universal</th>
</tr>
</thead>
<tbody>
<tr>
<td>What does Joe Starks say when the audience requests that Janie speak?</td>
<td>Based on Joe Starks’s statements about women, what can the reader infer about Joe’s attitude toward women?</td>
<td>How does society define male and female roles?</td>
</tr>
</tbody>
</table>

2. Share your questions with your classmates. With your class, choose three questions that best identify the central issues of Chapter 5. Write those questions here.

Novel Study: Chapter 6

Folktales have many or all of the following characteristics.
• They are generally handed down to a group orally.
• They are characteristic of the time and place in which they are told.
• The stories speak to universal and timeless themes.
• The stories try to explain human life and how people deal with life or the origin of something.
• They are often about common people.
• The characters struggle with natural events.
• The stories validate elements of a culture.
• Stories may entertain with exaggerated characters, conflicts, or dialogue.

My Notes

Literary Terms
A folktale is a story without a known author that has been preserved through oral retelling and is part of the oral tradition in literature.
3. As an anthropologist, Hurston collected stories, conversations, and other aspects of oral tradition that she then infused into her writing. In Chapter 6, Hurston presents two layers of the oral tradition: her omniscient narrator tells the readers a story of the porch sitters, and their conversations carry the stories of Matt’s mule. As you read Chapter 6, track the elements of the oral tradition in the following graphic organizer and think about how these elements contribute to the effects on the reader.

<table>
<thead>
<tr>
<th>Elements of the Oral Tradition and the Folk Tale</th>
<th>Example from the Chapter</th>
<th>Effects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folk tales, myths, fairy tales</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reflection of time and place in which they are told, especially the use of dialect</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exaggerated characters or situations for the sake of humor or glorification of deeds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Humans coping with the world in which they live</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Common people as characters</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Characters struggle with nature</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
4. Think about the characters, setting, and conflicts in Chapters 5 and 6. Then write analytical responses to the interpretive questions that follow.

- How has Joe enslaved Janie? What comments does he make that illustrate his view of husbands and wives? Do you see any parallels between Joe’s treatment of the mule and his treatment of Janie?

- Hurston often used Eatonville, her real-life childhood home, as a setting in her work. Describe Eatonville as it is presented in *Their Eyes Were Watching God*. What effect is the young town having on Joe, Janie, and their marriage?
• “She had an inside and an outside now and suddenly she knew how not to mix them.” When have you seen evidence of the two sides of Janie in Chapters 5 and 6? What is the reason for this disparity?

Making Text-to-Text Connections
In his essay “One of the New Realists” (Chelsea House Publishers, 1986), Benjamin Brawly describes Zora Neale Hurston:

She would get together a group of men in a railroad or turpentine camp or in a phosphate mining village, talk informally until they were no longer self-conscious, and then see which could outdo the other with his yarn. ... Like some others who have dealt in folk-lore, Miss Hurston has not escaped criticism at the hands of those who frowned upon her broad humor and the lowly nature of her material. Her interest, however, is not in solving problems, the chief concern being with individuals. As for the untutored Negro, she presents him without apology, a character as good as other characters but different.

Check Your Understanding
Briefly summarize Brawly’s description of Hurston.

Writing to Sources: Argument
Review the characteristics of folktales and the portions of Chapter 6 that reflect folktale characteristics. Write an analytical paragraph in which you agree or disagree with critics who “frowned upon [Hurston’s] broad humor and the lowly nature of her material.” Be sure to:

• Include a clear statement of your claim in the topic sentence.
• Demonstrate your understanding of the folktale elements of the mule story by including examples of the elements in your claim. Embed any quotations using correct conventions.
• Use varied syntax and demonstrate command of the conventions of Standard English.
Janie’s “Route of Tradition”

**Learning Targets**
- Use textual evidence to track key actions and characters’ emotional responses.
- Analyze how Hurston’s writing reflects and departs from the ideas of the Harlem Renaissance.

**Novel Study: Chapters 7, 8, and 9**
1. Review the ending of Chapter 6, beginning with “Janie did what she had never done before ...” Think about what this action means to Janie’s character development. Turn to a partner and share your ideas.

2. As you read Chapters 7 and 8, give close attention to the rising actions and the conflicts that compound Janie’s feelings of being “a rut in the road.”

3. After reading the first two paragraphs of Chapter 7, describe how the author’s use of imagery expresses Janie’s sense of her marriage. How does her behavior at the beginning of this chapter compare to her actions at the end of Chapter 6?

4. As you read Chapters 7 and 8, use this graphic organizer to record characters’ actions and emotional responses.

<table>
<thead>
<tr>
<th>Important Plot Developments</th>
<th>Adjectives to Describe Janie’s Emotional Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter 7</td>
<td>Chapter 7</td>
</tr>
<tr>
<td>Chapter 8</td>
<td>Chapter 8</td>
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</tbody>
</table>
5. How are Hurston’s beliefs in the power of the individual reflected in Janie’s character?

6. How does Janie’s character reflect and depart from the Harlem Renaissance?

7. Think about the critical commentaries that are provided in the graphic organizer on the next page. Identify textual evidence from Chapters 7, 8, and 9 and complete the columns of the graphic organizer.
<table>
<thead>
<tr>
<th>Aspects of the Harlem Renaissance</th>
<th>Examples from Chapters 7, 8, or 9</th>
<th>Is it a natural product of the ideas of a specific historical period in American literature?</th>
<th>Is it a departure from the ideas of a specific historical period in American literature?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Historical Context</strong></td>
<td>“The conflict which Janie represents, between freedom or passion and restraint or reserve, has a special quality in black fiction. ... The condition in slavery was the ultimate restriction in which freedom to be oneself is out of the question.” from “Their Eyes Were Watching God,” by Roger Rosenblatt</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Philosophy/Beliefs</strong></td>
<td>“Some believed that it was the duty of black artists to picture their race in the ‘best’ possible light, thereby implying that only middle-class blacks were worthy of being depicted in art. ... [James Weldon] Johnson shows his acceptance of the lower social classes ... as a source for literary materials.” from “Zora Neale Hurston’s America,” by Theresa R. Love.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Arts</strong></td>
<td>“Their Eyes Were Watching God, a novel of intense power, evidences the strength and power of African-American culture. ... Here characters were outsiders in America because they were the inheritors of a culture different from that of others.” from “The Outsider,” by Addison Gayle, Jr.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Daily Life
“In rebelling against the definition of black women and moving to assert her own individuality, Janie must travel the route of tradition.” from “The Outsider,” by Addison Gayle, Jr.

Check Your Understanding
After you have completed the graphic organizer, choose one aspect of the Harlem Renaissance and write a paragraph to support the claim that Zora Neal Hurston’s work is both a natural product of and a departure from the ideas of the Harlem Renaissance.

My Notes

INDEPENDENT READING LINK
Read and Connect
Choose a chunk of text from your independent reading selection. Complete a chart like the one you used for this activity. Show important plot developments and assign adjectives to describe the main character’s emotional response to these developments. Then compare and contrast your main character’s responses with Janie’s responses.
LEARNING STRATEGIES:
Discussion Groups, Questioning the Text, Note-taking, Double-Entry Journal

Learning Targets
- Prepare for discussion though the use of Levels of Questions and collecting information from notes and other sources.
- Work collaboratively to synthesize information and develop an understanding of Their Eyes Were Watching God.

Novel Study: The Remaining Chapters
You have approached the first half of Their Eyes Were Watching God in a variety of ways, such as shared reading, oral reading, and guided reading. For the second half of the novel, you will move to greater independence, reading on your own and participating in student-led discussion groups.

The remaining chapters of the novel can be divided into these broad chunks:
- Chapters 10–13 (Janie and Tea Cake in Eatonville)
- Chapters 14–19 (Janie and Tea Cake on the Muck)

You will read Chapter 20 with your class in the next activity.
1. For each chapter from 10–19, you will write literal, interpretive, and universal questions to help guide your group discussions.
2. You will meet with your discussion group to create a schedule for reading, making sure that your schedule reflects the timeline provided by your teacher. Make sure that each group member writes down the reading schedule in his or her calendar; it is imperative that each member of the group maintain the reading schedule in order for discussions to be effective.
3. A model of a note-taking guide is provided for you. You may copy this guide into your Reader/Writer Notebook or modify it to fit your discussions; just be sure to take good notes during each discussion. These notes will help you understand the novel and prepare for writing an analytical essay.

Discussion Group Reading
4. To guide your discussion group’s reading, consider these aspects of the Harlem Renaissance to trace throughout the novel:
   - historical context
   - philosophy/beliefs
   - the arts
   - daily life

As you discover textual evidence that connects to each of these aspects, write your Levels of Questions. Be prepared to discuss these points by identifying how the text illustrates Hurston’s reflections of the Harlem Renaissance and her departures from its common themes.
5. You might use the following note-taking guide as a model for your notes, continue your double-entry journal, or create something similar to capture your discussions. Complete your notes before meeting with your discussion group.

<table>
<thead>
<tr>
<th>Today’s date:</th>
<th>Reading assignment:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpretive questions based on the reading assignment</td>
<td>Universal questions based on the reading assignment</td>
</tr>
</tbody>
</table>

After-Reading Discussions
6. As you meet with your discussion group, share your questions and discuss potential answers. To maintain order and ensure that all group members participate cooperatively, appoint one member as the timer. The timer should limit each member’s comments to one or two minutes. Proceed to rotate around the group and follow the time limit. Take notes from your group members’ comments so that you will collect information to help you with Embedded Assessment 2.

Use a graphic organizer like this or your Reader/Writer Notebook to take notes during the group’s discussion.

<table>
<thead>
<tr>
<th>Today’s topics:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic 1: Notes:</td>
<td>Topic 2: Notes:</td>
</tr>
</tbody>
</table>

Check Your Understanding
At the end of each discussion-group meeting, write a summary of what you have learned in the meeting and reflect on the group process.
Learning Targets

- Identify and evaluate the images and motifs that create the plot structure and thematic design of the novel.
- Participate in a collaborative discussion that synthesizes insights and interpretations.

Novel Study: Completing the Book

1. Chapter 20 provides the final “frame” of Janie’s story. Hurston chose to organize this novel by having Chapters 1 and 20 frame Janie’s telling of her story to Pheoby. By the end of the novel, if you return to the first scene, you have a much clearer understanding of Janie’s perception of her life and her “grand journey.”

   Your purposes for reading this last chapter include:
   - to identify the organizational structure of the frame story
   - to mark the text for evidence of images and motifs that you recognize as being repeated throughout the novel (use sticky notes)

2. Mark the text and make your final entries into your double-entry journal. Be prepared to share these entries with your discussion group.

Check Your Understanding

Writing a Thematic Statement: Now that you have read the novel and discussed it at length, think about the major themes presented. Write a thematic statement in which you synthesize your understanding of the novel’s literary elements and how they informed your interpretation of the author’s purpose.

Keep in mind the guidelines for writing the thematic statement:

- It is one sentence that states the text’s universal meaning about life, its central insight into life.
- It avoids summarizing the story, stating a moral, or reducing the story to a cliché.
- It can be supported by the imagery, characters, and events in the story.
Learning Targets

• Evaluate multiple critical reviews in light of the ideas of the Harlem Renaissance.
• Identify and evaluate multiple thematic interpretations of a novel.

Novel Study

1. Much has been written in response to *Their Eyes Were Watching God*. Henry Louis Gates explains, “The curious aspect of the widespread critical attention being shown to Hurston’s texts is that so many critics embracing such a diversity of theoretic approaches seem to find something new at which to marvel in her texts.” Look at the back cover of the novel. It most likely has quotes from people who have written reviews of the book. Read and discuss the quotes with a partner.

2. Read the book reviews that follow and annotate in the margins, comparing each one to your understanding of the themes of *Their Eyes Were Watching God*. Ask yourself, “How does this interpretation help me understand how Hurston is a product of and a departure from the ideas of the Harlem Renaissance?”

Book Review 1

“It is folklore fiction at its best, which we gratefully accept as an overdue replacement for so much faulty local color fiction about Negroes. But when will the Negro novelist of maturity, who knows how to tell a story convincingly—which is Miss Hurston’s cradle gift, come to grips with motive fiction and social document fiction? Progressive southern fiction has already banished the legend of these entertaining pseudo-primitives whom the reading public still loves to laugh with, weep over and envy. Having gotten rid of condescension, let us now get over oversimplification!” (Alain Locke, *Opportunity*, June 1, 1938)

Book Review 2

“Miss Hurston can write; but her prose is cloaked in that facile sensuality that has dogged Negro expression since the days of Phyllis Wheatley. Her dialogue manages to catch the psychological movements of the Negro folk-mind in their pure simplicity, but that’s as far as it goes. Miss Hurston voluntarily continues in her novel the tradition which was forced upon the Negro in the theater, that is, the minstrel technique that makes the ‘white folks’ laugh. Her characters eat and laugh and cry and work and kill; they swing like a pendulum eternally in that safe and narrow orbit in which America likes to see the Negro live: between laughter and tears. [...] The sensory sweep of her novel carries no theme, no message, no thought. In the main, her novel is not addressed to the Negro, but to a white audience whose chauvinistic tastes she knows how to satisfy. She exploits the phase of Negro life which is ‘quaint,’ the phase which evokes a piteous smile on the lips of the ‘superior’ race.” (Richard Wright, “Between Laughter and Tears,” *New Masses*, 5 October 1937, p. 25)

Book Review 3

“In a rich prose (which has, at the same time, a sort of nervous sensibility) she tells the tale of a girl who ‘wanted things sweet with mah marriage, lak when you sit under a pear tree and think.’ Janie did not get sweetness when her Grandma married her to Mister Killicks with his sixty acres of West Florida land, and his sagging belly, and his toenails that looked like mules’ feet; and she didn’t get...
Reviewing the Reviews

it when she ran off with Joe Starks and got to be the Mayor’s wife, and sat on her own store porch. But when Tea Cake came along with his trampish clothes and his easy ways and his nice grin that made even a middle-aged woman like Janie sort of wishful the minute she sets eyes on him, he handed her the keys of the kingdom, and their life together (what there was of it) was rapture and fun and tenderness and understanding—the perfect relationship of man and woman, whether they be black or white.”


Book Review 4

“The story of Janie’s life down on the muck of Florida Glades, bean picking, hunting and the men shooting dice in the evening and how the hurricane came up and drove the animals and the Indians and finally the black people and the white people before it, and how Tea Cake, in Janie’s eyes the ‘son of Evening Son,’ and incidentally the best crap shooter in the place, made Janie sing and glitter all over at last, is a little epic all by itself. Indeed, from first to last this is a well nigh perfect story—a little sententious at the start, but the rest is simple and beautiful and shining with humor.”


Second Read

• Reread the book reviewws to answer these text-dependent questions.

• Write any additional questions you have about the text in your Reader/Writer Notebook.

3. Key Ideas and Details: What is the main idea in Locke’s review? What does he applaud or criticize about the novel and/or Hurston’s writing? What evidence from the text supports your answer?

4. Key Ideas and Details: How does the structure of Tompkins’s review reflect her opinion? How might this also reflect the artistic voices of the Harlem Renaissance? Support your answer with evidence from the text.

sententious: having strong opinions
5. **Key Ideas and Details:** How does Wright’s opinion of Hurston’s novel compare to the “psychological movements of the Negro folk-mind” and the themes and goals of the Harlem Renaissance? What textual evidence supports your answer?

6. **Craft and Structure:** How does Tompkins’s review expand on Hibben’s ideas? Taken together, how do these reviews contribute to an understanding of Hurston’s possible goals in writing the novel?

**Check Your Understanding**

Craft three or four interpretive and universal questions about each of the four critical reviews. You will then use these questions in a Socratic Seminar to connect these reviews to your understanding the Harlem Renaissance.

**Writing to Sources: Argument**

Once you have discussed the critical reviews, choose one and defend, challenge, or qualify it. Connect your understanding of the critical review to the connection it makes to the values, historical context, arts, or daily life championed by the movement known as the Harlem Renaissance. Be sure to:

- Begin your response with a thesis sentence that states your opinion and gives direction to your writing.
- Establish the significance of the claim, distinguishing it from alternate or opposing claims.
- Weave in evidence in the form of quotations and commentary from the review and the novel to support your thesis.

**Independent Reading Checkpoint**

Review your independent reading. Suppose you were going to write a critical review for it. Using the book reviews in this activity as a model, identify at least two thematic interpretations of the selection. Think about how you might use this information in a critical review. Share your ideas with a group.
Learning Target
- Analyze and evaluate how a text is altered or maintained as it is reinterpreted into a film version.

Film Study
Filmmakers who adapt a novel face the challenge of conveying their interpretation of the major themes of the work. The film adaptation of *Their Eyes Were Watching God* offers the opportunity to critique a media production of Hurston’s novel. You will watch the last approximately 28 minutes of the film, taking notes about what the filmmakers chose to add, alter, and delete and the effects of these choices.

1. First, refresh your memory by scanning Chapter 14, when Janie and Tea Cake arrive on the muck, to the end of the novel. Make a list of the major elements and scenes found here that you think are essential to getting across the major themes of the novel.

2. Using your list, what do you predict Oprah Winfrey’s production will focus on in this film adaptation of *Their Eyes Were Watching God*?

3. As you study the last part of the film, use the graphic organizer on the next page to take notes on what the filmmakers chose to add, alter, and delete. Most importantly, think about the effects of those choices.
<table>
<thead>
<tr>
<th>Added</th>
</tr>
</thead>
<tbody>
<tr>
<td>• What do film techniques add to the text? Consider visual images, camera angles and movement, framing, music, lighting, diegetic and non-diegetic sound, and so on.</td>
</tr>
<tr>
<td>• What do the actors add to characterization?</td>
</tr>
<tr>
<td>• Are any plotlines added?</td>
</tr>
</tbody>
</table>

| What is the effect of these additions? |

<table>
<thead>
<tr>
<th>Altered</th>
</tr>
</thead>
<tbody>
<tr>
<td>• What elements and scenes from the book are present but altered? In what ways?</td>
</tr>
<tr>
<td>• Which scenes in the film present a mood that differs from the mood in the parallel scene from the novel? In what ways?</td>
</tr>
</tbody>
</table>

| What is the effect of these alterations? |

<table>
<thead>
<tr>
<th>Deleted</th>
</tr>
</thead>
<tbody>
<tr>
<td>• What did the filmmakers leave out?</td>
</tr>
</tbody>
</table>

| What is the effect of these deletions? |
Check Your Understanding

Return to the four critical reviews of Activity 5.17. Consider these as commentaries, not on Hurston’s novel, but on Winfrey’s film version of the novel. Select one of these that you can connect to the segment of the film version of *Their Eyes Were Watching God*.

Think how the commentary might be relevant to Winfrey’s film version of the novel. Cite the statements from the critical review to which you are responding. Make a list of at least three details from the movie to support your opinion.

In your discussion group, share your choice and how you connected to the movie version of the novel. Use this graphic organizer to prepare your discussion notes.

Review referenced:

<table>
<thead>
<tr>
<th>Evidence from Critical Review</th>
<th>Evidence from the Movie</th>
<th>How is the review relevant to a modern interpretation of the novel?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>
ASSIGNMENT
Write an analytical essay in which you discuss how Zora Neale Hurston’s writing is both a reflection of and a departure from the ideas of the Harlem Renaissance. Include aspects of the Harlem Renaissance that you see reflected in Hurston’s writing as well as characteristics of Hurston’s writing that are departures from selected aspects of the Harlem Renaissance.

<table>
<thead>
<tr>
<th>Planning and Prewriting: Take time to make a plan for your essay.</th>
</tr>
</thead>
<tbody>
<tr>
<td>■ What resources on the Harlem Renaissance can you use to help you plan your work?</td>
</tr>
<tr>
<td>■ What writings by Zora Neal Hurston will you refer to?</td>
</tr>
<tr>
<td>■ What elements of the Harlem Renaissance do you recognize in Hurston’s writing, and what elements of her writings seem to be departures from those aspects?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Drafting: Determine the structure and how you will incorporate your evidence.</th>
</tr>
</thead>
<tbody>
<tr>
<td>■ How can you state your claim as a single thesis statement so that it captures your thinking?</td>
</tr>
<tr>
<td>■ What organizational pattern will best allow you to compare Hurston’s work to aspects of the Harlem Renaissance? How will you use textual evidence from your sources to support your ideas? How will you use commentary to explain how this evidence relates to your thesis?</td>
</tr>
<tr>
<td>■ Is the evidence that you use cited in a way that will allow your audience to know which source is being used every time? Does your works cited page provide all the information necessary for your audience?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Evaluating and Revising the Draft: Make your work the best it can be.</th>
</tr>
</thead>
<tbody>
<tr>
<td>■ How can you use transitions so that one idea moves smoothly to the next?</td>
</tr>
<tr>
<td>■ How will you use the Scoring Guide and peer responses to help guide your revision?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Checking and Editing for Publication: Confirm that your final draft is ready for publication.</th>
</tr>
</thead>
<tbody>
<tr>
<td>■ How will you ensure that your essay maintains an academic, formal tone; that it seamlessly embeds quotations within the text; and that it uses varied syntax?</td>
</tr>
<tr>
<td>■ How will you check for grammatical and technical accuracy?</td>
</tr>
</tbody>
</table>

Reflection
After completing this Embedded Assessment, think about how you went about accomplishing this assignment, and respond to the following:

How did the use of both primary and secondary sources help you examine how writers’ works can be a product of both their time and their own personal perspective?

Technology Tip
Use word processing software to create your final draft. Format your essay professionally, use margins of at least one inch, and choose a font that is appropriate for academic writing.
## SCORING GUIDE

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
<th>Incomplete</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ideas</strong></td>
<td>The essay • presents a convincing, thorough, and perceptive understanding of Hurston's writings, as well as aspects of the Harlem Renaissance • contains analysis that demonstrates an exceptional insight into Hurston's writings and the Harlem Renaissance • uses clear and effective specific and well-chosen examples that yield detailed support for the analysis.</td>
<td>The essay • demonstrates a solid understanding of Hurston's writing and the Harlem Renaissance and provides a convincing text • contains analysis that demonstrates a general insight into Hurston's writings and the Harlem Renaissance • uses appropriate examples to support the position.</td>
<td>The essay • demonstrates an uneven understanding of Hurston's writing and/or the Harlem Renaissance and does not create a convincing text • attempts to analyze Hurston's writings and the Harlem Renaissance, but the analysis may be simplistic or replaced by summary • uses evidence to support the position with a weak or unclear connection to the claim.</td>
<td>The essay • demonstrates a superficial understanding of Hurston's writings and the Harlem Renaissance and provides an underdeveloped text • lacks an analysis of Hurston's writings and the Harlem Renaissance • uses evidence to support the position that may be weak or provides too few examples.</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>The essay • is exceptionally well organized • moves smoothly and comfortably between ideas • uses clear and effective transitions to enhance the essay’s coherence.</td>
<td>The essay • is clearly organized • sequences ideas in a way that is easy to follow • uses transitions to move between ideas.</td>
<td>The essay • is organized with some lapses in structure or coherence • sequences ideas in a way that may be confusing at times • inconsistently uses transitions.</td>
<td>The essay • is organized in a way that impedes the ideas presented • sequences ideas in a way that is difficult to follow • jumps too rapidly between ideas and lacks transitions.</td>
</tr>
<tr>
<td><strong>Use of Language</strong></td>
<td>The essay • employs stylistic choices in language that are exceptional • successfully weaves textual evidence from the novel into its own prose • demonstrates strong control and mastery of standard writing conventions.</td>
<td>The essay • employs stylistic choices in language that are clear and appropriate • weaves textual evidence from the novel into its own prose accurately • demonstrates control of standard writing conventions, and though some errors may appear, they do not seriously impede readability.</td>
<td>The essay • uses stylistic choices in language that are uneven • attempts to incorporate textual evidence from the novel into its own prose yet may do so awkwardly or inaccurately • contains errors in standard writing conventions that interfere with the meaning.</td>
<td>The essay • uses stylistic choices in language that are not appropriate for the topic • does not incorporate textual evidence from the novel • contains frequent errors in standard writing conventions that severely interfere with the meaning.</td>
</tr>
</tbody>
</table>