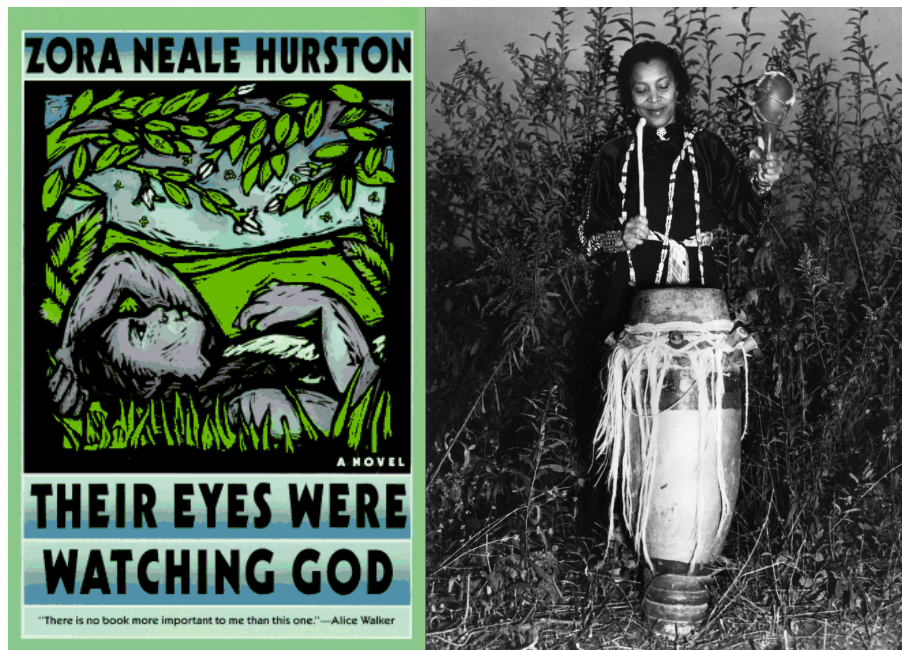


Teaching the African Diaspora in the Americas with *Their Eyes Were Watching God*:

Students Researching through Fieldwork and Fiction



Lesson Guide

*Center for Latin
American Studies*

VANDERBILT  UNIVERSITY

Teaching the African Diaspora in the Americas with *Their Eyes Were Watching God*: Using Fiction to do Textual Research on Gender, Race, and Spirituality

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Overview

Grade levels: 10th-12th Grade

Subject areas: Language Arts/English/Literature

Interdisciplinary Connections: This Lesson Plan is an extension or framework plan for discussion *Their Eyes Were Watching God* by Zora Neale Hurston. It could be modified to discuss any chapter/portion of the novel or to discuss chapters from *Tell My Horse* in a social studies class that is studying the Caribbean. It connects with Geography, Human Geography, Sociology, and World History as well.

Key words: global competency, research skills, Zora Neale Hurston, close reading, annotating, dual-entry journal, Latin America, race and racism, gender, spirituality, Haiti, Jamaica, the U.S. South

Summary

This lesson plan can be used either as an extension plan or a general plan for a discussion of *Their Eyes Were Watching God* in a High School English/Literature/Language Arts Class. It can be modified to discuss other works, and for use in social studies classrooms, in conjunction with CLAS' lesson plan on the documentary *Poto Mitan*.

In this lesson, students will briefly learn about Zora Neale Hurston's work as a social scientist who studied folklore and culture in the black diaspora across the U.S. and Latin America. Students will discuss the major questions Hurston addressed in her research on the African Diaspora, and how they might have impacted her while writing *Their Eyes Were Watching God* during a research trip in Haiti. They will then use this framework to develop a research question about folklore, experience, and culture that they will trace through the novel. A special focus on gender, race, and spirituality is a suggestion, but teachers can amend this to whichever themes in the text they'd like to highlight, making it easy applicable to multiple approaches to the text. This activity will stimulate a close reading of the text and a research and evidence-based approach to discussing the novel. It will also urge students to see social science and literature as connected, and to connect insights and questions about the human experience from literature to the study of cultures in the U.S. and beyond.

Contents and Materials

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2. Lesson Plan Staging and Alternate Ideas
3. Curriculum Relevance/Common Core Standards

4. Appendix

- Glossary
- Double-Entry Journal
- Zora Neale Hurston Biography Timeline
- Excerpt of Tell My Horse (from her work in Jamaica)
- PDF of PowerPoint Slides (file available on CLAS website as well)

Learning Objectives

Students will:

- Contextualize Zora Neale Hurston's fiction as part of a her life's work as a social scientist/collector of folk narrative in the Haiti, Jamaica, and the U.S. South in a way that facilitates a deeper understanding of the novel
- Define diaspora, fieldwork, folklore and oral tradition
- Identify key questions about the human experience that drive the structure of Hurston's plot and character development, such as gender roles, labor, racial identity inequality and spirituality, and reflect on their transnational relevance
- Gather information on, discuss, comprehend, evaluate, synthesize, and report on passages in the *Their Eyes Were Watching God* that relate to student-generated questions about social experience and folklore in the text (PBL related)
- Refine their understanding of literary devices that enable them to comprehend, interpret, and draw conclusions about the work of Zora Neale Hurston
- Consider the relationship between social science and fiction/the arts (STEM + Arts= STEAM!)

Materials Needed

Materials Needed In-class:

- the students will need a copy of the novel *Their Eyes Were Watching God*
- copies of the double-entry journal worksheet (Appendix)
- ZNH Fieldwork Lesson Plan PowerPoint (Appendix and Digital)

For teachers' reference:

- Glossary
- Zora Neale Hurston Biography Timeline
- Excerpt of Tell My Horse (from her work in Jamaica)
- List of Related Resources in the CLAS Lending Library and Online

Lesson Plan

Lesson Parts

Part I: Engagement This section leads the lesson with an activity to familiarize students with Zora Neale Hurston's work as an anthropologist in Jamaica and Haiti and engage student interest in the scholarly questions that drove Hurston's work.

Part II: Research (Textual Analysis) and Synthesis. In this section, students work to identify key questions that drive the structure of Hurston's plot and character development and engage in close reading activities to trace those themes and questions through *Their Eyes Were Watching God*.

Part III: This section has **culminating activities and assessment** opportunities that you can select from to complete this literature unit.

Part I: Engagement

1. Play audiofile of Zora Neale Hurston singing a U.S. Southern folk song, "Halimuhfack" and talking about where how she learned it. <https://www.floridamemory.com/audio/hurston.php>

In the file, Hurston comments about the process of learning songs from community members. In essence, she introduces the process of participant observation/fieldwork and its importance in collecting and writing about folklore.

2. Ask students:

Where did she find out about this song?
How did she learn it?
Why do you think she wanted to learn it?

After a brief discussion ask them: What else could we learn about human experiences and culture from participant observation, or fieldwork?

[Participant observation: learning about a culture or community through participating in its activities, observing, and taking detailed notes

Fieldwork: living among a group of people for the purpose of learning about their culture.]

Alternative Warm Ups: depending on class theme/educator preference: instead of listening to that song, play an audio clip of Hurston's interviews about zombies in Haiti (<http://www.theparisreview.org/blog/2013/01/07/zora-neale-hurston-on-zombies/>), or read an excerpt of her work from Jamaica (Appendix: A4) to engage student interest in fieldwork and Hurston's work in Latin America. We have a collected volume of Hurston's work in the Caribbean at the CLAS lending library if you'd like to choose another passage on voodoo, zombies, or any other fascinating topic from her fieldwork for students to read and discuss as a doorway to discussing fieldwork and themes in *Their Eyes Were Watching God*. (PPT)

3. Introduce Zora Neale Hurston as an anthropologist who wanted to be “the authority on Afro-American **Folklore**.”¹ She worked in the U.S. and Latin America, following her questions to various communities that are part of the African Diaspora.

[folklore: the traditional beliefs, customs, and stories of a community, passed through the generations by word of mouth]

- a. show map of transatlantic slave trade (a recap for students) and discuss the term diaspora as referring to individuals with similar heritages/histories living across different geographic locales (PPT)

[diaspora- Scattering of language, culture, or people. A dispersion of a people, language, or culture that was formerly concentrated in one place. Example- the African Diaspora.]

- b. show map showing Zora Neale Hurston’s fieldwork locations as a social scientist (one that shows the transatlantic region, and then one that zooms into the Americas). Specifically outlines that Zora Neale Hurston wrote *Their Eyes Were Watching God* while in Haiti. (PPT)

4. Outline some questions that guided Zora Neale Hurston’s fieldwork in Jamaica and Haiti (PPT). Informally ask about/discuss any possible connections between these themes and themes in the novel. This will also help the students with step 4 by modeling a discussion about fieldwork themes/questions. Tell students they will work in groups to outline some questions that Hurston may have had about the folklore and practices of communities represented in *Their Eyes Were Watching God*. Have the class come up with one as a group, modeling 1-2 ideas for driving research questions:

Examples of model research questions:

What did individuals in Eatonville believe about religion?

Does women’s work differ culturally from men’s work?

What role does gossip play in community life?

Break into groups and check in with groups, assist them in drafting a question.

Homework: Tell students to review the text, and annotate a few passages from the book that relate to one of their group’s questions [a nice blog on annotation strategies and the Common Core: <http://catlintucker.com/2013/04/common-core-reading-understanding-analyzing-complex-texts/>]

¹ Hemenway, Robert E. Zora Neale Hurston: A Literary Biography. Urbana [Ill].: University of Illinois Press, 1980.
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Part II: Day 2

[Instructor should come prepared with one piece of textual evidence that addresses your example question]

1. Re-Activate and Share

- a. Students break into their research groups and confirm their guiding research question for the text. Teacher checks in with each group, making sure they are ready for group share.
 - b. Report back/Feedback: student groups share their research questions with the class
2. **Research and Annotate** (RL.11-12.1-5, 10). Tell students they will do “fieldwork” in the text, and seek to answer their questions with textual evidence. Ask groups to use their guiding research question to create double-journal fieldnotes using passages, quotes, and plot points from the novel. Draw two columns on the board, or bring a document to show on a digital screen with your question and quote already filled in, and model an example using your example research question. Share your question, and the quote, and ask for open-class input on how the quote you chose might relate to your question.

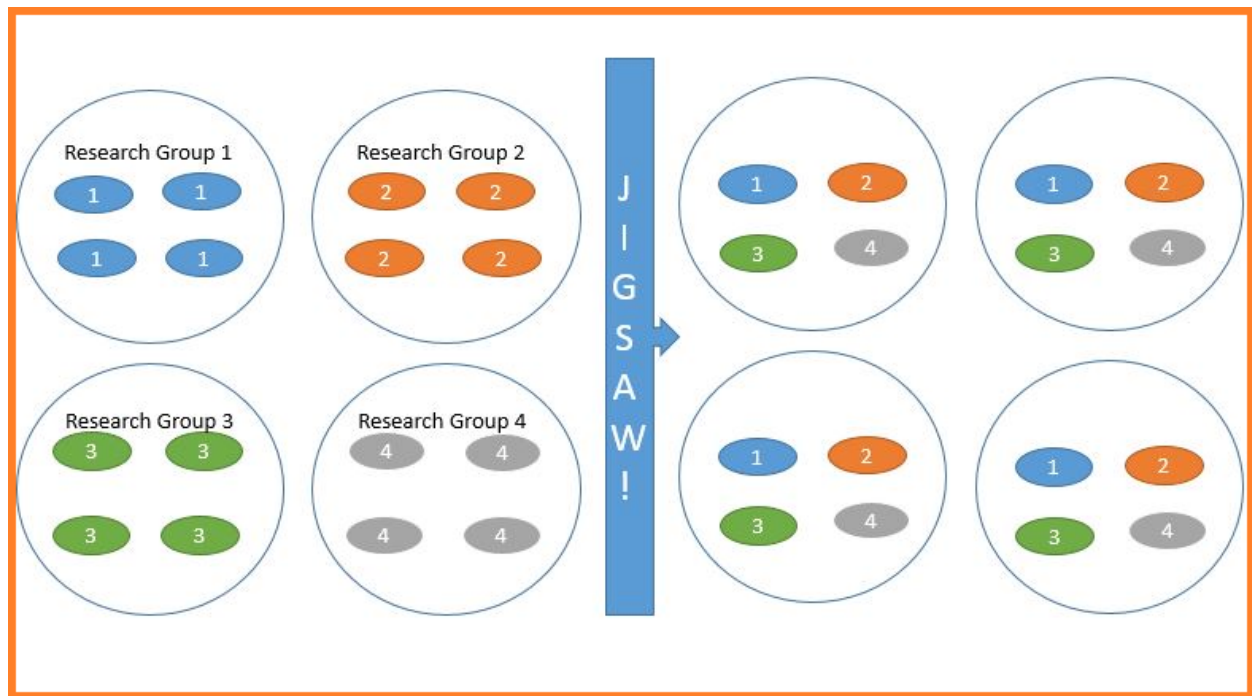
Example of Modeling Dual-Entry Journal

Question: Is there gender equality in this community?

Observation from the Text: “Why must Joe be so mad with her for making him look small when he did it to her all the time?” (p.77)

Observation from my Head (elicit from the class how they think the quote you chose relates to your research question): Janie considers and is angered by an unfair gender standard. She thinks men consistently put down women and expect them to be calm about it, while the reverse does not work out. Women who insult their male partners, even when insulted first, can suffer drastic and public consequences that men do not face when they do the same.

3. **Share results.** Depending on educator preference, (a) have your students jigsaw and share their question and textual evidence or (b) have ask research groups prepare a presentation to share with the class that outlines their research questions and textual evidence that helped them to answer it.



Example of Jigsaw Discussion Set up.

Part III: Ideas for Assessment Opportunities and/or Culminating Activities

1. **Write about your research and share.** Have student research groups use their research they gathered the evidence they gathered to craft a group-report. What might Hurston be trying to show the reader about _____? Groups share their work with the class in a presentation, or could craft a blog, audio recording, or even online slideshow/webinar to share more widely (following PBL real audience suggestion)
2. **Observe and reflect.** Spend 1-3 days conducting observation research in places you already go in your daily life with your guardians or at school (neighborhood centers, after-school activities, restaurants, parks). How do individuals interact? Do any of the questions that Hurston had about Haiti, or about life in Eatonville, FL relate to our lives? What did you find?
3. **Connect to global questions.** Is the research question your group chose to explore in the novel one you could ask of other communities in the Americas (North, Central and South)? How could they be explored? Where would you want to explore them, and why? What would you expect to find?

Curriculum Contents/ Standards

Tennessee/Common Core ELA Anchor Standards

College and Career Readiness Anchor Standards for Reading

CCSS.ELA-LITERACY.CCRA.R.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.

CCSS.ELA-LITERACY.CCRA.R.2

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-LITERACY.CCRA.R.3

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

CCSS.ELA-LITERACY.CCRA.R.8

Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

CCSS.ELA-LITERACY.CCRA.R.10

Read and comprehend complex literary and informational texts independently and proficiently.

College and Career Readiness Anchor Standards for Writing

CCSS.ELA-LITERACY.CCRA.W.1

Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.CCRA.W.6 [Culminating Activity 1]

Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

CCSS.ELA-LITERACY.CCRA.W.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

College and Career Readiness Anchor Standards for Speaking and Listening

CCSS.ELA-LITERACY.CCRA.SL.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.

CCSS.ELA-LITERACY.CCRA.SL.4 [Culminating Activity 1]

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.

English Language Arts Standards » Reading: Literature » Grade 11-12

CCSS.ELA-LITERACY.RL.11-12.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-LITERACY.RL.11-12.2

Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.11-12.3

Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-LITERACY.RL.11-12.9

Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

CCSS.ELA-LITERACY.RL.11-12.10

By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

English Language Arts Standards » Writing » Grade 11-12

Research to Build and Present Knowledge:

CCSS.ELA-LITERACY.W.11-12.7

Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-LITERACY.W.11-12.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

Interdisciplinary Connections

African American History

AAH.4 Identify and explain the Middle Passage as one of the largest forced migrations in human history. (C, H)

AAH.24 Assess the literary contributions made by African Americans. (C)

Sociology

S.7 Identify and apply the elements of culture. (C)

World Geography

WG.15 Analyze how cultural characteristics, including the world's major languages, ethnicities, religions, and issues of gender link or divide regions. (C, G)

WG.19 Analyze past and present trends in human migration and cultural interaction as they are influenced by social, economic, political, and environmental factors. (C, E, G, H, P)

Appendix

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- A2 *Their Eyes Were Watching God* Double Entry "Fieldnote" Journal
- A3 Zora Neale Hurston's Life, Research, and Writing Timeline
- A4 Excerpt from *Tell My Horse* (from her work in Jamaica)
- A5 PDF of PowerPoint Slides (file available on CLAS website as well)
- A6 List of Related Resources in the CLAS Lending Library and Online
- A7 Citations from Lesson Plan

[A1] Lesson Glossary

Diaspora/African Diaspora

Diaspora (noun): Scattering of language, culture, or people. A dispersion of a people, language, or culture that was formerly concentrated in one place. Example- the African Diaspora.

Participant Observation/Fieldwork

A technique of field research, used in anthropology and sociology, by which an investigator (participant observer) studies the life of a group by sharing in its activities.

Folklore

the traditional beliefs, customs, and stories of a community, passed through the generations by word of mouth]

Fieldnotes

Fieldnotes refer to various notes recorded by scientists during or after their observation of a specific phenomenon they are studying. Fieldnotes are particularly valued in descriptive sciences such as ethnography, biology, geology, and archaeology, each of which have long traditions in this area.

[A2] *Their Eyes Were Watching God* Double Entry "Fieldnote" Journal

Use this journal to organize evidence you can find in the text that will help you answer your group's guiding question.

Name:

Group's Guiding Question:

Observation from the Text (plot point, observation, quote)	Observation from my head (your reaction, connections you see, interpretation of meaning, relationship to the question)

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[A3] Zora Neale Hurston's Transnational Life, Research, and Writing

Alabama, Florida, Nashville, New York, Washington DC, Haiti, Jamaica, Honduras

Jan 7, 1891 Zora Neale Hurston Born

Zora Neale Hurston is born in Notasulga, Alabama. She is the fifth of eight children born to John and Lucy Potts Hurston.

1892 Move to Eatonville, Florida

The Hurston family moves to Eatonville, an incorporated, self-governed, all-black town north of Orlando, Florida. Incorporated in 1887, it is the oldest such town in the United States.

1917 Twentysomething High-Schooler

After leaving home and school and working a number of odd jobs to support herself, Hurston moves to Baltimore, Maryland. In order to qualify for a free high school education, 26-year-old Hurston lies about her age, claiming her birth year as 1901. She maintains the falsehood until her death.

Jun 1918 High School Graduation

Hurston completes her high school graduation requirements at Morgan Academy in Baltimore. After graduation, she works as a waitress and a manicurist to earn money.

1919 Hurston at Howard University

Hurston enrolls at Howard University in Washington, D.C.

1925 Transfer to Barnard College

Hurston submits the short story "Spunk" and the play *Color Struck* to a literary contest sponsored by Opportunity and wins second place for both. In the same year, she receives a scholarship to Barnard College and transfers, studying anthropology with the scholar Franz Boas.

1926 Hurston Visits Harlem, starts her career as a fieldworker/social scientist

Hurston travels to Harlem to conduct field research for Boas on black life. She meets several other young black artists, including Langston Hughes. Several of Hurston's short stories are published during this time. She and Hughes also launch the short-lived but influential black literary journal *Fire!!*

1927 Hurston travels to Florida to do fieldwork, marries Herbert Sheen

Jul 7, 1931 Divorce with Sheen

Jan 10, 1932 Hurston's musical *The Great Day* premieres on Broadway.

1934 Hurston's play *All Ye Live Long Day* premieres at Rollins College, Winter Park FL

On her way up to Chicago from Florida to direct a folk concert, she stopped at Fisk University in Nashville, TN to speak with the school's president Thomas Jones. With a view toward hiring Hurston as a full professor, Jones proposed sending Hurston to Yale to undertake additional training. The Rosenwald Fund proposed to subsidize a chair for her at Fisk, but decided instead to offer her a fellowship for doctoral study at Colucia.

May 1934 Hurston's first novel, *Jonah's Gourd Vine*, is published. She begins to study for a doctorate (never completed) at Columbia University with the help of a Rosenwald Fellowship

1935 Hurston publishes a collection of black folklore entitled *Mules and Men*.

1936 Hurston is awarded a Guggenheim Fellowship to study obeah, the practice of sorcery in the West Indies. From April to September she conducts research in **Jamaica**.

1937 Her Guggenheim fellowship extended, Hurston continues her research in **Haiti**. While there, she writes *Their Eyes Were Watching God* in seven weeks. She returns to the United States shortly before the 18 September publication of the novel.

1938 Hurston writes and publishes *Tell My Horse*, an account of West Indian obeah practices based on her research.

1939 Hurston is hired by the Federal Writers' Project to record African-American folklore, songs, and labor conditions.

Later in the year she accepts a position as a drama instructor at North Carolina College for Negroes. Her novel *Moses, Man of the Mountain* is published. She marries Albert Price III.

[Link: Florida Memory Project](#)

1942 Her memoir *Dust Tracks on a Road* is published to critical praise. It receives the Anisfield-Wolf Book Award for its take on race relations.

1943 After a brief and tumultuous marriage, Hurston and Price's divorce is finalized.

1947 Hurston moves to **Honduras** to research the black experience in Central America. She writes the novel *Seraph on the Suwanee*, which is published the following year.

1950 A financially strapped Hurston takes a job as a maid in Florida. She continues to publish well-regarded essays in the *Saturday Evening Post* and other publications.

1952 The *Pittsburgh Courier* hires Hurston to cover the sensational case of Ruby McCollum, a black woman who shot and killed her white lover, whom she accused of rape.

1957 Hurston begins a two-year stint as a columnist for the *Fort Pierce Chronicle*. During this time she also works as a substitute teacher at a local school.

1959 Hurston suffers a stroke and is forced to move into the St. Lucie County Welfare Home.

Jan 28, 1960 Zora Neale Hurston dies of hypertensive heart disease at the St. Lucie County Welfare Home. Penniless and alone at the time of her death, her neighbors take up a collection to pay for her funeral. She is buried in an unmarked grave.

Aug 1973 Intrigued by Hurston's life story, the writer Alice Walker locates the site of her grave and purchases a headstone for it. The inscription reads "Zora Neale Hurston: A Genius of the South."

A4

"The Rooster's Nest" by Zora Neale Hurston

Jamaica, British West Indies, has something else besides its mountains of majesty and its quick, green valleys. Jamaica has its moments when the land, as in St. Mary's, thrusts out its sensuous bosom to the sea. Jamaica has its "bush." That is, the island has more usable plants for medicinal and edible purposes than any other spot on earth. Jamaica has its Norman W. Manley, that brilliant young barrister who looks like the younger Pitt in yellow skin, and who can do as much with a jury as Darrow or Liebowitz ever did. The island has its craze among the peasants known as Pocomania, which looks as if it might be translated into "a little crazy." But Brother Levi says it means "something out of nothing." It is important to a great number of people in Jamaica, so perhaps we ought to peep in on it a while.

The two greatest leaders of the cult in Jamaica are Mother Saul, who is the most regal woman since Sheba went to see Solomon, and Brother Levi, who is a scrontous-looking man himself.

Brother Levi said that this cult all started in a joke but worked on into something important. It was "dry" Pocomania when it began. Then it got "spirit" in it and "wet." What with the music and the barbaric rituals, I became interested and took up around the place. I witnessed a wonderful ceremony with candles. I asked Brother Levi why this ceremony and he said, "We hold candle march after Joseph. Joseph came from cave where Christ was born in the manger with a candle. He was walking before Mary and her baby. You know Christ was not born in the manger. Mary and Joseph were too afraid for that. He Was born in a cave and He never came out until He was six months old. The three wise men see the star but they can't find Him because He is hid in cave. When they can't find Him after six months, they make a magic ceremony and the angel come tell Joseph the men wanted to see Him. That day was called 'Christ must day' because it means 'Christ must find today,' so we have Christmas day, but the majority of people are ignorant. They think Him born that day."

I went to the various "tables" set in Pocomania, which boils down to a mixture of African obeah and Christianity enlivened by very beautiful singing. I went to a "Sun Dial" -- that is a ceremony around the clock (24 hours long). The place was decorated from the gate in, with braided palm fronds and quacca bush. Inside the temple, the wall behind the altar was papered with newspapers.

There, the ceremony was in the open air. A long table covered with white. Under this table, on the ground, lighted candles to attract the spirits. There was a mysterious bottle which guaranteed "the spirit come." The Shepherd entered followed by the Sword Boy, carrying a wooden sword. After him came the Symbol Boy with a cross, chanting. Then came the Unter Boy with a supple jack, a switch very much like a rattan cane in his hand. During the ceremony he flogged those who were "not in spirit" that is, those who sat still. They are said to "cramp" the others who are in spirit. The Governess followed the Unter Bov. She has charge of all the

women, but otherwise she functions something like the Mambo of Haiti. She aids the Shepherd and generally fires the meeting by leading the songs and whipping up the crowd. There followed then the Shepherd Boy who is the "armor-bearer" to the Shepherd.

Their ceremony is exciting at times with singing, marching, baptisms at sacred pools in the yard. Miraculous "cures" (Mother Saul actually sat down upon a screaming Chinese boy to cure him of insanity); and the dancing about the tables with that tremendous exhalation of the breath to set the rhythm. That is the most characteristic thing of the whole ceremony. That dancing about the lighted candle pattern on the ground and that way of making a rhythmic instrument and of the breathing apparatus -- such is Pocomania, but what I have discussed certainly is not all of it.


These "Balm yards" are deep in the lives of the Jamaican peasants. A Balm Yard is a place where they give baths, and the people who operate these yards are to their followers both doctor and priest. Sometimes he or she diagnoses a case as a natural ailment, and a bath or series of baths in infusions of secret plants is prescribed. More often the diagnosis is that the patient has been "hurt" by a duppy, and the bath is given to drive the spirit off. The Balm Yard with a reputation is never lacking for business. These anonymous rulers of the common people have decreed certain rules and regulations for events in life that are rigidly adhered to. For instance the customs about birth and death. The childbed and the person of the newborn baby must be protected from the dead by marks made with bluing. When it is moved from this room, the open Bible must precede it to keep off the duppies, and so on.

Tables are usually set because something for which a ceremony has been performed is accomplished. The grateful recipient of favor from the gods then sets a table of thanksgiving. No one except the heads of the Balm Yard and the supplicants are told what it is for. Most of the country products are served with plenty of raw rum. The first and most important thing is a small piece of bread in a small glass of water as a symbol of plenty.


Excerpt from:

Hurston, Zora N, and Henry L. Gates. *Tell My Horse: Voodoo and Life in Haiti and Jamaica*. New York: Harper Perennial, 2009. Print

Sample Provided by Harper Perennial: <http://zoranealehurston.com/books/tell-my-horse>



Teaching the African
Diaspora in the Americas
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Watching God*:
Students Researching
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Fiction






warm up

Listen to this recording of Zora Neale
Hurston singing a U.S. Southern folk
song, “**Halimuhfack**” and talking about
where how she learned it.

[https://www.floridamemory.com/
audio/hurston.php](https://www.floridamemory.com/audio/hurston.php)




warm up

Where did she find out about this
song?


How did she learn it?

Why do you think she wanted to learn
it?



warm up


What else could we learn about human experiences from **participant observation**, or **fieldwork**?



Zora Neale Hurston's Fieldwork

She wanted to be "the authority on Afro-American **folklore**," and worked in various parts of the U.S. and Latin America. She followed her questions to various communities that are part of the African Diaspora

African Diaspora in the Americas



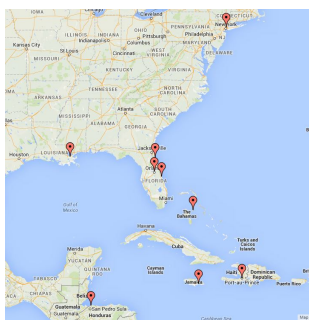
SLAVE TRADE FROM AFRICA TO THE AMERICAS 1650-1860

Between 1650 and 1860, approximately 10 to 15 million enslaved people were transported from western Africa to the Americas. Most were shipped to the West Indies, Central America, and South America.

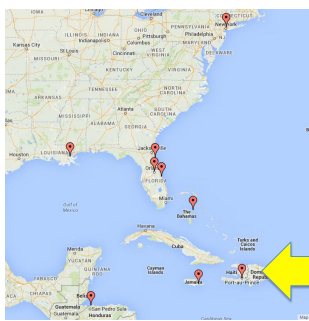
Zora Neale Hurston's Fieldwork



Zora Neale Hurston's Fieldwork



Zora Neale Hurston's Fieldwork



Wrote *Their Eyes Were Watching God* while doing research in Haiti

Themes she explored in Jamaica and Haiti...

Spirituality, ceremonies (Christian inspired and voodoo), faith/beliefs, rituals

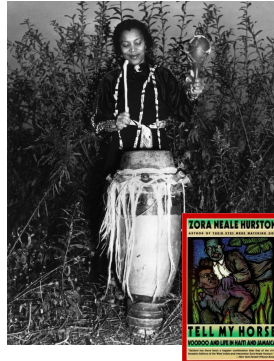
Belief in Zombies

Gender Roles

Race/Racism

Relationships with Plants and Non-human Animals

Farming/Food Production





Now that you've read *Their Eyes Were Watching God...*

What questions about human experience are addressed in the novel? What about life and culture in Eatonville is discussed in the text?
