



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF EDUCATION PROGRAMS

Narrative Section of a Successful Proposal

The attached document contains the narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful proposal may be crafted. Every successful proposal is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the program guidelines at <http://www.neh.gov/grants/education/landmarks-american-history-and-culture-workshops-school-teachers> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Jump at the Sun: Zora Neale Hurston and Her Eatonville Roots

Institution: Florida Humanities Council

Project Director: Ann Schoenacher

Grant Program: Landmarks of American History and Culture Workshops

JUMP AT THE SUN: ZORA NEALE HURSTON AND HER EATONVILLE ROOTS

I was born in a Negro town. I do not mean by that the black back-side of an average town. Eatonville, Florida is, and was at the time of my birth, a pure Negro town – charter, mayor, council, town marshal and all. It was not the first Negro community in America, but it was the first to be incorporated, the first attempt at organized self-government on the part of Negroes in America. - Zora Neale Hurston, *Dust Tracks on a Road*

Just ten miles north of Orlando, in the shadow of the world's largest theme park, surrounded by five lakes and acres of orange groves, lies Eatonville, Florida, the oldest incorporated black municipality in the United States. It is here that Zora Neale Hurston (1891-1960), writer, folklorist, anthropologist, and arguably the most significant collector and interpreter of Southern African American culture, spent her childhood. It was a “pure Negro town...where the only white folks were those who passed through,” wrote Hurston, about the town that provided the folktales, characters and events that inspired her literary works and folklore collections. According to author Alice Walker, “everything Zora Neale Hurston wrote came out of her experience in Eatonville.”

Perhaps no American scholar has recorded and preserved the culture and character of her hometown as thoroughly and vividly as Hurston has Eatonville. Her family lived across the street from Joe Clarke's store, the “heart and spring” of the town. It was on the store's front porch that she encountered a cross section of the town's citizens and first heard the stories of Bro' Gator and Sis' Cat and listened to the blues music and railroad work songs that were later published in her folklore collection *Mules and Men*. Joe Clarke himself served as the model for Jody Stark in Hurston's acclaimed novel, *Their Eyes Were Watching God*. Because Eatonville left such an indelible mark on her identity and imagination, it is not surprising that while records indicate Hurston was born in

Alabama and moved to Eatonville in her first two or three years of life, Hurston herself always referred to Eatonville as her place of birth.

Throughout her career, Hurston straddled the worlds of social science and art. At Barnard College she was the only black student and a protégé of the distinguished anthropologist Franz Boas. Her early writing earned her an honored role in the black cultural movement later known as the Harlem Renaissance. Her biographer Robert Hemenway argues that as the Harlem Renaissance's only Southerner, she became that group's link to their racial heritage, embodying a "closer association with racial roots than any other Renaissance writer." She famously feuded with black intellectuals of the day. Richard Wright criticized her use of black vernacular English and accused her of being apolitical. When Harvard PhD Alain Locke accused her of allowing her folklore to intrude into her novels and called her characters "pseudo-primitives," Hurston replied, "I will send my toenails to debate him on what he knows about Negroes..."

Throughout her life, Hurston returned to Florida and Eatonville to mine its rich reservoir of folk culture. In the 1930s, Hurston haunted the jook joints and turpentine camps of Central Florida, collecting folk stories and songs for the Works Progress Administration (WPA), a collection that lives on at the American Folklife Center at the Library of Congress. While she studied voodoo in Haiti and searched for lost Mayan cities in Honduras, Florida remained the muse for both her literary and scholarly works.

Hurston's "pure Negro" childhood in Eatonville also formed her political and social consciousness. Breaking with black intellectuals of the day, Hurston opposed the Supreme Court ruling on *Brown v. Board of Education* (1954), believing that the demise of black schools and black teachers would disrupt the transfer of black cultural traditions. These tensions, which informed both Hurston's life and

work, are as relevant today as they were a half-century ago. Hurston's work provides us with a framework to examine intra-racial situations rather than inter-racial confrontations. As she wrote in her biography, "Negroes were supposed to write about the race problem. I was, and am, thoroughly disinterested in that subject. My interest lies in what makes a man or a woman do such-and-do, regardless of color."

When she died in obscurity, buried in an unmarked grave in 1960, she had published four novels, two books of folklore, an autobiography and more than 50 short stories and essays. She had been granted honorary degrees, featured on the cover of the *Saturday Review*, become the most important collector of African-American folklore in the country and published more books than any other black American woman to date. Her complex and fascinating life, her work as an anthropologist, and her literary writings provide an interdisciplinary framework from which to ask provocative questions about the intersection of social science and art, particularly as they relate to class, race and gender. Her life and works also provide a fascinating vantage point from which to explore the culture outpouring of the Harlem Renaissance – the art, the writing, the music, and the creative spirit of the movement.

After more than a decade of obscurity, Hurston's work was resurrected in the 1970s thanks to Alice Walker, Robert Hemenway, Henry Louis Gates and others. In the past two decades, there has been a surge of scholarship on Hurston's work. Her writings, particularly *Their Eyes Were Watching God*, are a staple in high school English classes across the country. Hurston's fusion of folklore and literature, her ear for idiomatic language and stories, and her attitudes about racial and sexual identity and politics, helped to create a new black aesthetic by expanding our view of African-American life in the South and the meaning of race and color in modern America. Written in pitch-perfect vernacular, replete with myths and legends, work songs and spirituals, creation myths and comedy,

her writings provide teachers with an interdisciplinary format from which to explore literary themes, folkloric approaches, vernacular language, feminist theory, African-American and Southern history, and the Harlem Renaissance.

Site. Added to the National Register of Historic Places in 1998, Eatonville is a place of great significance on three levels: its history as the oldest incorporated black municipality in the country, its association with Zora Neale Hurston, and the continuity of its traditional culture. Eatonville was the primary focus of the earliest ethnography of Florida's African-American culture, and perhaps the first anywhere completed by an African-American ethnographer, Zora Neale Hurston. Founded in 1886 by newly-freed slaves who were drawn to the still plentiful public land in Florida available for homesteading, Eatonville became one of approximately 100 black towns that were organized in the U.S. between 1865 and 1900. Fewer than twelve of these towns survive today. The town attracted freedmen and their families from as far west as Mississippi and as far north as South Carolina, who found work clearing land and planting crops, as well as building homes, hotels and the railroad. Hurston's family was among the town's earliest citizens, moving from Alabama about 1893. Her father, John Hurston, was elected mayor of Eatonville three times and was credited for writing the local laws.

The children of Eatonville, including Hurston, attended the Hungerford Normal and Industrial School, the first school for African Americans in Central Florida. The school provided vocational and academic training as well as an education in social graces. The two early churches of Eatonville, St. Lawrence African Methodist Episcopal Church and Macedonia Missionary Baptist Church, became mainstays of religious and communal life and still exist today among the town's fourteen houses of worship.

Daily life in Eatonville was recounted in Hurston's first fieldwork as an anthropologist. Her best known folklore collection, *Mules and Men* (1935), was collected in and around Eatonville and includes black music, games, oral lore and religious practices reflective of centuries of African-American life. Hurston's ethnographic study of her racial heritage influenced several Harlem Renaissance writers, and later such contemporary authors as Alice Walker and Toni Morrison.

Eatonville also provides an instructive vantage point from which to examine black life and social structures in the South between the Civil War and the Civil Rights Eras. Black settlements at this time fostered a unique culture and Hurston's literature and scholarship focus a lens on the tension created in everyday life for African Americans striving to integrate into mainstream culture while maintaining a distinct African-American identity. (see Att. 6 for early map of Eatonville)

Seminar Content. This proposal seeks to continue NEH-funded "Landmarks" seminars on Zora Neale Hurston that were originally implemented by the Florida Humanities Council (FHC) in 2008 and continued through 2011. The proposed seminars will bring together teachers from across the country with an interdisciplinary team of humanities scholars to examine Hurston's accomplishments within the context of the historical and cultural development of the Eatonville community. They will grapple with compelling questions about how this unique black enclave fueled Hurston's appreciation of folk culture, inspired her literary works, created her racial and gender identity, and formed her sometimes controversial views on race.

The proposed seminars are designed around a set of questions and readings to be discussed with a seminar leader, noted scholars, and Hurston's biographer Valerie Boyd. The week includes a walking tour of Eatonville; a trip to Fort Pierce, where Hurston spent her final years; an opportunity to examine Hurston documents at the Rollins College Archives; and the presentation of both a

Chautauqua-style performance of Hurston and a folk revue of the songs and stories that Hurston collected in Central Florida.

Seminar Partners / Institutional Context. The proposed seminars will bring together the scholarly resources and institutional leadership of three organizations which have been instrumental in the implementation of the seminars, 2008 - 2011: (see Att. 6 for letters of support and additional information about each organization)

- **The Florida Humanities Council's (FHC) Teachers Center** has served more than 11,000 teachers in the past nineteen years through a variety of programs including weeklong residential seminars and multi-day and one-day workshops. The proposed Hurston seminars complement a number of projects previously funded by FHC that explore Hurston's life and work. These include grants to the Association to Preserve the Eatonville Community (1989 & 2009) to design a traveling exhibit on Hurston and a grant to launch the first annual Zora Neale Hurston Festival of the Arts, now in its 23rd year. FHC has also awarded grants to the St. Lucie County Library System (2000) and the St. Lucie County Cultural Affairs Council (2004, 2006, 2009) to produce a Zora Neale Hurston Heritage Trail and to fund honoraria for scholar presentations at the city of Fort Pierce's annual ZoraFest. In 2010, FHC provided funds to The Winter Park Public Library, in cooperation with the Maitland Public Library and the Eatonville Branch Library, to present a series of programs on Zora Neale Hurston including reading groups, a summer reading program, storytelling, a screening of the film "Jump at the Sun", and an online reading group facilitated by scholars. In 2011, the Florida Historical Society was awarded FHC funding to produce a traveling exhibition, a curriculum guide for teachers, and ancillary web-based materials highlighting Zora Neale Hurston's life and career, particularly her time spent in Brevard County. Also in 2011, FHC funded a one-day event at the annual book festival on Amelia Island that included a moderator-led panel discussion that explored literary relationship

of Marjorie Kinnan Rawlings and Zora Neale Hurston: the demographics of where Rawlings and Hurston lived, their regional and cultural differences, the influence the authors had on each other, and some elements of their writings that remain relevant in literature today.

- The **Association to Preserve the Eatonville Community (APEC)** was incorporated in 1988 as a non-profit organization whose mission is to educate the public about Eatonville's historic and cultural significance and to use the community's heritage and cultural vibrancy for its economic development. APEC spearheaded efforts to conduct a historical survey of Eatonville that later contributed to its addition to the National Register of Historic Places in 1998. APEC maintains the Zora Neale Hurston National Museum of Fine Arts and the annual Zora Neale Hurston Festival.
- Located just three miles east of Eatonville is **Rollins College**. Hurston developed friendships with several faculty members in the 1930s and two of her folklore productions were originally presented at the College. These programs along with reviews from the student newspaper and other supporting materials are housed in the Rollins College Library Archives and Special Collections, which participating teachers will tour. Rollins will again provide housing in one of its six residence halls, a daily meal plan, full access to library facilities and computer labs, use of the campus theatre, and a fully equipped conference room for presentations by scholars and informal meetings among teachers. (see Att. 6 for campus map)

CONTENT & DESIGN OF THE SEMINARS

The proposed seminars will run two consecutive summer weeks in 2013 . Each seminar begins on Sunday afternoon and ends Saturday afternoon. A general overview of the proposed weekly

schedule of activities follows with a detailed reading list included in Attachment 4. Additional support materials, including comments from past participants, can also be found in Attachment 4.

Seminar adjustments and additions are made each year in response to participant and scholarly evaluations. The proposed 2013 seminar agenda includes content on the Harlem Renaissance, which past participant evaluations tell us is a major part of their high school curricula. In addition, The National Humanities Center (NHC) will partner with FHC to create follow-up online seminars in SY 2013 on the “Art of the Harlem Renaissance,” drawing heavily from the NEH’s “Picturing America” initiative. (see Att. 8 for more information about the NHC online seminars)

Day One (half day) Seminar Orientation and Overview

Scholar: Heather Russell, Lead Scholar
Primary Text: Boyd. *Wrapped in Rainbows: The Life of Zora Neale Hurston*.

Following registration, the lead scholar will provide participants with an overview of the week’s activities and the overarching themes that will form the basis of the seminar’s investigation of Hurston. Russell will pay particular attention to the importance of “place” in history and literature and how “place” can enhance our critical perspectives on literary works.

Day Two Hurston’s Eatonville Roots – Walking and Bus Tour

Scholars: Russell, N.Y. Nathiri, Julian Chambliss, and Phyllis McEwen
Readings: Boyd. *Wrapped in Rainbows*, “A Pure Negro Town.” Hurston. *Mules and Men*, “Introduction.” Fly. *Zora! A Woman and Her Community*, “Understanding”.

Teachers will spend the day in Eatonville, visiting such sites as the St. Lawrence AME Church, the Thomas House, and the Matilda Moseley House with N.Y. Nathiri, Education Coordinator of The Association to Preserve the Eatonville Community. Historian Julian Chambliss will place Eatonville in the context of the American South during the periods of Reconstruction and the New South, emphasizing how these settlements created black citizens capable of social, economic and political uplift in an era of marginalization. In the late afternoon, Chambliss will lead participants in an

investigation of primary documents including historic maps and photographs collected during the survey of Eatonville for the Historic Register. After dinner, participants will also interact with a panel of long-time Eatonville residents who will discuss how Eatonville’s traditional culture lives on today.

Day Three **Inspiration for Hurston’s Racial and Gender Identity, Folkloric Research and Literary Work**

Scholars: Russell, Valerie Boyd, and McEwen
Readings: Boyd. *Wrapped in Rainbows*, “Home Again” and “The Will to Adorn”.
 Hurston. *Their Eyes Were Watching God*.

During the morning session, Hurston biographer Valerie Boyd will discuss her acclaimed 2004 biography *Wrapped in Rainbows*. She will explore her work as a biographer, excavating and articulating Hurston’s life, and will compare her biography to an earlier text written by Robert Hemenway. After lunch, the lead scholar will be joined by Boyd and McEwen for small group discussions of *Their Eyes Were Watching God*. Participants will be divided into three small groups to discuss the novel with one of the three scholars. The groups will discuss such questions as: How did Hurston use personal experience in her fictional work? How did training as a folklorist inform this novel? Why were Richard Wright and other black intellectuals of the day so critical of this novel? The afternoon concludes with the showing of the PBS Documentary *Jump at the Sun*, written and produced by Kristy Andersen. The day concludes with a portrayal of Hurston by Chautauqua scholar Phyllis McEwen, who will discuss Hurston’s childhood in Eatonville and her later work with the WPA.

Day Four **The Harlem Renaissance and the WPA**

Scholars: Russell and Hope McMath
Readings: Select chapters from *Wrapped in Rainbows*. Kennedy. “Singing Along Back Roads”, FORUM. Hemenway. *Zora Neale Hurston: A Literary Biography*, “From the Earliest Rocking of My Cradle”.

Russell will begin the day by examining the role Hurston played in the Harlem Renaissance and her relationships with some of the leading lights of that movement: James Weldon Johnson, Langston Hughes, and Jean Toomer. Russell and the teachers will discuss a variety of issues that arose in Hurston's life during this period including her feuds with other black intellectuals, her use of folklore and the black idiom in her novels, and her struggle to integrate her academic research and training with her literary ambitions.

A member of the American Folklife Center at the Library of Congress, will then join the group to talk about the contributions Hurston made to the efforts to collect and preserve Negro culture in the "jook joints and turpentine camps" of Florida. Many of these contributions will be examined via the Library of Congress' "American Memory" website which contains much of Hurston's collected work. The website will allow participants to hear Hurston's own voice singing the songs and telling the stories she collected. After lunch, participants will travel to the Maitland Art Center, which was originally founded as an art colony in 1938 and was added to the National Register of Historic Places in 1982. Participants will view the exhibit, "Connecting André Smith and Zora Neale Hurston: Maitland and Eatonville as Joining Communities" which includes a series of paintings done by Smith of Eatonville in the 1940s. After participants return to Rollins College, Hope McMath, Director of The Cummer Museum of Art & Gardens in Jacksonville will lead a discussion on Florida's little-known connection to the Harlem Renaissance through James Weldon Johnson and Augusta Savage as well as other nationally-known artists of the period. After dinner, participants will meet with FHC Website Administrator Lisa Lennox for an introduction to the various free media resources available to teachers to create media projects relating to the life and work of Zora Neale Hurston. Lennox will present sample projects and demonstrate how these projects can be easily incorporated into the classroom.

Day Five **Patrons, Peers, and Posterity**

Scholars: Houston Baker, Maurice O’Sullivan, McEwen, and Bob Devin Jones
Readings: Select chapters from *Zora in Florida*. Select chapters from *I Love Myself When I am Laughing* and *Mules and Men*. Kaplan. *Zora Neale Hurston: A Life in Letters*, “I Like Working Hard” and “The Thirties”.

Houston Baker will begin the day by explaining vernacular theory, in particular, the relevance of what he calls “the Blues matrix” that informs African American literary expression. Using selections from Hurston’s *Mules and Men* as his case in point, Baker will examine the “vibrant network” of race, *signifying*, the vernacular, economics, gender, spirituality and space that are a hallmark of African American expressive cultural production. In his second session, through a combination of autobiographical reflection, interactive discussion of pedagogy, and his framing of Hurston and Wright as two of the most significant black southern writers, Baker will discuss “the dilemma of the black intellectual” and “teaching local difference,” and how these concepts *signify* in: Hurston’s and Wright’s work, scholarly accounts, and in the participants’ own pedagogical instruction. Following lunch, Russell will reflect on how Eatonville and the South affected the development of Zora Neale Hurston as an anthropologist, a folklorist, an author and a Vodoun practitioner. In particular, Russell will discuss how Hurston’s scholarship on Haiti and Vodoun provides scholars with an important scholarly framework through which to reexamine her most famous work: *Their Eyes Were Watching God*.

The afternoon continues with Rollins College literature professor Maurice O’Sullivan who will talk about Hurston’s time at the College in the 1930s and will guide participants through her archived papers in the College Library’s Special Collections Department. The day concludes with a theatrical presentation created expressly for these seminars entitled “Florida Folk and the Tales They Do.” Mining the rich repository of Hurston’s folklore archived by the Library of Congress, this revue

features Chautauquans Phyllis McEwen and Bob Devin Jones performing the songs, creation myths, spirituals and comedy that Zora collected during her tenure with the WPA.

Day Six **Fort Pierce: From Halcyon Days to Obscurity**

Scholar: Russell, Lynn Moylan

Readings: Select chapters from *Wrapped in Rainbows*. Select chapters from *I Love Myself When I am Laughing*. Headon. *Zora in Florida*, “Beginning to See Things Really: The Politics of Zora Neale Hurston.” Moylan, *Zora Neale Hurston’s Final Decade*.

Participants will spend the final full day in Fort Pierce where Hurston moved in 1957 and lived until her death in 1960. They will walk the “Zora Neale Hurston Dust Tracks Heritage Trail” which includes markers at Lincoln Academy where she taught, her last home, and her grave site. After lunch, participants will meet Lynn Moylan, author of *Hurston’s Final Decade*, a book that includes material about her years in Ft. Pierce. Then Russell will compare Hurston’s early life in Eatonville to her later life in Fort Pierce, explore some of Hurston’s last and unpublished works, and discuss the reasons why she lived her final years in obscurity.

Day Seven (half day) **Seminar Wrap-Up and Classroom Applications**

Scholar: Jill Jones, Russell

Reading: Hurston, “Sweat”

The last morning will begin with Dr. Jill Jones, Professor of literature at Rollins College, who will use Hurston’s short story *Sweat* as a model by which teachers can stimulate students’ thinking about race, class and gender, not only in American literature but also in American life today. Russell will facilitate a final discussion with participants about the major themes explored throughout the week. Participants will then have an opportunity to have a reflective discussion about classroom applications of the content they’ve discussed during the week. Participants will receive NEH completion certificates and FHC in-service completion certificates before departure.

PROJECT FACULTY AND STAFF

Oversight of the seminars will again be the responsibility of Ann Schoenacher, Program Coordinator at the Florida Humanities Council (FHC). Schoenacher has worked with the teacher program since 1996, designing and coordinating humanities seminars for K-12 teachers. A teacher participant from one of the 2009 seminars will provide on-site logistical support each week. Scholars who have extended their commitment to participating for a fifth year are: (see Att. 7 for resumés and letters of support)

- **Heather Russell** will again act as the lead scholar for the proposed seminars. She is an assistant professor of literature at Florida International University and holds a PhD in literature from Rutgers (1997), specializing in African-American Literature, Caribbean Literature, and black feminist theory. Russell has also served as the lead scholar of several seminars on the Harlem Renaissance for the Florida Humanities Council's teacher program and is the author of *Legba's Crossing: Narratology in the African Atlantic*.
- **Valerie Boyd** is the author of *Wrapped in Rainbows: the Life of Zora Neale Hurston*, an acclaimed work for which she was awarded a 1999 fellowship from the George A. and Eliza Gardner Howard Foundation of Brown University. She has a bachelor's degree in journalism from Northwestern University and an MFA in creative nonfiction writing from Goucher College. She is an assistant professor of journalism and mass communication at the University of Georgia.
- **Julian Chambliss** is an associate professor of history at Rollins College. His areas of expertise are United States urban history, race and ethnicity, African-American history, the New South, and Urban Planning history. Dr. Chambliss is the past-President of the Florida Conference of Historians, a board member for the Society for City and Regional Planning History, and Co-Chair of the Social Science History Association's Urban Network. He holds a PhD in U.S. History from the University of Florida (2004).

- **Houston A. Baker, Jr.** is a Distinguished University Professor at Vanderbilt University. He earned his PhD in English at the University of California in Los Angeles (1968). A prolific writer, essayist and poet, Baker has published twenty books on Afro-American Literature and Culture, including *Modernism and the Harlem Renaissance* and *Black Literature in America*.
- **Jill Jones** is an associate professor of English at Rollins College and her teaching interests include 19th and 20th century American literature, African-American literature, women writers, and autobiography. She is the editor of *The Marjorie Kinnan Rawlings Journal of Florida Literature* and is author of the upcoming publication *Deconstructing Race in the Works of Zora Neale Hurston and Marjorie Kinnan Rawlings*. She holds a PhD in English from Tufts University (1995).
- **Maurice O’Sullivan** is a professor of English at Rollins College and holds both an MA and PhD from Case Western Reserve University. He specializes in 18th-century English literature, minority literature, popular culture, and Florida studies. He authored “Zora Neale Hurston at Rollins,” a chapter in *Zora in Florida* (1991) and has facilitated numerous weeklong teacher seminars for FHC’s Teachers Center.
- **N.Y. Nathiri** is a program coordinator of the Association to Preserve the Eatonville Community which sponsors the Zora Neale Hurston Festival of the Arts, an internationally-recognized event that brings more than 100,000 people to Eatonville annually. Nathiri holds a degree in history from Ithaca College and a MS in library science from Syracuse University. She has edited an award-winning book, *Zora Neale Hurston: A Woman and her Community* (1991), and was the recipient of a “Hero of Preservation” award (1996) from the National Trust for Historic Preservation.
- **Phyllis McEwen** has portrayed Zora Neale Hurston since 1990 as a Chautauquan for the Florida Humanities Council. McEwen recently taught the course “The Major Works of Zora Neale Hurston” as an adjunct professor at the University of South Florida. She has a bachelor’s

degree in English from Spelman College and a MS in library and information studies from Atlanta University, where she also completed additional graduate work in Africana Studies.

SELECTION OF PARTICIPANTS

The seminar will interest teachers of history, literature, and other humanities disciplines. Any full-time teacher in a K-12 school, public or private, will be eligible to apply. Teachers will be required to complete an application and submit required support materials as defined by NEH. Three evaluators including the project director, the lead scholar, and a prior participant in a Hurston “Landmarks” seminar, will review each application. The committee will give first consideration to applicants who have not participated in a NEH-supported seminar or institute in the last three years. Teachers will be selected on the basis of their written application and on the breadth of their interests, experiences and skills. Consideration will be given to selecting candidates who represent a diversity of geography, ethnicity, race and gender.

Recruitment. The FHC website, www.flahum.org/zora, will post the application and detailed information on the seminar with a link to the NEH “Landmarks” site. To publicize “Landmarks” seminars in prior years, FHC mailed nearly 10,000 postcards nationwide containing the website address as well as conducted an extensive email campaign. (see Att. 4) Both marketing tools were targeted to professional development organizations, department chairs at schools around the country, individuals on the mailing lists of other state humanities councils that offer teacher workshops, and to hundreds of education organizations around the country who host listservs. Prior year participants were also sent publicity postcards to distribute to colleagues. For the 2011 Zora “Landmarks” seminars, we used nationwide electronic publicity, and 313 cover sheets and

nearly 200 complete applications were received. The consistently high volume of applications confirms FHC's Hurston seminars are among the most popular summer seminars offered by NEH. This same successful marketing process will be used for the proposed seminars with a continued focus on recruiting out-of-state applicants.

PROFESSIONAL DEVELOPMENT OF PARTICIPANTS

All teachers who attend the "Landmarks" seminar will receive a NEH completion certificate as well as a FHC in-service completion certificate. (see Att. 4). The in-service certificate lists the general purpose and objectives of the seminar as well as the overall evaluation measures for the program. Participants are instructed to submit their certificates to their school district, along with copies of the agenda, to receive in-service credit. Based on the number of contact hours of the program, it is recommended that teachers receive 36 in-service points for their participation.

DISSEMINATION AND EVALUATION

In order to expand the content and extend the reach of the seminars, FHC will again partner with the National Humanities Center (NHC) to offer four online seminars in fall 2013 exploring the art of the Harlem Renaissance, entitled "Art and the New Negro" which draws heavily from the NEH's "Picturing America" initiative. Each of the four online seminars will accommodate up to thirty teachers and will be offered at no cost to participants of FHC's Hurston seminars as well as all past applicants of FHC Teachers Center seminars, which will include teachers from Florida and across the country. This will allow applicants who were unable to participate in one of FHC's residential seminars a way to interact with teachers nationwide in a content-rich online seminar. For the past

participants of the “Jump at the Sun” seminar, the online session will expand their knowledge of topics covered during their stay in Eatonville. (See Att. 8 for the NHC letter of support and sample NHC resources). These on-line seminars were a very successful addition to the 2011 grant participants. Comments from their post-on-line seminar evaluations can be found in Attachment 8.

Evaluation. FHC will continue to implement several evaluation methods to gauge the effectiveness of the seminars. The project director and lead scholar will meet at the end of each week to evaluate the agenda and make immediate adjustments if needed and all participants will be instructed to complete an on-line evaluation provided by NEH.

**JUMP AT THE SUN:
ZORA NEALE HURSTON
AND HER EATONVILLE ROOTS
2011**



Required Readings

***Wrapped in Rainbows* was sent to your home by UPS or the US mail. While your experience will be richer if you read each of these works in their entirety, concentrating on the following chapters will be especially important for your participation in group discussions.**

Boyd, Valerie. *Wrapped in Rainbows: The Life of Zora Neale Hurston*. New York: Scribner, 2003.

- Chapter 2, "A Pure Negro Town,"
- Chapter 3, "Mama's Child"
- Chapter 23, "The Will to Adorn"
- Chapter 13, "Heaven and Earth"
- Chapter 14, "Tinder"
- Chapter 15, "Fire and Sweat"
- Chapter 16, "Poking and Prying with a Purpose"
- Chapter 17, "I Want to Collect Like a New Broom"
- Chapter 34, "Every Hour a Stranger"
- "Postscript"

Their Eyes Were Watching God, the most famous of Hurston's works, is a novel we assume you have read, own, and possibly teach. Please review the following chapters for special emphasis and discussion during the workshop: Chapters 2, 3, 6, 7, 9, 10, 16, 18, and 20.

The following articles and chapters are being compiled into a hard copy anthology and will be sent to your home between mid-May and June 1.

Jump at the Sun: Zora Neale Hurston and Her Eatonville Roots -- an anthology of readings compiled especially for the National Endowment for the Humanities workshop of the same name will be sent to your home between mid-May and June 1 and will contain the following articles and chapters:

Carson, Warren. "Hurston as Dramatist: The Florida Connection," *Zora in Florida*. Eds. Steve Glassman and Kathryn Seidel (Orlando: University of Central Florida Press, 1991).

Headon, David. "Beginning to See Things Really: The Politics of Zora Neale Hurston," *Zora in Florida*. Eds. Steve Glassman and Kathryn Lee Seidel (Orlando: University of Central Florida Press, 1991).

Lillios, Anna. "Excursions into Zora Neale Hurston's Eatonville," *Zora in Florida*. Eds. Steve Glassman and Kathryn Lee Seidel (Orlando: University of Central Florida Press, 1991).

Hemenway, Robert, "From the Earliest Rocking of My Cradle," *Zora Neale Hurston: A Literary Biography*. (Chicago: University of Illinois Press, 1980).

Hurston, Zora Neale, "The Eatonville Anthology," *The Complete Stories*. (New York: Harper Collins, 1995).

_____, "The Black Death," from *The Complete Stories by Zora Neale Hurston*. Written under the pseudonym "Neale Hurs" <http://www.gibbsmagazine.com/Black%20Death.htm>.

_____, "How It Feels to be Colored Me," *I Love Myself When I'm Laughing and Then Again When I'm Looking Mean and Impressive*. Ed. Alice Walker (New York: Feminist Press, 1979).

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_____, "How It Feels To Be Colored Me," *I Love Myself When I'm Laughing and Then Again When I'm Looking Mean and Impressive*. Ed. Alice Walker (New York: Feminist Press, 1979).152-155.

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