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Note

QualityCore® Instructional Units illustrate how the rigorous, empirically researched course standards can be incorporated into the classroom. You may use this Instructional Unit as is, as a model to assess the quality of the units in use at your school, or as a source of ideas to develop new units. For more information about how the Instructional Units fit into the QualityCore program, please see the Educator’s Guide included with the other QualityCore materials.

ACT recognizes that, as you determine how best to serve your students, you will take into consideration your teaching style as well as the academic needs of your students; the standards and policies set by your state, district, and school; and the curricular materials and resources that are available to you.
**Unit 3  *Warriors Don’t Cry*: Explorations of Culture, Identity, and History**

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Purpose

Students will continue their exploration of the intersection between identity and culture by reading a variety of nonfiction works centered around the civil rights movement of the 1950s and 1960s: an autobiography, excerpts from an essay, a magazine article, and a partial history of the desegregation of Little Rock Central High School in 1957. Students will also discuss themes of history, culture, and identity as they read one short story. Through reading, role-playing, and viewing photographs and a documentary film, students will investigate aspects of the desegregation of public schools after the landmark Supreme Court decision *Brown v. Board of Education* in 1954. Students will also write an essay about culture, heritage, and identity.

Overview

Students will use their recently-developed definitions of culture and identity (created in Unit 2, *Where Do I Fit In?*) to think and write about their own identities as readers. They will also begin an investigation of the civil rights movement in the United States. They will focus on how those events affected the identities and culture of Americans in the 1950s and 1960s.

In order to conduct an investigation into culture, identity, and the civil rights movement, students will first become acquainted with and analyze a famous photograph from the civil rights movement—the photograph of Elizabeth Eckford trying to enter Central High School in Little Rock, Arkansas. Students will learn how to read the photograph as a persuasive document. Next, students will take two or three days to analyze “My Dungeon Shook,” an essay James Baldwin wrote during the height of the civil rights movement. Students will look at the persuasive techniques Baldwin uses in this essay as well as the ways he speaks to issues of identity and history.

Students will then move back to the photograph of Eckford and read the story that surrounds it, *Warriors Don’t Cry* by Melba Pattillo Beals. This is the autobiography of one of the nine young African American students who, in 1957 amid great controversy and national attention, first integrated Central High School in Little Rock. Students will be encouraged to see the protagonist of *Warriors Don’t Cry* as a hero going on a journey; this will foreshadow the work they will do in Unit 4, *I Need A Hero!* They will be encouraged to explore ways in which the protagonist’s identity was affected by personal experience and by a major historical event. They will conduct background research on topics related to the desegregation of Central High School, viewing films of the event and reading about the event from the perspectives of others involved. Finally, they will read an article about school desegregation issues in the present day.

Students will then read and discuss Alice Walker’s short story “Everyday Use” as a rhetorical document, analyzing its “argument” and its comments on culture, identity, and history. Finally, students will write an essay in which they explore issues of culture, heritage, and identity in their own lives by defining an object, tradition, or story of importance to them.

Time Frame

This unit requires approximately twenty-five 45–50 minute class periods.
A better definition of rhetoric, one that explains how and why communication works, presumes that a speaker or writer . . . is searching for methods to persuade hearers . . . [to] his or her position as an honest, inquiring, ethical person.
—Hephzibah Roskelly & David A. Jolliffe (2005, p. 4)

Nearly all . . . standards documents talk about the need for students to be able to read a range of texts, not just literary texts.
—Jim Burke (2003, p. 35)

I have found teaching to be like writing—a rich and recursive experience.
—Allen Carey-Webb (2001, p. xii)

UNIT 3
WARRIORS DON’T CRY:
EXPLORATIONS OF CULTURE,
IDENTITY, AND HISTORY

Prerequisites

- Participation in Unit 2, Where Do I Fit In?: Exploring Identity and Culture Through Literature—the first class periods in which the concepts of identity and culture were investigated
- Experience engaging in discussions about literary and nonliterary works and relating those works to life
- Experience writing comparison, autobiographical, or informative essays

Selected ACT Course Standards

The primary standards, those that represent the central focus of this unit, are listed below and highlight skills useful not only in English, but in other disciplines as well. Secondary standards are listed in Appendix I.

A.1. Reading Across the Curriculum

  c. Read increasingly challenging whole texts in a variety of literary (e.g., poetry, drama, fiction, nonfiction) and nonliterary (e.g., textbooks, news articles, memoranda) forms

A.2. Reading Strategies

  c. Demonstrate comprehension of increasingly challenging texts (both print and nonprint sources) by asking and answering literal, interpretive, and evaluative questions
  e. Compare texts to previously read texts, past and present events, and/or content learned in other coursework
A.3. **Knowledge of Literary and Nonliterary Forms**

b. Describe how the choice of form (e.g., film, novel, sculpture) affects the presentation of a work’s theme or topic (e.g., comparing *Fahrenheit 451* to François Truffaut’s film version)

A.4. **Influences on Texts**

a. Relate a literary work to the important ideas of the time and place in which it is set or in which it was written (e.g., the Great Migration as represented in Richard Wright’s work *Black Boy* and Jacob Lawrence’s paintings)

A.5. **Author’s Voice and Method**

a. Use organization or structure of text (e.g., comparison/contrast, cause/effect, problem/solution) and writer’s techniques (e.g., repetition of ideas, syntax, word choice) to aid comprehension of increasingly challenging texts

f. Analyze an author’s implicit and explicit argument, perspective, or viewpoint in a text (e.g., Toni Cade Bambara’s argument about social class in the U.S. in her short story “The Lesson”)

A.6. **Persuasive Language and Logic**

a. Identify, analyze, and evaluate the effectiveness of persuasive techniques (e.g., appeals to emotion, reason, or authority; stereotyping) and the presence of bias in literature, film, advertising, and/or speeches

B.1. **Writing Process**

a. Use prewriting strategies (e.g., brainstorming, webbing, note taking, interviewing, background reading) to generate, focus, and organize ideas as well as to gather information

c. Revise, refine, edit, and proofread own and others’ writing, using appropriate tools (e.g., checklists, writing conferences, student-developed and professional rubrics or models), to find strengths and weaknesses and to seek strategies for improvement

B.2. **Modes of Writing for Different Purposes and Audiences**

a. Craft first and final drafts of expressive, reflective, or creative texts (e.g., poetry, scripts) that use a range of literary devices (e.g., figurative language, sound devices, stage directions) to convey a specific effect

B.3. **Organization, Unity, and Coherence**

a. Establish and develop a clear thesis statement for informational writing or a clear plan or outline for narrative writing

b. Organize writing to create a coherent whole with effective, fully developed paragraphs, similar ideas grouped together for unity, and paragraphs arranged in a logical sequence

d. Rearrange words, sentences, and/or paragraphs and add transitional words and phrases to clarify meaning and maintain consistent style, tone, and voice
C. Research
   a. Use research methods (e.g., background reading, online searches, surveys, interviews) to locate and collect reliable information from print and nonprint sources
   c. Evaluate source information (e.g., primary and secondary sources) for accuracy, credibility, currency, utility, relevance, reliability, and perspective

D.1. Comprehension and Analysis
   d. Compare how different media forms (e.g., television news, news magazines, documentaries, online news sources) cover the same event

D.2. Application
   g. Actively participate in small-group and large-group discussions, assuming various roles

E. Study Skills and Test Taking
   a. Apply active reading, listening, and viewing techniques by taking notes on classroom discussions, lectures, oral and/or video presentations, or assigned at-home reading, and by underlining key passages and writing comments in journals or in margins of texts, where permitted
   d. Demonstrate familiarity with test formats and test administration procedures to increase speed and accuracy

Research-Based Strategies
   - WebQuest (p. 11)
   - Cooperative Learning: Jigsaw Groups (pp. 11–12, 20)
   - Question Box (p. 14)
   - Four Corners (p. 16)
   - Survey, Question, Read, Recite, Review (p. 15)
   - Visual Representation: Open-Minded Portrait (p. 16)
   - Reflective Questioning (p. 19)

Essential Questions
   1. How do the time and place in which a person lives influence his or her identity?
   2. How do a person’s cultural values and sense of identity affect his or her obligation to the community?
   3. How does a person’s character influence other people’s behavior or the outcome of events?
   4. What might be some generational differences in how one expresses one’s sense of identity and culture?
   5. How do you express your identity and culture?

Suggestions for Assessment
   Except where otherwise noted, assessments can be given a point value or they can simply be marked off as completed.

Tips for Teachers
   The essential questions and the primary ACT Course Standards for this unit should be prominently displayed in the classroom.
**Preassessments**

*Notes*—If you have been keeping notes on students as suggested in Unit 1, *Introduction to English 10*, you will have more than six weeks of information with which to assess your students’ abilities and progress in meeting the English 10 standards up to this point in the year.

*Worksheet*—Students may have prior knowledge about the American civil rights movement of the 1950s and 1960s from history classes, from church school, or from their families. Stories about the civil rights movement may be part of local history as well. Learning what your students know prior to teaching this unit will keep you from repeating familiar information and help you determine the level of depth to use in covering the topics. Therefore, have students complete the Civil Rights Movement Questionnaire (p. A-4). (Day 1)

**Embedded Assessments**

*Homework*—The Photo Analysis worksheet (p. B-3) is designed to encourage students to look at photographs carefully and critically and to encourage them to articulate what they see. It is also designed to encourage students to think about the medium of photography, both how it is different from other visual and print media, and how it can be used to persuade. (Day 1)

*Autobiography*—The Literacy Autobiography prompt (p. C-2) asks students to write a short description of the kinds of reading and writing they have done. Use it to discover the student’s experiences with and attitudes toward literacy. (Days 2–3)

*Annotation*—Collecting students’ annotated copies of “My Dungeon Shook” is one way of ensuring that students have begun to understand and use annotation skills. Use the Annotation Rubric (p. C-7) to score their work. (Days 2–3)

*WebQuest*—Students conduct a WebQuest to learn more about the civil rights movement. Use the *Warriors Don’t Cry* WebQuest worksheet (p. D-3) and the Internet Guidelines worksheet (pp. D-4–D-5) to introduce and assess the activity. (Days 4–7)

*Quizzes*—The *Warriors Don’t Cry* quizzes (p. E-2, p. E-14) serve as reading checks to ensure everyone in the class understands all that has been discussed thus far in the unit. Suggested point values for each question are marked on the quizzes to guide scoring. (Days 8–12)

*Practice Test*—The Ancestors of Rosa Parks practice test (pp. F-5–F-7), which is from ACT’s PLAN® test, familiarizes students with the style and expectations of standardized assessments. (Days 13–16)

**Unit Assessments**

*Test*—The Essay Test (p. F-3) is intended to help students reflect upon the texts they have studied during this unit. Score the test using the Essay Test Rubric (p. F-4). (Days 13–16)

*Worksheet*—Collecting and assessing the “My Object, Tradition, or Story” Prewriting worksheet (p. G-3) is one way to support students as they work on their essays. Use the worksheet to review portions of students’ essays, to help students think through what they want to say in their essays, and to suggest strategies for revising their essays. (Days 17–25)
Essay—Score essays using the “My Object, Tradition, or Story” Essay Rubric (p. G-4), which is similar to the Essay Test Scoring Rubric. (Days 17–25)

Unit Description

Introduction

Materials & Resources

- Unit Assignments and Assessments (pp. A-2–A-3)

Following the example (p. A-2), prior to the first day of class complete the Unit Assignments and Assessments record keeping log (p. A-3). In addition, ask students to complete the Civil Rights Movement Questionnaire worksheet (p. A-4). After reviewing student responses, change the lesson plans according to students’ relative awareness of the history the class will cover.

As you teach the unit, be particularly conscious of student reactions to the discussion of race. Consider encouraging students to speak with you privately if any conversations concern them. Assure students that conversations about race are important to have in the classroom, even if some aspects of those conversations may be uncomfortable.
Suggested Teaching Strategies/Procedures

Day 1

The class begins a conversation about the civil rights movement that will continue throughout the unit. Students also improve visual literacy by analyzing photographs.

Materials & Resources

- Photograph 1 (p. B-2)
- Photo Analysis (p. B-3)
- "In Plato’s Cave" by Susan Sontag (pp. B-4–B-6)
- "In Plato’s Cave" Study Guide (p. B-7)
- Chart paper*
- Class notebooks* (students should bring their notebooks to class every day)
- Photograph 2 (p. B-8)

*Materials or resources not included in the published unit

As class begins, greet students at the door. Let them know that you have placed Photograph 1 (p. B-2) as well as a Photo Analysis worksheet (p. B-3) at their desks. If possible, enlarge the photograph and display it at the front of the classroom. Students should look at the photograph carefully and fill out the worksheet prior to any discussion.

This warm-up serves many purposes. The photograph by Will Counts is of Elizabeth Eckford as she tried to enter Little Rock Central High School in Little Rock, Arkansas, on September 4, 1957. It introduces the subject matter for the unit: the civil rights movement of the 1950s and 1960s and, in particular, school desegregation. Analyzing the photograph also introduces questions the unit will focus on: in what sense are all documents—photographs, autobiographies, and other kinds of nonfiction—persuasive? In what sense are nonfiction texts such as photographs “true”?

Learning to read and interpret photographs and other images is important. It is important for students to see that, even though a photograph is “real” or “true,” it also reflects a particular perspective on events and therefore seeks to persuade viewers to a particular point of view. Every photograph is also a snapshot of a single moment in time; therefore, the story it tells is incomplete.

After students have completed the Photo Analysis worksheet, ask them to talk to the person next to them to share ideas they have developed about the photograph. After five or ten minutes bring the class together to talk in more detail about what they have written. Some students may know the context of this photograph; others may have good guesses. Encourage students to raise questions about what is happening:

- What do the facial expressions of the white people suggest?
- Why are only women in the foreground?
- What does the African American girl’s body language say?

Inform students that the photograph they are looking at is one of the most famous images from the civil rights movement and that an important part of the unit will be
studying the desegregation of schools after the *Brown v. Board of Education* Supreme Court decision in 1954. Ask students to identify other events and images from that period. Photographs in newspapers and on television of events that were occurring in Little Rock and other parts of the country were important in trying to persuade people to take the rights of African Americans seriously.

Remind students of their reading of *To Kill A Mockingbird* and explain that it was written in the late 1950s. It seems reasonable to assume that Harper Lee knew about the events in Little Rock and that her awareness of those events influenced her writing of the novel.

List students’ questions about this photograph and the civil rights movement on the board or butcher paper. Later, the class will conduct a WebQuest and read texts that should help them answer many of these questions. Encourage students to speculate about how Elizabeth Eckford’s experience might have affected her identity. Instruct students to place their Photo Analysis worksheets in their class notebooks.

As a wrap-up of this first day of discussion, show students Photograph 2 (p. B-8) of a sit-in at a Woolworth’s lunch counter in Jackson, Mississippi. Ask students to analyze this photograph by Fred Blackwell in the same way they analyzed the photo of Elizabeth Eckford:

- Describe exactly what they see in the photograph.
- Summarize what they know about the time and place this photo was taken.
- Make inferences about what appears to be happening.
- Identify what appears to be missing from the photograph.

As you analyze the photograph with the class, help students understand what a sit-in was. In drugstores there used to be counters where people could have a drink or a sandwich; in some parts of the country, these were open only to whites. Just sitting at one of these counters, as the college students are doing in this photograph, was dangerous for an African American. Tell students that the African American woman in the photograph is Anne Moody, who wrote the book *Coming of Age in Mississippi* (1968).

For homework students should complete a Photo Analysis worksheet about Photograph 2.

In order to deepen the discussion of persuasion and truth in photography, ask students to read Susan Sontag’s essay “In Plato’s Cave” (pp. B-4–B-6). In your room display photographs by Walker Evans or Dorothea Lange mentioned in the essay. Encourage students to respond to the photographs as well as to the essay in their journals. To guide students’ reading, give them the “In Plato’s Cave” Study Guide (p. B-7).
Days 2–3

Students further their awareness of themselves as readers and writers by writing a literacy autobiography. They also read and talk about James Baldwin’s essay “My Dungeon Shook,” which was written during the height of the civil rights movement.

Materials & Resources

- Literacy Autobiography (p. C-2)
- Literacy autobiography*
- “A Letter from Harper Lee” by Harper Lee (pp. C-3–C-4)
- “My Dungeon Shook” by James Baldwin*
- “My Dungeon Shook” Study Guide (p. C-5)
- Annotation (p. C-6)
- Annotation Rubric (p. C-7)

*Materials or resources not included in the published unit

Collect students’ homework as you greet students at the door. Have students walk around the room and reexamine the Metaphors of Reading and Writing collages they made during Unit 1, Introduction to English 10. Ask students to write brief journal entries describing how they might change the collages. Journaling will serve as a warm-up for the day’s work.

Before learning more about the photographs they looked at yesterday, students will continue the exploration, begun in Unit 1, of their identities as readers and writers (Schoenbach, Greenleaf, Cziko, & Hurwitz, 1999). Students will write brief personal essays in response to the Literacy Autobiography prompt (p. C-2), to which you will respond in writing. To inspire student writing, model a literacy autobiography by reading your own. (Be sure to tailor it to your audience.) Give copies to them so they can read with you. Ensure that students understand that the purpose for this reading is to learn how the autobiography works so they can imitate it (Burke, 2000). It also promotes a climate of familiarity by helping students learn about you.

In your autobiography, try to include examples of times you misread texts or needed to rewrite an essay. In addition, include examples of texts you often read (e.g., the newspaper, magazines, school memos) and the types of writing you engage in (e.g., e-mails, notes for a class) (Burke, 2000). Make your autobiography part of the continuing conversation about reading and writing in the course. After you have finished reading, give students the rest of the class period to complete their autobiographies. Early in the year, students benefit from writing without being graded, so a rubric is not needed.

On Day 3, return the literacy autobiographies, letting students know what kind of reading and writing the class as a whole seems to do—whether most students read the newspaper often or just occasionally, or how many students read novels, for example. Reviewing a list that compiles information about student reading and writing habits could serve as a warm-up for the day. Before finishing the autobiography review, conduct a brief review of a
Grammar issue many students contend with; use examples from students’ literacy autobiographies of correct and incorrect ways of dealing with this issue.

Students will continue investigating the intersection of identity and culture by reading James Baldwin’s essay “My Dungeon Shook.” This essay will help them begin to address Essential Question 1: “How do the time and place in which a person lives influence his or her identity?”

Before they begin reading, tell students about James Baldwin.
- His father was a minister (which is what Baldwin means in “My Dungeon Shook” when he describes his father as being “holy”).
- He lived in Europe for most of the 1950s.
- He learned much about writing from Richard Wright.
- He wrote novels such as *Go Tell it on the Mountain* and *If Beale Street Could Talk*.
- His essays are some of the greatest American essays written in the twentieth century; they often deal with issues of race, identity, and African American rights.

“My Dungeon Shook” was published at the height of the civil rights movement in 1962, five years after the photograph of Elizabeth Eckford was taken. Baldwin wrote the essay on the 100th anniversary of Abraham Lincoln’s signing of the Emancipation Proclamation. Ask students to speculate, as they read, about why Baldwin wrote this essay on that anniversary.

Then, introduce the text. Tell students this essay is written as a letter from an African American man to his nephew. The essay is both personal and political, meant to be read not only by Baldwin’s nephew, but also by a wider public. As students read they should think about the photograph of Elizabeth Eckford trying to integrate Little Rock Central High School.

Hand out the “My Dungeon Shook” Study Guide (p. C-5). Students should use these questions to guide their reading. The purpose of the study guide is to help them focus on aspects of the essay that are related to the unit’s essential questions. Ensure that students understand that they should note and answer these sorts of questions when annotating the text on their own. (As with questions in Units 1 and 2, these are labeled literal, interpretive, and evaluative.) Then, instruct students to retrieve the Annotation handout (p. C-6), first distributed during Unit 1, from their class notebooks. Students should also annotate the essay as they respond to the study guide questions. Score their annotations using the Annotation Rubric (p. C-7), also from Unit 1.

It may be necessary for students to read Baldwin’s essay twice, especially portions of the essay that are particularly troubling or confusing. In class discussions, help students see that this essay was constructed for a purpose. Encourage students to see the essay as an argument in the context of the civil rights movement. “Please try to be clear, dear James, through the storm which rages about your youthful head today, about the reality which lies behind the words acceptance and integration,” for example, refers to the social and political turmoil that was gripping the United States at the time.

Ask students to talk about all of the questions on the study guide; encourage them to discuss other issues the essay raises. Relate the essay to the students’ own experiences, asking questions such as “In what way might your country’s attitude toward you or your people affect your sense of identity?” It should not be difficult for students to make connections between this essay and the poems in Unit 2, *Where Do I Fit In?* Continue asking questions:
Why is the word integration such an important part of the essay?

What is Baldwin saying about the relationship of white people to African Americans?

Why does Baldwin think “The country is celebrating one hundred years of freedom one hundred years too soon. We cannot be free until they are free”?

To whom does they refer in the closing sentence?

Read parts of the essay aloud, not for purposes of analysis, but to help students hear how Baldwin’s use of parallelism—and the consequent rhythm of his sentences—contributes to the power of his argument. For example, read the second paragraph where Baldwin mentions how long he has known his brother: “Let him laugh and I see a cellar . . . Let him curse and I remember him . . . .” Ask students to rewrite these sentences in a nonparallel structure. How would the feeling evoked by these sentences be changed by the change in structure? (Dean, 2000). Conclude the discussion of parallelism by asking students to find sections of their literacy autobiographies in which the feeling evoked would be changed if they used parallelism. Have them try it, and then discuss any difference the change in structure seems to make.

Next, introduce the fact that, as part of their continuing study of issues of identity and culture, the class will begin reading an autobiography: Warriors Don’t Cry by Melba Pattillo Beals. Reading this autobiography is one way of exploring Essential Question 2: “How do a person’s cultural values and sense of identity affect his or her obligation to the community?”

To wrap up the day, have students write a letter to a cousin, niece or nephew, or younger sibling about the ways students’ identities have been affected by living in their city or town. Encourage them also to write in their journals about their responses to the unit so far.
Days 4–7

*Students prepare to read Warriors Don’t Cry by doing a WebQuest research project about the civil rights movement and by role-playing some of the important characters in the book.*

**Materials & Resources**

- Computer access*
- Books about the Civil Rights Movement (p. D-2)
- *Warriors Don’t Cry* WebQuest (p. D-3)
- Internet Guidelines (pp. D-4–D-5)
- School Internet policy*
- Projector for displaying websites*
- *Warriors Don’t Cry* role-playing description cards*
- *Warriors Don’t Cry* by Melba Pattillo Beals*
- *Warriors Don’t Cry* Study Guide (pp. D-6–D-7)
- *Warriors Don’t Cry* Study Guide Key (pp. D-8–D-9)

*Materials or resources not included in the published unit

If there is a computer lab in the school, be sure to reserve it for Days 4 and 5. If a lab is not available, substitute Web research with time in the library.

Greet students at the door. Have copies of the *Warriors Don’t Cry* WebQuest worksheet (p. D-3), the Internet Guidelines worksheet (pp. D-4–D-5), and the school Internet policy on each student’s desk. Have students read the documents as a warm-up for the day.

Before reading *Warriors Don’t Cry* students will research the book. One purpose of this research is to help them look at and evaluate websites as persuasive documents, similar to how they evaluated the photographs.

Using a projector for displaying websites, display the following websites about smoking:

- **Fact Sheet: Tobacco** by the World Health Organization (2010)
- **Essays on the Anti-Smoking Movement** by Joe Dawson (1995)

Show each website so that all students can see them. Model for students how to use the Internet Guidelines worksheet to evaluate the websites. Decide which website is most persuasive. Ensure that all students understand that they should always use this method when they conduct research on the Internet.

After the introduction, let students know that they will now conduct research to learn more about the civil rights movement. This research will be conducted in Jigsaw groups (Aronson, Blaney, Stephan, Sikes, & Snapp, 1978). A Jigsaw group is a way for students to research a subject and then inform each other about what they have learned. Learning can be more efficient with Jigsaw groups than with class discussions. To begin the Jigsaw groups, divide students into groups and direct each group to research a website.

**Tips for Teachers**

The Books about the Civil Rights Movement annotated bibliography (p. D-2) suggests several types of resources that can help you teach the period. Having these texts available will help you:

- Learn more about the civil rights movement
- Include more nonfiction materials in your classroom library
- Provide reading materials that span a range of reading levels
- Encourage students to conduct their own research projects on the civil rights movement
- Read to students as a way of beginning or ending class periods
on the *Warriors Don’t Cry* WebQuest worksheet. When students complete their research, each group should compare notes. They should share what they learned, and discuss different pages of the websites that interested them, their evaluations of the websites, and the purpose of their research. All students should list at least seven things they learned and should print any photographs or documents they found compelling. In this way each student, through collaboration, will become an “expert” on the topic he or she researched.

Before class ends, remind students that their homework is to write a one-page Monthly Paper based on a reading from englishcompanion.com. Students completed a similar assignment in Unit 1, *Introduction to English 10*. The paper should be handed in at the beginning of class. Tell students that you will grade it using the rubric, a copy of which students should still have in their class notebooks.

On Day 6, each subject expert will regroup with other experts so that each new Jigsaw Group is composed of people who have researched different topics. Students will then teach each other from their newfound expertise. After the groups have completed their discussions, ask for volunteers to present what they have learned.

In their research students may have discovered:

- Copies of the Little Rock Central High School newspaper written during the days the school was being integrated
- Copies of Orval Faubus’s statement that “blood will run in the streets” if African American students are allowed to enter Central High
- Interviews with the now-grown Ruby Bridges
- Brief biographies of each of the Little Rock Nine
- Information about the Central High historical site

Students may have talked about their discoveries prior to class; class discussions are likely to be lively. There will be questions that you will need to answer. Students should be excited to learn more about the civil rights movement.

On Day 7 throw a party. The party will serve as a prereading experience that should encourage the students to read *Warriors Don’t Cry* actively.

Before class, create detailed *Warriors Don’t Cry* role-playing description cards (Christensen, 2004) that describe five of the main characters in the autobiography:

- Melba Pattillo Beals, the author of the book and a member of the Little Rock Nine
- Daisy Bates, a member of the Little Rock NAACP
- Grandma India, Beals’s deeply religious and tough grandmother who supported her through the year
- Danny, the National Guard soldier who protected Beals
- Link, a senior who became Beals’s friend

Include on the cards information about the characters drawn from your reading of *Warriors Don’t Cry* and other research you might have done.

Code the cards by color so that students can see with a glance which character they are playing and which character they are approaching. To prepare, students can
collaborate with others who are playing the same role and practice before they meet the other characters.

The goal of role-playing is for each character to meet and talk to other characters as they might at a social gathering. Students should be prepared to talk about themselves by drawing upon what they learned in the Jigsaw groups as well as from the Role-Playing cards.

Once the party has concluded, students should do one of two wrap-ups: either write four questions they now have about the autobiography or predict what may happen. For homework, students should read the first 10 chapters of *Warriors Don’t Cry*.

Distribute copies of the book and the *Warriors Don’t Cry* Study Guide (pp. D-6–D-7). Students should annotate *Warriors Don’t Cry* as they read. If the books they read are not theirs, suggest that they annotate using sticky notes. The annotation is primarily intended to develop students’ competence at taking notes.
Students discuss the autobiography Warriors Don’t Cry and compare it to an excerpt from Taylor Branch’s history of the civil rights movement. In addition, they watch sections of the documentary Eyes on the Prize. They compare both accounts to Beals’ story. Finally, students read a magazine article about the state of school desegregation in the twenty-first century.

Materials & Resources

- Warriors Don’t Cry Quiz 1 (p. E-2)
- Warriors Don’t Cry Quiz 1 Key (p. E-3)
- Parting the Waters by Taylor Branch (pp. E-4–E-5)
- Coming of Age in Mississippi by Anne Moody
- Coming of Age in Mississippi Study Guide (pp. E-6–E-7)
- Coming of Age in Mississippi Study Guide Key (pp. E-8–E-10)
- A Life is More Than a Moment by Will Counts (pp. E-11–E-13)
- Eyes on the Prize Volume 2
- Warriors Don’t Cry Quiz 2 (p. E-14)
- Warriors Don’t Cry Quiz 2 Key (p. E-15)
- “Walking Backward Out the Schoolhouse Door” by Emily Badger (pp. E-16–E-17)
- Open-Minded Portrait (p. E-18)

*Materials or resources not included in the published unit

Invite students to anonymously place questions about Warriors Don’t Cry in a Question Box. A Question Box allows students to ask questions they might be reluctant to ask publicly. Invite students to respond to the questions at the beginning of each class period.

In addition, be prepared to discuss key quotations and issues from the first reading.

- Why does Grandma India think Melba is “supposed to carry the banner for our people”? (Interpretive) How would you feel if your grandmother gave you this charge?
- Help students link Grandma India’s statement that “you don’t want to be white, what you really want is to be free, and freedom is a state of mind” to James Baldwin’s claims about assimilation in “My Dungeon Shook.” Is it true that “freedom is a state of mind”? (Evaluative)
- What happens to make Beals write, “for the first time in my life I felt equal to white people”? (Interpretive)
- If you were living during this time in history, would you have chosen to be one of the first students to integrate Central High School? Why or why not? (Evaluative)
If it seems that students are not doing the reading, let them know that they will be given short quizzes over the work. The first quiz, *Warriors Don’t Cry* Quiz 1 (p. E-2), can be given after students have finished the first assigned reading.

On Day 9, have students silently read an excerpt from Taylor Branch’s *Parting the Waters* (pp. E-4–E-5), which provides a broader perspective than Beals’s on the first days of the crisis at Little Rock Central High School. As students read, they should annotate the text. Ask students to look for information in Branch’s text that is not in Beals’s account. For example, Branch describes the struggle between President Eisenhower and Governor Faubus that Beals, a fifteen-year-old high school student at the time of the crisis, had little way of knowing. Ask students to discuss, in small groups, how they think the fact that Branch was not present at the desegregation of Central High, and therefore wrote about the day many years later, makes a difference in his style of writing.

Students should also read and examine photographs from *A Life is More Than a Moment* by Will Counts (pp. E-11–E-13). Discuss how the photograph of Eckford that students analyzed at the beginning of the unit changed the lives of the people involved. Compare Will Counts’s description of his experience to the very different memories Melba Pattillo Beals, Elizabeth Eckford, and Hazel Bryan describe (Boyd & Howe, 2006). Ask students the following questions:

- What do these different memories say about point of view, reality, and identity?
- Why does Bryan say, “A life is more than a moment”? What does it suggest about the reality of these photographs?

Students should read the remainder of *Warriors Don’t Cry* as homework. In addition to the study guide, ask the following questions to focus students’ attention on the text:

- If, as James Baldwin wrote to his nephew, Grandma India were to write a letter to Beals, what might she say? (Interpretive) How would her letter be similar to or different from Baldwin’s? (Interpretive)
- Have you experienced or seen bullying in school? Why is the strategy Beals uses to counter the bullies’ violence effective? (Evaluative)
- What do you think about Beals’s relationships with Danny and Link? (Interpretive) How does her relationship with Danny end? (Literal)
- What does Beals learn from the people who help her? (Interpretive)

On Day 11, when students have finished the book, show the portion of the second episode of *Eyes on the Prize* (Hampton & Vecchione, 1987) entitled Little Rock, 1957. In this video, Ernest Green, the first African American to graduate from Central High School and one of
As students watch *Eyes on the Prize*, have them compare the experience of reading the autobiography to the experience of viewing the documentary. Scaffold this discussion by reminding students of the conversations they had about still photographs. Remind students that they explored what could not be portrayed in still photographs, whether they conveyed the “truth” or not, and in what sense still photographs might be documents intended to persuade. Then, ask the following questions:

- How is the story changed through use of the medium of film?
- What is the main idea of this section of the documentary?
- Just as writers choose their words and subjects carefully, so creators of documentaries choose their images carefully. Why did the creators choose the materials, medium, and perspective they did?
- What is the main idea or argument the film expresses?
- Is the material in the documentary presented as factual information? As impressions? As interpretation?

the Little Rock Nine, describes the time Minnijean dumped chili on the boys who had been harassing her, an act for which she was suspended from school. Have students focus on how Green’s account of this incident differs from Melba Pattillo Beals’s account by asking the following questions:

- What is missing from Beals’s account?
- What is missing from Green’s account?
- Which text do you find more persuasive? Why?

Students can also be given *Warriors Don’t Cry* Quiz 2 (p. E-14) during this class period.

When students have finished *Warriors Don’t Cry*, ask them to respond to Essential Question 3: “How does a person’s character influence other people’s behavior or the outcome of events?” Ask students to reference the characters of Melba Pattillo Beals, Governor Faubus, Link, or Hazel Bryan and to provide supporting evidence from the text in their responses.

To help students connect the reading to present-day events, have them read “Walking Backward Out the Schoolhouse Door” (pp. E-16–E-17), an on-line magazine article that describes the resegregation of schools today. Having students read this article is one way of showing them that the issues of desegregation that Beals dealt with are still relevant. It also gives students the opportunity to read more expository writing. Students should continue to annotate texts using the annotation marks they have learned and practiced. In addition, demonstrate to students how to skim the article before reading it. This prereading strategy will be useful to students when they read other expository texts.

Ask students to reflect on their comfort with the different kinds of texts they have been reading. Use the Four Corners strategy. Assign to each corner of the classroom a level of comfort: very comfortable, comfortable, uncomfortable, and very uncomfortable. As you call out the title of each text, students should move to the corner that best represents their response to the text. Ask volunteers from each corner to describe their reasons for their level of comfort. Discussing texts in this manner should help to clarify student values and reveal to students their reading peers.

To wrap up the discussion of the desegregation of schools and its part in the civil rights movement, ask students to complete the Open-Minded Portrait worksheet (p. E-18) with their artistic interpretations of the thoughts that Beals or any of the Little Rock Nine might have had about integrating Central High. Allow students to finish their portraits as homework.
Days 13–16

Students read Alice Walker’s short story “Everyday Use” and connect it to issues of identity, history, and culture that have been discussed throughout the year. Students also take a practice PLAN® English test about the Montgomery bus boycott.

Materials & Resources

- “Everyday Use” by Alice Walker *
- “Women” by Alice Walker*
- “Everyday Use” Character Analysis (p. F-2)
- Essay Test (p. F-3)
- Essay Test Rubric (p. F-4)
- The Ancestors of Rosa Parks (pp. F-5–F-7)
- The Ancestors of Rosa Parks Key (p. F-8)

*Materials or resources not included in the published unit

Greet students at the door, then, as a warm-up to reading and discussing Alice Walker’s short story “Everyday Use,” ask students to read Walker’s poem “Women.” Ask students to describe about the poem and instruct them to look for expressions of similar ideas in the short story, such as admiration for courageous women.

Tell students that the mother is the narrator of “Everyday Use” and that one of its main themes is the idea of ownership. In order to build background knowledge, ask students the following questions:

- What objects are important to Melba Pattillo Beals in Warriors Don’t Cry?
- Do you own any objects that have been handed down from your ancestors?
- What do you do with those objects?
- What do you think the title “Everyday Use” means?
- Why do you think Alice Walker included the dedication, “for your grandmamma” at the beginning of the story?
- What is the difference between heritage and ancestry?

As you distribute the story, also pass out copies of the “Everyday Use” Character Analysis worksheet (p. F-2). Students should read through the worksheet to know what to look for as they read. After reading, students should pair up to complete the worksheet and show each other how they have annotated their stories. This gives new ideas of how they can use this skill (Porter-O’Donnell, 2004).

When students finish reading “Everyday Use,” use the following prompts to lead a class discussion:

- Describe the voice of the narrator and discuss how it contributes to the overall meaning of the text.
- Explain Alice Walker’s argument. (Note: Remind students that every text they have looked at in this

This is a point at which you could easily differentiate student learning.

- Students who wish to listen to you read “Everyday Use” aloud could form a group with you. They could continue to work at learning the skills of annotation as they are being read to.
- Students who are highly motivated and have finished the story on their own could be asked to read Alice Walker’s essay “In Search of Our Mothers’ Gardens” (1974). In this definitional essay, Walker writes about the experiences of African American female artists—particularly women in her family—and the ways in which art has been defined throughout history. Students could discuss ways in which Walker’s concerns in the essay are similar to her concerns in “Everyday Use.”
unit has a point of view and is trying to persuade its readers or viewers to that point of view.)

- Speculate on how the values promoted in the story might be different if the character Dee were narrating it.
- Explore what the narrator of “Everyday Use” might say if she wrote a letter to her daughter Dee similar to the letter James Baldwin wrote to his nephew.
- Identify specific sensory images in the story. Remind students of their previous discussion of sensory images during Unit 2, Where Do I Fit In? Show students that prose writers use imagery as often as poets do. Ask students to write in their journals a three-sentence description of an object that is important to them, using specific imagery as Walker does.
- Respond to Essential Question 4 by describing some of the generational differences in this story. For example, students might discuss differences in how the narrator and Dee express their identities and cultures.

Students should be ready at this point to spend one class period taking an Essay Test (p. F-3) over the materials they have read so far. Be sure to hand out and review with students the Essay Test Rubric (p. F-4).

As a wrap-up of the discussions thus far in the unit and as preparation for tests students will be taking this year, ask students to complete The Ancestors of Rosa Parks practice test (pp. F-5–F-7). The practice test is a passage from the PLAN English test, ACT’s tenth-grade assessment. Be sure students know that they will not be graded on this test, but that taking it will be useful practice for the time when they take the actual PLAN test. Students should be able to complete this test in about 10 minutes. Take time to talk with students about the answers. If you find that specific issues come up in the discussion of the test, such as the spelling and proper use of it’s versus its or the past tense of unusual verbs such as strove, be sure to explain and prepare to practice the correct answers in the near future. Invite students who are confident they answered correctly to share their thinking with those who were unsure of the correct answers.

Tips for Teachers

Students might be interested to learn more about the tradition of quilting in African American history. The following websites are good ones for students to investigate:

- Where You Can See My Art (Ringgold, 2002)
- America’s Quilting History (Breneman, 2008)
- Quiltethnic.com (Magee, 2008)

In addition, find out if there are active quilters in your class or community. See if any of them will bring some of their quilts to class to talk about their uses and history. Invite a quilting club to set up its quilting frame in the school library and actually quilt for a few hours.
Days 17–25

Students draft and revise an essay about an object, tradition, or story that is important to them.

Materials & Resources

- “My Object, Tradition, or Story” Essay (p. G-2)
- Model essay in response to “My Object, Tradition, or Story” Essay prompt*
- “My Object, Tradition, or Story” Prewriting (p. G-3)
- “My Object, Tradition, or Story” Essay Rubric (p. G-4)
- Photo Analysis worksheet

*Materials or resources not included in the published unit

As a warm-up, ask students to respond in their journals to Essential Question 5: “How do you express your identity and culture?” Remind students objects were important to Melba Pattillo Beals in Warriors Don’t Cry. To answer Essential Question 5 formally, students will write definitional essays about an object, tradition, or story that is important to their identity and culture. Writers have several responsibilities in a definitional essay:

- Answer the question: “What is it?”
- Explain the importance of the object, tradition, or story.
- Use negation to clarify what the object, tradition, or story is not.
- Focus on the origins of the object, tradition, or story (where it came from, who told it, to whom did it occur) as a means of establishing its importance (Burke, 2003a).

As students prepare to write, provide a model of the essay so they understand what their goals should be. Bring an object to class and pass it around as you read aloud the essay about the object. Explain to students that their purpose is to understand the essay’s structure so that they can imitate it.

Help students analyze the writing assignment with the following questions:

- What is the most appropriate voice (e.g., formal, informal, imaginative, direct) to use?
- Who is your audience, and how will you address them?
- What do you need to know in order to write?

As students work, encourage them to ask additional questions (Burke, 2003a):

- What is the main idea in this paragraph?
- What is an example of the statement I just made?
- How does that example relate to the main idea of the paragraph?

This prewriting should take one class period.

For homework, have students complete the “My Object, Tradition, or Story” Prewriting worksheet (p. G-3). It will help students organize their thoughts as they reflect on the importance of the object, tradition, or story to their identities and culture. Remind students that one reason for writing the essay is to provide them time to reflect on what they have learned during the unit. The act of writing invites and cultivates reflection as an important habit of mind.

On Day 18 have students pair up to discuss their prewriting worksheets. Talking about their objects, traditions, or stories may provide students with more ideas.
to use as they draft their essays. Be sure to distribute the “My Object, Tradition, or Story” Essay Rubric (p. G-4) and discuss it with students before they begin drafting their essays. Writing should take three or four class days—to do the prewriting and to write and revise drafts based on your comments. While students work, meet with them individually to discuss their ideas and revisions.

Students should turn in their final drafts of the essay on Day 20 or 21. With the final drafts they should include the prewriting worksheet and first drafts of their essays. In addition, ask them to complete the Essay Rubric themselves and turn it in with the final essay and drafts. Completing the rubric will encourage students to look at their own work objectively and will provide them opportunity to defend or explain their writing choices.

As a wrap-up of the unit’s activities, have students research the United Press International photograph of John Kennedy Jr. saluting his father’s casket (Stearns, 1963). First, have students use the Photo Analysis worksheet to analyze the image. Then, have them get into groups and begin to research for a Jigsaw Group. Each group will be responsible for one aspect of the photograph. Topics to consider include the context in which the photograph was taken, the relationship of this time to the civil rights era, the impact of the photograph, what John Kennedy Jr. himself thought about the photograph, and the impact that televising Kennedy’s funeral had on the United States. Then, as on Days 4–7, form new groups that mix topic experts and encourage students to teach each other what they have learned.

Bring the class back together to compare the impact of photography during Kennedy’s death and funeral with photographs of contemporary events such as the attack on the World Trade Center in 2001. Ask students questions that explore the comparison:

- Are photographs more or less important now than they were in the 1950s and 1960s?
- How do you experience national events such as the attack on the World Trade Center differently from those who experienced Kennedy’s assassination and funeral?
- How might coverage of the civil rights movement be different today?

Finally, ask students to share ideas they have gathered from this unit about heroes. Has their understanding of what a hero is changed after reading about Melba Pattillo Beals or Anne Moody, or after learning about any of the other women and men who worked in the civil rights movement? How would they describe the journey that these people took as they moved from being ordinary citizens to taking courageous and direct action? This discussion will also serve as a preview of Unit 4, I Need a Hero!
ENHANCING STUDENT LEARNING

Selected ACT Course Standards

A.1. Reading Across the Curriculum

c. Read increasingly challenging whole texts in a variety of literary (e.g., poetry, drama, fiction, nonfiction) and nonliterary (e.g., textbooks, news articles, memoranda) forms

A.2. Reading Strategies

e. Compare texts to previously read texts, past and present events, and/or content learned in other coursework

E. Study Skills and Test Taking

a. Apply active reading, listening, and viewing techniques by taking notes on classroom discussions, lectures, oral and/or video presentations, or assigned at-home reading, and by underlining key passages and writing comments in journals or in margins of texts, where permitted

Unit Extension

Suggested Teaching Strategies/Procedures

Materials & Resources

- “Notes of a Native Son” by James Baldwin*
- Photographs from the civil rights movement*

*Materials or resources not included in the published unit

Have students read James Baldwin’s classic essay “Notes of a Native Son.” The essay was written in 1955, the year that Emmett Till was lynched in Mississippi. Explain that the photographs of Till’s body revealed what African Americans had to endure in the South. That year, 1955, was also the year Rosa Parks was arrested for refusing to give up her seat on a bus to a white man. Students will be familiar with Baldwin’s work from “My Dungeon Shook.” Have students read “Notes of a Native Son” silently, with no discussion or other preparation. Remind students that they should annotate as they read, using the symbols they learned from the Annotation handout.

After students finish reading the essay and before discussing it, ask them to retell the essay in writing (Morrow, Gambrell, & Pressley, 2003). Give them 10 minutes for this retelling. This is informal writing, and they should not be concerned with exactness of grammar or sentence structure. This activity will help students formulate their thoughts before they begin any discussion. Encourage students to talk about the experience of reading the text. To ensure that students tell you what portions of the text they annotated, ask the following questions:

- How difficult was this text to navigate?
- How could you connect this text to your own life and to other readings?
- What reading strategies did you use?
What additional reading strategies could you have used?

Finally, be sure to talk about how “Notes of a Native Son” speaks to the intersection between identity and culture.

Reteaching

Suggested Teaching Strategies/Procedures

Students could be encouraged to analyze another photograph from the civil rights movement using the Photo Analysis worksheet. In this way, students’ knowledge that photographs (texts, generally) seek to persuade can be emphasized. Likewise, they could be asked to look at contemporary photos of Freedom Riders (Etheridge, 2006) and, using questions similar to those in the worksheet, compare the young faces to their older counterparts.

Students could also be encouraged to do research on important photographs of other historical eras, like the Alfred Eisenstaedt (1945) photo of a sailor kissing a nurse in Times Square on V-J Day.

Finally, students could use the rhetorical concepts of ethos, pathos, and logos to look at the way a website seeks to persuade. In this way, students will see that the skills they learned from the discussion of the photograph of Elizabeth Eckford are transferable to other media.

Reflecting on Classroom Practice

- How well are students seeing the connections between the different kinds of texts in this unit?
- How can I tell that all students understand that all texts are persuasive?
- How can I be sure that students treat each other with respect as they discuss these topics?
Bibliography

Readings


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**Resources**


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## Unit Assignments and Assessments

Name: ____________________________  Period: ________________  Unit 3: *Warriors Don’t Cry*

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<th>Assignment/Assessment</th>
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<th>Date Due</th>
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Unit Assignments and Assessments

Name: ____________________________  Period: __________________   Unit 3: *Warriors Don’t Cry*

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Civil Rights Movement Questionnaire

Name: ___________________________________________ Period: _______ Date: ____________

Directions: Answer the questions below to the best of your ability. Your responses are one way for me to learn how much you know about the civil rights movement before we read and talk about it.

1. What do you know about the American civil rights movement of the 1950s and 1960s?

2. What are the names of some influential people associated with the civil rights movement?

3. What is Brown v. Board of Education? Why is it important?

4. Who was Martin Luther King Jr.? Who was Ralph Abernathy? What happened in the 16th Street Baptist Church in Birmingham, Alabama, in 1963?

5. What is Eyes on the Prize about?
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    Handout
Photograph 1
Will Counts
Photo Analysis

Name: ________________________________  Period: _______  Date: ______________

**Directions:** Analyze the photograph closely. Then, respond to the prompts.

**Observation:** Describe what you see in the photograph so that someone who has not seen the photo can picture it in his or her mind. As you write, keep the following questions in mind: What people and objects do you see? How are they arranged? What other details do you see?

**Knowledge:** Summarize what you know about the situation and time period shown in the photograph.

**Interpretation:** Describe the action in the photograph. Based on your observations, what can you conclude about this event or time period?

**Additional questions:** What is missing or not shown in this photograph? What would you like to see? What cannot be captured in the medium of photography?

Adapted from Fenice Boyd and Deborah Regan Howe, "Teaching Warriors Don't Cry with Other Text Types to Enhance Comprehension." ©2006 by English Journal.
In Plato’s Cave
Susan Sontag

The following is an excerpt from “In Plato’s Cave,” the first essay in the collection On Photography by Susan Sontag. ©1977 by Susan Sontag.

Humankind lingers unregenerately in Plato’s cave, still reveling, its age-old habit, in mere images of the truth. But being educated by photographs is not like being educated by older, more artisanal images. For one thing, there are a great many more images around, claiming our attention. The inventory started in 1839 and since then just about everything has been photographed, or so it seems. This very insatiability of the photographing eye changes the terms of confinement in the cave, our world. In teaching us a new visual code, photographs alter and enlarge our notions of what is worth looking at and what we have a right to observe. They are a grammar and, even more importantly, an ethics of seeing. Finally, the most grandiose result of the photographic enterprise is to give us the sense that we can hold the whole world in our heads—as an anthology of images.

To collect photographs is to collect the world. Movies and television programs light up walls, flicker, and go out; but with still photographs the image is also an object, lightweight, cheap to produce, easy to carry about, accumulate, store. In Godard’s Les Carabiniers (1963), two sluggish lumpen-peasants are lured into joining the King’s Army by the promise that they will be able to loot, rape, kill, or do whatever else they please to the enemy, and get rich. But the suitcase of booty that Michel-Ange and Ulysse triumphantly bring home, years later, to their wives turns out to contain only picture postcards, hundreds of them, of Monuments, Department Stores, Mammals, Wonders of Nature, Methods of Transport, Works of Art, and other classified treasures from around the globe. Godard’s gag vividly parodies the equivocal magic of the photographic image. Photographs are perhaps the most mysterious of all the objects that make up, and thicken, the environment we recognize as modern. Photographs really are experience captured, and the camera is the ideal arm of consciousness in its acquisitive mood.

To photograph is to appropriate the thing photographed. It means putting oneself into a certain relation to the world that feels like knowledge—and, therefore, like power. A now notorious first fall into alienation, habituating people to abstract the world into printed words, is supposed to have engendered that surplus of Faustian energy and psychic damage needed to build modern, inorganic societies. But print seems a less treacherous form of leaching out the world, of turning it into a mental object, than photographic images, which now provide most of the knowledge people have about the look of the past and the reach of the present. What is written about a person or an event is frankly an interpretation, as are handmade visual statements, like paintings and drawings. Photographed images do not seem to be statements about the world so much as pieces of it, miniatures of reality that anyone can make or acquire.

Photographs, which fiddle with the scale of the world, themselves get reduced, blown up, cropped, retouched, doctored, tricked out. They age, plagued by the usual ills of paper objects; they disappear; they become valuable, and get bought and sold; they are reproduced. Photographs, which package the world, seem to invite packaging. They are stuck in albums, framed and set on tables, tacked on walls, projected as slides. Newspapers and magazines feature them; cops alphabetize them; museums exhibit them; publishers compile them.
For many decades the book has been the most influential way of arranging (and usually miniaturizing) photographs, thereby guaranteeing them longevity, if not immortality—photographs are fragile objects, easily torn or misplaced—and a wider public. The photograph in a book is, obviously, the image of an image. But since it is, to begin with, a printed, smooth object, a photograph loses much less of its essential quality when reproduced in a book than a painting does. Still, the book is not a wholly satisfactory scheme for putting groups of photographs into general circulation. The sequence in which the photographs are to be looked at is proposed by the order of pages, but nothing holds readers to the recommended order or indicates the amount of time to be spent on each photograph. Chris Marker’s film, *Si j’avais quatre dromadaires* (1966), a brilliantly orchestrated meditation on photographs of all sorts and themes, suggests a subtler and more rigorous way of packaging (and enlarging) still photographs. Both the order and the exact time for looking at each photograph are imposed; and there is a gain in visual legibility and emotional impact. But photographs transcribed in a film cease to be collectable objects, as they still are when served up in books.

***

Photographs furnish evidence. Something we hear about, but doubt, seems proven when we’re shown a photograph of it. In one version of its utility, the camera record incriminates. Starting with their use by the Paris police in the murderous roundup of Communards in June 1871, photographs became a useful tool of modern states in the surveillance and control of their increasingly mobile populations. In another version of its utility, the camera record justifies. A photograph passes for incontrovertible proof that a given thing happened. The picture may distort; but there is always a presumption that something exists, or did exist, which is like what’s in the picture. Whatever the limitations (through amateurism) or pretensions (through artistry) of the individual photographer, a photograph—any photograph—seems to have a more innocent, and therefore more accurate, relation to visible reality than do other mimetic objects. Virtuosi of the noble images like Alfred Stieglitz and Paul Strand, composing mighty, unforgettable photographs decade after decade, still want, first of all, to show something “out there,” just like the Polaroid owner for whom photographs are a handy, fast form of note-taking, or the shutterbug with a Brownie who takes snapshots as souvenirs of daily life.

While a painting of a prose description can never be other than a narrowly selective interpretation, a photograph can be treated as a narrowly selective transparency. But despite the presumption of veracity that gives all photographs authority, interest, seductiveness, the work that photographers do is no generic exception to the usually shady commerce between art and truth. Even when photographers are most concerned with mirroring reality, they are still haunted by tacit imperatives of taste and conscience. The immensely gifted members of the Farm Security Administration photographic project of the late 1930s (among them Walker Evans, Dorothea Lange, Ben Shahn, Russell Lee) would take dozens of frontal pictures of one of their sharecropper subjects until satisfied that they had gotten just the right look on film—the precise expression on the subject’s face that supported their own notions about poverty, light, dignity, texture, exploitation, and geometry. In deciding how a picture should look, in preferring one exposure to another, photographers are always imposing standards on their subjects. Although there is a sense in which the camera does indeed capture reality, not just interpret it, photographs are as much an interpretation of the world as paintings and drawings are. Those occasions when the taking of photographs is relatively undiscriminating,
promiscuous, or self-effacing do not lessen the didacticism of the whole enterprise. This very passivity—and ubiquity—of the photographic record is photography’s “message,” its aggression.

Images which idealize (like most fashion and animal photography) are no less aggressive than work which makes a virtue of plainness (like class pictures, still lifes of the bleaker sort, and mug shots). There is an aggression implicit in every use of the camera.
“In Plato’s Cave” Study Guide

Directions: Use the following prompts to guide your reading of “In Plato’s Cave.”

Before Reading

■ How do you imagine life without television would be different from your life?

■ Which presents a truer picture of the world, the television news or a novel? A still photograph or a painting? Defend your answers based on your definition of “a truer picture.”

■ Some people believe that, in taking a photograph, a photographer captures the soul of the person photographed. What do you think about this idea?

During Reading

■ How might photographs “enlarge our notions of what is worth looking at and what we have a right to observe”?

■ What does Sontag mean by “an ethics of seeing”?

■ How do photographs shape our sense of the past?

■ Explain what Sontag means by describing photographs as not being “statements about the world so much as pieces of it, miniatures of reality that anyone can make or acquire.”

After Reading

■ To what degree does Sontag say photographs are persuasive documents? Refer to the text to support your argument.
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Literacy Autobiography

Name: _________________________________  Period: ______  Date: _________________

Directions: Write a two-page autobiography that describes your life as a reader and as a writer. The purpose of the questions below is to suggest the kind of information you might include in your autobiography. Remember, reading does not mean just reading books, and writing does not just mean writing long essays!

Childhood

- What were your favorite books or magazines when you were a child? What aspects (e.g., writing, illustrations) made those books your favorites?
- What was the first book you can remember reading yourself? Was learning to read difficult? Describe that experience.
- What is your earliest memory of writing? What did you write? How was your writing received by others?
- How did going to school affect your reading and writing? Were there any teachers who were particularly helpful? What did they do that helped?
- Did you have friends who read the same books, stories, or magazines that you read? Did you talk about that reading?

Present Day

- What kind of reading do you do now? Do you read magazines, websites, newspapers, reports, or notes for an after-school job? What book have you most enjoyed reading in the past few years?
- What kind of reading do you do often, sometimes, and rarely? If you do not read, what kind of a book do you think would interest you? What would its subject be?
- What kind of writing do you do often? Do you write e-mails or instant messages to friends or letters to a relative who is far away? Do you write notes or cards to your friends?
A Letter From Harper Lee
Harper Lee


May 7, 2006

Dear Oprah,

Do you remember when you learned to read, or like me, can you not even remember a time when you didn’t know how? I must have learned from having been read to by my family. My sisters and brother, much older, read aloud to keep me from pestering them; my mother read me a story every day, usually a children’s classic, and my father read from the four newspapers he got through every evening. Then, of course, it was Uncle Wiggily at bedtime.

So I arrived in the first grade, literate, with a curious cultural assimilation of American history, romance, the Rover Boys, Rapunzel, and The Mobile Press. Early signs of genius? Far from it. Reading was an accomplishment I shared with several local contemporaries. Why this endemic precocity? Because in my hometown, a remote village in the early 1930s, youngsters had little to do but read. A movie? Not often—movies weren’t for small children. A park for games? Not a hope. We’re talking about unpaved streets here, and the Depression.

Books were scarce. There was nothing you could call a public library, we were a hundred miles away from a department store’s books section, so we children began to circulate reading material among ourselves until each child had read another’s entire stock. There were long dry spells broken by the new Christmas books, which started the rounds again.

As we grew older, we began to realize what our books were worth: Anne of Green Gables was worth two Bobbsey Twins; two Rover Boys were an even swap for two Tom Swifts. Aesthetic frissons ran a poor second to the thrills of acquisition. The goal, a full set of a series, was attained only once by an individual of exceptional greed—he swapped his sister’s doll buggy.

We were privileged. There were children, mostly from rural areas, who had never looked into a book until they went to school. They had to be taught to read in the first grade, and we were impatient with them for having to catch up. We ignored them.

And it wasn’t until we were grown, some of us, that we discovered what had befallen the children of our African-American servants. In some of their schools, pupils learned to read three-to-one—three children to one book, which was more than likely a cast-off primer from a white grammar school. We seldom saw them until, older, they came to work for us.

Now, 75 years later in an abundant society where people have laptops, cell phones, iPods, and minds like empty rooms, I still plod along with books. Instant information is not for me. I prefer to search library stacks because when I work to learn something, I remember it.

And, Oprah, can you imagine curling up in bed to read a computer? Weeping for Anna Karenina and being terrified by Hannibal Lecter, entering the heart of darkness with Mistah Kurtz, having Holden Caulfield ring you up—some things should happen on soft pages, not cold metal.

The village of my childhood is gone, with it most of the book collectors, including the dodgy one who swapped his complete set of Seckatary Hawkinses for a shotgun and kept it until it was retrieved by an irate parent.
Now we are three in number and live hundreds of miles away from each other. We still keep in touch by telephone conversations of recurrent theme: “What is your name again?” followed by “What are you reading?”

We don’t always remember.

Much Love,

Harper
“My Dungeon Shook” Study Guide

Directions: Answer the following questions as you annotate “My Dungeon Shook.” The questions will also guide class discussion.

1. Why does the essay begin with descriptions of different generations of Baldwins—the grandfather, the father, and the son James? (Interpretive)

2. What caused Baldwin’s father to have a terrible life? (Literal)

3. What does Baldwin mean by “conditions not very far removed from those described for us by Charles Dickens”? Who was Charles Dickens, and what conditions did he describe? (Interpretive)

4. What is Baldwin’s “dispute” with his “innocent country”? (Literal)

5. Follow the use of the word “innocent” in this essay. Underline or highlight it every time you see it. How is it used for rhetorical effect? (Interpretive)

6. Why does Baldwin keep referring to others who say that he exaggerates about the conditions of African American men? (Interpretive)

7. What does Baldwin mean by “know whence you came”? (Evaluative)

8. What is it that Baldwin says white people have had to believe for many years about African American people? (Literal)

9. What does Baldwin say is the danger of changing this belief? (Interpretive)

10. What does Baldwin seem to say about assimilation? (Evaluative)

11. What might it mean for Baldwin’s nephew to be able to “spell your proper name”? (Interpretive)

12. What does Baldwin say integration really means? (Literal)
Annotation

Annotating Annotating Annotating Annotating Annotating Annotating Annotating Annotating Annotating Annotating

READ WITH THE PEN IN HAND

Be an active reader . . .

Think when you read . . .

Pause and reflect . . .

In the Margin

What It Means

? I don’t understand this.
This is new to me.

! I’m surprised by this!
This is a shock!

underline

This is really important.
I need to know this.
The teacher repeated this and pointed it out more than once.

I don’t know this word.
I need to get the meaning of this word.

* This is the answer on the study guide.
This is the answer on the test.

✓ I noticed these word patterns or repetitions.

# This is a turning word, like “so” or “but.”
This is a time word, like “when” or “next.”

= = = This is an example of alliteration.

|| I think this could be an important symbol or metaphor.

Written notes about:

- Title
- Literary devices (e.g., repetition, imagery)
- Graphic elements (e.g., punctuation, line length)
- Interpretation or ideas that the text suggests (e.g., associations suggested by specific words)
# Annotation Rubric

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<th>Points Available</th>
<th>Criteria</th>
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| 5                | - Demonstrates conscientious and thorough understanding of the reading material as evidenced by annotating strategies that reveal thinking at the upper levels of cognition (see Bloom’s Taxonomy)  
- Annotates only the most important concepts within the text (evaluation)  
- Engages the text and exposes processes of active reading  
- Has approximately one significant annotation per stanza or paragraph that accomplishes the following goals: paraphrases the essential idea in the stanza or paragraph (application/analysis/evaluation in Bloom’s Taxonomy), defines an unfamiliar term in context (application), connects ideas to other reading or to other disciplines (synthesis), makes a personal connection to ideas presented, or asks questions for clarification  
- Helps the reader process the material and would be useful later on when the reader needs to recall the material |
| 4                | - Demonstrates competence in understanding and engaging the material  
- Has many of the qualities of the annotations in the 5-point range but doesn’t push far enough to remain at the upper levels of cognition; annotations may be more indiscriminate; annotations may be fewer or more superficial |
| 3                | - Relies primarily on generalities; reveals thinking processes that stay at lower levels of cognition (knowledge, comprehension, application), rather than moving into the upper levels (analysis, synthesis, evaluation) |
| 2                | - Remains primarily vague  
- Shows a minimal amount of effort, understanding, or active reading  
- Has notes that look exactly like those of a neighbor or few to no annotations at all  
- Would not be helpful to a reader who needs to recall the information |
| 1                | - Indicates very minimal to complete lack of effort to understand the reading material |
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  Key
Books about the Civil Rights Movement

The civil rights movement covered many years and occurred in many different parts of the country. Therefore, take time to tell students about other relevant texts, to show photographs, and to read sections of the texts aloud. This is one way of creating an environment that supports many different levels of reading ability. The following books are a few of the best recent histories of the civil rights movement. The titles with no grades listed behind them are written for adults.

**Remember: The Journey to School Integration** by Toni Morrison (Grades 3–8)

This book publishes photographs relating to school desegregation.

**A Dream of Freedom: The Civil Rights Movement from 1954–1968** by Diane McWhorter (Grades 5–9)

A collection of photographs and descriptions of major events of the civil rights movement, this book is based in part on McWhorter’s Pulitzer Prize-winning book *Carry Me Home*.

**Getting Away with Murder: The True Story of the Emmett Till Case** by Chris Crowe (Grades 7 and up)

This is a detailed explanation of the murder of fourteen-year-old Emmett Till, an event that many consider the beginning of the civil rights movement.

**Mr. Civil Rights: The Story of Thurgood Marshall** by Nancy Whitelaw (Grades 7 and up)

A brief biography of the first African American on the Supreme Court and his fight for justice for African Americans. The book outlines the history of the NAACP and the civil rights movement.

**A Wreath for Emmett Till** by Marilyn Nelson (Grades 9 and up)

An award-winning poet and author of *Carver* writes the story of Emmett Till.

**Parting the Waters** by Taylor Branch

The first of a three-book series on the civil rights movement. This book won the Pulitzer Prize.

**Children of Crisis** by Robert Coles

A child psychiatrist writes of working with the children who first integrated southern schools. This book won the Pulitzer Prize.

**A Life is More than a Moment: The Desegregation of Little Rock’s Central High** by Will Counts

The book includes photographs of the events surrounding the desegregation of Central High and essays about the events.

**The Shame of the Nation: The Restoration of Apartheid Schooling in America** by Jonathan Kozol

An education writer describes the resegregation of schools in the past twenty years.

**Coming of Age in Mississippi** by Anne Moody

This is a story about growing up in Mississippi during the early years of the civil rights movement. Like *Warriors Don’t Cry*, it has connections to one of the famous photographs of the movement.

**Blood Done Sign My Name** by Timothy Tyson

A white professor of African American studies describes a racial murder that occurred in his hometown of Oxford, North Carolina, in the spring of 1970. The reactions that ensued lead one to question what has changed since the Civil Rights Act of 1964. This book is passionate, personal, and persuasive.

**Eyes on the Prize: America’s Civil Rights Years, 1954–1965** by Juan Williams

Based on the documentary film series *Eyes on the Prize*, this book publishes photographs and information about little-known workers in the civil rights movement. This book is one of the best summaries of the time period.
**Warriors Don’t Cry WebQuest**

Name: _______________________________ Period: ________ Date: __________

**Directions:** Go to the website to which your group has been assigned. List at least 7 facts and/or opinions from the site. (Continue your list on the back of the worksheet.) Print any interesting photos, documents, or pages. Evaluate the site using the “Internet Guidelines” worksheet. Be prepared to explain why the site was persuasive.

1. **Little Rock Central High 40th Anniversary**
   http://centralhigh57.org

2. **Brown v. Board of Education: About the Case**
   http://brownvboard.org/summary

3. **Thurgood Marshall—American Revolutionary**
   http://thurgoodmarshall.com

4. **Ruby Bridges: Official Website**
   http://rubybridges.com

5. **Veterans of the Civil Rights Movement: Images of a People’s Movement**
   http://crmvet.org/images/imgyoung.htm

6. **President Eisenhower and the Little Rock School Integration Crisis**
Internet Guidelines

Name: _______________________________ Period: _______ Date: ______________

Directions: Use the following questions to guide your review of Internet resources. Take notes to support your responses for each series of questions.

Address of website: ____________________________________________________________

Title of page on website: _______________________________________________________

The Source

1. Is it clear who the website author is? □ Yes □ No

2. Does the author provide several forms of contact information (email address, telephone number, street address)? □ Yes □ No

3. Does the author state his/her qualifications, credentials, or information on why he/she is a credible source on the subject? □ Yes □ No

4. Is the website published by an educational institution, a nonprofit organization, or a commercial group? □ Yes □ No

5. Does the publisher list his/her qualifications, credentials, or information on why he/she is a credible source on the subject? □ Yes □ No

The Content

6. Does the website share its mission, goal, or intent? □ Yes □ No

7. Does the website’s content support the website’s purpose? □ Yes □ No

8. Is the website well organized and easy to navigate? □ Yes □ No

9. Are topics explored in depth? □ Yes □ No

10. Does the website use statistics or other factual information, and does it cite proper sources? □ Yes □ No
11. Is the information current and reliable? (Check to see when the site was last updated and if the author is affiliated with a particular institution to help answer this question.) □ Yes □ No

12. Is the information on the website up-to-date? □ Yes □ No

13. Are the links up-to-date and reliable? □ Yes □ No

14. Is a reference list included on the website? □ Yes □ No

15. Based on your knowledge, does the website’s information seem accurate? □ Yes □ No

16. Is the website a valuable source of information when compared to other sites on the subject? □ Yes □ No

The Reader

17. Is the website geared toward a particular audience? □ Yes □ No

18. Is the website’s information presented without bias? □ Yes □ No

19. Does the author avoid expressing opinions that have no factual basis? □ Yes □ No

20. Does the website avoid swaying the reader in a certain direction through nonfactual means? □ Yes □ No

21. Does the website avoid swaying the reader through unrelated pictures or graphics? □ Yes □ No

22. Does the website avoid advertising that may be a conflict of interest with the website’s content? □ Yes □ No

23. Does the website try to avoid selling or promoting things or ideas? □ Yes □ No

Analysis and Conclusion

Is this website appropriate for your research? Why or why not? Write your analysis on the back.
Warriors Don’t Cry Study Guide

Name: ____________________________ Period: _______ Date: ____________

Directions: The following prompts are intended to guide your reading of Warriors Don’t Cry. Use them to remember important scenes as we discuss the text in class. Work on the study guide does not substitute for your annotation of the book.

Chapters 1–6

1. State two examples of Melba directly or indirectly facing racism. (Literal)

2. Why does Cincinnati seem so different to Melba? (Literal)

3. List three outside forces or institutions that play a major role, good or bad, in desegregation. (Interpretive)

4. Summarize Melba’s experiences on her first attempt to enter Central High. (Literal)

5. Explain what it finally takes to get the Little Rock Nine into Central High. (Literal)

Chapters 7–11

1. Record five things that happen to Melba the first day she enters Central High School. (Literal)
   a. Walking the halls
   b. In homeroom
   c. In gym class
   d. In shorthand class
   e. In the school office

2. Explain how things change at Central High once the soldiers of the 101st Airborne Division are stationed there. (Literal)

3. Describe some of the ways that Danny helps Melba. (Literal)

4. How does Melba’s relationship with Danny end? (Literal)

Chapters 12–18

1. What does Melba learn about her friends when she has a birthday party during Christmas break? (Literal)

2. Describe the chili incident and what happens to Minnijean. (Literal)

3. What is at the top of Melba’s list of New Year’s resolutions? (Literal)

4. What is Grandma India’s advice? What does Melba do because of that advice? (Literal)

5. Who is Link and how does he help Melba? (Literal)
6. What does Melba learn about Link when she goes to visit his Nana Healy? (Literal) Do you think Link was really on Melba’s side? (Interpretive)

7. What does Mama finally do to keep her job? (Literal) How does this compare to people’s actions/thinking today? (Interpretive)

8. Where does Melba finally finish high school? (Literal)

9. Describe the ending of the book. What is your opinion about what Melba did during the year she describes in this book? (Evaluative)

10. How do you think our country would be different if the 1954 Supreme Court decision to desegregate the schools known as Brown v. Board of Education had never been made? Provide specific examples of things mentioned in Warriors Don’t Cry that would have happened and things that would not have happened. Then, answer this question more generally, drawing from your own life experience as well as knowledge you have garnered from places other than school. (Evaluative)

11. How would Melba’s life have been different if she had not been one of the Little Rock Nine? (Interpretive)
Warriors Don’t Cry Study Guide Key

Chapters 1–6
1. a. She is not allowed to go on the merry-go-round because she is African American.
   b. She watches her parents being overcharged and bullied in Mr. Waylan’s store.

2. She is invited to white people’s houses, goes to department stores, and is not chastised by white people; she also eats at a restaurant where white people serve her.

3. The NAACP, the newspapers, the Supreme Court, the national guard, the Little Rock school board, the Governor of Arkansas, or the churches: any three of these would be an appropriate answer.

4. They see a huge crowd, and white people shout at them. They watch as Elizabeth Eckford is denied entry to the school by the National Guard. They run from white people and Melba drives away with stones and shouts following her.

5. It takes a court order. A judge overturns Governor Faubus’s plan to stop the integration of Central High School.

Chapters 7–11
1. a. People spit at her, call her “nigger,” and say that she smells. Adults threaten her, too.
   b. Students move away from her. People shout that they will beat her, and the teacher does not protect her.
   c. Kids hit her with the volleyball. A crowd threatens her, and the gym teacher makes her go inside. Girls knock her down and kick her.
   d. The teacher tells her to stay away from the window because she could be hurt by the crowds outside.
   e. She learns that the mob wants to lynch her and the other African American students. The assistant police chief sneaks them into a car. They lock the doors and put their heads down and a “decent white man” drives them home.

2. White students do not abuse the Little Rock Nine as much as before, and Danny, in particular, guards Melba, gives her words of encouragement, and saves her from other students.

3. Danny stays by the classroom door and encourages her to ask for help. He also smiles at her and tells her to get self-defense training. He saves her eyesight by splashing her eyes with water after a boy throws acid on her face. Finally, he breaks rules to talk to her.

4. He breaks the rules to talk to her. Then, he is withdrawn from the school.

Chapters 12–18
1. They are no longer her friends; they are afraid to go to her house.

2. Boys trip her and taunt her as she tries to pass them. No one helps her. She dumps hot chili on the boys’ heads, and a school official helps her get out. She is suspended.

3. Melba’s resolution is to do her best to stay alive until May 29.

4. Grandma India’s advice is to surprise the boys who are tormenting Melba by changing the rules. She says dignity is a state of mind and suggests that Melba say thank you and smile when the boys do mean things to her. Melba tries it. This surprises the boys and makes her feel stronger and more powerful.
5. Link is a white boy who gives Melba the keys to his car so she can escape from his friends.

6. She learns that he cares about the old African American woman who was his Nanny. He is ashamed of the way his racist parents treated her. Responses to the second question will vary.

7. She speaks to reporters who write articles about the school district not renewing her contract because her daughter was integrating Central High. She also approaches the administrator and informs him that the Bishop—one of the most powerful African American men in the city—would like her to have her job back. Today there are laws against what the administrator did.

8. Santa Rosa, California

9. She describes going back to Central High with the other members of the Little Rock Nine in 1987. Responses to the second question will vary.

10. Responses will vary but should cite specific examples from the text.

11. Responses will vary but may include any of the following claims: It would have been easier. She might not have become a reporter. She would not have met the people who helped her (Danny, Link, Daisy Bates). She would not have become famous and met Thurgood Marshall. She would probably have been able to finish high school in Little Rock. She would not have learned about her own strength.
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**Warriors Don’t Cry Quiz 1**

Name: ___________________________ Period: ________ Date: __________

**Directions:** Use complete sentences to complete the quiz.

1. Why did Melba almost die when she was born? (5 points)

2. Describe the incident that happened to Melba as she was walking home from school after the Supreme Court decision *Brown v. Board of Education*. (5 points)

3. State the position Governor Faubus takes concerning the integration of Central High School. (5 points)

4. Why does Elizabeth Eckford arrive at the school alone? (5 points)

5. How is Elizabeth saved? (5 points)
Warriors Don’t Cry Quiz 1 Key

1. She had a massive infection where the doctor injured her scalp using forceps to deliver her.

2. A white man chases her, slaps her, and tries to rape her. He says, “I’ll show you niggers the Supreme Court can’t run my life.” A friend saves her by hitting the man on the head and yelling for her to run.

3. Governor Faubus sends troops to Central High. He says the National Guard is not to act as integrationists or segregationists. He also says that he thinks it will be impossible to maintain order and protect lives if the nine African American students enter Central High the next day.

4. She did not have a phone, so she did not know where or when to meet the others.

5. A white man and woman sit with her on the bench while she waits for the bus.
On September 4, Arkansas governor Orval Faubus ordered the National Guard to prevent nine Negro students from enrolling in previously all-white Central High School. School administrators, who had been preparing for this day since the Brown decision three years earlier, were patrolling the school corridors urging unruly students to refrain from “incidents” and to think of themselves, the school, and the nation at all times. Some faculty members grumbled about having to cook their own meals and sweep their own classrooms, after Faubus’ troops barred Negro service workers as well as the nine new students, but most teachers behaved with scrupulous rectitude. So did most of the white students. Nearly all of them opposed integration, but those who shouted out the window about “getting the niggers” generally came from the same minority of troublemakers who refused to tuck in their shirts.

The day’s events opened the spectacular public phase of what became known as the Little Rock crisis. An even larger mob of angry white adults gathered outside Central High each morning to make sure the troops turned the Negro students away, and a corresponding corps of reporters arrived to write about the troops, the mob, the students, the governor, and eventually, President Eisenhower. The prolonged duration and the military drama of the siege made Little Rock the first on-site news extravaganza of the modern television era. Faubus became the center of national attention as he sparred with federal courts over their authority to make him rescind his orders to the troops. Legal experts agreed that Faubus, by using the armed forces of a state to oppose the authority of the federal government, had brought on the most severe test of the Constitution since the Civil War. King and Wilkins were among those sending telegrams calling for the President to take a firm stand.

Ten days into the crisis, Faubus flew to Newport, Rhode Island, for a private conference with Eisenhower. To the President and his aides, Faubus seemed to have a split personality. One moment he was an anguished politician searching for a way to end a confrontation that had gotten out of hand, and the next moment he was a publicity genius ranting about federal plots to have him dragged off in chains. White House aides puzzled over the governor’s personal psychodrama, which seemed to weave in and out of the public arena. Faubus’ own father, who was attacking him for racism in pseudonymous newspaper letters, was said to believe that the governor’s true motive was to embarrass the white patricians who had fled to the Little Rock suburbs, leaving him with the race problem. Whatever his motives, Faubus annoyed Eisenhower by agreeing to a draft statement but then changing the words before he released it back home. Eisenhower stated repeatedly that the law must be obeyed but that he could think of few things worse than using federal force to overpower Faubus’ troops. Faubus seized upon the statements to claim that the President was working secretly with the segregationists.

After another week of mounting crisis, the federal court finally cornered Faubus with an ironclad contempt citation, and the governor, negotiating furiously with congressmen, lawyers, White House aides, and other intermediaries, appeared willing to shift the mission of his Guardsmen: instead of protecting the white school from the nine Negro children, they would protect the nine Negro children from a white mob that had reached the size of a battalion.
“Now begins the crucifixion!” the governor declared in a dirge of surrender that made headlines, but on Monday, September 23, he crossed up the White House again by simply withdrawing the National Guard from the scene, leaving the school to the mob. By midmorning, angry whites had beaten at least two Negro reporters, broken many of the school’s windows and doors, and come so close to capturing the Negro students that the Little Rock police evacuated them in desperation. Central High was segregated again before lunch, and students joined the mob in cheers of victory.

Eisenhower’s patience snapped when Faubus allowed the mob to run free again the next morning. No longer denying the crisis, he convinced himself that Little Rock was not an issue of racial integration but of insurrection, like Shays’s Rebellion. “Well, if we have to do this, and I don’t see any alternative,” he told Attorney General Brownell, “then let’s apply the best military principles to it and see that the force we send there is strong enough that it will not be challenged, and will not result in any clash.” Brownell never forgot the surge of adrenaline he felt at the President’s words. Eisenhower phoned General Maxwell Taylor at the Pentagon and told him to scrap plans to use U.S. marshals. He wanted riot-trained units of the 101st Airborne Division, and ordered Taylor to show how fast he could deploy them at Central High School. Taylor put a thousand soldiers into Little Rock before nightfall.

School integration in Little Rock resumed the next morning, when the presence of the U.S. Army settled the military question without casualty or engagement. What little resistance there was occurred inside the school, student style, in a campaign of Negro-baiting that produced a year-long ordeal for school administrators as well as the new students. Outside the school, the heat of the postmortem rhetoric varied inversely with the speaker’s capacity for action. As Governor Faubus was reduced to utter ineffectuality, his pronouncements reached at once for the heights of fantasy and the depths of racial fear. In a wild radio speech, he accused white soldiers from the “occupation forces” of following the female Negro students into the girls’ bathrooms at Central High. Faubus had failed by his own standards and brought international ridicule down upon his state, but Arkansas politicians conceded that his performance made him unbeatable in the next election.

On October 4, 1957, the Soviet Union launched into space the world’s first man-made satellite, named Sputnik. News of the achievement produced a tremor of fear and wounded pride in American politics. Overnight, nearly everything about America was deemed second-rate—its scientists, its morals, its math teachers, even its road system. Edward Teller, the hydrogen bomb scientist, told Eisenhower that Sputnik was a worse defeat for the United States than Pearl Harbor. A blue-ribbon commission reported shrilly that the West was indefensible without a drastic increase in weapons spending and a crash program to build underground “fallout shelters” for every American citizen. “Control of space,” declared Lyndon Johnson, “means control of the world.” When the first American attempt to match the Soviet feat exploded two seconds after takeoff, in full view of the television cameras, the national humiliation was complete. Reporters asked Eisenhower questions on practically no other subject. Faubus disappeared from the news as suddenly as he had appeared, and the entire race issue receded proportionally.
Coming of Age in Mississippi Study Guide

Name: __________________________________________ Period: ________ Date: ____________

Directions: The following prompts are intended to guide your reading of Coming of Age in Mississippi. Use them to remember important scenes as we discuss the text in class. Work on the study guide does not substitute for your annotation of the book.

Chapters 1–10

1. Name some of Anne Moody’s most important early childhood experiences. What kinds of hardships did she endure? (Literal)

2. List the important people in Moody’s family. (Literal)

3. Describe Anne’s (Essie Mae’s) early experiences with white people. Find two passages in which she tries to understand why white and African American people are different. (Literal)

4. What difficulties or obstacles did Anne’s family face while trying to make a living and improve their daily lives? (Literal)

5. Describe Anne’s relationship with Linda Jean and Mrs. Burke. Why was there tension between Anne and Mrs. Burke? (Interpretive)

Chapters 11–13

1. Why does Anne say she became critical of the African Americans she knew? (Literal) Do you think she behaved differently around white people than around African American people? (Interpretive) Defend your response with specific examples.

2. Who was Emmett Till, and why was he murdered? How did his death affect Anne? (Literal)

3. How did Anne’s visits to Baton Rouge and New Orleans change her? (Interpretive) Describe two specific examples of times Anne sees African American people being treated differently in those cities than in Centerville. Compare Anne’s experiences in Baton Rouge and New Orleans with Melba’s experience in Cincinnati in Warriors Don’t Cry. (Interpretive)

4. What does Mrs. Burke think about the Supreme Court decision to integrate the schools? How does Anne respond to Mrs. Burke’s ideas? (Interpretive)

Adapted from Marc Becker, “Anne Moody, Coming of Age in Mississippi Study Guide and Second Assignment.” ©1997 by Marc Becker.
Chapters 13–30

1. How does Anne become involved with the Tougaloo branch of the NAACP? (Literal)

2. What does NAACP stand for, and how was it important in Mississippi during the time period? How did Anne’s experiences with the NAACP affect her? (Interpretive)

3. Describe two dangerous situations that Anne faced when she was working for SNCC to register voters. Why were African American people reluctant to register? (Literal) Why do you think young people led the way? (Interpretive)

4. Describe Anne’s participation in the sit-ins at Woolworth’s. (Literal)

5. Who was Medgar Evers? What was Anne’s reaction to his death? (Literal)

6. What is Anne’s reaction to Martin Luther King Jr.’s “I Have a Dream” speech? (Literal) In what ways is her reaction surprising? (Interpretive) Provide specific quotations from the text.

7. Why, at the end of the book, was Anne doubtful about whether it would be possible to overcome racial discrimination? (Interpretive) Do you agree or disagree with her? (Evaluative) Why or why not?

8. Anne is the only member of her family to respond in the way she does to the movement for freedom for American African Americans. What personal characteristics account for her response? Provide exact quotations and page numbers. (Interpretive)

9. What qualities of character does Anne seem to especially admire? (Interpretive) Do you agree or disagree with her? (Evaluative)

10. What are three lessons Anne learned about the social significance of race? Provide quotations and page numbers to support your statements. (Interpretive)

11. Coming of Age in Mississippi is a description of how Anne Moody came to terms with the significance of race in the United States. Describe your own experiences of learning about the significance of race as you grew up.
Comming of Age in Mississippi Study Guide Key

Chapters 1–10

1. She grew up in a shack on a plantation and rarely saw her parents because they were working in the fields all day. Her uncle, who was supposed to be taking care of her and her siblings while her parents worked, beat her up and tried to burn down the house. Her father left the family, and her mother, who often earned only $5 a week, struggled to support herself and the children.

2. Mamma, or Toosweet Davis; Adline, Moody’s younger sister; Diddly Moody, Moody’s father; James Moody, Raymond’s son and Anne’s brother; Junior, Diddly’s son and Anne’s brother; Virginia Moody, Toosweet’s daughter by Raymond; and Alberta, Toosweet’s sister

3. a. Anne befriends two white children near her home and walks into the white lobby of the movie house after them. When her mother tells her that she cannot sit with the white children, Anne begins to notice all the things white children have that are better than what she has—better schools, homes, and streets, and houses with indoor toilets (pp. 25–26).

b. Anne decides the difference between black people and white people must be in their “privates.” Playing doctor, she asks all of her friends to take off all their clothes and stand in line. “I examined each of them about three times, but I did not see any differences. I still had not found out the secret” (p. 27).

c. Students may describe other incidents as well.

4. Anne’s mother works very hard as a domestic for little pay. When the three children are going to school, she cannot afford to buy store bread. At nine years old, Anne begins sweeping the porch for an old white lady to earn money. The woman pays Anne partly in milk, but when Anne learns that the lady serves the milk to her cats before she puts it in a bottle for Anne’s family, she refuses to drink the milk anymore. When the family moves into the house that Anne’s stepfather Ray built, her mother can buy store-bought furniture for the first time. However, Ray finds grenades in the land he has been sold cheap to plow, and the cotton they plant does not do very well, even though all of the children and Ray work hard chopping it. “The land was just no good. If Raymond had not planted corn and sweet potatoes, and Mama’s garden had not been so good, we would have starved to death that winter” (p. 73).

5. Anne takes care of Linda Jean’s baby and cleans her house. She likes Linda Jean, who allows her to call her by her first name and pays her well. She forgets that Linda Jean is white and it is almost as if they are friends. Mrs. Burke is Linda Jean’s mother. She has old-fashioned ideas about how to treat African American help. Anne describes Mrs. Burke as “a typical matriarch” (p. 99). Anne does have conflicts with Mrs. Burke. Because she is rebellious, for example, Anne refuses to iron shirts in the way that Mrs. Burke wants her to. Anne also comes to the front door of the house every morning although it is clear that Mrs. Burke wants her to come to the back door. Mrs. Burke even tries to use the murder of Emmett Till as a way to try to frighten Anne so that she stays in her “place” (p. 107). There is tension between Anne and Mrs. Burke because Anne wants to be treated equally; Mrs. Burke, however, believes that, because Anne is African American, she should be disrespected.

Chapters 11–13

1. Anne “hated them for not standing up and doing something about the murders” of Emmett Till and the others Mrs. Rice had told her about. She began to perceive African American men as cowards. Students’ examples will vary.

2. Emmett Till was a 14-year-old boy from Chicago who came down South to visit relatives. After he whistled at a white woman, he was brutally murdered. His murder, burial, and the trial that followed his murder (in which the two men who committed the crime were acquitted) were an important turning point of the civil rights movement. Hearing about Till’s murder causes Anne to realize that she could be killed just for being African American.
Around the same time that she learns of the murder, Anne learns about the NAACP and becomes curious about it. She also begins to hate white people for the first time.

3. Anne is changed both because she works in these cities and lives on her own there, and because she experiences more racial equality. She is treated well by one of the white women she works for and she sees African Americans responding to whites without fear. Comparisons to *Warriors Don’t Cry* should acknowledge that both writers experienced more equal treatment in the larger cities.

4. Mrs. Burke is opposed to it, even going so far as to swear to leave town if its schools are desegregated. Anne tells her she thinks it is a good idea to integrate the schools. Afterwards, Mrs. Burke accuses Anne of stealing. That is when Anne quits the job.

**Chapters 13–30**

1. Anne discovers that her roommate Trotter attends NAACP meetings regularly. Although she knows of people who were killed for their membership, she joins anyway.

2. NAACP stands for National Association for the Advancement of Colored People. It was one of the primary groups working against racial discrimination in the south. Anne’s experiences with the NAACP cause her to become increasingly active in taking a stand against institutional, deeply ingrained forms of racism. Belonging to the group also helps her feel as if she is part of a movement.

3. a. When one of the SNCC offices in Greenville was bombed
   b. When Anne and a friend sat in the white section of the Trailways station and white people became violent
   c. Moody says that African Americans were afraid to register because “most of these old plantation Negroes had been brainwashed by whites.” Middle-class African Americans were afraid of losing their jobs. Some rural African Americans had never heard of voting.
   d. The suggestion is that young people lead the way toward change because they have less to lose (in terms of jobs and money), because they have not been as thoroughly brainwashed, and because they have more energy and hope than their elders.

4. Anne’s Social Sciences professor at Tougaloo, John Salter, encourages her to join other students and demonstrators in a sit-in demonstration in Jackson. Two classmates, Memphis and Joan Trumpauer, also join them. The NAACP alerted news services that there would be a sit-in. At 11 o’clock in the morning they enter Woolworth’s from the rear and sit together at the previously segregated Woolworth’s lunch counter. After asking for service, white students begin heckling the protesters. Then “all hell broke loose” and a man throws one of Anne’s classmates from his seat and slaps her; another man throws her against the counter. A third man kicks Memphis. The men then lift Joan from the counter and carry her out of the store. They snatch Anne from her stool and drag her by her hair out the door. After Joan and Anne return to their seats at the counter, the mob smears the members of the sit-in with ketchup and mustard. When John Salter joins them, he is hit across the jaw with brass knuckles. The demonstrators sit for three hours before the manager decides to close the store. Meanwhile, ninety policemen stand outside doing nothing.

5. Evers was an NAACP leader who some thought would become Mississippi’s version of Martin Luther King Jr. On June 11, 1961, he was shot and killed as he got out of his car in his driveway. Moody marches and sings freedom songs to protest his murder. During the march she is jabbed with police rifles and arrested and then abandoned at the fairgrounds, trapped in a closed van with other marchers. She compares her treatment to the way she imagines Nazis treated Jews. Later, she is put in jail. She also describes going to Evers’s funeral.
6. She is cynical about it. She says, “I thought it was kind of funny to watch the leaders run to overtake the march. The way some of them had been leading the people in the past, perhaps the people would be better off leading themselves.” She also says, “I sat on the grass and listened to the speakers, to discover we had ‘dreamers’ instead of leaders leading us. I sat there thinking that in Canton we never had time to sleep, much less to dream” (p. 275).

7. At the end of the book, Anne is frustrated by the inability of the civil rights movement to create real change. She is frustrated by what she has seen while working as an organizer for the Congress on Racial Equality, participating in a dangerous sit-in at Woolworth’s, and bravely working to register voters in Canton, Mississippi. She does not think the movement has done much to improve economic conditions in the rural South, and she wishes the movement had focused more on making concrete changes than on symbolic gestures. She is also discouraged that so many Southern white people continue to meet African Americans’ work for freedom with violence and that so many African American people are unwilling to work for change. Though only twenty-four years old, she feels older than the young people around her.

8. Anne is rebellious, as when she does not do what Mrs. Burke wants her to do (pp. 99–100). She is curious, as when she asks about the race of her uncles Sam and Walter (p. 27) and when she tries to ask her mother about Emmett Till’s death (p. 105). She is conscious of injustice, which can be seen when as a child in the movie theater, she realizes that her friends’ “whiteness provided them with a pass to downstairs in that nice section and my blackness sent me to the balcony” (p. 26). She is also fearless, as you can tell by her willingness to wait for the bus in the white people’s section of the station (p. 227) and her participation in the sit-in at Woolworth’s (p. 237).

9. Anne admires courage, as can be seen in part by her disgust with the men who are afraid after Emmett Till’s death (p. 110), as well as by her many courageous actions throughout the book. Other character qualities Anne admires may be listed as well, so long as they are supported with details from the text. Responses to the second part of the question will vary.

10. a. Because the children she is playing with are white, “their whiteness made them better than me” (p. 26), which she realizes when she is not allowed to go into the white lobby of the movie theater, and she sees how much better their homes are than hers.
   b. After the Emmett Till murder, she learns that “just being a Negro” is enough, in some circumstances, to get you killed (p. 107).
   c. She learns that there are some white Southerners who are brave and committed to the civil rights struggle, whom she admires. She says about Reverend King, for example, “And silently, I asked him to forgive me—for forgive me for doubting him when he first came to Tougaloo. I think because he was a white native Mississippian almost every student at Tougaloo had doubted him at that time” (p. 343). Students may have other answers that are supported by the text.

11. Responses will vary depending upon students’ personal experiences.
From Will Counts, *A Life is More Than a Moment*. © 1999 by Will Counts.

First Day at Central High

Governor Faubus’s dramatic act in ordering National Guard troops to Little Rock Central High “to protect the peace” was the fire alarm for Little Rock’s news media. Before that, I wasn’t even scheduled to go to the school, but suddenly everything changed, and every available news photographer was assigned to the big story.

Divine guidance may have placed me in the best possible position to see and photograph Elizabeth Eckford as she approached the school. When she was turned away by the National Guard troops, the courage and grace she exhibited as she walked two blocks through the mob of school-integration dissidents became one of my most moving experiences. Her actions epitomized for me the nonviolent principles Dr. Martin Luther King, Jr. and the Southern Christian Leadership Conference had begun using to compel the country toward racial justice.

But this 15-year-old girl wasn’t part of the national civil rights movement. She has said that she wished to go to Central High school because she wanted to be a lawyer, and she believed that the excellent academic reputation and the wider course offerings at the school would help her toward that career goal. Before she became the first black student to attempt to enter Central High, Elizabeth had not met Daisy Bates, president of the Arkansas National Association for the Advancement of Colored People. She believes she was chosen by the Little Rock School District to be one of the Little Rock Nine because she wasn’t tied to the NAACP.

Elizabeth’s family was poor and didn’t have a telephone in their home. Daisy Bates cites this as her reason for not informing Elizabeth of the plan for all the students to meet at the Bateses’ home and go to Central High accompanied by a group of black and white ministers. Instead she came to school as instructed by the school’s office, with the understanding that the National Guardsmen were there to protect her as she entered.

Her imperturbable walk through the mob has become a slow-motion *cinema verité* memory. I still find it difficult to believe that this display of racial hatred was happening in front of my high school and my camera.

As I watched and composed the photographs, I didn’t know what might happen after each step Elizabeth took. The mob became increasingly strident, and while I saw no one attempt to strike Elizabeth, that possibility was always present. The National Guard troops remained on the sidewalk, passively watching the crowd verbally assail her. It was only as she neared the bus stop at 16th and Park streets that a National Guard officer briefly moved into the crush of demonstrators.

Elizabeth Eckford on Her First Day

Elizabeth says it is still just too painful to go over and over her experience of being taunted by Arkansas National Guardsmen and the segregationist mob as she attempted
to become the first black student to enroll at Central High. Instead she looked over the following quotations, which have been attributed to her, and says they are accurate.

"Before I left home, Mother called us into the living room. She said we should have a word of prayer. Then I caught the bus and got off a block from the school. I saw a large crowd of people standing across the street from the soldiers guarding Central. As I walked on, the crowd suddenly got very quiet. Superintendent Blossom had told us to enter by the front door. I looked at all the people and thought, 'Maybe I will be safer if I walk down the block to the front entrance behind the guards.'

"At the corner I tried to pass through the long line of guards around the school so as to enter the grounds behind them. One of the guards pointed across the street. So I pointed in the same direction—and asked whether he meant for me to cross the street and walk down. He nodded 'yes.' So I walked across the street, then someone shouted, 'Here she comes, get ready!' I moved away from the crowd on the sidewalk and into the street. If a mob came at me, I could then cross back over so the guards could protect me.

"The crowd moved in closer and then began to follow me, calling me names. I still wasn't afraid. Just a little bit nervous. Then my knees began to shake all of a sudden, and I wondered whether I could make it to the center entrance a block away. It was the longest block I ever walked in my whole life.

"Even so, I still wasn't too scared, because all the time I kept thinking that the guards would protect me.

"When I got to the front of the school, I went straight up to a guard again. But this time he just looked straight ahead and didn't move to let me pass him. I didn't know what to do. Then I looked and saw that the path leading to the front entrance was a little further ahead. So I walked until I was right in front of the path to the front door.

"I stood looking at the school—it looked so big! Just then the guards let some white students through.

"The crowd was quiet. I guess they were waiting to see what was going to happen.

"When I was able to steady my knees, I walked up to the guard who had let the white students in. He didn't move. When I tried to squeeze past him, he raised his bayonet, and then the other guards moved in, and they raised their bayonets.

"They glared at me with a mean look, and I was very frightened and didn't know what to do. I turned around, and the crowd came toward me. They moved closer and closer.

"I tried to see a friendly face somewhere in the mob—somebody who maybe would help. I looked into the face of an old woman, but when I looked at her again, she spat on me.

"I turned back to the guards, but their faces told me I wouldn't get any help from them. Then I looked down the block and
saw a bench at the bus stop. I thought, ‘If I can only get there, I will be safe.’ I don’t know why the bench seemed a safe place to me, but I started walking toward it. I tried to close my mind to what they were shouting, and kept saying to myself, ‘If I can only make it to the bench, I will be safe.’

“When I finally got there, I don’t think I could have gone another step. I sat down, and the mob hollered, ‘Drag her over to this tree!’ Just then a white man sat down beside me, put his arm around me, and patted my shoulder. He raised my chin and said, ‘Don’t let them see you cry.’

Helen Bryan Massery

Only a few of the segregation resisters who tried to block the black students’ entry in 1957 were of high school age. One of those teenagers, Hazel Bryan, now recalls that she went along with her parents to Central High on the morning that black students were scheduled to enroll to protest the racial integration of the school that she was scheduled to attend.

“I felt very religious at that time. I attended church every Sunday morning and night, as well as Wednesday nights. While no one at church said that we should protest school integration, we got the feeling that it would be a good thing to do,” Hazel said.

Because her parents did not want her attending school with the few blacks scheduled to attend Central High, Hazel transferred a few weeks after she was photographed as a central figure taunting Elizabeth. On her first day at Fuller High School, an all-white school near Little Rock, she met Antoine Massery, whom she would marry during her senior year of high school.

A few years later, as her three children were growing up, Hazel’s racial attitudes changed, and she realized that her racist actions at Central High were wrong. She says that she knew then that she had done a great injustice to Elizabeth, and she began contemplating what atonement she might make. In 1963, she was able to contact Elizabeth by phone at Elizabeth’s father’s home and apologize for her actions in the Central High mob. This was a personal conversation between Hazel and Elizabeth and received little media reporting. Hazel doesn’t even recall telling her husband or family about this conversation. She says she continued to feel like she was “the poster child for the hate generation, trapped in the image captured in the photograph, and I knew that my life was more than that moment.”
**Warriors Don’t Cry Quiz 2**

Directions: Use complete sentences to complete the quiz.

1. Describe what happens at the meeting in the school superintendent’s office. (5 points)

2. Explain the “integrated” turkey joke that comes up during Thanksgiving dinner. (5 points)

3. Paraphrase the last words Danny says to Melba before the troops are withdrawn. (5 points)

4. What happens on the day of Melba’s birthday? (5 points)

5. Describe what happens to Minnijean in the cafeteria. (10 points)

6. Explain what Melba means by her technique of “changing the rules of the game” when confronted by possible violence. (5 points)

7. What does Link admit was taking place outside of school in the evenings? (5 points)

8. Explain what happens with regard to Melba’s mother’s job. (5 points)

9. Explain the events surrounding Ernest Green’s graduation from Central High. (10 points)

10. Where and when does the book end? Who greets Melba there? (10 points)
**Warriors Don’t Cry Quiz 2 Key**

1. They go to see what the officials will do to protect the children from increased segregationist attacks, and the school superintendent does not tell them anything. Melba’s mother asks the question directly, and he tells her it is none of her business what he is going to do to protect the children. Melba’s mother is humiliated, and nothing is resolved.

2. They had Thanksgiving dinner at Daisy Bates’s house. News reporters were there. When Daisy Bates asks, “Do you want white or dark meat,” Melba says, “This is an integrated turkey.”

3. He tells her to take care of herself.

4. Only Vince comes. One friend tells her that they are all afraid to come to her house.

5. White boys gather around her, harassing and trapping her. She is holding a tray with hot chili. No one can get to her to help her and they also cannot hear the nasty, provoking things the white boys are saying to her. Suddenly her tray goes flying, spilling the hot chili on her attackers. The African American cafeteria workers applaud. Minijean is suspended from school, then later expelled.

6. She says “thank you” when people are cruel to her, to preserve her own dignity and throw the harassers off their game. She smiles when they are cruel and feels great power from being able to control her actions, and from seeing their surprise at her reactions.

7. People are having meetings to try to get the Little Rock Nine kicked out of school.

8. She has been told she will lose her teaching job because her daughter is trying to integrate the schools. She is supporting the family by herself and needs to keep her job. Finally she does the only thing she can do to save her job: She speaks to reporters who write articles about the school district not renewing her contract because her daughter was integrating Central High. She goes to the administrator and tells him Bishop Sherman, one of the most powerful African American people in the city, would like her to have her job back.

9. The other African American students are not allowed to be there for fear for their safety. Every policeman not on vacation will be on duty from six o’clock on. People applaud when students walk across the stage but no one applauds when Ernest Green does.

10. The book ends in 1987 at Central High. The student body president, Derrick Noble, who is African American, welcomes Melba back to Central High.
Walking Backward Out the Schoolhouse Door
Emily Badger

The following article appeared in the online magazine Miller-McCune.com on December 7, 2010 ©2010 by Miller-McCune.

Desegregation of public schools peaked about two decade ago, and no one at the federal level is doing much to reverse the decline.

The NAACP held a conference last week in North Carolina to draw attention to a trend easily unnoticed in what many Americans have come to think of as the “post-racial” age ushered in by the nation’s first black president: Fifty years after the Civil Rights era, American public schools are resegregating.

More black students today attend “extremely segregated” schools than did in 1988, at the height of desegregation, the NAACP notes. It symbolically hosted the education conference in Raleigh, N.C., where the local school district has been wrestling with the controversial end of a busing program civil rights advocates fear will reverse years of model integration.

The fallout in North Carolina could mirror a dispiriting national shift. A 2003 Harvard study found that between 1960 and 1988, the percentage of black students attending majority white schools in the South rose from 0.1 percent to 43.5 percent. In 2000, that number was back down to 31 percent. A report published last year by UCLA’s Civil Rights Project revealed that 38.5 percent of black students during the 2006–07 school year were in “intensely segregated minority schools” (90 percent or more minority). In 1988, that figure was 33.5 percent.

“The reason that school segregation is still such an issue,” said Genevieve Siegel-Hawley, a research associate with the Civil Rights Project, “is that racially and socioeconomically isolated schools are associated with things like lower graduation rates, fewer highly qualified teachers, higher rates of teacher turnover, more instability in teacher populations.”

Other research, meanwhile, suggests that diverse schools are associated with a litany of social and individual benefits: higher academic achievement, access to more privileged social networks, more cross-racial friendships, greater feelings of civic and communal responsibility, and a decreased likelihood of accepting stereotypes.

School districts have been moving away from integrated classrooms that could yield these benefits for several reasons, Siegel-Hawley says. A series of Supreme Court decisions since the 1990s, culminating with a key 2007 ruling, have disarmed integration initiatives and left districts confused about their remaining options. The basic residential segregation that feeds segregated schools (and, more broadly, segregated school districts) persists. And the rise of school choice also contributes (a challenge Siegel-Hawley’s colleague recently discussed with Miller-McCune.com).

John Brittain, a law professor at the University of the District of Columbia and the former chief counsel of the Lawyers’ Committee of Civil Rights, cites one other factor.

“The federal government, both the executive branch and the legislative branch, have virtually abandoned school integration,” he said.
He’s one of many advocates who have been disappointed by the Obama administration’s slow response to the topic. Civil rights leaders have been waiting for guidance from the Department of Education interpreting the 2007 Supreme Court ruling, Parents Involved in Community Schools v. Seattle School District No. 1. The department is still posting on its website an old Bush-era memo that Brittain says ignores integration guidance proposed by the case’s deciding vote, Justice Anthony Kennedy.

“It left schools thinking that in the worst sense,” Brittain said, “school integration had pretty much come to an end unless it was a court-ordered school case.”

Parents Involved limited districts’ ability to consider the individual race of a student when making school assignment decisions. But Kennedy outlines another path—through strategic site selection, districts could build new schools or draw attendance zones with the demographics of a neighborhood in mind.

“These are mechanisms that are race-conscious because they’re taking race into account,” Brittain said. “But they do not lead to different treatment of students based upon a classification that tells each student he or she is to be defined by race in terms of where they go to school.”

The Obama administration has suggested to civil rights leaders that the new guidance is on the way.

“But it’s still taken them too long, even if they’ve got a plan,” Brittain said. “It shouldn’t take 22 months, going on two years, to do this.”

Other integration advocates have urged officials to publicly make the case that desegregation still matters—especially in an age when the nation’s broader demographics and future work force are shifting so rapidly.

“They’re trying so hard to get it so right,” Brittain said of the current administration, “that they end up doing so little, and it takes them so long.”
Open-Minded Portrait

Name: ________________________________  Period: _______  Date: __________

Directions: Picture one character’s physical and emotional journey during the integration of Central High School. What do you think he or she thinks and feels? In the oval, draw pictures or write words that represent the character’s thoughts. You may need to divide the oval into sections to represent conflicting thoughts and feelings. Finally, write an explanation of your portrait.

Portrait Explanation
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Practice Test

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Key
“Everyday Use” Character Analysis

Name: ___________________________ Period: _______ Date: ____________

Directions: Read “Everyday Use” by Alice Walker. Working in pairs, for each character list the following information: physical traits, related objects, and clothing. Then, explore in writing how Walker use this information to develop the characters.

1. Mother

2. Maggie

3. Dee
Essay Test

Directions: Respond to ONE of the two essay prompts. Your essay will be scored using the Essay Test Rubric.

1. Choose a subculture you belong to. How has it affected your identity? Choose to argue either 1) that the culture has affected your identity in negligible (unimportant) ways, or 2) that the culture has affected your identity deeply. Be sure to provide at least four examples to support your claim. Each example should be explained using at least four sentences.

   In your response, refer to the primary texts we have read in this unit: “My Dungeon Shook,” “Everyday Use,” and Warriors Don’t Cry. Compare yourself to the authors or to the characters described in these texts. Do you think their cultures affected their identities to the same degree as your culture has affected you? Why or why not?

2. Why was Melba a warrior? In the opening paragraph of your essay, explain why she had to be a warrior and the kind of warrior she was. In the first body paragraph of your essay, explain the weapons Melba uses. Explain also some of the internal characteristics that she acquires or develops that help her succeed. In the second body paragraph provide at least four examples of battles she fights. Then write a conclusion stating your feelings and opinions about Melba’s year at Central High.

   Draw support for your essay from Warriors Don’t Cry, “Parting The Waters,” and A Life Is More Than A Moment.
## Essay Test Rubric

Name: ___________________________  Period: ________  Date: __________

Essay Question: ___________________  

<table>
<thead>
<tr>
<th>Comprehension</th>
<th>Development</th>
<th>Organization</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>The essay demonstrates a clear understanding of the selected prompt.</td>
<td>The essay’s primary ideas are clearly stated and well developed. The essay makes good use of supporting texts.</td>
<td>Organization is unified and coherent, with a logical progression of ideas. The response includes a clear, engaging introduction and an effective conclusion.</td>
</tr>
<tr>
<td>3</td>
<td>The essay demonstrates a mostly adequate understanding of the selected prompt.</td>
<td>The essay’s primary ideas are adequately stated and developed. The essay makes adequate use of supporting texts.</td>
<td>Organization is apparent, with ideas logically grouped. The response includes a clear, somewhat developed introduction and conclusion.</td>
</tr>
<tr>
<td>2</td>
<td>The essay demonstrates a limited understanding of the selected prompt.</td>
<td>The essay’s ideas are not always clear and may not be supported by discussion. The essay makes only limited use of supporting texts.</td>
<td>Organization is simple, with some ideas logically grouped. The response has an inadequate introduction and conclusion.</td>
</tr>
<tr>
<td>1</td>
<td>The essay demonstrates little or no understanding of the prompts or assignment.</td>
<td>The essay does not provide any clear or relevant ideas and makes little or no use of supporting texts.</td>
<td>The response shows little or no evidence of organization and little or no logical grouping of ideas. The response is missing a closing.</td>
</tr>
</tbody>
</table>
The Ancestors of Rosa Parks

10 Minutes—12 Questions

Directions: In the passage that follows, certain words and phrases are underlined and numbered. In the right-hand column, you will find alternatives for each underlined part. You are to choose the one that best expresses the idea, makes the statement appropriate for standard written English, or is worded most consistently with the style and tone of the passage as a whole. If you think the original version is best, choose "NO CHANGE."

You will also find questions about a section of the passage, or about the passage as a whole. These questions do not refer to an underlined portion of the passage, but rather are identified by a number or numbers in a box.

For each question, choose the alternative you consider best and fill in the corresponding oval on your answer document. Read each passage through once before you begin to answer the questions that accompany it. You cannot determine most answers without reading several sentences beyond the question. Be sure that you have read far enough ahead each time you choose an alternative.

---

The Ancestors of Rosa Parks

[1] In 1955 an African American woman in Montgomery, Alabama, broke the rules. [2] Rosa Parks, after a long day as a domestic servant, refused to give up her seat on a crowded bus to a white person.

[3] For completing this action, she was jailed.

[4] Momentarily, the Reverend Martin Luther King, Jr., led a boycott against the public bus system in Montgomery. [5] For 382 days, 50,000 African Americans walked to work. [6] The civil rights movement—with its voter registration drives, sit-ins at segregated businesses, and there were long marches—was

---

1. A. NO CHANGE
   B. In doing this thing
   C. For this
   D. After having embarked on this refusal

2. F. NO CHANGE
   G. As confirmation,
   H. In response,
   J. With all honesty.

3. A. NO CHANGE
   B. its
   C. it's
   D. there

4. F. NO CHANGE
   G. organizing
   H. their
   J. OMIT the underlined portion

---

GO ON TO THE NEXT PAGE
African Americans had been resisting segregation even before the Civil War. In the North during the 1840s and 1850s, African American abolitionists such as Fredrick Douglass had conducted “ride-ins” on railroad trains. Douglass had been attacked repeatedly by the conductors. When he refused to move to the “Negro” cars. But by the end of the Civil War in 1865, Douglass and other African American activists had brought about the desegregation of most trains and streetcars in New York City and the state of Massachusetts.

Further south, the antislavery and women’s rights activist Sojourner Truth striven for equality on the streetcars of Washington, D.C. Congress had passed a law barring segregation on public transportation in the nation’s capital, but white conductors frequently disobeyed the law and white passengers often were open hostility. Sojourner Truth rebuked the people, who insulted her, and filed complaints against those conductors who failed to stop for her. A short time later, the streetcar company president fired two conductors who had tried to force her off their cars.

5. For the sake of logic and coherence, Sentence 5 should be placed:
   A. where it is now.
   B. before Sentence 1.
   C. after Sentence 2.
   D. after Sentence 3.

6. Given that all of the following statements are true, which one would most effectively introduce the main subject of this paragraph?
   F. Rosa Parks’s act, however timely, was not without precedent.
   G. The civil rights movement of the 1950s and 1960s achieved new legal protections for minorities.
   H. Rosa Parks is now celebrated as a leader of the civil rights movement.
   J. In the years following the boycott, the Reverend Martin Luther King, Jr., became one of the great leaders of the twentieth century.

7. A. NO CHANGE
   B. since prior to before
   C. since the time previous to
   D. ever since in advance of

8. F. NO CHANGE
   G. conductors when he refused
   H. conductors; when he refused
   J. conductors when refusing

9. A. NO CHANGE
   B. had strive
   C. strove
   D. strive

10. F. NO CHANGE
    G. were openly hostile.
    H. had opening hostility.
    J. had hostile openly

11. A. NO CHANGE
    B. people, who insulted her
    C. people who, insulted her
    D. people who insulted her
Truth and Douglass wanted to be treated as free citizens in a free land. Rosa Parks and her supporters, the descendants of these nineteenth-century leaders, who were still seeking this freedom a century later.

12. F. NO CHANGE
   G. who still sought
   H. still seeking
   J. were still seeking
The Ancestors of Rosa Parks Key

1. C
2. H
3. B
4. J
5. A
6. F
7. A
8. G
9. C
10. G
11. D
12. J
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“My Object, Tradition, or Story” Essay Rubric ............................................................................................................................. G-4
Rubric
“My Object, Tradition, or Story” Essay

Directions: Write a 3–5 page essay in response to the prompt.

In “Everyday Use,” Alice Walker describes two old quilts that have been in the narrator’s family for a long time. These quilts are part of the “heritage” of the three main characters, as described by the character Dee. Describe an object, tradition, or story that has been a part of your family for a long time. How does that object reflect your cultural heritage?
“My Object, Tradition, or Story” Prewriting

Directions: This prewriting assignment will help you begin to think about what you want to say in your essay about an object, tradition, or story that reflects your identity and culture.

- Write more than you think you will need for your final essay; use additional sheets of paper if necessary.
- Do not worry, for now, about writing perfect grammar or even complete sentences.
- Get as many specific ideas, descriptions, and stories down as you can. You want to be able to work from abundance when you set out to write the actual essay.

1. Explain what the object, tradition, or story is. Describe it in detail. Use as many of your senses (touch, sight, hearing, smell, taste) as you can to describe this object, tradition, or story.

2. Explain the history of this object, tradition, or story. How long has it been in your family? From whom does it come? What aspect of your culture does it reflect?

3. Explain why you chose this object, event, or story. What aspect of your identity does it reflect? What parts of your culture (values, religion, interests) does it reflect? What is the meaning and importance of this object, tradition, or story to you?
# “My Object, Tradition, or Story” Essay Rubric

<table>
<thead>
<tr>
<th>Development</th>
<th>Organization</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>The response provides a full, vivid, and focused description of an appropriate object, tradition, or story. The reflection upon cultural heritage is thoughtful, insightful and thorough.</td>
<td>Organization is unified and coherent, with a logical progression of ideas. The response includes a clear, engaging introduction and an effective conclusion.</td>
</tr>
<tr>
<td>3</td>
<td>The response provides an adequate description of an appropriate object, tradition, or story. The reflection upon cultural heritage is mostly clear and adequately developed.</td>
<td>Organization is apparent, with ideas logically grouped. The response includes a clear, somewhat developed introduction and conclusion.</td>
</tr>
<tr>
<td>2</td>
<td>The response provides a limited description of an appropriate object, tradition, or story. The response provides little or no reflection upon cultural heritage.</td>
<td>Organization is simple, with some ideas logically grouped. The response has an inadequate introduction and conclusion.</td>
</tr>
<tr>
<td>1</td>
<td>The response does not describe an appropriate object, tradition, or story, and does not reflect upon cultural heritage.</td>
<td>The response shows little or no evidence of organization and little or no logical grouping of ideas. The response is missing a closing.</td>
</tr>
</tbody>
</table>
Secondary ACT Course Standards

A primary course standard

- is the central focus of the unit and
- is explicitly assessed in an embedded assessment and/or in the summative assessment.

A secondary course standard

- is less important to the focus of the unit, but is one that students need to know and use when completing activities for this unit and
- may or may not be explicitly assessed by the summative assessment or an embedded assessment.

Course standards considered primary for this unit are listed on pages 1–3. Below is a list of secondary course standards associated with this unit.

Selected ACT Secondary Course Standards

A.1. Reading Across the Curriculum

b. Read independently for a variety of purposes (e.g., for enjoyment, to gain information, to perform a task)

A.2. Reading Strategies

a. Apply strategies before, during, and after reading to increase fluency and comprehension (e.g., adjusting purpose, previewing, scanning, making predictions, comparing, inferring, summarizing, using graphic organizers) with increasingly challenging texts

b. Use metacognitive skills (i.e., monitor, regulate, and orchestrate one’s understanding) when reading increasingly challenging texts, using the most appropriate “fix-up” strategies (e.g., rereading, reading on, changing rate of reading, subvocalizing)

A.5. Author’s Voice and Method

b. Distinguish between author and narrator/speaker/persona; articulate how the choice of narrator shapes the meaning of increasingly challenging texts

h. Identify the author’s stated or implied purpose in increasingly challenging texts

B.3. Organization, Unity, and Coherence

c. Add important information and delete irrelevant information to more clearly establish a central idea

e. Write an introduction that engages the reader and a conclusion that summarizes, extends, or elaborates or ideas in points or ideas in the writing
B.4. Sentence-Level Constructions
a. Correct run-ons, fragments, and dangling and misplaced modifiers to improve clarity
b. Combine phrases and clauses to create simple, compound, complex, and compound-complex sentences and to coordinate or subordinate meaning for effect
c. Use parallel structure to present items in a series and items juxtaposed for emphasis

B.5. Conventions of Usage
a. Correctly spell commonly misspelled/confused words
b. Correctly choose verb forms in terms of tense, voice (i.e., active and passive), and mood for continuity
c. Make subject and verb agree in number, even when there is some text between the subject and verb
d. Use pronouns correctly (e.g., appropriate case, pronoun-antecedent agreement, clear pronoun reference)
e. Correctly choose adjectives, adjective phrases, adjective clauses, adverbs, adverb phrases, and adverb clauses and their forms for logical connection to word(s) modified

B.6. Conventions of Punctuation
a. Recognize that several correct punctuation choices create different effects (e.g., joining two independent clauses in a variety of ways)
b. Use punctuation correctly within sentences and words

E. Study Skills and Test Taking
b. Demonstrate organizational skills such as keeping a daily calendar of assignments and activities and maintaining a notebook of class work
# ACT Course Standards Measured by Assessments

This table represents at a glance how the ACT Course standards are employed throughout the entire unit. It identifies those standards that are explicitly measured by the embedded and unit assessments. The first column lists course standards by a three-character code (e.g., A.1.c.); columns 2–9 list the assessments.

<table>
<thead>
<tr>
<th>Coded Course Standard</th>
<th>Embedded Assessments</th>
<th>Unit Assessments</th>
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<tbody>
<tr>
<td>A.1.c.</td>
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<td>X</td>
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<tr>
<td>A.2.c.</td>
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<td>X</td>
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<tr>
<td>A.2.e.</td>
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<td>A.3.b.</td>
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<td>C.c.</td>
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<tr>
<td>D.1.d.</td>
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<td>D.2.g.</td>
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