



# Coming of Age in Changing Times

**Visual Prompt:** What do you think is the context for this photograph? When and where was it taken? What clues help you make inferences about the setting? Why is the time and place important to understanding the significance of the imagery?

## Unit Overview

Of Harper Lee's *To Kill a Mockingbird*, Oprah Winfrey said, "I think it is our national novel." The book's narrator, Scout Finch, reflects on her coming-of-age experiences as a young girl confronting prejudice in her own community and learning how to live in a less-than-perfect world. In this unit, you will examine how social, cultural, geographical, and historical context can affect both the writer's construction of a text and readers' responses to it. You will conduct and present research to

understand both the setting of the novel *To Kill a Mockingbird* and the civil rights struggles that surrounded its controversial publication. While reading the novel, you will analyze literary elements in selected passages in order to discover how an author develops the overall themes of the work. Every part of *To Kill a Mockingbird* contributes to the whole—from a little girl rolling down the street inside a tire to a black man standing trial for his life.

**GOALS:**

- To gather and integrate relevant information from multiple sources to answer research questions
- To present findings clearly, concisely, and logically, making strategic use of digital media
- To analyze how literary elements contribute to the development of a novel’s themes
- To write a literary analysis, citing textual evidence to support ideas and inferences

**ACADEMIC VOCABULARY**

- context
- primary source
- secondary source
- plagiarize
- parenthetical citations
- valid
- rhetoric
- bibliography
- annotated bibliography
- evaluate
- ensor
- ensorship

**Literary Terms**

- expository writing
- flashback
- motif
- plot
- subplot
- symbol
- flat/static character
- round/dynamic character

## Contents

### Activities

3.1	Previewing the Unit .....	172
3.2	Picturing the Past .....	173
	<b>*Photographs:</b> Southern life from the 1930s to the 1960s	
3.3	Setting the Context .....	176
	<b>Informational Text:</b> “Jim Crow: Shorthand for Separation,” by Rick Edmonds	
	<b>Informational Text:</b> Jim Crow Laws, Martin Luther King, Jr. National Historic Site, compiled by the National Park Service	
3.4	Researching and Presenting Information .....	183
	<b>*Website:</b> “The Rise and Fall of Jim Crow,” PBS	
3.5	A Time for Change .....	186
	<b>Letter:</b> from “Letter from Birmingham Jail,” by Martin Luther King, Jr.	
3.6	Voices of Change .....	192
3.7	Historical Research and Citation .....	194
3.8	Reaching an Audience .....	199
	<b>Embedded Assessment 1: Historical Investigation and Presentation .....</b>	<b>201</b>
3.9	Previewing Embedded Assessment 2: A Story of the Times .....	203
	<b>Reflective Texts:</b> Excerpt from <i>Scout, Atticus and Boo: A Celebration of To Kill a Mockingbird</i> by Mary McDonagh Murphy	
3.10	A Scouting Party.....	207
	<b>Novel:</b> Excerpt from <i>To Kill a Mockingbird</i> , by Harper Lee	
	<b>*Film:</b> Clips from <i>To Kill a Mockingbird</i> , directed by Robert Mulligan	
3.11	Conflict with Miss Caroline .....	211
3.12	Analyzing Boo .....	213
	<b>Novel:</b> Excerpt from <i>To Kill a Mockingbird</i> , by Harper Lee	
3.13	Questions and Conclusions .....	219
3.14	Two Views of “One Shot” .....	222
	<b>Novel:</b> Excerpt from <i>To Kill a Mockingbird</i> , by Harper Lee	
	<b>*Film:</b> Clip from <i>To Kill a Mockingbird</i> , directed by Robert Mulligan	

3.15	Pin the Quote on Atticus .....	224
	<b>Novel:</b> Excerpt from <i>To Kill a Mockingbird</i> , by Harper Lee	
3.16	Shifting Perspectives .....	228
3.17	A Solitary Light.....	230
	<b>*Film:</b> Clip from <i>To Kill a Mockingbird</i> , directed by Robert Mulligan	
3.18	Characters’ Voices.....	232
3.19	Analyzing Atticus’s Closing Argument .....	233
	<b>Novel:</b> Excerpt from <i>To Kill a Mockingbird</i> , by Harper Lee	
	<b>*Film:</b> Clip from <i>To Kill a Mockingbird</i> , directed by Robert Mulligan	
3.20	Aftermath and Reflection .....	238
3.21	Standing in Borrowed Shoes .....	241
3.22	Controversy in Context .....	243
	<b>Essay:</b> Excerpt from “In Defense of <i>To Kill a Mockingbird</i> ,” Nicholas J. Karolides, et al.	
3.23	“Hey, Boo”.....	247
	<b>Embedded Assessment 2: Writing a Literary Analysis Essay</b> .....	249

### Language and Writer’s Craft

- Citing Sources (3.4)
- Incorporating Quotations (3.15)
- Three-fold Transitions (3.20)

*\*Texts not included in these materials*

# Previewing the Unit

**LEARNING STRATEGIES:**

Close Reading, Marking the Text, Skimming/Scanning, Summarizing, Graphic Organizer

My Notes

## Learning Targets

- Explore preliminary thinking by writing responses to the Essential Questions.
- Identify the skills and knowledge required to complete Embedded Assessment 1 successfully.

## Making Connections

In this unit, you will study the novel *To Kill a Mockingbird* in depth. As part of this study, you will examine the historical and cultural context of the novel and analyze literary elements that develop the themes of the novel. You will also apply your knowledge of film techniques as you examine clips from the film *To Kill a Mockingbird*, analyze the director’s choices, and make comparisons between film and literary elements in the novel.

## Essential Questions

Based on your current knowledge, write your answers to these questions.

1. What impact does context have on a novel and on the reactions of readers to it?
  
2. How does a key scene from a novel contribute to the work as a whole?

## Developing Vocabulary

Review the terms listed on the Contents page for Academic Vocabulary and Literary Terms. Use a QHT or other strategy to analyze and evaluate your knowledge of those words. Use your Reader/Writer Notebook to make notes about meanings you know already. Add to your notes as you study this unit and gain greater understanding of each of these words.

## Unpacking Embedded Assessment 1

Read the assignment for Embedded Assessment 1: Historical Investigation and Presentation.

Your assignment is to research the historical, cultural, social, and/or geographical context of the novel *To Kill a Mockingbird* and investigate how individuals, organizations, and events contributed to change in the United States during the Civil Rights Movement. You will work collaboratively to create an oral presentation of your findings with multimedia support and guiding questions for your audience.

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.

**INDEPENDENT  
READING LINK**

For independent reading in this unit, you might choose another novel or you might read informational texts about the United States during the 1930s—the time period in which *To Kill a Mockingbird* is set.

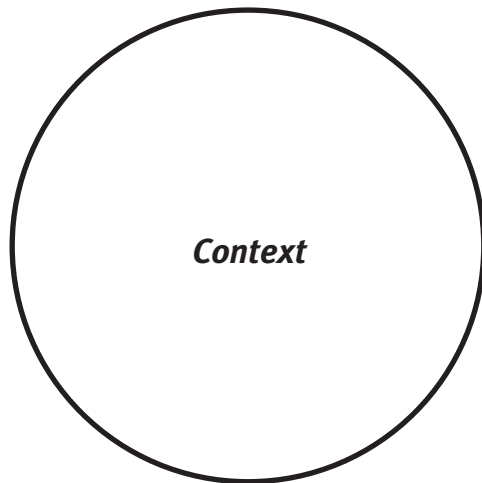
## Learning Targets

- Identify the historical, cultural, social, and geographical contexts of the setting, writing, and publication of the novel *To Kill a Mockingbird*.
- Summarize observations about context from visual images.

## Developing Context

1. With a partner, brainstorm what you already know about the idea of **context**. Create a web graphic organizer below.

Once you have investigated the idea of context, add branches for historical, cultural, social, and geographical aspects. In your discussion, be sure you understand what each term describes in relation to context.



2. To develop an understanding of the context for the novel *To Kill a Mockingbird*, view the photographs your teacher has provided. Keep in mind that the novel is set in the 1930s, but it was written years later and first published in 1960.

Note your observations and questions about the images on the graphic organizer on the next page.

**LEARNING STRATEGIES:**  
Graphic Organizer, Word Maps, Drafting, Discussion Groups

### ACADEMIC VOCABULARY

When reading a text, you may find words that you do not know. You can use the **context**—the words around the text—to infer meaning. In the same way, the context of a novel or a situation refers to the circumstances or conditions in which the thing exists or takes place. Knowing context helps you understand the novel or situation better.

### My Notes

# Picturing the Past

Photo #	Observation: Note the details of the image in the photograph.	Reflection: What is your response to the images in the photograph?	Questions: What questions come to mind that might lead to further exploration or research?
Unit Opener photo			

3. **Discussion Groups:** After viewing the photographs, meet with your group to discuss the questions you have created. You may want to use these questions to prompt your research for the Embedded Assessment. Share and respond to others' questions, and add new questions to your own list.

**Writing Prompt:** Summarize what you learned from the photographs about the context of the setting, writing, and publication of the novel *To Kill a Mockingbird*. Be sure to:

- Begin with a topic sentence summarizing your understanding of the context provided by the photographs.
- Include specific relevant details about images that stood out or informed your understanding.
- Provide commentary about what you saw and learned.

### INDEPENDENT READING LINK

As you begin your independent reading, think about the historical, cultural, and social contexts reflected in the setting; for example, in the ways that characters behave. If you are reading a novel, consider the ways that the contexts, together with literary elements, contribute to the general effect of the novel and its theme.

### My Notes

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**LEARNING STRATEGIES:**  
Marking the Text, Metacognitive  
Markers, Previewing

## My Notes

### Learning Target

- Analyze a secondary and a primary source to understand the cultural, social, and legal contexts of the novel *To Kill a Mockingbird*.

### Before Reading

1. Consider the following quotations by American presidents. What do they tell you about the progress toward equal rights for all races during this period of time in our country?

“Every segment of our population, and every individual, has a right to expect from his government a fair deal.” —*Harry S. Truman, 1945*

“The final battle against intolerance is to be fought—not in the chambers of any legislature—but in the hearts of men.” —*Dwight D. Eisenhower, 1956*

“There are no ‘white’ or ‘colored’ signs on the foxholes or graveyards of battle.” —*John Fitzgerald Kennedy, 1963*

“The vote is the most powerful instrument ever devised by man for breaking down injustice and destroying the terrible walls which imprison men because they are different from other men.” —*Lyndon B. Johnson, 1965*

### During Reading

2. **Focus Question:** What were Jim Crow laws? As you read the following article, mark the text to identify the words and phrases that help you to define the meaning of the term *Jim Crow* and understand its importance in American history.



## Informational Text

*Jim Crow:*  
Shorthand for **Separation**

by Rick Edmonds

“Jim Crow” the term, like Jim Crow the practice, settled in over a long period of time. By the 1950s, Jim Crow was the colloquialism whites and blacks routinely used for the complex system of laws and customs separating the races in the South. Hardly anyone felt a particular need to define it or explore its origins.

The term appears to date back at least to the eighteenth century, though there is no evidence that it refers to an individual. Rather it was mildly derogatory slang for a black everyman (Crow, as in black like a crow). A popular American minstrel song of the 1820s made sport of a stereotypic Jim Crows. “Jump Jim Crow” was a sort of jig. By the mid-1800s, a segregated rail car might be called the “Jim Crow.” As segregation laws were put into place—first in Tennessee, then throughout the South—after Reconstruction, such diverse things as separate public facilities and laws restricting voting rights became known collectively as Jim Crow.

A bit like “political correctness” in recent years, the term was particularly popular with opponents of the practice. It was a staple of NAACP conversations of the '30s and '40s. Ralph Bunche once said he would turn down an appointment as ambassador to Liberia because he “wouldn't take a Jim Crow job.” A skit at Morehouse College during Martin Luther King's student days portrayed a dramatic “burial” of Jim Crow. And . . . at the eventful Republican National Convention in 1964 in San Francisco, picketers outside the hall chanted, “Jim Crow (clap, clap) must go.” . . .

From material in *American Heritage Dictionary*, *Safire's Political Dictionary*, and *From Slavery to Freedom*.

**After Reading**

3. Work with your class to create a working definition of Jim Crow laws, and write the definition below.

**GRAMMAR & USAGE**  
Prepositional Phrases

The second sentence in this essay begins with a prepositional phrase, “By the 1950s.” A prepositional phrase consists of a preposition, its object, and any modifiers of the object.

Common prepositions include *about*, *across*, *in*, *by*, *after*, *on*, *for*, *until*, *at*, and *up*. A preposition shows the relationship or connection between its object and some other word. In the sentence identified above, for example, *by* shows the relationship between “1950s” and the term “Jim Crow.”

**My Notes**

# Setting the Context

## My Notes

### Before Reading

4. Scan the Jim Crow laws on the next few pages. Using the bold type as a guide, work with other members of your group to create a list of possible categories into which you might sort the laws.

### During Reading

5. **Focus Question:** How did Jim Crow laws deprive American citizens of their rights? As you read, use metacognitive markers to respond to the text as follows:
  - Put a ? next to lines that are confusing or bring up questions.
  - Put a \* next to lines that are interesting or reinforce what you already know.
  - Put a ! next to lines that are surprising or help you make predictions.

### Informational Text

## *Jim Crow Laws*

### Martin Luther King Jr. National Historic Site

Compiled by the National Park Service, US Department of the Interior

**1 Nurses** No person or corporation shall require any white female nurse to nurse in wards or rooms in hospitals, either public or private, in which negro men are placed. *Alabama*

**2 Buses** All passenger stations in this state operated by any motor transportation company shall have separate waiting rooms or space and separate ticket windows for the white and colored races. *Alabama*

**3 Restaurants** It shall be unlawful to conduct a restaurant or other place for the serving of food in the city, at which white and colored people are served in the same room, unless such white and colored persons are effectually separated by a solid partition extending from the floor upward to a distance of seven feet or higher, and unless a separate entrance from the street is provided for each compartment. *Alabama*

**4 Pool and Billiard Rooms** It shall be unlawful for a negro and white person to play together or in company with each other at any game of pool or billiards. *Alabama*

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

### KEY IDEAS AND DETAILS

What is the significance of the references to gender as well as race in some of these laws?

**6 Intermarriage** All marriages between a white person and a negro, or between a white person and a person of negro descent to the fourth generation inclusive, are hereby forever prohibited. *Florida*

**7 Education** The schools for white children and the schools for negro children shall be conducted separately. *Florida*

**8 Mental Hospitals** The Board of Control shall see that proper and distinct apartments are arranged for said patients, so that in no case shall Negroes and white persons be together. *Georgia*

**9 Barbers** No colored barber shall serve as a barber [to] white women or girls. *Georgia*

**10 Burial** The officer in charge shall not bury, or allow to be buried, any colored persons upon ground set apart or used for the burial of white persons. *Georgia*

**11 Restaurants** All persons licensed to conduct a restaurant shall serve either white people exclusively or colored people exclusively and shall not sell to the two races within the same room or serve the two races anywhere under the same license. *Georgia*

**12 Amateur Baseball** It shall be unlawful for any amateur white baseball team to play baseball on any vacant lot or baseball diamond within two blocks of a playground devoted to the Negro race, and it shall be unlawful for any amateur colored baseball team to play baseball in any vacant lot or baseball diamond within two blocks of any playground devoted to the white race. *Georgia*

**13 Parks** It shall be unlawful for colored people to frequent any park owned or maintained by the city for the benefit, use and enjoyment of white persons . . . and unlawful for any white person to frequent any park owned or maintained by the city for the use and benefit of colored persons. *Georgia*

**14 Reform Schools** The children of white and colored races committed to the houses of reform shall be kept entirely separate from each other. *Kentucky*

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

**16 The Blind** The board of trustees shall . . . maintain a separate building . . . on separate ground for the admission, care, instruction, and support of all blind persons of the colored or black race. *Louisiana*

**17 Railroads** All railroad companies and corporations, and all persons running or operating cars or coaches by steam on any railroad line or track in the State of Maryland, for the transportation of passengers, are hereby required to provide separate cars or coaches for the travel and transportation of the white and colored passengers. *Maryland*



**WORD CONNECTIONS**

**Foreign Words**

Legal documents use many foreign words and phrases, primarily Latin. *Quid pro quo* means “to give something of value to get something else of value in return.” *Ipsa facto* means “by the fact itself.” It may be used to describe factual evidence.

**KEY IDEAS AND DETAILS**

Why is the Jim Crow law about care of the blind particularly ironic?

**My Notes**

Blank lined area for taking notes.

# Setting the Context

## WORD CONNECTIONS

### Multiple Meanings

As used here, the word **promotion** means the act of furthering the growth or development of something. A promotion might also mean a job promotion to a higher level position.

## KEY IDEAS AND DETAILS

How might the law about hospital entrances be dangerous to people who could not use the main entrance?

## WORD CONNECTIONS

### Roots and Affixes

The word **transportation** means “a method of moving passengers or goods from one place to another.” The Latin prefix *trans-* means “across” or “beyond.” The Latin root *-port-* means “to carry” or “to bear.”

The root *-port-* is found in many other English words, such as *portable*, *portfolio*, *import*, *export*, *report*, and *support*.

Some of the words in which the prefix *trans-* appears are *transfer*, *transform*, *transition*, *translate*, and *transparent*.

## My Notes

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**18 Promotion of Equality** Any person . . . who shall be guilty of printing, publishing or circulating printed, typewritten or written matter urging or presenting for public acceptance or general information, arguments or suggestions in favor of social equality or of intermarriage between whites and negroes, shall be guilty of a misdemeanor and subject to fine not exceeding five hundred (500.00) dollars or imprisonment not exceeding six (6) months or both. *Mississippi*

**19 Intermarriage** The marriage of a white person with a negro or mulatto or person who shall have one-eighth or more of negro blood, shall be unlawful and void. *Mississippi*

**20 Hospital Entrances** There shall be maintained by the governing authorities of every hospital maintained by the state for treatment of white and colored patients separate entrances for white and colored patients and visitors, and such entrances shall be used by the race only for which they are prepared. *Mississippi*

**21 Prisons** The warden shall see that the white convicts shall have separate apartments for both eating and sleeping from the negro convicts. *Mississippi*

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

**23 Intermarriage** All marriages between . . . white persons and negroes or white persons and Mongolians . . . are prohibited and declared absolutely void . . . No person having one-eighth part or more of negro blood shall be permitted to marry any white person, nor shall any white person be permitted to marry any negro or person having one-eighth part or more of negro blood. *Missouri*

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

**25 Textbooks** Books shall not be interchangeable between the white and colored schools, but shall continue to be used by the race first using them. *North Carolina*

**26 Libraries** The state librarian is directed to fit up and maintain a separate place for the use of the colored people who may come to the library for the purpose of reading books or periodicals. *North Carolina*

**27 Transportation** The . . . Utilities Commission . . . is empowered and directed to require the establishment of separate waiting rooms at all stations for the white and colored races. *North Carolina*

**28 Teaching** Any instructor who shall teach in any school, college or institution where members of the white and colored race are received and enrolled as pupils for instruction shall be deemed guilty of a misdemeanor, and upon conviction thereof, shall be fined in any sum not less than ten dollars (\$10.00) nor more than fifty dollars (\$50.00) for each offense. *Oklahoma*

**29 Fishing, Boating, and Bathing** The [Conservation] Commission shall have the right to make segregation of the white and colored races as to the exercise of rights of fishing, boating and bathing. *Oklahoma*

**30 Telephone Booths** The Corporation Commission is hereby vested with power and authority to require telephone companies . . . to maintain separate booths for white and colored patrons when there is a demand for such separate booths. That the Corporation Commission shall determine the necessity for said separate booths only upon complaint of the people in the town and vicinity to be served after due hearing as now provided by law in other complaints filed with the Corporation Commission. *Oklahoma*

**31 Lunch Counters** No persons, firms, or corporations, who or which furnish meals to passengers at station restaurants or station eating houses, in times limited by common carriers of said passengers, shall furnish said meals to white and colored passengers in the same room, or at the same table, or at the same counter. *South Carolina*


**32 Libraries** Any white person of such county may use the county free library under the rules and regulations prescribed by the commissioners court and may be entitled to all the privileges thereof. Said court shall make proper provision for the negroes of said county to be served through a separate branch or branches of the county free library, which shall be administered by [a] custodian of the negro race under the supervision of the county librarian. *Texas*

**33 Education** [The County Board of Education] shall provide schools of two kinds; those for white children and those for colored children. *Texas*

**34 Railroads** The conductors or managers on all such railroads shall have power, and are hereby required, to assign to each white or colored passenger his or her respective car, coach or compartment. If the passenger fails to disclose his race, the conductor and managers, acting in good faith, shall be the sole judges of his race. *Virginia*

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

**36 Intermarriage** All marriages of white persons with Negroes, Mulattos, Mongolians, or Malaysians hereafter contracted in the State of Wyoming are and shall be illegal and void. *Wyoming*



**WORD CONNECTIONS**

**Multiple Meaning Words**

The word *provision* has several meanings. It may mean to supply or fit out, as in to provision a campsite. As a noun, it may mean something provided (or supplies in the plural). It may also mean a stipulation or qualification, such as a clause in a document or agreement. Use context clues to determine the meaning of *provision* as it is used in paragraph 32.

**KEY IDEAS AND DETAILS**

What do the names of the states tell you about the scope of Jim Crow laws?

My Notes

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# Setting the Context

## ACADEMIC VOCABULARY

A **primary source** is an original document containing firsthand information about a subject.

A **secondary source** is a discussion about or commentary on a primary source; the key feature of a secondary source is that it offers an interpretation of information gathered from primary sources.



## WORD CONNECTIONS

### Analogies

An analogy may use both words and phrases. For example, Jim Crow laws : segregation as negligence : accident.

This analogy shows a cause-effect relationship. Write two additional cause-effect analogies, either on your own or as part of a class activity. Use both phrases and words.

### My Notes

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### After Reading

- Revisit your list of categories of Jim Crow laws, revising it if needed. Work with your group to create a poster that represents 3–4 categories and includes brief summaries of several laws that fall into each category.
- Which of the sources in this activity is a **primary source**?
- What are the benefits of a primary source?
- Which is a **secondary source**?
- What are the benefits of a secondary source?
- Which source was more helpful to you in answering the research questions about Jim Crow laws, and why?

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## Learning Targets

- Conduct research by exploring a website and gathering information for a presentation on the rise and fall of Jim Crow laws.
- Organize information into a coherent piece and make an oral presentation.

**LEARNING STRATEGIES:**  
KWHL, Note-taking, Graphic Organizer

## Organizing Information

1. Based on the photographs and sources you examined in the previous activities, fill out the first two columns of the KWHL chart below KWHL. A KWHL chart is an effective tool to help focus and refine research activity by determining which topics need further research and where to find the needed information.

K: What do I know about Jim Crow?	W: What more do I want to know about Jim Crow?	H: How will I find information?	L: What have I learned about Jim Crow?



# Researching and Presenting Information

## ACADEMIC VOCABULARY

**Plagiarism** is using another person's ideas without giving credit. Researchers must always give credit by citing sources.

**Parenthetical citations** are used for citing sources directly in an essay. In contrast, some writers place citations in footnotes or endnotes.

## My Notes

2. Choose at least three questions that you will use to guide your investigation of the PBS website “The Rise and Fall of Jim Crow”: [www.pbs.org/wnet/jimcrow](http://www.pbs.org/wnet/jimcrow). As you explore the website, complete the graphic organizer as follows:
  - In the “H” column, record the URLs of the page or pages where you find information to answer your questions so that you can easily find them again.
  - In the “L” column, take notes to summarize the answers to your questions.
  - Add new questions generated by your research to the “W” column.
3. Select one question that you were able to answer in your investigation of the website. Copy the following onto an index card:
  - The research question and webpage URL
  - A brief summary of the information you learned
  - At least one new question generated by the answers
4. Present your findings to at least two of your peers. Display the appropriate webpage as a visual for your audience, but use your index cards so that you can maintain eye contact instead of reading information from the computer screen. Be prepared to answer any questions your audience may have about the information you are presenting.
5. As you listen to your peers’ presentations, evaluate how well each presenter summarizes the information on the webpage in a clear and concise manner, faces the audience, and uses eye contact. Take notes in the graphic organizer on the next page. After each presentation, be sure to ask questions to clarify your understanding of the information presented.

## Language and Writer’s Craft: Citing Sources

When you quote a source verbatim or include information that is not common knowledge, you must cite the source to avoid **plagiarism**. Several different style guides provide information on how to cite sources, such as the *Chicago Manual of Style*, the APA (American Psychological Association), and MLA (Modern Language Association). This book uses MLA; you should be consistent and use only one style in a document.

To use a **parenthetical citation**, write the author’s last name (and a page number if available) in parentheses at the end of the sentence. If no author is given, use the first words of the title. Examples:

- ... became known collectively as Jim Crow (Edmonds 7).
- ... entirely separate from each other (“Jim Crow Laws”).
- ... was actually supported by Plessy v. Ferguson (“The Rise and Fall of Jim Crow”).



Presenter Name and Research Question	Information Learned from the Investigation	My Thoughts and Questions	Evaluation of Presenting Skills

Notice that the writing prompt below is labeled “**Expository**.” You have used this method of writing whenever you have explained something or have written directions. Expository writing answers the questions of *who*, *what*, *where*, *when*, *why*, and *how*. Expository writing should do the following:

- Focus on a main topic.
- Provide details, explanations, and examples presented in a logical order.
- Present clear, precise ideas connected with smooth transitions to create coherence.

**Expository Writing Prompt:** Explain how Jim Crow laws and practices deprived American citizens of their civil rights. Use information from the website you researched as well as from the two informational texts in Activity 3.3. Avoid plagiarism by using precise citations. Be sure to:

- Define the term “Jim Crow” in your topic sentence.
- Include well-chosen textual evidence with parenthetical citations from at least two sources.
- Provide commentary on the specific civil rights violations: educational rights, social freedoms, voting rights.

### Literary Terms

**Expository writing** is a form of writing whose purpose is to explain, describe, or give information about a topic in order to inform a reader.

### My Notes

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**LEARNING STRATEGIES:**

SOAPStone, Marking the Text, Drafting

My Notes

## Learning Targets

- Analyze a historical document for its purpose, audience, claims, and evidence.

## Before Reading

1. In 1962, Bob Dylan’s song “Blowin’ in the Wind” asked “How many roads must a man walk down / Before you call him a man?” Sam Cooke was so disturbed and inspired by the lyrics, as well as the fact that they came from a white man, that he wrote “A Change is Gonna Come” in response: “It’s been a long, a long time coming / But I know a change gonna come, oh yes it will.”

**Discuss:** Why would these musicians choose to write about social injustice in their songs? Do you think music can inspire change?

2. Work with your class to complete the first column of the SOAPStone graphic organizer on page 191 by reviewing and defining each of the terms.

## During Reading

3. As you read “Letter from Birmingham Jail,” underline words or phrases that will help you complete the SOAPStone analysis that follows the text.

### ABOUT THE AUTHOR

**Martin Luther King, Jr.** (January 15, 1929–April 4, 1968) was an American clergyman, activist, and leader in the African American Civil Rights Movement. In 1964, King became the youngest person to receive the Nobel Peace Prize for his work to end racial segregation and racial discrimination through civil disobedience and other nonviolent means.

King’s letter is a response to a statement made by eight white Alabama clergymen on April 12, 1963, titled “A Call for Unity.” The clergymen agreed that social injustices existed but argued that the battle against racial segregation should be fought solely in the courts, not in the streets.

Letter

from  
“Letter from Birmingham Jail”  
by *Martin Luther King, Jr.*

16 April 1963

My Dear Fellow Clergymen:

While confined here in the Birmingham city jail, I came across your recent statement calling my present activities “unwise and untimely.” Seldom do I pause to answer criticism of my work and ideas. If I sought to answer all the criticisms that cross my desk, my secretaries would have little time for anything other than such correspondence in the course of the day, and I would have no time for constructive work. But since I feel that you are men of genuine good will and that your criticisms are sincerely set forth, I want to try to answer your statement in what I hope will be patient and reasonable terms.

I think I should indicate why I am here in Birmingham, since you have been influenced by the view which argues against “outsiders coming in.” I have the honor of serving as president of the Southern Christian Leadership Conference, an organization operating in every southern state, with headquarters in Atlanta, Georgia. We have some eighty five affiliated organizations across the South, and one of them is the Alabama Christian Movement for Human Rights. Frequently we share staff, educational and financial resources with our affiliates. Several months ago the affiliate here in Birmingham asked us to be on call to engage in a nonviolent direct action program if such were deemed necessary. We readily consented, and when the hour came we lived up to our promise. So I, along with several members of my staff, am here because I was invited here. I am here because I have organizational ties here.

But more basically, I am in Birmingham because injustice is here. Just as the prophets of the eighth century B.C. left their villages and carried their “thus saith the Lord” far beyond the boundaries of their home towns, and just as the Apostle Paul left his village of Tarsus and carried the gospel of Jesus Christ to the far corners of the Greco Roman world, so am I compelled to carry the gospel of freedom beyond my own home town. Like Paul, I must constantly respond to the Macedonian call for aid.

Moreover, I am cognizant of the interrelatedness of all communities and states. I cannot sit idly by in Atlanta and not be concerned about what happens in Birmingham. Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly. Never again can we afford to live with the narrow, provincial “outside agitator” idea. Anyone who lives inside the United States can never be considered an outsider anywhere within its bounds.

You deplore the demonstrations taking place in Birmingham. But your statement, I am sorry to say, fails to express a similar concern for the conditions that brought about the demonstrations. I am sure that none of you would want to rest content with the superficial kind of social analysis that deals merely with effects and does not grapple

My Notes

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KEY IDEAS AND DETAILS

What examples of diction and rhetoric seem particular to Martin Luther King, Jr.’s role as a clergyman?

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KEY IDEAS AND DETAILS

What evidence does King present to support his claim that he had a right to be in Birmingham? What is the most compelling evidence?

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# A Time for Change

## My Notes

### KEY IDEAS AND DETAILS

King claims that justice has been denied to the Negro community. Evaluate whether the evidence King gives is relevant and sufficient to make his point.

with underlying causes. It is unfortunate that demonstrations are taking place in Birmingham, but it is even more unfortunate that the city's white power structure left the Negro community with no alternative . . .

We know through painful experience that freedom is never voluntarily given by the oppressor; it must be demanded by the oppressed. Frankly, I have yet to engage in a direct action campaign that was "well timed" in the view of those who have not suffered unduly from the disease of segregation. For years now I have heard the word "Wait!" It rings in the ear of every Negro with piercing familiarity. This "Wait" has almost always meant "Never." We must come to see, with one of our distinguished jurists, that "justice too long delayed is justice denied."

We have waited for more than 340 years for our constitutional and God given rights. The nations of Asia and Africa are moving with jetlike speed toward gaining political independence, but we still creep at horse and buggy pace toward gaining a cup of coffee at a lunch counter. Perhaps it is easy for those who have never felt the stinging darts of segregation to say, "Wait." But when you have seen vicious mobs lynch your mothers and fathers at will and drown your sisters and brothers at whim; when you have seen hate filled policemen curse, kick and even kill your black brothers and sisters; when you see the vast majority of your twenty million Negro brothers smothering in an airtight cage of poverty in the midst of an affluent society; when you suddenly find your tongue twisted and your speech stammering as you seek to explain to your six year old daughter why she can't go to the public amusement park that has just been advertised on television, and see tears welling up in her eyes when she is told that Funtown is closed to colored children, and see ominous clouds of inferiority beginning to form in her little mental sky, and see her beginning to distort her personality by developing an unconscious bitterness toward white people; when you have to concoct an answer for a five year old son who is asking: "Daddy, why do white people treat colored people so mean?"; when you take a cross country drive and find it necessary to sleep night after night in the uncomfortable corners of your automobile because no motel will accept you; when you are humiliated day in and day out by nagging signs reading "white" and "colored"; when your first name becomes "nigger," your middle name becomes "boy" (however old you are) and your last name becomes "John," and your wife and mother are never given the respected title "Mrs.,"; when you are harried by day and haunted by night by the fact that you are a Negro, living constantly at tiptoe stance, never quite knowing what to expect next, and are plagued with inner fears and outer resentments; when you are forever fighting a degenerating sense of "nobodiness"—then you will understand why we find it difficult to wait. There comes a time when the cup of endurance runs over, and men are no longer willing to be plunged into the abyss of despair. I hope, sirs, you can understand our legitimate and unavoidable impatience. You express a great deal of anxiety over our willingness to break laws. This is certainly a legitimate concern. Since we so diligently urge people to obey the Supreme Court's decision of 1954 outlawing segregation in the public schools, at first glance it may seem rather paradoxical for us consciously to break laws. One may well ask: "How can you advocate breaking some laws and obeying others?" The answer lies in the fact that there are two types of laws: just and unjust. I would be the first to advocate obeying just laws. One has not only a legal but a moral responsibility to obey just laws. Conversely, one has a moral responsibility to disobey unjust laws. I would agree with St. Augustine that "an unjust law is no law at all."

... I wish you had commended the Negro sit inners and demonstrators of Birmingham for their sublime courage, their willingness to suffer and their amazing discipline in the midst of great provocation. One day the South will recognize its real heroes. They will be the James Merediths, with the noble sense of purpose that enables them to face jeering and hostile mobs, and with the agonizing loneliness that characterizes the life of the pioneer. They will be old, oppressed, battered Negro women, symbolized in a seventy two year old woman in Montgomery, Alabama, who rose up with a sense of dignity and with her people decided not to ride segregated buses, and who responded with ungrammatical profundity to one who inquired about her weariness: "My feet is tired, but my soul is at rest." They will be the young high school and college students, the young ministers of the gospel and a host of their elders, courageously and nonviolently sitting in at lunch counters and willingly going to jail for conscience' sake. One day the South will know that when these disinherited children of God sat down at lunch counters, they were in reality standing up for what is best in the American dream and for the most sacred values in our Judaeo Christian heritage, thereby bringing our nation back to those great wells of democracy which were dug deep by the founding fathers in their formulation of the Constitution and the Declaration of Independence.

Never before have I written so long a letter. I'm afraid it is much too long to take your precious time. I can assure you that it would have been much shorter if I had been writing from a comfortable desk, but what else can one do when he is alone in a narrow jail cell, other than write long letters, think long thoughts and pray long prayers?

... Let us all hope that the dark clouds of racial prejudice will soon pass away and the deep fog of misunderstanding will be lifted from our fear drenched communities, and in some not too distant tomorrow the radiant stars of love and brotherhood will shine over our great nation with all their scintillating beauty.

Yours for the cause of Peace and Brotherhood,  
Martin Luther King, Jr.

**ACADEMIC VOCABULARY**

"Letter from Birmingham Jail" is a blend of exposition, narrative, and argument. An analysis of King's writing must determine whether he makes valid points. In this sense, **valid** refers to reasoning, examples, and facts that support a main point.

**My Notes**

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**KEY IDEAS AND DETAILS**

How is it valid to say that demonstrators who sat down at lunch counters were true American heroes?

**KEY IDEAS AND DETAILS**

What metaphor does King use to end the letter, and why is it appropriate?

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# A Time for Change

## ACADEMIC VOCABULARY

Using rhetorical appeals is part of the art of **rhetoric**, or using words to persuade in writing or speaking.

### My Notes

## After Reading

4. Complete a SOAPStone analysis using the graphic organizer on the next page. Then, go back to the text and highlight words, phrases, clauses, or sentences that stand out as being important, profound, and/or moving. Look for the following:

- Examples of powerful diction, particularly words with strong connotations
- Imagery, sensory detail, and figurative language
- Rhetorical appeals to emotion, ethics, or logic

5. Revisit the photographs from Activity 3.2. Use your analysis of the photos to decide how quotations from Martin Luther King, Jr.'s letter could serve as captions for those photographs.

What other words would you need to add to the caption in order to link the quotation to the image?

6. **Think ahead to the Embedded Assessment:** How could you use famous quotes or song lyrics to enhance a presentation?

7. **Group Discussion:** With the members of your group, discuss responses to the following questions:

- What is King's purpose in writing this letter?
- How does King use rhetoric to achieve his purpose? Give specific examples of his rhetorical appeals to logic, emotion, and ethos.
- How does he appeal to a specific audience with his language and details?
- How can you use rhetoric and an awareness of your audience to enhance your oral presentation?

SOAPSTone	Analysis	Textual Evidence
Speaker:		
Occasion:		
Audience:		
Purpose:		
Subject:		
Tone:		

**LEARNING STRATEGIES:**

Skimming/Scanning, Marking the Text, Drafting, Discussion Groups

**KEY IDEAS AND DETAILS**

What can you infer from this timeline about the context for the publication of *To Kill a Mockingbird*?

**My Notes**

### Learning Targets

- Analyze a timeline to understand how social change occurred during the Civil Rights Movement.
- Respond to a cause-and-effect writing prompt.

### Analyzing Chronological Text

1. Skim the following list of events that contributed to social change before and during the American Civil Rights Movement. Mark the text by highlighting the names of significant individuals, organizations, groups, events, places, and laws. In the margin, list questions you may want to research further.

### Civil Rights Timeline

**1863** President Lincoln issues the Emancipation Proclamation.

**1868** The 14th Amendment, which requires equal protection under the law to all persons, is ratified.

**1870** The 15th Amendment, which bans racial discrimination in voting, is ratified.

**1948** President Truman issues Executive Order 9981 outlawing segregation in the U.S. military.

**1954** The Supreme Court declares school segregation unconstitutional in *Brown v. Board of Education of Topeka, Kansas*.

**1955** Rosa Parks refuses to give up her seat on a Montgomery bus. Bus boycott begins and lasts for more than a year. Buses desegregated in 1956.

**1957** The National Guard is called in to block “The Little Rock Nine” from integrating Little Rock High School. President Eisenhower sends in federal troops to allow the black students to enter the school.

**1960** Four black college students begin sit-ins at the lunch counter of a Greensboro, North Carolina, restaurant where black patrons are not served.

***To Kill a Mockingbird* is published on July 11.**

**1961** CORE (Congress of Racial Equality) and SNCC (Student Nonviolent Coordinating Committee) sponsor “Freedom Rides,” which bus student volunteers into Southern states to test new laws prohibiting segregation.

***To Kill a Mockingbird* wins the Pulitzer Prize for literature.**

**1962** James Meredith becomes the first black student to enroll at the University of Mississippi. The Supreme Court rules that segregation is unconstitutional in all transportation facilities.

**Gregory Peck wins an Academy Award for best actor in the film *To Kill a Mockingbird*.**

**1964** Congress passes the Civil Rights Act, declaring discrimination based on race illegal.



**1965** A march from Selma to Montgomery, Alabama, leads to the signing of a new Voting Rights Act.

**1967** Thurgood Marshall becomes the first black Supreme Court justice. In *Loving v. Virginia*, the Supreme Court rules that prohibiting interracial marriage is unconstitutional.

**1968** President Lyndon B. Johnson signs the Civil Rights Act of 1968, which prohibits discrimination in the sale, rental, and financing of housing.

**Expository Writing Prompt:** Explain the role of **cause and effect** in the excerpt from Martin Luther King, Jr.’s “Letter from Birmingham Jail.” Be sure to:

- Begin with a topic sentence stating the purpose of King’s words.
- Include textual evidence of the cause (or context) that inspired the writer.
- Provide commentary about the intended effect (or desired social change).



**INDEPENDENT  
READING LINK**

In a novel that you are reading independently, identify a cause-and-effect relationship between two significant events or situations. Write a sentence or two of commentary explaining the cause and effect.

**My Notes**

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**LEARNING STRATEGIES:**

Graphic Organizer, Brainstorming, Drafting

**ACADEMIC VOCABULARY**

A **bibliography** is a list of the sources used for research. This list may also be called a Works Cited list.

An **annotated bibliography** includes comments about or summaries of each of the sources and the information found there.

My Notes

## Learning Targets

- Write research questions, conduct research to choose a focus for a historical investigation, and begin to gather evidence by taking notes.
- Create an annotated bibliography that conforms to the guidelines of a style manual.

## Writing Research Questions

1. Review the first sentence of the assignment for Embedded Assessment 1: Historical Investigation and Presentation.

Your assignment is to research the historical, cultural, social, or geographical context of the novel *To Kill a Mockingbird* and investigate how individuals, organizations, and events contributed to change in the United States during the Civil Rights Movement.

Rewrite the sentence as a question (or questions) that could guide your research.

## Citing Sources

2. An annotated bibliography is a tool for tracking and giving credit to sources used for your research. Entries typically consist of two parts: a *citation* which follows the guidelines of a style manual—such as MLA—for the source, and an annotation (a brief summary of and commentary about the source). Examine the model entry below. Then, mark the text to identify the key elements of an annotated bibliography entry: information and details, evaluation of usefulness, and source description.

**Edmonds, Rick. “Jim Crow: Shorthand for Separation.” FORUM Magazine. Summer 1999: 7.**

*Edmonds reviews the origins of the term “Jim Crow” and the significance of Jim Crow laws and customs as a social factor in the South. He also traces how awareness of the term’s meaning has changed over time as our society has become more politically correct. This source is useful for understanding how racial attitudes led to the creation of the “separate but equal” laws that existed in the South before the Civil Rights Movement. This magazine article is a secondary source that draws from other reliable sources, such as the American Heritage Dictionary.*

3. Complete the bibliography that follows by annotating each of the sources listed. Explain how each of the texts you have analyzed in this unit so far could help you address the research question(s) that you just wrote.

Under the citation, write a summary that includes the following:

- Specific information learned from the source, including key details
- An evaluation of the source’s usefulness in answering the research question(s)
- A description of the type of source, including its relevance and authority

“Jim Crow Laws,” Martin Luther King Jr. National Historic Site. National Park Service. 21 July 2012. Web. 06 Aug. 2012. <[http://www.nps.gov/malu/forteachers/jim\\_crow\\_laws.htm/index.htm](http://www.nps.gov/malu/forteachers/jim_crow_laws.htm/index.htm)>

*Annotation:*

King, Martin Luther, Jr. “Letter from Birmingham Jail.” *The Norton Anthology of African-American Literature*. Eds. Henry Louis Gates, Jr. and Nellie Y. McKay. New York: Norton, 1997.

*Annotation:*

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# Historical Research and Citation

## My Notes

4. Work with your class to brainstorm some of the people, organizations, and events that contributed to positive social change in the United States during the Civil Rights Movement. Write your notes on the graphic organizer below.

5. Explore a website or timeline about the Civil Rights Movement to identify more subjects and add them to your research list.

People	Organizations	Events

6. With a partner or group of three, choose a subject as the focus of your historical investigation and presentation. Generate at least three research questions to guide your investigation. (You can revise these later if needed.) Include at least one of each of the following:

- A question that explores a **cause** by setting the context; for example, *What factors influenced what life was like for African Americans in Birmingham, Alabama, before the Civil Rights Movement?*
- A question that explores your **subject**; for example, *What were “sit-ins,” and where did they take place?*
- A question that explores an **effect** by evaluating the change; for example, *How did the “Freedom Riders” help enforce anti segregation laws?*

7. Write a research proposal that includes the following:
- Your group members' names
  - The subject of your investigation
  - At least three research questions
8. After your proposal is approved, assign a different research question to each group member. As you conduct research, think about the following questions:
- Is the research question too broad or too narrow? Revise if needed.
  - Do the sources provide useful information to answer your question?
  - Are you using both print and digital sources for research? Are they reliable?
  - Does the initial information lead you to advanced research beyond your preliminary information?
9. **Evaluate** how well each source answers your questions. Then, complete a note card for each different source you use in your research, noting each site's usefulness in answering the research questions. You will use these note cards to create your annotated bibliography.

### Creating Research Note Cards

On one side of an index card, include the citation for each source, according to the MLA guidelines provided by your teacher or an appropriate guide such as the Purdue OWL (Online Writing Lab) website or the *MLA Handbook for Writers of Research Papers*.

On the other side of the index card, include the following:

- Quotes, paraphrases, and summaries of the information from the source
- A description of the type of source and an evaluation of its usefulness
- Ideas for how to use the source in a presentation, including specific notes about integrating images and multimedia

#### My Notes

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#### ACADEMIC VOCABULARY

When you **evaluate** something, you are making a judgment—one that most likely results from some degree of analysis about the value or worth of the information, idea, or object.

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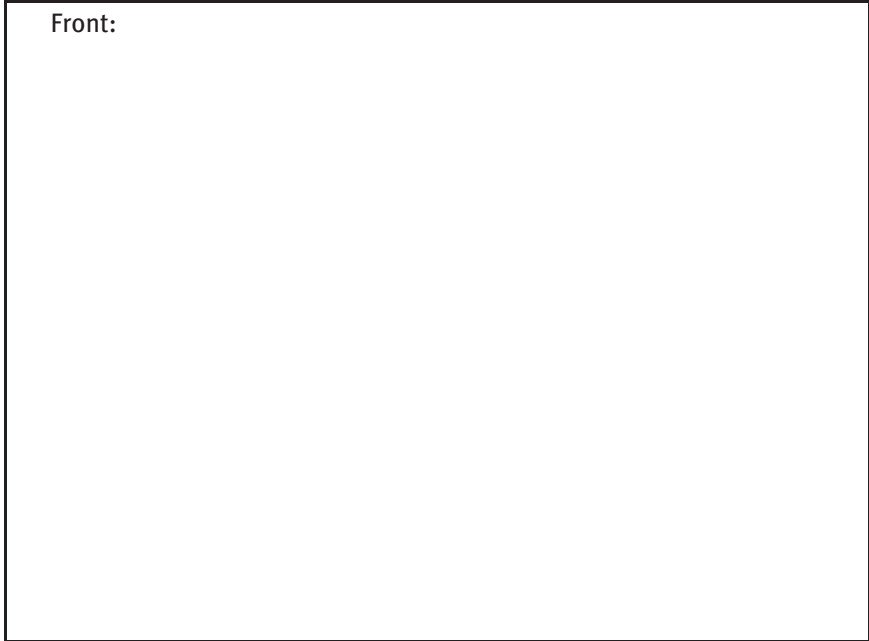
# Historical Research and Citation

## My Notes

10. Before creating your own note cards, work with your class to create a sample note card for the website “The Rise and Fall of Jim Crow” based on the notes you took during Activity 3.4.

### Example

Front:



Back:



## Learning Targets

- Analyze photo essays, videos, and multimedia presentations in order to plan effective ways to reach an audience of my peers in a presentation.

### LEARNING STRATEGIES:

Graphic Organizer,  
Questioning the Text,  
Sharing and Responding

## Elements of Effective Presentations

- As you view at least three different types of presentations, take notes in the graphic organizer below to evaluate the effectiveness of each.

Subject and Type of Presentation: (Photo Essay, Video, Multimedia, etc.)	Facts and Information: What claim was being made by the presenter? Was the reasoning convincing and the evidence relevant to the claim?	Audio and Visual Components: How did the kind of media used determine which details were emphasized?	Effectiveness of the Presentation: How engaging was the presentation? Did it grab and hold my attention? Did it feel relevant and important?

- Discuss:** Which of the presentations were effective, and why?

# Reaching an Audience

## My Notes

3. Based on your class discussion on the effectiveness of the presentations, work with your group to analyze an audience of your peers. Include answers to the following questions:
  - What does my audience already know about my subject, and how is my presentation going to expand that knowledge?
  - What audio and visual components appeal to my audience, and how will I use these in my presentation?
  - What connections can I make between my subject and my target audience to make my presentation relevant to their lives?
4. Meet with another group to share and respond to each other's analysis of the audience. Make and consider suggestions for improvement.
5. Create **guiding questions** for your audience's note-taking during your presentation. You will either incorporate these questions into the media you choose (for example, as titles of PowerPoint slides), write them clearly on a poster to display during your presentation, or make copies for the class.

## Levels of Questions

6. Work with your group to write questions that will guide both the organization and the audience's note-taking on your presentation.

Start with your research questions and generate at least two more questions for each, using a variety of levels.

### Level 1 Questions: Literal (Questions of Fact)

Example: *In what ways did Jim Crow laws affect schools?*

For my subject:

### Level 2 Questions: Interpretive (Questions of Meaning)

Example: *Why was Brown v. Board of Education such an important landmark case?*

For my subject:

### Level 3 Questions: Universal (Questions of Relevance)

Example: *Does everyone in the United States today receive the same quality education? In the world? What still needs to change to make that happen?*

For my subject:



# Historical Investigation and Presentation

## Assignment

Your assignment is to research the historical, cultural, social, or geographical context of the novel *To Kill a Mockingbird* and investigate how individuals, organizations, and events contributed to change in the United States during the Civil Rights Movement. You will work collaboratively to create an oral presentation of your findings with multimedia support and guiding questions for your audience.

### Planning: Take time to plan, conduct, and record your research.

- What individual, organization, or event will your group investigate?
- What research questions will help you explore the subject and investigate your subject's contribution to change (cause and effect)?
- How will you record citations, information, and source evaluations as you gather answers and evidence?
- How will you record sources to create an alphabetized annotated bibliography?

### Creating and Rehearsing: Collaborate with your group to create and prepare a multimedia oral presentation.

- How will you select the most relevant facts and sufficient details to develop your presentation for your audience?
- How will you organize your presentation to emphasize the cause-and-effect relationship between the 1930's context of the novel *To Kill a Mockingbird* and the Civil Rights Movement?
- How will you divide the speaking responsibilities and make smooth transitions between speakers?
- How will you collaborate to create an audience analysis and plan how to present your findings to your peers?
- How will you select and incorporate audio and visual components into your presentation? What is your plan for rehearsing your presentation delivery and getting feedback from your peers to revise and improve your presentation?

### Presenting and Listening: Use effective speaking and listening as a presenter and audience member.

- How will you use notes for your talking points so that you can maintain eye contact with your audience?
- During your peers' presentations, how will you use the guiding questions to organize your notes on the subject of each presentation?

## Reflection

As you read and study *To Kill a Mockingbird*, take notes on how your topic (or another that interests you more) surfaces in the novel. Record both textual evidence and personal commentary. After you have finished the novel, reflect on the following questions: How did the class presentations enhance your understanding and appreciation of the novel?

### My Notes

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### Technology TIP:

Consider using presentation media such as PowerPoint, Prezi, or PhotoStory.

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# Historical Investigation and Presentation

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• is thoughtful and well-organized</li> <li>• demonstrates a comprehensive understanding of significant aspects of the topic and its relevance to the novel.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• is organized and displays a solid understanding of the topic</li> <li>• clearly connects the topic and the novel for the audience.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• is somewhat organized</li> <li>• contains information that shows a limited understanding of the topic or how it connects to the novel.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• is not well organized and/or does not contain relevant content</li> <li>• provides few or no clear facts and details to help the audience connect the topic and the novel.</li> </ul>
<b>Structure</b>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• skillfully uses a variety of audio/visual resources to keep the audience engaged</li> <li>• includes media resources that are used creatively to enhance understanding of the topic</li> <li>• includes a well-organized audience guide with thoughtful questions to focus information for the audience and adequate space for recording responses.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• uses audio/visual resources to engage the audience</li> <li>• uses media effectively to support information about the topic and ideas connecting it to the novel.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• uses some audio/visual resources that do not engage the audience</li> <li>• uses media choices that are distracting and do not serve the group's purpose.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• does not use audio/visual resources.</li> </ul>
<b>Use of Language</b>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• demonstrates accomplished oral communication skills and rehearsal to create a well-planned delivery</li> <li>• includes participation by all group members.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• demonstrates adequate oral communication skills and rehearsal to plan the delivery</li> <li>• includes participation by all group members, although some may present more than others.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• demonstrates inadequate oral communication skills and shows little evidence of rehearsal</li> <li>• is delivered by only some of the group members.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• shows inadequate oral communication skills and no evidence of rehearsal</li> <li>• is not delivered by all group members.</li> </ul>

# Previewing Embedded Assessment 2: A Story of the Times

ACTIVITY  
3.9

## Learning Targets

- Identify and analyze the knowledge and skills needed to complete Embedded Assessment 2 successfully.
- Revise, refine, and reflect on my understanding of vocabulary words and the essential questions.

## Making Connections

*To Kill a Mockingbird* is set in the 1930s before the major changes brought about by the Civil Rights Movement. At that time, Jim Crow laws governed the civil rights of minorities, and segregation was the law of the land. In this last part of the unit, you will begin reading the novel and exploring the historical, social, and cultural contexts of its setting.

## Developing Vocabulary

Return to the Table of Contents and note the Academic Vocabulary and Literary Terms you have studied so far in this unit. Which words/terms can you now move to a new category on a QHT chart? Which could you now teach to others that you were unfamiliar with at the beginning of the unit?

## Essential Questions

How would you answer each of these questions now?

1. What impact does context have on a novel and on the reactions of readers to it?
2. How does a key scene from a novel contribute to the work as a whole?

## Unpacking Embedded Assessment 2

Read the assignment for Embedded Assessment 2: Writing a Passage Analysis.

Your assignment is to write a passage analysis of a key coming-of-age scene from *To Kill a Mockingbird*. After annotating the text to analyze Harper Lee's use of literary elements in your selected passage, write an essay explaining how the literary elements in this passage help develop a theme of the novel.

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.

### LEARNING STRATEGIES:

QHT, Graphic Organizer, Summarizing, Marking the Text, Note-taking, Discussion Groups

### My Notes

# Previewing Embedded Assessment 2: A Story of the Times

## My Notes

### Before Reading

1. In the first half of the unit, you began to explore the idea of context and how different aspects of context (historical, cultural, geographical, and social) can affect a reader's response to a novel. With a partner, review the aspects of context that you explored in Activity 3.2 and read a brief preview of the novel *To Kill a Mockingbird* (either on the book's back cover or provided by your teacher). Discuss the following:
  - How might your response to the novel differ from someone who read the book in the 1960's?
  - What other aspects of context might impact your response to the novel?

### During Reading

2. The following excerpts are from a variety of readers responding to the novel *To Kill a Mockingbird*. As you read one, mark the text by highlighting words or phrases that identify the reader's tone or attitude toward the novel and aspects of his or her personal context that shaped the response.

### Reflective Texts

from *Scout, Atticus & Boo:*

## *A Celebration of To Kill a Mockingbird*

by Mary McDonagh Murphy

#### Reverend Thomas Lane Butts, pastor, born in Alabama in 1930:

I was in Mobile as a pastor of the Michigan Avenue Methodist Church. I had gone through an encounter with the Ku Klux Klan. They were after me because I'd signed a petition to integrate the buses there. This was in 1960 when *To Kill a Mockingbird* came out, and it was a great comfort to those of us who had taken some stand on this particular issue.

The book was written in a way that it could not be refuted. It was a soft opposition to people who were against civil rights. It was just a great comfort to those of us who had been involved in the civil rights movement that somebody from the Deep South had given us a book that gave some comfort to us in what we had done.

I understood the context in which the book was written, because that's how I grew up. It was a rural, poverty-stricken situation during the Depression, where people did not have much. It was hardscrabble for most people to make a living. It was a time in which black people were treated terribly and people took in racism with their mother's milk. Here in this novel, you have a person bucking the tradition in order to advocate the rights of a person without regard to color.

**James Patterson, author of over 50 novels including the *Maximum Ride* series, born in New York in 1947:**

I read *To Kill a Mockingbird* in high school, and it was one of the few books I really liked. Part of my problem with going to this particular high school is they just didn't give us many books that would turn us on. I was a good student, but I just didn't get turned on to reading. What I remember most about *To Kill a Mockingbird* was—and I think this probably is more of an American trait than in other places—I think we are particularly attuned to injustice. The stories that deal with injustice are really powerful here. I think we have more of a sense of that than they do in some places where injustice is more a fact of life. I loved the narration, how it went from a pleasant story to a quite horrifying one.

Sometimes people will criticize *To Kill a Mockingbird* because of certain language, but it expresses views of how certain people thought in the 1930s. Similarly people will write books about us now, and I am sure [in the future] people will be scandalized by the way we eat and the fact we're still having all these ridiculous wars and whatever. But I think it's useful to kids, and it was useful to me to look back on an earlier time and see how different things were.

My connection was more to Jem, because he was a boy. I found the drama just kept building and building and building. In the beginning, you are suspecting something about Boo, which should tell you something about yourself, that you suspect him for no reason.

**Oprah Winfrey, talk-show host, TV/film producer, actress, philanthropist, born in Mississippi in 1954:**

At the time that I read *To Kill a Mockingbird*, I was living with my mother in Milwaukee. I would not have had any money to buy it, so I would undoubtedly have chosen it from the library . . . I remember starting it and just devouring it, not being able to get enough of it, because I fell in love with Scout. I wanted to be Scout. I thought I was Scout. I always took on or wanted to take on the characteristics of whoever I was reading about, so I wanted to be Scout and I wanted a father like Atticus.

I remember watching the movie with my father many years after I read the book. The impact of the movie on my father caused me to see the book differently and experience the book differently. I am right after the cusp of the civil rights movement. I wasn't a child of the civil rights movement. I am one of those people who has been one of the greatest beneficiaries of the civil rights movement. I don't know what it is like to be told to go to the back door.

I did not live a Jim Crow segregated life, because I was one of the fortunate ones who were able to escape Mississippi. And I do mean escape—1960, when this book was published, was about the time I was leaving Mississippi.

My Notes

Horizontal lines for taking notes.

# Previewing Embedded Assessment 2: A Story of the Times

## My Notes

I left for Milwaukee and left my grandmother when I was six years old, so I never experienced the segregation of the South. I moved to an integrated school and was the smartest kid in the class, and when you are the smartest kid in the class, you always get a lot of attention. I never felt any of the oppressiveness of racism. I always recognize that life would have been so different for me had I been raised in a segregated environment, if I had to experience even secondhand what was happening in that environment.

### After Reading

3. Write a brief, objective summary of your passage. Meet with a partner or small group of students who read different passages. Introduce each passage by reading your summary and sharing textual evidence related to the questions below:

- How did each reader's personal experiences impact his or her reaction to the novel?
- How were the responses similar? How were they different?
- What predictions can you make about the novel based on these passages?

## Learning Target

- Analyze the first chapter of a novel to identify details that establish point of view, character, and setting.

## Before Reading

- View the opening clip of *To Kill a Mockingbird*, noting your observations on the graphic organizer.

### Viewing the Opening Credits of *To Kill a Mockingbird*

What do you observe? What images did you see on screen?	What do you notice about the lighting?	What do you notice about the sound?	What predictions can you make?

### LEARNING STRATEGIES:

Graphic Organizer,  
Marking the Text,  
Visualizing, Sketching,  
Discussion Groups

- Collaborative Discussion:** Refer to and add to your notes as you discuss the following with your classmates:

- Usually the opening credits of a film set a mood and provide clues about conflicts or themes. What predictions can you make based on the opening credits of this film?
- From the sounds and images, what can you infer about the perspective or point of view from which this story will be told?
- When this film was made, color film technology was available. Why do you think the director chose to shoot this film in black and white?

### Literary Terms

A **flashback** is an interruption in the sequence of events to relate events that occurred in the past.

## During Reading

- As you read the opening paragraphs of *To Kill a Mockingbird*, mark the text as follows:
  - Highlight words and phrases that give you clues about the narrator's personality and establish her voice.
  - Circle the names of characters who are related to the narrator as well as the words that tell you how they are related.
  - Put an asterisk next to the phrase that indicates that the rest of the novel is a **flashback**.

# A Scouting Party

## My Notes

### ABOUT THE AUTHOR

American writer Nelle Harper Lee (b. 1926) was born and grew up in Alabama. As an adult, she moved to New York City, where she wrote and published several short stories. She then took a year off from work to write *To Kill a Mockingbird*, using her father as a model for Atticus Finch. *To Kill a Mockingbird* won much acclaim when it was published and a Pulitzer Prize in 1961. Harper Lee has never written another novel.

### Novel

## from *To Kill a Mockingbird*

by Harper Lee

When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow. When it healed, and Jem's fears of never being able to play football were assuaged, he was seldom self-conscious about his injury. His left arm was somewhat shorter than his right; when he stood or walked, the back of his hand was at right angles to his body, his thumb parallel to his thigh. He couldn't have cared less, so long as he could pass and punt.

When enough years had gone by to enable us to look back on them, we sometimes discussed the events leading to his accident. I maintain that the Ewells started it all, but Jem, who was four years my senior, said it started long before that. He said it began the summer Dill came to us, when Dill first gave us the idea of making Boo Radley come out.

I said if he wanted to take a broad view of the thing, it really began with Andrew Jackson. If General Jackson hadn't run the Creeks up the creek, Simon Finch would never have paddled up the Alabama, and where would we be if he hadn't? We were far too old to settle an argument with a fist-fight, so we consulted Atticus. Our father said we were both right.

### After Reading

4. From what point of view is the novel told? How is it both similar to and different from the point of view established in the opening credits of the film? Why is each point of view appropriate for its medium—film or literature?

### KEY IDEAS AND DETAILS

What clues does the narrator provide about the other characters and the setting of the novel in these first few paragraphs?



### Introducing the Characters

5. Form groups of three. Each group member should choose one of the following characters:

- Scout (the narrator): a five year-old girl
- Jem: her nine-year-old brother
- Dill: a strange new kid on the block

6. As you read the following excerpt from Chapter 1, highlight details of characterization. Look for textual evidence that reveals your character’s appearance, thoughts, actions, or words.

#### from *To Kill a Mockingbird* (Chapter 1, Pages 6–8)

by Harper Lee

Early one morning as we were beginning our day’s play in the back yard, Jem and I heard something next door in Miss Rachel Haverford’s collard patch. We went to the wire fence to see if there was a puppy—Miss Rachel’s rat terrier was expecting— instead we found someone sitting looking at us. Sitting down, he wasn’t much higher than the collards. We stared at him until he spoke:

“Hey.”

“Hey yourself,” said Jem pleasantly.

“I’m Charles Baker Harris,” he said. “I can read.”

“So what?” I said.

“I just thought you’d like to know I can read. You got anything needs readin’ I can do it . . . .”

“How old are you,” asked Jem, “four-and-a-half?”

“Goin’ on seven.”

“Shoot no wonder, then,” said Jem, jerking his thumb at me. “Scout yonder’s been readin’ ever since she was born, and she ain’t even started to school yet. You look right puny for goin’ on seven.”

“I’m little but I’m old,” he said.

Jem brushed his hair back to get a better look. “Why don’t you come over, Charles Baker Harris?” he said. “Lord, what a name.”

“s not any funnier’n yours. Aunt Rachel says your name’s Jeremy Atticus Finch.”

Jem scowled. “I’m big enough to fit mine,” he said. “Your name’s longer’n you are. Bet it’s a foot longer.”

“Folks call me Dill,” said Dill, struggling under the fence.

“Do better if you go over it instead of under it,” I said. “Where’d you come from?”

Dill was from Meridian, Mississippi, was spending the summer with his aunt, Miss Rachel, and would be spending every summer in Maycomb from now on. His family was from Maycomb County originally, his mother worked for a photographer in Meridian, had entered his picture in a Beautiful Child contest and won five dollars. She gave the money to Dill, who went to the picture show twenty times on it.

#### My Notes

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#### KEY IDEAS AND DETAILS

What do the characters have in common? What are some of the key differences between them?

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# A Scouting Party

## KEY IDEAS AND DETAILS

Why does Jem tell Scout to hush, and what does this action reveal about the difference in their maturity and understanding?

### My Notes

## GRAMMAR & USAGE Clauses

Relative clauses can be **restrictive** (essential) or **nonrestrictive** (nonessential). Notice the use and punctuation of the adjective clauses in the following examples:

Nonrestrictive: She gave the money to Dill, **who went to the picture show twenty times on it.**

Restrictive: He wore blue linen shorts **that buttoned to his shirt . . .**

In your writing, use commas to set off nonrestrictive adjective clauses in complex sentences.

“Don’t have any picture shows here, except Jesus ones in the courthouse sometimes,” said Jem. “Ever see anything good?”

Dill had seen *Dracula*, a revelation that moved Jem to eye him with the beginning of respect. “Tell it to us,” he said.

Dill was a curiosity. He wore blue linen shorts that buttoned to his shirt, his hair was snow white and stuck to his head like duck-fluff; he was a year my senior but I towered over him. As he told us the old tale his blue eyes would lighten and darken; his laugh was sudden and happy; he habitually pulled at a cowlick in the center of his forehead.

When Dill reduced *Dracula* to dust, and Jem said the show sounded better than the book, I asked Dill where his father was: “You ain’t said anything about him.”

“I haven’t got one.”

“Is he dead?”

“No..”

“Then if he’s not dead you’ve got one, haven’t you?”

Dill blushed and Jem told me to hush, a sure sign that Dill had been studied and found acceptable. Thereafter the summer passed in routine contentment.

## After Reading

7. As a group, sketch the characters and the scene you just read, indicating the relationships among the children in your drawing. Annotate the sketch with textual evidence to support your analysis of the scene. Include details about how your character looks, acts, speaks, and thinks as well as other characters’ reactions.
8. **Independent Practice:** As you read the rest of Chapter 1, choose a passage that describes a setting, such as the town of Maycomb or the Radley house. Visualize and sketch the setting, and then annotate your sketch with textual evidence. In addition to details about the setting’s appearance, include examples of the diction and imagery that help to create the author’s attitude or tone.

## Learning Targets

- Analyze fictional text and make connections to characters and plot events.
- Demonstrate understanding of conflict in writing.

**LEARNING STRATEGIES:**  
Graphic Organizer, Drafting,  
Word Maps

## Before Reading

1. Think about the different kinds of **conflicts** you have studied. **Internal conflict** occurs when a character struggles between opposing needs, desires, or emotions within his or her own mind. **External conflict** occurs when a character struggles against an outside force, such as another character, society, or nature. Using the graphic organizer below, brainstorm examples of conflicts from your life, the world, books, television, or films.

<b>Internal Conflict: Man vs. Self</b> Struggles against one's own opposing needs, desires, emotions	<b>External Conflict: Man vs. Man</b> Struggles against another person	<b>External Conflict: Man vs. Society</b> Struggles against laws or expectations	<b>External Conflict: Man vs. Nature</b> Struggles against the physical world

## During Reading

2. As you read Chapter 2, work with a partner or small group to locate textual evidence of the conflict between Scout and Miss Caroline. Write quotes below with commentary to explain why these two are “starting off on the wrong foot in every way.”

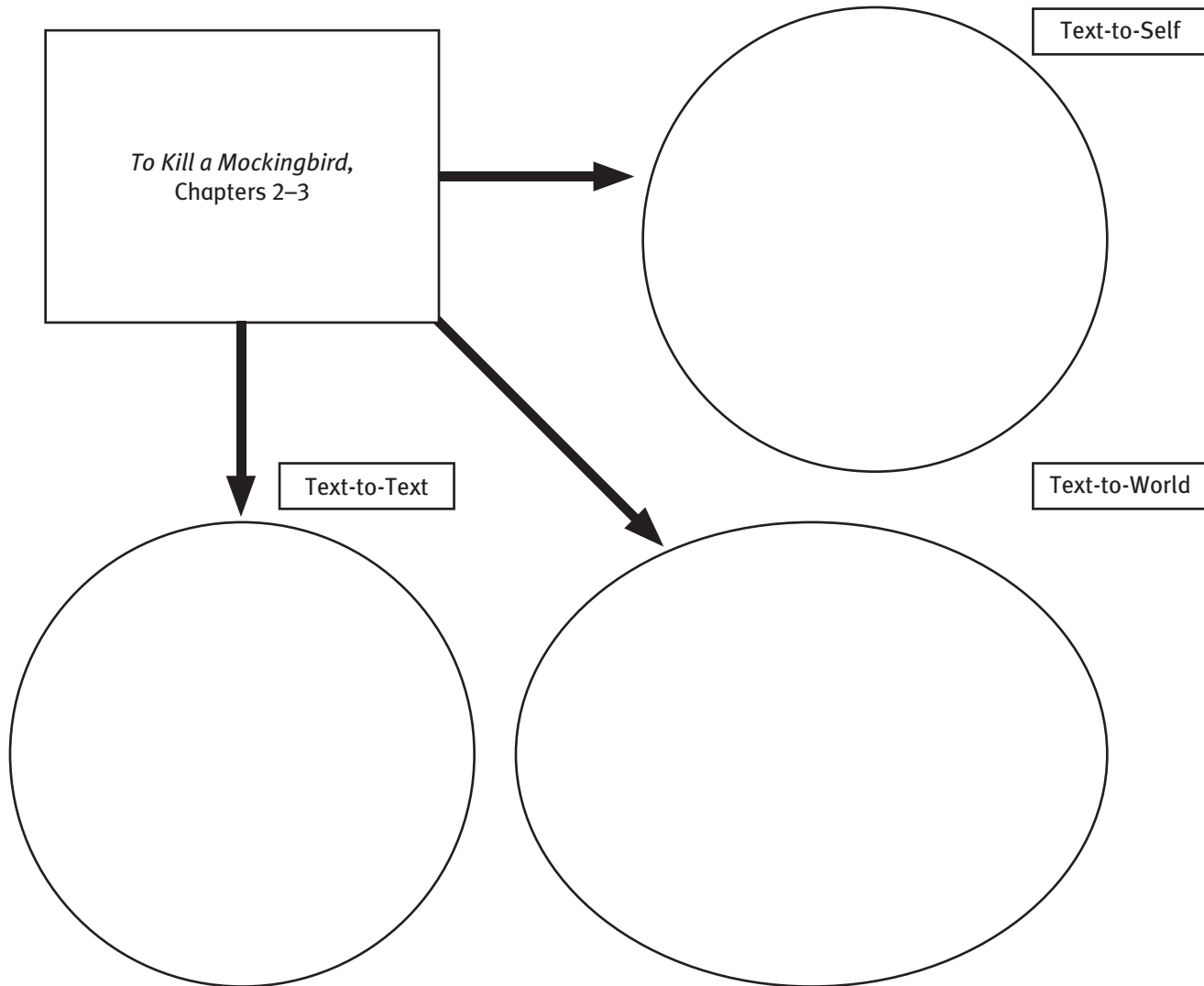
Scout's Side	Caroline's Side

# Conflict with Miss Caroline

## After Reading

3. Fill in the circles below, making connections to Scout's first-day-of-school experiences. As you read Chapter 3, fill in the circles with more connections.

- text-to-self: when the text makes you think of your own life
- text-to-text: when the text makes you think of another text
- text-to-world: when the text makes you think of world events



**Expository Writing Prompt:** Write an introduction to an essay analyzing the conflict between Scout and Miss Caroline in Chapter 2 of *To Kill a Mockingbird*. Be sure to:

- Begin with a QQAS (question, quote, anecdote, or statement of intrigue) that introduces a connection to Scout's experiences.
- Provide a brief summary of the chapter.
- End with a statement about the conflict and what Scout learns from it.

## Learning Targets

- Analyze subplot and motif in a text to determine how characters develop through coming-of-age experiences.
- Make predictions, form inferences, draw conclusions, and find evidence to support an analysis of a literary text.

**LEARNING STRATEGIES:**  
Graphic Organizer, Marking the Text, Discussion Groups

## Before Reading

1. Go back to the pages in Chapter 1 that introduce the story of Boo Radley. Complete the graphic organizer below to separate fact from rumor, and provide textual evidence of each. Add your own questions about Boo's story and your opinion or personal commentary.

Boo Radley's Story	Textual Evidence	Questions/Commentary
<b>Facts</b>		
<b>Rumors</b>		

# Analyzing Boo

## My Notes

### During Reading

2. In Chapters 4–6, the children are beginning to come of age as they question their assumptions about Boo and the Radley place. As you read the following excerpt, mark the text for significant details. Annotate your evidence with the following:

- **Questions and/or commentary** about details related to Boo or the Radley Place
- **Predictions** about how details will be developed later in the text
- **Inferences and conclusions** that you draw from “reading between the lines” of suggestive details.

### Novel

from

## *To Kill a Mockingbird*

(Chapter 4)

by Harper Lee

As the year passed, released from school thirty minutes before Jem, who had to stay until three o'clock, I ran by the Radley Place as fast as I could, not stopping until I reached the safety of our front porch. One afternoon as I raced by, something caught my eye and caught it in such a way that I took a deep breath, a long look around, and went back.

Two live oaks stood at the edge of the Radley lot; their roots reached out into the side-road and made it bumpy. Something about one of the trees attracted my attention.

Some tinfoil was sticking in a knot-hole just above my eye level, winking at me in the afternoon sun. I stood on tiptoe, hastily looked around once more, reached into the hole, and withdrew two pieces of chewing gum minus their outer wrappers.

My first impulse was to get it into my mouth as quickly as possible, but I remembered where I was. I ran home, and on our front porch I examined my loot. The gum looked fresh. I sniffed it and it smelled all right. I licked it and waited for a while. When I did not die I crammed it into my mouth: Wrigley's Double-Mint.

When Jem came home he asked me where I got such a wad. I told him I found it.

“Don't eat things you find, Scout.”

“This wasn't on the ground, it was in a tree.”

Jem growled.

“Well it was,” I said. “It was sticking in that tree yonder, the one comin' from school.”

“Spit it out right now!”

I spat it out. The tang was fading, anyway. “I’ve been chewin’ it all afternoon and I ain’t dead yet, not even sick.”

Jem stamped his foot. “Don’t you know you’re not supposed to even touch the trees over there? You’ll get killed if you do!”

“You touched the house once!”

“That was different! You go gargle—right now, you hear me?”

“Ain’t neither, it’ll take the taste outa my mouth.”

“You don’t ‘n’ I’ll tell Calpurnia on you!” Rather than risk a tangle with Calpurnia, I did as Jem told me. For some reason, my first year of school had wrought a great change in our relationship: Calpurnia’s tyranny, unfairness, and meddling in my business had faded to gentle grumbings of general disapproval. On my part, I went to much trouble, sometimes, not to provoke her.

Summer was on the way; Jem and I awaited it with impatience. Summer was our best season: it was sleeping on the back screened porch in cots, or trying to sleep in the treehouse; summer was everything good to eat; it was a thousand colors in a parched landscape; but most of all, summer was Dill.

The authorities released us early the last day of school, and Jem and I walked home together. “Reckon old Dill’ll be coming home tomorrow,” I said.

“Probably day after,” said Jem. “Mis’sippi turns ‘em loose a day later.”

As we came to the live oaks at the Radley Place I raised my finger to point for the hundredth time to the knot-hole where I had found the chewing gum, trying to make Jem believe I had found it there, and found myself pointing at another piece of tinfoil.

“I see it, Scout! I see it—”

Jem looked around, reached up, and gingerly pocketed a tiny shiny package. We ran home, and on the front porch we looked at a small box patchworked with bits of tinfoil collected from chewing-gum wrappers. It was the kind of box wedding rings came in, purple velvet with a minute catch. Jem flicked open the tiny catch. Inside were two scrubbed and polished pennies, one on top of the other. Jem examined them.

“Indian-heads,” he said. “Nineteen-six and Scout, one of ‘em’s nineteen-hundred. These are real old.”

“Nineteen-hundred,” I echoed. “Say—”

“Hush a minute, I’m thinkin’.”

“Jem, you reckon that’s somebody’s hidin’ place?”

“Naw, don’t anybody much but us pass by there, unless it’s some grown person’s—”

“Grown folks don’t have hidin’ places. You reckon we ought to keep ‘em, Jem?”

“I don’t know what we could do, Scout. Who’d we give ‘em back to? I know for a fact don’t anybody go by there—Cecil goes by the back street an’ all the way around by town to get home.”

### My Notes

**KEY IDEAS AND DETAILS**  
How has Jem’s attitude shifted now that he is with Scout when she finds something in the knot-hole?

# Analyzing Boo

## KEY IDEAS AND DETAILS

What do you think Jem is thinking? With the difference in their ages, what might he understand that Scout doesn't?

## My Notes

Cecil Jacobs, who lived at the far end of our street next door to the post office, walked a total of one mile per school day to avoid the Radley Place and old Mrs. Henry Lafayette Dubose. Mrs. Dubose lived two doors up the street from us; neighborhood opinion was unanimous that Mrs. Dubose was the meanest old woman who ever lived. Jem wouldn't go by her place without Atticus beside him.

“What you reckon we oughta do, Jem?”

Finders were keepers unless title was proven. Plucking an occasional camellia, getting a squirt of hot milk from Miss Maudie Atkinson's cow on a summer day, helping ourselves to someone's scuppernongs was part of our ethical culture, but money was different.

“Tell you what,” said Jem. “We'll keep 'em till school starts, then go around and ask everybody if they're theirs. They're some bus child's, maybe—he was too taken up with gettin' outa school today an' forgot 'em. These are somebody's, I know that. See how they've been slicked up? They've been saved.”

“Yeah, but why should somebody wanta put away chewing gum like that? You know it doesn't last.”

“I don't know, Scout. But these are important to somebody . . . .”

“How's that, Jem . . . .?”

“Well, Indian-heads—well, they come from the Indians. They're real strong magic, they make you have good luck. Not like fried chicken when you're not lookin' for it, but things like long life 'n' good health, 'n' passin' six-weeks tests . . . these are real valuable to somebody. I'm gonna put 'em in my trunk.”

Before Jem went to his room, he looked for a long time at the Radley Place. He seemed to be thinking again.



**After Reading**

3. Form a discussion group to share your annotations and textual evidence. Work together to construct an interpretive statement about how the experience of finding gifts in the knot-hole of the Radley live-oak tree has helped Jem and Scout come of age.
  
4. The character of Boo Radley is a motif in *To Kill a Mockingbird*, and the incidents involving the children’s fascination with him form one of the major subplots of the novel. In your discussion group, divide up the following passages that explore this motif and subplot in further depth.
  - Passage 1:** Chapter 4 (from “Let’s roll in the tire . . .” to the end of Chapter 4)
  - Passage 2:** Chapter 5 (from “Next morning when I . . .” to the end of Chapter 5)
  - Passage 3:** Chapter 6 (from “What are you gonna do?” to “Settle it yourselves.”)

Form an expert group with other students who have selected the same passage. Conduct a close reading of your passage, using sticky notes to mark textual evidence and record your questions, commentary, predictions, inferences, and conclusions.

Work together to complete the appropriate row of the graphic organizer on the next page.
  
5. Go back to your discussion group and share your expert group’s observations, interpretations, and evidence. Take notes in the appropriate row as you listen to the other group members analyze their passage.
  
6. **Independent Practice:** As you read the rest of Chapters 4–6, revisit this graphic organizer to add additional details, commentary, and evidence, and to evaluate whether or not you agree with the “expert” analysis.

**Literary Terms**

A **motif** is a recurring image, symbol, theme, character type, subject, or narrative detail that becomes a unifying element in an artistic work.

The **plot**, or sequence of events that make up a story, is often accompanied by a **subplot**, or secondary or side story, that develops from and supports the main plot and usually involves minor characters.

**My Notes**

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# Analyzing Boo

Objective Summary of the Passage	Statement About How This Is a Coming-of-Age Experience	Key Textual Evidence to Support Your Interpretation
Passage 1:		
Passage 2:		
Passage 3:		

## Learning Targets

- Use Levels of Questions to identify themes in Chapters 7–9.
- Write a conclusion to an essay.

## Before Reading

1. In Activity 3.11, you made text-to-text, text-to-self, and text-to-world connections in relation to Scout’s first-day-of-school experiences. Make these same types of connections to the chapters in Activity 3.12 involving the children’s fascination with Boo Radley:

Text-to-self:

Text-to-text:

Text-to-world:

2. **Themes** in literature usually revolve around ideas that apply to multiple situations. Using Levels of Questions can help you identify those universal themes in a text.

**Sample:** What does Harper Lee have to say about prejudice through Boo Radley’s character?

## During Reading

3. Read and analyze the first chunk of Chapter 7 with your class, generating questions at all three levels. Share your responses to the questions in a class discussion.

**Chunk 1:** From the start of Chapter 7 to “I’d have the facts.”

**Level 1 Question:** Literal Questions (“What does the text say?”)

**Level 2 Question:** Interpretive Questions (“What does the text mean?”)

**Level 3 Question:** Universal Questions (“Why does it matter?”)

4. Read and analyze the second and third chunks with a small group, and generate three Levels of Questions for each chunk. Share your responses to the questions in a group discussion.

**LEARNING STRATEGIES:**  
Chunking the Text, Levels of Questions, Discussion Groups

## My Notes

# Questions and Conclusions

## My Notes

**Chunk 2:** From “There are no clearly defined seasons . . .” to “Huh?”

**Level 1 Question:** Literal Questions (“What does the text say?”)

**Level 2 Question:** Interpretive Questions (“What does the text mean?”)

**Level 3 Question:** Universal Questions (“Why does it matter?”)

**Chunk 3:** From “You reckon we oughta write a letter . . .” to the end of the chapter.

**Level 1 Question:** Literal Questions (“What does the text say?”)

**Level 2 Question:** Interpretive Questions (“What does the text mean?”)

**Level 3 Question:** Universal Questions (“Why does it matter?”)

## After Reading

5. Work with your discussion group to identify several topics and thematic statements that can be made by examining the character of Boo Radley and how the children interact with him. What coming-of-age lessons have the children learned from these experiences?

6. Read the following sample conclusion from a passage analysis. Mark the text as follows:

- Highlight the thesis statement.
- Put an “L” in the margin next to literal statements.
- Put an “I” in the margin next to interpretive statements.
- Put a “U” in the margin next to universal statements.

### Sample Conclusion

In this passage, Harper Lee uses the motif of Boo Radley to convey the theme that sometimes stereotypes limit our expectations. When Jem goes back to the Radley Place to retrieve his lost pants, his pants are folded across the fence, waiting for him. The way that they are sewn—all crooked—shows that someone inexperienced with sewing is trying to help him stay out of trouble: the same someone who has been watching the children, leaving them gifts, and laughing when a tire rolls into his yard carrying a dizzy and frightened little girl. Jem and Scout had come to expect only evil from Boo Radley, so Boo’s friendliness and helpfulness are unexpected. The message we might all take away from this passage is that peoples’ actions are more important than what others say about them.

7. **Independent Practice:** As you read Chapters 8 and 9, chunk each chapter into at least three sections and use sticky notes to generate Levels of Questions for each chunk.

8. Return to your discussion group to share and respond to one another’s questions. Work together with your class to identify topics introduced in these chapters, and write thematic statements that show Harper Lee’s opinion.

**Expository Writing Prompt:** Choose one of the topics that is introduced in a passage from Chapters 7–9 and write a conclusion to an essay analyzing how motif (Boo), subplot (the fire), conflict (Scout vs. Francis), setting (Finch’s Landing), or character (Uncle Jack) contributes to that theme. Be sure to:

- Begin with a statement that reflects the thesis of the essay as in the model above.
- Include factual, interpretive, and universal statements.
- Use the present tense, literary vocabulary, and formal style consistently.

#### GRAMMAR & USAGE Present Tense

In a literary analysis essay, always use present tense to discuss the action of the plot: “When Jem *goes* back to the Radley place, his pants *are* folded . . .”

#### My Notes

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# Two Views of “One Shot”

**LEARNING STRATEGIES:**

Chunking the Text, Questioning the Text, Discussion Groups

**Literary Terms**

A **symbol** is anything (object, animal, event, person, or place) that represents itself but also stands for something else on a figurative level.

**My Notes**

**Learning Targets**

- Analyze how an author uses multiple literary elements in one passage to develop a theme.
- Compare a key scene in text and film to identify how literary elements are portrayed in each medium.

**Before Reading**

1. **Quickwrite:** How much do you think you know about your parents’ “coming of age” experiences? Do you think it’s possible that there are things about their past that you don’t know? How would you feel if you found out one of your parents had a secret talent?

**During Reading**

2. Conduct a close reading of the passage below from Chapter 10. As you read, highlight references to the title. In the margin, predict what you think the mockingbird might symbolize.

**Novel**

from

*To Kill a Mockingbird*

(Chapter 10)

When he gave us our air rifles Atticus wouldn’t teach us to shoot. Uncle Jack instructed us in the rudiments thereof; he said Atticus wasn’t interested in guns. Atticus said to Jem one day, “I’d rather you shot at tin cans in the back yard, but I know you’ll go after birds. Shoot all the bluejays you want, if you can hit ‘em, but remember it’s a sin to kill a mockingbird.”

That was the only time I ever heard Atticus say it was a sin to do something, and I asked Miss Maudie about it.

“Your father’s right,” she said. “Mockingbirds don’t do one thing but make music for us to enjoy. They don’t eat up people’s gardens, don’t nest in corncribs, they don’t do one thing but sing their hearts out for us. That’s why it’s a sin to kill a mockingbird.”

**Collaborative Discussion**

- Based on your understanding of Atticus’s character, why do you think he isn’t interested in guns?
- How does Miss Maudie’s information about mockingbirds add to Atticus’s comment that “it’s a sin to kill a mockingbird”?
- Based on this passage, what might a mockingbird symbolize?

3. Work with a small group to conduct a close reading of Chapter 10. Choose one of the following literary elements to focus on: character, conflict, or setting. Use sticky notes to mark the text for evidence of the importance of your chosen literary element.

### After Reading

4. After you discuss each of the literary elements and textual evidence with your group, you will view a film clip of the scene. Take notes below on how each of the elements is portrayed similarly or differently in the film.

Setting	Conflict	Character

5. Compare the two versions of the scene. Why is each appropriate for the medium of film or literature?

6. If the mad dog symbolizes the madness of racism, what is a possible theme introduced in this chapter?

7. Consider the following thesis statement: *In Chapter 10, Harper Lee uses the killing of the mad dog as a symbolic act to develop the theme that racism is a dangerous threat to any peaceful community.*

Write your own thesis statement about how the literary element that you analyzed from Chapter 10 contributes to a theme.

#### My Notes

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# Pin the Quote on Atticus

## LEARNING STRATEGIES:

Skimming/Scanning, Diffusing, Marking the Text, Drafting, Discussion Groups

## GRAMMAR & USAGE Clauses

An **independent clause** is a group of words that contains a subject and a verb and can stand alone as a sentence. A sentence having more than one independent clause is a **compound sentence**. One way to combine two such clauses is to use a coordinating conjunction: and, or, but. Unless the clauses are both short and simple, you need to place a comma before the coordinating conjunction between the two independent clauses.

**Example:** I did not remember our mother, but Jem did . . .

## My Notes

## Learning Targets

- Write an interpretive statement about the significance of literary elements.
- Gather textual evidence to generate theme statements.
- Respond to an analytical writing prompt.

## Before Reading

1. Work with a small group to skim the passage below and highlight unfamiliar vocabulary. Diffuse the text by looking up the highlighted words in a dictionary or thesaurus and replacing your highlighted vocabulary with definitions or synonyms.

## During Reading

2. Read the passage below and mark the text further by annotating in the margins with questions, inferences, predictions, and connections.

## Novel

from

# *To Kill a Mockingbird*

(Chapter 11)

When we were small, Jem and I confined our activities to the southern neighborhood, but when I was well into the second grade at school and tormenting Boo Radley became passé, the business section of Maycomb drew us frequently up the street past the real property of Mrs. Henry Lafayette Dubose. It was impossible to go to town without passing her house unless we wished to walk a mile out of the way. Previous minor encounters with her left me with no desire for more, but Jem said I had to grow up some time.

Mrs. Dubose lived alone except for a Negro girl in constant attendance, two doors up the street from us in a house with steep front steps and a dog-trot hall. She was very old; she spent most of each day in bed and the rest of it in a wheelchair. It was rumored that she kept a CSA pistol concealed among her numerous shawls and wraps.

Jem and I hated her. If she was on the porch when we passed, we would be raked by her wrathful gaze, subjected to ruthless interrogations regarding our behavior, and given a melancholy prediction on what we would amount to when we grew up, which was always nothing. We had long ago given up the idea of walking past her house on the opposite side of the street; that only made her raise her voice and let the whole neighborhood in on it.

We could do nothing to please her. If I said as sunnily as I could, "Hey, Mrs. Dubose," I would receive for an answer, "Don't you say hey to me, you ugly girl! You say good afternoon, Mrs. Dubose!"



She was vicious. Once she heard Jem refer to our father as “Atticus” and her reaction was apoplectic. Besides being the sassiest, most disrespectful mutts who ever passed her way, we were told that it was quite a pity our father had not remarried after our mother’s death. A lovelier lady than our mother never lived, she said, and it was heartbreaking the way Atticus Finch let her children run wild. I did not remember our mother, but Jem did—he would tell me about her sometimes—and he went livid when Mrs. Dubose shot us this message.

### After Reading

3. Consider the significance of character, conflict, and setting in the passage you just read and annotated. Ask yourself: Why is this literary element important? How does it connect to the larger issues in the novel?

Use the following sentence stems to generate an interpretive statement about each of these elements.

- The character of Mrs. Dubose represents . . .
  
- The conflict between the children and Mrs. Dubose is similar to . . .
  
- The setting of Mrs. Dubose’s house, halfway between the Finch home and the town, is significant because . . .

4. In the following quotation, Atticus gives Jem advice on how to deal with Mrs. Dubose. Consider how this advice might foreshadow the way Atticus wants the children to act during the trial.

“You just hold your head high and be a gentleman. Whatever she says to you, it’s your job not to let her make you mad.”

Rewrite Atticus’s advice as a statement or “life lesson.”

5. **Independent Practice:** As you read the rest of Chapter 11, use sticky notes to record textual evidence of Atticus’s advice to Jem and Scout concerning Mrs. Dubose.

### My Notes

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# Pin the Quote on Atticus

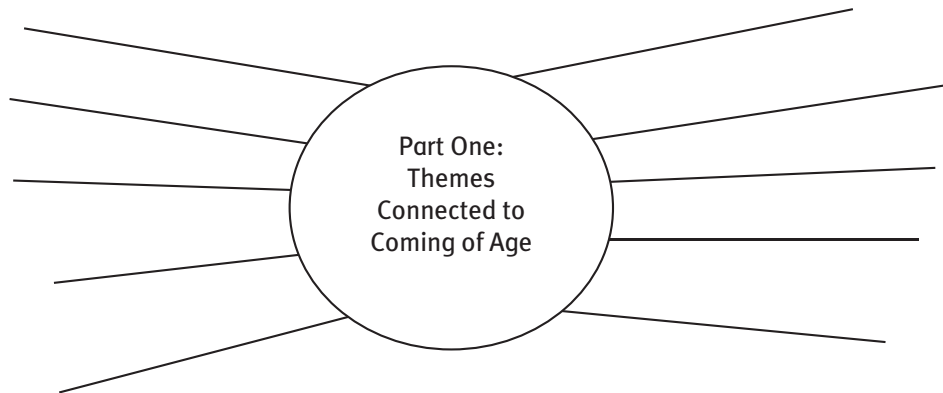
## My Notes

6. Work with your class to gather evidence of Atticus’s “life lessons” from other chapters. Create and illustrate a poster with the quotes and life lessons.

7. Use the quotes to identify themes based on the lessons Atticus wants his children to learn as they come of age. Create a web of these and other themes Harper Lee explores in Part One of *To Kill a Mockingbird*.

When identifying themes, keep in mind the following:

- A theme is a message, not just a topic, and it cannot be just a word, such as *prejudice*. A theme from *To Kill a Mockingbird* would be “Prejudice is based on fear.”
- Avoid clichés such as “Blood is thicker than water.”
- Don’t state a theme as an order: “People must not be racist.”
- Themes should be universal, not limited to the characters in a novel. “Scout is a tomboy” is not a theme.



**Analytical Writing Prompt:** Analyze how character, conflict, or setting contribute to a “coming of age” theme in Chapter 11. Be sure to:

- Begin with a topic sentence that connects your chosen literary element to a theme.
- Include textual evidence in the form of direct quotations from Chapter 11.
- Provide commentary explaining how your quotes support your analysis



**LEARNING STRATEGIES:**

Brainstorming, Close Reading, Marking the Text

My Notes

## Learning Target

- Create an outline for an analytical essay about how literary elements contribute to a theme.

## Before Reading

1. **Discuss:** Before you begin Part 2 of the novel, review your notes from the first half of this unit in which you researched and presented the context of the novel’s setting and publication.
  - How did the experience of researching and presenting context enhance your understanding of the novel?
  - How has it informed your understanding of how readers would have responded to the text in 1960?
  - What specific topics from the presentations are relevant to the issues raised so far in the novel?
2. Part of “coming of age” is understanding that your perspective of the world is not the only one—that other perspectives based on different cultures, nationalities, religions, political beliefs, customs, languages, and values are just as real and valid as your own. Brainstorm experiences that you have had that have exposed you to different perspectives:

## During Reading

3. You will conduct a close reading of a passage from Chapter 12, marking the text for evidence of how setting, character, and conflict contribute to following theme:  
**“Coming of age” involves recognizing different perspectives.**

## After Reading

4. Work with your class to complete the outline that follows for an essay about how literary elements in this passage contribute to the theme “Coming of age involves recognizing different perspectives.”

**Outline for a Passage-Analysis Essay**

**I. Introduction:**

**Hook:** Anecdote, Quote, Question, or Statement of Intrigue

**Thesis:**

**II. Body (Support Paragraph)**

**Topic Sentence:**

**Textual Evidence:**

**III. Body (Support Paragraph):**

**Topic Sentence:**

**Textual Evidence:**

**IV. Body (Support Paragraph):**

**Topic Sentence:**

**Textual Evidence:**

**V. Conclusion:**

**Restate Thesis:**

**Literal/Interpretive/Universal Statements:**

5. As you read the rest of Chapter 12, look for more textual evidence to support the topic sentences in your outline.

6. **Independent Practice:** After you read Chapters 13–14, choose a passage to reread and mark for at least two different literary elements. Use the outline above as a model of an outline for your passage analysis.

My Notes

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# A Solitary Light

**LEARNING STRATEGIES:**

Quickwrite, Graphic Organizer, Visualizing, Sketching, Discussion Groups

My Notes

**Learning Target**

- Compare and contrast how a theme is developed in a key scene in film and text.

**Before Reading**

1. **Quickwrite:** Your teacher will show you a photo (or photos) of Atticus and Scout as a visual prompt for exploring how character, setting, and conflict are conveyed in a film text. What can you infer from the image about each of these literary elements?

**During Reading**

2. Conduct a close reading of the passage in Chapter 15 that begins with a description of the Maycomb jail and continues until the end of the chapter. Work with a small group to record textual evidence of significant literary elements in the graphic organizer below.

Setting	Conflict	Character	Other: (plot, symbol, motif)

### After Reading

3. Work together to identify a theme. Ask yourself what Scout, Dill, or Jem could learn from this experience, even if they may not recognize it yet.
4. Write at least two interpretive statements about how different literary elements contributed to the theme.
5. As you view a film version of this scene, use the graphic organizer below to take notes on the cinematic techniques. Review cinematic techniques in Unit 2 if necessary.

#### My Notes

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Angles/Framing High/low angles, eye level, close-up, two shot, long shot	Lighting Bottom/side/front/back, high/low key	Sound Diegetic (including dialogue), non-diegetic	Other Camera movements, editing techniques

6. **Discuss:** What are some of the differences between the film and text version? What changes in dialogue were made? Why might changes have been made in the transformation from text to film?

**Writing Prompt:** Compare and contrast the text and film versions of this scene. How do different literary and cinematic elements contribute to a theme? Which do you think is more effective? Be sure to:

- Begin with a topic sentence or thesis that clearly states a theme.
  - Include textual evidence from the text and the film.
  - Provide commentary comparing and contrasting the use of literary elements and cinematic techniques.
7. **Independent Practice:** Choose a key scene from Chapter 16 to visualize and sketch. Annotate your scene with textual evidence and commentary to explain the choices you made in details, angles, framing, and background.

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**LEARNING STRATEGIES:**  
Chunking the Text, Questioning  
the Text, Discussion Groups

My Notes

## Learning Target

- Explain how diction, imagery, and syntax create tone and voice, and support explanations with textual evidence.

## Identifying Voice

1. Try to identify the speaker of each of the following quotes.

- “Now you tell your father not to teach you any more. It’s best to begin reading with a fresh mind.”
- “You ain’t sendin’ me home, missus. I was on the verge of leavin’ –I done done my time for this year.”
- “No, putting his life history on display for the edification of the neighborhood . . . You stop this nonsense right now.”
- “Scout, I’m tellin’ you for the last time, shut your trap or go home—I declare to the Lord you’re gettin’ more like a girl every day!”
- “ Why, I’ll build me a little house and take me a couple of roomers and—gracious, I’ll have the finest yard in Alabama.”
- “Grandma says that all men should learn to cook, that men oughta be careful with their wives and wait on ‘em when they don’t feel good.”
- “Don’t you contradict me! And you— what are you doing in those overalls? You should be in a dress and camisole, young lady!”
- “He’s gonna want to be off to himself a lot now, doin’ whatever boys do, so you just come right on in the kitchen when you feel lonesome.”
- “Atticus, it’s all right to be soft-hearted, you’re an easy man, but you have a daughter to think of. A daughter who’s growing up.”
- “They ain’t mean. They buy me anything I want, but it’s now-you’ve-got-it-go-play-with-it. You’ve got a roomful of things.”
- “Maybe he told you about me, I beat him up one time but he was real nice about it. Tell him hey for me, won’t you?”

2. Choose five of the quotes, and write them on a graphic organizer. Then, answer the following questions for each quote:

- What do you notice about each speaker’s voice as presented by his or her diction, imagery, and syntax?
- How would you describe the tone of each quote? Can you remember the context of each quote?
- What was happening in the plot when the quoted words were said?



## Learning Targets

- Recognize the rhetorical appeals used in a speech.
- In a written paragraph, compare and contrast the use of rhetorical appeals in a key scene in two mediums.

## Before Reading

1. Review the testimony presented in Chapters 17–19. Which rhetorical appeals do the lawyers and witnesses use? Find textual evidence of each of the following:

**Logos:** an appeal to logic or reason

**Ethos:** an appeal to ethics or the character of the speaker

**Pathos:** an appeal to senses or emotions

### Discuss:

- Which speakers rely primarily on pathos?
- Which speakers would have had difficulty appealing to ethos?
- What evidence comes to light through appeals to logos?

## During Reading

2. Mark the text of Atticus's closing argument by highlighting rhetorical appeals (pathos, ethos, and logos) and taking notes in the margins on the elements of an argument (hook, claim, reasons, evidence, counterclaim(s), and concluding statement/call to action).

### Novel

from

## *To Kill a Mockingbird*

(Chapter 20)

"Gentlemen," he was saying, "I shall be brief, but I would like to use my remaining time with you to remind you that this case is not a difficult one, it requires no minute sifting of complicated facts, but it does require you to be sure beyond all reasonable doubt as to the guilt of the defendant. To begin with, this case should never have come to trial. This case is as simple as black and white.

"The state has not produced one iota of medical evidence to the effect that the crime Tom Robinson is charged with ever took place. It has relied instead upon the testimony of two witnesses whose evidence has not only been called into serious question on cross-examination, but has been flatly contradicted by the defendant. The defendant is not guilty, but somebody in this courtroom is.

"I have nothing but pity in my heart for the chief witness for the state, but my pity does not extend so far as to her putting a man's life at stake, which she has done in an effort to get rid of her own guilt.

**LEARNING STRATEGIES:**  
Rereading, Marking the Text,  
SMELL, Graphic Organizer,  
Drafting

### My Notes

### KEY IDEAS AND DETAILS

How is Atticus's use of language significant in his statement that the case is "as simple as black and white"?

# Analyzing Atticus's Closing Argument

## KEY IDEAS AND DETAILS

What tone does Atticus use when he speaks about Mayella? How and why does his tone shift?



## WORD CONNECTIONS

### Roots and Affixes

**Circumstantial** is an adjective meaning “having to do with certain facts or conditions.” The prefix *circum-* derives from the Latin word *circum*, meaning “around.” English has many words beginning with *circum-*. They include *circumference*, *circumnavigate*, and *circumvent*.

## GRAMMAR & USAGE

### Parallel Structure

Parallel structure is the use of the same grammatical structures—words, phrases, or clauses—to balance related ideas. Writers perform this balancing act because it makes their writing more effective. Readers can see the commonalities and relationships clearly when the structures are parallel.

**Example:** . . . the assumption . . . *that all Negroes lie, that all Negroes are basically immoral beings, that all Negro men are not to be trusted around our women.* . . . (parallel adjective clauses)

“I say guilt, gentlemen, because it was guilt that motivated her. She has committed no crime, she has merely broken a rigid and time-honored code of our society, a code so severe that whoever breaks it is hounded from our midst as unfit to live with. She is the victim of cruel poverty and ignorance, but I cannot pity her: she is white. She knew full well the enormity of her offense, but because her desires were stronger than the code she was breaking, she persisted in breaking it. She persisted, and her subsequent reaction is something that all of us have known at one time or another. She did something every child has done—she tried to put the evidence of her offense away from her. But in this case she was no child hiding stolen contraband: she struck out at her victim—of necessity she must put him away from her—he must be removed from her presence, from this world. She must destroy the evidence of her offense.

“What was the evidence of her offense? Tom Robinson, a human being. She must put Tom Robinson away from her. Tom Robinson was her daily reminder of what she did. What did she do? She tempted a Negro.

“She was white, and she tempted a Negro. She did something that in our society is unspeakable: she kissed a black man. Not an old Uncle, but a strong young Negro man. No code mattered to her before she broke it, but it came crashing down on her afterwards.

“Her father saw it, and the defendant has testified as to his remarks. What did her father do? We don't know, but there is circumstantial evidence to indicate that Mayella Ewell was beaten savagely by someone who led almost exclusively with his left. We do know in part what Mr. Ewell did: he did what any God-fearing, persevering, respectable white man would do under the circumstances—he swore out a warrant, no doubt signing it with his left hand, and Tom Robinson now sits before you, having taken the oath with the only good hand he possesses—his right hand.

“And so a quiet, respectable, humble Negro who had the unmitigated temerity to ‘feel sorry’ for a white woman has had to put his word against two white people's. I need not remind you of their appearance and conduct on the stand—you saw them for yourselves. The witnesses for the state, with the exception of the sheriff of Maycomb County, have presented themselves to you gentlemen, to this court, in the cynical confidence that their testimony would not be doubted, confident that you gentlemen would go along with them on the assumption—the evil assumption—that *all* Negroes lie, that *all* Negroes are basically immoral beings, that *all* Negro men are not to be trusted around our women, an assumption one associates with minds of their caliber.

“Which, gentlemen, we know is in itself a lie as black as Tom Robinson's skin, a lie I do not have to point out to you. You know the truth, and the truth is this: some Negroes lie, some Negroes are immoral, some Negro men are not to be trusted around women—black or white. But this is a truth that applies to the human race and to no particular race of men. There is not a person in this courtroom who has never told a lie, who has never done an immoral thing, and there is no man living who has never looked upon a woman without desire.”

Atticus paused and took out his handkerchief. Then he took off his glasses and wiped them, and we saw another “first”: we had never seen him sweat—he was one of those men whose faces never perspired, but now it was shining tan.

“One more thing, gentlemen, before I quit. Thomas Jefferson once said that all men are created equal, a phrase that the Yankees and the distaff side of the Executive branch in Washington are fond of hurling at us. There is a tendency in this year of grace, 1935, for certain people to use this phrase out of context, to satisfy all conditions. The most ridiculous example I can think of is that the people who run public education promote the stupid and idle along with the industrious—because all men are created equal, educators will gravely tell you, the children left behind suffer terrible feelings of inferiority. We know all men are not created equal in the sense some people would have us believe—some people are smarter than others, some people have more opportunity because they’re born with it, some men make more money than others, some ladies make better cakes than others—some people are born gifted beyond the normal scope of most men.

“But there is one way in this country in which all men are created equal—there is one human institution that makes a pauper the equal of a Rockefeller, the stupid man the equal of an Einstein, and the ignorant man the equal of any college president. That institution, gentlemen, is a court. It can be the Supreme Court of the United States or the humblest J.P. court in the land, or this honorable court which you serve. Our courts have their faults, as does any human institution, but in this country our courts are the great levelers, and in our courts all men are created equal.

“I’m no idealist to believe firmly in the integrity of our courts and in the jury system—that is no ideal to me, it is a living, working reality. Gentlemen, a court is no better than each man of you sitting before me on this jury. A court is only as sound as its jury, and a jury is only as sound as the men who make it up. I am confident that you gentlemen will review without passion the evidence you have heard, come to a decision, and restore this defendant to his family. In the name of God, do your duty.”

Atticus’s voice had dropped, and as he turned away from the jury he said something I did not catch. He said it more to himself than to the court. I punched Jem. “What’d he say?”

“In the name of God, believe him, I think that’s what he said.”

### After Reading

3. Perform a close reading of Atticus’s closing statement. Use the SMELL strategy to complete your analysis.

### My Notes

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### KEY IDEAS AND DETAILS

Who are some of the famous people Atticus mentions in his speech? Why do you think he does this?

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### WORD CONNECTIONS

#### Foreign Words

Legal arguments often use a persuasive technique of *ad hominem*, which is Latin for “argument against the person.” An *ad hominem* appeal points out that a person may be disposed to take a particular position. Find an example of *ad hominem* in the excerpt from Chapter 20 of *To Kill a Mockingbird*.

# Analyzing Atticus's Closing Argument

## My Notes

**S = Sender-Receiver relationship.** Atticus is the sender. The jury and the audience are the receivers. What is the relationship among Atticus, the jury, and the audience? Whom does Atticus mean to influence with his statement? What attitudes and assumptions does his target audience hold toward his subject? Toward Atticus himself?

**M = Message.** What is Atticus's message? Summarize the statements made in his closing argument.

**E = Emotional strategies.** Does Atticus use any statements that are meant to get an emotional reaction from his audience? Explain. If so, what is the desired effect?

**L = Logical strategies.** Does Atticus use any statements or appeals that are logical? Explain. How does the logic (or its absence) affect the message?

**L = Language.** Look for specific words and phrases used by Atticus, and consider how the language affects his message.

4. As you watch the film version of the courtroom scene, fill out the chart below with specific details from the scene.

What images does the director present to the audience?	What images does the director consciously choose NOT to present to the audience?	What do you notice about the relationship between the speech and the images?	What changes or deletions do you notice in the text of Atticus's speech?

**Writing Prompt:** Write a paragraph analyzing the use of appeals in the text and film versions of Atticus's closing argument. Which version of the argument do you think is more convincing? Be sure to:

- State your opinion in a topic sentence.
- Provide textual evidence from the film and the text.
- Integrate quotes from the text using the TLQC method (transition, lead-in, quote, and commentary).

5. **Independent Practice:** As you read Chapters 21–23, take notes on the different characters' reactions to the verdict.

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**LEARNING STRATEGIES:**  
Socratic Seminar, Graphic Organizer, Revising

## My Notes

### Learning Targets

- Analyze the significance of literary elements in a passage in relation to a theme of the novel.
- Write a thesis statement and topic sentences for an essay that explains how literary elements contribute to a theme of the novel.

### Before Reading

1. **Socratic Seminar:** Your teacher will place you in a group to discuss a question or questions regarding the verdict. Write the question(s) and your initial response below.

2. After your discussion, work with your group to co-construct a statement synthesizing your response to the question(s):

3. Work with your class to co-construct a statement about how the trial was a “coming of age” experience for Jem:

4. Revisit the web that you created in Activity 3.15, and consider the lessons Scout and Jem learn in Part 2 as they interact with the world outside their neighborhood. Add more thematic statements related to “coming of age” to your web.

### During Reading

5. As you read Chapter 24, consider the significance of the chapter to the meaning of the novel as a whole. Complete the graphic organizer below by analyzing how different literary elements contribute to a recurring theme of the novel.

Analysis of a Literary Element in Chapter 24	Textual Evidence (Quote from Text)	Theme of the Novel as a Whole	Evidence of This Theme in Another Chapter
<p><b>Character:</b> Grace Merriweather’s character represents the irony of someone who claims to be religious but is actually a hypocrite.</p>		Racism is a disease that infects a person’s mind and soul.	
<p><b>Setting:</b> The setting of the missionary tea in the Finches’ livingroom</p>			
<p><b>Conflict:</b></p>			
<p><b>Plot Event:</b></p>			

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### After Reading

6. **Discuss:** How does Scout’s perspective on what it means to be a lady evolve during this scene? How are the events in this chapter a “coming of age” experience for her?

# Aftermath and Reflection

## My Notes

7. Work with your discussion group to write a thesis statement and topic sentences for an essay about how the literary elements in Chapter 24 contribute to a theme of the work as a whole.

**Thesis:**

**Topic Sentence:**

**Topic Sentence:**

**Topic Sentence:**

### Language and Writer's Craft: Three-fold Transitions

Three-fold transitions help you make logical connections between your points in an essay. A three-fold transition sentence does the following:

- Refers subtly to the idea discussed in the previous paragraph
- Refers briefly to the overall thesis idea
- Refers more specifically to new ideas to be discussed in the next paragraph

8. Work with your group to revise at least one of your topic sentences using three-fold transitions. Sample: After recognizing the irony in her society, Scout matures even further as she recognizes the strength of Miss Maudie's quiet, calm responses to her conflict with Grace Merriweather.

9. **Independent Practice:** As you read Chapters 25–27, consider passages that you could analyze to show how literary elements contribute to a theme of the novel as a whole.



## Learning Targets

- Identify character traits and create a character profile poster collaboratively.
- Evaluate how primary and secondary characters and their interactions contribute to the development of a novel's themes.

## Analyzing Characters

1. **Quickwrite:** Consider the following quote from the novel:

“Atticus was right. One time he said you never really know a man until you stand in his shoes and walk around in them.” — *Scout*

When have Scout, Jem, or Dill had to look at the world from other people's perspectives? What have they learned from other residents of Maycomb?

2. Work in a small group to list the *primary* (major) and *secondary* (minor) characters you can identify from the novel. When you have finished, make notes on the thematic subjects that secondary characters might represent in the novel.

Primary Characters	Secondary Characters and Thematic Topics They Represent

**LEARNING STRATEGIES:**  
Quickwrite, Graphic Organizer, Marking the Text

### Literary Terms

A **flat** or **static character** is uncomplicated, staying the same without changing or growing during the story. A **round** or **dynamic character** evolves and grows in the story and has a complex personality.



### WORD CONNECTIONS

#### Roots and Affixes

The word **dynamic** comes from the Greek word meaning “powerful.” The root *dyna-* appears in *dynamo*, *dynamite*, and *dynasty*.

**Static** also comes from a Greek word, *statikos*, referring to something firm or fixed. Other English words with the root *-stat-* include *status*, *station*, *statistics*, and *statue*.

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# Standing in Borrowed Shoes

## My Notes

3. Working with a partner, create a character profile poster. Your poster should include the following elements:
  - A picture or graphic representation of the character
  - A physical description from the novel
  - A list of several adjectives describing the character's personality, values, and/or motives
  - A description of the plot events in which this character is involved
  - A quotation about him or her from another character
  - A quotation by the character that reveals his or her values
4. As you view the posters your class creates, take notes in the graphic organizer below on at least two characters other than your own.

Character and Description	Events Involving the Character	Textual Evidence	Theme Related to This Character

5. **Reflect:** Work with a partner to review the Events column of your graphic organizer. Choose an event that you think is important, and locate the most significant passage describing that event. Use a passage that is no more than two pages long and annotate it in detail.
6. **Independent Practice:** As you read Chapter 28, annotate each page with sticky notes. Pay close attention to the literary elements, and note how the tone shifts with different plot events.

## Learning Targets

- Analyze a nonfiction text about various controversies surrounding the novel *To Kill a Mockingbird*.
- Evaluate the techniques and effectiveness of an argument.
- Use the RAFT strategy to compose an argument in writing.

## Before Reading

1. **Quickwrite:** Chapter 27 ended with the line “Thus began our longest journey together.” What are the literal and figurative meanings of the word “journey”? How is reading a novel similar to and different from taking a journey?

2. **Discuss:** Revisit your notes from **Embedded Assessment 1: Historical Investigation and Presentation**.

Now that you have read most of *To Kill a Mockingbird*, consider what you have learned about the early 1960s and make inferences about how readers would respond to this novel at the time of its publication:

- How would the experience of reading the book then be different from the experience of reading it now?
  
- How could the novel itself have contributed to the Civil Rights Movement?

## During Reading

3. Mark the first paragraph of the text, noting textual evidence of the reader response to the novel.
4. Chunk the remaining paragraphs into two sections of two paragraphs each. As you read each chunk, mark the text and take notes to identify the following:
  - What were the arguments against the novel?
  - What groups of people opposed the novel?
  - What reasons does the author give in defense of the novel?
5. After each chunk, evaluate the validity of the arguments for and against *To Kill a Mockingbird*.

**LEARNING STRATEGIES:**  
Quickwrite, Chunking the Text, Marking the Text, RAFT

## My Notes

# Controversy in Context

## ACADEMIC VOCABULARY

The word  **censor**  means to examine materials for objectionable content. *Censor* is a noun when used to describe a person and a verb when used to describe the action of censoring. The word  **censorship**  (*n.*) derives from *censor* and describes the act of suppressing public speech or publication of materials deemed to be offensive by the censor.

## KEY IDEAS AND DETAILS

What is the claim this author makes about the career of the novel *To Kill a Mockingbird*?

## My Notes

## ABOUT THE AUTHOR

Nicholas Karolides is an author and editor of books for young adults. He has often written about the topics of the politics of suppression and censorship of literary works.

## Essay

# from “In Defense of *To Kill a Mockingbird*”

by Nicholas J. Karolides, et al.

The critical career of *To Kill a Mockingbird* is a late twentieth-century case study of censorship. When Harper Lee’s novel about a small southern town and its prejudices was published in 1960, the book received favorable reviews in professional journals and the popular press. Typical of that opinion, Booklist’s reviewer called the book “melodramatic” and noted “traces of sermonizing,” but the book was recommended for library purchase, commending its “rare blend of wit and compassion.” Reviewers did not suggest that the book was young-adult literature, or that it belonged in adolescent collections; perhaps that is why no one mentioned the book’s language or violence. In any event, reviewers seemed inclined to agree that *To Kill a Mockingbird* was a worthwhile interpretation of the South’s existing social structures during the 1930s. In 1961 the book won the Pulitzer Prize Award, the Alabama Library Association Book Award, and the Brotherhood Award of the National Conference of Christians and Jews. It seemed that Harper Lee’s blend of family history, local custom, and restrained sermonizing was important reading, and with a young girl between the ages of six and nine as the main character, *To Kill a Mockingbird* moved rapidly into junior and senior high school libraries and curriculum. The book was not destined to be studied by college students. Southern literature’s critics rarely mentioned it; few university professors found it noteworthy enough to “teach” as an exemplary southern novel.

By the mid-sixties *To Kill a Mockingbird* had a solid place in junior and senior high American literature studies. Once discovered by southern parents, the book’s solid place became shaky indeed. Sporadic lawsuits arose. In most cases the complaint against the book was by conservatives who disliked the portrayal of whites. Typically, the Hanover County School Board in Virginia first ruled the book “immoral,” then withdrew their criticism and declared the ruckus “was all a mistake” (Newsletter [on Intellectual Freedom] 1966). By 1968 the National Education Association listed the book among those which drew the most criticism from private groups. Ironically it was rated directly behind *Little Black Sambo* (Newsletter 1968). And the seventies arrived.



# Controversy in Context

## KEY IDEAS AND DETAILS

What does it mean that a literary work should have “a life within the world,” and how does *To Kill a Mockingbird* still remain “a part of the ongoing activities” of our world?

the good literary work should have a life within the world and be “part of the ongoing activities of that world.” *To Kill a Mockingbird* continues to have life within the world; its ongoing activities in the realm of censorship show that it is a book which deals with regional moralism. The children in the story seem very human; they worry about their own identification, they defy parental rules, and they cry over injustices. They mature in Harper Lee’s novel, and they lose their innocence. So does the reader. If the readers are young, they may believe Scout when she says, “nothin’s real scary except in books.” If the readers are older they will have learned that life is scary, and they will be prepared to meet some of its realities.

## GRAMMAR & USAGE

### Parallel Structure

Verbs have **active** and **passive** voice in all six tenses. When the subject of the verb does the acting, the verb is in the active voice. When the subject of the verb receives the action, the verb is in the passive voice. A passive-voice verb always contains a form of *be* along with the past participle of the verb:

- Active voice (past perfect): Things **had changed** in the South. . . .
- Passive voice (past perfect): Things **had been changed**. . . .

Note the following examples of passive-voice verbs in the essay:

- Two national leaders. . . were assassinated. . . .
- John F. Kennedy was killed. . . .

These examples demonstrate one reason to use passive voice: when you want to emphasize the receiver of the action.

## After Reading

6. Use the RAFT strategy to compose an argument defending or challenging the use of the novel *To Kill a Mockingbird* in the ninth-grade curriculum of your high school.

**Role:** Student

**Audience:** Parent, teacher, censor, administrator, school board member

**Format:** Letter, speech, or e-mail

**Topic:** Whether or not the novel *To Kill a Mockingbird* should be part of the ninth-grade curriculum

As you write your argument, be sure to:

- Start with a claim defending or challenging the use of *To Kill a Mockingbird* in the ninth-grade curriculum.
- Use textual evidence from your research, your reading of the novel, and/or the Karolides article.
- Raise at least one counterargument and rebut it.

## My Notes

## Learning Targets

- Analyze and annotate a literary passage.
- Write an essay about how literary elements contribute to a theme.

## Before Reading

1. **Discuss:** Part of coming of age is accepting that the world is imperfect and does not always make sense. In Chapter 23, Jem says to Scout:

“If there’s just one kind of folks, why can’t they get along with each other? If they’re alike, why do they go out of their way to despise each other? Scout, I think I’m beginning to understand something. I think I’m beginning to understand why Boo Radley’s stayed shut up in the house all this time . . . it’s because he *wants* to stay inside.”

How else do the events involving Boo Radley foreshadow the events and themes of Part 2 of the novel?

2. Before reading Chapters 29 and 30, complete the first row of the graphic organizer below, which asks about Scout’s mental picture of Boo Radley from the early chapters of the book.

## During Reading

3. As you read Chapters 29–31, complete the rest of the graphic organizer. In the Textual Evidence column, first write the inference you are making from the topic of the commentary, and then provide the textual evidence to support that inference.

**LEARNING STRATEGIES:**  
Chunking the Text, Levels of Questions, Graphic Organizer, Discussion Groups

### My Notes

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Commentary	Textual Evidence
Scout’s mental picture of Boo before Chapter 29	
The reality of Boo	
Scout’s understanding of Boo after she meets him	



# “Hey, Boo”

## My Notes

### After Reading

4. With a small group, brainstorm a list of the literary elements you have studied in this unit and take turns explaining their meaning so that you can use them in your writing and also for Embedded Assessment 2.
  
5. Conduct a close reading of the passage in Chapter 31 that begins “I led him to the front porch” and ends with “Just standing on the Radley porch was enough.” Use sticky notes to annotate the text with your interpretation and analysis.
  
6. Work together with your group to write an essay about how the literary elements in the passage you have just annotated help develop a theme of the novel. If you have computers, try using something like Google docs or a wiki to compose the analysis and your essay together. Be sure to:
  - Include an introduction with a hook that connects to a thesis.
  - Provide multiple support paragraphs with topic sentences, textual evidence, and commentary.
  - End with a conclusion that makes connections between the literal, interpretive, and universal.





# Writing a Literary Analysis Essay

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>includes a well-chosen passage that reveals the complex relationship between the literary elements and the major ideas and concepts of the entire work</li> <li>provides supporting details to enhance understanding of the writer's position</li> <li>relates commentary directly to the thesis.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>reflects a careful choice of passage to show the relationship between a scene and the major ideas and concepts of the novel</li> <li>provides relevant details to explain the writer's position</li> <li>uses appropriate commentary.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>attempts to link a passage to a major theme of the novel</li> <li>presents supporting details that may be fully developed or provide an understanding of the writer's position</li> <li>has commentary that may not relate directly to the thesis or may be a plot summary.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>has a passage that does not represent a major theme of the novel</li> <li>is missing supporting details or presents undeveloped ideas</li> <li>is missing commentary or includes commentary that does not relate directly to the thesis.</li> </ul>
<b>Structure</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>has multiple paragraphs and a clear and precise thesis that directs the organization of the body</li> <li>uses transitions to clarify and connect ideas</li> <li>provides relevant and insightful commentary; the conclusion follows from the ideas presented.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>has multiple paragraphs and is organized with an introduction, detailed body paragraphs, and a conclusion</li> <li>uses transitions to establish connections between ideas.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>attempts to organize ideas but key pieces are lacking</li> <li>may be missing an introduction, detailed body paragraphs, and/or a conclusion</li> <li>uses few or no transitions to connect ideas.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>does not have a focus with a clear organization of introduction, body paragraphs, and conclusion</li> <li>does not use transitions to connect paragraphs and/or ideas.</li> </ul>
<b>Use of Language</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses a formal style</li> <li>seamlessly incorporates literary analysis vocabulary</li> <li>is mostly error-free, with proper punctuation and capitalization to embed quotations into the text.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses diction that is appropriate for an academic topic</li> <li>incorporates some literary analysis vocabulary</li> <li>has few errors.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses simple language that is not appropriate for an academic topic</li> <li>includes little literary analysis vocabulary</li> <li>has errors that interfere with meaning.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses slang or informal words that are not appropriate for an academic topic</li> <li>includes little or no literary analysis vocabulary</li> <li>has numerous errors that interfere with meaning.</li> </ul>