

Read aloud the Unit Overview, asking students to **mark the text** by highlighting words and phrases that help them predict what the unit will be about. Share responses in partner, small-group, or whole-class discussion.

Have students look at the photograph and respond to the visual prompt. You may want to have students **think-pair-share** to write a short response or discuss their responses as a class.

## TEACHER TO TEACHER

As students prepare in the first half of this unit to read the novel *To Kill a Mockingbird*, they will read texts that provide context about the setting in which the main character is coming of age. Have students brainstorm other novels set in times of social upheaval that they may have read, such as *The Book Thief*; *Farewell to Manzanar*; or *Fallen Angels*. Based on their prior reading of novels like these, have students think about the essential question for this half of the unit, “How can context contribute to the understanding of a novel?”

# Coming of Age in Changing Times

**Visual Prompt:** What do you think is the context for this photograph? What clues help you make inferences about the setting?

## 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.

## English Learner Support

### Leveled Differentiated Instruction

For guidance on differentiating tasks for English language learners at various levels of language proficiency, refer to the Leveled Differentiated Instruction suggestions in these activities:

**3.2:** Use the Spanish/English glossary to support vocabulary development for the term *context*.

**3.3:** Guide students in identifying key ideas and details by using the **Key Idea and Details Chart** graphic organizer.

**3.6:** Help students understand cause-and-effect ideas through sentence frames and using the **Cause and Effect** graphic organizer.

**3.8:** Aid students in drafting their explanatory text through small group discussions and using the **Text Structure Stairs** graphic organizer.

## UNIT 3

Have students read the goals for the unit and mark any words that are unfamiliar to them. Have students add these words to the classroom **Word Wall**, along with definitions.

You may also want to post these goals in a visible place in the classroom for the duration of the unit, allowing you and your students to revisit the goals easily and gauge progress toward achieving goals throughout the unit.

### VOCABULARY DEVELOPMENT

Adding to vocabulary knowledge is essential for reading fluency. Students will encounter new vocabulary in this course in multiple ways:

- Academic Vocabulary
- Literary Terms
- Academic Vocabulary in Context (unfamiliar terms glossed in text selections)
- Word Connections
- Oral Discussions

Encourage students to review and add to the words in their Reader/Writer Notebooks. Having students use word-study graphic organizers to study key vocabulary terms in depth will greatly enhance their understanding of new words and their connection to unit concepts and to the broader use of academic terms. See the Resources section at the back of this book for examples of graphic organizers suitable for word study. As students become more familiar with using graphic organizers to explore the meaning of a word, you may want them to create their own graphic organizers.

### CONTENTS

Have students **skim/scan** the activities and texts in this unit. Have them note any texts they have heard about but never read, and any activities that sound particularly interesting.

## UNIT 3

# Coming of Age in Changing Times

### 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  
plagiarism  
parenthetical citations  
valid  
rhetoric  
bibliography  
annotated bibliography  
evaluate  
censor  
censorship

### Literary Terms

symbol  
motif  
plot  
subplot  
flat/static character  
round/dynamic character

## Contents

### Activities

3.1	Previewing the Unit .....	190
3.2	Picturing the Past .....	191
	<b>*Photographs:</b> Segregation and Desegregation in America: 1930s through 1960s	
3.3	Setting the Context .....	195
	<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 .....	203
	<b>*Website:</b> "The Rise and Fall of Jim Crow," PBS	
3.5	A Time for Change .....	206
	<b>Letter:</b> from "Letter from Birmingham Jail," by Martin Luther King, Jr.	
3.6	Voices of Change .....	212
	<b>Timeline:</b> Civil Rights Timeline	
3.7	Historical Research and Citation .....	215
3.8	Reaching an Audience .....	220
	<b>Embedded Assessment 1:</b> <b>Historical Investigation and Presentation</b> .....	223
3.9	Previewing Embedded Assessment 2: Writing a Literary Analysis Essay .....	225
3.10	A Story of the Times .....	226
	<b>Reflective Texts:</b> Excerpt from <i>Scout, Atticus and Boo: A Celebration of To Kill a Mockingbird</i> , by Mary McDonagh Murphy	
3.11	A Scouting Party.....	230
	<b>Novel:</b> Excerpts 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	
3.12	Conflict with Miss Caroline .....	235
	<b>*Novel:</b> <i>To Kill a Mockingbird</i> , by Harper Lee	
3.13	Analyzing Boo .....	237
	<b>Novel:</b> Excerpt from <i>To Kill a Mockingbird</i> , by Harper Lee	
3.14	Questions and Conclusions .....	243

### EL Support (continued)

**3.10:** Have students work in small groups to complete the **Paraphrasing and Summarizing Map** graphic organizer.

**3.15:** Use subtitles to provide support for engagement with the film.

**3.16:** Model identifying literary elements for students and have them work in small groups to

complete the **Notes for Reading Independently** graphic organizer.

**3.20:** Support students in their Socratic Seminars by having pairs or small groups use the **Collaborative Dialogue** graphic organizer as a guide, prior to their discussions.

LANGUAGE DEVELOPMENT

Several recurring SpringBoard features help build students’ knowledge of grammar and usage concepts. Language and Writer’s Craft features guide students to examine a writer’s use of a language concept in context before incorporating the concept into their own writing. Grammar & Usage features briefly highlight and explain an interesting grammar or usage concept that appears in a text, both to improve students’ reading comprehension and to increase their understanding of the concept. Periodic Language Checkpoints offer in-depth practice with standard English conventions and usage and ask students to revise sample sentences as well as their own work.

INDEPENDENT READING

In this half of the unit, while reading texts written in the era of Jim Crow and Civil Rights, students will have the opportunity to read other texts that explore this chapter of U.S. history. The Planning the Unit section of the Teacher’s Edition and the Resources section of the Student Edition contain guidance, Reading Logs, and Reading Lists to help students make reading selections. Independent Reading Links prompt students to actively respond to their reading and record responses in their Reader/Writer Notebooks or Reading Logs. Independent Reading Checkpoints allow for quick check-ins of independent reading prior to each Embedded Assessment.

TEACHER TO TEACHER

The SpringBoard program has been designed to allow students to interact with the text by making notes in their books and marking text to facilitate **close reading**. In addition to making notes in the text, students are expected to use their Reader/Writer Notebooks often: for vocabulary study, answering text-dependent reading comprehension questions, reflections, some writing assignments, notes about texts they read, responding to Independent Reading Links, capturing thoughts about learning strategies and how to use them, and so on. The Reader/Writer Notebooks are not listed as part of the materials for each activity, but the expectation is that students will have access to them.

Language and Writer’s Craft

- Citing Sources (3.4)
- Footnotes and Endnotes (3.7)
- Incorporating Quotations (3.16)
- Topic Sentences and Transitions (3.20)



MY INDEPENDENT READING LIST

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

3.15 Two Views of “One Shot” ..... 250  
**Novel:** Excerpt from *To Kill a Mockingbird*, by Harper Lee  
**\*Film:** Clip from *To Kill a Mockingbird*, directed by Robert Mulligan

3.16 Pin the Quote on Atticus ..... 253  
**Novel:** Excerpt from *To Kill a Mockingbird*, by Harper Lee

3.17 Shifting Perspectives ..... 257  
**\*Novel:** *To Kill a Mockingbird*, by Harper Lee

3.18 A Solitary Light..... 260  
**\*Film:** Clip from *To Kill a Mockingbird*, directed by Robert Mulligan  
**\*Novel:** *To Kill a Mockingbird*, by Harper Lee

3.19 Analyzing Atticus’s Closing Argument..... 263  
**Novel:** Excerpt from *To Kill a Mockingbird*, by Harper Lee  
**\*Film:** Clip from *To Kill a Mockingbird*, directed by Robert Mulligan

3.20 Aftermath and Reflection ..... 269  
**\*Novel:** *To Kill a Mockingbird*, by Harper Lee

3.21 Standing in Borrowed Shoes..... 273  
**\*Novel:** *To Kill a Mockingbird*, by Harper Lee

3.22 “Hey, Boo”..... 275  
**\*Novel:** *To Kill a Mockingbird*, by Harper Lee

3.23 Controversy in Context ..... 277  
**Essay:** Excerpt from “In Defense of *To Kill a Mockingbird*,” by Nicholas J. Karolides, et al.

**Embedded Assessment 2: Writing a Literary Analysis Essay** ..... 281

\*Texts not included in these materials



#### PLAN

**Suggested Pacing:** 1 50-minute class period

#### TEACH

**1** Have students create a chart with one column for each of the three questions under Developing Context. Give students several minutes to **free write** their responses to each of the questions in their Reader/Writer Notebooks, providing as much specific detail as possible.

Next, consider having students use four different colored highlighters to categorize their responses across the three columns according to the type of context that the details in each response provides: *historical, cultural, social, or geographic*.

Finally, have students work with their partners to transpose the details from their charts to the web **graphic organizer**, following the directions on the student page.

#### Leveled Differentiated Instruction

**L1** If your class includes Spanish-speaking students who are at an early stage in their English language development, you may find it useful to have them look up the vocabulary terms from this activity using the Spanish/English glossary in the Resources section of the student edition.

**2** The dramatic photographs on the next page will help students understand the context of the novel's setting—the South during the 1930s—and publication—the Civil Rights Movement of the 1960s. Make sure students understand the significance of this time distinction.

#### Learning Targets

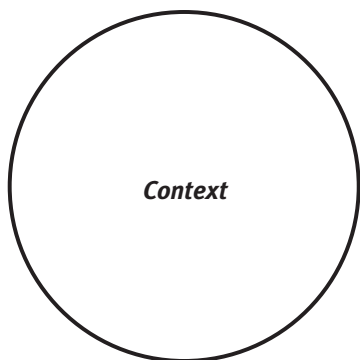
- Identify the historical, cultural, social, and geographical contexts of the setting, writing, and publication of the novel *To Kill a Mockingbird*.
- Summarize observations about context from visual images.

#### Developing Context

In this unit, you will read the novel *To Kill a Mockingbird*. In order to understand and grasp the significance of the story, it is important to analyze the **context** of the novel. Understanding the context of a novel can deepen your understanding of the story and its themes. Read and answer the following questions in your Reader/Writer Notebook:

- Think about the context of your classroom. Where is it located? Who is in your class?
- What is the context of your town? Where is it? What are some unique or identifiable things about your town?
- Your country?

With a partner, compare your answers and complete the context web graphic organizer. Add branches for historical, cultural, social, and geographical. Discuss what each term describes in relation to context. Then discuss how context can shape your understanding of a story.



- To further develop an understanding of the context for the novel *To Kill a Mockingbird*, view the following photographs. 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 in the table.

#### 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

Blank lined area for taking notes.

#### COLLEGE AND CAREER READINESS STANDARDS

##### Focus Standards:

**W.9–10.2:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

**W.9–10.2a:** Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include

formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

**SL.9–10.2:** Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

##### Additional Standards Addressed:

**W.9–10.2b; W.9–10.4; W.9–10.10; SL.9–10.1a; SL.9–10.1c; L.9–10.6**

## ACTIVITY 3.2 continued

**3** Direct students to write their notes about the images on the **graphic organizer** that follows. Model **taking notes** on images, using the Unit Opener photo as an example. Model responses are provided.

**4** Encourage students to respond to, reflect upon, and—especially—question the photographs. Asking questions about the images creates a basis for inquiry, or focus questions, for the upcoming research project. You may want to share information about the photographs with students:

- Photograph 1, taken by Esther Bubley in September 1943, shows segregation in a bus station in Memphis, Tennessee.
- Photograph 2, taken by Warren K. Leffler on August 28, 1963, shows the Freedom March, a civil rights march on Washington, D.C. A procession of African Americans carry signs for equal rights, integrated schools, decent housing, and an end to bias.
- Photograph 3, taken by Thomas J O'Halloran on December 4, 1956, shows the desegregation of schools. A line of African American boys walk through a crowd of white boys during a period of violence related to school integration in Little Rock, Arkansas.
- Photograph 4, taken by Russell Lee in July 1939, shows an African American man drinking at a segregated water fountain in a streetcar terminal in Oklahoma City.
- Photograph 5, taken by an uncredited Department of Justice photographer on November 4, 1960, is of Ruby Bridges. U.S. Marshals escorted her to school after a Federal court ordered the desegregation of schools in the South.

## Picturing the Past

ACTIVITY 3.2  
continued

5. Examine the photographs and make observations about the context. Write any observations, reflections, and questions you have about each photograph in the table.

### Topic: Segregation and Desegregation in America: 1930s through 1960s



© 2018 College Board. All rights reserved.

© 2018 College Board. All rights reserved.

TEACHER TO TEACHER

If you prefer to use different and larger images, you can find many on the Internet. If you do, you may want to conduct a gallery walk. Post printed images at viewing stations around the room, or create viewing stations on several classroom computers. While students are still seated, ask them to select one photograph that particularly interests them, and then direct them to move to that station.

Next, direct students to move clockwise to the next image, as if they were at an art gallery. Have them record their responses to the photographs on the following graphic organizer. Students may engage in light conversation in response to images, but they should focus on taking notes. To keep traffic moving, you might want to ring a bell or say “Switch” every two or three minutes.

**5** If students need more space, have them create an extension of this **graphic organizer** in their Reader/Writer Notebooks.

**6** Ask students if they can tell the difference between photographs from the 1930s and photos from the 1960s.

**7** To prepare students for the multimedia portion of Embedded Assessment 1, have them use their responses to create a list of criteria for choosing visuals that will engage an audience. Have students keep this list in their Reader/Writer Notebooks for later use.

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	Two girls are sitting at old-fashioned school desks. The black girl looks worried; the white girl is starting to smile.	The way everybody else in the class seems to be staring at them makes me feel nervous for them.	What year was this photograph taken? What city and state? Was this a newly integrated school? How did each girl feel about it?

## ACTIVITY 3.2 continued

**8** Put students in small groups to share and develop more questions about the historical, geographical, social, and/or cultural contexts of the novel. Then lead a large group discussion of students' comments and questions about the social, cultural, historical, and geographical aspects of the photos.

### ▶ ASSESS

In this activity, students viewed images from the era of Jim Crow and Civil Rights to better understand the context of *To Kill a Mockingbird*. The Check Your Understanding activity reflects an ability to transfer the lessons of this activity to novels in general. Students' responses should show that analyzing context provides a better understanding of the place where a novel is set and the time in which it was written, leading to a better understanding of the setting, characters, and author's perspective.

The Explanatory Writing Prompt assesses the knowledge students gained from viewing the photographs. Point out the elements required in the "be sure to" bullet list.

### ▶ ADAPT

If students need additional help completing the Check Your Understanding activity, have them return to the **graphic organizer** from this activity. Ask them how they could apply the steps in the *Observation*, *Reflection*, and *Questions* columns to any new novel and how this process could help them as they read the novel. (Sample response: *To observe, readers could review the cover image, back cover copy, and chapter titles. Then they could reflect on what these observations tell them. Finally, they can generate questions they would like answered before they read.*)

## ACTIVITY 3.2 continued

# Picturing the Past

### My Notes

**6. 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.

### Check Your Understanding

How does analyzing the context of a novel help you gain a greater understanding of the story?

### Explanatory Writing Prompt

As you review the photographs, choose one image that stood out to you. Summarize what you learned from this photograph about the context of the setting, writing, and publication of *To Kill a Mockingbird*. Be sure to:

- Begin with a topic sentence summarizing what you learned from the photograph.
- Include specific, relevant details about the image that stood out or informed your understanding.
- Provide commentary on what you saw and learned.

The novel *To Kill a Mockingbird* is set in the American South in the 1930s. It was written and published during the Civil Rights Movement. One image that helped convey the context is the Unit Opener image of two girls in a classroom setting. This photograph must have come from the 1960s after schools were desegregated, especially if the picture is from a Southern state in the United States. Up until the 1960s, schools in many Southern states were segregated, meaning that white and black students could not be in school together. In this picture, the girl on the left appears to be the only black student in the classroom. She is facing a white girl directly, holding a notebook and looking a bit anxious and expectant. The white girl across from her is leaning forward as if she is talking to the other girl. This may have been the first time these two girls had ever even sat near each other, much less talked together. Desegregation of schools was one of the most important goals of the Civil Rights Movement of the 1950s and '60s.



#### PLAN

**Materials:** highlighters, poster paper  
**Suggested Pacing:** 1 50-minute class period

#### TEACH

**1** This activity directly scaffolds Embedded Assessment 1 by explaining the concept of Jim Crow and offering a professional model of the type of essay students will be writing to complete the EA.

**2** Read the Preview and the Setting a Purpose for Reading sections with your students.

**3 FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- read aloud



#### Text Complexity

**Overall:** Complex

**Lexile:** 1230L

**Qualitative:** Moderate Difficulty

**Task:** Accessible (Understand)

**4** As students are reading, monitor their progress. Be sure they are engaged with the text and annotating words and phrases that define the concept of Jim Crow. Evaluate whether the selected reading mode is effective.

**5** Draw students' attention to the Grammar & Usage feature on prepositional phrases. Point out that everything following the verb *used* is one long prepositional phrase, including its modifiers, that contains many of the important details.

Explain how to punctuate introductory prepositional phrases:

Do not use a comma after a short introductory prepositional phrase except to clarify meaning.

- *At my desk* I keep a cup of pens.  
*For his nephew*, Rico bought a toy.
- Use a comma after two or more introductory prepositional phrases.
- *Behind the house at the far end of the lot*, the dog buried its bone.

#### Learning Targets

- Analyze a secondary and a primary source to understand the cultural, social, and legal contexts of the novel *To Kill a Mockingbird*.
- Examine the historical impact of Jim Crow in the United States.

#### Preview

In this activity, you will read two informational passages that will provide additional context about the social, cultural, and legal setting of *To Kill a Mockingbird*.

#### Setting a Purpose for Reading

- Underline words or phrases that define the term *Jim Crow*.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

#### Informational Text

## Jim Crow: Shorthand for Separation

by Rick Edmonds

**1** “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.

**2** 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 Crow. “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.

**3** 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*.

#### LEARNING STRATEGIES:

Marking the Text,  
Metacognitive Markers,  
Previewing, Drafting,  
Discussion Groups

#### GRAMMAR & USAGE Prepositional Phrases

A **preposition** shows the relationship or connection between its object and another word. 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*. They are used to add detail to a sentence.

The second sentence in this essay begins with a prepositional phrase, “By the 1950s.” In this sentence, *by* shows the relationship between “1950s” and the term “Jim Crow,” giving an important detail about the passage of time. Look at the prepositions *for*, *of*, and *in* that appear in this same sentence. Consider how the reader’s understanding would change if these prepositional phrases were not used.

**colloquialism:** informal speech  
**derogatory:** disrespectful  
**minstrel:** group of comedians that traditionally dress in black-face  
**stereotypic:** based on an oversimplified idea about a group of people

#### My Notes

#### COLLEGE AND CAREER READINESS STANDARDS

##### Focus Standards:

**RI.9–10.2:** Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**RI.9–10.3:** Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how

they are introduced and developed, and the connections that are drawn between them.

**W.9–10.7:** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

## ACTIVITY 3.3 continued

**6** Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

**7 SECOND READ:** During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

**8** Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

**9** Read the Setting a Purpose for Reading section with your students.

**10 FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading of “Jim Crow Laws” in a variety of ways:

- independent reading
- paired reading
- small group reading
- read aloud

### Text Complexity

**Overall:** Complex

**Lexile:** 1790L

**Qualitative:** Low Difficulty

**Task:** Accessible (Understand)

## ACTIVITY 3.3 continued

# Setting the Context

### WORD CONNECTIONS

#### Content Connections

The NAACP (The National Association for the Advancement of Colored People) is a civil rights organization. Its main focus is to ensure the political, educational, social, and economic equality of all persons, regardless of race.

### My Notes

---



---



---



---



---



---



---



---



---



---



---



---



---



---



---



---

**wards:** large hospital rooms housing several patients

---



---



---



---



---



---



---



---

## Second Read

- Reread the text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

- 1. Key Ideas and Details:** Why were Jim Crow laws put in place, and why did opponents want to overturn the laws?

*Jim Crow laws were put in place to separate white and black people in the South in the 1950s. This meant that black people had their own “public facilities” (such as bathrooms, drinking fountains, and buses) and limited voting rights. Opponents of the law believed every person should be treated equally, regardless of race, so they fought to overturn the segregation laws. RI.9–10.2*

- 2. Craft and Structure:** How did Jim Crow laws get their name?

*Although it sounds like the laws were named after a specific individual, the name comes from the derogatory slang term “Crow” for black people. Jim—a popular male name at the time—was added on to refer to every black man as “Jim Crow.” RI.9–10.4*

## Setting a Purpose for Reading

- 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.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

## Informational Text

# Jim Crow Laws

## Martin Luther King, Jr. National Historic Site

Compiled by the National Park Service, U.S. 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*

## COLLEGE AND CAREER READINESS STANDARDS

Additional Standards Addressed:

RI.9–10.1; RI.9–10.4;  
RI.9–10.6; RI.9–10.10;  
W.9–10.9b; L.9–10.4a;  
L.9–10.6

## SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

- 1. Key Ideas and Details (RI.9–10.2) Why were Jim Crow laws put in place, and why did opponents want to overturn the laws?** How did these fears manifest into law? What were some key ways these laws separated the races? Who thought segregation was fair? Who didn't? What was the main goal of Jim Crow opponents?
- 2. Craft and Structure (RI.9–10.4) How did Jim Crow laws get their name?** Was “Jim Crow” a formal name given to the laws, or a colloquialism? Who or what did “Jim” refer to? Who or what did “Crow” refer to?

**11** As students are reading, monitor their progress. Be sure they are engaged with the text and using **metacognitive markers**. Evaluate whether the selected reading mode is effective.

TEACHER TO TEACHER

These laws relate to the 1930s setting of *To Kill a Mockingbird* in providing students with a context for the action of the story. However, Jim Crow laws were very much in effect at the novel's 1960 publication.

**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*

**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*

**effectually:** adequately  
**partition:** barrier; wall person

**Caucasian:** a white  
**Negro:** a black person  
**null:** without value

My Notes

---

---

---

---

---

---

---

---

**exclusively:** available to only one person or group

**amateur:** not professional  
**vacant:** not in use

---

---

---

---

---

---

---

---

**patrons:** customers

---

---

---

---

---

---

---

---

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

**3. Integration of Knowledge and Ideas (RI.9–10.9)** Why is it significant that many Jim Crow laws reference gender as well as race? Why did some lawmakers make this distinction? Which races and genders are mentioned most often? Why is this?

**12** Draw students' attention to the Word Connections boxes that appear throughout this reading selection.

## Setting the Context

### My Notes

**urging:** pushing forward

**mulatto:** derogatory term for a person with both black and white ancestors

**prohibited:** not allowed  
**pupils:** students  
**periodicals:** magazines or newspapers

### 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*, *translate*, and *transparent*.

**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*

**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*

### SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

**4. Integration of Knowledge and Ideas (RI.9–10.9)** Why did Mississippi likely make it illegal to promote racial equality? Why might the government want to control information about the races? What may happen if people question segregation? How did the government seek to control opinions about segregation?

**5. Craft and Structure (RI.9–10.4)** What does the word *promotion* mean within the context of this article? Make a list of possible meanings for the word, or situations in which the word might be used. Then, go back and reread Jim Crow law #18. Which definition is most likely being used here?

**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 Inter-marriage** All marriages of white persons with Negroes, Mulattos, Mongolians, or Malayans hereafter contracted in the State of Wyoming are and shall be illegal and void. *Wyoming*

## My Notes

**segregation:** separation based on race

**vicinity:** area

**furnish:** provide

**respective:** particular  
**assemblage:** meeting  
**designate:** specify



## WORD CONNECTIONS

## Multiple Meaning Words

The word *provision* has multiple meanings. As a verb, it can mean “to supply,” as in to provision a campsite. As a noun, it can mean “a stipulation or a qualification,” such as a clause in a document or agreement. In this article, however, *provision* means “something provided or supplied.” In Texas, the court will supply what is needed for black people to access their own library, administered by only black workers.

## SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

**6. Integration of Knowledge and Ideas (RI.9–10.9)** Each Jim Crow law in this article also lists the name of the state where the law was put into effect. What do the state names tell you about the scope of Jim Crow? Where are all of these states located? Why might this be significant?

**7. Key Ideas and Details (RI.9–10.2)** How did Jim Crow laws affect black citizens’ basic human rights? Could black citizens access their basic human rights during segregation? Were

the services available to black citizens of the same quality as the services available to white citizens? Why does this matter?

**8. Integration of Knowledge and Ideas (RI.9–10.9)** How does it change your understanding of the laws to read them as a primary source rather than just a summary of the laws? What classifies these laws as primary sources? What impact does reading the original language of the laws have? How might it be different to read the laws alongside a modern interpretation?

Leveled Differentiated Instruction

Before beginning the Second Read, students may need support identifying what key ideas and supporting details they will need for the text-dependent questions.

**L2-L3** Distribute the **Key Idea and Details Chart** graphic organizer. Guide students to the key idea that the Jim Crow Laws tried to limit every aspect of how black people lived their lives. Read the six questions, and have students jot down reminders of what supporting details they should look for during the Second Read. It may benefit students and help build on their confidence and fluency to conduct the Second Read as a **choral reading**. Guide students to use the graphic organizer as a note-taking tool.

**L4-L5** Have student partners turn-and-talk to record the key idea for “Jim Crow Laws” on the **Key Idea and Details Chart** graphic organizer. Encourage students to read through the text-dependent questions, and then have them use the organizer as a note-taking tool during their Second Read.

**Support** Allow students to work collaboratively to identify the key idea of the text for the **Key Idea and Details Chart** graphic organizer. As students perform their Second Read, encourage them to pay close attention to the information that supports the key idea they identified.

**13** Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

**14 SECOND READ:** During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

Setting the Context

My Notes

Second Read

- Reread the text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

**3. Integration of Knowledge and Ideas:** Why is it significant that many Jim Crow laws reference gender as well as race?

Many Jim Crow laws reference gender as well as race because men and women of different races were not trusted to be in the same place without causing trouble. All of the gender references specifically mention black men and white women. There are no specific mentions of white men not being allowed near black women. RI.9–10.9

**4. Integration of Knowledge and Ideas:** Why did Mississippi likely make it illegal to promote racial equality?

In Jim Crow law 18, Mississippi made it illegal for any person to write, publish, or distribute articles promoting racial equality. This is likely because doing so might garner sympathy for the desegregation movement. By creating fines and punishments, the government limited how many people would dare to speak out about Jim Crow laws. RI.9–10.9

**5. Craft and Structure:** What does the word *promotion* mean within the context of this article?

*Promotion* is a word with two meanings. It can mean “advancement” (as in an advancement in a job to a higher ranking position), or it can mean “encouragement.” In this article, *promotion* means “encouragement.” Mississippi made it illegal to encourage racial equality by writing, publishing, or distributing articles about equal treatment of black and white people. RI.9–10.4

**6. Integration of Knowledge and Ideas:** Each Jim Crow law in this article also lists the name of the state where the law was put into effect. What do the state names tell you about the scope of Jim Crow?

The states that created Jim Crow laws included in this article are Alabama, Arizona, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, Missouri, New Mexico, North Carolina, Oklahoma, South Carolina, Texas, Virginia, and Wyoming. Before the Civil War, these states were slave states, which suggests a long-held belief that black people are inferior to white people. RI.9–10.9

**7. Key Ideas and Details:** How did Jim Crow laws affect black citizens’ basic human rights?

Even though black citizens still maintained their basic rights (the right to education, to vote, to housing, etc.), they were not treated equally under the law. In this way, their basic human rights were violated. They could not choose which school they wanted to attend, for example, or which hospital they could visit to receive care. RI.9–10.2

8. **Integration of Knowledge and Ideas:** How does it change your understanding of the laws to read them as a primary source rather than just a summary of the laws?

Reading primary sources provides a window into the past. Reading the laws as primary sources shows readers the exact language that was used. The laws are read exactly as stated, without being filtered through a modern analysis. The laws seem even harsher when listed one after the other, without any explanation or narration between them. RI.9–10.9

### Working from the Text

9. With your group, sort the Jim Crow laws into three or four categories. Work with your group to create a poster that represents the categories and includes brief summaries of several laws that fall into each category.

10. Which of the sources in this activity is a **primary source**?

“Jim Crow Laws”

11. What are the benefits of a primary source?

The information is documentary and presented firsthand without any bias or interpretation from a modern viewpoint.

12. Which is a **secondary source**?

“Jim Crow: Shorthand for Separation”

13. What are the benefits of a secondary source?

The researcher can benefit from the author’s interpretation in order to understand the larger picture or ramifications.

14. Which source was more helpful to you in answering the research questions about Jim Crow laws, and why?

### My Notes

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### 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.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## ACTIVITY 3.3 continued

**15** Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

**16** Place students in groups for the Working from the Text activity.

**17** After students have placed their categories of laws onto poster paper, have them review each other’s posters and record questions they have about the laws on sticky notes, and then add these notes to the posters.

## TEACHER TO TEACHER

Leave time for a whole-group discussion after this small-group activity in order to acknowledge the blatant racism of these laws. Point out that these laws reached into every facet of daily life. Solicit from students laws that they found especially shocking, irrational, or ridiculous. Note the geographic extent of these laws. As an extension, invite students to experience what it was like for a black person to travel during the Jim Crow era by exploring a tourist guide that was published specifically for African Americans, *The Green Book*, available in digital form on the New York Public Library’s website.

**18** Connect this activity to the discussion about social, historical, cultural, and geographical contexts in Activity 3.2.

**19** Have students create **word maps** for the Academic Vocabulary terms *primary source* and *secondary source* and copy them into their Reader/Writer Notebooks. Help students identify the types of sources used in this activity and evaluate their usefulness.

## ACTIVITY 3.3 continued

**20** Draw students’ attention to the Independent Reading Link. Suggest that students keep a chart or other **graphic organizer** in their Reader/Writer Notebooks to track the references to Jim Crow. These references will help them as they synthesize research for the Embedded Assessment.

### ASSESS

Students’ definitions of Jim Crow should reflect a thorough understanding of the primary and secondary sources they read in this activity.

As you evaluate students’ Writing to Sources texts, make sure the texts meet the criteria outlined in the “be sure to” bullet points. In addition, students’ paragraphs must show an attempt to draw an inference from the examples they chose.

### ADAPT

If students need additional help completing the Check Your Understanding activity, have them complete a graphic organizer like the one in Activity 3.2. *What were Jim Crow laws?* should appear in the center of the graphic. Four circles should branch from the center circle, one for each of the following categories: historical, cultural, social, geographical. Have students sort the details from their marked texts, and inferences they’ve made, into these categories. After sorting their thoughts and details, have students write their definitions.

To adapt the Explanatory Text activity, place students in groups of four. Have each student provide an example of a Jim Crow law that meets the criteria in the prompt. As a group, have them use their evidence as they discuss their response to the question in the prompt. Then have them draft the text one sentence at a time, round-robin style. After drafting, have them edit the text in a group discussion, using the bullet points as a guide, until they have completed the requirements of the prompt.

## ACTIVITY 3.3 continued

# Setting the Context

### My Notes

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

### Check Your Understanding

Define *Jim Crow* and briefly explain its importance in American history.

### Writing to Sources: Explanatory Text

Cite three examples of Jim Crow laws that would have presented financial hardships to a local government or institution. What can you infer from the fact that these laws went unchallenged for many years? Be sure to:

- Cite direct quotations and specific examples from the text.
- Use prepositional phrases correctly.
- Use an appropriate voice and a variety of sentence structures to add interest to your writing.



### INDEPENDENT READING LINK

#### Read and Connect

As you read the informational texts you have chosen, look for descriptions of the Jim Crow laws. What recurring themes and issues do you notice? What are the similarities and differences? How will reading about these laws help you better understand the events in *To Kill a Mockingbird*?



#### PLAN

**Materials:** computer lab with Internet access, index cards  
**Suggested Pacing:** 1 50-minute class period, plus homework

#### TEACH

**1** Read the Preview section with your students. Have them work with a partner or small group to review what they know and generate questions for the *W* column.

In a computer lab or for homework, have students explore the PBS website “The Rise and Fall of Jim Crow” (<http://www.pbs.org/wnet/jimcrow>) or another website on the same subject. Direct students back to the **KWHL chart** to add the URLs of the pages they explored to the *H* column and the information they learned to the *L* column. Remind them to continue to generate new questions for the *W* column.

#### TEACHER TO TEACHER

If few devices with Internet access are available, adapt accordingly. For example, divide students into groups to view the website in turn, project the website on a SmartBoard for whole-class viewing, or send groups of students to view the website on the library’s computers in shifts.

If you have no Internet access for your students, consider printing out several copies of different pages from the website. Use the **jigsaw** method so that students present out to students who explored different pages.

#### 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, Think-Pair-Share

#### Organizing Information

1. Based on the photographs and sources you examined in the previous activities, fill out the first two columns of the following KWHL chart. 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?
Jim Crow laws were state laws and regulations that enforced segregation and deprived African Americans of their rights.	Did anyone ever break these laws? What were the penalties for breaking Jim Crow laws? What happened in Plessy’s Supreme Court case?	On the PBS (Public Broadcasting Service) website, conduct a search for information on “Jim Crow” and “Henry Plessy.”	In 1892 Homer Plessy was arrested for sitting in a “white” train car. He appealed to the Supreme Court.

#### COLLEGE AND CAREER READINESS STANDARDS

##### Focus Standards:

**RI.9–10.7:** Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.

**W.9–10.2:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

**W.9–10.2a:** Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

**W.9–10.7:** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple

## ACTIVITY 3.4 continued

**2** Regardless of whether students worked in pairs or groups to examine the website, make sure each student creates a notecard in question 3.

**3** Creating a note card and presenting the information helps prepare students for the Embedded Assessment in two ways: It gives them practice in a common research method and in presenting research material with visuals.

Model for students how they can use a note card to present a webpage while facing the audience (rather than looking at the screen). Ask students to explain why this is important in a presentation.

**4** Have students use their note cards to present their findings to a small group with the webpage open behind them as they face their audience.

**5** Direct students to the **graphic organizer** to **take notes** on the information learned and on the effectiveness of the student presentations.

### ACTIVITY 3.4 continued

## Researching and Presenting Information

#### My Notes

2. Choose at least three questions that you will use to guide your investigation of the PBS (Public Broadcasting Service) website for “The Rise and Fall of Jim Crow.” 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.

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

### COLLEGE AND CAREER READINESS STANDARDS

sources on the subject, demonstrating understanding of the subject under investigation.

**Additional Standards Addressed:**

W.9–10.2b; W.9–10.2c; W.9–10.2d; W.9–10.4; W.9–10.8; W.9–10.9b; W.9–10.10; SL.9–10.1a; SL.9–10.1c; SL.9–10.2; SL.9–10.3; SL.9–10.4; SL.9–10.5; SL.9–10.6

### Language and Writer's Craft: Citing Sources

When you quote a source word for word 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 *Publication Manual of the APA* (American Psychological Association), and the *MLA Handbook for Writers of Research Papers*. This book uses MLA style; you should be consistent and use only one style in a document.

A **parenthetical citation** gives basic information about the source of a quote immediately after the quote, in the same sentence. The information in the parenthetical citation will correspond to an entry on your works cited page, which will include more complete information about the source, such as publisher and date.

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 title or (for a very long title) the first words of the title. If the author's name is used to introduce the quote, give only the page number in parentheses. Place your citation outside the quotation marks, but inside the closing punctuation of the sentence.

**Examples:**

"... became known collectively as Jim Crow" (Edmonds 7).

As Rick Edmonds notes, "such diverse things as separate public facilities and laws restricting voting rights became known collectively as Jim Crow" (7).

"... was actually supported by *Plessy v. Ferguson*" ("The Rise and Fall of Jim Crow").

**PRACTICE** Choose a nonfiction book or article on a topic of your choice, and quote a sentence from it using the correct MLA-style parenthetical citation.

### Check Your Understanding

Choose one question you asked in your KWHL Chart at the beginning of this activity. Describe how you were able to answer this question through research.

### Explanatory 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, and voting rights.

#### 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

Blank lined area for taking notes.

## ACTIVITY 3.4 continued

**6** After drawing students' attention to the Academic Vocabulary note on the previous page, conduct a brief mini-lesson on plagiarism and parenthetical citations. Explain that students will use the source information (the URL) on the notecards to create parenthetical citations as they respond to the expository writing prompt at the end of this activity.

### ASSESS

Check the note cards to be sure that students are gathering information and narrowing or broadening the inquiry based on the research question.

The writing prompt assesses students' ability to synthesize their learning from the website and the articles in the previous activity.

### ADAPT

If students need additional practice with the skills taught in this activity, have them apply the skills to a different website related to the context of *To Kill a Mockingbird's* publication, such as <http://www.history.com/topics/black-history/civil-rights-movement>.

If students need more help completing the writing prompt, consider co-constructing a response to the prompt in small groups or as a **think aloud** with the whole class.

For students who need less guidance, assign the prompt as independent practice and consider asking students to conduct independent research or expand the prompt into a longer essay.

## ACTIVITY 3.5

### ▶ PLAN

**Materials:** highlighters, pictures from Activity 3.2

**Suggested Pacing:** 1 50-minute class period

### ▶ TEACH

## TEACHER TO TEACHER

To set a context for this activity, consider opening with the lyrics of songs from the Civil Rights movement, such as Bob Dylan’s “Blowin’ in the Wind” or Sam Cooke’s “A Change is Gonna Come.”

1. Search the Internet for audio, video, or lyrics of Civil Right songs, and share these songs with the class.
2. Discuss the idea of using music to inspire social change.
3. Ask students to consider how they might use music in their Embedded Assessments.

**1** Read the Preview, Setting a Purpose for Reading, and About the Author sections with your students. Review with students the meaning of diction (word choice) as well as ethos (appeals to the author’s personal character), logos (appeals to the message itself), and pathos (appeals to the audience’s emotion).

**2 FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- read aloud

### Text Complexity

**Overall:** Complex

**Lexile:** 1120L

**Qualitative:** High Difficulty

**Task:** Moderate (Analyze)

## ACTIVITY 3.5

# A Time for Change

**LEARNING STRATEGIES:**  
SOAPStone, Marking the Text,  
Drafting, Discussion Groups

### My Notes

### Learning Targets

- Analyze a historical document for its purpose, audience, claims, and evidence.
- Identify how a historical document provides context.

### Preview

In this activity, you will read a letter from Martin Luther King, Jr. and analyze the rhetorical devices and appeals he uses to convey his message.

### Setting a Purpose for Reading

- Underline strong examples of diction and imagery.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Draw a star next to any instances of ethos, logos, or pathos.

### ABOUT THE AUTHOR

Martin Luther King, Jr. (January 15, 1929–April 4, 1968) was an American clergyman, activist, and leader in the 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:**

**1** 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.

**clergymen:** ministers

### COLLEGE AND CAREER READINESS STANDARDS

#### Focus Standards:

**RI.9–10.9:** Analyze seminal U.S. documents of historical and literary significance (e.g., Washington’s Farewell Address, the Gettysburg Address, Roosevelt’s Four Freedoms speech, King’s “Letter from Birmingham Jail”), including how they address related themes and concepts.

**RI.9–10.4:** Determine the meaning of words and phrases as they are used in a text,

including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper). (See grade 9–10 Language standards 4–6 for additional expectations.)

**RI.9–10.6:** Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

TEACHER TO TEACHER

If any of your students need support with English language development, consider differentiating instruction with the corresponding ELD activities available on SpringBoard Digital. Built around an excerpt from “Letter from Birmingham Jail,” these activities offer a scaffolded approach to developing academic language through vocabulary study (3.5a), guided close reading (3.5b), and collaborative academic discussion (3.5c). When planning differentiation, make sure to have students return to portions of the ELA activity that provide essential practice for the Embedded Assessment.

**3** As students are reading, monitor their progress. Be sure they are engaged with the text and annotating striking examples of diction and imagery and appeals to ethos, pathos, and logos. Evaluate whether the selected reading mode is effective.

TEACHER TO TEACHER

In preparing to share the text with your class, search Vimeo or YouTube using the phrase *Close Reading of Letter from Birmingham Jail*. Both sites have video tutorials on reading King’s seminal letter.

**2** 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.

**3** 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.

**4** 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.

**5** 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 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 . . .

**6** 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.”

**7** 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

**affiliates:** people linked to an organization

My Notes

**cognizant:** aware  
**interrelatedness:** connectedness

**mutuality:** dependency  
**garment:** cloth  
**provincial:** local  
**agitator:** person who stirs up trouble  
**deplore:** hate

**superficial:** on the surface



WORD CONNECTIONS

Roots and Affixes

The word **lynch** means “to put to death (usually by hanging) a suspected criminal without a trial.” The word originates from Charles Lynch, a planter in the 1700s. He and his neighbors took the law into their own hands and punished British sympathizers by plundering their property, often without proof or trial.

**oppressor:** person or organization that holds others down  
**affluent:** rich  
**ominous:** threatening  
**inferiority:** state of being lower status than others

COLLEGE AND CAREER READINESS STANDARDS

Additional Standards Addressed:

RI.9–10.1; RI.9–10.3; RI.9–10.5; RI.9–10.7;  
RI.9–10.8; RI.9–10.10; W.9–10.9b; SL.9–10.1a;  
SL.9–10.1c; SL.9–10.3; SL.9–10.4; SL.9–10.6;  
L.9–10.1b; L.9–10.4a; L.9–10.6

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

**1. Key Ideas and Details (RI.9–10.2) What is the central purpose of Martin Luther King, Jr.’s letter? To whom is King writing the letter? What is he responding to? What makes the letter special today?**

# A Time for Change

My Notes

**harried:** harassed

**legitimate:** lawful  
**diligently:** carefully

**sublime:** outstanding  
**provocation:** attempts to irritate or anger  
**noble:** distinguished

**profundity:** depth

**prejudice:** unfavorable opinion about someone

**scintillating:** brilliant

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."

**8** ... 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.

**9** 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?

**10** ... 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.

© 2018 College Board. All rights reserved.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

**2. Craft and Structure (RI.9–10.4) How do the allusions that King uses in his letter help the audience relate to him and what he is saying?** To whom did King write this letter? What religious references does King make in his letter? Why might these be significant to his audience? What is interesting about the language and vocabulary that King uses in the letter?

**3. Integration of Knowledge and Ideas (RI.9–10.9) What evidence does King give as to why he deserves to be in Birmingham? What reasons does King give as to why he was in Alabama? In King's mind, how are the events in Birmingham connected to events in Atlanta, even though they occurred in different states? To King, what does it mean to be a citizen of the United States?**

© 2018 College Board. All rights reserved.

**Second Read**

- Reread the letter to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What is the central purpose of Martin Luther King, Jr.'s letter?

The central purpose of Martin Luther King, Jr.'s letter is to respond to the criticism of eight white clergymen who criticized King for promoting disobedience of segregation laws. In his letter, he explains why breaking the law is necessary and what the lawbreakers were trying to accomplish. RI.9–10.2

2. **Craft and Structure:** How do the allusions that King uses in his letter help the audience relate to him and what he is saying?

Most of King's allusions reference the Bible. King compares himself to the Apostle Paul and other 8th century B.C.E. prophets. He mentions Saint Thomas Aquinas when speaking about just and unjust laws. King also references a Jewish philosopher to express the importance of equality. These, and other religious allusions, demonstrate King's high education and appeal to his "Fellow Clergymen." RI.9–10.4

3. **Integration of Knowledge and Ideas:** What evidence does King give as to why he deserves to be in Birmingham?

One of the criticisms that King addresses in his letter is that he is an "outside agitator" and that he has no right to be in Birmingham. Firstly, King explains that he was invited to Birmingham by a religious affiliate. He further suggests that all states are united, and therefore as an American citizen, he cannot be considered an outsider within the country's borders. RI.9–10.9

4. **Key Ideas and Details:** To King, what is the difference between just and unjust laws?

In his letter, King separates laws into two categories: just laws and unjust laws. Just laws are manmade laws that coincide with biblical laws. Unjust laws are manmade laws that do not align with biblical law. To King, unjust laws are not really laws at all, which is why he has no problem breaking them. RI.9–10.3

5. **Integration of Knowledge and Ideas:** How does this letter help summarize the atmosphere in Birmingham in the early 1960s?

In a few short sentences, King references the ever-present injustice and fear of segregation, racism, and murder. He uses children as examples of how this fear and disappointment affects black lives every day, leaving them no choice but to rise up and fight back against the system that holds them down. RI.9–10.9

6. **Craft and Structure:** What metaphor does King use to close the letter, and why is it appropriate?

At the end of the letter, King draws a strong image of clouds rolling away from the sky to reveal beautiful stars. This creates a metaphor of segregation as a storm that is blocking our view of natural beauty. When it is over, the natural beauty (of the stars and of racial harmony) will once again be visible. RI.9–10.6

**My Notes**

**4** Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

**5 SECOND READ:** During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

**6** Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

**SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS**

**4. Key Ideas and Details (RI.9–10.3)** **To King, what is the difference between just and unjust laws?** To King, what is unfair about the world? How is this imbalance reflected in the law? Why is it important for King to differentiate between just and unjust laws?

**5. Integration of Knowledge and Ideas (RI.9–10.9)** **How does this letter help summarize the atmosphere in Birmingham in the early 1960s?** What was everyday life like for black Americans at this time? What kind of emotions might black Americans have been feeling? Where do you see these emotions reflected in King's letter?

**7** Have students complete a **SOAPSTone** analysis of “Letter from Birmingham Jail” using the graphic organizer. You might have students work on this individually or in pairs.

# A Time for Change

## Working from the Text

7. Complete a SOAPSTone analysis using the graphic organizer.

SOAPSTone	Analysis	Textual Evidence
<p><b>Speaker:</b> Not just who is speaking but what kind of person he is</p>	<p>A minister; “patient and reasonable,” a religious leader fighting for justice</p>	<p>“fellow clergymen” “President of Southern Christian Leadership Conference”</p>
<p><b>Occasion:</b> The circumstances surrounding the creation of this text</p>	<p>In jail and responding to those who think that what he is doing is wrong</p>	<p>“While confined here in the Birmingham city jail, I came across your recent statement calling my present activities ‘unwise and untimely.’” “I am in Birmingham because injustice is here.”</p>
<p><b>Audience:</b> The intended audience and perhaps the larger audience</p>	<p>The eight white ministers (clergy) who had authored the statement</p> <p>All those who support unjust oppression</p>	<p>“My fellow clergymen”</p>
<p><b>Purpose:</b> Why the author wrote this text</p>	<p>Possible response: To defend the civil rights demonstrations as a necessary step in the path to freedom</p>	<p>“... freedom is never voluntarily given by the oppressor; it must be demanded by the oppressed.”</p>
<p><b>Subject:</b> The topic of the text</p>	<p>Possible response: The use of civil disobedience as a morally righteous response to social and legal injustice</p>	<p>“... one has a moral responsibility to disobey unjust laws.”</p>
<p><b>Tone:</b> The author’s attitude toward the subject</p>	<p>Reasonable, thoughtful, determined, passionate</p>	<p>“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”</p>

### SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

**6. Craft and Structure (RI.9–10.6) What metaphor does King use to close the letter, and why is it appropriate? What image does King create at the end of his letter? Look over each element of the image and decide what King might be referring to. Have you ever heard of this element referred to as something else? Consider figures of speech or sayings that include these elements.**



8. Then, go back to the text and highlight words, phrases, clauses, or sentences that stand out as being **valid**, important, profound, and/or moving. Look for the following:

- examples of **rhetoric** and powerful diction, particularly words with strong connotations
- imagery, sensory detail, and figurative language
- rhetorical appeals to emotion, ethics, or logic

9. 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?

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

- 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?

### Check Your Understanding

Explain King’s purpose in writing this letter. What does he hope to achieve?

### Writing to Sources: Argument

Martin Luther King, Jr. uses several rhetorical devices in “Letter from Birmingham Jail.” Choose the rhetorical device that you think is most effective. State King’s purpose for using this device and explain the effectiveness of the rhetorical device in achieving this purpose. Be sure to:

- Write a precise claim and support it with valid reasoning and relevant evidence from the text.
- Acknowledge counterclaims and refute evidence for those claims.
- Maintain a formal tone, vary sentence types, and use effective transitions.

#### 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.

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

#### My Notes

## ACTIVITY 3.5 continued

**8** To help students complete question 8 of this activity, **model** adding text to the quotes in order to create appropriate captions to use for a slide show, photo essay, or any multimedia presentation that uses a blend of text and images.

**9** In preparation for the **group discussion** in question 9, have students create **word maps** for the Academic Vocabulary terms *rhetoric* and *rhetorical appeals* and add these to their Reader/Writer Notebooks. Ask students to reread the letter independently or in groups to **mark the text** for diction, imagery, and rhetorical appeals.

### ASSESS

Identifying an author’s purpose is one of the most important skills in rhetorical analysis; Check Your Understanding serves as an assessment of the **SOAPStone** activity.

Another key element of rhetorical analysis is identifying ethos, pathos, and logos. The Writing to Sources prompt assesses students’ abilities to both identify King’s rhetorical appeals and to craft an argumentative paragraph or essay.

### ADAPT

If students need additional help completing the Check Your Understanding activity, have them return to their SOAPStone analyses. If students have successfully identified the speaker, occasion, audience, and subject, they should be able to work out the purpose of the letter. If not, draw students’ attention to the last sentence of paragraph 2 where King justifies his presence in Birmingham. Then draw their attention to the transition that occurs in the first sentence of paragraph 3. Ask students how this transition suggests a larger purpose.

## ACTIVITY 3.6

### ACTIVITY 3.6

# Voices of Change

### ▶ PLAN

**Materials:** highlighters  
**Suggested Pacing:** 1 50-minute class period

### ▶ TEACH

**1** Read the Preview and Setting a Purpose for Reading sections with your students.

**2 FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- read aloud

**3** As students are reading, monitor their progress. Be sure they are engaged with the text-annotating significant individuals, organizations, groups, places, and laws, and writing questions that could lead to further research. Evaluate whether the selected reading mode is effective.

**LEARNING STRATEGIES:**  
Skimming/Scanning, Marking the Text, Drafting

My Notes

### Learning Targets

- Analyze a timeline to understand how social change occurred during the Civil Rights Movement.
- Make inferences and connections using multiple sources of information.

### Preview

In this activity, you will read a timeline of significant events that eventually led to the Civil Rights Act of 1968.

### Setting a Purpose for Reading

- Highlight the names of significant individuals, organizations, groups, events, places, and laws.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### Timeline

## 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.**

### COLLEGE AND CAREER READINESS STANDARDS

#### Focus Standards:

**RI.9–10.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**W.9–10.2:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

**W.9–10.2a:** Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

#### Additional Standards Addressed:

**RL.9–10.10; RI.9–10.10; W.9–10.2b; W.9–10.2d; W.9–10.9b; W.9–10.10; L.9–10.6**

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.

1963 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.

Second Read

- Reread the timeline to answer these text-dependent questions.
• Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Key Ideas and Details: What can you infer from this timeline about the context for the publication of To Kill a Mockingbird?

By skimming the timeline, it is possible to infer that To Kill a Mockingbird will be about the Civil Rights Movement. At the time of publication, the South was being desegregated, which was likely an emotionally heated process, with many white opponents. Sit-ins were common, suggesting that many black Americans were still fighting for equal rights. RI.9-10.2

2. Key Ideas and Details: Based on this timeline, what is suggested about how To Kill a Mockingbird was received by the public?

This timeline suggests that To Kill a Mockingbird was well received by the public. The novel won the Pulitzer Prize for literature. This suggests that the story was very popular and beloved. RI.9-10.2

My Notes

Handwriting practice lines for notes.

4 Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

5 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
• in pairs
• in small groups
• together as a class

6 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

7 Draw students' attention to the Independent Reading Link on the next page. Ask students to make a connection between "Letter from Birmingham Jail" and an event in the timeline. Then explain that students should look for similar connections to the timeline in their independent reading. If they are not certain that one event caused another, they can make note to confirm the cause-and-effect relationships later.

© 2018 College Board. All rights reserved.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. Key Ideas and Details (RI.9-10.2) What can you infer from this timeline about the context for the publication of To Kill a Mockingbird? What was happening in the South around the time of To Kill a Mockingbird's publication? How might this be reflected in the novel's themes? How might these current events affect the public's reaction to the novel?

2. Key Ideas and Details (RI.9-10.2) Based on this timeline, what is suggested about how To Kill a Mockingbird was received by the public? Where does the timeline reference the story To Kill a Mockingbird directly? Consider both the novel and film version of the story. What do these references suggest about the popularity and response to the story?

© 2018 College Board. All rights reserved.

## ACTIVITY 3.6 continued

**8** Remind students to respond to the writing prompt with evidence from the text in the previous activity.

### Leveled Differentiated Instruction

In this activity, students may need support brainstorming cause-and-effect ideas that explain how the “Letter from a Birmingham Jail” influenced later historical events.

**L2–L3** Have students in pairs or small groups use the **Cause and Effect** graphic organizer to generate ideas for their explanatory texts. Provide sentence frames to help students infer the effect of Dr. King’s letter: *Cause: In his letter, Dr. King encouraged \_\_\_\_\_ as a step in the path to freedom. Effect: In 1965, \_\_\_\_\_.* *Cause: Dr. King also encouraged people to disobey \_\_\_\_\_. Effect: In 1968, President Johnson \_\_\_\_\_.*

**L4–L5** Give partners the **Cause and Effect** graphic organizer, and have them use it to identify what Dr. King encouraged people to do in his letter and what they can infer about later historic events from the Civil Rights Timeline. Direct students to their responses to the SOAPStone activity in Activity 3.5 to help them generate ideas.

**Support** Allow students to complete the **Cause and Effect** graphic organizer collaboratively as a prewriting activity for their essays. Encourage them to refer to the SOAPStone activity in Activity 3.5 to help them identify possible causes for the events in the Civil Rights Timeline.

**Extend** Have students choose another Civil Rights leader, such as Malcolm X, Al Sharpton, or Thurgood Marshall. Have them conduct research to discover the effect Dr. King’s letter had on the leader they chose.

### ASSESS

Use students’ responses to the Check Your Understanding prompt to serve as an assessment of their ability to make connections across

## Voices of Change

ACTIVITY 3.6  
continued

My Notes

### Working from the Text

Consider the following quotations by American presidents.

“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*

What do they tell you about the progress toward equal rights for all races during this period of time in the United States?

### Check Your Understanding

How do the quotes reflect what is happening on the timeline? What can you infer about the American Civil Rights Movement from this timeline?

### Writing to Sources: Explanatory Text

Explain how Martin Luther King, Jr.’s letter relates to the Civil Rights Timeline. Which past events from the timeline does King reference? How did his letter influence the events that occurred after it was written? Be sure to:

- Begin with a clear thesis statement that states your position.
- Include multiple direct quotations from the text to support your claims.
- Include transitions between points and a statement that provides a conclusion.



### INDEPENDENT READING LINK

Read and Connect

As you read the informational texts you have chosen, identify a cause-and-effect relationship between two significant events or situations. Write a sentence or two of commentary explaining the cause and effect.

texts and to identify possible cause-and-effect relationships.

The writing prompt requires students to apply cause-and-effect analysis. Students’ responses should clearly show how an event in the timeline led to the position King takes in his letter, and how his letter may have helped lead to an event in the timeline.

### ADAPT

Have students who need more help with cause-and-effect analysis apply the Somebody Wanted-But-So strategy (SWBS). Have students create 3-column graphic organizer with the headings *SW*, *B*, and *S*. Then ask them to place events in the timeline, together with references from King’s letter or their own reading, into the three columns to frame clear cause-and-effect relationships.



## ACTIVITY 3.7 continued

4 Have students work in pairs or small groups to complete the annotations for the other two texts they have studied in this unit.

Ask students why they think one citation on this page begins with a work's title and the other with the author's last name. (In most cases, a citation begins with the last name of the work's main author or editor; if there is no author then the citation begins with the name of the text). Point out that the entries are listed in alphabetical order here, which is how they would appear in an Annotated Bibliography.

### ACTIVITY 3.7 continued

## Historical Research and Citation

### My Notes

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:*

### COLLEGE AND CAREER READINESS STANDARDS

**L.9–10.3a:** Write and edit work so that it conforms to the guidelines in a style manual (e.g., *MLA Handbook*, *Turabian's Manual for Writers*) appropriate for the discipline and writing type.

**Additional Standards Addressed:**

RI.9–10.2, RI.9–10.9; W.9–10.2a; W.9–10.2b; W.9–10.10; SL.9–10.2; L.9–10.3a; L.9–10.6

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 in the following graphic organizer.

People	Organizations	Events
Martin Luther King, Jr.	Southern Christian Leadership Conference	“Bloody Sunday”
Thurgood Marshall	Congress of Racial Equality	Woolworth sit-ins
	The Supreme Court	“Brown v. Board of Education”

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

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 antisegregation laws?*

My Notes

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

5 After students complete part 4 on this page, consider assigning part 5 as independent practice or for homework. Below is a list of suggested websites with reliable information about the Civil Rights Movement:

- [www.history.com](http://www.history.com) (search Civil Rights Movement)
- [www.cnn.com](http://www.cnn.com) (search MLK)
- [www.infoplease.com](http://www.infoplease.com) (search Civil Rights Timeline)
- [www.britannica.com](http://www.britannica.com) (search American Civil Rights Movement)
- [www.nps.gov](http://www.nps.gov) (search Civil Rights)
- [www.pbs.org](http://www.pbs.org) (search American Experience, Eyes on the Prize)

6 To complete part 6 on this page, have students refer to the charts they completed in part 5. To help them generate three related questions, suggest that they create a cause-and-effect **graphic organizer** like the one below. In the organizer boxes, they can generate a question about the cause of their chosen subject, a question that expands the definition of the subject itself, and a question about the effect of the chosen subject.



## ACTIVITY 3.7 continued

**7** Have students continue to work with the same partners or groups to create their research proposals. As you evaluate research proposals, let students know right away if you think their research questions are too broad or too narrow, and guide them to understand why.

**8** As students work on parts 8 and 9 on this page, provide guidance on evaluating research questions as needed. If questions are too narrow, students will have trouble finding sources of information or writing more than a sentence or two about it. If questions are too broad, such as “What caused the Civil Rights Movement?” students will be overwhelmed by the wealth of resources.

**9** Review the Language and Writer’s Craft feature with students.

## TEACHER TO TEACHER

Since many teachers prefer students to create a separate note card each time they paraphrase, summarize, or quote information from a source, you may wish to use an alternate method of documentation. Instead of the method in the student pages, you may choose to have students follow this method:

- Have students add to their Reader/Writer Notebooks an annotated bibliography entry for each source they plan to use. Then have them number the items in the bibliography.
- On each note card students create, they include the source number in the upper right corner rather than the entire bibliographic citation and annotation.
- Students should summarize, paraphrase, or—if necessary—directly quote the information from the source. Have students place a key word from the note (such as its topic) in the upper left corner of the card, and the source’s page number from which the note came in the bottom right corner.
- If students use a single source more than once, have them create separate note cards for each piece of information, with a different key word (but the same source number) on each card.

## ACTIVITY 3.7 continued

# Historical Research and Citation

### My Notes

#### 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.

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.

### Language and Writers Craft: Footnotes and Endnotes

As you learned in Activity 3.4, writers often use MLA (Modern Language Association) style for art- and literature-focused academic papers. MLA uses parenthetical citations rather than footnotes and endnotes to cite sources within a research paper. If you are writing to the MLA style, use footnotes and endnotes only when you want to refer your reader to other publications that may be informative or helpful. A less common use for footnotes is when you want to provide additional information that may digress from the main information in your paper.

If you are writing a research paper using the Chicago style (based on the Chicago Manual of Style), use footnotes and endnotes instead of parenthetical citations. To cite a source within your paper, add a superscript footnote<sup>1</sup> to the end of quotation or piece of information you are citing. The footnote should correspond to a bibliography entry at the bottom of that page of your paper or, as in MLA, refer to a separate document known as the Notes page. The Notes page is a list of all of the sources you used in the paper and comes before your Works Cited page. Your sources should be listed in the order in which they appear in the paper. Word processing programs such as Microsoft Word offer tools to manage footnotes and endnotes within your paper.

As with MLA style, there are specific formatting guidelines to the Chicago style. Be sure to read these guidelines closely if you are asked to write a research paper using this style. Ask your teacher if he or she has any specific style or citation requirements before starting your research paper.

### 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*.





## ACTIVITY 3.8

### ▶ PLAN

**Materials:** examples of photo essays, videos, and multimedia presentations  
**Suggested Pacing:** 1 50-minute class period

### ▶ TEACH

**1** Review the **graphic organizer** with students. Consider having students work with their presentation group by having each student **take notes** in one column at a time, then share out their notes with the group. Have them switch columns for each new presentation.

**2** Show and discuss a variety of presentation types. Consider the following websites to find examples:

Photo Essay: *Time* magazine’s website. Enter *Time* AND “From Emmet Till to Barack Obama”

Audio Slideshow: Many slideshows relating to Civil Rights can be downloaded from the Internet (see below). For an audio slideshow that your class can experience online, search “70 Years of Civil Rights Images” AND PBS

Video: History.com features many videos relating to the Civil Rights Movement. Search *history.com* AND video AND civil rights

Examples relating to the context for *To Kill a Mockingbird* are available online and can be found by searching “1930s Depression Era Southern U.S.” or “Civil Rights Movement” along with the presentation type (Prezi, PowerPoint, PhotoEssay, YouTube, Vimeo, etc.)

## ACTIVITY 3.8

# Reaching an Audience

**LEARNING STRATEGIES:**  
 Graphic Organizer, Levels of Questions, Note-taking, Sharing and Responding

### Learning Target

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

### Elements of Effective Presentations

- As you view at least three different types of presentations, take notes in the following graphic organizer 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?)

My Notes

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

### COLLEGE AND CAREER READINESS STANDARDS

#### Focus Standards:

**RI.9–10.7:** Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.

**SL.9–10.2:** Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

**SL.9–10.5:** Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

#### Additional Standards Addressed:

**RL.9–10.7; SL.9–10.1a; SL.9–10.1c; L.9–10.6**

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. Consider suggestions for improvement.
5. Create guiding questions for your audience’s note-taking during your presentation. You will incorporate these questions into the media you choose (for example, as titles of 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 a 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:

My Notes

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**ACTIVITY 3.8** continued

- 3** Have students create a **word map** for the Academic Vocabulary term *audience analysis* and add this to their Reader/Writer Notebooks and the Word Wall.
- 4** Model expanding on and narrowing the focus of preliminary research questions to create more “guiding questions” for the audience’s **note-taking** using **levels of questions**. Urge students to consider questions that will help their listeners identify key information from their presentation, as well as questions that will lead to full class discussions and personal connections to content. They may revisit and use the original questions they generated with their group members, but they should move beyond these to develop questions that fully account for new information they have discovered.
- 5** When the group has identified its best questions, have them put each guiding question on a note card. They can then rearrange the note cards as **manipulatives** to find the order that flows most logically and most appeals to audience members.
- 6** Instruct the groups to **draft** an outline of questions to prompt listener note-taking.

**TEACHER TO TEACHER**

Decide if you want your students to use one standard method for distributing these questions to the audience (for example, you may want all of your students to display their questions on a poster). If not, allow them to choose the method that they think will work best for their media, subject, purpose, and audience.

- 7** Have students work with their research groups to complete the writing prompt on the following page.
- 8** Have students complete the Independent Reading Checkpoint on the following page either in class or for homework. You might also use the questions provided to conduct a class discussion.

**Leveled Differentiated Instruction**

In this activity, students may need support generating ideas for an explanatory text about how an individual, organization, or event helped the Civil Rights Movement.

**L2–L3** Provide students with the **Text Structure Stairs** graphic organizer. Suggest students discuss “Brown v. Board of Education,” although they may choose their own topic. Guide small group discussions of the Supreme Court decision toward the following steps on the graphic organizer:  
*First, schools were segregated. Then the Supreme Court heard a case that said they shouldn’t be. Next, the Supreme Court agreed, and it ruled against school segregation. Finally, this landmark case would help ensure all students got an equal education.*

**L3–L4** Provide the following possible essay topics: Martin Luther King, Jr. (individual), The Supreme Court (organization), or Woolworth sit-ins (event). Have students choose, and place them into small groups accordingly. Provide the **Text Structure Stairs** graphic organizer, and have students work collaboratively to identify the chronological order in which the events of their topic occurred.

**L4–L5** Have students use the **Text Structure Stairs** graphic organizer as a prewriting activity to help them explain the chronological order in which the events of their topic occurred.

**Reaching an Audience**

My Notes

Lined area for taking notes.

**Drafting the Embedded Assessment**

Draft an explanatory text that explains how an individual, an organization, or an event facilitated the changes that occurred during the Civil Rights Movement. Remember to take the historical, cultural, social, and geographical context of *To Kill a Mockingbird* into account as you write. Be sure to:

- Identify the individual, organization, or event in your first sentence.
- Describe events in the correct chronological order.
- Include multiple direct quotations from the multimedia you used to support your claims.
- Provide a conclusion that summarizes your explanation.

**Independent Reading Checkpoint**

Review your independent reading. What have you learned and observed about the United States during the 1930s or 1960s? How did the events you read about connect to the texts you read? Were any of the events you read about also listed on the Civil Rights Timeline? Review any notes you took. How can you use what you have learned as you complete the writing prompt and the Embedded Assessment?

**ASSESS**

Check students’ guiding questions to be sure that the questions flow logically, that the focus is neither too narrow nor too broad, and that they include a variety of levels of questions.

**ADAPT**

If needed, model the creation of guiding questions for one of the exemplar presentations in this activity.

# Historical Investigation and Presentation

EMBEDDED  
ASSESSMENT 1

## 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 1930s 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?

## EMBEDDED ASSESSMENT 1

**Suggested Pacing:** 3 50-minute class periods

**1 Planning:** Students have already done some research and planning for this presentation. Have them review and evaluate their research, their proposal, and their levels of questions. If they need to do additional research or make changes, have them address those concerns now.

**2 Creating and Rehearsing:** Be sure each group has a plan for dividing the responsibilities fairly.

Remind students to keep their audience analysis in mind as they make choices and decisions.

**3 Presenting and Listening:** You may wish to set a minimum and maximum time. Have presenters distribute or post their guiding questions unless they have been incorporated into their chosen media; instruct listeners to **take notes** during the presentations.

**Reflection** After each group has presented, revisit the first Essential Question to deepen students' understanding and allow for self-reflection on what they have learned about the concept of historical, cultural, geographical, and social contexts. Be sure to remind them to continue reflecting on the presentations as they read *To Kill a Mockingbird*.

## TEACHER TO TEACHER

The pacing for this Embedded Assessment will depend on how much work is done outside of class and how you arrange the presentations. It may be that you can set up Listening and Viewing stations around the room and have one member of the group facilitate the presentation for each of three days. Or perhaps the presentations can be completely digital. You may want to videotape some of the presentations to use as exemplars in Activity 3.8 the following year.

## COLLEGE AND CAREER READINESS STANDARDS

### Focus Standards:

**W.9–10.7:** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

**W.9–10.8:** Gather relevant information from multiple authoritative print and digital sources,

using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

**SL.9–10.1a:** Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

**Portfolio** Students should have kept ongoing work for this Embedded Assessment in their Reader/Writer Notebook and in a Working Portfolio. Now is the time to collect, review, and create a Table of Contents for the work preceding Embedded Assessment 1. Each student needs to be responsible for gathering all the work he or she has done during the research, drafting, and presenting of this Embedded Assessment. Once they have reviewed their work and answered the Reflection question, be sure they add it to their portfolio.

**SCORING GUIDE**

When you score this Embedded Assessment, you may wish to download and print copies of the Scoring Guide from SpringBoard Digital. In this way, you can have a copy to mark for each student's work.

**Historical Investigation and Presentation**

**SCORING GUIDE**

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	The presentation <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>	The presentation <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>	The presentation <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>	The presentation <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>	The presentation <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>	The presentation <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>	The presentation <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>	The presentation <ul style="list-style-type: none"> <li>does not use audio/visual resources.</li> </ul>
<b>Use of Language</b>	The presentation <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>	The presentation <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>	The presentation <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>	The presentation <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>

**COLLEGE AND CAREER READINESS STANDARDS**

**SL.9–10.4:** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

**SL.9–10.5:** Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

**SL.9–10.6:** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 for specific expectations.)

**Additional Standards Addressed:**  
**W.9–10.2a; W.9–10.2b; W.9–10.2c; W.9–10.2d; W.9–10.2f; W.9–10.6**

# Previewing Embedded Assessment 2: Writing a Literary Analysis Essay

## ACTIVITY 3.9

### ACTIVITY 3.9

#### PLAN

**Suggested Pacing:** 2 50-minute class periods

#### TEACH

**1** As a transition into the second half of the unit, this activity focuses students on Embedded Assessment 2 and helps them reflect on their learning so far in the unit.

**2** Guide students to revisit the Academic Vocabulary for the unit by revisiting their QHT chart from Activity 3.1.

**3** Have students respond to the essential questions in their Reader/Writer Notebooks. Then have them review the responses to the same questions in Activity 3.1 to evaluate how their understanding has grown.

**4** As a class, unpack the Embedded Assessment. If students need help identifying the skills they will need to complete the activity, have them look at the learning targets for Activities 3.10–3.23 and identify the key verbs in each target.

Create a **graphic organizer** on poster paper. The organizer should show the connection between the knowledge and skills students will need to complete Embedded Assessment 2 and the activities they will complete beforehand.

To help with English language proficiency, students may process the skills they will need to work on and complete Embedded Assessment 2 by adding **visual cues/prompts** to their graphic organizers. These prompts can work in a way similar to road signs that visually steer people’s attention and focus—in this case, by providing students with cues that will help them comprehensively analyze the text in preparation for writing.

**5** Draw students’ attention to the Independent Reading Link on this page. Help students prepare for independent reading, including selecting appropriate materials to read. Guide students in previewing texts by analyzing the visuals and text on the front and back covers.

#### Learning Targets

- Identify and analyze the knowledge and skills needed to complete Embedded Assessment 2 successfully.
- Revise, refine, and reflect on 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 second 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?

- How can context contribute to the understanding of a novel?
- 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 Literary Analysis Essay.

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

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

#### INDEPENDENT READING LINK

**Read and Discuss**  
The second section of the unit also focuses on *To Kill a Mockingbird*, which is a coming-of-age novel. For independent reading, choose novels or biographies or autobiographies with coming-of-age themes. Discuss one or more of your independent reading selections with peers, explaining a few facts you learned about the time period of the book.

#### COLLEGE AND CAREER READINESS STANDARDS

##### Focus Standards:

**RI.9–10.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**W.9–10.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**L.9–10.6:** Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

##### Additional Standards Addressed:

RI.9–10.2; RI.9–10.4; RI.9–10.5; RI.9–10.6; L.9–10.4a

## ACTIVITY 3.10

### ▶ PLAN

**Suggested Pacing:** 1 50-minute class period

### ▶ TEACH

**1** Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand the connection between an author's choice of words, examples, images and his or her tone.

**2 FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- read aloud

#### Text Complexity

**Overall:** Complex

**Lexile:** 1040L

**Qualitative:** High Difficulty

**Task:** Moderate (Analyze)

**3** As students are reading, monitor their progress. Be sure they are engaged with the text and annotating words and phrases that reveal tone.

For example, in the passage by Rev. Thomas Lane Butts, students might note that twice he uses the word *comfort* in describing how the novel affected his community.

## ACTIVITY 3.10

# A Story of the Times

**LEARNING STRATEGIES:** Think-Pair-Share, Marking the Text, Summarizing, Discussion Groups

### My Notes



#### WORD CONNECTIONS

##### Multiple-Meaning Words

To *buck* a system, tradition, or trend means “to fight against it.” The word *buck* is also used in reference to the way bulls try to kick a cowboy or cowgirl off their back in a rodeo. This is a helpful image when considering the way characters in the novel fought against the tradition of racism in their town.

**petition:** formal request that people sign

**integrate:** bring together

**opposition:** resistance

### Learning Targets

- Analyze reflective texts for tone and to understand context.
- Write an objective summary of a passage.

### Preview

In this activity, you will read reflective texts from a variety of readers responding to the novel *To Kill a Mockingbird*.

### Setting a Purpose for Reading

- Highlight words or phrases that identify the reader's tone or attitude toward the novel.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

#### ABOUT THE AUTHOR

Mary McDonagh Murphy is an Emmy award-winning American writer, producer, and director whose work has appeared on CBS, NBC, and PBS. She primarily focuses on independent documentaries, creating long and short features on a variety of subjects. Her bestselling book *Scout, Atticus, and Boo: A Celebration of Fifty Years of To Kill a Mockingbird* is based on interviews she completed for the documentary *Harper Lee: From Mockingbird to Watchman*. In the interviews, she asked each person to discuss a favorite scene from the novel.

### Reflective Texts

from *Scout, Atticus, and Boo:*

## A Celebration of To Kill a Mockingbird

by Mary McDonagh Murphy

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

**1** 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.

**2** 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.

**3** 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.

#### COLLEGE AND CAREER READINESS STANDARDS

##### Focus Standards:

**RI.9–10.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

##### Additional Standards Addressed:

RI.9–10.2; RI.9–10.4; RI.9–10.5; RI.9–10.6; L.9–10.4a



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

1 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.

2 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.

3 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:**

1 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.

2 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.

3 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.

4 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.

My Notes

**attuned:** able to recognize  
**injustice:** wrong

**scandalized:** shocked or horrified

**devouring:** swallowing hungrily

**beneficiaries:** people who gain something

4 Continue to monitor students during their first read to ensure that they are identifying words and phrases that reveal the authors' tone. For example, James Patterson, noting that some people are scandalized by "certain language," uses a somewhat defensive tone. Oprah Winfrey, who as a girl wanted to be just like the main character, uses an admiring tone when discussing *To Kill a Mockingbird*.

5 Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

6 **SECOND READ:** During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

7 Have students answer the text-dependent questions on the next page. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. **Key Ideas and Details (RI.9–10.2)** What is the main reason Reverend Thomas Lane Butts finds comfort in *To Kill A Mockingbird*? How does Butts's experience with racism and segregation compare/contrast to Harper Lee's experience? In what ways was Butts involved in the Civil Rights movement? Does Butts think the novel represents his experiences? Why or why not?

## ACTIVITY 3.10 continued

**8** Have students count off by 3's. Have the 1's summarize the first passage, the 2's summarize the second, and so on. Remind students that a summary should include the key ideas and details from the passage, in the reader's own words.

**9** Next, have students form groups of three, each group made of students numbered 1 through 3. Have groups share and compare their summaries and textual evidence and then synthesize their findings to answer the Working from the Text questions on the student page.

### Leveled Differentiated Instruction

In this activity, students may need support writing an objective summary of their assigned passage to share with their groups.

**L2–L3** Arrange students into three groups according to their assigned passage. Guide groups through the **Paraphrasing and Summarizing Map** graphic organizer by asking: *What does \_\_\_\_\_ say about his/her experience reading the novel?* Next, guide each group in restating the experience. Have students work together to answer the question in the third column.

**L3–L4** Distribute the **Paraphrasing and Summarizing Map** graphic organizer, and review what to do in each section. Suggest that students use dictionaries and thesauruses to avoid using the author's words. Have students include textual evidence that explains how the reader's personal experiences impact his or her reaction to the novel.

**L4–L5** Have students complete the **Paraphrasing and Summarizing Map** graphic organizer as support for generating an objective summary of their assigned passage. Have students also identify textual evidence that answers the questions from Working from the Text.

**Support** Provide students with the **Paraphrasing and Summarizing Map** graphic organizer as a way of helping them to avoid reusing the author's words or including their own opinions or biases.

## ACTIVITY 3.10 continued

# A Story of the Times

### My Notes

### Second Read

- Reread the texts to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
- 1. Key Ideas and Details:** What is the main reason Reverend Thomas Lane Butts finds comfort in *To Kill A Mockingbird*?  
Reverend Thomas Lane Butts finds comfort in *To Kill a Mockingbird* because it represents the opposition many Southerners had to racism and segregation. At the time, Southerners who tried to fight back against the system were endangered, so many sat quietly on the sidelines. It gave those Southerners great comfort to see their struggle represented in literature. RI.9–10.2
  - 2. Key Ideas and Details:** What aspect does James Patterson find most moving about *To Kill a Mockingbird*?  
Patterson finds the ability to look back at a bygone era the most moving aspect of *To Kill a Mockingbird*. Even though there are elements of the novel (the language) that are somewhat offensive, Patterson finds it very important that students are able to experience the way people spoke and thought in the 1930s. RI.9–10.2
  - 3. Key Ideas and Details:** How did the civil rights movement affect Oprah Winfrey's life?  
Oprah Winfrey was born just after the civil rights movement. She experienced the benefits of the movement without having to experience the struggle—never being told to “go to the back door,” for example. It is unlikely that Winfrey would have had such massive success in her life without the civil rights movement. RI.9–10.2

### SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

**2. Key Ideas and Details (RI.9–10.2) What aspect does James Patterson find most moving about *To Kill a Mockingbird*?** How was *To Kill a Mockingbird* successful in turning Patterson on to reading when other books weren't? Which character does Patterson feel the strongest connection to? Why? In what ways does the novel allow Patterson to experience what life was like in the 1930s?

**3. Key Ideas and Details (RI.9–10.2) How did the Civil Rights movement affect Oprah Winfrey's life?** Think about Oprah Winfrey's childhood. How does her childhood compare/contrast to the childhoods described in Activity 3.3 or 3.5?

### Working from the Text

4. Write a brief, objective summary of one of the passages. Meet with a 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?

### Check Your Understanding

How might your response to the novel differ from that of someone who read the book in the 1960s?

#### My Notes

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

### ASSESS

Be sure that students can provide textual evidence to support their analysis of the passages in Working from the Text.

Check Your Understanding requires students to understand the impact of context on a reader’s response to a novel. After students write their responses to the prompt, conduct a whole-group discussion about the passages and the impact of personal experience and context on reader response.

### ADAPT

If needed, model how to identify textual evidence to support responses to the Working from the Text questions.

If students need more help responding to Check Your Understanding, consider sharing your own response to *To Kill a Mockingbird*. *Provide details about the time and place of your first reading. Ask students to think about how generational differences might partially account for your response.*

## ACTIVITY 3.11

### ▶ PLAN

**Materials:** highlighters, *To Kill a Mockingbird* DVD, DVD player  
**Suggested Pacing:** 1 50-minute class period (and homework)

### ▶ TEACH

**1** Show students opening credits of the film *To Kill a Mockingbird* (Scene 1, 0–0:02:57). You may want to show the clip twice. On the first viewing, direct students to note their general observations. For the second viewing, have them take notes in the **graphic organizer**. Direct each student (within a group of three) to view the clip for a specific element—lighting, sound, and images—and take notes on the graphic organizer. After viewing, allow students to share their observations and answer the collaborative discussion questions in groups, and then with the class.

## TEACHER TO TEACHER

To support students in their reading, consider reading the novel aloud from the beginning, using a **think aloud** to model strategies such as **diffusing** difficult vocabulary with sticky notes or responding to the text in a **double-entry journal**. Then have students continue reading using your chosen mode.

**2** Read the Preview and the Setting a Purpose for Reading sections with your students. Remind them of the various ways writers reveal a character’s personality: By showing us what a character (in this case, the narrator) says and thinks, how the character acts, how others react to the character, and so on. A character’s voice, which reflects the character’s personality, comes through in the narrator’s choice of words.

**3 FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- read aloud

## ACTIVITY 3.11

# A Scouting Party

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

### My Notes

### Learning Target

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

### Opening Credits

1. 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?
Close-up of a childish drawing of a bird; the drawing is torn Close-up of a box filled with objects	Low key	A child humming	Something about childhood

2. **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?

### Preview

In this activity, you will read two excerpts from *To Kill a Mockingbird* and look for details about character, point of view, and setting.

### Setting a Purpose for Reading

- Highlight words and phrases that give you clues about the narrator’s personality and establish her voice.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Underline the names of characters who are related to the narrator as well as the words that tell you how they are related.

### COLLEGE AND CAREER READINESS STANDARDS

#### Focus Standards:

**RL.9–10.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**RL.9–10.3:** Analyze how complex characters (e.g., those with multiple or conflicting

motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

#### Additional Standards Addressed:

**RL.9–10.4; RL.9–10.5; RL.9–10.7; RL.9–10.10; SL.9–10.1c; L.9–10.4a; L.9–10.6**

ABOUT THE AUTHOR

American writer Nelle Harper Lee (1926–2016) 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.

Novel

from

To Kill a Mockingbird

(Chapter 1)

by Harper Lee

1 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.

2 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.

3 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.

Second Read

- Reread the novel excerpt to answer these text-dependent questions.
• Write any additional questions you have about the text in your Reader/Writer Notebook.

3. Craft and Structure: What is the point of view of the novel, and what do we know about the novel's narrator?

The novel is written in first person, from the perspective of young Scout Finch. Based on this excerpt, Scout is roughly ten years old. We know that Scout is smart and humorous due to her crack about Andrew Jackson being to blame for Jem's broken arm. We also know that she loves and is close to her brother. RL.9–10.5

My Notes

Blank lined area for taking notes.

assuaged: soothed; calmed

parallel: extending in the same direction

enable: make possible

Blank lined area for taking notes.

consulted: sought advice from

Blank lined area for taking notes.

Text Complexity

Overall: Complex

Lexile: 870L

Qualitative: Moderate Difficulty

Task: Moderate (Analyze)

4 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating words and phrases that provide insight into the narrator's personality and voice. Evaluate whether the selected reading mode is effective.

5 Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

6 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
• in pairs
• in small groups
• together as a class

7 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

TEACHER TO TEACHER

Multiple passages from the novel have been reproduced throughout this unit. These passages model the length and type of passage to be analyzed in EA 2. In addition, these passages give students the opportunity to practice marking the text, especially annotating. Make sure students understand that as they read the novel, they should be looking for possible passages to analyze. You may decide to allow them to use a passage you have discussed in class or you may require they find their own new passage. You could also assign passages for groups of students to work on together.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

3. Craft and Structure (RL.9–10.5) What is the point of view of the novel, and what do we know about the novel's narrator? Does the narrator know everything everyone is thinking, or only the thoughts and feelings of one character? What do we know about Scout and her relationship with her family?

4. Craft and Structure (RL.9–10.5) What can you infer about the novel's setting based on the first few paragraphs of the novel? Does the narrator mention any particular city or state? Is the novel set in the past, the present, or the future? Why?

**8** Read the Setting a Purpose for Reading section with your students. Remind them to continue looking for examples of characterization—not only for the narrator, but the other characters involved in this passage.

**9 FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- read aloud

**Text Complexity**

**Overall:** Complex

**Lexile:** 870L

**Qualitative:** Moderate Difficulty

**Task:** Moderate (Analyze)

**10** As students are reading, monitor their progress. Be sure they are engaged with the text and annotating examples of characterization. Evaluate whether the selected reading mode is effective.

# A Scouting Party

My Notes

**collard:** leafy vegetable

**yonder:** over there

**puny:** small

**4. Craft and Structure:** What can you infer about the novel’s setting based on the first few paragraphs of the novel?

Based on the first few paragraphs of the novel, we know that the novel is set in the South (Alabama) due to Scout’s reference of her ancestor’s paddling up the river. From Scout’s reference of Andrew Jackson, the reader can safely assume that the novel is set in the past. RL.9–10.5

**Setting a Purpose for Reading**

- Highlight details that reveal characterization, such as a character’s appearance, thoughts, actions, or words.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Novel

from

## To Kill a Mockingbird

(Chapter 1)

by Harper Lee

**1** 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:

**2** “Hey.”

**3** “Hey yourself,” said Jem pleasantly.

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

**5** “So what?” I said.

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

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

**8** “Goin’ on seven.”

**9** “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.”

**10** “I’m little but I’m old,” he said.

**11** 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.”

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

**5. Key Ideas and Details (RL.9–10.3) Compare and contrast the characters of Jem and Dill. How are their characters the same? How are they different? Are there any adjectives you would use to describe these characters that aren’t used directly in the text? How do the boys react to each other at their first meeting?**

- 12 “s not any funnier’n yours. Aunt Rachel says your name’s Jeremy Atticus Finch.”
- 13 Jem scowled. “I’m big enough to fit mine,” he said. “Your name’s longer’n you are. Bet it’s a foot longer.”
- 14 “Folks call me Dill,” said Dill, struggling under the fence.
- 15 “Do better if you go over it instead of under it,” I said. “Where’d you come from?”
- 16 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.
- 17 “Don’t have any picture shows here, except Jesus ones in the courthouse sometimes,” said Jem. “Ever see anything good?”
- 18 Dill had seen *Dracula*, a **revelation** that moved Jem to eye him with the beginning of respect. “Tell it to us,” he said.
- 19 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.
- 20 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.”
- 21 “I haven’t got one.”
- 22 “Is he dead?”
- 23 “No..”
- 24 “Then if he’s not dead you’ve got one, haven’t you?”
- 25 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**.

**Second Read**

- Reread the novel excerpt to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
5. **Key Ideas and Details:** Compare and contrast the characters of Jem and Dill. How are their characters the same? How are they different?  
*Both Jem and Dill are kind-hearted and friendly, and both love the movies. Both characters are also being raised by single parents—Dill by his mother, and Jem by his father. The characters are different in that Dill is an outsider while Jem feels secure in his community. Jem is the leader of the kids while Dill must still prove that he belongs. RL.9–10.3*

**My Notes**

---

---

---

---

---

---

---

---

**revelation:** something revealed

**habitually:** regularly  
**cowlick:** tuft of hair that grows in a different direction to the rest of the hair

---

---

---

---

---

---

**contentment:** state of being satisfied

---

---

---

---

---

---

---

---

---

---

**ACTIVITY 3.11 continued**

**11** Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

**12 SECOND READ:** During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

**13** Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

**SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS**

**6. Key Ideas and Details (RL.9–10.1)** How can you tell that Dill is an outsider in the Maycomb community? What makes Dill different from Scout and Jem? How is Dill dressed? What is his family life like? What are his hobbies? How do all of these things compare to the Finch children?

**7. Key Ideas and Details (RL.9–10.1)** Why does Jem tell Scout to hush, and what does this action reveal about their characters? In this scene, why might Jem be trying to quiet his sister? Jem and Scout react differently to Dill’s background story. What do their reactions show about their maturity?

## ACTIVITY 3.11 continued

**14** Draw your students' attention to the Grammar & Usage box on this page. As a class, discuss the final sentence in the box. (Possible response: *Lee might want to emphasize that Dill is dressed like a much younger child, suggesting that he is immature or that his family treats him like a baby.*)

## TEACHER TO TEACHER

You may want to show the opening credits again before students respond to question 9.

**15** You may want to assign the Visual Prompt to students for homework as they read the rest of Chapter 1.

## ASSESS

The sketches students create in Working from the Text should be informed by the textual evidence of characterization from the scene they just read. Make sure each student in the group contributes to the annotation of the sketch. Students' sketches and notes should reflect an understanding of the dynamic of the relationship between the characters.

Students' responses to the Narrative Writing Prompt should reflect an understanding of the scene they just read, logically leading into or following from it. In addition to including dialogue and description that conforms to textual evidence about the characters and their relationship, make sure the "unseen scenes" meet the criteria in the bullet list.

## ADAPT

Use the results of the Check Your Understanding activity to decide how to approach independent reading of *To Kill a Mockingbird* during this unit. Some students will need additional scaffolding and suggested strategies to understand the text, while others will be more prepared to read and apply strategies independently.

## ACTIVITY 3.11 continued

# A Scouting Party

### GRAMMAR & USAGE Clauses

A **relative clause** is a type of dependent clause that begins with a relative pronoun: *who*, *whom*, *that*, *which*, or *whose*. A relative clause modifies a noun much like an adjective does.

These clauses can be **restrictive** (essential) or **nonrestrictive** (nonessential). Commas are usually used to set off nonrestrictive clauses. Consider these examples:

**Nonrestrictive:** "She gave the money to Dill, *who went to the picture show twenty times on it.*" The relative clause tells more about what Dill did with the money, but it is not essential to understanding the sentence.

**Restrictive:** "He wore blue linen shorts *that buttoned to his shirt ...*" Consider why the author stating that Dill's shorts buttoned to his shirt is an essential part of this sentence.

### My Notes

---

---

---

---

---

---

---

---

---

---

**6. Key Ideas and Details:** How can you tell that Dill is an outsider in the Maycomb community?

The most obvious detail that reveals Dill as an outsider is the fact that he was born in another town. Dill looks and dresses different from anyone else in town, further highlighting himself as an outsider. His difference makes him a curiosity, however, because he comes to town with outside information that makes him interesting to the other children. RL.9–10.1

**7. Key Ideas and Details:** Why does Jem tell Scout to hush, and what does this action reveal about their characters?

Jem tells Scout to hush when she mentions Dill's absent father, revealing that he is mature enough to understand socially sensitive issues. Scout, on the other hand, is still impulsive—blurting out questions as they come to her. RL.9–10.1

### Working from the Text

- 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?
- 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.

### Check Your Understanding

Summarize the sketches you made of the characters. What can you infer about the characters based on the text evidence you chose?

**Visual Prompt:** 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.

### Narrative Writing Prompt

Think about the scene you just read. Write an "unseen scene" that either comes before or goes after the scene. Or, continue one of the excerpted scenes. Use both dialogue and description in your scene. Be sure to:

- Include a new conflict for the unseen scene, or a continuation of the conflict from the excerpted scene.
- Write dialogue that creates a vivid picture of the characters and conflict.
- Create a consistent point of view.



# Conflict with Miss Caroline

ACTIVITY  
3.12

## ACTIVITY 3.12

### PLAN

**Materials:** copies of the novel *To Kill a Mockingbird* by Harper Lee  
**Suggested Pacing:** 1 50-minute class period (and homework)

### TEACH

**1** Introduce the terms *external conflict* and *internal conflict*. Have students add these terms to their Reader/Writer Notebooks for future reference. To facilitate the development of academic English, develop a **cognate bridge Word Wall**. Have students add terms that appear in the column headings in the graphic organizer for Exploring Conflict, including the Spanish cognates for *interno* (internal), *externo* (external), *persona* (person), *conflicto* (conflict), and *naturaleza* (nature).

**2** Have students work in small groups to complete the **graphic organizer** on this page; then have each group share one or more of their examples with the whole class.

**3** Walk around the class as students work on part 2 on this page, offering assistance as necessary.

### TEACHER TO TEACHER

- Based on your knowledge of your students, you may opt to read Chapter 2 aloud and work with the whole class to find textual evidence.
- For Chapter 3, consider using a **Reader's Theater**. Cast six students in the roles of Scout (narrator), Scout (child), Jem, Calpurnia, Walter Cunningham, and Atticus. Have students conclude the Reader's Theater with the paragraph beginning "I returned to school and hated Calpurnia steadily..." Have students finish the chapter independently or in small groups.
- You may want to create a bulletin board to track different conflicts in the novel. Have students label an index card "Scout vs. Miss Caroline" and add textual evidence to the bulletin board under "Man vs. Man." Ask students to contribute to the bulletin board as you read further and discover new conflicts.

### Learning Targets

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

### Exploring Conflict

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.

Internal Conflict: Person vs. Self (Struggles against one's own opposing needs, desires, emotions)	External Conflict: Person vs. Person (Struggles against another person)	External Conflict: Person vs. Society (Struggles against laws or expectations)	External Conflict: Person vs. Nature (Struggles against the physical world)
I want to sit on the couch and watch TV, but I know that taking a walk is healthier and will make me feel better.	In "The Cask of Amontillado," Montresor and Fortunato were in conflict.	In <i>The Amazing Spiderman</i> , Peter Parker is wanted by the police for his crime-stopping efforts.	During Hurricane Sandy, people struggled to survive floods and power failures.

### My Notes

Lined area for taking notes during the activity.

**LEARNING STRATEGIES:**  
Graphic Organizer, Drafting

### Working from the Text: Chapters 2–3

2. After 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
"Miss Caroline, he's a Cunningham."  Scout just wants to help her teachers understand the situation.	"Now you tell your father not to teach you any more."  Miss Caroline is intimidated by having a student who can already read.

### COLLEGE AND CAREER READINESS STANDARDS

#### Focus Standards:

**RL.9–10.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**RL.9–10.3:** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**W.9–10.2:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

**W.9–10.2a:** Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

## ACTIVITY 3.12 continued

4 Based on their reading of Chapter 2, ask students to make connections to the text in the **graphic organizer** on this page. If needed, give examples:

- As Scout attends school for the first time, make text-to-self connections by recalling your first day of school or how you learned to read.
- Make a text-to-text connection referencing a text using first-person point of view that students are familiar with.
- Make a text-to-world connection based on Scout and Miss Caroline's struggle with one another. Refer to the difficulty teachers and students sometimes have in their view of education because of their cultural misunderstandings.

5 Have students read Chapter 3 independently in class or for homework, and then engage in a **think-pair-share** to add more connections to the graphic organizer.

6 Have students reflect on Scout's coming-of-age experiences in these two chapters.

7 Review the elements of an effective introduction, and ask students to draft an introduction to an essay analyzing the conflict between Scout and Miss Caroline. Remind them that connections they made could be used to compose a hook (an anecdote about a text-to-self connection, a question that shows a text-to-world connection, or a quote referencing a text-to-text connection).

8 Draw your students' attention to the Independent Reading Link on this page. Students should complete the activity in their Reader/Writer Notebooks independently in class or as homework.

### ACTIVITY 3.12 continued

## Conflict with Miss Caroline

### My Notes

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

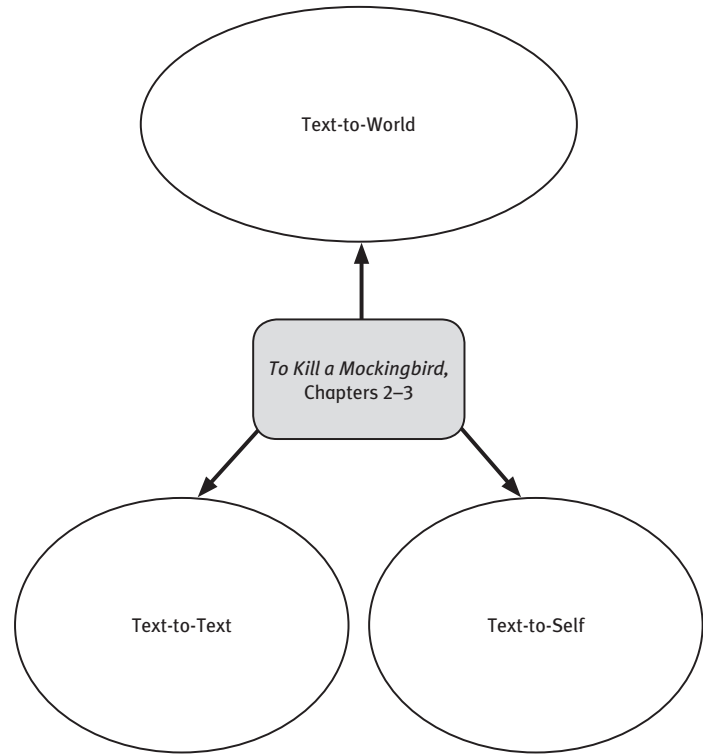
---

---

---

---

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



### INDEPENDENT READING LINK

#### Read and Connect

Create a graphic organizer similar to the one in this activity to make connections with the events in your independent coming-of-age reading. Under the graphic organizer, write a few sentences to compare the different conflicts.

### Check Your Understanding

What type of conflict is happening between Scout and Miss Caroline? Support your answer with text evidence.

### Explanatory 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.

## ASSESS

The Check Your Understanding allows students to interpret evidence, demonstrating their understanding of conflict.

Students further develop ideas about this conflict in their response to the Writing Prompt. Check the students' drafts for the elements of an effective introduction: hook (QQAS), summary, thesis statement.

## ADAPT

If students need additional help analyzing conflict, conduct the Check Your Understanding activity as a class discussion. Make sure each group or pair of students is able to cite at least one piece of textual evidence to support an observation about this conflict. Then co-write the introduction assigned in the Explanatory Writing Prompt as a class activity.

# Analyzing Boo

ACTIVITY  
3.13

## ACTIVITY 3.13

### PLAN

**Materials:** copies of *To Kill a Mockingbird* by Harper Lee, sentence strips, sticky notes, highlighters  
**Suggested Pacing:** 1 50-minute class period (and homework)

### TEACH

**1** Have students work with partners or small groups to reread the sections in Chapter 1 that introduce the character of Boo Radley. Have them complete the **graphic organizer** with details to identify the facts and rumors associated with his story, providing textual evidence and commentary for each.

### 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

### The Story of Boo Radley

- Return 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 personal commentary.

My Notes

Boo Radley's Story	Textual Evidence	Questions/Commentary
<p><b>Facts</b></p> <p>Boo's father locked him in the house after he got in trouble with the law as a teenager; at 33, he was locked in the courthouse basement for a time; when his father died, Boo's older brother Nathan moved in with him.</p>	<p>"Mr. Radley's boy was not seen again for fifteen years."</p> <p>"The sheriff hadn't the heart to put him in jail alongside Negroes, so Boo was locked in the courthouse basement."</p>	<p>Boo was 18 when his Dad locked him up. Why didn't he try to run away?</p> <p>The Jim Crow policies applied to jails as well. I wonder if Boo would have preferred to have company of any race after fifteen years alone.</p>
<p><b>Rumors</b></p> <p>He goes out at night and terrorizes the town; his pecan trees are poisonous; he may have stabbed his father with scissors or tried to kill his whole family; he eats squirrels and cats with his bloodstained hands and rotted teeth.</p>	<p>"Once the town was terrorized by a series of morbid nocturnal events: people's chickens and household pets were found mutilated; although the culprit was crazy Addie ... people still looked at the Radley place, unwilling to discard their initial suspicions."</p>	<p>People were so prejudiced against Boo that they associated him with crimes even when they knew better.</p> <p>I wonder if Harper Lee is using Boo to introduce the idea of prejudice in the community.</p>

### COLLEGE AND CAREER READINESS STANDARDS

#### Focus Standards:

**RL.9–10.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**RL.9–10.3:** Analyze how complex characters (e.g., those with multiple or conflicting

motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

#### Additional Standards Addressed:

RL.9–10.10; SL.9–10.1a; SL.9–10.3; SL.9–10.4; SL.9–10.6; L.9–10.6

## ACTIVITY 3.13 continued

**2** Read the Preview and the Setting a Purpose for Reading sections with your students. Remind students of the process involved in making an inference—applying knowledge to textual details to form conclusions or make predictions.

**3 FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- read aloud



### Text Complexity

**Overall:** Complex

**Lexile:** 870L

**Qualitative:** Moderate Difficulty

**Task:** Moderate (Analyze)

**4** As students are reading, monitor their progress. Be sure they are engaged with the text, annotating details about Boo or the Radley place, and noting their inferences in the My Notes column. Evaluate whether the selected reading mode is effective.

## TEACHER TO TEACHER

If any of your students need support with English language development, consider differentiating instruction with the corresponding ELD activities available on SpringBoard Digital. Built around the excerpt from *To Kill a Mockingbird*, these activities offer a scaffolded approach to developing academic language through vocabulary study (3.13a), guided close reading (3.13b), and collaborative academic discussion (3.13c). When planning differentiation, make sure to have students return to portions of the ELA activity that provide essential practice for the Embedded Assessment.

### ACTIVITY 3.13 continued

## Analyzing Boo

### My Notes

**hastily:** quickly

### Preview

In this excerpt, notice how the children begin to question their assumptions about Boo and the Radley place.

### Setting a Purpose for Reading

- Underline any details about Boo or the Radley place.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Write any inferences or conclusions you draw from “reading between the lines” in the My Notes section.

### Novel

from

## *To Kill a Mockingbird*

(Chapter 4)

by Harper Lee

**1** 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.

**2** 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.

**3** 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.

**4** 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.

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

**6** “Don't eat things you find, Scout.”

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

**8** Jem growled.

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

**10** “Spit it out right now!”

**11** 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.”

**12** 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!”

### SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

**2. Key Ideas and Details (RL.9–10.1)** What does Scout's changing relationship with Calpurnia suggest about Scout's coming of age? What is different about Scout's character in this excerpt compared to earlier excerpts? Does Scout seem more or less impulsive? Why might Calpurnia be giving Scout more grace?

**3. Key Ideas and Details (RL.9–10.2)** Why do the children struggle with what to do with the pennies they find? What does this suggest about their characters? What choices do the children have about what to do with the pennies? Why is stealing the pennies different from stealing other things from their neighbors?

- 13 “You touched the house once!”
- 14 “That was different! You go gargle—right now, you hear me?”
- 15 “Ain’t neither, it’ll take the taste outa my mouth.”
- 16 “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.
- 17 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.
- 18 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.
- 19 “Probably day after,” said Jem. “Mis’sippi turns ’em loose a day later.”
- 20 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.
- 21 “I see it, Scout! I see it—”
- 22 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.
- 23 “Indian-heads,” he said. “Nineteen-six and Scout, one of ’em’s nineteen-hundred. These are real old.”
- 24 “Nineteen-hundred,” I echoed. “Say—”
- 25 “Hush a minute, I’m thinkin’”
- 26 “Jem, you reckon that’s somebody’s hidin’ place?”
- 27 “Naw, don’t anybody much but us pass by there, unless it’s some grown person’s—”
- 28 “Grown folks don’t have hidin’ places. You reckon we ought to keep ’em, Jem?”
- 29 “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.”
- 30 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.
- 31 “What you **reckon** we oughta do, Jem?”
- 32 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.

**wrought:** worked  
**tyranny:** absolute rule by a leader

**provoke:** anger

**parched:** dry

My Notes

**gingerly:** carefully

**unanimous:** agreed on by everyone

**reckon:** think

**ethical:** moral

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

4. **Key Ideas and Details (RL.9–10.1)** At the end of this excerpt, Jem is “thinking again.” What might Jem be considering that the younger Scout hasn’t thought of? At the end of the excerpt, whom does Jem realize the pennies might belong to? What would this mean in terms of his ethical decisions? How might Jem’s fears about the Radleys affect his decisions?

5. **Craft and Structure (RL.9–10.4)** How does language help characterize the children? How do Jem and Scout speak? How does the author represent the children’s speech in writing? What does this tell you about their characters?

## ACTIVITY 3.13 continued

**5** Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

**6 SECOND READ:** During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

**7** Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

### ACTIVITY 3.13 continued

## Analyzing Boo

slicked: polished

### My Notes

**33** “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.”

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

**35** “I don’t know, Scout. But these are important to somebody. ...”

**36** “How’s that, Jem. ...?”

**37** “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.”

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

### Second Read

- Reread the novel excerpt to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
- 2. Key Ideas and Details:** What does Scout’s changing relationship with Calpurnia suggest about Scout’s coming of age?
- As Calpurnia gives Scout more space to make her own decisions, she realizes that as Scout ages and becomes more independent, she is less likely to be influenced by authority figures. This suggests the beginning of Scout’s transition from child to adult. RL.9–10.1*
- 3. Key Ideas and Details:** Why do the children struggle with what to do with the pennies they find? What does this suggest about their characters?
- They know they are valuable and irreplaceable. This shows that the children have strong morals and consciences. Even though they have stolen things in the past—flowers, milk, and food—these things were all replaceable. RL.9–10.2*
- 4. Key Ideas and Details:** At the end of this excerpt, Jem is “thinking again.” What might Jem be considering that the younger Scout hasn’t thought of?
- At the end of this excerpt, Jem seems to be considering whom the pennies belong to. He has considered all the usual suspects, but realizes that perhaps the pennies belong to Boo Radley. He wants to return the pennies to their rightful owner but is afraid of the Radleys. RL.9–10.1*
- 5. Craft and Structure:** How does language help characterize the children?
- Harper Lee writes many words as they would be spoken, leaving off the “g” in words like “gettin” and “lookin’,” for example. She also writes words as they would sound if spoken—“oughta” and “wanta,” for example. It suggests the social class that they belong to, as more educated, wealthier people would have a different accent. RL.9–10.4*

**Working from the Text**

6. 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 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 following page.

7. Return 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.

8. **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.

**Check Your Understanding**

Construct an interpretive statement about how the experience of finding gifts in the knothole of the Radley live oak tree has helped Jem and Scout come of age.

**Writing to Sources: Explanatory Text**

Write a paragraph to explain how the experience of finding gifts in the knothole of the Radley live oak tree has helped Jem and Scout come of age. Be sure to:

- Include a well-stated topic sentence.
- Include direct quotations and specific examples from the text.
- Use a coherent organization structure and make connections between specific words, images, and ideas conveyed.

**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.

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**

Lined area for student notes.

8 Draw your students’ attention to the two Literary Terms boxes defining *symbol*, *motif*, *plot*, and *subplot*. Have students create word maps and add these terms to the Word Wall and their Reader/Writer Notebooks.

9 Form **discussion groups** of six students. Have each group assign two students to each passage. Use the **jigsaw** strategy to form expert groups of students who will all read and analyze the same passage. Remind students to use sticky notes to **annotate** their passages before completing their row of the **graphic organizer** on the next page.

10 Have students read the rest of Chapters 4–6 for independent practice or homework, evaluating the “expert” analysis as they add their own annotations and notes.

**ASSESS**

The Check Your Understanding activity shows that students understand how to draw evidence from the text to form an interpretation about an important motif or subplot.

For Writing to Sources, students can use the interpretive statement they created for the Check Your Understanding task as a basis for their explanatory paragraphs. In addition, students’ paragraphs should meet the criteria in the bullet list.

**ADAPT**

If students need additional help completing the Check Your Understanding activity, have students work with a partner to construct an interpretive statement about coming of age based on this passage. Have them use the following sentence frame:

In (*title of work*), (*author*) uses (*symbol/motif/subplot*) to (*statement about coming of age*).

Have them copy their statements onto sentence strips to post and discuss.

# Analyzing Boo

Objective Summary of the Passage	Statement About How This Is a Coming-of-Age Experience	Key Textual Evidence to Support Your Interpretation
<p><b>Passage 1:</b> Possible response: The kids are playing with an old tire when Jem pushes Scout so hard she rolls into the Radley yard. They decide to act out the Radley family history, but Atticus catches them and asks some pointed questions. Scout wants to stop playing anyway because she thinks she heard laughing from inside the house.</p>	<p>The kids are challenging each other on what games are appropriate. They are beginning to explore their assumptions about the neighbors. Scout in particular is starting to think more about the consequences of her actions.</p>	<p>“I raised my head and stared at the Radley Place steps in front of me. I froze.” “I had heard another sound, so low I could not have heard it from the sidewalk. Someone inside the house was laughing.”</p>
<p><b>Passage 2:</b></p>		
<p><b>Passage 3:</b></p>		



PLAN

**Materials:** copies of the novel *To Kill a Mockingbird* by Harper Lee, sentence strips, highlighters  
**Suggested Pacing:** 1 50-minute class period (and homework)

TEACH

- Review the word *theme*. If students struggle to remember this word, have students create a **word map** and add *theme* to the Word Wall and their Reader/Writer Notebooks.
- Ask students what level of question the sample represents. (This is a universal question, one that ties the motif of Boo Radley to a universal theme.)
- Have students work in small groups to apply **levels of questions** to the next two chunks of text.
- Combine several groups into a larger **discussion group** to ask and respond to one another’s questions.

**Learning Targets**

- Use Levels of Questions to identify themes in Chapters 7–9.
- Write thematic statements and a conclusion paragraph.

**Levels of Questions**

1. 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?*

**First Read: Chapter 7**

2. 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?”)  
*What do Jem’s pants look like when he goes back for them?*

**Level 2 Question:** Interpretive Questions (“What does the text mean?”)  
*Why is it significant that the pants are sewn up “all crooked”?*

**Level 3 Question:** Universal Questions (“Why does it matter?”)  
*How would you feel if there were signs that someone was watching you, reading your mind, and leaving you gifts?*

3. 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

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

© 2018 College Board. All rights reserved.

© 2018 College Board. All rights reserved.

**COLLEGE AND CAREER READINESS STANDARDS**

**Focus Standards:**

- RL.9–10.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- RL.9–10.2:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**W.9–10.2f:** Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

**Additional Standards Addressed:**  
 RL.9–10.3; W.9–10.2a; W.9–10.2b; W.9–10.2d; W.9–10.2e; W.9–10.9a; W.9–10.10; SL.9–10.1c; L.9–10.4a; L.9–10.6

TEACHER TO TEACHER

Consider using the fishbowl strategy (inner/outer circles) to have students evaluate each other’s questions and discussions. Have one group stand in a circle outside the first discussion group to observe and take notes on their discussion of Chunk 2. Next, have them trade places with the first group to discuss Chunk 3 and the new outer group takes notes.

5 Have discussion groups work to generate theme statements based on their discussions. Have them post these on sentence strips for a class discussion. Remind them of the difference between a topic (“rumors”) and a theme (“Rumors are based more on fear than reality”).

Questions and Conclusions

My Notes

Lined area for taking 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?”)

Working from the Text: Chapter 7

4. 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?

Often rumors are based on fear and prejudice rather than reality. Stereotypes and prejudice limit our expectations in serious ways.

5. Good conclusions support the information and explanations presented in an essay. One way to write a conclusion is to connect the thesis statement to literal, interpretive, and universal statements. Read the following model 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.

#### Model 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 people’s actions are more important than what others say about them.

6. **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.

#### Check Your Understanding

After you read Chapters 8 and 9, 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.

#### Explanatory 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

One use of **present tense** is called the “literary present,” and it is a characteristic of the formal style used for a literary analysis. Using the literary present means referring to events in a written work using the present tense—as if they are currently happening. For example, in a summary or analysis of *To Kill a Mockingbird*, a writer might note: “When Jem goes back to the Radley place, his pants are folded . . .” The literary present reminds us that each time we open a book, the story takes place anew for the reader.

#### My Notes

---



---



---

#### INDEPENDENT READING LINK

##### Read and Discuss

Choose three chunks of text from one of your independent reading selections. Make them about the same length as the chunks from *To Kill a Mockingbird*. As you answer the following questions for each chunk, notice how each level adds a layer of complexity to your understanding of the material. (Level 1) What does the text say? (Level 2) What does the text mean? (Level 3) Why does it matter?

## ACTIVITY 3.14 continued

6 Read the sample conclusion aloud and work with the class to mark the text for the different elements.

7 Have students continue to **chunk the text** of Chapters 8 and 9, **annotating** each chunk with **levels of questions**. You may want to assign part or all of the rest of this activity as homework, allowing class time for groups to meet and discuss their questions.

8 Draw students’ attention to the boxed features on this page:

- Grammar & Usage: Remind them to use literary present in their responses to the writing prompt.
- Independent Reading Link: Remind students that they can chunk school or library texts with sticky notes to mark each chunk’s beginning and end; they can use the same sticky notes to record their questions.

## ASSESS

The Check Your Understanding task requires students to apply skills used in the Chapter 7 activity—including generating theme statements—to Chapters 8 and 9.

Check the students’ responses to the Explanatory Writing Prompt for effective topic sentences; literal, interpretive, and universal connections; and consistent use of the present tense.

## ADAPT

If students need additional help drafting a conclusion, consider these options:

- Have students use the following sentence frame to get started: *In this passage, (author) uses the (literary element and specific example) to convey the theme of (specific theme).*
- Revisit the skill after Activity 3.15. Have students work with a group or whole class to co-construct a conclusion to that activity’s explanatory writing task.

## ▶ PLAN

**Materials:** Text read during Activity 3.14 (*To Kill a Mockingbird* sections) and responses to the text-dependent questions from that activity  
**Suggested Pacing:** 1 50-minute class period

## ▶ TEACH

**1** Introduce the topic of pronoun use by reading the following sentence. Replace [Teacher] with your name:

**[Teacher] refused to give his classes any homework.**

**2** Ask students to identify the subject in the sentence. Then ask them to identify the pronoun that replaces the proper noun in the sentence. Consider writing the sentence on the board and labeling the sentence with these parts of speech.

**3** Ask students which sounds better: the first sentence, or “[Teacher] refused to give [Teacher’s] classes any homework.” Ask students *why* the first sentence sounds better. Responses may include that the name is not used twice, and the pronoun makes the sentence sound less awkward.

**4** Explain to students that using pronouns correctly can do two things: make writing flow better, and keep the meaning clear. Throughout this lesson, they will be dealing with pronoun-related aspects of writing that will help improve their work.

**5** Read aloud the section Understanding Pronoun-Antecedent Agreement. Consider adding the technical terms that appear in this section—antecedents, pronoun—to a Word Wall.

**6** There are three example sentences in this section. As you arrive at these examples, consider writing the sentences on the board so that you can mark them and visually express the rules you explain to the students.

Language Checkpoint:  
Using Pronouns

## Learning Targets

- Understand the relationship between pronouns and their antecedents.
- Revise writing to improve and clarify pronoun use.
- Maintain pronoun-antecedent agreement in writing.

## Understanding Pronoun-Antecedent Agreement

Pronouns are words that take the place of nouns (names for people, places, things, and ideas) in a sentence. Sometimes they take the place of other pronouns. Pronouns should agree with their antecedents in gender (male, female, or neuter) and number (singular or plural). When a pronoun doesn’t agree with its antecedent, the sentence may be confusing.

**Jem** was comfortable holding **his** air rifle.

In this sentence, the pronoun *his* refers to the antecedent *Jem*. Both the pronoun and its antecedent are singular and masculine, so they agree.

Each time **Scout** talked to Atticus, **she** carefully chose **her** words.

In this sentence, the pronouns *she* and *her* refer to the antecedent *Scout*. Both pronouns and the antecedent are singular and feminine, so they agree.

When a pronoun agrees with a compound antecedent (an antecedent joined by a conjunction such as *and* or *or*), follow these rules:

When the parts of the antecedent are joined by *and*, the antecedent is plural.

**Jem** and **Scout** carefully stalked around **their** yard.

In this sentence, the pronoun *their* refers to the antecedents *Jem* and *Scout*. The antecedent is plural, so the pronoun is plural as well.

When singular parts of the antecedent are joined by *or*, the antecedent is singular.

**Jem** or **Dill** is sensitive about his long name.

In this sentence, the pronoun refers to *Jem* or *Dill*. The antecedent is singular, so the pronoun is singular.

1. Revise each of the following sentences to correct errors in pronoun-antecedent agreement.
  - a. Two live oaks grew near the Radley house; its roots made the nearby road bumpy.  
*Two live oaks grew near the Radley house; their roots made the nearby road bumpy.*
  - b. Boo or Jem said they could read anything that needed reading.  
*Boo or Jem said he could read anything that needed reading.*
  - c. A person who finds odd treasures might wonder what they should do with them.  
*A person who finds odd treasures might wonder what he or she should do with them.*

## COLLEGE AND CAREER READINESS STANDARDS

## Focus Standards:

**L.9-10.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L.9-10.3:** Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

## TEACHER TO TEACHER

Recently, there has been a cultural conversation about the use of the pronoun “they” for a singular-noun replacement, so that gender is not identified. This is a new and contested pronoun use and therefore will not be assessed on standardized tests. However, it may be a point of discussion in the classroom in order to address how language and usage conventions adapt and change over time. Several professional publications have updated their style manuals over the past few years to allow for “singular they,” and students might be interested in researching the arguments for and against this new usage.

**7** Read the section Using Pronouns Clearly. Now that students understand the relationship between pronouns and antecedents, explain that they will practice being consistently clear when using pronouns.

**8** Read the first “unclear” sentence aloud and model for students through a **think aloud** the question that is begged by the structure of the sentence. Then, illustrate for students how the sentence can be “cleaned up” by the two options provided. Consider projecting or writing these on the board in order to demonstrate how to make the corrections and avoid the errors in the future. Repeat this process with the second “unclear” example.

**9** Read aloud the instructions that lead to student steps 2a–2c. Explain to students that they will now go through the same process by first writing what question will be begged by the unclear sentence, and then providing a clear rewritten version of that sentence.

**10** Solicit responses from students.

**11** Read the section Using Pronouns with Collective Nouns. Explain to students that it is common to see disagreement errors in writing between collective nouns and pronouns. Consider adding “Collective Nouns” to a Word Wall.

### Using Pronouns Clearly

When writing, make sure that it is always clear to whom or what your pronouns refer. Sometimes you may need to revise your writing in order to make it clear.

**Unclear:** Scout spoke to Sarah, and then she walked away.  
[Who walked away?]

**Clear:** Scout spoke to Sarah, and then walked away.

**Clear:** Scout spoke to Sarah, who then walked away.

**Unclear:** The neighbors stood under the trees. They were motionless.

[Were the neighbors or the trees motionless?]

**Clear:** The neighbors stood motionless under the trees.

**Clear:** The neighbors stood under the motionless trees.

2. For each sentence below, think about what makes the sentence unclear. Then write a question about what is unclear. Finally, rewrite the sentence to make it clear.

a. Jem was entertained by agitating Dill. He reveled in seeing his reaction.

*Who reveled in seeing whose reaction?*

*Jem was entertained by agitating Dill. He reveled in seeing Dill's reaction.*

b. Scout confessed to Calpurnia about hitting Jem. She said she was disappointed.

*Who was disappointed?*

*Scout confessed to Calpurnia about hitting Jem. Calpurnia said she was disappointed.*

c. Atticus confronted Mr. Cunningham and the mob. He refused to back away.

*Who refused to back away?*

*Atticus confronted Mr. Cunningham and the mob and refused to back away.*

### Using Pronouns with Collective Nouns

So far, you have practiced creating agreement between both singular and plural pronouns and their antecedents. Another typical pronoun error concerns agreement with collective nouns. A **collective noun** is a singular noun that names two or more people, animals, or things. Some examples of collective nouns include the following: *army, audience, class, family, flock, public, team*.

A collective noun is considered singular when it refers to a single group whose members act all together, or in unison.

The team performed **its** chant before tip-off.

[All team members are chanting together as one.]

When the members of the group act as individuals (all performing different actions), the collective noun is plural, and it requires a plural pronoun.

The team chose different options for **their** pregame meals.

[Each team member makes his or her own choice.]

**12** Complete a think aloud with the examples of collective nouns being replaced with pronouns correctly. Consider making these visual for students while you explain them.

**13** Read aloud the instructions that lead to student steps 3a–3b. Explain that students can work in pairs to rewrite the sentences that have collective noun errors. Circulate while the students work in order to identify a pair that can explain the solutions to the class.

**14** Read the section Using Pronouns with Correlative Conjunctions. Explain that, like collective noun errors, these are common errors with pronouns. Explain that students probably see or hear these types of errors on a regular basis. Consider adding the types of correlative conjunctions presented to a Word Wall.

**15** Read aloud the instructions that lead to student steps 4a–4b. Explain that students can work in pairs to rewrite the sentences that have correlative conjunction errors. Circulate while the students work in order to identify a pair that can explain the solutions to the class. Try to identify different students than those who presented earlier.

## Language Checkpoint: Using Pronouns

Deciding whether a collective noun is singular or plural can be tricky, so keep in mind these guidelines:

- If the group members are acting as one, then the collective noun is singular.
  - If the group members are acting separately from each other, then the collective noun is plural.
3. Revise each of the following sentences to correct a pronoun's agreement with a collective noun.
- a. The class performed their original play at the local arts festival.  
The class performed its original play at the local arts festival.
  - b. The family differed in its opinion on which board game to play.  
The family differed in their opinions on which board game to play.

### Using Pronouns with Correlative Conjunctions

When writing about how two nouns are related, you may want to clarify the relationship by using correlative conjunctions. **Correlative conjunctions** are words that work together to connect two words or word groups. Some common correlative conjunctions include the following:

- **either ... or**  
She will **either** ride her bike **or** walk there.
- **neither ... nor**  
We expect **neither** hail **nor** sleet.
- **not only ... but also**  
We **not only** won the game **but also** qualified for the finals.

When using correlative conjunctions with pronouns, make sure the pronoun agrees in number with the nearest antecedent.

Neither Scout nor the boys confessed **their** actions to Atticus.

In the example above, the pronoun *their* is used because it agrees with the noun (*boys*) that is nearest the pronoun.

4. Revise each of the following sentences to correct the pronoun-agreement error.
- a. Not only the coach but also the players do his best.  
Not only the coach but also the players do their best.
  - b. Either Susie or Maria will let me borrow their swim goggles.  
Either Susie or Maria will let me borrow her swim goggles.

### Writing with Pronouns

Write a scene using three characters from *To Kill a Mockingbird*. It can be an imaginary scene based on your reading so far. In your scene, be sure to use at least five pronouns that use characters' names as antecedents. Be sure to make some of the pronouns singular and some plural. When you are finished, underline the pronouns you used, and circle their antecedents. Then exchange your writing with a partner to check for clear and correct pronoun use.

### Check Your Understanding

What question(s) can you ask yourself whenever you write in order to ensure you're using pronouns clearly and correctly? Add the question(s) to your Editor's Checklist.

Do pronouns agree in gender and number?

Is what each pronoun refers to clear?

### Revising

Reread the conclusion you wrote in Activity 3.14. As you reread, pay attention to your use of pronouns. Underline the pronouns and circle their antecedents, and make sure each pronoun agrees with its antecedent. Revise as necessary to ensure clear and correct pronoun usage.

## LC 3.14 continued

**16** Prepare students for the individual writing task found in the Writing with Pronouns section, making clear the expectations for singular and plural pronoun use. Students can do the text marking on their own drafts, or you may choose to have student pairs exchange drafts in order to mark one another's and provide actionable revision feedback.

**17** Direct students to the Check Your Understanding section. Make sure that their Editor's Checklist questions show an awareness of ambiguous pronouns, inappropriate shifts in pronoun person, and pronoun agreement.

**18** Students should work on the revisions individually. Remind them to mark the text appropriately according to the instructions provided. You may also elect to have student pairs exchange and mark one another's drafts. Circulate in order to provide students with in-progress feedback, if necessary.

### ASSESS

Responses throughout the lesson should show that students can consistently use pronouns correctly in various situations, and recognize when they make pronoun-use errors.

### ADAPT

If students need additional practice with pronoun use in their own writing, reference the content of this lesson as you continue to read *To Kill a Mockingbird*. As you prepare instruction, find passages and sections that provide opportunities for students to identify correct pronoun usage. Additionally, continue to address proper pronoun use in the students' original writing.

## ACTIVITY 3.15

### ▶ PLAN

**Materials:** copies of *To Kill a Mockingbird* by Harper Lee, highlighters, sticky notes, *To Kill a Mockingbird* DVD Scene 15, 0:41:08–0:44:18

**Suggested Pacing:** 1 50-minute class period

### ▶ TEACH

**1** Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand that there is often an important relationship between a novel’s title and its theme.

**2** Review the Literary Term *symbol*. Have students revisit their **word map** for *symbol* or add one to their Reader/Writer Notebooks.

**3** Guide students in a **close reading** of the excerpt from Chapter 10. Help them make predictions about the symbolism of the mockingbird.

#### Text Complexity

**Overall:** Complex

**Lexile:** 870L

**Qualitative:** Moderate Difficulty

**Task:** Moderate (Analyze)

**4** Have students respond to the discussion questions in a **think-pair-share** or **small-group discussion** before sharing their responses with the whole class.

**5** In small groups, have students continue with a close reading of Chapter 10. Instruct students to **chunk the text**, pausing after each chunk to make sticky note **annotations**. Have students in each group divide responsibility for tracking the following elements: setting, conflict, or character.

## ACTIVITY 3.15

# Two Views of “One Shot”

**LEARNING STRATEGIES:**  
Close Reading, Discussion Groups, Graphic Organizer

### My Notes

**rudiments:** basics

### 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.

### Preview

In this passage from *To Kill a Mockingbird*, you will read a short but important scene and compare this scene to the film version.

### Setting a Purpose for Reading

- Highlight references to the title of the novel.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### Novel

from

## *To Kill a Mockingbird*

(Chapter 10)

**1** 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.”

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

**3** “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: Chapter 10

- 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?

**1.** 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.

### COLLEGE AND CAREER READINESS STANDARDS

#### Focus Standards:

**RL.9–10.2:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**RL.9–10.7:** Analyze the representation of a subject or a key scene in two different artistic

mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).

#### Additional Standards Addressed:

**RL.9–10.1; RL.9–10.3; RL.9–10.10; W.9–10.2a; W.9–10.10; SL.9–10.1a; L.9–10.6**



**Working from the Text**

2. 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
The film is limited to the street outside the Finches' house, while the book includes some inside scenes. Both convey the setting of an empty, deserted street.	External Conflict: Person vs. Nature. Atticus has to kill the rabid dog before he infects the children or one of the neighbors.  Internal Conflict: Person vs. Self. Atticus does not want to shoot a gun, but he knows it is the right thing to do.	The film scene focuses more on Jem's point of view and his new understanding of Atticus.  The book reveals more about Calpurnia and how she takes control of the situation to protect the children.  Both the reader and the children discover Atticus's skills, giving us more insight into his humble, thoughtful character.

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

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

- Atticus will be the one to destroy the racism that can infect his children.
- Racism can destroy a community.

**My Notes**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

Work together with the class to identify possible themes. Then, have students construct thesis statements about how a literary element contributed to one of these themes. Remind students that they should focus on one of the three literary elements from their graphic organizers, not symbolism.

6 After students have discussed their annotations and textual evidence for each literary element, show the film clip of this scene. Have each student responsible for a particular element make notes in the **graphic organizer** comparing the film's portrayal of the same element.

**Leveled Differentiated Instruction**

**L1** In this activity, consider supporting students who are at an early stage in their English language development by turning on the closed captioning subtitles while viewing *To Kill a Mockingbird*. Viewing a film with English subtitles can boost English learners' engagement with the film while also helping them develop vocabulary, recognize word boundaries, and improve listening comprehension.

**TEACHER TO TEACHER**

You may want to form "expert" groups, in which students who annotated the text for the same literary element work together. After taking notes on the scene, have the expert groups compare their observations. Then have students return to their home groups to share their expertise, complete the graphic organizer, and respond to part 3.

To help build learner autonomy, suggest that students use the strategy **conferencing**. Have them work with partners within their group to ask questions that will help them better understand the details of the group's task. Students can present their questions to the full group, and the groups as a whole can discuss the questions and their answers. By doing so, the various elements of the group assignment will be clarified for everyone.

7 In response to part 4, discuss Atticus's metaphor of "disease" for the town's racism. Guide students to understand how the disease of rabies is used symbolically in Chapter 10 to show that the trial is bringing an awareness of their community's racism into the children's previously "safe" neighborhood.

ASSESS

The Check Your Understanding task requires students to draw a conclusion about one of the novel’s themes based on their analysis of literary elements in Chapter 10, using a theme statement about symbolism as a model.

Check the thesis statements to be sure that students have correctly identified a theme and indicated how the literary element of setting, conflict, or character helps develop the theme.

The Writing to Sources activity requires students to develop an explanation using comparison and contrast. Students should use the elements of setting, character, and conflict as points of comparison and cite specific textual examples to support their comparisons.

ADAPT

If students need additional help with the Check Your Understanding task, supply this sentence frame:

*In Chapter 10, Harper Lee uses (specific example of literary element) to develop the theme that (specific theme).*

If students need help organizing their responses to the Explanatory Text prompt, have them create a T-chart **graphic organizer**, with one column for the novel and one for the film. Have them create three rows, one for each literary element they are comparing: Setting, Conflict, and Character. Transferring their notes from the graphic organizer on the previous page to the T-chart will underscore the similarities and differences in each element’s treatment.

My Notes

Lined area for taking notes.

Check Your Understanding

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.

Writing to Sources: Explanatory Text

Compare and contrast the scene in the book vs. the depiction in the film. Explain how they are alike and where they differ. Be sure to:

- Include a well-developed topic sentence.
- Include elements that are both similar and different.
- Cite details from the text and the film to support your explanation.

# Pin the Quote on Atticus


ACTIVITY  
3.16

## ACTIVITY 3.16

### PLAN

**Materials:** copies of *To Kill a Mockingbird* by Harper Lee, life-size paper outline of “Atticus,” sticky notes, highlighters, dictionaries, sentence strips  
**Suggested Pacing:** 1 50-minute class period (and homework)

### TEACH

- 1 Read the Preview and the Setting a Purpose for Reading sections with your students.
  - 2 **FIRST READ:** Have students **diffuse** the text of the excerpt in small groups, using context clues, highlighters, and a dictionary or thesaurus. Tell them to list any words they could not define.
-  **Text Complexity**  
**Overall:** Complex  
**Lexile:** 870L  
**Qualitative:** Moderate Difficulty  
**Task:** Moderate (Analyze)
- 3 In a whole-class discussion, share the denotations and connotations of diffused vocabulary.

## TEACHER TO TEACHER

You may want to use a projector or interactive whiteboard to **model diffusing** the text as students share definitions.

- 4 **SECOND READ:** During the second reading, students will **mark the text** with questions, inferences, predictions and connections. You may choose to have students reread and work on their **annotations** in a variety of ways:
  - independently
  - in pairs
  - in small groups
  - together as a class
- 5 Draw students’ attention to the Grammar & Usage box on this page. The information on sentence combining will help students express their increasingly complex ideas about the novel more fluidly.

### Learning Targets

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

### Preview

In this activity, you will read an excerpt from Chapter 11 in order to analyze conflict and character.

### Setting a Purpose for Reading

- Underline descriptions of settings and character.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Draw a star next to any indications of conflict.

### Novel

from

## To Kill a Mockingbird

(Chapter 11)

1 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.

2 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.

3 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.

4 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!”

### LEARNING STRATEGIES:

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

### GRAMMAR & USAGE Independent 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*. Most sentences with multiple independent clauses need a comma before the coordinating conjunction.

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

**confined:** restricted  
**passé:** out of fashion

**wrathful:** angry  
**melancholy:** gloomy

### My Notes

---

---

---

---

---

---

### COLLEGE AND CAREER READINESS STANDARDS

#### Focus Standards:

**RL.9–10.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**RL.9–10.3:** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text,

interact with other characters, and advance the plot or develop the theme

**W.9–10.2:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

**W.9–10.2a:** Introduce a topic; organize complex ideas, concepts, and information to make important connections and

## ACTIVITY 3.16 continued

6 After students complete step 1 of Working from the Text, ask them to copy one of their completed sentence stems onto a sentence strip. Post the sentence strips and lead a class discussion on the significance of character, setting, and conflict in the passage.

7 For step 2 on this page, review the Literary Term *foreshadowing*. Have students revisit (or create if needed) a **word map** for *foreshadowing* in their Reader/Writer Notebooks.

8 Work together with the class to rewrite Atticus’s advice to Jem as a theme. Help them link the theme (1) to the interpretive statements they generated in step 1 above and (2) to the idea that this last chapter of Part 1 foreshadows the prejudice that the children will encounter in Part 2, as well as their father’s bravery.

9 The Independent Practice (step 3) may be assigned as homework.

### ACTIVITY 3.16 continued

## Pin the Quote on Atticus

**apoplectic**: extremely angry

**livid**: enraged

### My Notes

5 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.

### Working from the Text

1. Consider the significance of character, conflict, and setting in the passage you just read. Ask yourself: Why are these literary elements important? How do they 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 racism of the old South](#).
- The conflict between the children and Mrs. Dubose is similar to ... [the conflict between Atticus and the rest of the town](#).
- The setting of Mrs. Dubose’s house, halfway between the Finch home and the town, is significant because ... [the children are leaving the safety of home and facing society’s disapproval](#).

2. In the following quotation, Atticus gives Jem advice on how to deal with Mrs. Dubose. Consider what this advice might be foreshadowing.

“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.”

[It is better to rise above conflict than to get dragged into it.](#)

3. **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.

### COLLEGE AND CAREER READINESS STANDARDS

distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

#### Additional Standards Addressed:

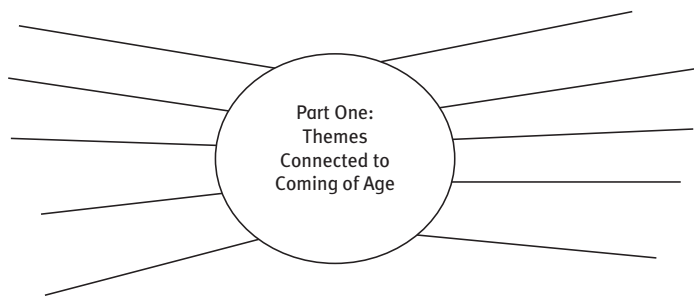
RL.9–10.2; RL.9–10.10; W.9–10.2b; W.9–10.2c; W.9–10.5; W.9–10.9a; W.9–10.10; L.9–10.1b; L.9–10.4c; L.9–10.6

### Identifying Themes

4. 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.
5. 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.



#### My Notes

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

- 10 Have students share their "life lessons" in small groups, and then **brainstorm** other advice that Atticus has given the children.
- 11 Have students relocate their sticky notes to a life-size outline representing Atticus. Assign a chapter (from 1–10) to each group. Have them **skim/skan** their chapter for other advice Atticus has given the children and record these quotes on sticky notes to add to the class collection.
- 12 After reviewing guidelines for identifying theme, choose several quotes to model rewriting as themes and add them to the web. Have students work with partners or small groups to add more.
- 13 Have them choose a theme from the web and analyze in writing how a conflict, character, or setting helps develop that theme.

### Leveled Differentiated Instruction

In this activity, students may need prewriting support in identifying literary elements to be used in an explanatory essay.

**L2–L3** Review the **Notes for Reading Independently** graphic organizer, and discuss how students can use this to record information. Together, reread the Chapter 11 excerpt aloud, pausing to record details that describe the conflict, setting, or main characters. Have students work together to write a chapter summary.

**L3–L4** Divide students into three groups, and assign the main characters, conflict, or setting to each. Have students reread chapter 11, completing the **Notes for Reading Independently** graphic organizer for their assigned literary element. Afterward, bring students together to share their findings and to write a brief chapter summary.

**L4–L5 and Support** Provide students with the **Notes for Reading Independently** graphic organizer, and define the literary terms as necessary. Have students use this organizer as prewriting support as they reread Chapter 11 for information about the chapter's characters, conflict, and setting to use in their essays.

## ACTIVITY 3.16 continued

**14** Have students pair up to read the Language and Writer’s Craft lesson on incorporating quotations. With their partners, have students complete the Practice activity. Then have volunteers share the transition, lead-in, quote, and commentary with the class.

**15** Draw your students’ attention to the Independent Reading Link on this page. Suggest that students create a different graphic organizer for each topic, and then connect themes around that topic.

### ▶ ASSESS

Student responses to the Check Your Understanding task should show their ability to synthesize their analysis of a literary element (Working from the Text, step 1) with their identification of themes (Identifying Themes, steps 4–5).

### ▶ ADAPT

If students need additional help with the Check Your Understanding task, use **guided writing** to co-construct an analytical statement, based on the theme that “It’s better to rise above conflict than to get dragged in.” Begin with the conflict between the children and Mrs. Dubose identified in step 1 of Working from the Text. Then connect it to the “life lesson” generated in step 2 to generate an analytical statement: *The children’s conflict with Mrs. Dubose contributes to the theme that it is better to rise above other people’s negativity than to sink to their level.*

## ACTIVITY 3.16 continued

# Pin the Quote on Atticus

### My Notes

### Language and Writer’s Craft: Incorporating Quotations

Quotations are powerful pieces of text evidence that can be used to support your literary analysis. However, quotations must be integrated into the body of your analysis smoothly and carefully, so that it is clear how the quoted text relates to the logical flow of ideas in your writing.

Use the **TLQC** (Transition, Lead-in, Quote, Commentary) method to integrate your quotes, with commentary, in a literary analysis essay:

- **Transition:** A transitional word, phrase, or clause can be used to begin introducing your quote. The type of transition will depend on how the quotation follows from the previous idea. Some commonly used transitions are *for example*, *in addition*, *as a result*, *regardless*, and *after all*.
- **Lead-in:** Give background for the quote by identifying the situation in which it occurs, who is speaking, or any other information necessary to set the quote in context.
- **Quote:** Place quoted text in quotation marks, and remember to include a parenthetical citation.
- **Commentary:** Follow up the quote with an explanation of what the quote shows or how it is relevant to the point you are making.

**PRACTICE** Identify the transition, lead-in, quote, and commentary in the following example:

For example, Jem never loses his calm as he reads to Mrs. Dubose. Scout observes that “Through the weeks he had cultivated an expression of polite and detached interest, which he would present to her in answer to her most blood-curdling inventions” (146). Jem is taking his father’s advice and growing into the kind of man who will not get dragged down by other people’s anger.

### Check Your Understanding

Choose a literary element (character, conflict, or setting) from Chapter 11 and explain how it connects to the larger issues in the novel.

### Explanatory 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.



### INDEPENDENT READING LINK

#### Read and Research

Choose one of your independent reading selections. Identify the themes in the selection. Make a web like the one you made for the themes in *To Kill a Mockingbird*. Record your observations about your independent reading selection.

# Shifting Perspectives

ACTIVITY  
3.17

## ACTIVITY 3.17

### PLAN

**Materials:** copies of *To Kill a Mockingbird* by Harper Lee  
**Suggested Pacing:** 1 50-minute class period (and homework)

### TEACH

**1** Before beginning Part 2, ask students to revisit their notes from Embedded Assessment 1 in this unit and reflect on how their understanding of the novel has been enhanced by their research into the context of its setting and publication. In a class discussion, ask them to make connections to historical conditions in the 1930s and inferences about reader response to the novel in the 1960s.

**2** Have students **brainstorm** experiences that have exposed them to different perspectives in their lives.

**3** Part Two begins with Jem and Scout in an entirely new setting. Post this theme: “Coming of age” involves recognizing different perspectives.” Instruct students to **mark the text** with sticky notes for evidence as you read a short passage from Chapter 12, which allows Jem and Scout many new perspectives. As an example, you could begin with, “How’d you and Mister Jem like to come to church...” and read up until, “we’re mighty glad to have you all.”

### TEACHER TO TEACHER

Depending on the needs and abilities of your students, you may want to put them in groups and have individuals mark for one element (setting, conflict and character) each, and then share their notes. If your students are ready for a challenge, you could have them use three different colored highlighters to color-code their textual evidence as they read along.

### Learning Targets

- Create an outline for an analytical essay about how literary elements contribute to a theme.
- Analyze the purpose of literary elements and the effects they have on readers.

### Research Reflections

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.

**LEARNING STRATEGIES:**  
Brainstorming, Close Reading, Marking the Text

#### My Notes

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

### Close Reading: Chapter 12

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.*

### Working from the Text

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.”

© 2018 College Board. All rights reserved.

### COLLEGE AND CAREER READINESS STANDARDS

#### Focus Standards:

**RL.9–10.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**RL.9–10.2:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**RL.9–10.7:** Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).

**Additional Standards Addressed:**  
**RL.9–10.3; RL.9–10.5; W.9–10.10**

© 2018 College Board. All rights reserved.

## ACTIVITY 3.17 continued

**4** Using the examples provided, guide your students to **outline** an essay about how the given theme was developed using literary elements.

**5** Have students choose a passage from Chapter 13 or 14 to analyze independently in an outline. This task could be assigned as homework.

## TEACHER TO TEACHER

Since students will be writing substantially on the same thesis (based on the same literary elements of character, conflict, and setting and on the same coming-of-age theme), you may want to have them work in groups to co-construct an outline.

**6** You may want to have students complete the Independent Practice (Chapters 13–14) as homework.

### ACTIVITY 3.17 continued

## Shifting Perspectives

### My Notes

### Outline for a Passage-Analysis Essay

#### I. Introduction:

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

**Thesis:** In this passage, the literary elements character, setting, and conflict develop the theme that coming of age involves recognizing different perspectives.

#### II. Body (Support Paragraph)

**Topic Sentence:** The setting of the church appears welcoming to Scout.

**Textual Evidence:** “It was a happy cemetery.”

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

**Topic Sentence:** The conflict with Lula makes Jem and Scout uncomfortable.

**Textual Evidence:** “I agreed: they did not want us here.”

#### V. Body (Support Paragraph):

**Topic Sentence:** Scout recognizes a new side of Calpurnia’s character.

**Textual Evidence:** “Again I thought her voice was strange.”

#### VI. Conclusion:

**Restate Thesis:** Going to church with Calpurnia was a “coming-of-age” experience for Jem and Scout in which they learned about different perspectives.

**Literal/Interpretive/Universal Statements:** Discuss what they learned and how this might have prepared them for the trial, and make a connection to how reading the novel might have been a “coming-of-age” experience for people growing up in the 1960s.

5. Look for more textual evidence in Chapter 12 to support the topic sentences in your outline.





## ACTIVITY 3.18

### ACTIVITY 3.18

## A Solitary Light

### PLAN

**Materials:** copies of the novel *To Kill a Mockingbird* by Harper Lee, *To Kill a Mockingbird* DVD, photos from the film  
**Suggested Pacing:** 1 50-minute class period (and homework)

### TEACH

**1** You can find many photos online from the movie version of *To Kill a Mockingbird*. Search for photos of Atticus and Scout. Download one or more photos and have students respond to the **quickwrite**. Use the following questions to get them started:

- What can you tell about Atticus and Scout’s characters from the photo? (supportive father, white-collar worker, troubled child)
- What is the setting, and why is it important? (front porch swing, family/home environment)
- What kind of conflict can you infer from their facial expressions? (Scout has an internal conflict—she’s upset—or Atticus is comforting her about an external conflict)

**2** Have students work in small groups to conduct a close reading of the jailhouse scene, recording textual evidence of literary elements in the **graphic organizer**.

**LEARNING STRATEGIES:**  
 Quickwrite, Graphic Organizer, Visualizing, Sketching, Discussion Groups

#### My Notes

### Learning Targets

- Compare and contrast how a theme is developed in a key scene in film and text.
- Conduct a close read and analyze significant literary elements.

### Making Inferences

- 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?

### Close Reading: Chapter 15

- 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

“A long extension cord ran between the bars of a second-floor window ... In the light from its bare bulb, Atticus was sitting propped against the front door. He was sitting in one of his office chairs, and he was reading, oblivious of the night bugs dancing over his head.”

#### Conflict

“‘You know what we want,’ another man said. ‘Get away from the door, Mr. Finch.’  
 ‘You can turn around and go home again, Walter,’ Atticus said pleasantly. ‘Heck Tate’s around somewhere.’  
 ‘The hell he is,’ said another man.”

#### Character

“Atticus and Jem were well ahead of us, and I assumed that Atticus was giving him hell for not going home, but I was wrong. As they passed under a streetlight, Atticus reached out and massaged Jem’s hair, his one gesture of affection.”

#### Other (plot, symbol, motif)

Scout uses the metaphor of checkers to describe Atticus’s thoughtful strategic response: “This was the second time I heard Atticus ask that question in two days, and it meant somebody’s man would get jumped.”

### COLLEGE AND CAREER READINESS STANDARDS

#### Focus Standards:

**RL.9–10.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**RL.9–10.2:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**RL.9–10.7:** Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).

#### Additional Standards Addressed:

**RL.9–10.3; RL.9–10.5; W.9–10.10**

**Working from the Text**

- 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.  
*A mob is made up of individuals who have lost the capacity to see reason.*  
*One single personal voice that reminds a mob of its individuality can disarm it.*
- 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.

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)
Low-angle shots of Atticus make him appear powerful even when threatened by a mob. Long shots emphasize how alone he is in protecting Tom Robinson.	Front lighting on the Finches emphasizes their innocence; side lighting on the mob makes them seem menacing.	Sounds of the cars arriving and squeaky brakes emphasize how peaceful it was before the mob arrived.	Zoom-in on Atticus when the children arrive creates suspense. Shot-reverse-shot shows Walter Cunningham's emotions as Scout addresses him.

- 6. **Discuss:** What are some of the differences between the film and text versions? What changes in dialogue were made?

My Notes

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

- 3** Have groups write the theme they identify on a sentence strip. Post and discuss before they write interpretive statements.
- 4** Review the film techniques students will analyze in the film clip. Show students the film version of text passage (Scene 21: 01:01:58–01:07:10).
- 5** Have students conduct small-group discussions about the passage's transformation to film before you engage them in the class discussion (step 6). Have each group write an interpretive statement describing how a cinematic technique contributes to theme. Ask students to put their interpretive statements on a sentence strip. Post these and discuss.

▶ ASSESS

The Check Your Understanding task asks students to move beyond simple comparison to draw a conclusion about why the filmmaker made the decisions he did. To reinforce the activity, have students consider different choices they might make.

The Explanatory Writing prompt allows students to demonstrate mastery of writing in comparison-contrast mode to support an explanation. Check students' responses to be sure that they have clear topic sentences and have effectively integrated textual evidence with commentary.

▶ ADAPT

You may choose to adapt this explanatory writing activity to support students who need additional practice in simply analyzing how elements and techniques contribute to a theme. Have students choose literary elements or cinematic techniques to analyze. You may even want to use guided writing to model the analysis of one element, and then assign the other for independent practice.

Decide how much additional practice your students need in writing support paragraphs. Consider using the topic sentences that students generate in Activity 3.20 to model, co-construct, or provide additional practice opportunities for writing support paragraphs.

**6** Assign Chapter 16 for independent practice or homework. After students **visualize** and **sketch** a key scene, have them use their annotations to explain the choices they would make as filmmakers and to support their decisions with textual evidence.

# A Solitary Light

My Notes

Lined area for taking notes.

### Check Your Understanding

Why might changes have been made in the transformation from text to film?

### Explanatory 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.
- Check pronouns to assure that each has a clear antecedent and indicates the correct person (male or female) and number (singular or plural).

**Independent Practice:** Read Chapter 16 and choose a key scene to visualize and sketch. Annotate your scene with textual evidence and commentary to explain the choices you made in details, angles, framing, and background.

# Analyzing Atticus's Closing Argument

ACTIVITY  
3.19

## ACTIVITY 3.19

### PLAN

**Materials:** copies of *To Kill a Mockingbird* by Harper Lee, *To Kill a Mockingbird* DVD  
**Suggested Pacing:** 1 50-minute class period

### TEACH

- 1** Review the rhetorical appeals: pathos, ethos, and logos. Have students revisit their **word maps** for these terms and add them to the Word Wall if they aren't there already.
- 2** Discuss the relationship between the speakers and their appeal in Chapters 17–19. For example, Mayella relies primarily on pathos because she is lying (so her claims have no logic, logos) and knows that the jury would not respect her character (lack of ethos).
- 3** Read the Preview and the Setting a Purpose for Reading sections with your students. Review with them the elements of an argument. Create a word map for the word *argument* and post it on your Word Wall.

### 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.

### Working from the Text: Chapters 17–19

- 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

“Which eye? ... Was it her left facing you or her left looking the same way you were?”—Atticus

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

“I picks for Mr. Link Deas ... I works pretty steady for him all year round, he’s got a lot of pecan trees ‘n things.”—Tom

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

“... if you fine fancy gentlemen don’t wanta do nothin’ about it, then you’re all yellow stinkin’ cowards, stinkin’ cowards, the lot of you.”—Mayella

### 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?

### Preview

In this activity, you will read, take note of rhetorical appeals, and analyze Atticus’s closing argument from Chapter 20.

### Setting a Purpose for Reading

- Highlight rhetorical appeals (ethos, logos, and pathos).
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Draw a star next to any elements of an argument (hook, claim, evidence, counterclaims, and call to action).

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

### My Notes

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

### COLLEGE AND CAREER READINESS STANDARDS

#### Focus Standards:

**RL.9–10.7:** Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).

**W.9–10.1b:** Develop claim(s) and counterclaim(s) fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.

#### Additional Standards Addressed:

**RL.9–10.1; RL.9–10.3; W.9–10.1a; W.9–10.1c; W.9–10.9a; L.9–10.1a; L.9–10.6**

## ACTIVITY 3.19 continued

**4 FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- read aloud

### Text Complexity

**Overall:** Complex

**Lexile:** 870L

**Qualitative:** Moderate Difficulty

**Task:** Moderate (Analyze)

**5** As students are reading, monitor their progress. Be sure they are engaged with the text and annotating rhetorical appeals and elements of argument. Evaluate whether the selected reading mode is effective.

**6** Draw your students' attention to the Grammar & Usage feature on this page. You can extend this lesson by pointing out other examples of parallel structure in this excerpt from *To Kill a Mockingbird*. For example, point out the use of parallel clauses beginning with "some Negroes" in the paragraph beginning "Which, gentlemen..." This example and the one in the feature box exemplify repetition as well as parallel structure. You might also point out the last sentence in the paragraph beginning with "One more thing..." It contains a series of parallel clauses beginning with "some."

## TEACHER TO TEACHER

If any of your students need support with English language development, consider differentiating instruction with the corresponding ELD activities available on SpringBoard Digital. Built around the excerpt from *To Kill a Mockingbird*, these activities offer a scaffolded approach to developing academic language through vocabulary study (3.19a), guided close reading (3.19b), and collaborative academic discussion (3.19c). When planning differentiation, make sure to have students return to portions of the ELA activity that provide essential practice for the Embedded Assessment.

## ACTIVITY 3.19 continued

# Analyzing Atticus's Closing Argument

### My Notes

**minute:** tiny  
**sifting:** sorting

**iota:** small quantity

**persisted:** continued with determination  
**contraband:** something forbidden by the law

### GRAMMAR & USAGE Parallel Structure

**Parallel structure** is often used in persuasive speech because it emphasizes an important aspect of the related ideas, creates a pleasing rhythm, and helps the speaker build to a point. Consider this part of Atticus's argument: "... the assumption ... that *all* Negroes lie, that *all* Negroes are basically immoral beings, that *all* Negro men are not to be trusted..." This sentence uses parallel relative clauses beginning with *that*. Consider how Atticus's use of parallel structure adds to the force of his argument.

### Novel

from

## *To Kill a Mockingbird*

(Chapter 20)

by Harper Lee

**1** "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.

**2** "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.

**3** "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.

**4** "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.

**5** "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.

**6** "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.

**7** "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.

### SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

**2. Key Ideas and Details (RL.9–10.1) What does Atticus mean when he says, "This case is as simple as black and white"?** Sometimes, simple statements can have two meanings: literal and figurative. Create a list of meanings for the phrase "black and white." What is "black" in this case and what is "white"?

**3. Key Ideas and Details (RL.9–10.3) What tone does Atticus use when describing Mayella to the court?** How does Atticus feel about Mayella and her actions? When Atticus shifts the focus of his speech from Tom Robinson to Mayella, how does he alter his speech? Consider Atticus's motivation for swaying the jury when he describes Mayella.

8 “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**.”

9 “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.”

10 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.

11 “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.

12 “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.

13 “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.”

14 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?”

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

**temerity:** recklessness



**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*.

**cynical:** distrusting the motives of others

**caliber:** quality

**perspired:** sweat

**tendency:** inclination to do something

**idle:** not working

**My Notes**

---



---

**pauper:** very poor person

---



---

**idealist:** person who pursues noble principles

---



---



---



---



---

**SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS**

4. **Key Ideas and Details (RL.9–10.1)** Why is it significant that Atticus is sweating while delivering his closing statement? What emotions are people feeling when they start to sweat? What does this suggest about Atticus? What does this suggest about Tom Robinson’s case?

5. **Key Ideas and Details (RL.9–10.1)** According to Atticus, what is the one way that all men are created equal? What does equality mean today? What did equality mean in the 1930s? Has Tom Robinson experienced equality in his life? Is there any chance that he will experience it in his case?

**7** Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

**8 SECOND READ:** During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

**9** Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

**10** In Working from the Text, student will complete a **SMELL** chart, designed for analyzing a persuasion through five essential questions: (1) What is the sender-receiver relationship? (2) What is the message? (3) What emotional strategies are used? (4) What is the logic or the argument? (5) How does language affect the meaning and effectiveness of the argument? Lead the class in a discussion of the S element of the acronym to establish the difficulties Atticus faces as he presents his final appeal for Tom Robinson's innocence.

# Analyzing Atticus's Closing Argument

My Notes

### Second Read

- Reread the novel excerpt to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

**2. Key Ideas and Details:** What does Atticus mean when he says, "This case is as simple as black and white"?

Atticus's statement that the case is as simple as black and white has two meanings. He means that the case is simple. The verdict should be as clear to the jury as black and white. Symbolically, he means that this is an obvious case of racism—of black against white—and that the jury should see that simply, too. **RL.9–10.1**

**3. Key Ideas and Details:** What tone does Atticus use when describing Mayella to the court?

While Atticus has been sympathetic through most of his closing statement, his tone becomes accusing when he describes Mayella's actions. It's clear that Atticus puts the full blame for Tom Robinson's situation on Mayella's shoulders. He says he pities her, and that she behaved like a child, all the while pointing the finger of guilt at her alone. **RL.9–10.3**

**4. Key Ideas and Details:** Why is it significant that Atticus is sweating while delivering his closing statement?

It is significant because it shows that he is nervous. He knows that this is a tough case. It also shows that he cares. Atticus knows that Tom is innocent and that it is his responsibility to ensure the jury comes back with that verdict. The line describing Atticus as "shining tan" creates an image of Atticus with dark skin, suggesting his solidarity with Tom. **RL.9–10.1**

**5. Key Ideas and Details:** According to Atticus, what is the one way that all men are created equal?

Even though the Declaration of Independence states that all men are created equal, it's obvious that during this era in the South, black men are viewed as lesser than white men. To Atticus, however, there is no excuse for all men not to be treated equally in the court. It is for this reason that he calls the court the "great leveler." **RL.9–10.1**

**6. Key Ideas and Details:** How does Atticus feel about Tom Robinson? How can you tell?

Atticus truly cares about Tom Robinson and thinks he is a good person. This is apparent in the way that he describes Tom, calling him "quiet, respectable, humble." Atticus also believes that he is innocent of the crimes he has been accused of. This is apparent in the closing line of the excerpt, when he desperately asks the jury to believe him. **RL.9–10.2**

### Working from the Text

**7.** Perform a close reading of Atticus's closing statement. Use the SMELL strategy to complete your analysis.

### SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

**6. Key Ideas and Details (RL.9–10.2) How does Atticus feel about Tom Robinson? How can you tell?** Create a list of adjectives Atticus uses to describe Tom Robinson. Does it seem as if Atticus uses these words out of obligation as his lawyer, or does he really believe them? How does the text suggest whether Atticus believes Tom is guilty or innocent?



**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?

Most of the jury are men from the surrounding countryside rather than city men. Atticus knows that they have already made up their minds about Tom Robinson's guilt. The jury knows that Atticus has tried to break down their prejudices by confronting them with factual evidence that proves Tom incapable of the crime he is accused of. They cannot waver from their prejudices. Atticus speaks to his community as much as to the jury, hoping to create a chink in the armor of prejudice.

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

Tom Robinson is on trial because Mayella and Tom Ewell need a scapegoat for their own code-breaking behavior—she for desiring a black man's attention, he to justify his savage beating of his daughter. There is no evidence of a crime, and much evidence suggesting the crime of rape was impossible. The case is “as simple as black and white.” Atticus asks the jury to rise above prejudice in their deliberations.

**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?

“... nothing but pity in my heart for the chief witness”; “She is the victim of cruel poverty and ignorance”; “... unspeakable: she kissed a black man”; “... a quiet, respectable, humble Negro who had the unmitigated temerity to ‘feel sorry’ for a white woman.” Atticus tries to create empathy and sympathy for both the victim and the accused. He cannot make a martyr of the victim but must try to get the jury to understand her motives.

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

All the statements he makes about evidence appeal to logic: left- and right-handedness, physical evidence of a crime.

The psychological logic of scapegoating is also presented.

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

“... a quiet, respectable, humble Negro who had the unmitigated temerity to ‘feel sorry’ for a white woman.” Here Atticus reminds the jury of Tom's place in society.

“... but in this country our courts are the great levelers, and in our courts all men are created equal.” Here Atticus uses the language of the historical ideals of the country to make an ethical appeal.

My Notes

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



INDEPENDENT READING LINK

**Read and Respond**  
Examine the texts you have read independently to analyze the voice of the main character and one or two of the most important supporting characters. Since they are all coming-of-age texts, what similarities, if any, did you notice in the voices? How does the voice contribute to your understanding of the character? Is the voice of a main character in one text stronger than those in the other texts? Why?

**11** Have students work individually, with partners, or in small groups to complete the **SMELL** chart, providing detailed evidence. You might give them an example of each to help focus their reading:

- Emotion: “I have nothing but pity in my heart for the chief witness of the state.”
- Logic: “There is circumstantial evidence to indicate that Mayella Ewell was beaten savagely by someone who led almost exclusively with his left.”
- Language: “...the assumption—that evil assumption—that all Negroes lie...”

**12** Ask students to share their responses either in small groups or with the class.

**13** Draw your students' attention to the Independent Reading Link on this page. Remind students that voice is the unique sound and rhythm of a speaker or writer. Ask students whether Atticus's voice is similar to the voice of any character in the novels they are reading independently. Also, ask them to consider if his voice in this chapter is consistent with his voice elsewhere in the novel.

## ACTIVITY 3.19 continued

**14** Show the class Scene 28 (1:31:39–1:38:57) and have them fill out the **graphic organizer**. Discuss their answers to the questions in the graphic organizer.

**15** Consider assigning the Independent Practice as homework. Have students **take notes** on the characters' reactions to the verdict as they read Chapters 21–23.

### ASSESS

By requiring students to distinguish among and evaluate the various types of rhetorical appeals that Atticus uses, the Check Your Understanding task provides a quick assessment.

The Writing Prompt assesses their understanding of argument and rhetorical appeals. Draw students' attention to the “argument” **word map** on your Word Wall. Check the students' drafts for effective topic sentences, textual evidence from both media, and smoothly integrated quotes and commentary.

### ADAPT

Some students may need additional help with the Check Your Understanding task. For example, students may have trouble identifying the emotion stirred by a pathos appeal. Consider providing a list of potential emotional targets: *anger, fairness, patriotism, pity, etc.*

If students need more help integrating quotations into their arguments, model the TLCQ method (Note that labels appear *after* the elements they describe).

*When (transition) Miss Caroline discovered that Scout could read and write, she said, (lead in) “Now you tell your father not to teach you any more. It’s best to begin reading with a fresh mind.” (quote) The formal diction and condescending tone in this quote create a voice that does not seem welcoming to Scout on her first day of school. (commentary)*

## ACTIVITY 3.19 continued

# Analyzing Atticus's Closing Argument

8. 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?
The director focuses primarily on Atticus.	He rarely focuses on the jury.	When Atticus talks about how the courts should be equal, the camera focuses on the segregated balcony.	He leaves out his observations about the education system.

### My Notes

---

---

---

---

---

---

---

---

---

---

---

---

### Check Your Understanding

Which rhetorical appeal does Atticus rely on most heavily for his closing argument? Why?

### Writing to Sources: Argument

Which version of Atticus's appeal is more effective—the one in the text or the one in the film? Write an argument that addresses the question and supports your position with evidence from the text and the film. Be sure to:

- Write a precise claim and support it with valid reasoning and evidence from the film and the text.
- Integrate quotes from the text using the TLQC method (transition, lead-in, quote, and commentary).
- Provide a concluding statement that follows from the argument you have presented.

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

# Aftermath and Reflection

ACTIVITY  
3.20

## ACTIVITY 3.20

### PLAN

**Materials:** copies of the novel *To Kill a Mockingbird* by Harper Lee  
**Suggested Pacing:** 1 50-minute class periods (and homework)

### TEACH

- 1** Have students respond to the guiding question(s) in writing in preparation for a group discussion. Additional questions have also been provided if students need more support.
- 2** Set guidelines for a **Socratic Seminar**, such as the following:
  - Discuss ideas, not opinions. This is not a debate.
  - Refer to the text continually throughout the discussion.
  - Don't raise hands. Take turns speaking, and speak one at a time.
  - Converse with one another. Do not direct comments to the teacher.

Encourage students to respond to one another by agreeing or disagreeing and by providing evidence from the text. Students should ask for clarification when needed. If necessary, provide follow-up questions to keep the discussion going.

- 3** Give students time to discuss their questions in a Socratic Seminar. Then have them synthesize their responses and co-construct a statement about how the trial is a coming-of-age experience for Jem. Direct them to copy these statements onto sentence strips to post and discuss. Add new themes to the web in Activity 3.16, and use the web to review some of the major themes of the novel.

### 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.

### Socratic Seminar

1. Your teacher will lead you in a Socratic Seminar in which you discuss the verdict of the trial. Read the questions and write your responses below. Then, write at least one question at each Level to use in the discussion.
  - Why is Jem so optimistic before he hears the verdict?
  - How and why is Scout's reaction to the verdict different from Jem's?
  - How do different residents of Maycomb respond to the verdict, and why?
  - Why did the judge give this case to Atticus?
  - Why does Bob Ewell hold a grudge against Atticus?
  - What problems does Jem recognize about the justice system, and what are his solutions?
  - What is fair and unfair (just and unjust) about this trial?
  - Why do we have juries in our system of justice? What are the benefits and challenges of jury trials?
  - Why does Atticus continue to believe in the justice system?
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. **Possible response:** *The trial was a coming-of-age experience for Jem in which he recognized the presence of injustice in his society's justice system.*
4. Revisit the theme web that you created in Activity 3.16, 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.

**LEARNING STRATEGIES:**  
Socratic Seminar, Levels of Questions, Graphic Organizer, Revising

### My Notes

### COLLEGE AND CAREER READINESS STANDARDS

#### Focus Standards:

**RL.9–10.2:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**W.9–10.2:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

**W.9–10.2a:** Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

#### Additional Standards Addressed:

RL.9–10.1; RL.9–10.3; RL.9–10.10; W.9–10.2b; W.9–10.2c; W.9–10.5; W.9–10.9a; SL.9–10.1a; SL.9–10.1b

**Leveled Differentiated Instruction**

In this activity, students may need support preparing for a **Socratic Seminar** and using collaborative dialogue to construct questions and responses.

**L2–L3** Assign small groups the following questions: *How are Jem and Scout's reactions to the verdict similar and different? What is fair and unfair about this trial? Why does Atticus continue to believe in the justice system?* Have groups answer their assigned question using the **Collaborative Dialogue** graphic organizer. Then have partners practice delivering their responses to the organizer prior to the Socratic Seminar discussion.

**L4–L5** Have student pairs come up with one or two questions regarding the verdict. Distribute the **Collaborative Dialogue** graphic organizer as a tool for crafting their responses to the question as a back-and-forth discussion. Afterward, rearrange student pairs and have them practice delivering their responses prior to the Socratic Seminar discussion.

**Support** As students construct questions about the verdict for the Socratic Seminar, remind them that effective discussions include open-response questions, rather than closed-response questions. Closed-response questions are Yes/No questions. Open-response questions allow you the chance to offer your opinions and ideas.

**4** Have students work in small groups to conduct a close reading of Chapter 24. Have them work together to find textual evidence of different literary elements as they read, and record their evidence on the graphic organizer. This chapter contrasts Miss Maudie's and Mrs. Merriweather's perspectives on racism and contrasts Mrs. Merriweather's moral hypocrisy with Aunt Alexandra's respect for decorum and propriety. It also expands on the gender-role aspect of the coming-of-age theme, as Scout comments several times on what it means to become a lady. You might want to provide a definition and brief discussion of the word *hypocrisy*.

Aftermath and Reflection

ACTIVITY 3.20 continued

**Working from the Text: Chapter 24**

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>	<p>"'Jean Louise,' she said, 'you are a fortunate girl. You live in a Christian home with Christian folks in a Christian town.'"</p>	<p>Racism is a disease that infects a person's mind and soul.</p>	<p>Mrs. Dubose also has strong values, but her racism makes her bitter and mean.</p>
<p><b>Setting:</b> The setting of the missionary tea in the Finches' living room</p>			
<p><b>Conflict:</b> The conflict between Miss Maudie and Grace Merriweather</p>			
<p><b>Plot event:</b> The plot event involving the news of Tom's death</p>			

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?

### Language and Writer's Craft: Topic Sentences and Transitions

Topic sentences and transitions are important ways of bringing structure and flow to your writing. Your thesis—your assertion about the topic—will be stated in the introduction of your essay. Body paragraphs then explain the main ideas that work together to support your thesis. A **topic sentence** of a body paragraph is a statement of the main idea of that paragraph.

**Transitions** guide readers through your essay by showing how ideas are connected. Some transitions, such as *for example* and *therefore*, often work to provide coherence among sentences—to link one sentence to the next. Common transitions are shown in the table below.

Similarity	Contrast	Cause/Effect	Introduction
Likewise	In contrast	As a result	For example
Similarly	However	Therefore	For instance
In the same way	Conversely	Consequently	In particular
		Accordingly	To illustrate

Other transitions help you link paragraphs and main ideas to your thesis. A **three-fold transition** is an example of this type of transition.

Three-fold transitions help you make logical connections between your points in an essay. They are typically used to introduce the second, third, and remaining body paragraphs, as a way to call the reader's mind back to the thesis. 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 the new idea to be discussed in this paragraph

**PRACTICE** Add at least two transitions to the following paragraph.

*To Kill a Mockingbird* highlights the difference between two methods of education. Miss Caroline favors a structured, inflexible method in which students must all meet the same set of expectations. “We don’t write in the first grade, we print. You won’t learn to write until you’re in the third grade” (27). Atticus favors a flexible approach to education that reflects the unique gifts of each child.

#### My Notes

### TEACHER TO TEACHER

Depending on the needs and abilities of your class, you may want to use a **jigsaw** here to create “expert” groups on each literary element. Members of expert groups will read and analyze together before reporting back to a home base. If you use a jigsaw, you will need to identify the literary elements in the last two rows of the **graphic organizer** for your students. If your students are more prepared to work independently, consider asking them to identify and analyze two more literary elements as they read.

**5** After students have read the chapter, have them work with their groups to connect each literary element to a larger theme of the novel, and then find textual evidence from another chapter to support this theme.

**6** Have students **think-pair-share** their interpretation of how the events in this chapter are a coming-of-age experience for Scout, and then discuss their responses with the class.

**7** Introduce three-fold transitions, and have students revise their topic sentences.

Explain that a three-fold transition is so-named because it refers

1. to the idea discussed in the previous paragraph
2. to the essay’s thesis
3. more specifically to any new ideas to be discussed in the current paragraph

Tell students that in next steps they will write topic sentences and then revise at least one of them to incorporate a three-fold transition.

Have students work in their groups to complete the Practice activity. A sample response appears below:

*To Kill a Mockingbird* highlights the difference between two methods of education. On the one hand, Miss Caroline favors a structured, inflexible method in which students must all meet the same set of expectations. “We don’t write in the first grade, we print. You won’t learn to write until you’re in the third grade” (27). Atticus, in contrast, favors a flexible approach to education that reflects the unique gifts of each child.

## ACTIVITY 3.20 continued

**8** Have each **discussion group** co-construct a thesis statement and topic sentences. You may want to have the students copy these onto chart paper and post them for class discussions.

**9** On a whiteboard or SmartBoard, display the sample thesis and topic sentences for your class. Before students revise their own topic sentences to add three-fold transitions, have them identify the three elements in the sample, which is a revision of the second topic sentence:

- *connection to previous paragraph's topic:* After recognizing the irony in her society
- *connection to thesis:* Scout matures even further as she recognizes the strength of . . . quiet calm response
- *reference to body of current paragraph:* Miss Maudie's quiet calm responses to her conflict with Grace Merriweather

Ask them which other sentence would be a good candidate for a three-fold transition (the third topic sentence). As a class, co-construct a three-fold transition to this third sentence.

**10** Instruct students to identify passages that they could use for Embedded Assessment 2 as they read Chapters 25–27. Remind them to look for passages that demonstrate a clear use of literary elements and that connect to a larger theme of the novel.

## ACTIVITY 3.20 continued

# 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:** In Chapter 24, conflict and plot help develop the theme that maturity involves staying calm in the face of crisis and controversy.

**Topic Sentence:** The setting of the missionary tea highlights the irony that Maycomb society respects the Finch family while criticizing Atticus.

**Topic Sentence:** From watching the conflict between Miss Maudie and Grace Merriweather at the tea, Scout learns that words alone can have a quiet power.

**Topic Sentence:** After learning about Tom Robinson's death, Scout watches Aunt Alexandra maintain her composure in front of the other ladies.

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.*

### Check Your Understanding

Explain the significance of Chapter 24 and how it relates to the novel as a whole.

### Drafting the Embedded Assessment

Draft an introductory paragraph for your essay about how the literary elements in Chapter 24 contribute to a theme of the work as a whole. Be sure to:

- State your thesis clearly in the first sentence.
- Present your main supporting details.
- Provide a transition to the body paragraphs.

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.

### ASSESS

Conduct the Check Your Understanding activity as whole-class discussion. Gently press students who are not engaged to contribute to the discussion.

For the drafting activity, evaluate students' introductions to make sure each one has a viable thesis and lists adequate supporting details.

### ADAPT

If any student has struggled with the activities in step 7, have them reread or listen to an audio recording of the chapter. Have them take their group's discussion notes and check off the event described in each topic sentence as they hear or read about it.

# Standing in Borrowed Shoes

ACTIVITY  
3.21

## ACTIVITY 3.21

### PLAN

**Materials:** copies of *To Kill a Mockingbird* by Harper Lee, chart paper, markers, sticky notes  
**Suggested Pacing:** 1 50-minute class period

### TEACH

- 1 Have students respond to the **Quickwrite** to access their prior knowledge of how characters have had to look at the world from another person’s perspective.
- 2 With your class, read the Literary Terms feature on character types and the Word Connections feature on the word *dynamic*. **Brainstorm** with the class examples of dynamic and static characters in film and literature.
- 3 Have students **think-pair-share** their definitions of primary and secondary characters. Synthesize a working definition for each with the class. A primary character carries the weight of the narrative and may be described as round or dynamic. A secondary character generally remains flat or static and appears to serve a function connected to the growth of the primary character(s).
- 4 Have students brainstorm a list of characters they feel are significant enough to be considered primary and secondary (as opposed to background) characters. You may ask students to continue to build on the concept of *characterization* in their Reader/Writer Notebooks. Encourage them to discuss the characters that they think could fit into either category and explain their reasoning for choosing one category over another.
- 5 **Model** how students can add thematic subjects represented by each of the secondary characters, and then instruct them to add more of their own.

### 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. Indicate whether these characters are **static** or **dynamic**. When you have finished, make notes on the thematic subjects that secondary characters might represent in the novel.

**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*.

#### My Notes

---

---

---

---

---

---

---

---

---

---

Primary Characters	Static or Dynamic	Secondary Characters and Thematic Topics They Represent
Atticus		Miss Caroline—fear, injustice
Scout		Miss Stephanie—gossip
Jem		Mrs. Dubose—courage and/or racism
Dill		Mrs. Merriweather/Miss Gates—hypocrisy
Miss Maudie		Mayella Ewell—ignorance and scapegoating
Calpurnia		Bob Ewell—violence
Arthur (Boo) Radley		Tom Robinson—innocence
Aunt Alexandra		Mr. Radley/Nathan Radley—rigid intolerance
		Heck Tate—the law
		Judge Taylor—justice
		Mr. Walter Cunningham—individual in a mob
		Walter Cunningham, Jr.—poverty
		Dolphus Raymond—rebellion against segregation
		Cousin Francis—familial disapproval

### COLLEGE AND CAREER READINESS STANDARDS

#### Focus Standards:

**RL.9–10.2:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**RL.9–10.3:** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text,

interact with other characters, and advance the plot or develop the theme.

**RL.9–10.5:** Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

#### Additional Standards Addressed:

**RL.9–10.4; L.9–10.6**

## ACTIVITY 3.21 continued

**6** Have students select partners and create a character profile poster. You want to have posters for as many different characters as possible to facilitate a discussion of how each character functions in the novel's exploration of themes.

**7** Display the completed posters for a gallery walk, and have students take notes in the **graphic organizer** as they view the posters.

**8** Prior to the Independent Practice, review plot and tone, and then instruct students to continue to practice **annotating** the text as they read Chapter 28 independently or for homework.

### ▶ ASSESS

As students work on the Check Your Understanding task, circulate among them to verify that (1) they have chosen a significant passage and (2) they are making annotations that connect the use of literary elements to a theme of the novel as a whole.

The Writing to Sources activity allows students to show their understanding of voice and its key role in the novel. Check to see that students' writing meets the criteria in the bullet list.

### ▶ ADAPT

Decide whether your students are ready and able to choose their own passages for Embedded Assessment 2. If not, you may want to select and copy a few passages for their use. Check the SpringBoard Community for suggested passages.

## ACTIVITY 3.21 continued

# Standing in Borrowed Shoes

### My Notes

- 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
- 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

### Check Your Understanding

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. Explain why this passage is important using text evidence to support your answer.

### Writing to Sources: Explanatory Text

Explain how the author uses the voices of her characters to develop and distinguish their personalities. Be sure to:

- Describe the voice of each character you write about.
  - Include multiple direct quotations from the text to support your claims.
  - Include transitions between points and a statement that provides a conclusion.
- 5. 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.



#### PLAN

**Materials:** copies of *To Kill a Mockingbird* by Harper Lee, sticky notes, access to a computer lab (optional)  
**Suggested Pacing:** 1 50-minute class period

#### TEACH

- After students discuss Boo Radley’s role in foreshadowing events and themes of Part 2, ask them to consider the accuracy of Jem’s assessment of Boo in the quotation. How does Boo’s reclusiveness show that the only option is to accept the harsh realities of the world? Are there other options besides acceptance of reality and withdrawal from the world?
- Have students review their notes from Activity 3.12 in order to complete the first row of the **graphic organizer**.
- Have them complete the rest of the graphic organizer as they read Chapters 29–30 in groups or independently. Lead students in a discussion of Scout’s changed understanding of Boo and her changing understanding of the realities of life. How do the contrasting images of Bob Ewell’s racism, ignorance, and hatred and Boo Radley’s innocence and protectiveness reinforce the theme that coming of age means letting go of illusions about human nature? Does Boo Radley fail to come of age because of his seclusion from society?

#### Learning Targets

- Analyze and annotate a literary passage.
- Support inferences with text evidence.
- Write an essay about how literary elements contribute to a theme.

#### Impressions of Boo

- 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.

#### Close Reading: Chapters 29–31

- 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:**  
 Graphic Organizer,  
 Discussion Groups

#### My Notes

Commentary	Textual Evidence
Scout’s mental picture of Boo before Chapter 29	<b>Inference:</b> Fear and Suspicion. <b>Evidence:</b> “The Maycomb school grounds adjoined the back of the Radley lot; from the Radley chickenyard tall pecan trees shook their fruit into the schoolyard, but the nuts lay untouched by the children: Radley pecans would kill you. A baseball hit into the Radley yard was a lost ball and no questions asked.” Chapter 1
The reality of Boo	<b>Inference:</b> He’s a scared, shy, pitiful recluse. <b>Evidence:</b> “His face was as white as his hands, but for a shadow on his jutting chin. His cheeks were thin to hollowness; his mouth was wide; there were shallow, almost delicate indentations at his temples, and his gray eyes were so colorless I thought he was blind. His hair was dead and thin, almost feathery on top of his head.” Chapter 29
Scout’s understanding of Boo after she meets him	<b>Inference:</b> He was more than a neighbor; he was a part of her family, even if they had never met before, because he had been watching over her and protecting her.  <b>Evidence:</b> “Summer, and he watched his children’s heart break. Autumn again, and Boo’s children needed him.  Atticus was right. One time he said you never really know a man until you stand in his shoes and walk around in them. Just standing on the Radley porch was enough.”

#### COLLEGE AND CAREER READINESS STANDARDS

##### Focus Standards:

**RL.9–10.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**RL.9–10.2:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by

specific details; provide an objective summary of the text.

**RL.9–10.3:** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

##### Additional Standards Addressed:

**RL.9–10.5; W.9–10.2c; W.9–10.2f; W.9–10.9a; W.9–10.10**

## ACTIVITY 3.22 continued

4 Have students **brainstorm** literary elements they have studied in this unit to create a “toolbox” to draw from for their passage analysis.

### TEACHER TO TEACHER

You might choose to have students focus only on character, setting, or conflict, or you might allow them to choose from their “toolbox” of literary elements.

5 Conduct a **close reading** of the scene in which Scout walks Boo home. Ask students to use sticky notes while reading to annotate the text with interpretation and analysis.

6 Have students work in groups of three to five to co-construct a passage-analysis essay for this scene. Have them use their annotations to create an outline before drafting. If possible, take them to a computer lab so that they can use a shared drive, shared documents, e-mail, or online dropbox to combine different parts of the essay and peer revise for coherence and clarity.

### ASSESS

Use the co-constructed essays as a final check for understanding before moving on to Embedded Assessment 2. Use examples from these essays to demonstrate both strengths and suggestions for revision.

### ADAPT

Consider co-constructing the essay as a whole-class activity to model for students the length and level of analysis that will be expected of them.

## ACTIVITY 3.22 continued

# “Hey, Boo”

### My Notes

### Working from the Text

3. 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.

internal/external conflict	character/characterization
irony	setting
plot/subplot	motif
point of view	symbol
voice	diction
imagery	tone
syntax	foreshadowing

4. 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.

### Drafting the Embedded Assessment

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.

# Controversy in Context

ACTIVITY  
3.23

## ACTIVITY 3.23

### PLAN

**Suggested Pacing:** 1 50-minute class period


### TEACHER TO TEACHER

This activity is important to students' understanding of context and its impact on a novel. However, since the skills in this activity focus on analyzing an argument and are not critical to success in the writing of the Embedded Assessment, you may choose to finish the unit and return to this activity later to accommodate your pacing needs. Also, you may choose to include other articles about *To Kill a Mockingbird*, such as articles that argue for or against an edited version of the novel that removes offensive racial slurs from the text.

### TEACH

- After students complete the **Quickwrite**, have them **think-pair-share** their responses before you have a class discussion about the literal and figurative meanings of the word *journey*. Ask them to consider how Scout uses the word *journey* to describe her experiences in Chapter 28.
- Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand that evidence for and against the novel might appear in the form of facts, statistics, expert opinions, quotations, or anecdotes.
- FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- read aloud

 **Text Complexity**  
**Overall:** Complex  
**Lexile:** 1180L  
**Qualitative:** Moderate Difficulty  
**Task:** High (Evaluate)

### 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.

### Literal and Figurative

- 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?

### Preview

In this activity, you will read an essay about the controversies in *To Kill a Mockingbird* and analyze the historical context in which it's set.

### Setting a Purpose for Reading

- Underline the evidence in the arguments for and against the novel.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

#### ABOUT THE AUTHOR

Nicholas J. Karolides is an associate lecturer and professor emeritus of English at the University of Wisconsin-River Falls. The author and editor of books for young adults, he has also written about the topics of the politics of suppression and **ensorship** of literary works.

### Essay

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

by Nicholas J. Karolides, et al.

**1** 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

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

#### My Notes

#### ACADEMIC VOCABULARY

The word **ensor** 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 **ensorship** (*n.*) derives from *ensor* and describes the act of suppressing public speech or publication of materials deemed to be offensive by the censor.

**melodramatic:** emotionally exaggerated

### COLLEGE AND CAREER READINESS STANDARDS

#### Focus Standards:

**RI.9–10.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**RI.9–10.8:** Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

**W.9–10.1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**W.9–10.1a:** Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.

## ACTIVITY 3.23 continued

4 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating evidence. Evaluate whether the selected reading mode is effective.

### ACTIVITY 3.23 continued

**wit:** intelligent humor

#### My Notes

**restrained:** held back

**sporadic:** occasional

**espoused:** supported  
**assassinated:** murdered

**orator:** speaker

**tolerable:** bearable  
**sustained:** kept alive  
**laden:** filled  
**profanity:** swearing



#### WORD CONNECTIONS

##### Roots and Affixes

The word *psychological* (adj.) means “mental” or “of the mind.” The prefix *psycho-* comes from the Greek word *psyche*, meaning “soul” or “spirit.” Other words with the prefix *psycho-* include *psychoanalysis*, *psychobabble*, and *psychodrama*.

## Controversy in Context

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.

2 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.

3 Things had changed in the South during the sixties. Two national leaders who had supported integration and had **espoused** the ideals of racial equality were **assassinated** in southern regions. When John F. Kennedy was killed in Texas on November 27, 1963, many southerners were shocked. Populist attitudes of racism were declining, and in the aftermath of the tragedy southern politics began to change. Lyndon Johnson gained the presidency: blacks began to seek and win political offices. Black leader Martin Luther King had stressed the importance of racial equality, always using Mahatma Gandhi’s strategy of nonviolent action and civil disobedience. A brilliant **orator**, King grew up in the South; the leader of the [Southern Christian Leadership Conference], he lived in Atlanta, Georgia. In 1968, while working on a garbage strike in Memphis, King was killed. The death of the 1965 Nobel Peace Prize winner was further embarrassment for white southerners. Whites began to look at public values anew, and gradually southern blacks found experiences in the South more **tolerable**. In 1971 one Atlanta businessman observed [in *Ebony*], “The liberation thinking is here. Blacks are more together. With the doors opening wider, this area is the mecca. . .” Southern arguments against *To Kill a Mockingbird* subsided. *The Newsletter on Intellectual Freedom* contained no record of southern court cases during the seventies or eighties. The book had **sustained** itself during the first period of sharp criticism; it had survived regional protests from the area it depicted.

4 The second onslaught of attack came from new groups of censors, and it came during the late seventies and early eighties. Private sectors in the Midwest and suburban East began to demand the book’s removal from school libraries. Groups, such as the Eden Valley School Committee in Minnesota, claimed that the book was too **laden** with **profanity** (*Newsletter* 1978). In Vernon, New York, Reverend Carl Hadley threatened to establish a private Christian school because public school libraries contained such “filthy, trashy sex novels” as *A Separate Peace* and *To Kill a Mockingbird* (*Newsletter* 1980). And finally, blacks began to censor the book. In Warren, Indiana, three blacks resigned from the township Human Relations Advisory Council when the Warren County school administration refused to remove the book from Warren junior high

#### COLLEGE AND CAREER READINESS STANDARDS

##### Additional Standards Addressed:

RL.9–10.1; RL.9–10.5;  
RI.9–10.4; RI.9–10.5;  
RI.9–10.6; RI.9–10.10;  
W.9–10.1b; W.9–10.2a;  
W.9–10.9b; W.9–10.10;  
L.9–10.4a; L.9–10.6

#### SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

2. **Key Ideas and Details (RI.9–10.2)** What is the central claim of the essay? How does the author feel about *To Kill a Mockingbird*? What reasons does he give as to why the novel should be studied in school?

3. **Key Ideas and Details (RI.9–10.1)** What were the main reasons white critics felt *To Kill a Mockingbird* should be banned in schools? At the time of the novel’s publication, the public was still very racially divided. What were white critics afraid of?

school classes. They contended that the book “does psychological damage to the positive integration process and represents institutionalized racism” (*Newsletter* 1982). Thus, censorship of *To Kill a Mockingbird* swung from the conservative right to the liberal left. Factions representing racists, religious **sects**, concerned parents, and minority groups vocally demanded the book’s removal from public schools. ...

5 The censors’ reactions to *To Kill a Mockingbird* were reactions to issues of race and justice. Their moves to ban the book derive from their own **perspectives** of the book’s theme. Their “reader response” criticism, usually based on one reading of the book, was personal and political. They needed to ban the book because it told them something about American society that they did not want to hear. That is precisely the problem facing any author of realistic fiction. Once the story becomes real, it can become grim. An author will use first-person flashback in a story in order to let the reader lie in another time, another place. Usually the storyteller is returning for a second view of the scene. The teller has experienced the events before and the story is being retold because the scene has left the storyteller uneasy. As the storyteller recalls the past, both the listener and the teller see events in a new light. Both are working through troubled times in search of meaning. In the case of *To Kill a Mockingbird* the first-person retelling is not pleasant, but the underlying significance is with the narrative. The youthful personalities who are recalled are hopeful. Scout tells us of a time past when white people would lynch or convict a man because of the color of his skin. She also shows us three children who refuse to believe that the system is right, and she leaves us with the thought that most people will be nice if seen for what they are: humans with **frailties**. When discussing literary criticism, Theo D’Haen suggested [in *Text to Reader*] that 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.

## Second Read

- Reread the essay to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

### 2. Key Ideas and Details: What is the central claim of the essay?

The central claim of this essay is that even though there are points to be criticized, *To Kill a Mockingbird* remains a valid novel for students to study. This is because it reflects humanity and the world we live in. Even 50 years after its initial publication, the novel is still relevant. RI.9–10.2

### 3. Key Ideas and Details: What were the main reasons white critics felt *To Kill a Mockingbird* should be banned in schools?

In the 1960s, conservative critics requested that the novel be banned in schools because they disliked the way whites were portrayed. Other critics felt the novel was too violent, or the language too risqué, for school-age children. RI.9–10.1

**sects:** small groups

**perspectives:** views

### My Notes

**frailties:** weaknesses

**realm:** world

**defy:** disobey

### GRAMMAR & USAGE

#### Active and Passive Voice

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**: “Lyndon Johnson gained the presidency: blacks began to seek and win political offices.” Using active voice emphasizes the person or group that does the action.

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: “When John F. Kennedy was killed in Texas on November 27, 1963, many southerners were shocked.” Using passive voice emphasizes the receiver of the action.

## SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

4. **Key Ideas and Details (RI.9–10.2)** Why is it significant to note that there was a large population of black audiences who felt the novel should be banned? How did the general public react to the novel? How did it affect the Civil Rights movement? Did the novel benefit or harm the mission of the black community? What reason did black critics give as to why the novel should be banned?

5. **Key Ideas and Details (RI.9–10.2)** How does *To Kill a Mockingbird* remain “part of the ongoing activities” of our world? Why has *To Kill a Mockingbird* remained a successful novel, even 50 years after it was first published? According to the article, what makes a good novel? Does *To Kill a Mockingbird* reflect these characteristics?

5 Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

6 **SECOND READ:** During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

7 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

## ACTIVITY 3.23 continued

**8** Draw your students' attention to the Grammar & Usage box on this page. Explain that writers usually prefer using the active voice because it is more direct and specific. In certain cases, however, passive voice may be preferred. Discuss the question at the bottom of the box with your class.

**9** For independent practice or as homework, assign the **RAFT** argument. This assignment will help prepare students for the Embedded Assessment argument on Shakespeare's relevance in Unit 5.

**10** Have students complete the Independent Reading Checkpoint.

### ▶ ASSESS

The Check Your Understanding task requires students to synthesize the information in this article with the work they did in first half of the unit to understand the context in which the novel was written. Students should "place themselves in the shoes" of someone in the 1960s.

Check students' RAFT writing to be sure students include a clear claim, evidence, and a counterargument with rebuttal. Have students keep these texts in their portfolio and review them before beginning the second half of Unit 5, in which they will write an argumentative essay.

### ▶ ADAPT

If students need additional help responding to the Check your Understanding task, have them focus on the second half of paragraph 1 through paragraph 3, and **mark the text** for specific instances of the novel's reception in the 1960s. Also, have students return to their notes on the presentations from Embedded Assessment 1, particularly notes concerning the Civil Rights Movement in the '60s.

## ACTIVITY 3.23 continued

# Controversy in Context

### My Notes

**4. Key Ideas and Details:** Why is it significant to note that there was a large population of black audiences who felt the novel should be banned?

It is significant to note that there was a large population of black audiences who wanted to ban *To Kill a Mockingbird* because the novel is a symbol of the civil rights movement, a movement that generally made audiences more sympathetic to black rights. These critics, however, feared that the novel would institutionalize racism. RI.9–10.2

**5. Key Ideas and Details:** How does *To Kill a Mockingbird* remain "part of the ongoing activities" of our world?

*To Kill a Mockingbird* remains part of the ongoing activities of our world by reflecting what is happening in society. According to the article, good novels should elicit a response from readers, reflecting something they already know about humanity and the world we live in. RI.9–10.2

### Working from the Text

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 do the following:

- 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.

### Check Your Understanding

Using evidence from the article, explain how the experience of reading *To Kill a Mockingbird* in the 1960s would be different from the experience of reading it now.

### Independent Reading Checkpoint

Review your independent reading. What have you learned and observed about the main characters in coming-of-age novels, biographies, and autobiographies? Review any idea notes you made. How can you use what you have learned as you read additional coming-of-age literature? Which techniques will be most effective if you choose to write a coming-of-age piece?

## ASSIGNMENT

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.

### Planning and Prewriting: Take time to select and annotate a passage.

- Which passage from the novel will you choose to illustrate a significant coming-of-age moment?
- How will you be sure you understand all the literary elements that you have studied in this unit? (See the list you created in Activity 3.23.)
- How can you be sure readers know what passage you have chosen to mark and annotate to analyze literary elements?
- How will you use your annotations to generate a working thesis that shows the significance of the passage to a theme of the book?

### Drafting: Determine the structure of your essay and how to incorporate necessary elements.

- How will you organize your essay? What tools will you use to help you organize?
- What is your thesis? Do your topic sentences support your thesis?
- What textual evidence do you need to support your thesis and topic sentences?
- What elements do you need to include in your introduction and conclusion?

### Evaluating and Revising: Create opportunities to review and gain feedback for revisions.

- How will you ask for feedback on your draft? Whom will you ask?
- How will you revise your draft for seamless integration of quotations using the TLQC method (transition, lead in, quote, and commentary)?

### Editing for Publication: Confirm that the final draft is ready for publication.

- How will you proofread and edit your draft to demonstrate command of the conventions of standard English (capitalization, punctuation, spelling, grammar, and usage)?
- How will you use the Scoring Guide to be sure you have met all of the criteria for this assignment?

## Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following question: What have you learned about the significance of individual passages to a novel as a whole?

## EMBEDDED ASSESSMENT 2

**Suggested Pacing:** 3 50-minute class periods

**1 Prewriting and Planning:** Students may have a tendency to choose an over-long passage. Guide them to select a passage of approximately one to two pages. Be sure students make a copy of the passage to mark and annotate and turn in with their essay.

**2 Drafting:** Remind students to outline their essays first in order to organize their ideas and textual evidence.

**3 Evaluating and Revising:** Encourage students to use the Scoring Guide as a revision tool to be sure they understand and have met the assessment criteria. Remind students to choose an effective and engaging title.

**4 Editing for Publication:** Remind your students to use their Editor’s Checklists as they revise their drafts. They should specifically check for the grammar topics covered in this unit, including Language Checkpoint: Using Pronouns (Activity 3.14) and Language and Writer’s Craft: Citing Sources (Activity 3.4), Footnotes and Endnotes (Activity 3.7), Incorporating Quotations (Activity 3.16), and Topic Sentences and Transitions (Activity 3.20). You may need to review with students proper in-text citation of textual evidence. Urge students to use all available resources to correct spelling and grammar as they prepare their final drafts.

**Reflection** Have students reflect on what they have learned about how individual passages contribute to a work as a whole. Remind them to consider other passages that they analyzed during reading as well as the one they selected for the Embedded Assessment.

## COLLEGE AND CAREER READINESS STANDARDS

### Focus Standards:

**W.9–10.2a:** Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures tables), and multimedia when useful to aiding comprehension.

**W.9–10.2b:** Develop the topic with well-chosen, relevant, and sufficient facts, extended

definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.

**W.9–10.2c:** Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

**W.9–10.2d:** Use precise language and domain-specific vocabulary to manage the complexity of the topic.

**Portfolio**

**5** Once again ask students to collect and organize their work, and create a Table of Contents for the work preceding Embedded Assessment 2.

**6** Once students have answered the reflection question, be sure they add it to their portfolios. Also add the reflection from the end of Embedded Assessment 1 after students review their notes and research projects.

**7** Once they have finished organizing their work in this unit and now that you are more than halfway through the year, you may want to ask students to pause and reflect on the work they have accomplished so far in the year.

**8** At this point they have completed six major Embedded Assessments: an interview narrative, an argument, a style analysis essay, a short story, a research project, and a passage analysis. Consider asking students to evaluate what new learning each embedded assessment represented to them, or you may ask them to rank from best to worst or least favorite to most, and then explain the ranking. You may want to use this time to have students cull, from all the work they did, a few pieces that you request they keep and a few that they think represent some of their best, or most interesting, or most successful work to keep and reflect on more later in the year.

**9** However you decide to do it, give students an opportunity to review their work and reflect on their growth as a speaker and listener, as a reader and writer, as the member of a collaborative team, all of which are important to their academic success.

**SCORING GUIDE**

When you score this Embedded Assessment, you may wish to download and print copies of the Scoring Guide from SpringBoard Digital. In this way, you can have a copy to mark for each student's work.

**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>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>

**COLLEGE AND CAREER READINESS STANDARDS**

**W.9–10.2e:** Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

**W.9–10.2f:** Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

**W.9–10.9a:** Apply grades 9–10 reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).

**Additional Standards Addressed:**  
**RL.9–10.1; RL.9–10.2; W.9–10.4; W.9–10.5; L.9–10.2c**