

Bridging the Harlem Renaissance to the Hip Hop Movement 1

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Bridging the Harlem Renaissance to the Hip Hop Movement

Smagorinsky/ELAN 4400

Unit Outline

- I. Unit Rationale
- II. Goals, and Rubrics
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Rationale for conceptual unit discussing the African American Cultural Community concentrating on the Harlem Renaissance and present day Hip-Hop Movements

“The Negroes of Africa have by nature no feeling that rises above the trifling” (Gates and McKay, xxx). This quote made by philosopher Immanuel Kant, represents feelings that people thought at the beginning of African American civilization, starting with slavery. Denied literacy, slaves were forced to use oral traditions such as spirituals and stories as major educational tools. These traditions eventually helped mold the well-known music genre, Blues, which emulated the difficulty and hard experiences of slavery, but also the need for hope and survival. As a whole, African Americans were not allowed any basic civil rights, especially not to education, and especially not to literacy. To many slave owners, literacy equaled freedom. Even after emancipation, African Americans still struggled everyday with prejudices and gaining rights towards education. By the late 1800’s and early 1900’s Blacks were finally permitted to have more formal education, and the ability to graduate to higher education in colleges and universities. During this time period, there was a call for a more scholarly approach to rising up the African American, both in person and character from past perceptions. Booker T. Washington and W.E.B. DuBois were two of the most educated African American men of their

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time. While they argued about the approach to help the plight of African Americans, they were the one of the first ones to write widely known important pieces of literature such as their respective autobiographies. DuBois even went so far as to map out a plan for 10% of African Americans to represent and rise up the rest of the race. This piece of literature was very controversial because it limited the amount of people that can uplift the race to only the best and the brightest, and also has some misogynistic undertones; however, the main point of the piece was to figure out a way to gain respect, education, and jobs for African Americans recovering from slavery.

The rise of literary and cultural appreciation for the African American aesthetic during the 1920's and 1930's, otherwise known as the Harlem Renaissance, instigated higher regard for the African American individual, "It indicates more than the rise of a literature. It marks the rise of an entire people" (Gates and McKay, xxxiv). This significant movement became a cultural Mecca for Harlem and New York, where vast amounts of literature, artwork, song, and performance were produced. The literary works of Langston Hughes, Claude McKay, Zora Neale Hurston, and Richard Wright, as well as musical pioneers Duke Ellington, Billie Holiday, and Bessie Smith, showed that African Americans were not only capable of writing and performing beautiful pieces, but were also able to show the quandary of the invisible black person. Though the Harlem Renaissance brought a great awareness of the Black experience, many people who contributed to the movement are forgotten. When Zora Neale Hurston died, she was buried in an unmarked grave, despite the genius of her work such as the acclaimed novel Their Eyes Were Watching God. We plan to read this novel throughout most of the unit. Other works we choose will the reflect themes and conflicts illustrated in this work. We selected this

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text in particular because Hurston affirms black culture and the great strength of the black community.

One of the most important elements concerning the Harlem Renaissance is that it laid the foundation for future writers and musicians. Turning to present-day music, starting about the 1980's, we still hear the same themes of the writers and singers from fifty years ago. This movement, which we will call the Hip Hop Generational Movement, started with the same roots as the Harlem Renaissance. It began with hip hoppers in the street, rapping about the social, political, and economic hardships that African Americans face. This kind of music progressed through the late 1980's, establishing such artists as Grandmaster Flash, Blackalicious, and Poor Righteous Teachers. Some hip hoppers took a more forceful approach; hence music from N.W.A. and the emergence of gangsta rap. Rap has persisted into the 1990's and 21st century. The essence of this movement is about changing the way things are. As in the Harlem Renaissance, literature also closely followed the Hip Hop Movement, with writers such as Toni Morrison, Walter Dean Myers, Christopher Paul Curtis, Alice Walker, and Mildred D. Taylor who all created stories addressing social and political problems in need of change.

The importance of linking the Harlem Renaissance and the Hip Hop Generational Movement is based on knowing and understanding the reasons behind the emergence of both. Why did all of those writers and musicians come together to write and create stories that expressed anger, frustration, and yet hope? African Americans should be recognized for the people that they are and the achievements they have made, not the color of their skin. We feel students should learn the roots of this present-day culture, and understand there is so much richness to be found and cherished in these mostly overlooked or discarded literary and music traditions. For time's sake, we decided to only include writers and musicians from the Harlem

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Renaissance and the Hip Hop Movement, despite the influences and contributions of slave spirituals and narratives as well as the Civil Rights and Black Arts Movements. It is also very important for students to understand past and present heritage of African Americans because minority numbers are steadily increasing.

Diversity in Gwinnett County schools is definitely on the rise at amazing rates. The Atlanta Journal Constitution's projections speculate by "next year [Gwinnett schools will]...have more minority race students than white students for the first time," which is amazing since the statistics in 1995 held that whites made up about 80 percent of the student body. Whites may no longer be the prominent or majority group in the school body after next year. Considering these great changes in student population, should we not also consider changes in education? Presently, Gwinnett County's curriculum calls for mostly white writers with only a few exceptions; however, these exceptions in no way representative of the diversity in the school body.

Gwinnett County's Language Arts curriculum is opening more to writers of non-white backgrounds, but not fast enough to accommodate the multitudes of other race students moving into its schools. For this reason many students have trouble finding a connection with texts studied in their classrooms. "*Text to self*" connections allow students in-depth understanding, comprehension and personal interaction with works of literature. When reading a novel concentrating on all white characters and experiences, students from other race backgrounds find it difficult to connect with the work being studied. One step toward accomplishing relations between students and text is by adding a different culture's unit into the curriculum. We are proposing a six-week study of African American cultural community through music, literature and art.

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Not only would a unit of this nature allow personal connection for a, now large, part of the student body, but will also bring new ideas, perspectives and experiences into the classroom. Students will gain a better understanding of African American history and experience opening a whole new perspective with which to view the world and each other. Understanding promotes equality and tolerance, which will become invaluable in our ever-changing public school system.

Works Cited

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3. MacDonald, Mary. "Students rapidly change the face of Gwinnett: minorities man soon be in majority." Atlanta Journal Constitution 3 May 2003.
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Goals and Rubrics

Goal 1: Reading Logs throughout the Unit

Over the course of this unit, you will read a variety of pieces of literature. While you read, you will keep a reading log in which you will respond to the literature. You will:

- At the top of each page, record a passage from the work being read
- Below the passage, write about at least one of the following:
 1. Ask questions about the passage
 2. Respond to the passage
 3. Evaluate the passage
 4. Interpret the passage
 5. Write about any additional comments you have
- For all the works read, have at least one response to the short stories, poems, lyrics, etc. For Their Eyes Were Watching God, have at least two responses per chapter.
- Write freely. Do not worry about grammar and spelling. Get your comments down!

An “A” Reading Log will include:

1. More than the minimum number of entries and responses
2. Answering at least three of the options listed above
3. A reflection that is thoughtful and insightful

A “B” Reading Log will include:

1. More than the minimum number of entries
2. Answering at least 2 of the options listed above
3. A reflection that is thoughtful and insightful

A “C” Reading Log will include

1. The minimum number of entries
2. Answering at least 1 of the options listed above
3. A reflection that is thoughtful and insightful

An “F” Reading Log will not include

1. The minimum number of entries
2. Answering any of the options listed above
3. A reflection that is thoughtful and insightful

Culminating Goal: Students will have the opportunity to choose their assessment of Zora Neale Hurston’s novel Their Eyes Were Watching God.

Choice #1: Create a soundtrack for the novel. Think about all the issues the novel presents. Find song titles that reflect the same themes and issues the novel does.

Requirements:

1. Students will need to use an actual plastic CD case.
2. Should illustrate a cover for the soundtrack that reflects some aspect of the novel.
***DO NOT USE a picture copy of the original novel. Think of a cover on your own.

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3. Students should have a song list of 8-10 songs on the back cover.
4. The soundtrack must have accompanying annotations. Each song must have a paragraph of explanation answering why you choose the songs.
5. Students must use at least one song from each genre of music we study in this unit, Blues, Jazz and Hip-Hop.

***Use the following format when writing annotations for each song title.

1. Song title
2. Artist or group
3. An explanation in a complete sentence that indicates why you chose the song you did. In other words, what connection can be made from the song to the ideas in the novel?

Soundtrack receiving a grade of A should:

1. Are turned in on time.
2. Include the minimum number of components
3. Have an original cover with creativity and color and relates to themes from novel.
4. Each song is listed following the correct format.
5. Annotations are correct length and are complete sentences. They show a connection between music chosen and novel.
6. Has at least one song from each genre: Blues, Jazz and Hip-Hop.

Soundtrack receiving a grade of B should:

1. Turned in on time.
2. Include the minimum number of components.
3. Have an original cover with color and somehow relates to themes from the novel.
4. Each song is listed following the correct format.
5. Annotations are almost correct length and are complete sentences. They for the most part so good connection between music and novel.
6. Have at least one out of three songs from genres.

Soundtrack receiving a grade of C should:

1. Turned in on time.
2. Does not include the minimum number of components.
3. Has an original cover, but without much creativity, color. Somewhat connects to themes from the novel.
4. All songs are not listed in the correct format. Some parts may be missing.
5. Annotations are not correct length. Most sentences are complete. Make some connection between text and music.
6. Missing at least one of the music genres.

Soundtrack receiving a grade of D should:

1. Be turned in on time.
2. Does not include the minimum number of components.

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3. Cover somewhat original, no color. Does not really connect themes from the novel.
4. Most songs are not listed in correct format. Many parts are missing, or out of order.
5. Annotations are not correct length or missing. Many sentence fragments, with much connection between text and music.
6. Missing two or all three music genres.

Soundtrack receiving a grade of F should:

1. Not turned in on time.
2. Does not include the minimum number of components.
3. Cover may be missing or showing lack of originality, creativity and or color. Also does not show music to text connection.
4. Most, if not all, songs are not listed in correct format. Most parts are missing or out of order.
5. Annotations are either non-existent or only a sentence. Many sentence fragments, with little or no connection from music to text.
6. Missing two or all three music genres.

Choice # 2: Retelling Narrative

Students may choose to further their narrative writing skills by choosing to retell part of Their Eyes Were Watching God through a character's perspective other than Janie. They will write and perform a monologue at the end of the unit, which should invite the audience to listen to a think-aloud of a character's experiences, thoughts, perspectives, and feelings and learn about the character's traits, strength of character, and actions.

Requirements:

1. Individually, students create and deliver a three to five minute monologue that: reveals the problem or situation requiring a solution or decision; shows how the character went about solving the problem or making the decision; discloses any internal struggle or test of conscience involved; divulges the character's satisfaction or dissatisfaction with the results; reveals strength of character or lack of it. Scene or scene from the novel should somehow involve the character you choose.
2. Students use simple costumes, props, sound effects, graphics, and/or music. Students should select artwork and music appropriate to the life and times of the character.
3. Students must turn in a rough draft of monologue before working on performance for approval and a grade. ***Students will not be able to perform for a grade without having submitted a rough draft first.
4. The final performance may be done in class or shown on videotape.

Performance receiving a grade of A:

1. Turned in on time.
2. Rough Draft is submitted for approval, and to show progress.
3. The performance shows student has put considerable thought and creativity into portrayal of character. Uses props, costume and/or music appropriately.
4. The performance lasts for three to five minutes

Performance receiving a grade of B:

1. Turned in on time.
2. Rough draft is submitted for approval, and to show progress.

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3. The performance shows student has put thought and creativity into portrayal of character. Uses props, costume and/or music appropriately.
4. The performance falls a little short of the prescribed time.

Performance receiving a grade of C:

1. Turned in on time.
2. Rough draft is submitted for approval, and to show progress
3. The performance shows student has put some thought and creativity into portrayal of character. Uses few props, costume and/or music appropriately.
4. The performance falls short of prescribed time.

Performance receiving a grade of D:

1. Turned in on time.
2. Rough draft is submitted for approval late.
3. The performance shows student has put very little thought or creativity into portrayal of character. Does not really make use of props, costume and/or music appropriately.
4. The performance falls very short of prescribed time.

Performance receiving a grade of F:

1. Not turned in on time.
2. Rough draft is submitted for approval late.
3. The performance shows student has put very little or no thought or creativity into portrayal of character. Does not make use of props, costume and/or music appropriately.
4. The performance falls very short of prescribed time.

Choice #3: Multimedia/Multigenre Project

You have read a variety of works of literature throughout the unit. Pick one or more works that you have read and create an interpretation to show your knowledge and understanding of the text. This list is not inclusive; if you want to do something different, write your project idea down and turn it in for teacher approval. You may choose from the following genres or media: collage, painting, drawing, poetry, dramatic production, dance, song lyrics, newspaper article, editorial, found poem, etc. Be creative with your choices. Your interpretation should include the following:

1. Show that you understand the text you read. Make sure that what you do is not a summary, but a true, thoughtful insight to the text.
2. Make references to the work you read. You may include outside references; make sure that if you do, you include a works cited page with your project.
3. Your project may be individual or group based with up to three in a group.
4. You will have three class periods to work on your project, with all other work done outside of class.
5. You must prepare at least a 5-minute presentation of your interpretation of the text to the class. The presentations must be thought out and planned and demonstrate your understanding of the text.

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The rubric below outlines what A, B, C, and F projects will look like. You will not be penalized for areas of the rubric that your project does not contain, such as group work.

| CATEGORY | A | B | C | F |
|---|--|--|--|---|
| Originality of projects | Project shows a large amount of original thought. Ideas are creative and inventive. | Project shows some original thought. Work shows new ideas and insights. | Uses other people's ideas (giving them credit), but there is little evidence of original thinking. | Uses other people's ideas, but does not give them credit. |
| Attractiveness of aesthetic projects | Makes excellent use of font, color, graphics, effects, etc. to enhance the presentation. | Makes good use of font, color, graphics, effects, etc. to enhance to presentation. | Makes use of font, color, graphics, effects, etc. but occasionally these detract from the presentation content. | Use of font, color, graphics, effects etc. but these often distract from the presentation content. |
| Content for projects. | Covers topic in-depth with details and examples. Subject knowledge is excellent. Aesthetic project is insightful and well explained. | Includes essential knowledge about the topic. Subject knowledge appears to be good. Aesthetic project is thought out and well explained. | Includes essential information about the topic but there are 1-2 factual errors or some effort put into aesthetic project with little explanation. | Content is minimal OR there are several factual errors or very little effort put into aesthetic project that is not explained at all. |
| Organization for written work | Content is well organized using a set method. | Content follows a logical sense of organization. | Content is somewhat organized, may have a set method that is followed. | There was no clear or logical organizational structure, just lots of facts or lots of summary. |
| Sources for project. | Source information collected for all graphics, facts and quotes. All documented in desired format. | Source information collected for all graphics, facts and quotes. Most documented in desired format. | Source information collected for graphics, facts and quotes, but not documented in desired format. | Very little or no source information was collected. |
| Workload for group projects | The workload is divided and shared equally by all team members. | The workload is divided and shared fairly by all team members, though workloads may vary from person to person. | The workload was divided, but one person in the group is viewed as not doing his/her fair share of the work. | The workload was not divided OR several people in the group are viewed as not doing their fair share of the work. |
| Oral Presentation of Project | Interesting, well rehearsed with smooth delivery that holds audience attention. Meets minimum time requirement. | Relatively interesting, rehearsed with a smooth delivery that usually holds audience attention. Meets minimum time requirement. | Delivery not smooth, but able to hold audience attention most of the time. Meets minimum time requirement. | The presentation fell below minimum time requirement and is very disorganized and unplanned. |

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Movement 11

Grade Breakdown:

Participation - 5%

Reading Logs - 20%

Process Piece (Personal Narratives) – 30%

Final Assessment projects – 35%

Oral Presentation of Final Assessment – 10%

Materials:

Their Eyes Were Watching God a novel by Zora Neale Hurston

“Grammar B” and “Harlem” by Langston Hughes

“Langston Hughes” by Young

“Sweat” a short Story by Zora Neale Hurston

Lyrics to the following songs: “Backwater Blues” by Bessie Smith, “Sugar Foot Stomp” by Glen

Miller, “Sophisticated Lady” by Duke Ellington, “Don’t Be That Way” by Ella Fitzgerald and

Louie Armstrong, “Rosa Parks” by Outkast, “Changes” by Tupac

“Mrs. Flowers,” from *I Know Why the Caged Bird Sing* by Maya Angelou

“Sympathy” by Paul Lawrence Dunbar

Daily Lesson Plans

Mon. Day 1

3 min: Attendance, housekeeping

6 min: Provide a hard copy of the intro activity. Teacher models an example answer to the opinionnaire and have students’ complete assignments themselves individually.

15 min: Have students break into small groups and discuss answers

25 min: Have students come back together and discuss answers

1 min: Prepare to depart

Tues. Day 2

3 min. Attendance, housekeeping

10 min: Talk to students about tool sharpening activities, complete first activity (they’re, their, there)

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- 10 min: Talk to students about the unit. Pass out handouts including reading log requirements, assessment information, and any other pertinent materials
- 5 min: Answer any questions about unit/handouts/etc.
- 20 min: Talk about reading logs and have students set up first few pages. Model how to complete the log using “Harlem” by Hughes. Show your work on the overhead projector as you think out loud. Have students take notes. Give students the poem, “English B” by Hughes to read. It will be homework if there is no class time left.
- 2 min: Prepare to depart

Wed. Day 3

- 3 min: Attendance, housekeeping
- 5 min: Tool Sharpening (Difference between : and ;)
- 3 min: Students choose small groups to work in.
- 20 min: Groups work on “English B” in their logs. Teacher circulate the groups to answer questions and keep groups on task
- 16 min: Teacher will pass out “Langston Hughes” by Young. Students will read poem and complete reading log two.
- 3 min: Students put desks back together and prepare to depart

Thurs. Day 4

- 3 min: Attendance, housekeeping
- 45 min: Read first short story of unit, “Sweat”, by Zora Neale Hurston, in class having students vote on reading the story in groups, out loud as a class, or silently. Let students start their reading log responses for story, finishing for homework due next day. (There should be three responses for this week in logs.)
- 2 min: Prepare to depart

Fri. Day 5

- 3 min: Attendance, housekeeping
- 5 min: Tool Sharpening (Distinguishing who/whom)
- 15 min: Have students form small groups of four. Hand out one discussion question to each group. Students will discuss answers in their small group first. The papers will be turned in as an assessment for the reading.
 1. Discuss the plot of the story.
 2. Discuss the relationship between Sykes and Delia.
 3. Discuss the importance of Delia’s job (for money, livelihood, Sykes reaction to it.)
 4. Discuss the importance of the rattlesnake to both Sykes and Delia.
 5. Discuss the reaction to the townspeople to Sykes and Delia’s relationship.
 6. Discuss the use of dialect in the story, and why Hurston uses it.
 7. Discuss what Delia might represent for both African Americans and women during the early 1900’s.
 8. Discuss the way the characters are all portrayed, focusing on the speech and daily conversations that the townspeople, Sykes, and Delia have.
- 25 min: Each group will then come up to the front of the room and share their findings with the class. Each group has four minutes to present.
- 2 min: Prepare to depart

Mon. Day 6 “Blues Week”

- 3 min: Attendance, housekeeping
- 5 min: Tool Sharpening (status markers – pronoun use in prepositional phrases)
- 4 min: Final group from Friday presents their discussion question

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25 min: Issue novel: Their Eyes Were Watching God. Students will complete a pre-reading activity while novels are issued.

- Students will take out a sheet of paper and answer following questions with one partner.
- Pre-write a few sentences about a time when you faced a conflict in your life and had to make a hard decision about what to do. How did things work out in the end?
- Study the cover of the book. What are your first impressions of the book, the author? Can you make any inferences about the plot, characters, setting, etc?
- Study the back cover of the book. Read the summary. Can you make any predictions about who the main character is or the conflicts that she faces?
- Students will keep answers in their notebooks to reference and use for later projects.

3 min: Prepare to leave

Tues. Day 7

3 min: Attendance, housekeeping

10 min: Tool Sharpening (sentence combing, making compound sentence using conjunctions or semicolons.

5 min: Listen to song, “Backwater Blues”. Students should write a one or two sentence response to the song (how it made them feel, what they thought about it, and images or thoughts the song elicits, etc.)

7 min: Discuss students’ responses in large group.

23 min: Students will begin reading their novel. In their reading logs, they should have at least one reference to the song they listened to in class and how it relates to what they read. Students must read through chapter four by Friday.

2 min: Prepare to depart

Wed. Day 8

3 min: Attendance, housekeeping. Have Glen Miller’s rendition of “Sugar Foot Stomp” playing

5 min: Tool Sharpening (usage: homonyms – hair, hare, here, hear)

15 min: Divide class into 6 primary groups. Give each group a section of the article, “Harlem Renaissance: After Midnight” by Tod Olson. Students will read and discuss their section within their groups, becoming “experts” of the section. Fliers for some of the same events they will be reading and discussing will be passed around the room (Fliers from website, see Appendix B).

15 min: Students will be numbered off into secondary groups to present their sections of the article. In this second group, the students will discuss their respective sections and take notes from other primary group members.

10 min: Students will come back together as a whole class and answer following question: If you went out in Harlem after Midnight, what would you do? Where would you go? And whom would you see? Answers may include references to musicians, clubs, restaurants, or other appropriate activities. For homework, students should finish answering the question and design a flier in their reading log that advertises the events/singers they have chosen. This flier can just be a sketch.

Thurs. Day 9

3 min: Attendance, housekeeping (Collect fliers)

10 min: Tool Sharpening (Roots, prefixes, suffixes: words that include “dom” (home) ex. Domestic, domicile, and domain.)

25 min: Students will continue to read novel silently.

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10 min: Students may read their answer to the previous day's question and share the flier they created.

2 min: Prepare to depart

Fri. Day 10

3 min: Attendance, housekeeping (Return fliers)

10 min: Students must take quiz over reading (whatever format works for the teacher).

15 min: Discuss characters from Their Eyes Were Watching God. Focus on Janie, Nanny and Logan. This discussion will lead to the first body biography.

20 min: Model body biography of Nanny with students on butcher paper. This prepares them to work on weekly body bios that we will do on Janie every Friday for the rest of the unit.

3min: Prepare to depart.

Mon. Day 11

3 min: Attendance, housekeeping "Jazz Week". Play "Sophisticated Lady"

10 min: Tool Sharpening: Have a skeleton version of a story or piece of writing on overhead. Have students come up with ways to make story more interesting by adding organization and talk about sensory details. (This will be an ongoing tool sharpening skill for the week. We will keep adding and editing this piece of work on the overhead together).

5 min: Listen to song (while reading lyrics on overhead), "Sophisticated Lady" by Duke Ellington. Students should write a one or two sentence response to the song (how it made them feel, what they thought about it, etc.)

15 min: Mini lecture/Discussion on Blues and Jazz. Brief history of Jazz music by teacher and then allow students to discuss responses to both types of music we have listened too. What are the differences and/or similarities? Which do you prefer and why?

14 min: Discuss any issues from Blues and Jazz music that connect to issues in Their Eyes Were Watching God. In time left the teacher will read aloud from novel in chapter 5. Students will be required to read to chapter 10 by Friday.

3 min: Prepare to depart.

Tues. Day 12

3 min: Attendance, housekeeping. Have playing "Don't Be That Way" Ella Fitzgerald/Louis Armstrong.

10 min: Tool Sharpening: Read the process revision aloud. Finish adding and discussing sensory details, then begin adding voice and discussing diction.

20 min: Introduce "It Says—I Say" chart (Beers pg 166). Model with question: Given her life, what might Nanny mean in her last line, "Put me down easy, Janie, Ah'm a cracked plate"?

14 min: Students will begin their own chart when the question: Why does Janie leave Logan for Joe? Finish filling in all parts for homework. Or read novel.

3 min: Prepare to depart.

Wed. Day 13

3 min: Attendance, Housekeeping

44 min: Meet in computer lab. Students will be given a list of influential Jazz musicians and corresponding web addresses, (see Appendix A). They will be required to write at least a half page to a page as a newspaper article depicting the life and

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music of their chosen subject. During this class period students should gather these details. By the end of the period they should begin organizing facts into an outline for the assignment. Students can begin writing and should work on for homework.

3 min: Prepare to depart

Thurs. Day 14

3 min: Attendance, Housekeeping

10 min: Finish working on news article.

10 min: Allow students to get into pairs. Partner must be someone who chose a musician different from your own. Read each other's article. Answer question on back and sign your name: Would you want to see this person at their next concert? Why or why not?

12 min: Change gears and discuss "It Says—I Say" charts from Tuesday.

5 min: Introduce prompts for personal narratives. For homework, students should choose one they would like to write about and finish their reading logs through Ch.10.

3 min: Prepare to depart

Fri. Day 15

3 min: Attendance, Housekeeping (Collect ideas for personal narratives and reading logs)

10 min: Tool Sharpening: Continue working on process writing in class. Add discuss and add dialogue. Read final copy aloud.

25 min: Form groups of 4 or 5. Students will do their first body biography of Janie from chapters 5-10.

15 min: Groups will begin to present to class.

2 min: Prepare to depart

Mon. Day 16

3 min: Attendance, Housekeeping (Return OK'd personal narrative ideas and reading logs)

10 min: Tool Sharpening: Written form of personal narrative and other logistics (use of first person personal pronouns etc.)

10 min: Finish presentations of body biographies from Friday

25 min: Introduce Hip-Hop music weeks. Teacher will give a brief lecture on the history picking up where Jazz and Blues left off. Teacher will then play Outkast's "Rosa Parks" (with lyrics on overhead). Students will work with partners and be given the following prompt to write about: What are some of the issues that Outkast raps about in this song that are similar to the ones that Janie faces in the novel? Remind students that chapters 11-15 are due by Friday.

2 min: Prepare to depart

Tues. Day 17

3 min: Attendance, Housekeeping

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- 25 min: Teacher will collect the responses to Monday's writing prompt and record them on the board by writing them on big post-it notes. Then the teacher will have the students come up to the board and arrange the notes by whatever category they wish. Students may debate over where the responses belong until there is a general consensus. The teacher will later record the responses onto a piece of butcher paper and post somewhere in the room to use as a reference tool.
- 20 min: Allow students time to either work on their personal narratives or read the novel silently. Narratives will be due on Friday.
- 2 min: Prepare to depart

Wed. Day 18

- 3 min: Attendance, Housekeeping
- 5 min: Tool Sharpening: Personal Pronoun Charts and its uses in sentences
- 20 min: Pass out copies of Paul Lawrence Dunbar's poem, "Sympathy." Teacher reads the first stanza aloud. After every two or three lines, the teacher should stop and "think aloud" as discussed in Beers pg. 119. Teachers should talk about everything they think in order to comprehend the text. The teacher should read the second stanza and think aloud again. Encourage students to take notes.
- 20 min: Students will form pairs and read the third stanza. They will take turns reading every other line and thinking aloud. Together, they will write a short summary of the poem. They also must answer the following question, "How is Janie like a caged bird in the story? How is she not?"
- 2 min: Prepare to depart

Thurs. Day 19

- 3 min: Attendance, Housekeeping
- 5 min: Tool Sharpening: (In preparation for cumulative goal choice 2) Discuss what a character is. Who are the characters in the story?
- 15 min: Complete a "Somebody Wants But So" chart from Beers pg 144. Model the chart on the board as you create an example of Nanny. Ask to the class, "What does Nanny want? What is the conflict (but) that happens because of her wants? What is the result (so) of the conflict?"
- 15 min: Divide students into groups of four. Give them different "somebody's" from the novel. Teachers may include Janie at the three different points of her life. Have students create their own chart with their respective "somebody's."
- 10 min: Select a few groups to come and present their findings with the class.
- 2 min: Prepare to depart

Fri. Day 20

- 3 min: Attendance, Housekeeping Turn in D1 of Personal Narrative
- 5 min: Tool Sharpening: Discuss what character traits are. Brainstorm a few and write on the board.
- 25 min: Form groups of 4 or 5. Students will do their second body biography of Janie from chapters 11-15.
- 15 min: Groups will begin to present to class.

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Movement 17

2 min: Prepare to depart

Mon. Day 21

3 min: Attendance, Housekeeping (Remind students that final reading logs are due next Monday and that Ch. 16-20 are due by Friday)

5 min: Tool Sharpening: (In preparation for cumulative goal choice 3 that will continue all week), What are editorials? What do they look like? Where do they appear? Provide examples. Give out a genre list that students may refer to.

5 min: Allow any groups to present who did not have time on Friday

15 min: Play Tupac Shukar's "Changes." Ask students for different issues seen in the novel. Have a class discussion in how the issues brought up relate to Janie and other characters in the novel. Possible questions for discussion could be relating to race issues, economic issues, and gender issues.

20 min: Give students excerpt (Ch. 15) from, *I Know Why the Caged Bird Sings* (Maya Angelou's autobiography.) Allow them this time in class to read. Students must finish what they read for homework.

2 min: Prepare to depart

Tues. Day 22

3 min: Attendance, Housekeeping

10 min: Tool Sharpening: What are found poems? Provide an example from *Their Eyes were Watching God*. Discuss how they must have a theme that ties all of the "found" lines together.

15 min: Students will form groups of four and answer the discussion questions from the excerpt given Monday. They must provide textual support for their answers. The papers collected will be taken as an assessment grade for the reading.

1. Compare the setting of the autobiography to the setting of the novel.
2. How is the Maya similar to Janie? In what ways are they different?
3. If Mrs. Flowers could be a character in *Their Eyes were Watching God*, who would she be? Why?
4. What kind of images does Mrs. Flowers provoke for the reader? What kind of character traits does she have? What kind of images does Mrs. Flowers provoke for Maya?
5. What does Maya say that gets her into trouble? What are Mama's reasons for being angry?
6. How does Mrs. Flower's present get Maya in trouble? Think about what Mrs. Flowers represents and reread the last paragraph. How are the two ideas similar?
7. What does Mrs. Flowers represent to Maya? How does she inspire her?

20 min: Groups will present their findings.

2 min: Prepare to depart

Wed. Day 23

3 min: Attendance, Housekeeping

20 min: Peer Editing of Personal Narratives. Use rubric teacher provides and grade. Do not turn in, but take home and revise.

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Movement 18

15 min: Hand out the end of the unit assessments. Go over what each choice is and how students will be graded for each. Remind them that there will also be a test over the novel, and that the choices are over the entire unit (all of the other texts and music.)

10 min: Allow students to ask questions and write down what they would like to do. Collect and OK them. If there is time left over, allow students to read novel.

2 min: Prepare to depart.

Thurs. Day 24

3 min: Attendance, Housekeeping

10 min: Turn in D2 have different partner look over for content and organization.

15 min: Introduce a “sketch to stretch” (Whitin book). Explain how you can use the visual to summarize what the story is about. Model a sketch using the short story “Sweat” by Zora Neale Hurston.

5 min: Brainstorm ideas about what the sketches could be about for the novel

15 min: Provide blank paper and have students begin to sketch out their drawings of summaries for the novel. They may use a brainstorm idea or one of their own. Students must complete the sketch for homework.

2 min: Prepare to depart

Fri. Day 25

3 min: Attendance, Housekeeping. Turn in Final Drafts of Personal Narratives

15 min: Have students take out their sketches. Discuss with students the second component of the sketch: the written explanation on the back. Have students complete their explanation and turn in their completed sketches.

30 min: Have students for groups of 4-5. Have them complete the third and final body biography of Janie. Remind them that their completed reading logs are due on Monday.

2 min: Prepare to depart. Remind students to begin or continue work on final unit assessment and study for test over the novel on Thursday.

Mon. Day 26

3 min: Attendance, Housekeeping

20 min: Allow students to present their body biographies to the class.

20 min: Give students the following prompt: In your group that you made for the three body biographies, list the changes that took place over Janie. Talk about how your biography changed over time. Why did those changes take place? Support your answers with textual evidence.

10 min: Call on a few groups to share their reports. Have students turn in all three body biographies and written responses for a grade.

2 min: Prepare to depart

Tues. Day 27

3 min: Attendance, Housekeeping

25 min: Ask for students’ reactions to the novel. Discuss major themes, the use of male characters, what Janie will become now that Tea Cake has died, etc.

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Movement 19

20 min: Give out a study guide covering what will be on the test. Allow students rest of the period to complete guide and ask questions about novel.

2 min: Prepare to depart

Wed. Day 28

3 min: Attendance, Housekeeping

44 min: Students will work on their end of unit projects. Teacher will walk around to observe progress and give suggestions, help etc. Presentations will begin Friday.

3 min: Prepare to depart

Thurs. Day 27

3 min: Attendance, Housekeeping

45 min: ***Administer Test*** Any remaining time may be spent working on presentations – due tomorrow.

2 min: Prepare to depart

Fri. Day 28

3 min: Attendance, Housekeeping

45 min: Begin Presentations. Any students that do not give theirs may do so on Monday.

2 min: Prepare to depart

Appendix A

Jazz Web Quest

Here are some of the most influential Jazz musicians. Choose one to research and write an article on their life and music. In this article your focus is to persuade the audience to go see this person's next show. The article should be at least a half page, but no more than a page.

► Duke Ellington

<http://www.si.umich.edu/CHICO/Harlem/text/ellington.html>

► Louie Armstrong

<http://www.gatewayno.com/music/armstrong.html>

► Jelly Roll Morton

<http://www.redhotjazz.com/jellyroll.html>

► Dizzy Gillespie

www.geocities.com/BourbonStreet/Square/9063/index/gillespie.html

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► Billie Holiday

<http://www.cmgww.com/music/holiday/>

► Ella Fitzgerald

www.geocities.com/BourbonStreet/Square/9063/index/fitzgerald.html

► Bessie Smith

http://physics.lunet.edu/blues/Bessie_Smith.html

Appendix B:

Jazz Flyer Examples

Cotton Club: <http://www.jass.com/cotton1931.html>

Appendix C:

Poems and Lyrics

Paul Lawrence Dunbar “Sympathy” <http://www.duboislc.org/ShadesOfBlack/PaulDunbar.html>

Outkast “Rosa Parks” http://www.eagleson.com/hiphop/outkast/aqu_03.txt

Tupac “Changes” http://hem2.passagen.se/tlp/gh_hits/05_changes.txt

Appendix D:

Lyrics to blues/Jazz songs:

“Back Water Blues”

www.geocities.com/BourbonStreet/Delta/2541/blbbrun.htm#back

“Sophisticated Lady”

<http://www.sing365.com/music/lyric.nsf/Sophisticated-Lady-lyrics-Ella-Fitzgerald/C21DFA8E91EF184548256AAB000A62A6>

“Don’t Be that Way”

<http://www.sing365.com/music/lyric.nsf/Don't-Be-That-Way-lyrics-Ella-Fitzgerald/4671ED811959A30648256AAB000735F0>