"History Month Ideas

Black History Month

Name_____

Who started Black History Month? Carter G. Woodson

Why?

When?

How?

Why is this month still important?

What will you take back?

ASALH - Association for Study of African American Life and History

Origins of Black History Month

The story of Black History Month begins in Chicago during the summer of 1915. An alumnus of the University of Chicago with many friends in the city, Carter G. Woodson traveled from Washington, D.C. to participate in a national celebration of the fiftieth anniversary of emancipation sponsored by the state of Illinois. Thousands of African Americans travelled from across the country to see exhibits highlighting the progress their people had made since the destruction of slavery. Awarded a doctorate in Harvard three years earlier, Woodson joined the other exhibitors with a black history display. Despite being held at the Coliseum, the site of the 1912 Republican convention, an overflow crowd of six to twelve thousand waited outside for their turn to view the exhibits. Inspired by the three-week celebration, Woodson decided to form an organization to promote the scientific study of black life and history before leaving town. On September 9th, Woodson met at the Wabash YMCA with A. L. Jackson and three others and formed the Association for the Study of Negro Life and History (ASNLH).

He hoped that others would popularize the findings that he and other black intellectuals would publish in The Journal of Negro History, which he established in 1916. As early as 1920, Woodson urged black civic organizations to promote the achievements that researchers were uncovering. A graduate member of Omega Psi Phi, he urged his fraternity brothers to take up the work. In 1924, they responded with the creation of Negro History and Literature Week, which they renamed Negro Achievement Week. Their outreach was significant, but Woodson desired greater impact. As he told an audience of Hampton Institute students, "We are going back to that beautiful history and it is going to inspire us to greater achievements." In 1925, he decided that the Association had to shoulder the responsibility. Going forward it would both create and popularize knowledge about the black past. He sent out a press release announcing Negro History Week in February, 1926.

Woodson chose February for reasons of tradition and reform. It is commonly said that Woodson selected February to encompass the birthdays of two great Americans who played a prominent role in shaping black history, namely Abraham Lincoln and Frederick Douglass, whose birthdays are the 12th and the 14th, respectively. More importantly, he chose them for reasons of tradition. Since Lincoln's assassination in 1865, the black community, along with other Republicans, had been celebrating the fallen President's birthday. And since the late 1890s, black communities across the country had been celebrating Douglass'. Well aware of the pre-existing celebrations,2/11/2015 Origins of Black History Month | Founders of Black History Month http://asalh100.org/origins-of-black-history-month/ 2/4 Woodson built Negro History Week around traditional days of commemorating the black past. He was asking the public to extend their study of black history, not to create a new tradition. In doing so, he increased his chances for success.

Yet Woodson was up to something more than building on tradition. Without saying so, he aimed to reform it from the study of two great men to a great race. Though he admired both men, Woodson had never been fond of the celebrations held in their honor. He railed against the "ignorant spellbinders" who addressed large, convivial gatherings and

displayed their lack of knowledge about the men and their contributions to history. More importantly, Woodson believed that history was made by the people, not simply or primarily by great men. He envisioned the study and celebration of the Negro as a race, not simply as the producers of a great man. And Lincoln, however great, had not freed the slaves—the Union Army, including hundreds of thousands of black soldiers and sailors, had done that. Rather than focusing on two men, the black community, he believed, should focus on the countless black men and women who had contributed to the advance of human civilization.

From the beginning, Woodson was overwhelmed by the response to his call. Negro History Week appeared across the country in schools and before the public. The 1920s was the decade of the New Negro, a name given to the Post-War I generation because of its rising racial pride and consciousness. Urbanization and industrialization had brought over a million African Americans from the rural South into big cities of the nation. The expanding black middle class became participants in and consumers of black literature and culture. Black history clubs sprang up, teachers demanded materials to instruct their pupils, and progressive whites stepped and endorsed the efforts.

Woodson and the Association scrambled to meet the demand. They set a theme for the annual celebration, and provided study materials—pictures, lessons for teachers, plays for historical performances, and posters of important dates and people. Provisioned with a steady flow of knowledge, high schools in progressive communities formed Negro History Clubs. To serve the desire of history buffs to participate in the re-education of black folks and the nation, ASNLH formed branches that stretched from coast to coast. In 1937, at the urging of Mary McLeod Bethune, Woodson established the Negro History Bulletin, which focused on the annual theme. As black populations grew, mayors issued Negro History Week proclamations, and in cities like Syracuse progressive whites joined Negro History Week with National Brotherhood Week.

Like most ideas that resonate with the spirit of the times, Negro History Week proved to be more dynamic than Woodson or the Association could control. By the 1930s, Woodson complained about the intellectual charlatans, black and white, popping up everywhere seeking to take advantage of the public interest in black history. He warned teachers not to invite speakers who had less knowledge than the students themselves. Increasingly publishing houses that had previously ignored black topics and authors rushed to put books on the market and in the schools. Instant experts appeared everywhere, and non-scholarly works appeared from "mushroom presses." In America, nothing popular escapes either commercialization or eventual trivialization, and so Woodson, the constant reformer, had his hands full in promoting celebrations worthy of the people who had made the history.2/11/2015 Origins of Black History Month | Founders of Black History Month http://asalh100.org/origins-of-black-history-month/ 3/4

Well before his death in 1950, Woodson believed that the weekly celebrations—not the study or celebration of black history–would eventually come to an end. In fact, Woodson never viewed black history as a one-week affair. He pressed for schools to use Negro History Week to demonstrate what students learned all year. In the same vein, he

established a black studies extension program to reach adults throughout the year. It was in this sense that blacks would learn of their past on a daily basis that he looked forward to the time when an annual celebration would no longer be necessary. Generations before Morgan Freeman and other advocates of allyear commemorations, Woodson believed that black history was too important to America and the world to be crammed into a limited time frame. He spoke of a shift from Negro History Week to Negro History Year.

In the 1940s, efforts began slowly within the black community to expand the study of black history in the schools and black history celebrations before the public. In the South, black teachers often taught Negro History as a supplement to United States history. One early beneficiary of the movement reported that his teacher would hide Woodson's textbook beneath his desk to avoid drawing the wrath of the principal. During the Civil Rights Movement in the South, the Freedom Schools incorporated black history into the curriculum to advance social change. The Negro History movement was an intellectual insurgency that was part of every larger effort to transform race relations.

The 1960s had a dramatic effect on the study and celebration of black history. Before the decade was over, Negro History Week would be well on its way to becoming Black History Month. The shift to a month-long celebration began even before Dr. Woodson death. As early as 1940s, blacks in West Virginia, a state where Woodson often spoke, began to celebrate February as Negro History Month. In Chicago, a now forgotten cultural activist, Fredrick H. Hammaurabi, started celebrating Negro History Month in the mid-1960s. Having taken an African name in the 1930s, Hammaurabi used his cultural center, the House of Knowledge, to fuse African consciousness with the study of the black past. By the late 1960s, as young blacks on college campuses became increasingly conscious of links with Africa, Black History Month replaced Negro History Week at a quickening pace. Within the Association, younger intellectuals, part of the awakening, prodded Woodson's organization to change with the times. They succeeded. In 1976, fifty years after the first celebration, the Association used its influence to institutionalize the shifts from a week to a month and from Negro history to black history. Since the mid-1970s, every American president, Democrat and Republican, has issued proclamations endorsing the Association's annual theme.

What Carter G. Woodson would say about the continued celebrations is unknown, but he would smile on all honest efforts to make black history a field of serious study and provide the public with thoughtful celebrations. Daryl Michael Scott dms@darylmichaelscott.com Professor of History Howard University Vice President of Program, ASALH © 2011, 2010, 2009 ASALH 2/11/2015.

ASALH ANNOUNCES 2018 BLACK HISTORY THEME, AFRICAN AMERICANS IN TIMES OF WAR

The 2018 theme, "African Americans in Times of War," commemorates the centennial of the end of the First World War in 1918, and explores the complex meanings and implications of this international struggle and its aftermath. The First World War was initially termed by many as "The Great War," "The War to End All Wars," and the war "to make the world safe for democracy."

Those very concepts provide a broad, useful framework for focusing on the roles of African Americans in every American war, from the Revolutionary War Era to that of the present "War against Terrorism." Times of War inevitably provide the framework for many stories related to African American soldiers and sailors, veterans, and civilians. This is a theme filled with paradoxes of valor and defeat, of civil rights opportunities and setbacks, of struggles abroad and at home, of artistic creativity and repression, and of catastrophic loss of life and the righteous hope for peace.

The theme suggests that contemporary conditions, past and present, give us cause for critical pause in our studies and deliberations to consider the specific and unique issues faced by African Americans in times of war. These issues include opportunities for advancement and repression of opportunities during wartime; the struggle to integrate the military and experiences during segregation/apartheid and successful integration; veterans experiences once they returned home; the creation of African American Veteran of Foreign War posts; cultures and aesthetics of dissent; global/international discourse;, including impact and influence of the Pan African Congresses; the impact of migration and urban development; educational opportunities; health care development; the roles of civil rights and Black liberation organizations, including the Black Power movement and the Black Panther Party; the roles of African American businesses, women, religious institutions, and the Black press; in the struggle abroad and at home; the topographies and spaces of Black military struggle, resistance and rebellion; and how Black soldiers and/veterans are documented and memorialized within public and private spaces. These diverse stories reveal war's impact not only on men and women in uniform but on the larger African American community

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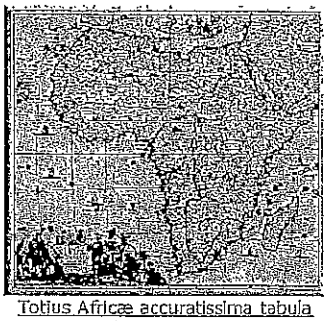
Beginnings

Explorers and Colonists

When Africans first came to the New World, they came of their own free will, and they arrived at virtually the same moment as the first Europeans. During the 16th century, African adventurers joined into the spirit of the Age of Exploration and crisscrossed the globe. In the early 1500s, Africans trekked across Mexico, Peru, and Ecuador, conquered New Mexico with Coronado, and gazed upon the shores of the mysterious Pacific Ocean alongside Ferdinand de Balboa. The African explorer Estevanico helped the De Vaca and Coronado expeditions open up what is now the Southwestern United States for Spain, and Africans accompanied the French Jesuit missionaries as they charted the northern reaches of North America.



Totius Africæ accuratissima tabula
Map Collections: 1500-2003

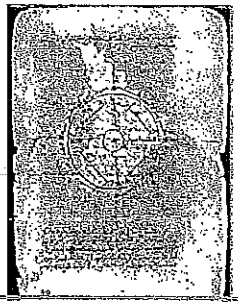
In the early 17th century, as the Age of Colonization began in earnest, Africans had begun to come to North America to stay. In 1619, a year before English pilgrims arrived at Plymouth, Massachusetts, a group of Africans joined the Jamestown colony in Virginia as indentured servants. Within a few years, a number of them had ended their indenture and established themselves as free African colonists, some with holdings of land.

Within 50 years, however, this colony of free people was no more, and most of the African immigrants in Virginia had been enslaved. Like practically all other Africans in North America, they had been caught up in the transatlantic slave trade-a web of international commerce and human suffering that was entangling Europe, the Americas, and Africa. This new institution would bring about profound changes in society, politics, and everyday life on all four continents, and would shape the African experience in America for centuries to come.

West Africa before the Slave Trade

Gvinea propia, nec non Nigritiæ vel Terræ Nigrorvm maxima pars
Map Collections: 1500-2003

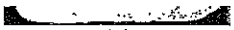
At the dawn of the era of transatlantic slavery, Africa was a vast and diverse land, the home of many ancient cultures and more than 800 languages. The region that would be most powerfully affected by the slave trade was in West Africa, along a strip of coast between the Senegal and Congo rivers. This vast expanse of land was marked by a rich and varied culture, having long absorbed influences from Arab North Africa, from European trading posts, and from the cosmopolitan cities of the interior. The inland city of Timbuktu was a major center for scholarship, and the work of its astronomers, mathematicians, and theologians spread throughout West Africa. Several large kingdoms, such as Mali, Songhay, and Benin, held sway over significant stretches of territory, and in the 16th century the capital of Benin was one of the largest cities in the world. In much of the region, though, people lived in small clusters of villages, ruled by tribal kings or chieftains, and worked the fields and forests for food, pooling their labor and resources as a community.



Olaudah Equiano was the son of a chief of the Igbo people in West Africa, but was kidnapped and sold into slavery as a small boy. In his autobiography of 1789, he looked back on life in his homeland, remembering it as "a charming fruitful vale."

> Agriculture is our chief employment; and every one, even the children and women, are engaged in it. Thus we are all habituated to labour from our earliest years. Every one contributes something to the common stock; and as we are unacquainted with idleness, we

have no beggars. The benefits of such a mode of living are obvious.


Structure of the Heavens
Ancient Manuscripts from the Desert Libraries of Timbuktu

A Global Network of Suffering

The rise of the transatlantic slave trade disrupted the traditional way of life in West Africa, and over the centuries would extract an immeasurable human toll. Europeans had first made contact with West Africans centuries before, and had long maintained trading posts on the coasts. As European colonies in the Americas expanded, though, their governments looked to West Africa for a source of cheap labor to power their growing farms, mines, and plantations.

A nobleman of Benin with two attendants, 16th century
Prints and Photographs Online Catalog

Beginning in the 16th century with the Spanish, then the Portuguese, French, and British, Europeans began systematically kidnapping and enslaving large numbers of West Africans, and transporting them to the American colonies for sale. Soon, countless cargo ships were crossing the Atlantic, carrying shiploads of shackled Africans to the Americas, then bringing raw materials home to Europe. By 1750, an average of 10,000 Africans were involuntarily transported across the Atlantic every year. By the time the slave trade reached its peak in the 18th century, the number was up to 60,000 per year.

It is estimated that during the 300 years of the transatlantic slave trade, between 15 million and 20 million Africans were transported to the Americas as slaves. Of these, more than 400,000 were sent to the 13 British colonies and, later, the United States. We may never know a precise number, but current estimates hold that more than 1 million Africans died on the journey.

The trade in slave labor fueled an unprecedented era of expansion, innovation, and prosperity across the European world, from London to Amsterdam to Philadelphia. But it ruined the kingdoms and villages of West Africa. Slavery had never been unknown in the region, but the large-scale abduction and transportation of slaves, as well as the treatment of those slaves as permanent property, were unheard of. Wars broke out as local tribes sought to protect their people from roving bands of slave traders, and villagers retreated behind barricades. But the greatest blow was the loss of its people, and the youngest and strongest men, women, and children-West Africa's future-were taken across the ocean to a harsh life in another land.

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10 IDEAS FOR TEACHING BLACK HISTORY MONTH

As we celebrate and commemorate Black History Month, it is important to engage students in activities that get them to think broadly and critically about the black experience in all of its complexity. Instruction should incorporate history, point of view, politics, struggle, first-person experience, art, literature and data. Included in this *Current Events Classroom* are ten ideas for teaching about Black History Month. As you plan, keep in mind the following:

- Even though February is Black History Month, do not isolate your exploration of black history and culture into one month during the year. Black history is American history and it is important that this knowledge, information and perspective be integrated into all the subject areas to provide a multicultural and inclusive curriculum throughout the school year.
- Consider the racial composition of your classroom. You might think differently about your curriculum if you have no black students, a few or if they are the majority of your class. Your black students will likely have a range of thoughts and feelings about Black History Month including pride, embarrassment, annoyance, excitement, boredom or they may not think much about it at all. Do not assume all black students know about and are interested in talking about black history and be careful not to put black students in the position of being the "authority" or main possessor of knowledge about black history. Do not ask or expect them to speak for all black students.
- In teaching during Black History Month, balance the positive exploration of culture and history with the important but sometimes difficult learning about the struggles of black people in history. It is important not to send the message that black history is all about oppression and the fight for rights and freedom, which can feel like a deficit-centered approach. On the other hand, the struggle is an important part of black history.
- Use Black History Month as an opportunity to build empathy in your classroom for the celebration and struggles of all people. Make connections to other members of minority groups, people of color and oppressed people and find ways to incorporate their history, culture and struggle with the history and culture of the black experience.

Grade Level: grades K–12

Common Core Anchor Standards: Reading, Writing, Language, Speaking and Listening

Support Material: Guidelines for Achieving Bias-Free Communication

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1 READ AND DISCUSS BLACK LITERATURE

1. Have students read and discuss black literature by exploring different genres including: fiction, non-fiction, speeches, poetry, plays, spoken word and short stories. Be sure to include the classics as well as contemporary books that include African American, Afro Caribbean and African voices.
2. Read and discuss the literature as a whole class or create small group book clubs where each club reads a different book or collection together. Some general questions to guide literature discussions include:
   - What is the book/poem/story about?
   - What is the theme, meaning and message of the book/poem/story?
   - How are the characters developed?
   - What is the main conflict and how is it resolved?
   - What did you most like about the book? What did like least about it?
   - What does the book/poem/story reflect about the black experience?
3. Have small group book clubs discuss what they read and undertake a group project such as:
   - Write book reviews (and the class can create a blog of all the book reviews).
   - Act out a scene from a play they read.
   - Use the genre that they read to write their own poems, short stories, plays or beginnings of a novel.
   - Learn more about the author and compile and summarize book reviews.
   - Create a drawing or collage that illustrates their favorite or most important part or scene.

Other whole class ideas:

- Attend a poetry reading or poetry slam in your area.
- Go to a book reading and hear an author read their book aloud.
- Have students read to younger children either in their school or in a neighboring school. This could serve as a springboard for a "book buddies" program throughout the school year.

RESOURCES

Websites

Black History: Featured Poems (Poets.org)
10 African-American Authors Everyone Should Read (*Forbes Magazine,* February 18, 2012)
Popular Black History Month Books (Goodreads.com)
African American Fiction Writers: A Selected List (The Public Library of Cincinnati and Hamilton County)

ADL Booklists for Elementary Students Ages 0–12

African/African-American titles
Racism titles
Slavery titles

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2 IDENTIFY AND INVESTIGATE IMPORTANT PERIODS IN BLACK HISTORY

1. Have students identify and learn about important periods in Black history which may include
   - The Middle Passage
   - Slavery in America
   - Civil War and Reconstruction
   - Abolition
   - Great Migration
   - Harlem Renaissance
   - Jim Crow Segregation Era
   - Civil Rights Movement
   - Post-Civil Rights Movement
   - Modern Times
2. Working alone, with a partner or in small groups, have students study one of the time periods. After conducting research, students can undertake one or more of the following projects to demonstrate their learning:
   - Create mini-timelines for the time period.
   - Provide biographical information about important people during that time period.
   - Draw or paint portraits of important people and events and write a placard that goes along with the portrait.
   - Create a mini-documentary about the time period.
   - Write and perform a skit demonstrating something about the time period.
   - As a class, create a complete Black History timeline, using all of the mini timelines from each group.

RESOURCES

Websites

Black History Month and Black History Timeline (The History Channel, history.com)
Encyclopedia Britannica's Guide to Black History (Kids Britannica)
Factmonster.com
Black History Month (TIME for Kids.com)
African American World Timeline (PBS.org)
The African Americans: Many Rivers to Cross (PBS.org)

ADL Curriculum Resources on the Civil Rights Movement

"Martin Luther King, Jr. and Civil Rights: Relevancy for Today," *Curriculum Connections,* Winter 2014
The Life and Achievements of Rosa Parks
"Looking Back Reaching Forward: Exploring the Promise of *Brown* v. *Board of Education* 50 Years Later," *Curriculum Connections,* Spring 2004
Shirley Chisholm: Unbought, Unbossed and Unforgotten, *Curriculum Connections,* Winter 2005
The Civil Rights Act of 1964: 7 Ways to Commemorate the 50th Anniversary

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3 EXPLORE BLACK ART

Explore Black artists and art by visiting online galleries as well as museums in your area that focus on or contain a collection of black or African American art. Have students think broadly about different types of art including photography, painting, sculpture, architecture, drawing, craft/folk art as well as "street art" including graffiti and murals. Some suggested activities are:

- As a class, visit a black, African American or African art museum. Give students some background information prior to the museum trip and provide activities and items to look for as they are walking around the museum.
- Have students go to the museum on their own or with their family and discuss what they saw as a class after everyone has visited the museum or exhibit.
- Have students select a time period and look at Black art over that that time period, writing a critical analysis of the art and also creating some of their own art that reflects that time period.
- Have students delve deeper into one specific artist. Some artists include: Jean-Michel Basquiat, Jacob Lawrence, Gordon Parks, Faith Ringgold, Romare Bearden, Augusta Christine Savage, William Henry Johnson and Kara Walker. Students can also conduct research to discover other artists. Have the students learn about the artists' life, their motivation, their style, their message, the time period in which they were artists and then have students create some their own art in the same style as their selected artist.

WEBSITES ABOUT ART, ARTISTS AND MUSEUMS

Smithsonian's National Museum of African American History and Culture
Association of African American Museums
List of Museums focused on African Americans (Wikipedia)
Ask Art: The Artists' Bluebook

4 LEARN ABOUT IMPORTANT PEOPLE IN BLACK HISTORY

1. Have students identify and study important people in Black history. The process of identifying people will be a learning experience as will the actual research. Begin with categories such as:
   - artists
   - political activists
   - inventors
   - spiritual leaders
   - business people
   - writers
   - musicians
   - athletes and entertainers
2. Using these categories, have students brainstorm names of people they might know or have heard of who are important people in Black history. After brainstorming, have students go home and interview their parents, family members and friends, asking them for additional names. Instruct students to bring those names to school to add to the list.
3. Next, have students conduct library and internet research to find more names. A good resource to use during this discovery period is HBO's *The Black List:* Volumes 1, 2 and 3 as well as some of the websites in **Idea 2**. This is all part of the learning process. After compiling a long list of names within each

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category, have students pick a person they want to learn more about. Try to discourage the majority of your students from choosing sports and entertainment figures, which young people are sometimes overly drawn towards. Encourage students to choose people from history as well as contemporary people. For each of the people they research, give students various options for presenting what they learned about the person they studied. Their learning should culminate in a project about the person such as:

- Write and perform a short skit about the person.
- Write diary entries from their person's point of view.
- Create a portrait of the person.
- Write a short biography.
- Create a sculpture of the person, using clay, plaster of paris or found objects.
- Write an original speech that the person might give.
- Create a timeline of their life.
- Make a webpage about them, using photos and original written material.

5 WATCH AND DISCUSS FILMS ABOUT THE BLACK EXPERIENCE

Throughout the years, there have been a wide range of films made about the black experience, some directed by Black directors and some not. Some films to consider are listed below. For reviews and information about age level appropriateness, check Common Sense Media.

Pre-1970:	*The Jackie Robinson Story* (1950), *Native Son* (1951), *Carmen Jones* (1954), *Porgy and Bess* (1959), *A Raisin in the Sun* (1961), *Nothing But A Man* (1964)
1970s:	*Sparkle* (1976), *Lady Sings the Blues* (1972), *The Autobiography of Miss Jane Pittman* (1974), *Roots* (1977), *Killer of Sheep* (1977), *The Wiz* (1978)
1980s:	Soldier's Story (1984), The Color Purple (1985), Native Son (1986), Hollywood Shuffle (1987), School Daze (1988), Lean on Me (1989), Glory (1989), Do the Right Thing (1989)
1990s:	*To Sleep with Anger* (1990), *House Party* (1990), *New Jack City* (1991), *Daughters of the Dust* (1991), *Boys N the Hood* (1991), *The Five Heartbeats* (1991), *Malcolm X* (1992), *Poetic Justice* (1993), *Crooklyn* (1994), *The Tuskegee Airmen* (1995), *Get on the Bus* (1996), *Eve's Bayou* (1997)
2000-present:	*Love and Basketball* (2000), *Ali* (2001), *Barbershop* (2002), *Drumline* (2002), *Antoine Fisher* (2002), *Ray* (2004), *When the Levees Broke* (2006), *A Raisin in the Sun* (2008), *Pariah* (2011), *Django Unchained* (2012), *42* (2013), *The Butler* (2013), *12 Years a Slave* (2013), *Belle* (2013), *Get On Up* (2014), *Selma* (2014).

Students can explore, watch and learn about black films in the following ways:

- Organize a black film festival for the school. Create a program and a schedule and show films throughout the month of February and beyond.

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- Have students work in small groups and preview films by decades, having each small group take a decade between the 1960s and current day. Have each small group watch at least 2–3 films from that time period to discuss together and present to the group.
- For each week in February, choose a different film for all the students to watch (either in class or independently) and discuss. In addition to discussion questions particular to each film, here are some general questions you can ask about any of the films:
  - What is the point of view of the film?
  - How did the director portray the "black experience?"
  - Are the characters complex, stereotyped or a combination?
  - What did you learn about the Black experience from the film?
  - For its time period when the film was made, was it ahead (or behind) of its time in terms of its portrayal of Black people?
  - How did the director develop the characters?
  - What is the director trying to show about time and place?
  - Did you like the film? Why or why not?
- Have students choose one film to focus on to learn more about the context of the film and the director. Instruct them to (1) read reviews about the film, (2) gain background knowledge about the time period portrayed, (3) research more about the director and her or his point of view and (4) write an analysis of the film with their own review.

6 LISTEN TO BLACK MUSIC

1. Learn about the historical significance of music developed for and by African Americans over the years including blues, jazz, gospel, spirituals/work songs, 1950s rock and roll, 1960s Motown, disco, soul and hip hop.
2. As a class, listen to all the different genres of music and ask students questions such as:
   - How did it make you feel while listening?
   - What instruments did you hear?
   - What is the meaning of the lyrics
   - What other music do you think was influenced by it?
3. Have students work individually or in small groups to learn more about one genre of music, its history, how it was developed and famous artists in that genre. Small group projects can include:
   - Pick a decade in history and in addition to the music of that time period, research its significance to politics and culture, the social justice context of the music and the genre's influence on dance and clothing styles.
   - Create a short documentary about one of the genres of music.
   - Select a genre of music and compile a playlist of songs for the class to listen to. After listening to the music, the students will lead a discussion about the music: what instruments were played, meaning

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of the lyrics, similarities and differences to other genres of music, etc.

- Interview their parents and adult family members, teachers and other adults about the music that they like, specifically asking what their connection is to any of the genres of music listed above.

WEBSITES ABOUT MUSIC

A Brief History of the Blues (All About Jazz.com, August 16, 2005)
History of Jazz (Scholastic, teacher.scholastic.com)
Jazz: A History of America's Music (PBS.org)
Classic Motown (classic.motown.com)
A History of Gospel Music (NPR.org)
The History of Hip-Hop: 1925–Present (About.com)
Negro Spirituals History (NegroSpirituals.com)

7 LEARN ABOUT BLACK MIGRATION AND IMMIGRATION

1. Learn more about and analyze black immigration and migration patterns in United States history including the:
   - Great Migration, which was the migration of six million African Americans from the rural South to the urban Northeast, Midwest and West that lasted until the 1960s.
   - Recent new immigration patterns of black people from the Caribbean and Africa and
   - The New Great Migration, which is the demographic changes from 1965 to the present which reflects a reverse of the Great Migration, where Black people are moving back to Southern states, particularly Georgia, North Carolina, Virginia, Tennessee, Florida and Texas.
2. Either individually or in small groups, have students study these different migration and immigration periods in history and work on the following projects:
   - Analyze the reason for the patterns of migration and immigration during that time period, culminating in a written analysis.
   - Review census data, collect and analyze statistics and create graphs and infographics which illustrate the immigration and migration patterns.
   - Conduct oral histories about these immigration and migration patterns by interviewing people who immigrated or migrated during these periods or have family members who did.

WEBSITES

Great Migration: The African-American Exodus North (NPR.org)
The Great Migration (In Motion: The African-American Migration Experience, inmotionaame.org)
The New Great Migration: Black Americans' Return to the South, 1965–2000 (The Brookings Institution, May 2004)
"The Great Reverse Migration: African-Americans are abandoning the Northern cities that have failed them" (*Pittsburgh Post-Gazette*, September 30, 2012)
A Demographic Profile of Black Caribbean Immigrants in the United States (Migration Policy Institute)
African Immigrants in the United States (Migration Policy Institute, July 2011)

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8 CLASSIFY AND TAKE ACTION ON THE CIVIL RIGHTS ISSUES OF OUR TIMES

1. Starting with students' knowledge of the civil rights movement of the 1950s and 1960s, identify important civil rights issues of today for black people. Have students brainstorm possible issues including: "school to prison pipeline," disproportionate rates of black incarceration, re-segregation of the school system, housing and employment discrimination, weakening of affirmative action, economic issues (such as minimum wage and the cost of higher education) that impact black mobility, racial disproportionality in "stop and frisk" procedures, police officer-involved deaths of men of color, voting rights, racial profiling and hate crimes.
2. After brainstorming, have students decide which present day civil rights issue they want to investigate further. In pairs or small groups, students can research their chosen topics and develop the following projects to demonstrate what they learned:
   - Develop a social media campaign to raise awareness.
   - Write and perform a skit.
   - Create an infographic on one of the issues in order to educate the public.
   - Engage in a service learning project that addresses the issue.
   - Write letters to the editors of local and national newspaper about the issue.
   - Get involved in local social action efforts.
   - Conduct a survey to find out what others think about it.
   - Create a PSA (public service announcement).

9 TALK ABOUT RACISM AND DISCRIMINATION

1. While we do not want to focus exclusively on racism and discrimination during Black History Month, these are important aspects of the black experience and it is critical to address. Talk with your students about the history of racism in the United States from slavery to Jim Crow to current day forms of discrimination and racism (see Idea 8).
2. Engage students in interactive activities to help them learn about and distinguish between individual, institutional and internalized forms of racism and oppression. Develop a common language and a vocabulary for talking with students about these issues.
3. Make the connection between racism and other isms and forms of discrimination such as classism, sexism, religious discrimination, homophobia, ableism, immigration discrimination, language discrimination and provide the context of the Pyramid of Hate.
4. Have students share their own experiences with discrimination and be sure to help them understand the societal institutions and systems which support and reinforce racism. Use art, literature, film and history to explore these issues in a deeper way. Always provide information about how people worked together to fight racism and make fundamental change.
5. Learn more about ADL's educational programs on Anti-Bias Education and our Curriculum Resources that focus on racism and racial diversity.

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10 RESEARCH THE ORIGINS OF BLACK HISTORY MONTH

1. Find out how and why Black History Month was created, why February was chosen and what the annual theme for Black History Month is this year as well as past years.
2. Have students find different ways to share this information with other students in the school and the community at large by writing articles, making posters, using social media or creating a website or Tumblr about it.
3. In pairs or small groups, have students do the following projects:
   - Research different points of view about the pros and cons of Black History Month and similarly—themed months. Read essays with multiple perspectives and have students share their own viewpoints in writing, citing evidence and quotes from the tests they read.
   - Design and conduct a survey with teachers in the school asking them if they intend to teach about Black History Month and how.
   - Find out what events and activities in their town or neighborhood will be happening to commemorate Black History Month. Share this information with the rest of the school community. Create a calendar to share.
   - As a culminating project for the month of study, create a word cloud using the words and concepts from all the student projects. Publish this on the school's website.

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7 IDEAS FOR TEACHING WOMEN'S HISTORY MONTH

In commemoration of Women's History Month, we present the following resource to help educators engage students in thinking broadly and critically about the experience of women and gender in all of its complexity. In highlighting the significant events as well as people that have made a substantial contribution to women's experience, instruction should incorporate various elements of the curriculum including history, literature, politics, first-person experiences, the arts, and the struggle for equity. As you plan, keep in mind the following points:

- **The history and accomplishments of women should be integrated throughout the school year.** Although Women's History Month takes place during the month of March, it is important to keep in mind and acknowledge that, like other groups that comprise U.S. society, the history of women in the United States is integral to American history. Therefore, it should be incorporated into multiple aspects of the curriculum throughout the school year to provide a multitude of cultures, knowledge, and information to students.
- **Build empathy with students.** Use Women's History Month as an opportunity to build empathy in your classroom for the celebrations and struggles of all people. Make connections to other members of minority groups, people of color and oppressed people and find ways to incorporate their history, culture and struggle with the history and culture of women's experience.
- **Provide a balanced perspective.** In teaching Women's History Month, a balance of the positive contributions of women along with the injustices faced by women should be emphasized. This means exposing students to the exploration of culture, art, history and accomplishments related to women's history and at the same time, explore the important but sometimes difficult learning about the struggles of women throughout history. It is important not to send the message that women's history is not only about sexism and the fight for equity, which can feel like a "deficit-centered" approach. On the other hand, women's battles for rights and opportunities are important aspects of the history. Thus, it is important to have an equal balance of both the trials and triumphs that many have faced throughout women's history.
- **Be cognizant of intersectionality.** While you undertake the study of women and women's history, it is important to be aware of issues of intersectionality. Intersectionality is a way of looking at the overlap and intersections of people's social group identities (e.g. race, gender, class, gender identity, religion, sexual orientation, disability, etc.) and addresses the related and intersecting systems of bias, discrimination and oppression. An example is the gender wage gap; if you examine the wage gap generally, the statistics are very different than if you look at the gender wage gap in a disaggregated way, across racial groups. As you study women, ask questions that get students to think critically about who is being included and excluded, and push them to consider how different groups of women are impacted by the topics outlined below. This is a critical lens with which to learn about women's history and women's issues.

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Grade Level: grades K–12

Common Core Anchor Standards: Reading, Writing, Language, Speaking and Listening

1 READ AND DISCUSS LITERATURE BY AND ABOUT WOMEN

1. Have students read and discuss literature by and about women that addresses general topics as well as women's struggles, feminism and sexism. Include short stories, fiction, non- fiction, plays, poems, graphic novels and speeches as well as spoken word, blogs, online pieces, etc. Be sure to include voices of all kinds of women: young, middle-aged and older, women of different races, lesbian and bi women, transgender and gender non-conforming women, women of different faiths, women who are immigrants and refugees, contemporary literature as well as literature written in past decades.
2. Read and discuss the literature as a whole class or create small group book clubs where each club reads a different book or collection together. Some general questions to guide literature discussions include:
   - What is the book/poem/story about?
   - What is the overall theme or message of the book/poem/story?
   - How are the characters developed?
   - What is the main conflict and how is it resolved?
   - What did you most like about the book? What did you like least about it?
   - What does the book/poem/story reflect about the experience of women?
   - How would the book/poem/story be different if it wasn't written by or wasn't about a woman?
3. Have small group book clubs discuss what students read and undertake a group project such as:
   - Write book reviews and/or create a class blog that includes all the book reviews.
   - Act out a scene from a play they read.
   - Write their own poems, short stories, plays or beginnings of a novel based on the particular genre that they read.
   - Learn more about the author and compile and summarize book reviews.
   - Create a drawing or collage that illustrates their favorite or most important part or scene.
   - Conduct a mock "book talk" with the author and create a video of it.
4. Comparing and contrasting different pieces of literature, discuss some of the common themes in women's literature, including these themes: everyday life, family and friends, tragedies both large and small, search for happiness and fulfillment, strong women who overcome obstacles, extraordinary events that showcase women's ability to tackle them, injustice, sexism and misogyny, vulnerability, gender roles, love and loss, relationships including dysfunctional families and relationships, family secrets, motherhood. Engage students in thinking critically about the extent to which these themes exist because the literature is focused on women or because the theme is universal.
5. Have students learn more about the extent to which books (children's, young adult and adult) have main characters who are women, are written by women, and contain strong women as characters and do an analysis with the data.

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RESOURCES

Websites

11 Essential Reads for Women's History Month (Off the Shelf)
"21 Books From The Last 5 Years That Every Woman Should Read" (*The Huffington Post,* December 30, 2015)
29 Awesome Books With Strong Female Protagonists (Buzzfeed)
Books about Feminism (Good Reads)
Celebrating Women's History Month (Poetry Foundation)

ADL's Books Matter bibliography

Books about Gender and Sexism
Books about Social Justice/Women's Rights
Brave Girl: Clara and the Shirtwaist Makers' Strike of 1909
I Dissent: Ruth Bader Ginsburg Makes her Mark
Rosie Revere, Engineer
Sonia Sotomayor, A Judge Grows in the Bronx
Grace for President

2 IDENTIFY AND READ ABOUT IMPORTANT WOMEN IN U.S. HISTORY

1. Have students identify and study important women in U.S. history. The process of identifying people will be a learning experience as will the actual research. Begin with categories such as:

• Academics	• Business People	• Musicians	• Scientists
• Actors	• Celebrities/Entertainers	• Performing Arts	• Spiritual Leaders
• Artists	• Elected Officials	• Political Activists	• Technology Professionals
• Athletes	• Inventors	• Public Service Workers	• Writers

2. Using these categories, have students brainstorm the names of women with whom they are familiar; these can include women in history and modern times. You can use some of the resources below to begin identifying people to include on the list. After brainstorming, have students go home and interview their parents, family members and friends, asking them for additional names. They can also do some searching online for names and think about films and books about prominent women throughout history to include on the list. Instruct students to bring those names to school to add to the list. Remember to factor in the many different kinds of women (race, religion, sexual orientation, gender identity, etc.) and if only certain kinds of women are being named as suggestions, ask critical questions to get students to broaden their perspective and approach.
3. After compiling a long and comprehensive list of names within each category, have students pick one of the women they want to learn more about. Try to discourage the majority of your students from choosing people in the entertainment industry, which young people are sometimes overly drawn to. Encourage students to choose women from history as well as contemporary women. Give students various options for presenting what they learned about the person they studied. Their learning should culminate in a project about the person such as:
    - Write and perform a short skit about the woman.
    - Write diary entries from their person's point of view.

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- Create a portrait of the woman.
- Write a short biography.
- Create a sculpture of the person, using clay, plaster of Paris or found objects.
- Write an original speech that the woman might give.
- Create a timeline of her life.
- Make a webpage about her, using photos and original written material.
- Create a postage stamp with the featured woman.
- Create an imaginary Facebook or Instagram page of what she might post, including pictures and narrative.

RESOURCES

Websites

Women Who Left Their "Stamps" on History (Fact Monster)
A List of Women Achievers (Scholastic)
Women's History (History)
Women Who Changed the World (Biography Online)
The 75 Greatest Women of All Time (Esquire)
National Women's History Museum
Decade by Decade: Major Events in Women's History (Smithsonian.com)

ADL Curriculum Resources

Mo'Ne Davis and Gender Stereotypes (elementary school)
Role Models and Stereotypes: Misty Copeland's Story (elementary school)
Who is Malala Yousafzai? (middle school)
Harriet Tubman of the $20 Bill: The Power of Symbols (middle school)
Shirley Chisholm: Unbought, Unbossed and Unforgotten (high school)

ADL's Books Matter bibliography

Books about Gender and Sexism: Biography and History

3 EXPLORE ART BY AND ABOUT WOMEN

1. Have students explore female visual artists by visiting online galleries as well as museums in your local area that focus on or contain a collection of art by and about women. Have students think broadly about different types of visual art including photography, painting, sculpture, architecture, drawing, craft/folk art as well as "street art" including graffiti and murals. Some suggested activities are:
    - As a class, visit an art museum or exhibit within a larger museum with a permanent collection or one that may be featuring women's art during Women's History Month. Give students some background information prior to the museum trip and provide activities and items to look for as they are walking around the museum.

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- Have students go to the museum on their own or with their family and discuss what they saw as a class after everyone has visited the museum or exhibit.
- Have students select a time period and look at women's art over that time period, writing a critical analysis of the art and also creating some of their own art that reflects that time period.

2. Have students delve deeper into one specific artist. Some women artists include: Frida Kahlo, Georgia O'Keefe, Yayoi Kusama, Mary Cassatt, Faith Ringgold, Edmonia Lewis, Annie Liebovitz. Students can also conduct research to discover other artists. Have the students learn about the artists' life, their motivation, style, message and the time period in which they were artists, and then have students create some of their own art in the same style as their selected female artist.
3. Have students explore performing art (music, dance, theater, spoken word, etc.) that has been written and performed by women over the years and in modern times. As a class, watch videos of women performing art and engage students in discussions by asking:
   - How did it make you feel while listening and/or watching?
   - What instruments did you hear?
   - What dance moves did you notice?
   - What is the meaning of the lyrics?
   - Is the performance conveying anything significant about women?
4. Have students work individually or in small groups to learn more about one genre of women's performance art throughout history, how it was developed and famous artists in that genre. Students can select a decade in history and, in addition to the performance art of that time period, research its significance to politics and culture, the social justice context of the art form and the genre's influence on clothing styles and other aspects of popular culture. They can also create a short documentary about one of the genres.

WEBSITES ABOUT ART, ARTISTS AND MUSEUMS

National Museum of Women in the Arts
American Women Artists
Radical Women: Latin American Art, 1960–1985 (Hammer Museum)
Modern Women (Museum of Modern Art)
African American Women Artists: A Selected Annotated Bibliography (Smithsonian)
National Association of Women Artists, Inc.
"10 Influential Women of Art Throughout History" (Envato, March 8, 2016)

4 WATCH AND DISCUSS FILMS ABOUT WOMEN

1. Throughout the years, there have been a variety of films made for, by and about women-- some directed by female directors and some not. Below are resources that list specific recommendations for such films. You may consider showing some of these films in class or assigning students to watch them on their own. You can also engage students in a discussion about what films are missing, the extent to which the films as a whole portray women's experience in its complexity, what bias or stereotypes exist in the film(s) and what additional films haven't yet been made but should be. These include films about women's history, biographical depictions, strong women, women's friendships and women's struggles.

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2. You can also engage students in a discussion about the Bechdel Test. The Bechdel Test was popularized by a comic strip by Alison Bechdel. The Bechdel Test for examining a film has the following three criteria: (1) it has to have two or more women in it who have names, (2) the two women have to talk to each other and (3) the women have to talk with each other about something besides a man. Many movies don't pass this test. You can show your students the short video, The Bechdel Test for Women in Movies by Feminist Frequency. Ask students to reflect on films they know that pass the Bechdel Test and those that don't.
3. Students can explore, watch and learn about women's films in the following ways (film recommendations below):
    - Organize a Women's Film Festival for the school. Create a program and a schedule and show films throughout Women's History Month and beyond.
    - For each week in March, choose a different film for all the students to watch (either in class or independently) and discuss. In addition to discussion questions particular to each film, here are some general questions you can ask about any of the films:
        - What is the point of view of the film?
        - How did the director portray women's experience?
        - Are the characters complex, stereotyped or a combination?
        - What did you learn about women's experience from the film?
        - For its time period when the film was made, was it ahead (or behind) of its time in terms of its portrayal of women?
        - How did the screenwriter develop the characters?
        - What is the director trying to show about time and place?
        - Did you like the film? Why or why not?

Because there are so many films by, about and featuring women, below is a list of links that provide their own listings of films by and about women. For reviews and information about age level appropriateness, check Common Sense Media.

10 Great Women's History Films To Watch This Or Any Month (Nonfics)
"15 Best Trans Woman Movies According to Trans Women" (Autostraddle, November 18, 2015)
"20 Inspiring Films that Feature a Strong Female Lead" (Her Campus, July 26, 2015)
20 movies that every woman should watch (Bright Side)
"50 Essential Feminist Films" (Flavorwire, July 18, 2014)
50 Greatest Female Movie Characters (AMC)
52 Films by Women (Go Watch It)
84 Films By and About Women of Color, Courtesy of Ava DuVernay (Indie Wire, May 22, 2015)
Latina Directed Feature Films Breaking Out in 2015
"The 13 Best Biopics About Women" (MadameNoire, March 10, 2014)
Celebrate Women's History Month with these Docs (Independent Lens)

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5 IDENTIFY AND INVESTIGATE IMPORTANT PERIODS IN WOMEN'S HISTORY

1. Have students identify the significant periods and events in women's history—which can include accomplishments, milestones, legislation, and women's struggles for equity. You can start by brainstorming what students may already know and then have them go home and conduct some preliminary research for homework by interviewing their parents/family members and doing internet research. Remember to ask questions to get them to consider different kinds of women through an intersectionality lens. The list may include:
   - Nineteenth Amendment: Women's suffrage
   - Seneca Falls Convention
   - Margaret Sanger and the American Birth Control League (later evolves into Planned Parenthood)
   - Margaret McLeod Bethune and the National Council of Negro Women
   - Sojourner Truth: abolitionist
   - Victoria Woodhull: Presidential candidate on her own ticket
   - Betty Friedan publishes The Feminist Mystique
   - Equal Pay Act
   - Women of the Civil Rights Movement
   - Gloria Steinem and Ms. Magazine
   - ERA (Equal Rights Amendment)
   - Women's Professional Sports Teams: All-American Girls Professional Baseball League, Professional Basketball League, American Basketball League (ABL) and Women's National Basketball Association (WNBA)
   - Roe vs. Wade Supreme Court ruling
   - Sandra Day O'Connor: first woman on U.S. Supreme Court
   - Sally Ride: first American woman to ride into space
   - Title IX
   - Shirley Chisholm: first African-American candidate for a major party's nomination for President
   - Geraldine Ferraro: first woman Vice Presidential candidate on major party ticket
   - Condoleezza Rice: first female African American Secretary of State
   - Violence Against Women Act
   - Lily Ledbetter: Fair Pay Restoration Act
   - Sonia Sotomayor: third female and first Latina Supreme Court Justice
   - Hillary Clinton runs for President
   - Women's March of 2017

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2. Working alone or in small groups, have students study one of the time periods, milestones or events and engage in a project to express and share what they learned. After conducting research, students can undertake one or more of the following projects to demonstrate what they learned:
   - Create mini-timelines for the event.
   - Provide biographical information about important people who participated in that event.
   - Draw or paint pictures of the events and write placards that go along with the pictures.
   - Create a mini-documentary about the event.
   - Write and perform a skit demonstrating something about the time period or event.
   - As a class, create a complete Women's History timeline, using all of the mini-timelines from each group.

WEBSITES

Important Dates in U.S. Women's History (Scholastic)
Women's History Month Timeline and Facts & Figures (*DiversityInc.*, March 3, 2016)
Writing Women Back into History (National Women's History Project)

6 DISCUSS SEXISM AND WOMEN'S STRUGGLE FOR EQUITY; TAKE ACTION

1. While it is important to not focus exclusively on women's struggles and issues of discrimination and bias, it is worth exploring and addressing the historical and current day issues around sexism, misogyny and women's struggle for equity. Talk with your students about the history of injustice towards women in the United States including current events. Issues may include: the gender wage gap, portrayal and representation in media, sexual violence, sexual harassment, workplace discrimination, street harassment reproductive rights, "pink tax" (women's products costing more than men's), implicit bias, microaggressions, "slut shaming," gender stereotyping in books, movies, etc. and other relevant issues.
2. Engage students in interactive exercises to help them learn about and distinguish between individual, institutional and internalized forms of sexism and oppression. Develop a common language and a vocabulary for talking with students about these issues.
3. Make the connection between sexism and other forms of bias and discrimination (i.e. intersectionality) such as racism, classism, religious discrimination, heterosexism/homophobia, transphobia, ableism, immigration discrimination and language discrimination, and provide the context of the *Pyramid of Hate*.
4. Have students reflect on and share their own experiences with sexism and other forms of gender discrimination and be sure to help them understand the societal institutions and systems which support and reinforce discrimination. Use art, literature, film and history to explore these issues in a deeper way. Always provide information about how people worked together to fight injustice and make fundamental change. Brainstorm ways that people have engaged in activism—both past and present—to make a difference in their world.
5. After discussing the different ways that sexism manifests in society today, have students consider one of them to investigate further. In pairs or small groups, students can research their chosen topics and develop the following projects to demonstrate what they learned:

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- Develop a social media campaign to raise awareness.
- Write and perform a skit.
- Create an infographic on one of the issues in order to educate the public.
- Engage in a service learning project that addresses the issue.
- Write letters to the editors of local and national newspapers about the issue.
- Get involved in local social action efforts.
- Conduct a survey to find out what others think about it.
- Create a PSA (public service announcement) and broadcast it on school or community access television.

6. Learn more about ADL's educational programs on Anti-Bias Education and our Curriculum Resources that focus on gender, sexism and women's struggle for equity.

ADL RESOURCES

Website

Toward Communication Free of Gender Bias

ADL Curriculum Resources

Elementary Lessons on Gender and Sexism
Middle School Lessons on Gender and Sexism
High School Lessons on Gender and Sexism

ADL's Books Matter bibliography

Children's and Young Adult Books on Gender and Sexism

7 RESEARCH THE ORIGINS OF WOMEN'S HISTORY MONTH

1. Have students find out how and why Women's History Month was created, why it takes place in March and what this year's theme is as well as previous years' themes.
2. Have students find different ways to share this information with other students in the school and the community at large by writing articles, making posters, using social media or creating a website or Instagram page about it.
3. In pairs or small groups, have students do the following projects:
   - Research different points of view about the pros and cons of Women's History Month and similarly-themed months. Read essays with multiple perspectives and have students share their own viewpoints in writing, citing evidence and including quotes from the texts they read. Consider having a debate with different positions represented.
   - Design and conduct a survey with teachers in the school asking them if they intend to teach about Women's History Month and if so, what they plan to do.

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- Find out what events and activities in their town or neighborhood will be happening to commemorate Women's History Month. Share this information with the rest of the school community. Create a calendar to share.
- Every year, March 8 is designated as International Women's Day, which is an international celebration of respect, appreciation and love towards women for their economic, political and social achievements. Have students learn more about International Women's Day, how different countries celebrate and acknowledge it and what the plans are for the current year.
- As a culminating project for the month of study, create a word cloud using the words and concepts from all the student projects. Publish this on the school's website.

RESOURCES

Websites

ADL's Women's History Month Resources
International Women's Day (United Nations)
National Women's History Project
"The End of Women's History Month" (*The Atlantic,* March 1, 2013)
Why March is National Women's History Month (National Women's History Project)
Women's History Month (*TIME for Kids*)
Women's History Month (History)

COMMON CORE ANCHOR STANDARDS

Content Area/Standard
Reading
Standard 1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
Standard 2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
Standard 4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
Standard 6: Assess how point of view or purpose shapes the content and style of a text.
Standard 7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
Standard 9: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
Writing

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Standard 1: Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.
Standard 2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
Standard 4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
Standard 6: Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
Standard 7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
Standard 8: Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
Language
Standard 3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
Standard 4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
Standard 5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
Speaking and Listening
Standard 1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
Standard 2: Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
Standard 4: Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
Standard 5: Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

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