

## **The Rebirth of African Americans Curriculum Unit**

**Nicki Kincaid**

“A people without the knowledge of their past history, origin and culture is alike a tree without roots.”

-Marcus Garvey

### **Introduction**

Langston Hughes and Zora Neale Hurston changed the course of literature for African Americans, and created works that are still read and studied today. Marcus Garvey led the masses with his intellectual desire to create stronger connections between African Americans, and was known as the “black Moses.” Billie Holliday and Louis Armstrong brought notoriety to black musicians and transformed the music industry with their style that can be heard across genres today. Aaron Douglas and Lois Mailou Jones forced others to see color and the injustice forced upon African Americans with their artistic formulas. For my unit I wanted to expand on my students’ knowledge of the journey and development of African Americans in our society. Since my students have limited knowledge about the African American experience in the twentieth century, I decided to create a unit that explores African American experience in the context of the Harlem Renaissance, a movement created by the Great Migration.

I grew up in a small town in southern West Virginia, and I attended a junior high where, as a white girl, I was a minority. The school I attended used to be coined, “the chicken coop,” and was once a segregated high school. Little changes were made to the school after integration, but for whatever reason I didn’t think much of the bars on the windows or the barbed wire that encompassed the top of the gate that surrounding our school. Later, of course, this seemed so wrong and degrading to the past, present, and future students. Now, the school is an administration building; the bars and barbed wire removed after all these years. As I reflect on this, I am disgusted that no one rallied to change the picture of our school, and continue to wonder why?

I recall a party I had, all the boys I invited were black, and walked to my house. When it was time to go home it was dark, so my dad drove them home. My dad and I drove half way home in silence, I could not stop thinking about the neighborhood we dropped my friends off in. It was in that moment I became interested in the culture of our

black society, and began questioning my dad about why they had to live in slum conditions. I don't remember what he said, but I do know I became acutely aware of the black community in my school. I became aware of a tight family that took up for one another, and protected those they trusted. Much later, in college, I took an African American history class, and that closeness and loyalty became clear. Obviously, it was learned from a young age, and passed down through stories and experience. I want my students to have an understanding of where we get our perceptions on life before they get to college and high school. Our history comes in all colors, shapes, and sizes, just as the community and nation in which we live.

### **Unit Objectives**

The standards for 8<sup>th</sup> grade social studies in my state were designed to cover all major events in United States history spanning pre-colonization to present. We also have Common Core curriculum that covers reading and writing standards within our history curriculum that will be covered in majority. (Appendix D)

### **School Background**

My middle school is nestled neatly between three small, fairly affluent, towns on the outskirts of Charlotte, North Carolina. The community and the parents within my school community are extremely helpful and involved in the education of the students in our school. Less than 10% of our population is not meeting state requirements at the end of the year, and an equally small percentage of students fall below the poverty level. Students at my school are expected to go to college, and many are taking classes that will ultimately count toward high school credit.

We are a large school, with 1,500 students, three principals, two academic facilitators, and a dean of students. My class size ranges between 28 and 33, and I teach four periods a day, each 67 minutes. Since I teach Social Studies, classes are not leveled to their academic proficiency, and therefore I have a range of levels within each class. Working in a school with high performers is a definite advantage when teaching critical thinking skills and using higher level questioning and activities. However, there are disadvantages as well. One of the challenges I face is that my students are quite isolated when reacting to the real world, and have limited experiences that allow them to connect globally to the needs and challenges others face. Another challenge is being able to discuss topics that are controversial. Parents in my community want to shelter their children from outside controversy, and sometimes this keeps certain books and topics off limits at my school. Since most students are from similar backgrounds and upbringings are similar, anyone

“different” is sometimes targeted by other students. We are vigilant about bullying, but have had several suicides in our feeder high school in the past few years because of bullying. I believe this outcome is due to the lack of cultural awareness in our community, and a lack of global awareness that is not being accurately portrayed in our system. My biggest challenge this year is a new curriculum. I am a Language Arts teacher that was asked to be a social studies teacher to incorporate the Common Core standards that are rich in literacy and writing. I am confident in my teaching ability, but have spent hours relearning and learning most aspects of United States history. It has been a very daunting challenge that I have taken very seriously, but I found myself engrossed in the migration of African Americans in the early 1900’s. The astounding accomplishment of so many men and women in a time when equality was certainly not the case has my awareness and curiosity peaked.

Culturally, students will be able to recognize the relationship between art, music, and literature and the times in which they were shaped. Students will communicate in written, oral, and visual forms to create various products to demonstrate understanding of the topics. They will also assess and evaluate primary and secondary sources related to the Harlem Renaissance.

## **Rationale**

At the beginning of each year I administer surveys to better know and understand my students. This year I included questions on their background knowledge of African American history, and found their knowledge was limited and often incorrect, especially when it came to slavery. Almost all of the students believed that slavery ended because of the Civil Rights movement, I knew then I needed to focus on the great migration to the north and the impact of the Jim Crow Laws on all African Americans. Only two, of my 128 students, were able to tell me that Jim Crow had to do with “separate, but equal” laws for African Americans. Students must be familiarized with the Jim Crow laws to understand how and why African Americans came to find independence by migrating to the north, as well as seeing the big picture of the shift in thinking of African Americans and the white supporters.

Living in the south today is much different than it was in the early 1900’s, but some stereotypes and ideologies are still present. Beginning my unit with the triangular trade bringing Africans to the colonies to work as slaves will enable my students to learn about African history that has led to our diverse society. To teach a unit on one aspect of African American culture is an injustice to American history. My teaching of African American lives begins early, but in this unit I focus on the Great Migration and the Harlem Renaissance. Students will evaluate how art, music, and literature impacted the

cultural renewal of the African American community, and they will take into account the impact of the Harlem Renaissance and Jim Crow had on American society as a whole.

The textbook for my district discusses the great migration and Jim Crow in less than a page. My unit will consist of eleven 67 minute classes. When teaching US history from pre-colonization until present time, there is not much time to teach any one topic. However, the people who inhabit our great nation need to be noticed, appreciated, and understood in order for an accurate perception of our authentic history to be made. My students this year asked me, “Why do we have to learn history?” Knowing the middle school child, I understand that they are self-absorbed and often have tunnel vision, but they must understand that our mistakes can be rectified by learning from the past. The story of the Great Migration must be told, the sacrifices of those African Americans at that exact time gave future generations a chance at living equally amongst the immigrants that claimed this land, and enslaved the very people who were now living side by side.

Students in my school are sheltered from most issues that are not part of their worlds of school, sports, and socializing. Their experiences, for the most part, are limited to lifestyles and already familiar events. They are not globally connected to lifestyles outside of the ones that they live, and do not see the importance of learning about how other people live or overcome obstacles. With the 21<sup>st</sup> century connecting people from all over the world, it is imperative that students are acutely aware of other cultures and lifestyles. History harbors change, and change is how we evolve as people and societies. With my unit I hope to show that the African American struggle to become an active, equal part of the American society also helps shape the role and beliefs that families possess. The past has advanced the society we are today, and dissecting the factors that took shape from generations prior helps us make sense of where we are today, and where we intend to go. Change is sometimes difficult, change is inevitable, change creates patterns, change occurs because of patterns in history. Some people avoid change, some strive for change, and others make change happen. The Great Migration prompted the Harlem Renaissance, which changed African American history, art, music, education, thinking, tolerance, and lifestyles of all Americans. One of the main goals in this unit is to show my students that they are all part of the changes that occur, and the choices they make do make a difference in the evolution of our society as a whole, and that patterns in their own lives will create specific outcomes. History matters.

In The Warmth of Other Sun, an excellent treatment of the Black Migration, by Isabel Wilkerson, George Starling, who left Florida for New York in the 1930’s reminisces about his journey north. There is a mix of regret and longing about the move, and a true sense of home you can hear in the narrative, but also the awareness that it was a necessity for his family. After polling my class I know that several of them have moved at least once, and they are aware that the rationale for that was necessity. Obviously different in urgency, but a connection many students can make. It is hard to leave home, no matter

the circumstances, and Starling is an example of how life can change, but it isn't always what the heart wants.

### **Prior Knowledge for Students**

My study of African American lives actually begins with the Triangle Trade. Africans found themselves being captured by their own people, forced into unsafe and unhealthy ships for months, becoming the brunt of despicable acts of violence, and sold, like animals, to British colonists. The success of the colonies should be given in large part to the Africans who were torn from their homes to create our land. For my students to fully grasp the complexity and sheer desire to live, not just exist, they must begin with the influx of Africans to the British colonies. To reinforce the content behind the Slave Trade I read Copper Sun, a historical fiction novel, by Sharon Draper that weaves the story of a young girl's experiences with being captured in Africa, and sold into slavery. Her novel comes with dual main characters, the second, a young girl who has a 14 year indenture. The perspective, lifestyle, and ideals of both young girls present an accurate picture of what life was like for several classes and races of people during the 18<sup>th</sup> century. Her determination to be free is a character trait that is prevalent among the African Americans we will study in depth during the actual unit of the Harlem Renaissance. The patterns that are seen early in the African influx to the colonies is written beautifully in her novel which depicts one African slave girl, and one white girl of the same age who has a 14 year indenture. Within the timeline of US history I continue to weave the African Americans into each event, because it is a story of America, and should be told as such. By leaving one group out, or focusing on one group in isolated form is an injustice to our American History. So, beginning the unit based solely on African Americans it is an easy concept to adjust to, it's just another part of the American story, a very important one at that.

### **Prior Knowledge for Teachers**

The Great Migration was a journey that brought roughly 400,000 African Americans north, and out of the Cotton Curtain, where in 1910 nearly eight million African Americans lived. African Americans continued this voyage north until 1930. The Great Migration is touted as the first move toward full nationalization of the African American people. Consistent loss of rights, including the right to vote, Jim Crow laws, requiring "separate, but equal" rights for blacks and whites, jobs offered in the north because of the war, and the fluid streams of propaganda of true freedom in the north are the major pulls for African Americans to make this journey. There were many pockets of influx throughout the north, but this unit focuses on the area of Harlem and the history and art forms that were produced while the black population found their new, real identities in the American society. They were making changes for future generations, living in the present, finding creative outlets never allowed before, and learning to have a voice in the

land of the white man. The Harlem Renaissance is rich in the infusion of American and African lives, and produced iconic writers, activists, artists, musicians, and actors. The people listed in my unit are the tip of a huge glacier, I encourage teachers to adapt the people and themes to fit individual classrooms and grade levels.

## **Strategies**

### Graffiti Notes

Graffiti notes are not structured through traditional note-taking, they allow students to interact with any form of text or media by creating their own visuals through pictures, words, and color. I chose this type of note taking because it represents an artistic style, and increases the ability to absorb the time period. This strategy is a gem for analytical thinking, and has been proven effective in increasing English Language Learners (ELL) comprehension. The artistic expression is an outlet of understanding. Graffiti notes should cover the entirety of the page, and can be added to later. <sup>i</sup>

### Think-Pair-Share

Think-Pair-Share is a collaborative learning strategy that helps students to think about a topic or question, share it with a partner, and present it to a larger group. This strategy promotes a high amount of student response, and gives all students the opportunity to share their ideas with at least one other peer. This strategy begins with each student answering the same question independently, then sharing and discussing answers with a partner or small group. The teacher facilitates a sharing of each group's ideas to culminate the activity. It is at this point the teacher can answer specific questions and clarify any misconceptions. This strategy also strengthens communication skills and collaborative learning. <sup>ii</sup>

### Cornell Notes

Cornell Notes were devised by Walker Pauk, an educator at Cornell University to help students learn to study in college. Cornell notes are made up of two columns, one for the notes a student should take during lectures, readings, or viewings of media. The other column (about half the size of the first) should be used for questions, connections, and main ideas. Questions and a summary should be completed the same day for homework to reinforce study skills and comprehension of the topic discussed. This strategy is used widely at my school, and helps promote positive study habits. There are 5 Rs of Cornell Note taking:

1. Record. During the lecture as many meaningful facts as possible are recorded.
2. Reduce. As soon after class as possible, ideas and facts are concisely summarized in the second column.

3. Recite. Student tries to recall as much of the lecture as possible, using only what is written in the recall column.
4. Reflect. The student's own opinions.
5. Review. The student reviews the notes briefly, but regularly. <sup>iii</sup>

### Kelly Gallagher's close Reading strategies

Kelly Gallagher is an English teacher in California and has written several books on how to teach reading and writing at a higher level. One strategy I use in my classroom comes from his Article of the Week project; the object is to closely read an article with a high text complexity and fully comprehend it. The close reading strategies include, but are not limited to, annotating, reflecting, questioning, connecting, and arguing. These strategies will be used in my unit when reading excerpts from The Warmth of Other Suns.<sup>iv</sup>

### Graphic Organizers

Varieties of graphic organizers are used during this unit, and can be adjusted to fit the needs of individual students and classes. <sup>v</sup>

### Socratic Seminar

Socratic Seminars are discussions facilitated by the teacher, but held by the students. Students sit in a round table formation and are given open-ended questions before reading or viewing text. During the seminar students are able to construct understanding of a topic because all students share their different points of view, analysis, and interpretation of the topic. Every student is responsible for contributing to the discussion, and as the facilitator it is the teacher's job to keep track of everyone who has spoken. Socratic seminars work best when practiced often because the burden of responsibility for the quality of discussion falls with the student. The three key elements on a Seminar include, text, classroom environment, and questions. It is helpful, as the facilitator, to have several questions ready to help move the Seminar along, as well as questions that will bring the Seminar to a close.<sup>vi</sup>

### Gallery Walk

A Gallery Walk is a cooperative learning strategy in which the teacher places several items (books, quotes, questions, photographs, documents, etc) around the room in gallery style. It encourages synthesizing important concepts, builds consensus among their peers, and composing answers to questions as well as reflecting on answers given by other groups. Additional benefits for a gallery walk are increased listening skills, promotion of cooperation, and team building. Groups are typically formed based on the number of stations. During each gallery exhibit students are asked to take notes as well as add to a class chart that shares ideas, asks questions, or makes connections. During the last gallery

stop the students are asked to summarize their final station based on the information their classmates wrote on the gallery walls.<sup>vii</sup>

### Ticket Out The Door

A ticket out the door is a quick way to assess students understanding of a specific skill, event, or concept that is taught during the class period. I often use it to have students answer the essential question of the day.

### **Classroom Activities and Lessons**

Listed below is a description of activities and topics that will be discussed throughout this unit of study.

#### Activity One: (One 67 minute class period)

To introduce students to the Great Migration and the Harlem Renaissance students view “The Harlem Renaissance” and “The Rise of the Harlem Renaissance” from Discovery Education, as well as a PowerPoint, “Harlem Renaissance” also from Discovery Education. During the viewings students will interact with the visual media by creating graffiti notes showing understanding of the major themes presented in the three segments. To debrief after the video and PowerPoint students will spend time participating in a Think Pair Share on their representative notes. A few students will share the overall themes they found throughout their collaboration with their peers in a whole group discussion facilitated by the teacher. To assess students individual understanding of the reasons for the migration of African Americans, and how certain events brought rise to the Harlem Renaissance I will require a ticket out the door that responds to the pull of African Americans to the north from 1920 -1930.<sup>viii</sup>

#### Activity Two: (Two 67 minute class periods, and two homework days)

During the Great Migration and the Harlem Renaissance the Jim Crow laws provide part of the push north, but as many found when they got there, it was a detriment to their progression into main stream America. The Jim Crow laws increased the desire for equal treatment on the part of black America, but fueled violence and intolerance on the part of white America. To begin the lesson on Jim Crow students will view Episode 3: “Don’t Shout Too Soon” (1918-1940) from PBS. Students will take Cornell notes with teacher guided questions. Next, students will choose a partner to research the PBS Jim Crow website using IPADs in the classroom. Each partner group will choose one person, one personal narrative, one event, and one organization to gather information. After the research is complete each person will write an informational essay on the people and events they researched.<sup>ixx</sup> (Appendix A)

### Activity Three: (Three 67 minute class periods)

The main text used for the whole class is The Warmth of Other Suns, by Isabel Wilkerson. Before students read from Wilkerson's book, they need to understand her position and desire to share the story of the people who migrated north. Wilkerson's parents were part of the migration, and hence her life would have a much different path because of their migration. Michel Martin, host, interviews Wilkerson about her own life and her book on NPR. Students will complete a "Journalist" graphic organizer while they listen to the interview. Listening to her speak about her experiences will help ensure their understanding of the great migration, and Wilkerson's desire to tell about experiences that shaped the north for African Americans. After the interview I will give each student pgs. 192 and 198 from The Warmth of Other Suns. In this section of the book Wilkerson interviews and retells the story of George Swanson Starling's migration north, beginning with the train ride out of town. This section of the story also includes Jim Crow, and the anger Starling felt about having to move. Students will use Kelly Gallagher's methods for a close reading of this part of the text. Students will be asked to annotate the text with questions, unknown words or concepts, and connections. After the first independent read I will put the students in mixed ability groups and have them read the excerpts from pages 227-229, 246-252, or 305-309. Each group of students will receive a different section to read and analyze. Students in mixed ability groups will also be expected to mark their confusion, write questions in the margins, and highlight important or interesting ideas presented in their section of the text. When the close read is complete, the students will Jigsaw to form mixed passage groups. They will present the information gathered during their in depth read of their assigned section to the rest of the group. Together this group must piece together Starling's life in Harlem. On the final day of this activity students will respond to the text for homework the night before by answering open-ended questions to Wilkerson's work, and finally participating in a Socratic Seminar.<sup>xi</sup> (Appendix B)

### Activity Four: (One 67 minute class period)

Incorporating the many types of art to teach the Harlem Renaissance is important in this unit. In this lesson students will read and analyze "Harlem," a book by Walter Dean Myers, and illustrated by his son Christopher Myers. Together they are able to weave a tale of Harlem through sights, sounds, and textures. I will first read the poem aloud, and each student will have their own copy to write on while we discuss the poem. Students will be asked to identify all the places Myers uses to portray his vision of Harlem, I will then show students several pictures from Harlem identifying the places he speaks of in his poem, such as the Cotton Club, Minton's, Apollo, and 1-2-5 Street. Students will then recreate a map of Harlem that they will refer to later in the unit when creating a class Harlem Gallery. They will also be asked to annotate their poem by identifying historical attributes of the times that prompted Myers to write this poem. Some examples include:

Ghana/Male/Senegal stand for the era of Slave Trading and the areas in Africa they were brought from.

Shango and Jesus are mentioned because Christianity is prevalent in Harlem, but pieces of African traditions were still acknowledged.

Asante and Mende, who were two West African peoples.<sup>xii</sup>

Activity Five: (Two 67 minute class periods)

I asked parents to help recreate my room into Harlem, including The Cotton Club, Apollo, Langston Hughes's home, and Garvey's Liberty Hall. During this step back into time students will be encouraged to dress the part, and music of the era is played throughout the room, such as Louis Armstrong, Jelly Roll Morton, Duke Ellington, and Eubie Blake. Each area of the room will be labeled to partially recreate the atmosphere of the destination, and include several elements of information for the students to move through. For example, art will be matted and hung around the room at different stations, as well as simple biographies that will accompany the art work. Art work will include, but is not limited to, *Ethiopia Awakening* by M.W. Fuller, *Aspects of Negro Life: The Negro in an African Setting* by A. Douglas, and *Gamin* by Augusta Savage. Students will do a Gallery Walk through the different places represented in our Harlem classroom. While visiting Langston Hughes's house students will have the opportunity to read short biographies and pieces of literature from Hughes, Hurston, W.E.D. Du Bois, and Cullen. As a gallery walker they must form questions and connections for each station using any type of note taking they prefer, they must also write one adjective describing the art, literature, person, music, or activist on a large piece of chart paper attached by each destination. For homework, and as a form of assessment, students will write a one page summary of their day in Harlem that includes personal opinions, connections, and questions they may still have about the Harlem Renaissance.<sup>xiii</sup>

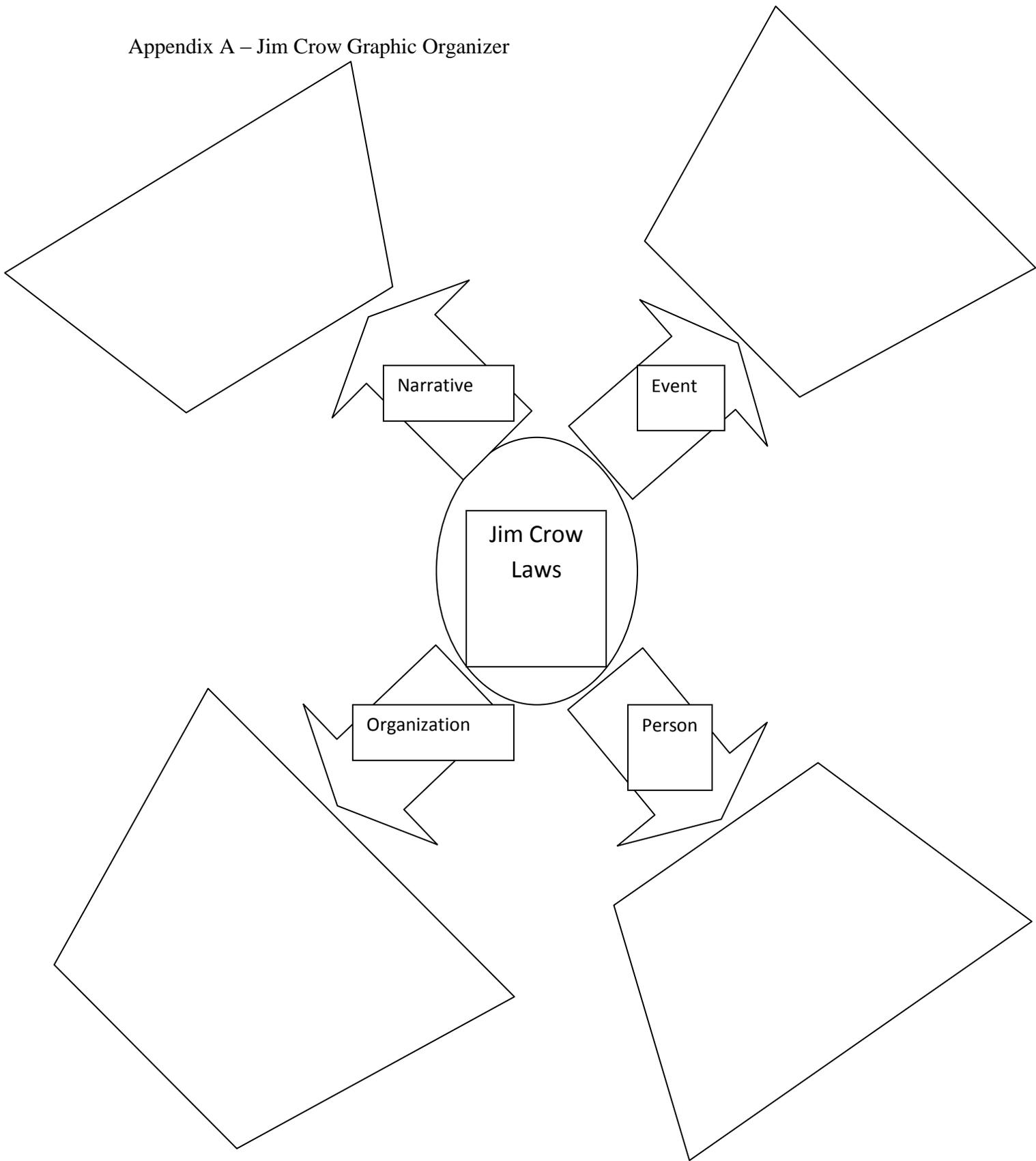
Activity Six: (Two 67 minute class periods, 3 days out of class, and two class periods to present)

The final days of the unit will introduce the culminating activity, and allow one full class period for research. The culminating activity is to choose an African American that migrated from the south to the north during the Great Migration and settled in Harlem, or surrounding areas. Students should evaluate their own learning style and interests in choosing a person. They will research their lives, both public and private, include their significance in the Harlem Renaissance, include an example of accomplishments, and be able to present without reading a script. They will also include a visual show that plays behind them, timed to their presentation. To introduce what the final product should look like I will guide a presentation about Langston Hughes. I will begin the presentation by

reading, “The Weary Blues,” which depicts Harlem through the eyes of Hughes. I will then present information about Hughes’s life, struggles, successes, and his journey to Harlem. During my presentation I will play a slide show of pictures and documents representing Hughes life that will be projected behind me with music softly playing that encompass Hughes favorite music, including jazz, blues, and gospel.

Students will receive a rubric for the completion of their presentation. During the full day of research I will provide primary and secondary sources brought in from the media specialist, computers and iPads. Students will be allotted three more out of class days to complete their projects. We will spend two class periods presenting the projects, and students not presenting will complete a sheet gathering data from the presentations of their peers. (Appendix C)

Appendix A – Jim Crow Graphic Organizer



Jim Crow – Essay Guidelines

**Jim Crow Informational Essay Assignment**

Items included in final turn in:

1. Graphic Organizer
2. Rough Draft, adult edited
3. Final copy, typed or written in pen.
4. Rubric

Your paper should include:

- I. Introduction Paragraph
  - A. Attention grabbing opener
  - B. Explanation of opening
  - C. Thesis Statement
- II. Body Paragraph 1
  - a. Opening
  - b. Explanation
  - c. Evidence
  - d. Explanation of evidence
  - e. Transition sentence
- III. Body Paragraph 2
  - A. Opening
  - B. Explanation
  - C. Evidence
  - D. Explanation of evidence
  - E. Transition sentence
- IV. Body Paragraph 3
  - A. Opening
  - B. Explanation
  - C. Evidence
  - D. Explanation of evidence
  - E. Transition sentence
- V. Body Paragraph 4
  - A. Opening
  - B. Explanation

- C. Evidence
- D. Explanation of evidence
- E. Transition sentence

VI. Conclusion

- A. Transitional sentence wrapping up paper

Recount what you have learned

Jim Crow Essay Rubric

**Research Report : Jim Crow – PBS**

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Teacher Name: **Mrs. Kincaid**

Student Name: \_\_\_\_\_

CATEGORY	4	3	2	1
Graphic Organizer	Graphic organizer or outline has been completed and shows clear, logical relationships between all topics and subtopics.	Graphic organizer or outline has been completed and shows clear, logical relationships between most topics and subtopics.	Graphic organizer or outline has been started and includes some topics and subtopics.	Graphic organizer or outline has not been attempted.
Amount of Information	All topics are addressed and all questions answered with at least 2 sentences about each.	All topics are addressed and most questions answered with at least 2 sentences about each.	All topics are addressed, and most questions answered with 1 sentence about each.	One or more topics were not addressed.
Quality of Information	Information clearly relates to the main topic. It includes several supporting details and/or examples.	Information clearly relates to the main topic. It provides 1-2 supporting details and/or examples.	Information clearly relates to the main topic. No details and/or examples are given.	Information has little or nothing to do with the main topic.
Mechanics	No grammatical, spelling or punctuation errors.	Almost no grammatical, spelling or punctuation errors	A few grammatical, spelling, or punctuation errors.	Many grammatical, spelling, or punctuation errors.

<http://rubistar.4teachers.org>

Appendix B – Socratic Seminar Questions for Wilkerson

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Period: \_\_\_\_\_

**Open-Ended Questions for The Warmth of Other Suns Socratic Seminar**

- What puzzles me is...
- I'd like to talk with people about...

- I can connect with ...
- Do you agree that the common themes seem to be...
- I have questions about...
- What do you think it means when the author says...
- Do you think...
- Do you agree that...

Appendix C – Digital Story Telling Peer Assessment

Student	Person Researched	Famous Works	Impact on the Harlem Renaissance


Digital Story Telling Rubric

**Digital Storytelling : Harlem Renaissance**

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Student Name: \_\_\_\_\_

CATEGORY	4	3	2	1
Voice - Consistency	Voice quality is clear and consistently audible throughout the presentation.	Voice quality is clear and consistently audible throughout the majority (85-95%) of the presentation.	Voice quality is clear and consistently audible through some (70-84%) of the presentation.	Voice quality needs more attention.
Voice - Pacing	The pace (rhythm and voice punctuation) fits the story line and helps the audience really "get into" the story.	Occasionally speaks too fast or too slowly for the story line. The pacing (rhythm and voice punctuation) is relatively engaging for the audience.	Tries to use pacing (rhythm and voice punctuation), but it is often noticeable that the pacing does not fit the story line. Audience is not consistently engaged.	No attempt to match the pace of the storytelling to the story line or the audience.
Soundtrack - Emotion	Music stirs a rich emotional response that matches the story line well.	Music stirs a rich emotional response that somewhat matches the story line.	Music is ok, and not distracting, but it does not add much to the story.	Music is distracting, inappropriate, OR was not used.
Images	Images create a distinct atmosphere or tone that matches different parts of the story. The images may communicate symbolism and/or metaphors.	Images create an atmosphere or tone that matches some parts of the story. The images may communicate symbolism and/or metaphors.	An attempt was made to use images to create an atmosphere/tone but it needed more work. Image choice is logical.	Little or no attempt to use images to create an appropriate atmosphere/tone.
Duration of Presentation	Length of presentation was 4 minutes.	Length of presentation was 3 minutes.	Length of presentation was 2 minutes.	Presentation was less than 2 minutes long OR more than 4 minutes.

## Appendix D – State and National Standards

### Common Core Alignment for Reading in History

#### Key Ideas and Details

- Read closely to determine what the text says explicitly and to make logical inferences
- 1 from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
  - 2 Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

- 3 Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

### **Craft and Structure**

- 4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

- 5 Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

- 6 Assess how point of view or purpose shapes the content and style of a text.

### **Integration of Knowledge and Ideas**

- 7 Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

- 9 Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

**Common Core Writing Standards for History:** Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

### **NC Essential Standards**

- 8.H.3.1 Explain how migration and immigration contributed to the development of North Carolina and the United States from colonization to contemporary times (e.g. westward movement, African slavery, Trail of Tears, the Great Migration and Ellis and Angel

Island).

- 8.H.3.3 Explain how individuals and groups have influenced economic, political and social change in North Carolina and the United States.
- 8.G.1.1 Explain how location and place have presented opportunities and challenges for the movement of people, goods, and ideas in North Carolina and the United States.
- 8.C&G.1.4 Analyze access to democratic rights and freedoms among various groups in North Carolina and the United States (e.g. enslaved people, women, wage earners, landless farmers, American Indians, African Americans and other ethnic groups).
- 8.C&G.2.3 Explain the impact of human and civil rights issues throughout North Carolina and United States history.

### **Bibliography for Teachers**

Draper, Sharon M. *Copper Sun*. New York: Simon & Schuster Children's Publishing Division, 2006. This book brings realism to the African Slave trade through an eye-opening tale of a 15 year old slave girl taken from her homeland. Pair Amari with a 15 year old white indentured servant, and watch as Draper weaves a multi-perspective historical fiction novel into life.

Wilkerson, Isabel. *The Warmth of Other Suns*. New York: Random House, 2010. Wilkerson narrates the epic story of American's Great Migration through story telling of actual interviews she held with three individuals. Her book is a beautiful treatment of the Great Migration.

Hurston, Zora Neale. *Their Eyes Were Watching God*. New York: HaperCollins, 1937. This classic story is a love story well beyond its time. Hurston weaves a southern love story through the independent story of Janie Crawford. Janie's life isn't easy, but she refuses to be held down by societal restrictions, and dives into life and love without remorse or inhibitions.

Hughs, Langston. *The Collected Poems*. New York: Vintage, 1994. This collection of poems encompasses Hugh's life through his own interpretations of life as an African American spanning five decades. This book includes all 868 poems Hugh's published, and contains poems for children and adults. The collection is arranged in chronological order of his life.

### **Student Bibliography**

Lawrence, Jacob. *The Great Migration: An American Story*. New York: HarperCollins, 1995. In this book Lawrence paints a picture of the migration north of African Americans during the migration from 1940-1941. The sad story of leaving home, but the incredible desire to seek employment and a better life is ever present in Lawrence's words and pictures. It is a picture book of great magnitude in depicting the

journey for many African Americans, and should not be limited to small children, it should be shared with adolescence as well.

Greenfield, Eloise. *The Great Migration: Journey to the North*. New York: Amistad, 2011. In this collection of poems, and paintings created by Jam Spivey Gilchrist, the American dream is revealed with the journey of African Americans to the north for a better life. The poems and pictures are also representative of their own lives, and their parent's journey's to the north to find an improved life for their families.

Beckman, Wendy Hart. *Artists and Writers of the Harlem Renaissance (Collective Biographies)*. New Jersey: Enslow Publishers, Inc. 2002. This book is a broad collection of artists and writers. It gives brief descriptions of the lives of each as well as acknowledging their most popular works and successes.

## Endnotes

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<sup>i</sup> SIOP Model

<sup>ii</sup> [www.readwritethink.org/professional-development/strategy-guides/using-think-pair-share-30626.html](http://www.readwritethink.org/professional-development/strategy-guides/using-think-pair-share-30626.html)

<sup>iii</sup> [www.humbleisd.net/Page/191](http://www.humbleisd.net/Page/191)

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<sup>iv</sup> Kellygallagher.org

<sup>v</sup> McKnight, Katherine S. *The Teacher's Big Book of Graphic Organizers*. San Francisco, CA: Jossey Bass, 2010.

<sup>vi</sup> [www.nwabr.org/education/pdfs/PRIMER/PrimerPieces/SocSem.pdf](http://www.nwabr.org/education/pdfs/PRIMER/PrimerPieces/SocSem.pdf)

<sup>vii</sup> [Serc.carleton.edu/entrogeo/gallerywalk/index.html](http://Serc.carleton.edu/entrogeo/gallerywalk/index.html)

<sup>viii</sup> [www.discoveryeducation.com/](http://www.discoveryeducation.com/)

<sup>ix</sup> [www.pbs.org/wnet/jimcrow/](http://www.pbs.org/wnet/jimcrow/)

<sup>x</sup> [www.jimcrowhistory.org](http://www.jimcrowhistory.org)

<sup>xi</sup> Wilkerson, Isabel. *The Warmth of Other Suns*. New York: Random House, 2010.

<sup>xii</sup> [www.scholastic.com/teachers/lesson-plan/harlem-discussion-guide](http://www.scholastic.com/teachers/lesson-plan/harlem-discussion-guide)

<sup>xiii</sup> Howes, Kelly King. *Harlem Renaissance*. United States of America: Gale Group, 2001.