

Their Eyes Were Watching God

by
Zora Neale Hurston

Literature Guide Developed by Kristen Bowers
for *Secondary Solutions*®

ISBN 0-9772295-4-8

© 2006 Secondary Solutions. All rights reserved.

A classroom teacher who has purchased this guide may photocopy the materials in this publication for his/her classroom use only. Use or reproduction by a part of or an entire school or school system, by for-profit tutoring centers and like institutions, or for commercial sale, is strictly prohibited. No part of this publication may be reproduced, transmitted, translated or stored without the express written permission of the publisher. Created and printed in the United States of America.

Secondary  Solutions®
THE *FIRST* SOLUTION FOR THE SECONDARY TEACHER®
www.4secondariesolutions.com

Table of Contents

Their Eyes Were Watching God

About This Literature Guide	4
How to Use Our Literature Guides	5
A Note from the Author of This Literature Guide	6
Standards Focus: Author Biography—Zora Neale Hurston (1891-1960)	7
Standards Focus: Exploring Expository Writing	8
Anticipation/Reaction Activity.....	9
Vocabulary List	11
Historical Context: The Town of Eatonville, Florida	12
Historical Context: African-American Oral Tradition.....	13
Historical Context: Post-Civil War Segregation in America	14
Historical Context: The “Great Migration” and the Harlem Renaissance.....	16
Standards Focus: Note-Taking Technique—Plot Map	17
Chapters One-Three	18
Standards Focus: Plot Map.....	18
Standards Focus: Dialect.....	19
Standards Focus: Figurative Language	21
Standards Focus: Characterization	23
Comprehension Check.....	24
Assessment Preparation: Word Roots	25
Chapters Four-Six	27
Standards Focus: Plot Map.....	27
Standards Focus: Types of Conflict	28
Standards Focus: Allusions	30
Standards Focus: Imagery.....	32
Comprehension Check.....	34
Assessment Preparation: Vocabulary In Context.....	35
Chapters Seven-Nine	37
Standards Focus: Plot Map.....	37
Standards Focus: Point of View	38
Standards Focus: Analyzing Poetry.....	40
Comprehension Check.....	41
Assessment Preparation: Word Roots	42
Chapters Ten-Twelve.....	44
Standards Focus: Plot Map.....	44
Standards Focus: African-American Folklore in <i>Their Eyes Were Watching God</i>	45
Comprehension Check.....	47
Assessment Preparation: Connotation/Denotation	48
Chapters Thirteen-Fifteen	50
Standards Focus: Plot Map.....	50
Standards Focus: Voice	51
Comprehension Check.....	53
Assessment Preparation: Analogies.....	54
Chapters Sixteen-Eighteen	56
Standards Focus: Plot Map.....	56
Standards Focus: Symbolism	57
Comprehension Check.....	58
Assessment Preparation: Which Word?.....	59
Chapters Nineteen-Twenty	60
Standards Focus: Plot Map.....	60
Standards Focus: Theme	61
Comprehension Check.....	63
Assessment Preparation: Word Parts.....	64
Quiz #1: Chapters One-Six	66

Quiz #2: Chapters Seven-Twelve	67
Quiz #3: Chapters Thirteen-Twenty	68
Final Exam	69
Multiple Choice Exam	72
Summary of Novel	76
Vocabulary List with Definitions	79
Teacher Guide	81
Pre-Reading Ideas and Activities.....	81
Post-Reading Extension Activities and Alternative Assessment.....	82
Essay and Writing Ideas.....	83
Project Rubric	84
Response to Literature Rubric	85
Answer Key	87

About This Literature Guide

Secondary Solutions® is the endeavor of a high school English teacher who could not seem to find appropriate materials to help her students master the necessary concepts at the secondary level. She grew tired of spending countless hours researching, creating, writing, and revising lesson plans, worksheets, quizzes, tests and extension activities to motivate and inspire her students, and at the same time, address those ominous content standards! Materials that were available were either juvenile in nature, skimpy in content, or were moderately engaging activities that did not come close to meeting the content standards on which her students were being tested. Frustrated and tired of trying to get by with inappropriate, inane lessons, she finally decided that if the right materials were going to be available to her and other teachers, she was going to have to make them herself! Mrs. Bowers set to work to create one of the most comprehensive and innovative Literature Guide sets on the market. Joined by a middle school teacher with 21 years of secondary school experience, **Secondary Solutions®** began, and has matured into a specialized team of intermediate and secondary teachers who have developed for you a set of materials unsurpassed by all others.

Before the innovation of **Secondary Solutions®**, materials that could be purchased offered a reproducible student workbook and a separate set of teacher materials at an additional cost. Other units provided the teacher with student materials only, and very often, the content standards were ignored. **Secondary Solutions®** provides all the necessary materials for complete coverage of the literature units of study, including author biographies, pre-reading activities, numerous and varied vocabulary and comprehension activities, study-guide questions, graphic organizers, literary analysis and critical thinking activities, essay-writing ideas, extension activities, quizzes, unit tests, alternative assessment, online teacher assistance, and much, much more. Each guide is designed to address the unique learning styles and comprehension levels of every student in your classroom. All materials are written and presented at the grade level of the learner, and include *extensive coverage of the content standards*. As an added bonus, all teacher materials are *included!*

As a busy teacher, you don't have time to waste reinventing the wheel. You want to get down to the business of *teaching!* With our professionally developed teacher-written literature guides, **Secondary Solutions®** has provided you with the answer to your time management problems, while saving you hours of tedious and exhausting work. Our guides will allow you to focus on the most important aspects of teaching—the personal, one-on-one, hands-on instruction you enjoy most—the reason you became a teacher in the first place.

Secondary Solutions—The *First* Solution for the Secondary Teacher!®

How to Use Our Literature Guides

Our Literature Guides are based upon the *National Council of Teachers of English* and the *International Readers Association's* national English/Language Arts Curriculum and Content Area Standards. The materials we offer allow you to teach the love and full enjoyment of literature, while still addressing the concepts upon which your students are assessed.

These Guides are designed to be used in their sequential entirety, or may be divided into separate parts. Not all activities must be used, but to achieve full comprehension and mastery of the skills involved, it is recommended that you utilize everything each Guide has to offer. Most importantly, you now have a variety of valuable materials to choose from, and you are not forced into extra work.

There are several distinct categories within each Literature Guide:

- **Comprehension Check: Exploring Expository Writing**—Worksheets designed to address the exploration and analysis of functional and/or informational materials
 - ✓ *Author Biography*
 - ✓ *Biographies of non-fiction characters*
 - ✓ *Relevant news and magazine articles, etc.*
- **Comprehension Check**—Similar to *Exploring Expository Writing*, but designed for comprehension of narrative text—study questions designed to guide students *as they read the text*. In other words, *have they done the reading?* Questions are intended to check simple understanding and may be deliberately set at the lower-levels of questioning.
- **Standards Focus**—Worksheets and activities that directly address the content standards and allow students extensive practice in literary skills and analysis. *Standards Focus* activities are found with every chapter or section. These include higher-level questioning. Some examples:
 - ✓ *Figurative Language*
 - ✓ *Irony*
 - ✓ *Flashback*

Please note: While there is a specific focus for these Standards Focus activities, other standards are addressed at the same time. Consult your state's content standards often for these specific correlations.
- **Assessment Preparation**—Vocabulary activities which emulate the types of vocabulary/grammar proficiency on which students are tested in state and national assessments. *Assessment Preparation* activities are found within every chapter or section. Some examples:
 - ✓ *Context Clues*
 - ✓ *Connotation/Denotation*
 - ✓ *Word Roots*

Please note: While there is a specific focus for these Standards Focus activities, other standards are addressed at the same time. Consult your state's content standards often for these specific correlations.
- **Quizzes and Tests**—Quizzes are included for each chapter or designated section; final tests as well as alternative assessment are available at the end of each Guide. These include:
 - ✓ *Multiple Choice*
 - ✓ *Matching*
 - ✓ *Short Response*
- **Pre-Reading, Post-Reading Activities, Essay/Writing Ideas plus Rubrics**—Each Guide also has its own unique pre-reading, post reading and essay/writing ideas and alternative assessment activities.

We hope you can effectively utilize every aspect our Literature Guides have to offer—we want to make things easier on you! If you need additional assistance, please email us at: info@4secondarysolutions.com. For specific information on how the Guides are directly correlated to your state's content standards, please write us an email, including the name of your state, and send it to: contentstandards@4secondarysolutions.com. Thank you for choosing **Secondary Solutions**—The *First* Solution for the Secondary Teacher![®]

A Note from the Author of This Literature Guide

Zora Neale Hurston's most well-known novel, *Their Eyes Were Watching God*, is a complex, yet hauntingly simple work of literature. Its simplicity lies in the story: as Janie searches for real love, she learns to love herself. The challenges lie in the understanding and appreciation of the black Southern dialect and deep symbolism throughout.

There are several ways to approach teaching this novel: some prefer to explore the novel as a bildungsroman, or a coming of age story. Others may want to delve into the complexities of gender roles and relationships; and yet others may want to focus their teaching on the work as a symbol of the history and heritage of the African-Americans. *Their Eyes Were Watching God* certainly has enough text to teach any of these perspectives individually, and that may be the way you would like to approach the novel, depending upon your school or district requirements. This Literature Guide, however, was not written to focus on any one of the approaches above, but to encompass each of these elements as a comprehensive whole.

One of the most important aspects that cannot be ignored is the use of dialect. Hurston is a master at creating a realistic tone and quality for her characters, set off by an eloquent and poetic narrator. However, for many students, understanding the dialect is difficult. It is important to take the first few chapters slowly, analyzing what the characters are saying so that important parts of the plot are not overlooked. I have found that having students read the text aloud in small groups helps tremendously. As they come across difficult passages, they can discuss what is being said as a small group. Students do feel trepidation at first when reading this dialect aloud, especially when they own dialect is very different from the text. It is important to encourage them to keep trying, and to find patterns in the speech, such as "Ah" for "I", "yo" for "you", and "tuh" for "to". Once students become more comfortable reading the dialect, it will become easier for them to understand and appreciate the eloquence and poetry of the dialect in its own right.

I believe that in order to gain an appreciation for Hurston's finest novel, it is important that a discussion about the characters and their behaviors is continued throughout. For example, while some may feel Tea Cake is Janie's ultimate true love and everything Janie ever wanted and needed in her life, others question Tea Cake's intentions and behaviors. It is important to discuss the fact that Tea Cake wanted Janie to work next to him so that he could see her all day is not very different from Logan wanting Janie to plow the field alongside him. Or the fact that Tea Cake beat Janie reminds us of the way Jody treated Janie. Similarly, that Tea Cake stole and then squandered Janie's money cannot be ignored, even if he planned on paying her back. (Students ask, "What if he lost his card games?") Or was Hurston making him more "human" by giving him these failings when Janie had put him on a pedestal. Was it real, true love, or just a facade? My high school students thrive on these discussions, and these conversations lead to some interesting, in-depth interpretations and analyses of the novel.

Another heated topic is the ending of the novel, as Janie is forced to shoot and kill Tea Cake. Some students are disappointed that Janie finally found true love and had to lose it, especially by her own hand; others feel Janie and Tea Cake's relationship was not what it appeared—that Janie had again lost herself in her love for Tea Cake, and it was evident that their relationship would have eventually sapped Janie's identity, as her other relationships had. Many students wanted Janie to find her identity on her own, and welcomed Janie's new independence without a man; others felt Janie needed a companion like Tea Cake to find herself. Certainly, this debate is an important one, as scholars of Hurston's work have disputed the same ideas for many years.

Ultimately, how you choose to approach and teach the novel depends upon your willingness to delve into the complexities and to embrace the triumph of a woman against all odds. *Their Eyes Were Watching God* can serve as a catalyst for discussion of important themes and lessons, or can be read in simple appreciation of an African-American woman writer revealing an intimate illustration of African-American history and heritage—or both. Whichever approach you choose, *Their Eyes Were Watching God* serves as a beautifully rendered portrayal of human triumph—one that readers of all ages can recognize and appreciate.

Standards Focus: Author Biography—Zora Neale Hurston (1891-1960)

From the 1930s through the 1950s, Zora Neale Hurston was one of the most prolific African-American female writers in America. Recognized for her candid portrayal of the struggle and courage of African-Americans in the rural South, Hurston wrote at a time of great strife in America, especially for the blacks of the South. She was a unique artist, folklorist, and anthropologist who remains one of the most revered women writers of all time.

Zora Neale Hurston was born January 7, 1891, although she gives the year of 1903 as her birth year in her autobiography, *Dust Tracks on a Road* (1942). She was born in Notasulga, Alabama, and at the age of three, moved to the town of Eatonville, Florida, the first all-black community to be incorporated in the United States. Her father, John Hurston, a Baptist preacher and mayor of the town for three terms, helped to establish and codify the laws of the township. Her mother, Lucy Ann Potts, was a school teacher, and a hugely influential part of Hurston's life until her death in 1904.

Hurston attended college preparatory courses at Morgan Academy (now Morgan State University) in Baltimore, Maryland, and in the fall of 1918 entered Howard University, working as a manicurist and maid to pay for her education. At Howard she met her first husband Herbert Sheen, whom she married in 1927. From 1925 through 1927, Hurston attended Barnard College in New York, New York. In 1928, she became the first black woman to graduate from the prestigious women's college. She then attended Columbia University, and it was there that Hurston studied with Franz Boas, a well-known and highly-respected anthropologist. She became interested in furthering her studies in the African-American culture, and spent several years conducting ethnographic research of African-American folklore in the Caribbean and the Southern United States, which became a distinct element in many of her writings.

During the Harlem Renaissance, the black literary movement of the 1920s and 30s, Hurston found her voice as a writer. While she wrote short stories during the 1920s, her most well-known and influential works were written between 1931 and 1943, during which time Hurston faced numerous financial and personal setbacks. She divorced her first husband in 1931, and continued to live a life of near-poverty in New York.

After writing numerous essays and short stories focusing on the realism intertwined with the folklore of the South, she was approached to lengthen her writings; as a result, *Jonah's Gourd Vine* was published in 1934. In 1935 *Mules and Men* was published, which reveals a frank insight into the cultural, emotional and historical union of African and European backgrounds in the South. In the fall of 1935 Hurston joined the WPA Federal Theater Project, having been generally successful with a few musical revues. She was awarded a grant to collect folklore in the West Indies while working with the Project, and her second novel of folklore *Tell My Horse* (1938) was the result.

Her most famous and widely-acclaimed novel, *Their Eyes Were Watching God*, was published in 1937. Hurston wrote the novel in just seven weeks, after an alleged affair with a 23-year-old college student. Known for its skillful use of dialect and colorful imagery, *Their Eyes Were Watching God* mirrors Hurston's own life in search of her identity as an African-American woman which is suppressed by the constraints of society.

In 1939, Hurston became a drama instructor at North Carolina College for Negroes, published *Moses, Man of the Mountain*, and married her second husband, Albert Price II (whom she divorced a year later.) She wrote her autobiography *Dust Tracks on a Road* in 1942, and in 1948, the controversial *Seraph on the Suwanee*, which was about a white woman searching for her own sense of self.

After suffering numerous setbacks, including the allegation of committing an immoral act with a minor (which was later dropped), Hurston returned to a life of poverty. In 1950, she was spotted working as a maid in Florida. She also worked as a librarian at Patrick Air Force Base and as a substitute teacher at Lincoln Park Academy from 1956-1958. After suffering a stroke in 1959, Hurston was forced to move into St. Lucie Welfare Home. Hurston died at the home, penniless and nameless, on January 28, 1960.

She was buried in an unmarked grave until 1973, when writer Alice Walker discovered and inscribed her gravestone with "Zora Neale Hurston A Genius of the South 1901-1960 Novelist, Folklorist, Anthropologist." Walker alone is credited with sparking a revival and new appreciation of Hurston's works in 1975 with her article "In Search of Zora Neale Hurston," which was featured in *Ms.* magazine.

Standards Focus: Exploring Expository Writing

Zora Neale Hurston Biography

Directions: Use the biography of Zora Neale Hurston on page 7 to answer the following questions. Write the letter of the correct answer on the line provided.

1. _____ What is the author's purpose for writing this biography about Zora Neale Hurston?
 - a. To persuade the reader to read Hurston's plays
 - b. To describe Hurston's home life while growing up
 - c. To inform the reader about Hurston's life and works
 - d. To entertain the reader before reading Hurston's plays
2. _____ Based upon the information given in paragraph 2, the reader can assume that:
 - a. Hurston was a talented and respected writer.
 - b. There was a discrepancy about her birth date.
 - c. Hurston didn't want anyone to know where she grew up.
 - d. The 1900 census records are inaccurate.
3. _____ Which of the following happened at the same time that Hurston wrote many of her most well-known works?
 - a. Hurston was accused of molesting a ten-year-old boy.
 - b. Hurston moved to Africa.
 - c. The Harlem Renaissance was in its prime.
 - d. Hurston met her first husband, Herbert Sheen.
4. _____ In which paragraph would it be most appropriate to insert information about Hurston's connection with Mrs. Rufus Osgood, a white patron who funded part of Hurston's ethnographic work?
 - a. paragraph 1 or 5
 - b. paragraph 2 or 6
 - c. paragraph 3 or 5
 - d. paragraph 4 or 7
5. Read the following sentence: *Hurston died at the home, penniless and nameless, on January 28, 1960.*
_____ Which word or words would *best* replace the underlined word in the sentence above to make the sentence more precise?
 - a. unknown
 - b. memorialized
 - c. demoralized
 - d. revered
6. _____ Which of the following would be *least* likely to fit in the article on page 6?
 - a. A paragraph highlighting Alice Walker's writings.
 - b. A paragraph about the history of Florida.
 - c. A paragraph about Hurston's work in college.
 - d. A paragraph about the Harlem Renaissance and its most prolific and influential writers.
7. _____ Which of the following questions would be *most* appropriate to ask Hurston if you were a reporter who had been granted an interview with her?
 - a. *How has your own life influenced the development of the characters in your writings?*
 - b. *Have you ever met Langston Hughes?*
 - c. *Why did you file for divorce from your second husband within a year of your marriage?*
 - d. *What is it like being poor?*
8. _____ Based upon the information in this article, what do you think the word prolific means (from paragraph 1)?
 - a. wealthy
 - b. productive
 - c. talented
 - d. caustic

Anticipation/Reaction Activity

Directions: Complete the following chart, responding to each given statement. Under “What I Think” respond to how you feel about the statement, i.e. whether you agree or disagree and why. Under “What Someone Else Thinks” write down another classmate’s response to the statement. Under “What I Know” include any background information that you know to be true about the statement. And finally, under “Questions” write down any questions you have about the statement. An example has been done for you.

Statement	The use of the word “nigger” is racist and should be removed from literature.
What I Think	While I think the “n-word” is racist, I think that sometimes it is necessary to use in literature. I think that censorship in any form is wrong, and I would not want the original words the author used to be taken out of his or her work.
What Someone Else Thinks	Monica M. thinks that it is racist and should never be used, even in literature. She says that it promotes racism and is degrading to African-Americans.
What I Know	I know that the “n-word” was used over 400 times in <i>The Adventures of Huckleberry Finn</i> , and that authors want to write realistically. The “n-word” was a regular and accepted part of the vocabulary for many people, especially in the South.
Questions	Is the “n-word” used a lot in <i>Their Eyes Were Watching God</i> ? Is the “n-word” used in a realistic way, or is it overused or used frivolously? Is the “n-word” used in a racist or derogatory way?
Statement	Using the accent or dialect of a culture or race in literature is distracting and only complicates the story.
What I Think	
What Someone Else Thinks	
What I Know	
Questions	
Statement	It is not necessary to write about cultures or traditions that are not in use anymore.
What I Think	
What Someone Else Thinks	
What I Know	
Questions	

Name _____

Period _____

Statement	Finding real, true love is easy.
What I Think	
What Someone Else Thinks	
What I Know	
Questions	
Statement	A society's influence is important in shaping an individual's beliefs, goals, and identity.
What I Think	
What Someone Else Thinks	
What I Know	
Questions	
Statement	In order for someone to really discover who he or she is and what he or she believes in, he or she must go through a life of set-backs, disappointment, and grief.
What I Think	
What Someone Else Thinks	
What I Know	
Questions	

Their Eyes Were Watching God**Vocabulary List****Chapter 1**

1. dilated
2. drawled
3. pugnacious
4. resignation
5. sodden

Chapter 2

1. disillusion
2. frothing
3. languid
4. revelation
5. sanctum

Chapter 3

1. conjectures
2. cosmic
3. dwindled
4. malice
5. mien

Chapter 4

1. bellowed
2. ceased
3. rig
4. scorn

Chapter 5

1. brazen
2. conferred
3. percale
4. presiding
5. tangible
6. temerity

Chapter 6

1. brute
2. coquetry
3. discomfiture
4. fodder
5. fractious
6. irked

Chapter 7

1. indifference
2. loins
3. merciless
4. promontories
5. prostrating
6. reconciled

Chapter 8

1. alliances
2. confidants
3. counterpane
4. menial
5. ostentatiously

Chapter 9

1. cur
2. insinuations
3. refracted
4. resurrection
5. usurper

Chapter 10

1. scimitars
2. swaggered

Chapter 11

1. abyss
2. aromatic
3. excruciating
4. snub
5. temporized

Chapter 12

1. sashaying

Chapter 13

1. blotchy
2. denounce
3. gaped
4. iodine
5. pacify
6. predecessor
7. shabby

Chapter 14

1. bushel
2. clamored
3. hordes
4. muck
5. phosphorescent
6. transients

Chapter 15

1. emanations

Chapter 16

1. droves
2. homage
3. indiscriminate
4. seraphs
5. desecrators
6. transmutation
7. defilement

Chapter 17

1. fracas
2. profusely

Chapter 18

1. cherubim
2. fissures
3. peevish
4. stolid
5. sultry

Chapter 19

1. delirium
2. disgorged
3. dishevelment
4. loping
5. privy
6. supplication

Chapter 20

1. fetid
2. fretful

Historical Context: The Town of Eatonville, Florida

Zora Neale Hurston spent much of her life in the town of Eatonville, Florida, the first all-black community to be incorporated in the United States. In fact, Hurston loved her hometown so much so that she claimed Eatonville as her birthplace (although records indicate she was actually born in Alabama). Rich in its culture and tradition, Hurston made the town of Eatonville the setting for much of *Their Eyes Were Watching God*.

Eatonville is located in Orange County, Florida, six miles north of Orlando. The 2004 United States Census Bureau recorded a total population of 2,387, eighty-nine percent of which was African-American.

Eatonville has an intriguing and inspiring history. Shortly after the Civil War, newly freed slaves moved to Central Florida in search of work. They cleared land and planted crops, built houses, and worked as servants in wealthy families' households in the town of Maitland. Because of the large influx of blacks, white landowners and voters soon found themselves outnumbered. In order to attempt a better balance of voters, the proposal was made to offer blacks the opportunity to purchase land outside of Maitland, and allow them to establish their own community.

This feat was not easy. Many white landowners did not allow blacks the opportunity to buy enough land in order to establish any significantly-sized town. In 1882, a businessman bought land from Maitland landowners, including the mayor, Josiah C. Eaton, and sold parcels to black families. On August 15, 1887, a group of 27 black men met in the Oddfellows Hall and voted unanimously to incorporate the town of Eatonville. Eatonville is recognized today as the oldest incorporated all-black town in the United States, and one of only a few still in existence.

Eatonville's most famous resident, Zora Neale Hurston, is an illustrious part of the town's rich history. Hurston's hometown celebrates the author's contributions to her community in an annual Zora Neale Hurston Festival of the Arts and Humanities. Hurston also has a library and a museum, as well as an elementary school in Miami named after her.

Today, Eatonville is an important historic landmark within the culture and history of Florida. The *Florida Black Heritage Trail*, which features African-American landmarks throughout the state, includes the town of Eatonville as an integral piece of the preservation of black history and culture in the United States.

Directions: Use the article above to answer the following questions using complete sentences.

1. Besides the fact that Hurston grew up in Eatonville, why reasons do you think she might have had to use the town as the setting for her novel *Their Eyes Were Watching God*?

2. What is your reaction to the way in which the town came into existence?

3. According to the article, for what is the town of Eatonville most famous? Why is this still important today?

Historical Context: African-American Oral Tradition

Through her years of extensive research as an anthropologist, Zora Neale Hurston was able to gather and assimilate information and then write with first-hand knowledge her provocative stories of African-American history and culture. Hurston recognized the value of folklore, religion, and music to the African-American culture, and sought to interweave its richness and history within her novels, short stories, plays, and collections.

One of the most important aspects of the African-American cultures is the oral tradition. Simply put, **oral tradition** is the verbal communication of stories of history, family values, and morals, passed on from generation to generation.

Folktales are a part of this oral tradition, and exist in many cultures around the world. Folktales are carried from one place to another as groups of people migrate, and can change and adapt to new situations and settings as these groups of people adapt to their new surroundings and challenges. An oral tradition develops in a culture because often, it is easier to recall information in short phrases, rhythm, and repetition. Folktales act as a common thread within a community, bringing the society closer and providing a common history. Fairy tales, religious tales, and ballads are all types of folktales.

Many African-American folktales traveled from Africa as slaves were brought to America. Since white slaveholders did not understand nor allow the practice of African traditions and customs, slaves were forced to find new forms of expression. Slaves were forced to speak English and were not allowed to learn to read or write. Thus, in order to express themselves, slaves began to tell stories using pantomime, gestures, music, and song.

Early African-American folktales provided a way of broadening a sense of community and unity, as well as an escape from the burdens of slavery and oppression. Stories included heroes, magic, witches, Biblical characters, and more, and were used as a platform for teaching lessons, cultural values, and the importance of family togetherness. The stories "Doc Rabbit, Bruh Fox, and Tar Baby" and "Brer Rabbit and the Briar Patch" are two of the most famous African-American folktales.

Eventually, a new expressionism began to form, as slaves began to tell their stories in song. The **spiritual**, or slave song was created, and remains one of the most important and significant aspects of the African-American culture and history today. Since slaves were not allowed to speak any language other than English, nor were they allowed to read or write, slaves often communicated with each other through song. Songs were used to educate, enlighten, and reflect upon the past, present, and future hopes of the slaves. Once thought by historians to be frivolous and cheerful songs to pass a day's work, slave spirituals have proven to be significantly more meaningful and deliberate.

Slaves would sing songs expressing love, hope and freedom, and they would sing songs of sorrow, loss, and of their exile from the homeland. Slaves would also use songs to communicate information, such as plans for gatherings, meetings, or escape, or to ask God for freedom. Frederick Douglass, a runaway slave and abolitionist, said such songs "reveal at once the highest joy and the deepest sadness. They told a tale of woe which was then altogether beyond my feeble comprehension; they were tones loud, long, and deep; they breathed the prayer and complaint of souls boiling over with the bitterest anguish. Every tone was a testimony against slavery, and a prayer to God for deliverance from chains."

Even in the twentieth and twenty-first centuries, music and song, from jazz to reggae to rap are seen as an extension of the African-American oral tradition.

Directions: Answer the following questions on a separate piece of paper using complete sentences.

1. Why were slaves forced to find new forms of expression?
2. What misconceptions did early historians have about spirituals and slave songs?
3. About what did slaves sing?
4. Why did slaves sing?
5. Many scholars believe that modern-day rap is an extension of the oral tradition of the African-American culture. Do you agree or disagree? Why or why not? Do raps contain the same characteristics of slave songs or folktale? If so, which ones? Does modern rap serve the same purpose as slave songs or spirituals? Explain.

Historical Context: Post-Civil War Segregation in America

On January 1, 1863, President Abraham Lincoln (from the North) formally issued the *Emancipation Proclamation*, which declared freedom for all slaves residing in states who were in rebellion against the federal government. This meant that at least in the Southern States (the rebels of the Confederacy), slavery was considered illegal. The intention of the Proclamation was to weaken the South's power and strengthen support for the North during the United States Civil War. While the Proclamation was initially purely political, it was seen as an enormous victory and defining moment for slaves throughout the country.

However, the idea of freedom in its purest sense was never achieved. Individual states instilled laws known as "black codes," which denied blacks the civil and political rights held by whites, including restrictions on land ownership, labor, and voting. Clearly, the bitterness of the Civil War remained, as organizations such as the Ku Klux Klan surfaced, and the conflict over slavery continued. Violence and racism was rampant, as newly freed slaves continued their battle for freedom and equality.

In June of 1892, a 30-year-old man named Homer Plessy was jailed for sitting in the "white" section of a railroad car. Plessy was only one-eighth black, but under Louisiana law was considered "colored", and therefore was required to sit in the "colored" car. In *Homer Adolph Plessy vs. The State of Louisiana*, Plessy argued that the separation violated the Thirteenth and Fourteenth Amendments to the Constitution. John Howard Ferguson, a lawyer from Massachusetts and acting judge for the Plessy case, found Plessy guilty of refusing to leave the white car. After an unsuccessful appeal to the Supreme Court of Louisiana which upheld Ferguson's decision, Plessy took his case to the United States Supreme Court. Again, the Court found Plessy in violation. The Supreme Court decision allowed the perpetuation of the concept of "separate but equal", which legally enabled schools, courthouses, libraries, hotels, theaters, restaurants, public transportation, etc. to segregate "Coloreds" from "Whites." This decision would only serve to strengthen the already popular Jim Crow laws, which allowed states to legally impose punishment for those who crossed the racial barriers.

A few of the Jim Crow Laws are as follows by state:

Alabama

- All passenger stations in this state operated by any motor transportation company shall have separate waiting rooms or space and separate ticket windows for the white and colored races.
- It shall be unlawful for a negro and white person to play together or be in company with each other at any game of pool or billiards.

Arizona

- The marriage of a person of Caucasian blood with a Negro, Mongolian, Malay, or Hindu shall be null and void.

Florida

- All marriages between a white person and a negro, or between a white person and a person of negro descent to the fourth generation inclusive, are hereby forever prohibited.
- Any negro man and white woman, or any white man and negro woman, who are not married to each other, who shall habitually live in and occupy in the nighttime the same room shall each be punished by imprisonment not exceeding twelve (12) months, or by fine not exceeding five hundred (\$500.00) dollars.
- The schools for white children and the schools for negro children shall be conducted separately.

Georgia

- No colored barber shall serve as a barber [to] white women or girls.
- The officer in charge shall not bury, or allow to be buried, any colored persons upon ground set apart or used for the burial of white persons.
- All persons licensed to conduct the business of a restaurant, shall serve either white people exclusively or colored people exclusively and shall not sell to the two races within the same room or serve the two races anywhere under the same license.
- It shall be unlawful for any amateur white baseball team to play baseball on any vacant lot or baseball diamond within two blocks of a playground devoted to the Negro race, and it shall be unlawful for any amateur colored baseball team to play baseball in any vacant lot or baseball diamond within two blocks of any playground devoted to the white race.
- All persons licensed to conduct the business of selling beer or wine...shall serve either white people exclusively or colored people exclusively and shall not sell to the two races within the same room at any time.

Name _____

Period _____

Louisiana

- All circuses, shows, and tent exhibitions, to which the attendance of...more than one race is invited or expected to attend shall provide for the convenience of its patrons not less than two ticket offices with individual ticket sellers, and not less than two entrances to the said performance, with individual ticket takers and receivers, and in the case of outside or tent performances, the said ticket offices shall not be less than twenty-five (25) feet apart.

Mississippi

- Separate schools shall be maintained for the children of the white and colored races.
- There shall be maintained by the governing authorities of every hospital maintained by the state for treatment of white and colored patients separate entrances for white and colored patients and visitors, and such entrances shall be used by the race only for which they are prepared.

Missouri

- Separate free schools shall be established for the education of children of African descent; and it shall be unlawful for any colored child to attend any white school, or any white child to attend a colored school.

New Mexico

- Separate rooms [shall] be provided for the teaching of pupils of African descent, and [when] said rooms are so provided, such pupils may not be admitted to the school rooms occupied and used by pupils of Caucasian or other descent.

North Carolina

- Books shall not be interchangeable between the white and colored schools, but shall continue to be used by the race first using them.
- The white and colored militia shall be separately enrolled, and shall never be compelled to serve in the same organization. No organization of colored troops shall be permitted where white troops are available, and while white permitted to be organized, colored troops shall be under the command of white officers.

Oklahoma

- No persons, firms, or corporations, who or which furnish meals to passengers at station restaurants or station eating houses, in times limited by common carriers of said passengers, shall furnish said meals to white and colored passengers in the same room, or at the same table, or at the same counter.
- It shall be unlawful for any parent, relative, or other white person in this State, having the control or custody of any white child, by right of guardianship, natural or acquired, or otherwise, to dispose of, give or surrender such white child permanently into the custody, control, maintenance, or support, of a negro.

Virginia

- Every person...operating...any public hall, theatre, opera house, motion picture show or any place of public entertainment or public assemblage which is attended by both white and colored persons, shall separate the white race and the colored race and shall set apart and designate...certain seats therein to be occupied by white persons and a portion thereof, or certain seats therein, to be occupied by colored persons.

In addition to the actual laws, there were also unwritten rules, or rules of etiquette that blacks were expected to follow: For example, blacks were expected to refer to whites with titles of superiority such as “Boss,” “Sir,” “Captain,” “Mrs.,” or “Miss.” Whites referred to blacks using derogatory terms such as “boy,” “lady,” or “girl.” While the term “nigger” was widely used, often the word “niggra” was used as a more “polite” substitute. Rules of racial etiquette also required blacks to “give the wall” to whites, meaning blacks were expected to step off the sidewalk when walking on the street. In parks, signs such as “Negroes and Dogs Not Allowed” were a common sight. Both the Jim Crow laws and etiquette emphasize the simple rule that all blacks were and must behave as if they are inferior to whites. While the court enforced the Jim Crow laws, self-proclaimed white vigilantes enforced the Jim Crow etiquette with violence, intimidation, and lynchings—certainly worse punishment than for breaking a law.

Directions: Answer the following questions on a separate piece of paper using complete sentences.

1. Choose some of the Jim Crow laws that most strongly affected you and discuss your feelings about them.
2. Abraham Lincoln is credited with being an abolitionist, and with being the person responsible for “freeing the slaves.” Based upon the information in the article, what is your reaction to this statement?
3. Why is the Plessy versus Ferguson decision an important landmark in the civil rights movement, even though Plessy was found guilty by the United States Supreme Court?
4. The Jim Crow laws were named after a black-faced character in a popular minstrel show in the mid 1800s. The character of “Jim Crow” was the stereotypical and derogatory image of an ignorant black “fool” who sang and danced for white audiences. What is your reaction to the origin of the name given to these laws?

Historical Context: The “Great Migration” and the Harlem Renaissance



Jacob Lawrence
The Migration Series, 1940-41

Migration is the movement of a group of people from one country, region, or place to another. When the Emancipation Proclamation was signed, approximately 92 percent of the African-American population lived in the North or Midwest. In the early part of the twentieth century African-Americans began what would later be called the “Great Migration,” as a large population of the black community moved from the oppressive South to the relatively less restricted Northern states.

An early migration from the rural South to Northern cities occurred between 1879 and 1881, when approximately 60,000 African-Americans moved into Kansas and Oklahoma in search of social and economic freedom. At the beginning of the twentieth century, blacks left the Southern region to escape racial violence and oppression, worsening economic conditions, political pressures, and limited work opportunities. During World War I, between 300,000 and 1,000,000

African- and Caribbean- Americans migrated to urban centers in New York, St. Louis, Chicago, Cleveland, Detroit, and Pittsburgh, in search of new opportunities as white men left their jobs for military service.

One of the greatest centers of the African-American migration was the neighborhood known as Harlem, within the city of New York. By 1920, Harlem had become a primarily black community and a center for African-American culture, politics, art, literature, music, and drama. It was in Harlem that blacks were encouraged to celebrate their heritage and community, and to cultivate the culture that had been forgotten or previously ignored. As a result, writers, artists, and musicians abounded in Harlem; names such as writers Langston Hughes, W.E.B. Du Bois, Jean Toomer, and Zora Neale Hurston; musicians, singers, and actors like Louis Armstrong, Billie Holiday, and Josephine Baker; artists such as William H. Johnson, Hale Woodruff, and Jacob Lawrence; and political activists like Marcus Garvey and James Johnson became famous not only in Harlem, but around the world.

This era of cultural proliferation became known as the Harlem Renaissance. A renaissance is a revitalization of intellectual or artistic achievement or a time of cultural and artistic change. The Harlem Renaissance represents a time when there was a great cohesiveness and solidarity within the African-American community. It was at this time that the National Negro Committee (later known as the NAACP), held its first meeting in New York City, the National Urban League, devoted to assisting African-Americans into urban life began, and the publications *The Crisis* and *Negro World* were unveiled.

In the 1920s, Prohibition spawned speakeasies, which cultivated a rich nightlife in Harlem. The Cotton Club became a popular spot for entertainment, but the black/white paradox remained. The Club launched the careers of black musicians, but was a segregated venue for “Whites Only.” Langston Hughes later wrote of the nightclub’s paradox: “White people began to come in droves... But I was never there, because the Cotton Club was a Jim Crow club for gangsters and monied whites.”

With the Stock Market Crash of 1929 and the subsequent Great Depression, blacks and whites alike struggled to find jobs and make ends meet. While Harlem continued to harvest talented African-Americans for at least another two decades, the Harlem Renaissance at its peak remains one of the inspirational and prolific eras in American history.

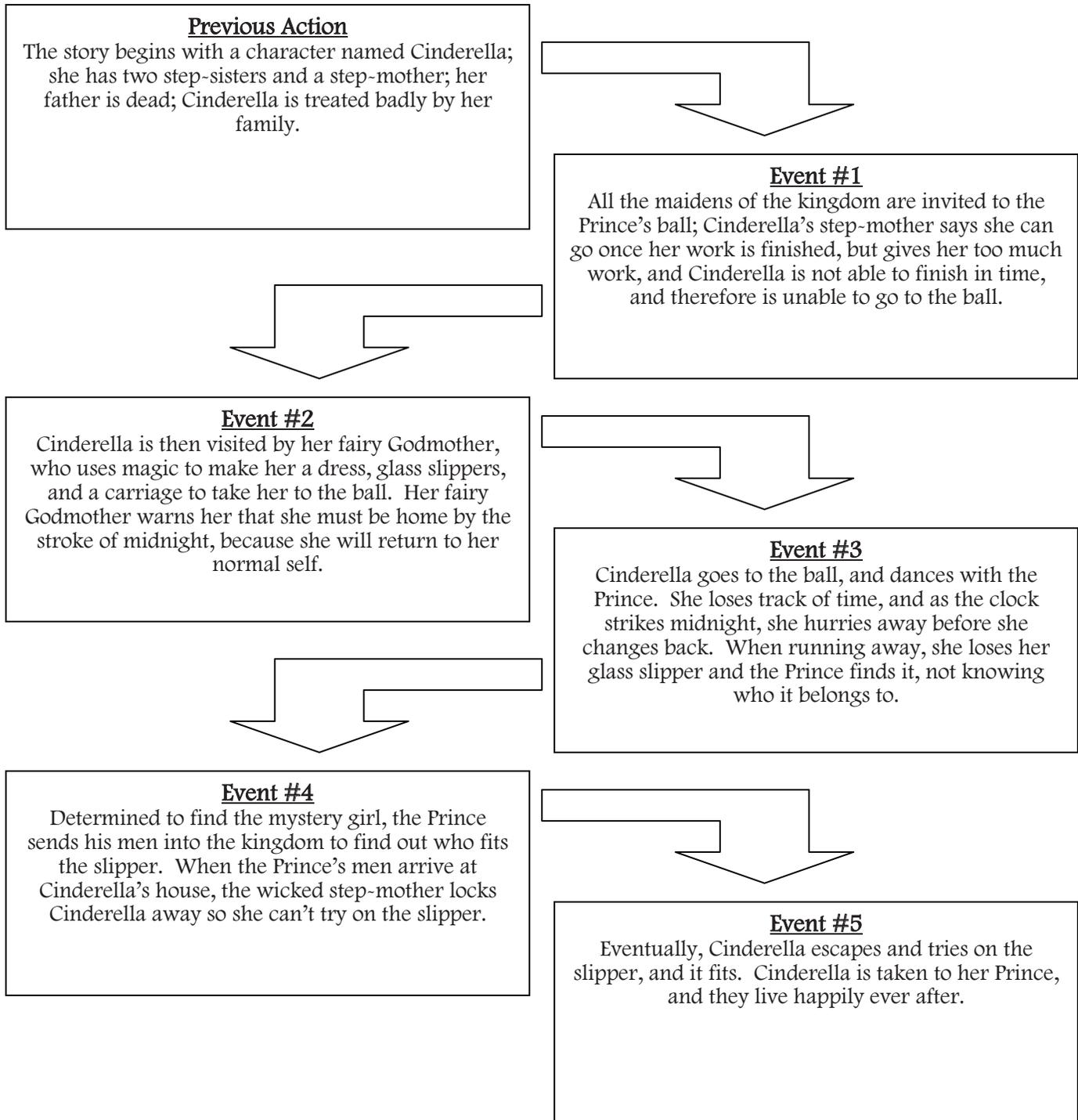
Directions: Answer the following questions on a separate piece of paper using complete sentences.

1. Many critics have said that reading literature which depicts a “less than attractive” view of African-American heritage only perpetuates a derogatory or demeaning view of blacks. Do you agree or disagree? What might be the point of reading a “less than attractive” portrayal of black history?
2. What factors made historians coin the term “Harlem Renaissance” for this era in black history?
3. What is the irony of the Cotton Club?

Standards Focus: Note-Taking Technique—Plot Map

For some students, reading can be a difficult, even boring task. Part of the problem is that many students do not have the tools to read for meaning, and become disinterested because they cannot follow the action or do not understand, or cannot relate to, the events or the characters.

There are many ways to take notes in order to follow the action of a story. For this novel, you will be completing a Plot Map as you read *Their Eyes Were Watching God*. The example of a completed Plot Map is shown below with the popular fairy tale *Cinderella* to illustrate its use.

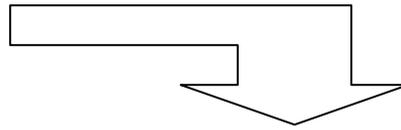


Chapters One-Three
Standards Focus: Plot Map

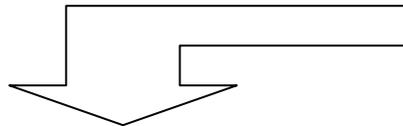
Directions: Refer to the chart on page 17 “Note-Taking Technique—Plot Map.” Use it as a reference to complete the following chart as you read Chapters One through Three of the novel. It is important to note that much of the story is told in the past tense. As Janie tells the story of her life to her friend, note the important events in the boxes below. Use as many boxes as you need; if you need more, use a separate piece of paper. The previous action, or background information (which is in the present), has been done for you.

Previous Action

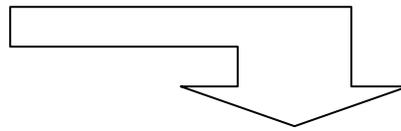
It is sundown, and people have gathered to sit and talk. They watch as a woman, forty, dressed in overalls approaches. They gossip about her and her past—about a man and another woman running off with her money. Her name is Janie. She begins to tell her story about her life and how she became the person she is today.



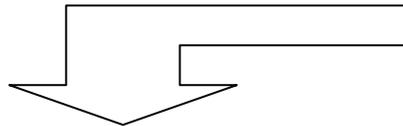
Event #1



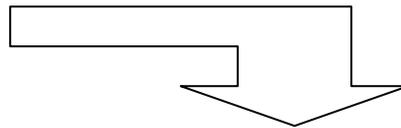
Event #2



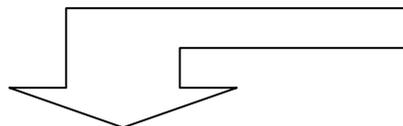
Event #3



Event #4



Event #5



Event #6

Chapter One**Standards Focus: Dialect**

One of the ways an author develops his or her style is through the use of dialect. **Dialect** is the distinctive speech pattern of a particular region, class, or race. Unlike slang, dialect has a distinct and well-developed system of grammar, vocabulary, and pronunciation. Through the use of dialect, authors are able to create a realistic story, believable characters, and an authentic-feeling setting.

In her research as an anthropologist, Zora Neale Hurston collected African-American folk tales and developed a system to convert many of these spoken tales to a written form of the black dialect. To Hurston, the dialect was not a negative stereotype, but a musical and poetic language which is a natural part of the African-American culture. By writing in the realistic manner in which blacks in the South actually spoke, Hurston creates powerful, authentic characters and a realistic setting.

Directions: Replace the following sentences from Chapter One with a more familiar or modern "translation."

1. "Wat dat ole forty year ole 'oman doin' wid her hair swingin' down her back lak some young gal?"

2. "If she ain't got manners enough to stop and let folks know how she been makin' out, let her g'wan!"

3. "The worst thing Ah ever knowed her to do was taking a few years offa her age and dat ain't never harmed nobody"

4. "De way you talkin' you'd think de folks in dis town didn't do nothin' in de bed 'cept praise de Lawd."

5. "Mah mullato rice ain't so good dis time. Not enough bacon grease, but Ah reckon it'll kill hongry."

6. "Ah see Mouth-Almighty is still sittin' in de same place. And Ah reckon they got me up in they mouth now."

7. "You know if you pass some people and don't speak tuh suit 'em dey got tuh go way back in yo' life and see whut you ever done. They know mo' 'bout yuh than you do yo' self."

Name _____

Period _____

8. “Most of these zigaboos is so het up over yo’ business till they liable to hurry theyself to Judgment to find out about you if they don’t soon know.”

9. “You can tell ‘em what Ah say if you wants to. Dat’s just de same as me ‘cause mah tongue is in mah friend’s mouf.”

10. “So long as they get a name to gnaw on they don’t care whose it is, and what about, ‘specially if they can make it sound like evil.”

11. “If they wants to see and know, why don’t they come kiss and be kissed?”

12. “Unless you see de fur, a mink skin ain’t no different from a coon hide.”

13. “It’s hard for me to understand what you mean, de way you tell it. And then again Ah’m hard of understandin’ at times.”

14. What can we infer about these characters from their speech patterns?

15. Is your inference stereotypical or realistic? Or both? On what evidence did you base your opinion?

Chapter Two**Standards Focus: Figurative Language**

In order to enhance a piece of literature, writers will often use **figurative language**, or **figures of speech**. The use of a figure of speech can allow the writer to depart from the literal meaning, giving the text emphasis, clarity, or a sensory illustration. There are many types of figures of speech: allegory, irony, metonymy, simile, metaphor, hyperbole, etc. For the purposes of this exercise, we will focus on three types of figures of speech:

- metaphor- a comparison between two seemingly unlike objects
- simile- a comparison of objects using “like” or “as”
- personification- giving human qualities or characteristics to inhuman objects

Directions: For each of the examples from Chapter Two, indicate which figure of speech is being used, then analyze the example to find the meaning. An example has been done for you.

Ex. “Janie saw her life like a great tree in leaf with the things suffered...”

Figure of Speech: simile

Analysis: The author is comparing Janie’s life to a blooming tree. Like the tree which is growing new leaves, Janie is also growing, learning more, and discovering who she is as a woman.

1. “The rose of the world was breathing out smell. It followed her through all her waking moments and caressed her in her sleep.”

Figure of Speech: _____

Analysis: _____

2. “...the panting breath of the breeze...”

Figure of Speech: _____

Analysis: _____

3. “In the air of the room were flies tumbling and singing, marrying and giving in marriage.”

Figure of Speech: _____

Analysis: _____

4. “Nanny’s head and face looked like the standing roots of some old tree that had been torn away by storm.”

Figure of Speech: _____

Analysis: _____

Name _____ Period _____

5. “Her eyes didn’t bore and pierce. They diffused and melted Janie, the room and the world into one comprehension.”

Figure of Speech: _____

Analysis: _____

6. “Nanny’s words made Janie’s kiss across the gatepost seem like a manure pile after a rain.”

Figure of Speech: _____

Analysis: _____

7. “You know, honey, us colored folks is branches without roots and that make things come round in queer ways.”

Figure of Speech: _____

Analysis: _____

8. “Put me down easy, Janie, Ah’m a cracked plate.”

Figure of Speech: _____

Analysis: _____

Chapter Three**Standards Focus: Characterization**

Characterization is the process by which a character is developed. *Direct characterization* is when the author or narrator directly tells the reader what a character is like. For example, “Janie had had no chance to know things, so she had to ask.” *Indirect characterization* is when the author gives information about a character and allows the reader to draw his or her own conclusions about that character. Two of the ways we can learn about a character through indirect characterization are through:

- the character’s own thoughts, feelings, and actions
- what other characters say or feel, or how they act towards another character

Additionally, every character has some sort of **motivation**, or forces and reasons that give the character a reason to act the way they do or make the decisions they make.

Directions: For each of the following characters, find several examples of both direct and indirect characterization from Chapters 2-3 of the novel to identify:

- *the character’s physical description*
- *the character’s mental, emotional, or psychological state*
- *the character’s main motivation (so far)*

Part of Janie’s characterization has been done for you as an example.

Janie	
physical description	“She was sixteen” (narrator); “Janie, youse got yo’ womanhood on yuh.” (Nanny); “brushed back the heavy hair.” (narrator); “Janie’s long legs...long braids of her hair swung low on the other side.” (narrator)
mental, emotional, or psychological state	
main motivation	

Nanny	
physical description	
mental, emotional, or psychological state	
main motivation	

Logan Killicks	
physical description	
mental, emotional, or psychological state	
main motivation	

Chapters One-Three Comprehension Check

To give you a complete and comprehensive method of reading and understanding all aspects of the novel, answer the following questions for Chapters One through Three.

Chapter One

1. What do you think the author means when she says: “Ships at a distance have every man’s wish on board”?
2. Who do you think the “Watcher” is in the first paragraph?
3. What literary device (i.e. simile, personification, metaphor, etc.) is being used in the phrase: “...mocked to death by Time”? What does this phrase mean?
4. What literary device is being used in the phrase: “The sun had gone, but had left his footprints in the sky”? What do you think this means?
5. What literary device is being used in the sentence: “Words walking without masters; walking altogether like harmony in a song”? How would you interpret its meaning?
6. Describe the mood at the beginning of Chapter One. How do the people’s reactions to the woman contribute to the mood?
7. What do we learn about Janie from this chapter? Find 4 examples from the text that describe her either physically or emotionally, according to the narrator, the other characters, or Janie herself.

Chapter Two

1. What “discovery” did Janie make about herself when she was very young?
2. Why was Janie raised by her grandmother?
3. Who was Janie’s grandfather (Leafy’s father)?
4. Why did Nanny run away from the plantation?
5. Why did Nanny want Janie to marry Logan Killicks?
6. What happened to Janie’s mother at age 17? What happened as a result?
7. Who was Janie’s father?
8. What does Nanny mean when she says that she is a “cracked plate”?

Chapter Three

1. What ideas does Janie have about love?
2. What does Janie believe will happen after she and Logan get married?
3. How does Janie feel about her husband?
4. What is Nanny’s advice to Janie when she tells her how she feels?
5. What do you think the narrator means when she says: “She knew the world was a stallion rolling in the blue pasture of ether”?
6. What do you think the narrator means when she says: “Janie’s first dream was dead, so she became a woman”? How does this statement tie in with the claims made in Chapter 1 that “the dream is the truth”?

Chapters One-Three

Assessment Preparation: Word Roots

Directions: Using a dictionary, complete the following chart for the vocabulary words from Chapters 1-3. An example has been done for you.

Word	conjectures	cosmic	dilated
Prefix(es)	none		
Base	conjecture		
Root; Meaning of Root	<i>conjicere</i> , to throw together		
Suffix(es)	-s		
Inferred Meaning of Vocabulary Word	throwing things together		
Part of Speech and Dictionary Definition	noun; inferences or conclusions based upon evidence		
Word	disillusion	drawled	dwindled
Prefix(es)			
Base			
Root; Meaning of Root			
Suffix(es)			
Inferred Meaning of Vocabulary Word			
Part of Speech and Dictionary Definition			

Name _____

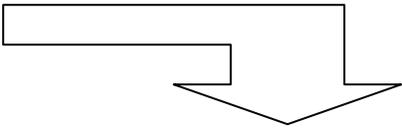
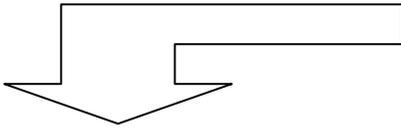
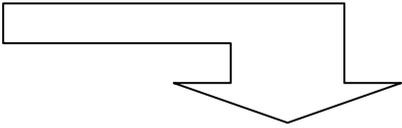
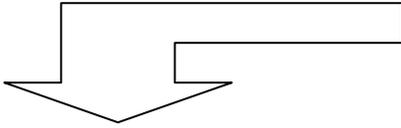
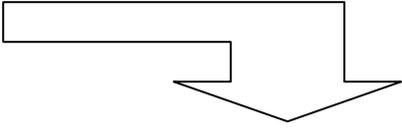
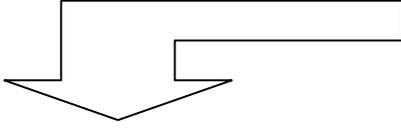
Period _____

Word	malice	mien	pugnacious
Prefix(es)			
Base			
Root; Meaning of Root			
Suffix(es)			
Inferred Meaning of Vocabulary Word			
Part of Speech and Dictionary Definition			
Word	revelation	sanctum	sodden
Prefix(es)			
Base			
Root; Meaning of Root			
Suffix(es)			
Inferred Meaning of Vocabulary Word			
Part of Speech and Dictionary Definition			

Chapters Four-Six

Standards Focus: Plot Map

Directions: Refer to the chart on page 17 “Note-Taking Technique—Plot Map.” Use it as a reference to complete the following chart as you read Chapters Four through Six of the novel. Use as many boxes as you need; if you need more, use a separate piece of paper.

<p><u>Previous Action</u></p>	
	<p><u>Event #1</u></p>
<p><u>Event #2</u></p>	
	<p><u>Event #3</u></p>
<p><u>Event #4</u></p>	
	<p><u>Event #5</u></p>
<p><u>Event #6</u></p>	

Chapter Four**Standards Focus: Types of Conflict**

Conflict is a literary term indicating the struggle between two or more opposing forces. If conflict is written well, it can create a feeling of suspense, tension, and intrigue. There are several types of conflict:

1. *man versus man*—struggle between two or more characters
2. *man versus himself*—struggle between a character and his conscience, morals, or physical limitations
3. *man versus nature*—struggle between a character and a force of nature such as weather or the environment
4. *man versus society*—struggle between a character and the rules, beliefs, or pressures of a society or community
5. *man versus fate*—struggle between a character and the “forces” of the universe, such as God, destiny, or chance happenings

In addition, conflict can be divided between external and internal conflicts. **External conflicts** are man versus man, man versus nature, man versus society, and man versus fate. The **internal conflict** is man versus himself.

Directions: For each of the conflicts below, decide who or what the conflict is between, what type of conflict is being represented, whether it is an external or internal conflict, and whether the conflict appears to be a major or minor conflict of the story so far. An example has been done for you.

Ex. Chapter 1: Janie returns home, only to have the others gossip and speculate about what has happened to her.

- a. The conflict is between the people of the town and Janie.
- b. Type of conflict: man versus society
- c. External or Internal: external
- d. Major or Minor: minor

1. Chapter 2: At a young age, Janie realizes that she is black and different from the other children.

- a. The conflict is between _____ and _____
- b. Type of conflict: _____
- c. External or Internal: _____
- d. Major or Minor: _____

Name _____

Period _____

2. Chapter 3: Nanny forces Janie to marry Logan Killicks.

- a. The conflict is between _____ and _____
- b. Type of conflict: _____
- c. External or Internal: _____
- d. Major or Minor: _____

3. Chapter 3: Janie's view of marriage and the reality of her marriage.

- a. The conflict is between _____ and _____
- b. Type of conflict: _____
- c. External or Internal: _____
- d. Major or Minor: _____

4. Chapter 4: Janie contemplates running away with Joe Starks.

- a. The conflict is between _____ and _____
- b. Type of conflict: _____
- c. External or Internal: _____
- d. Major or Minor: _____

5. Chapter 4: Logan threatens to kill Janie if she doesn't obey him and his orders.

- a. The conflict is between _____ and _____
- b. Type of conflict: _____
- c. External or Internal: _____
- d. Major or Minor: _____

Chapter Five

Standards Focus: Allusions

In *Their Eyes Were Watching God*, Hurston uses several allusions in order to make her story seem more realistic and captivating. **Allusion** is a form of rhetoric in which a reference is made to mythology, the Bible or other well-known piece of literature, a famous or historical person or event, or something else with which the writer believes the reader is or should be familiar.

Directions: Hurston uses allusions throughout her novel. For each allusion from Chapter Five, you have been given information from where the allusion comes. Compare the allusion in the text to its source, explaining how or why Hurston uses this particular allusion. An example has been done for you.

Ex. “He kin be de king of Jerusalem fuh all Ah keer”

- a. **Reference:** Refers to the holy Kingdom of Jerusalem, established in 1099 by the First Crusade. The king of Jerusalem held the highest power in the world and was considered the Protector of the Holy Sepulcher.
- b. **Explanation:** After meeting Joe Starks, the men of Eatonville talk about him and his commanding presence. Hicks refers to the way Joe Starks just comes to the town and begins to take over. Hicks thinks Starks is just lying about building a post office.

1. “You can’t welcome uh man and his wife ‘thout you make comparison about Isaac and Rebecca at de well, else it don’t show

- a. **Reference:** Isaac and Rebecca at the well: Genesis 24, Abraham sent his chief servant to the city of Nahor in order to search out a wife for his son, Isaac. The servant took his journey and upon arriving, he stood by the well of the city and prayed. Through an answer to his prayer, the chief servant met Isaac's future wife Rebecca at the well, who, in an act of great service offered water for Eliezer and his camels, and shelter and food with her family
- b. **Explanation:**

2. “We’ll walk in de light, de beautiful light/Come where the dew drops of mercy shine bright/Shine all around us by day and by night/Jesus, the light of the world.”

- a. **Reference:** A popular hymn called *Jesus, the Light of the World*. Written by George D Elderkin in 1890; this is the chorus
- b. **Explanation**

Name _____ Period _____

3. “The kind of promenading white that the houses of Bishop Whipple, W.B. Jackson, and the Vanderpool’s wore.”

a. **Reference:** Possibly the Reverend Henry Benjamin Whipple (1822-1867), the first Bishop of Minnesota. Famous for fighting for the rights of the Native Americans; Vanderpool could be an allusion to Cornelius Vanderbilt, who was awarded a medal by the U.S. for donating a ship to the Union forces.

b. **Explanation:**

4. “Give de devil his due.”

a. **Reference:** Two possible interpretations: pay back what you owe OR recognize the good even in evil people. Found in *Don Quixote*, by Miguel de Cervantes, and Shakespeare’s *HenryIV, Part I*

b. **Explanation:**

5. “Some say West Maitland and some say Eatonville. Dat’s ‘cause Cap’n Eaton give us some land along wid Mr. Laurence. But Cap’n Eaton give us de first piece.”

a. **Reference:** Eatonville, Florida—One of the first all-black towns to be formed after the Emancipation Proclamation; referring to Josiah Eaton, a white landowner who sold his land to African-Americans so they could have their own land.

b. **Explanation**

6. What can you infer about Hurston from the allusions that she incorporates in her writing?

Chapter Six**Standards Focus: Imagery**

Imagery is a literary technique in which words are put together to create a mental image in the reader's mind. Sensory details and figures of speech help to create this imagery, which enhances the enjoyment of the literature. One of Hurston's skills lies in her artistic use of imagery in *Their Eyes Were Watching God*.

Directions: Below are excerpts from Chapter Six. For each example, underline the segment of the excerpt in which imagery is used. Then indicate the senses (sight, taste, smell, hearing, touch) to which the imagery appeals. Finally, indicate the literary technique being used in the excerpt, (personification, simile, metaphor, etc.) and explain the meaning of the imagery. An example has been done for you.

Ex. "Every morning the world flung itself over and exposed the town to the sun."

Sense: sight

Literary Technique: personification

Meaning: The world rotated on its axis and the sun came up again.

1. "By that time Matt was wringing and twisting like a hen on a hot brick."

Sense: _____

Literary Technique: _____

Meaning: _____

2. "He had seen Death coming and had stood his ground and fought it like a natural man."

Sense: _____

Literary Technique: _____

Meaning: _____

3. "He spoke of the joys of mule heaven; the mule-angels flying around; the miles of green corn and cool water, a pasture of pure bran with a river of molasses running through it; and most glorious of all, No Matt Bonner with plow lines and halters to come in and corrupt."

Sense: _____

Literary Technique: _____

Meaning: _____

4. "Then he took off with ponderous flight and circled and lowered, circled and lowered until the others danced in joy and hunger at his approach."

Sense: _____

Literary Technique: _____

Meaning: _____

5. "The porch was boiling now."

Sense: _____

Literary Technique: _____

Meaning: _____

6. "Daisy is walking a drum tune."

Sense: _____

Literary Technique: _____

Meaning: _____

Name _____

Period _____

7. **“It’s negro hair, but it’s got a kind of white flavor. Like the piece of string out of a ham. It’s not ham at all, but it’s been around ham and got the flavor.”**

Sense: _____

Literary Technique: _____

Meaning: _____

8. **“You saw a fluttering fan before her face and magnolia blooms and sleepy lakes under the moonlight when she walked.”**

Sense: _____

Literary Technique: _____

Meaning: _____

9. **“She was a wind on the ocean. She moved men, but the helm determined the port.”**

Sense: _____

Literary Technique: _____

Meaning: _____

10. **“The spirit of the marriage left the bedroom and took to living in the parlor. It was there to shake hands whenever company came to visit, but never went back inside the bedroom again.”**

Sense: _____

Literary Technique: _____

Meaning: _____

11. **“She wasn’t petal-open anymore with him.”**

Sense: _____

Literary Technique: _____

Meaning: _____

12. **“She had no more blossomy openings dusting pollen over her man, neither any glistening young fruit where the petals used to be.”**

Sense: _____

Literary Technique: _____

Meaning: _____

13. **“Mrs. Robbins struck her pose and assumed the voice. ‘Cause Ah’m hungry, Mist’ Starks. ‘Deed Ah is. Me and mah chillum is hungry. Tony don’t fee-eed me!’”**

Sense: _____

Literary Technique: _____

Meaning: _____

14. **“Something like a hungry cat when somebody approaches her pan with meat. Running a little, caressing a little and all the time making little urging-on cries.”**

Sense: _____

Literary Technique: _____

Meaning: _____

Chapters Four-Six Comprehension Check

To give you a complete and comprehensive method of reading and understanding all aspects of the novel, answer the following questions for Chapters Four through Six.

Chapter Four

1. How has Janie's marriage to Logan changed since they were first married?
2. What does Logan want Janie to do with the mule he plans to bring back from town?
3. Describe Joe Starks. How does Janie behave when she first meets him?
4. Where does Joe want to go? Why?
5. Why do you think Janie is so attracted to Joe?
6. What happens to trigger Janie's final decision to leave Logan?
7. What expectations does Janie have about her new marriage to Joe?

Chapter Five

1. Why do you think the author begins Chapter 5 with the sentence "On the train the next day, Joe didn't make many speeches with rhymes to her..." Why is this sentence familiar?
2. What is Janie and Joe's first impression of the town?
3. When Joe realizes what the town is really like, what does he plan to do
4. What do you think of Amos Hicks and Lee Coker? What do their personalities and behavior tell you about the town?
5. Why do you think Joe Starks is so set upon building a store and a post office? What does this tell you about his personality and motives?
6. How do the townspeople reward Starks?
7. How does Joe treat Janie? What does/doesn't he allow her to do?
8. What is symbolic about the streetlamp that Starks bought?
9. How does Janie feel about her marriage to Joe?
10. How is Janie treated as the Mayor's wife?
11. What is symbolic about the way Starks paints his house?
12. What do the townspeople notice about the way Joe treats Janie?

Chapter Six

1. How do the men at the store tease Matt Bonner about his mule?
2. Why is Janie having such a hard time managing the store?
3. Why does Starks buy the mule from Matt Bonner?
4. How is freeing the mule symbolic? To whom do the townspeople compare Starks?
5. Why doesn't Joe allow Janie to go to the "draggin'-out"?
6. After the mule dies, the townspeople begin an entire funeral for the mule. Even the buzzards engage in what hints at a ritualistic ceremony. Why do you think Hurston included this strange ceremony among the buzzards?
7. Why does Joe think that Janie is being ungrateful?
8. According to Sam and Lige, what is it that keeps a man from being burned on the stove? Explain. Who do you think "wins" the argument?
9. What do you think the author meant by "The bed was no longer a daisy-field for her and Joe to play in"?

Chapters Four-Six**Assessment Preparation: Vocabulary in Context**

Directions: Using a dictionary, find the definition for each of the following vocabulary words. Then, write a sentence using the vocabulary word to demonstrate your understanding of the word. Finally, answer the question using complete sentences.

Ex. bellowed

Definition: *verb*, yelled; hollered loudly

Sentence: Natasha bellowed when she stubbed her toe.

What other situations might force a person to **bellow**?

A person might bellow when they get hurt, are mourning the loss of a loved one, or are trying to get someone's attention.

1. brazen

Definition: _____

Sentence: _____

What type of person could be described as **brazen**? _____

2. brute

Definition: _____

Sentence: _____

If you were accused of acting like a **brute**, how might you be behaving? _____

3. ceased

Definition: _____

Sentence: _____

When the school year has **ceased**, what are your plans? _____

4. conferred

Definition: _____

Sentence: _____

When you graduate, what document is **conferred** upon you? _____

5. coquetry

Definition: _____

Sentence: _____

What types of behavior might be considered acts of **coquetry**? _____

6. discomfiture

Definition: _____

Sentence: _____

Describe the look of someone who has just experienced great **discomfiture**. _____

6. fodder

Definition: _____

Name _____

Period _____

Sentence: _____

From what products or elements do you think **fodder** is made? _____

8. **fractious**

Definition: _____

Sentence: _____

Describe the behavior of a **fractious** student. _____

9. **irked**:

Definition: _____

Sentence: _____

What causes you to become **irked**? _____

10. **percale**

Definition: _____

Sentence: _____

What materials might be made from **percale**? _____

11. **presiding**

Definition: _____

Sentence: _____

Who is currently **presiding** over the affairs of the United States? _____

12. **rig**

Definition: _____

Sentence: _____

Describe what images come to your mind when you hear the word "**rig**" as opposed to "automobile". _____

13. **scorn**

Definition: _____

Sentence: _____

Have you ever felt **scorn** for someone? What did that person do to you to cause this **scorn**? _____

14. **tangible**

Definition: _____

Sentence: _____

What do you think the phrase, "the tension in the air was **tangible**" means? _____

15. **temerity**

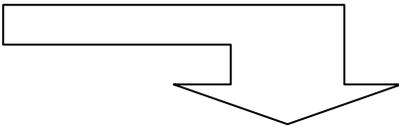
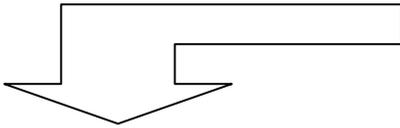
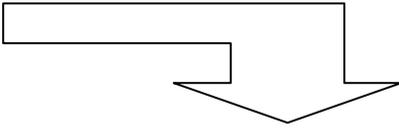
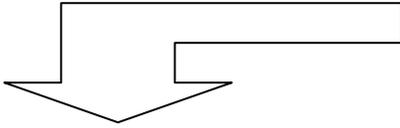
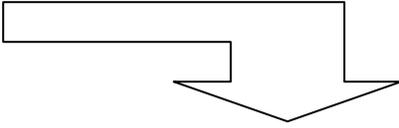
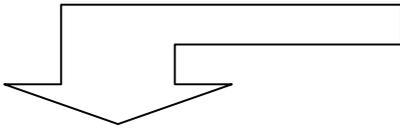
Definition: _____

Sentence: _____

Describe a time when you felt a great sense of **temerity**. _____

Chapters Seven-Nine
Standards Focus: Plot Map

Directions: Refer to the chart on page 17 “Note-Taking Technique—Plot Map.” Use it as a reference to complete the following chart as you read Chapters Seven through Nine of the novel. Use as many boxes as you need; if you need more, use a separate piece of paper.

<p><u>Previous Action</u></p>	
	<p><u>Event #1</u></p>
<p><u>Event #2</u></p>	
	<p><u>Event #3</u></p>
<p><u>Event #4</u></p>	
	<p><u>Event #5</u></p>
<p><u>Event #6</u></p>	

Chapter Seven**Standards Focus: Point of View**

Point of View is the perspective from which a story is told. The three most common types of point of view are:

- **First person**- the narrator is a character in the story; tells the story using the first person pronouns “I”, “me” and “my”.
- **Third person limited**- the narrator is an outside observer of the action; is able to tell the reader about only one person’s views, thoughts, and perspective.
- **Third person omniscient**- the narrator is an outside observer of the action; is able to tell the reader the thoughts, feelings, and perspectives of many characters in the story.

Their Eyes Were Watching God is told from the third person limited point of view, although it is Janie’s story. While the story is of Janie’s journey, told by Janie herself to her friend Phoebe, the narrator steps away from Janie’s voice, becoming an outside observer. Because it is third person limited, we are privy to the thoughts, feelings and observations of Janie herself.

Directions: Take a moment to look around you. Find any object in your classroom and study it closely. Follow directions for each example below.

1. Using specific and powerful details, describe everything you observe about the object. Describe its color, shape, weight, height, texture, smell, taste, etc., using as many details as possible.

2. Now, imagine that object had a life of its own. Use your imagination to come up with a story of the object’s journey to your classroom. First, is it male or female? Where does it come from? What is it used for? Does it like its “job”? Why or why not? Write with as many details as possible, using personification and other imagery to tell your object’s story. This section will demonstrate the use of third person limited point of view.

3. Using the same object as above, write a first person account of the same object. In this case, you will become the persona of the object, explaining the same passage as above, only using the first person point of view.

Name _____

Period _____

4. In your opinion, which narration is more effective? Why?

5. If *Their Eyes Were Watching God* were told from the first person point of view, how might the story be different? Would it be a more captivating or interesting story? Why or why not?

6. How might the novel be different if it were told from Phoebe's point of view? Explain.

7. Rewrite the following excerpt from Chapter Seven. Change the third person narration to first person narration—Janie's point of view. You will need to use a separate piece of paper.

The years took all the fight out of Janie's face. For a while she thought it was gone from her soul. No matter what Jody did, she said nothing. She had learned how to talk some and leave some. She was in a rut in the road. Plenty of life beneath the surface but it was kept beaten down by the wheels. Sometimes she struck out into the future, imagining her life different from what it was. But mostly she lived between her hat and her heels, with her emotional disturbances like shade patterns in the woods—come and gone with the sun. She got nothing from Jody except what money could buy, and she was giving away what she didn't value.

Chapters Eight and Nine

Standards Focus: Analyzing Poetry

One of the most prolific and famous writers during the Harlem Renaissance was Langston Hughes. He was a poet, playwright, and novelist who is well-known for his realistic portrayal of the average African-American man. Below is Hughes's poem *I, Too*, which was written in 1925.

I, Too

I, too, sing America

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed -
I, too, am America.

Directions: Using the poem above, answer the following questions using complete sentences.

1. Who is the speaker in this poem?

2. Who is the "they" to whom the speaker refers?

3. For what is "I'll be at the table" and "eat in the kitchen" a metaphor?

4. What do you think the speaker means when he says "I, too, am America"? What does this mean metaphorically?

5. What do you think the speaker means when he states: "They'll see how beautiful I am / And be ashamed"?

6. What is the speaker's attitude in the poem? Explain your conclusion.

Chapters Seven~Nine Comprehension Check

To give you a complete and comprehensive method of reading and understanding all aspects of the novel, answer the following questions for Chapters Seven through Nine. Be sure to answer using complete sentences.

Chapter Seven

1. How is Janie able to “tolerate” her relationship with Jody?
2. What does the narrator mean by “For the first time she could see a man’s head naked of its skull”?
3. Why did the narrator say that the incident with the tobacco was “like somebody snatched off part of a woman’s clothes while she wasn’t looking and the streets were crowded”?
4. How old are Janie and Jody now?
5. How does Janie insult Jody about his age?
6. How does Jody react to this insult?

Chapter Eight

1. Why does Janie feel bad about hurting Joe?
2. What do the townspeople believe Janie has done to Joe?
3. What is wrong with Joe?
4. What does the author mean by: “She was liable to find a feather from his wings lying in her yard any day now”?
5. Why does Janie visit Jody on his deathbed? What does she say?
6. On at least two occasions, Hurston refers to death as “square-toed”, which means exceedingly proper or straight-laced. Why do you think Hurston describes death in this manner?
7. Why is it that one of the first things Janie does after Jody’s death is let her hair down?

Chapter Nine

1. What do you think the author means by “She sent her face to Joe’s funeral, and herself went rollicking with springtime across the world”?
2. Why does Janie hate her grandmother so much?
3. What does the author mean by “Like all the other tumbling mud-balls, Janie had tried to show her shine”?
4. How have the men been treating Janie since Joe’s death? What is Janie’s reaction to these men?
5. What does Janie mean when she says, “Let ‘em say whut deh wants tuh, Pheoby. To my thinkin’ mourning oughtn’t tuh last longer’n grief”? Why is this statement important to Janie and her journey?

Chapters Seven-Nine

Assessment Preparation: Word Roots

Directions: For Part A, use the vocabulary words from Chapters Seven-Nine to answer the following questions. Use a dictionary to answer the question in Part B.

1. The word **mansion** comes from the Latin *mansionem*, meaning *household*
 - a. Which vocabulary word has the same root? _____
 - b. What other words have this same root? _____

2. The word **faith** comes from the Latin *fidere*, meaning *to trust*
 - a. Which vocabulary word has the same root? _____
 - b. What other words have this same root? _____

3. The word **sine** comes from the Latin *sinus*, meaning *curve*
 - a. Which vocabulary word has the same root? _____
 - b. What other words have this same root? _____

4. The word **ally** comes from the Latin *alligare*, meaning *to bind to*
 - a. Which vocabulary word has the same root? _____
 - b. What other words have this same root? _____

5. The word **defer** comes from the Latin *differre*, meaning *to set apart*
 - a. Which vocabulary word has the same root? _____
 - b. What other words have this same root? _____

6. The word **quilt** comes from the Latin *culcita*, meaning *mattress*
 - a. Which vocabulary word has the same root? _____
 - b. What other words have this same root? _____

7. The word **gramercy** comes from the Latin *grand* (*great*) + *merci* (*thanks*)
 - a. Which vocabulary word has the same root? _____
 - b. What other words have this same root? _____

Name _____

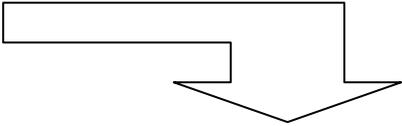
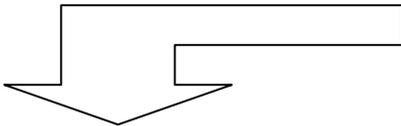
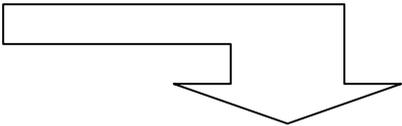
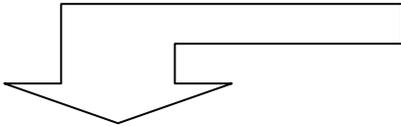
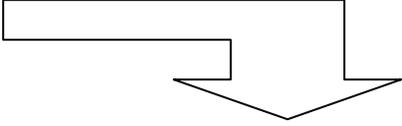
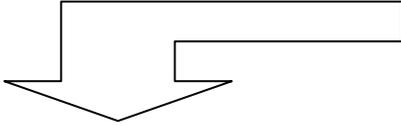
Period _____

8. The word **strewn** comes from the Latin *sternere*, meaning *to spread out*
- a. Which vocabulary word has the same root? _____
 - b. What other words have this same root? _____
9. The word **surge** comes from the Latin *surrigere*, meaning *to rise up*
- a. Which vocabulary word has the same root? _____
 - b. What other words have this same root? _____
10. The word **broken** comes from the Latin *frangere*, meaning *to break*
- a. Which vocabulary word has the same root? _____
 - b. What other words have this same root? _____
11. The word **rapid** comes from the Latin *rapere*, meaning *to seize, plunder*
- a. Which vocabulary word has the same root? _____
 - b. What other words have this same root? _____
12. The word **council** comes from the Latin *concilium*, meaning *a group of people; a meeting*
- a. Which vocabulary word has the same root? _____
 - b. What other words have this same root? _____
13. The word **prominent** comes from the Latin *prominens*, meaning *to jut forward*
- a. Which vocabulary word has the same root? _____
 - b. What other words have this same root? _____

Chapters Ten-Twelve

Standards Focus: Plot Map

Directions: Refer to the chart on page 17 “Note-Taking Technique—Plot Map.” Use it as a reference to complete the following chart as you read Chapters Ten through Twelve of the novel. Use as many boxes as you need; if you need more, use a separate piece of paper.

<p style="text-align: center;"><u>Previous Action</u></p>	
	<p style="text-align: center;"><u>Event #1</u></p>
<p style="text-align: center;"><u>Event #2</u></p>	
	<p style="text-align: center;"><u>Event #3</u></p>
<p style="text-align: center;"><u>Event #4</u></p>	
	<p style="text-align: center;"><u>Event #5</u></p>
<p style="text-align: center;"><u>Event #6</u></p>	

Chapters Ten-Twelve**Standards Focus: African-American Folklore in *Their Eyes Were Watching God***

Hurston spent a lot of time researching African-American folklore and traditions in the Caribbean and Florida. References to this folklore abound throughout her novel. The following activity will help you to gain a more comprehensive understanding and appreciation for the inclusion of folklore—one of the richest aspects of the novel.

Directions: Look back on Chapters 1-12 to complete the following charts. Use the text to find examples that fulfill each section. For the first section, find examples that indicate how folklore is passed by the characters in Their Eyes Were Watching God. For the second chart, find examples for each attribute of folklore—or, where is this aspect of folklore found in the story? An example has been done for you.

Common Ways Folklore is Passed from Generation to Generation	
Means	Example from Text:
Dramatics	The men try to charm Daisy: “The boys had to act out their rivalry too. Only this time everybody knew they meant some of it. But all the same the porch enjoyed the play and helped out whenever extras were needed.” (Chapter 6)
Telling of Stories	
Community Gatherings	
Music and Song	
Riddles	
Rites and Rituals	
Practice of Medicine	
Dance	

Name _____

Period _____

Common Attributes of African-American Folklore

Means	Example from Text:
Talking Animals	
References to God	
References to the Devil	
White People as Oppressors	
"Tricksters"	
Battles Between the Sexes	
Magic or Alternative Healing	
Bragging Contests	

In your opinion, do you think *Their Eyes Were Watching God* itself is a good example of African-American folklore? Why or why not? Explain.

Chapters Ten~Twelve Comprehension Check

To give you a complete and comprehensive method of reading and understanding all aspects of the novel, answer the following questions for Chapters Ten through Twelve. Be sure to answer using complete sentences.

Chapter Ten

1. Where has everyone gone, leaving Janie alone?
2. What is Tea Cake's real name? Judging from his nickname alone, what kind of person do you think Tea Cake is?
3. How is Tea Cake different from the other men of Eatonville?
4. What is Janie's reaction to Tea Cake?

Chapter Eleven

1. Why is Janie afraid to appear interested in Tea Cake?
2. What does the author mean by "So she offered him a seat and they made a lot of laughter out of nothing"?
3. What do Tea Cake and Janie do in the middle of the night to "make use of" the moon?
4. What problem do Tea Cake and Janie discuss the next evening at dinner?
5. Janie spends a while that night looking at her eyes, mouth, and hair. What is she looking for?
6. What does the author mean by "He could be a bee to a blossom—a pear tree blossom in the spring"? Who is the "blossom"?
7. How does Janie try to forget about Tea Cake?
8. Who is the "fiend from hell specially sent to lovers"?

Chapter Twelve

1. What rumors have been circulating about Tea Cake and Janie?
2. What does Sam Watson say is the reason Tea Cake is spending money on Janie?
3. What news does Janie tell Pheoby about her and Tea Cake's future? What is Pheoby's warning to Janie?
4. Why has Janie decided to sell the store?
5. What do we learn about the way Janie's grandma wanted Janie to live her life? What does Janie want?

Chapters Ten-Twelve

Assessment Preparation: Connotation/Denotation

Denotation is the dictionary definition of a word. **Connotation** is the feeling behind the word. For example, there is a different connotation for each of the following words: *ride*, *car*, *automobile*, *jalopy*, *wreck*, and *vehicle*. Although they each have the same technical definition, there is a different feeling associated with each. The words *car* and *automobile* have a generally “neutral” connotation, *vehicle* has a positive connotation, and *jalopy* and *wreck* have a negative connotation. In other words, we would probably assume that someone who is driving a jalopy or wreck is sputtering by in a worn-down car with chipped paint and a cracked windshield.

Directions: On the first line, write the denotation (dictionary definition) of the vocabulary word from Chapters Ten–Twelve. Then choose the letter of the word with the most negative connotation, and explain what images are created in your mind that support your answer. An example has been done for you.

1. **scimitar**

Denotation: a curved sword with the blade on the convex side

Which of the following words has the most negative connotation? d.steel

- a. sword
- b. scimitar
- c. saber
- d. steel

Images created: I chose d: steel because the word “steel” reminds me of “brandished steel”. Just the sound of the word is cold, hard, and detached. To me, someone who fights with “steel” is aloof and inhumane.

2. **swagger**

Denotation: _____

Which of the following words has the most negative connotation? _____

- a. pontificate
- b. saunter
- c. gloat
- d. swagger

Images created: _____

2. **abyss**

Denotation: _____

Which of the following words has the most negative connotation? _____

- a. chasm
- b. abyss
- c. crevasse
- d. pit

Images created: _____

3. **aromatic**

Denotation: _____

Which of the following words has the most negative connotation? _____

- a. pungent
- b. scented

Name _____

Period _____

- c. fragrant
- d. aromatic

Images created: _____

4. **excruciating**

Denotation: _____

Which of the following words has the most negative connotation? _____

- a. painful
- b. excruciating
- c. distressing
- d. piercing

Images created: _____

5. **snub**

Denotation: _____

Which of the following words has the most negative connotation? _____

- a. snub
- b. scorn
- c. shame
- d. censure

Images created: _____

6. **temporize**

Denotation: _____

Which of the following words has the most negative connotation? _____

- a. delay
- b. temporize
- c. obstruct
- d. avoid

Images created: _____

7. **sashay**

Denotation: _____

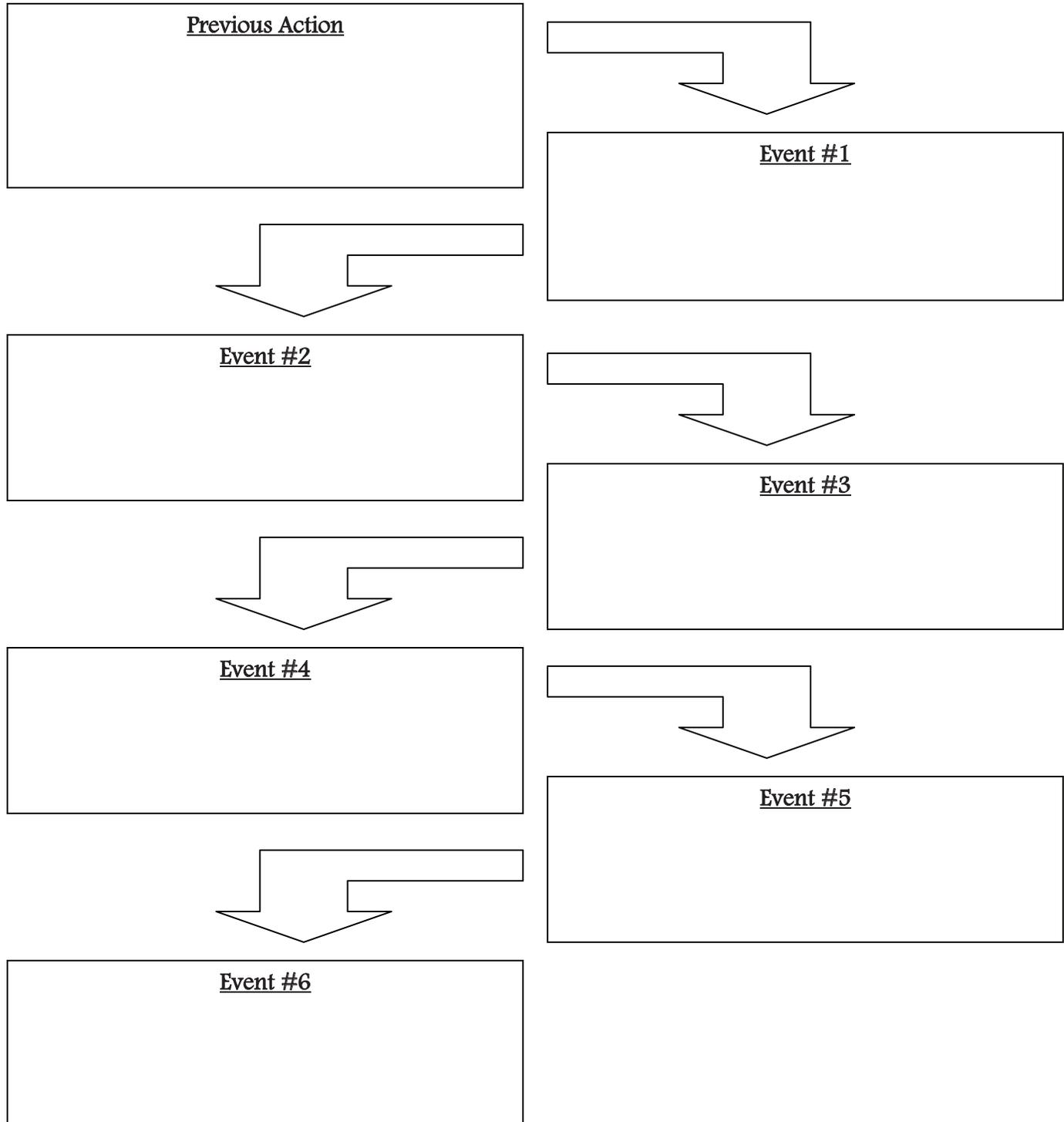
Which of the following words has the most negative connotation? _____

- a. dawdle
- b. walk
- c. drift
- d. sashay

Images created: _____

Chapters Thirteen-Fifteen
Standards Focus: Plot Map

Directions: Refer to the chart on page 17 “Note-Taking Technique—Plot Map.” Use it as a reference to complete the following chart as you read Chapters 13-15 of the novel. Use as many boxes as you need; if you need more, use a separate piece of paper.



Chapters Thirteen-Fifteen

Standards Focus: Voice

As a literary element, **voice** can be the style in which the author writes: a combination of point of view, tone (attitude of the speaker), diction (word choice), and narrative structure. However, voice can also have deeper meaning in a text. In *Their Eyes Were Watching God*, voice is a significant part of not only the style of the piece, but also a considerable part of the plot of the story. Often, the search for identity or self is also referred to as a search for a person's voice. Voice refers to not just the literal meaning, as in using a voice to speak, but also the figurative meaning, such as the ability to speak one's own mind, make one's own decisions, and decide one's own future.

Directions: Voice is an important part of Their Eyes Were Watching God. References to the use of voice permeate throughout, each taking on a different meaning in the story. For each example of the use of voice in the text, explain how each "voice" contributes to the plot, and the larger sense of the story's theme. The chapter number has been provided for you for reference, and an example has been done for you.

Reference to Voice	Importance of Reference
The townspeople gossip about Janie's return, saying that Tea Cake ran off with another woman. (Ch. 1)	The townspeople do not know about Janie's struggles and hurt in her quest to find her identity. They might be more sympathetic if they knew. They would rather make up rumors and gossip rather than know the real story behind her return to Eatonville.
"She was sixteen. She had glossy leaves and bursting buds and she wanted to struggle with life but it seemed to elude her. Where were the singing bees for her?" (Ch. 2)	
As Nanny explains why Janie has to marry Logan, she says: "Ah wanted tuh preach a great sermon about colored women sittin' on high, but they wasn't no pulpit for me." (Ch. 2)	
"Long before the year was up, Janie noticed that her husband had stopped talking in rhymes to her." (Ch. 4)	
"And now we'll listen tuh uh few words uh encouragement from Mrs. Mayor Starks.' The burst of applause was cut short by Joe taking the floor himself. 'Thank yuh fuh yo' compliments, but mah wife don't know nothin' 'bout no speech-makin' . Ah never married her for nothin' lak dat. She's uh woman, and her place is in de home.'" (Ch.5)	
"The years took all the fight out of Janie's face...No matter what Jody did, she said nothing ." (Ch. 7)	

Name _____

Period _____

After Joe buys the mule from Matt, he frees it. Janie responds: 'Freein' dat mule makes uh mighty big man outa you. Something like George Washington and Lincoln...You got tuh town so you freed uh mule. You have tuh have power tuh free things and dat makes you lak uh king uh something.' Hambo said, '**Yo' wife is a born orator, Starks.**'" (Ch. 6)

Janie vists Joe on his death-bed: "Naw, Jody, I come in heah tuh talk widja and Ah'm gointuh do it too. It's for both of our sakes Ah'm talkin'...You ain't tried tuh pacify nobody but yo'self. Too busy listening tuh yo' own **big voice**...All dis bowin' down, all dis obedience under yo' voice—dat ain't whut Ah rushed off down de road tuh find out about you." (Ch.8)

"Me scramble 'round tuh git de money tuh take yuh—been workin' lak uh dawg for two whole weeks—and she come astin' me if Ah want her to go?... 'Don't git mad, Tea Cake, Ah just didn't want you doin' nothin' outa politeness. If dere's somebody else you'd ruther take, it's all right wid me.'... 'Naw it ain't all right wid you. If it was you wouldn't be sayin' dat. **Have de nerve tuh say whut you mean.**'" (Ch. 11)

The ironic use of such an **eloquent, or well-spoken narrator** throughout the novel, in stark contrast to the black Southern dialect.

**Chapters Thirteen-Fifteen
Comprehension Check**

To give you a complete and comprehensive method of reading and understanding all aspects of the novel, answer the following questions for Chapters Thirteen through Fifteen. Be sure to answer using complete sentences.

Chapter Thirteen

1. What does the author mean by “It was hard to love a woman that always made you feel so wishful”?
2. Why does Janie keep two hundred dollars hidden inside her shirt?
3. Why do you think Janie thought of Annie Tyler and Who Flung?
4. What figure of speech is the following: “Janie dozed off to sleep but woke up in time to see the sun sending up spies ahead of him to mark out the road through the dark”? What does this sentence mean?
5. What does Tea Cake do with the money? Do you believe his story? Why or why not?
6. How does Tea Cake plan on paying Janie back?
7. How does Tea Cake get cut?

Chapter Fourteen

1. Where does Tea Cake take Janie? Why?
2. What does Tea Cake teach Janie to do?
3. How does Tea Cake convince Janie to take a job? What is her reaction?
4. Describe the mood surrounding the card game at Tea Cake’s house.

Chapter Fifteen

1. Who is Nunkie, and how does Janie feel about her? Why?
2. What do you think about Janie’s reaction to Nunkie and Tea Cake? Is she justified in her actions towards Tea Cake? Why or why not?

Chapters Thirteen-Fifteen**Assessment Preparation: Analogies**

Analogies are a shortened way of expressing relationships between words or ideas. These relationships can be synonyms, antonyms, word to grammatical variant, part to whole, worker to creation, item to category, and more.

Your goal when solving an analogy is to find the word which correctly completes the word pair. To find the word that completes the pair, look at the relationship established in the first word pair. Once you have established the relationship between this word pair, look for the word that would match the relationship for the second word pair. For example: juice : beverage :: pizza : _____. The correct answer to complete the word pair would be "food." The reason for this is that juice is a type of beverage, and pizza is a type of food.

Directions: Complete the following analogies. Write the letter of the correct response on the line provided.

1. blotchy : spotted :: artistic : _____

a. skilled	c. dull
b. creative	d. painter
2. transparent : glass :: phosphorescent : _____

a. rainbow	c. worm
b. dirt	d. book
3. muck : swamp :: water : _____

a. ocean	c. freeze
b. tundra	d. temperature
4. shabby : inferior :: intelligent : _____

a. belligerent	c. prejudiced
b. discriminate	d. bright
5. denounce : condemn :: immediate : _____

a. abrupt	c. gradual
b. relative	d. continuing
6. predecessor : ancestor :: principle

a. present	c. teacher
b. secondary	d. rule
7. bushel : hay :: liter : _____

a. soda	c. kittens
b. milk	d. horse
8. clamored : whispered :: bellowed : _____

a. sang	c. murmured
b. called	d. gossiped
9. bland : insipid :: iodine : _____

a. antiseptic	c. bandage
b. indolent	d. pacifier
10. emanation : release :: stumble : _____

a. fretful	c. illusion
b. stagger	d. dwindle

Name _____

Period _____

11. pacify : aggravate :: alarm : _____

a. intensify

b. gape

c. frighten

d. calm

12. gaped : stared :: wander : _____

a. meander

b. direct

c. wish

d. forgive

13. unemployed : job :: transient : _____

a. waitress

b. home

c. street

d. transfer

14. horde : group :: curiosity : _____

a. disinterest

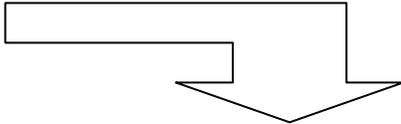
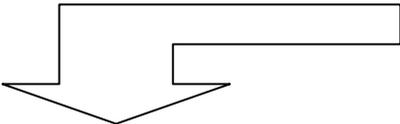
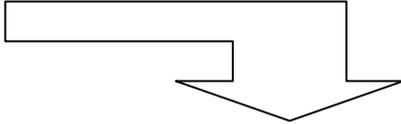
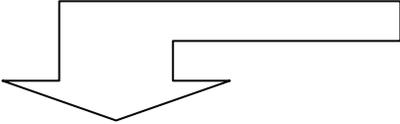
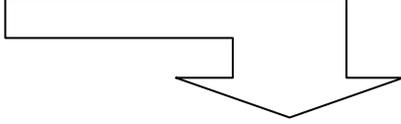
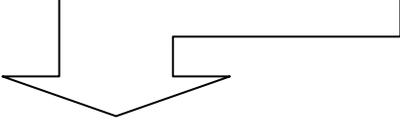
b. indifference

c. apathy

d. interest

Chapters Sixteen-Eighteen
Standards Focus: Plot Map

Directions: Refer to the chart on page 17 “Note-Taking Technique—Plot Map.” Use it as a reference to complete the following chart as you read Chapters 16-18 of the novel. Use as many boxes as you need; if you need more, use a separate piece of paper.

<p><u>Previous Action</u></p>	
	<p><u>Event #1</u></p>
<p><u>Event #2</u></p>	
	<p><u>Event #3</u></p>
<p><u>Event #4</u></p>	
	<p><u>Event #5</u></p>
<p><u>Event #6</u></p>	

Chapters Sixteen-Eighteen
Standards Focus: Symbolism

Symbolism is the creative use of objects, or **symbols**, to represent or indicate a deeper meaning or to represent something larger than the literal meaning of something. Just as a heart is a symbol of love or turkey is a symbol of Thanksgiving, colors, animals, weather, numbers, and even people can act as symbols in a piece of literature. It is important that we recognize an author’s use of symbolism in order to understand the themes of the story.

Hurston uses symbolism throughout her novel to develop the themes of *Their Eyes Were Watching God*. In order to recognize the symbols Hurston uses, complete the following activity.

Directions: Work with a partner or in small groups to complete the following chart for each of the symbols from the novel. What is the symbolic meaning? In other words, what could that object represent in a larger sense of Janie’s life journey and quest for her identity as an African-American female? Once you have decided what each symbol represents, find a quote from the novel that supports your interpretation. An example has been done for you

Symbol	Symbolic Meaning	Support from Text
pear tree	Represents Janie’s life as a woman; her blossoming sexuality and identity as a female; her idealistic view of love	“Janie saw her life like a great tree in leaf with the things suffered, things enjoyed, things done and undone. Dawn and doom was in the branches.” (Ch. 2)
Janie’s hair		
the horizon		
Joe Starks		
Janie’s head wrap		
the hurricane		

Chapters Sixteen-Eighteen Comprehension Check

To give you a complete and comprehensive method of reading and understanding all aspects of the novel, answer the following questions for Chapters Sixteen through Eighteen. Be sure to answer using complete sentences.

Chapter Sixteen

1. Why do Janie and Tea Cake decide to stay in the Everglades?
2. What is ironic about the comment, “Her disfavorite subject was Negroes” What does Mrs. Turner have against other African-Americans? What does she want Janie to do?
3. Why does Mrs. Turner continue to forgive Janie for her rudeness? How does she justify Janie’s (and her own) behavior?
4. What do you think of Mrs. Turner and her beliefs? Justify your response.

Chapter Seventeen

1. What is your reaction to Tea Cake whipping Janie to reassure him in “possession”?
2. Why are the men jealous of the way Tea Cake beat Janie? Analyze your thoughts about the men’s idea about how to treat a woman.
3. What happened in Mrs. Turner’s café? Respond to this incident. Do you think it was an accident or something more?

Chapter Eighteen

1. Where are the Seminoles going? Why?
2. What reasons does Tea Cake give Lias for not leaving?
3. How do the Tea Cake, Janie, and the others who stayed pass the time waiting for the weather to turn?
4. What does the author mean by “Six eyes were questioning God”?
5. What do you think Janie means by “Ah was fumblin’ round and God opened de door”?
6. Finally, the title of the novel appears: “They seemed to be staring at the dusk, but their eyes were watching God.” What does this mean in the immediate sense of the hurricane? What does it mean in the larger sense of the book’s themes?
7. Why does Motor Boat stay in the abandoned house?
8. How does Tea Cake save Janie from the dog? What happens as a result?
9. What do you think Janie means when she says: “Once upon a time, Ah never ‘spected nothin’, Tea Cake, but bein’ dead from the standin’ still and tryin’ tuh laugh”?

Name _____

Period _____

Chapters Sixteen-Eighteen

Assessment Preparation: Which Word?

cherubim	defilement	desecrators	droves	fissures
fracas	homage	indiscriminate	peevish	profusely
seraphs	stolid	sultry	transmutation	

Directions: Choosing from the vocabulary words above, complete the following activity. On the line provided, write the vocabulary word that best answers the question or completes the statement.

1. The relationship between *talk* and *discuss* is the same as the relationship between *debasement* and _____.
2. Which word refers to the type or group of people who destroy sacred or holy objects?

3. When someone is indifferent or haphazard about the choices they make, they can be described as _____.
4. Which word comes from the Latin root *findere*, meaning “to split or cleave”?

5. Which word is a synonym of *quarrel* or *squabble*? _____
6. The relationship between *pious* and *saintly* is the same as the relationship between *cherubim* and _____.
7. Which word comes from the Latin *homo*, meaning “man”? _____
8. Which word describes the type of weather you might find in a rainforest?

9. The relationship between *immediate* and *gradual* is the same as *emotional* and _____.
10. Which word refers to the way someone might bleed if stabbed in the chest?

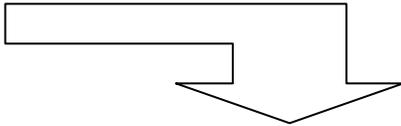
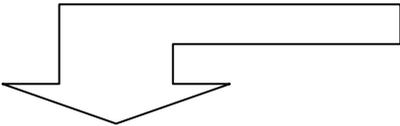
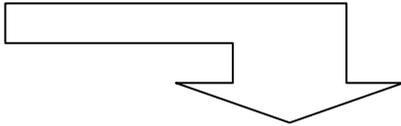
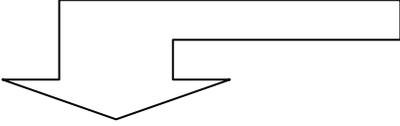
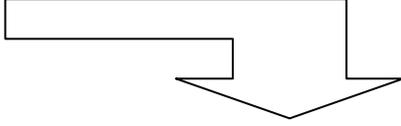
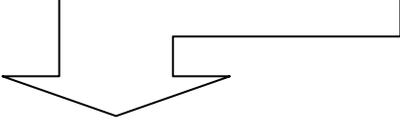
11. Which word is an antonym of *good-tempered*, *calm*, or *amicable*? _____

Name _____

Period _____

Chapters Nineteen~Twenty Standards Focus: Plot Map

Directions: Refer to the chart on page 17 “Note-Taking Technique—Plot Map.” Use it as a reference to complete the following chart as you read Chapters 19 and 20 of the novel. Use as many boxes as you need; if you need more, use a separate piece of paper.

<p><u>Previous Action</u></p>	
	<p><u>Event #1</u></p>
<p><u>Event #2</u></p>	
	<p><u>Event #3</u></p>
<p><u>Event #4</u></p>	
	<p><u>Event #5</u></p>
<p><u>Event #6</u></p>	

Chapters Nineteen and Twenty**Standards Focus: Theme**

Theme is the central idea in a work of literature. The theme of a piece of literature should not be confused with the subject of the work, but rather, it is a general statement about life or human nature. Most themes are not completely obvious and must be inferred by the reader. The reader must take a good look at the characters, plot, setting, mood, even the title, and how they work together, to understand and recognize the reasons Hurston wrote this particular piece of literature.

Directions: For numbers 1-5, a theme from the novel has been chosen. Find a quote from the text which best illustrates each theme. For numbers 6-10, a quote has been taken directly from the text. Write what additional themes these quotes reveal or suggest. Remember that theme is not a one-word response, but rather, a complete statement of opinion. The chapter number has been given in order for you to look up the reference if necessary.

1. The quest for identity and autonomy is not easy.

Example: _____

2. Although family and friends may have the best intentions, they should not decide your life's path.

Example: _____

3. Folk culture and religion is an important aspect of the African-American community.

Example: _____

4. Everyone, regardless of age, race, or gender has a right to achieve happiness.

Example: _____

5. Women often have a more difficult time in life because of gender roles and expectations.

Example: _____

6. "Ah don't mean to bother wid tellin' 'em nothin', Pheoby. 'Tain't worth de trouble. You can tell 'em what Ah say if you wants to. Dat's just de same as me 'cause mah tongue is in mah friend's mouf." (Chapter 1)

Theme: _____

7. "Sometimes God gits familiar wid us womenfolks too and talks His inside business. He told me...how surprised y'all is goin' tuh be if you ever find out you don't know half as much 'bout us as you think you do. It's so easy to make yo'self out God Almighty when you ain't got nothin' tuh strain against but women and chickens."

(Chapter 6)

Name _____

Period _____

Theme: _____

8. "She was borned in slavery time when folks, dat is black folks, didn't sit down anytime dey felt lak it. So sittin' on porches lak de white madam looked lak uh mighty fine thing tuh her. Dat's whut she wanted for me—don't keer whut it cost. Git up on a high chair and sit dere. She didn't have time tuh think whut tuh do after you got up on de stool uh do nothin'. De object wuz tuh git dere." (Chapter 12)

Theme: _____

9. "They sat in company with the others in other shanties, their eyes straining against crude walls and their souls asking if He meant to measure their puny might against His. They seemed to be staring at the dark, but their eyes were watching God." (Chapter 18)

Theme: _____

10. "It's uh known fact, Pheoby, you got tuh *go* there tuh *know* there....Two things everybody's got tuh do fuh theyselves. They got tuh go tuh God, and they got tuh find out about livin' fuh theyselves." (Chapter 20)

Theme: _____

Reflect on the themes of the novel above to answer the following questions in complete sentences. If you need more room, use a separate piece of paper to continue your response.

12. What was your reaction to Tea Cake's death, after Janie's struggle for love and autonomy? What do you think is the reason Hurston wrote this particular ending? How might it relate to the themes of the novel?

13. From what you have read in this novel, what do you think Hurston is trying to say about the nature of human beings? Think about the concepts of love, strength, belonging, freedom, identity, and perseverance. Write in one sentence what you believe is the most important theme or message Hurston wished to convey by writing *Their Eyes Were Watching God*.

Chapters Nineteen~Twenty Comprehension Check

To give you a complete and comprehensive method of reading and understanding all aspects of the novel, answer the following questions for Chapters Nineteen and Twenty. Be sure to answer using complete sentences.

Chapter Nineteen

1. How are the whites buried? How is this different from the blacks? How do they decide to distinguish between the dead?
2. The “Jim Crow law” is the law which separated whites from blacks in the United States. Under the Jim Crow laws, schools and other public facilities were segregated. What do you think Tea Cake means when he says “Look lak dey think God don’t know nothin’ ‘bout de Jim Crow law”?
3. How does Tea Cake’s personality change once he begins feeling sick?
4. What do we learn about Tea Cake’s bite?
5. What makes Tea Cake finally “snap”? What happens as a result?
6. Describe Janie’s perspective of the people in the courtroom.
7. What is the jury’s verdict? How long does it take them to make their decision? Why is this amount of time important?
8. At least twice in this chapter, Janie refers to Tea Cake as “the son of Evening Sun.” This allusion may be referring to a popular blues song called “St. Louis Blues,” which begins:

*I hate to see that evening sun go down,
I hate to see that evening sun go down,
'Cause my lovin' baby done left this town.*

Or it could be a reference to the William Faulkner’s short story “That Evening Sun” (1931), in which the black protagonist fears that her husband is going to kill her in her sleep once the sun goes down because she is pregnant with a white man’s baby.

Which do you think is more plausible? Or is it an combination of the two? Explain your reasoning.

Chapter Twenty

1. Why does Janie decide to leave the muck? What does she bring back with her? Why?
2. What does Janie mean when she says “Love is lak de sea. It’s uh movin’ thing, but still and all, it takes its shape from de shore it meets, and it’s different with every shore”?
3. How has Janie’s perspective of life and love changed from the beginning of the story?
4. What do you think will happen next? Will Janie marry again? Why or why not?

Chapters Nineteen~Twenty

Assessment Preparation: Word Parts

Directions: Use a dictionary to fill in the blanks. An example has been done for you.

Ex. delirium

1. Base: delirium
2. Prefix(es)/Suffix(es): none
3. Part of Speech: noun
4. Definition: temporary mental restlessness or confusion
5. Sentence: Meghann suffered from delirium when she hit her head in the car accident.

1. **disgorged**

- a. Base: _____
- b. Prefix(es)/ Suffix(es): _____
- c. Part of Speech: _____
- d. Definition: _____

- e. Sentence: _____

2. **dishevelment**

- a. Base: _____
- b. Prefix(es)/ Suffix(es): _____
- c. Part of Speech: _____
- d. Definition: _____

- e. Sentence: _____

3. **fetid**

- a. Base: _____
- b. Prefix(es)/ Suffix(es): _____
- c. Part of Speech: _____
- d. Definition: _____

- e. Sentence: _____

4. **fretful**

- a. Base: _____
- b. Prefix(es)/ Suffix(es): _____
- c. Part of Speech: _____
- d. Definition: _____

Name _____

Period _____

e. Sentence: _____

5. **loping**

a. Base: _____

b. Prefix(es)/ Suffix(es): _____

c. Part of Speech: _____

d. Definition: _____

e. Sentence: _____

6. **privy**

a. Base: _____

b. Prefix(es)/ Suffix(es): _____

c. Part of Speech: _____

d. Definition: _____

e. Sentence: _____

7. **supplication**

a. Base: _____

b. Prefix(es)/ Suffix(es): _____

c. Part of Speech: _____

d. Definition: _____

e. Sentence: _____
