**Emerging Modernism**

**This six-week unit, the fifth of six, addresses early twentieth century American literature, including the Harlem Renaissance and “The Lost Generation.”**

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**Overview**

* + It traces the emergence of American modernism, including some literature from World War I, and tracks the literature of “disillusionment” that followed the war. Students explore Robert Frost’s vision of nature as modernist rather than transcendental in its perspective. They identify the alienation of the modern man and the tensions that are embedded in the modernist works of F. Scott Fitzgerald and Ernest Hemingway. The works of Countee Cullen, Langston Hughes, and Zora Neale Hurston illustrate the breadth of the Harlem Renaissance literary movement. Informational and critical texts enrich the students’ analysis of the texts.
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**Focus Standards**

* + These Focus Standards have been selected for the unit from the Common Core State Standards.
		- **RL.11-12.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
		- **RL.11-12.6:** Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
		- **RI.11-12.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
		- **W.11-12.4:** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
		- **SL.11-12.5:** Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
		- **L.11-12.6:** Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

[Common Core State Standards, ELA](http://commoncore.org/free/resources/CCSSI_ELA_Standards.pdf) (1.5 MB)

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**Suggested Student Objectives**

* + - Define and explain the origins of the Harlem Renaissance.
		- Explore the relationship between historical events and literature as they emerge in the works of Harlem Renaissance poets and authors.
		- Define and explain “The Lost Generation,” noting experimental aspects of some works.
		- Note the relationship between themes in early twentieth century American literature and nineteenth century American thought.
		- Identify modernist ideas (using the informational text).
		- Analyze the relationship between modernist style and content.
		- Examine evidence of the alienation of “modern man.”
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**Suggested Works**

* + (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

**Literary Texts**

**Poems**

* + - “Tableau” (Countee Cullen) (EA)
		- “Yet Do I Marvel” (Countee Cullen) (E)
		- “Richard Cory” (E.A. Robinson)
		- “The House on the Hill” (E.A. Robinson)
		- “The Negro Speaks of Rivers” (Langston Hughes) (EA)
		- “Mother to Son” (Langston Hughes) (EA)
		- “Harlem” (Langston Hughes) (EA)
		- “The Death of the Hired Man” (Robert Frost) (EA)
		- “Birches” (Robert Frost) (EA)
		- “The Road Not Taken” (Robert Frost) (E)
		- “The Love Song of J. Alfred Prufrock” (T.S. Eliot) (E)
		- “Poetry” (Marianne Moore)
		- *The Pisan Cantos* (Ezra Pound) (selections)
		- “Domination of Black” (Wallace Stevens)
		- “A High-Toned Old Christian Woman” (Wallace Stevens)
		- “Conscientious Objector” (Edna St Vincent Millay) (EA)
		- “In the Dordogne” (John Peale Bishop)
		- “Grass” (Carl Sandburg) (EA)
		- “The Silent Slain” (Archibald MacLeish)

**Short Stories**

* + - “A Rose for Emily” (William Faulkner) (EA)
		- “Hills Like White Elephants” (Ernest Hemingway) (EA)
		- “The Snows of Kilimanjaro” (Ernest Hemingway) (EA)
		- “A Clean, Well-Lighted Place” (Ernest Hemingway) (EA)

**Novels**

* + - *Their Eyes Were Watching God* (Zora Neale Hurston) (E)
		- *The Great Gatsby* (F. Scott Fitzgerald) (E)
		- *As I Lay Dying* (William Faulkner) (E)
		- *A Farewell to Arms* (Ernest Hemingway) (E)
		- *The Pearl* (John Steinbeck) (EA)
		- *Of Mice and Men* (John Steinbeck) (EA)
		- *Winesburg, Ohio* (Sherwood Anderson) (selections)

**Plays**

*The Piano Lesson* (August Wilson)

**Informational Texts**

**Speeches**

* + - *Black Elk Speaks* (Black Elk, as told through John G. Neihardt) (selections)
		- “The Solitude of Self” (Elizabeth Cady Stanton) (February 20, 1892)
		- “Freedom” (White)
		- “The Spirit of Liberty” speech at “I Am an American Day” (1944) (Learned Hand) (EA)

**Essays**

* + - “If Black English Isn’t a Language, Then Tell Me, What Is?” (James Baldwin)

**Art, Music, and Media**

**Art**

* + - Marsden Hartley, [*Mount Katahdin, Maine*](http://en.wikipedia.org/wiki/File%3AThe_Ice_Hole_Marsden_Hartley.jpeg) (1942)
		- Georgia O’Keefe, [*Ram’s Head, Blue Morning Glory*](http://contentdm.okeeffemuseum.org/cdm4/item_viewer.php?CISOROOT=/gokfa&CISOPTR=778&CISOBOX=1&REC=1) (1938)
		- Alfred Stieglitz, [*From the Back Window, 291*](http://www.metmuseum.org/toah/works-of-art/49.55.35) (1915)
		- Jacob Lawrence, [*War Series: The Letter*](http://whitney.org/Collection/JacobLawrence/5111) (1946)
		- Charles Sheeler, [*Criss-Crossed Conveyors, River Rouge Plant, Ford Motor Company*](http://www.metmuseum.org/works_of_art/collection_database/photographs/criss_crossed_conveyors_river_rouge_plant_ford_motor_charles_sheeler/objectview_enlarge.aspx?page=518&sort=0&sortdir=asc&keyword=&fp=1&dd1=19&dd2=0&vw=0&collID=19&OID=190016915&vT=1) (1927)
		- Stuart Davis, [*Owh! In San Pao*](http://whitney.org/Collection/StuartDavis/522) (1951)
		- Charles Demuth, [*My Egypt*](http://whitney.org/Collection/CharlesDemuth/31172) (1927)
		- Arthur Dove, [*Goat*](http://www.metmuseum.org/toah/works-of-art/49.70.75) (1934)
		- Imogen Cunningham, [*Calla*](http://www.geh.org/fm/cunningham/htmlsrc/m197707600063_ful.html#topofimage) (1929)
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**Sample Activities and Assessments**

* + ***Teachers Note:*** *After reading and discussing a work or pairing of works as a class, students prepare for seminars and essays by reflecting individually, in pairs, and/or in small groups on a given seminar/essay question. Ideas are student generated in this way. (Seminar/Essay assignments may include more than one question. Teachers may choose one or all the questions to explore in the course of the seminar; students should choose one question for the essay.) Seminars should be held before students write essays so that they may explore their ideas thoroughly and refine their thinking before writing. (Click here* *to see a sample seminar scoring rubric.) Page and word counts for essays are not provided, but teachers should consider the suggestions regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.*

**Collaborate**

Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing? (RL.11-12.1, SL.11-12.1)

**Seminar and Essay**

What are the effects of the shifting point of view on the reader’s understanding of events in *As I Lay Dying*. Why do you think Faulkner chose to tell the story from different points of view? Use at least three pieces of textual evidence to support an original thesis. (RL.11-12.3, RL.11-12.5, W.11-12.2, W.11-12.9a, L.11-12.5)

**Seminar and Essay**

Agree or disagree with the following statement: “Prufrock and Gatsby have similar characters.” Use at least three pieces of textual evidence to support an original thesis. (RL.11-12.1, RL.11-12.5, SL.11-12.4, W.11-12.9a)

**Seminar and Essay**

After reading James Baldwin’s essay, “If Black English Isn’t a Language, Then Tell Me, What Is?”  and Zora Neale Hurston's *Their Eyes Were Watching God*, discuss the pivotal role that dialect plays in *Their Eyes Were Watching God.*  Use at least three pieces of textual evidence to support an original thesis. (RL.11-12.1, RL.11-12.4, RL.11-12.6, RL.11-12.9, SL.11-12.4, W.11-12.9a)

**Multimedia Presentation**

Make a formal multimedia presentation in which you define and discuss “The Lost Generation” in American literary history. Cite at least three sources. (RL.11-12.9, W.11-12.6, SL.11-12.5)

**Oral Presentation**

Discuss what you think Learned Hand meant when he said of Americans, “For this reason we have some right to consider ourselves a picked group, a group of those who had the courage to break from the past and brave the dangers and the loneliness of a strange land.” Cite examples from works read in this unit and describe how the characters exhibit this quality. (RL.11-12.9, SL.11-2.4, L.11-12.5)

[Scoring Rubric](http://commoncore.org/free/resources/Socratic_Seminar_Rubric_SP.doc)

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**Additional Resources**

* + [Faulkner's *As I Lay Dying*: Form of a Funeral](http://edsitement.neh.gov/view_lesson_plan.asp?id=543) (National Endowment for the Humanities) (RL.11-12.3, RL.11-12.5)

In the lessons of this curriculum unit, students: Explore the use of multiple voices in narration; learn about the social and economic conditions of the rural South in the 1920s and about William Faulkner's life; and read, annotate, and discuss the text in class, individually and in groups.

[Introduction to Modernist Poetry](http://edsitement.neh.gov/view_lesson_plan.asp?id=615) (National Endowment for the Humanities) (RL.11-12.4)

Modernist poetry often is difficult for students to analyze and understand. A primary reason students feel a bit disoriented when reading a modernist poem is that the speaker himself is uncertain about his or her own ontological bearings. The rise of cities; profound technological changes in transportation, architecture, and engineering; a rising population that engendered crowds and chaos in public spaces; and a growing sense of mass markets often made individuals feel less individual and more alienated, fragmented, and at a loss in their daily worlds. This lesson has three parts:

* + - Lesson 1: [Understanding the Context of Modernist Poetry](http://edsitement.neh.gov/view_lesson_plan.asp?id=616)
		- Lesson 2: [Thirteen Ways of Reading a Modernist Poem](http://edsitement.neh.gov/view_lesson_plan.asp?id=617)
		- Lesson 3: [Navigating Modernism with J. Alfred Prufrock](http://edsitement.neh.gov/view_lesson_plan.asp?id=618)
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**Terminology**

* + - alienation
		- American modernism
		- dialect
		- disillusionment
		- flashback
		- foreshadowing
		- “Great Migration”
		- Harlem Renaissance
		- industrialization
		- interior monologue
		- The Lost Generation
		- motif
		- stream of consciousness
		- villanelle