

Short Story Encounters: Pathos in Action in African-American Fiction

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Overview

The origins of the short story in America can be traced to horror and suspense writer Edgar Allan Poe. Poe (225) defined the genre as a short work that creates a single dominant impression on the reader. According to Poe, every detail in a short story should contribute to creating a dominant overall impression or effect. The writer makes the impression by creating a mood through vivid descriptions using concrete and sensory details. This gazelle like focus on details has shaped the bedrock of some very memorable fiction.

The term fiction is derived from the Latin term, *fictio* (The EMC Masterpiece Series 160) meaning, “something invented.” Thus fiction is any invented writing that tells an imaginary story. Some fiction, like, the historical novel, for example is based on fact, while other fiction, such as science fiction, is completely made-up. Irrespective of the form, fiction is as old as storytelling and we read and enjoy it in a variety of forms. Works of fiction vary in length, structure, and style. For example, short story structure includes: the short short (a very brief short story) story, think Alice Walker’s *The Flowers*, the traditional short story, and the novella, a fictional work of intermediate length. As a literary form, the short story has remained popular for a variety of reasons.

Short stories present a panorama of styles, subjects, characters, conflicts, themes and points of view. Short stories can be read from beginning to end in one class without interruption and the reader is able to experience the author’s single effect. In fact, the short story is the best introduction to literary analysis and creative writing. Why? Because most students are able to identify the elements of a short story; yet many students get lost when asked to explain the story in depth.

To bridge this gap academically and developmentally, the style and structure of short stories provides an excellent platform to engage students in the study of short fiction. Thus, reading short stories will provide students with tools to build a bridge to engage more comprehensively in literature. Whereas writing short stories will empower students to imagine new realities. To write short stories students must use complex thinking, the narrative form of writing expansively, and potentially reimagine new realities for their present and future interactions among their peer group.

To engage students in exploring their daily callous and insensitive actions toward one another they will read short stories written primarily by African-American authors that create characters and conflicts that appeal to the readers' emotions. Often, African-American short stories are characterized not only by elements of fiction; but also by the use of unique dialect, style, and an intrinsic view of lives and relationships among and between African -Americans. Moreover, many authors of African-American short stories distinctively explore the impact of race, class, and gender issues through first-hand experience. Because these authors' stories give voice to distinct moods, attitudes, hopes and fears encountered in the diversity of the African-American community, they are ideally suited to reflect the angst, capricious emotions, and conflict that form the backdrop of teenage lives. This fiction does not simply stimulate pity, compassion, or sorrow it encompasses a range of styles, prose, intellect and allegory that can challenge every student in the class. The core texts to be studied are: *The Lesson*, *Raymond's Run*, Toni Cade Bambara (The American Mosaic), *Everyday Use*, Alice Walker (The American Mosaic), *Marigolds*, Eugenia Collier, *Who's Passing for Who*, Langston Hughes, *Girl*, Jamaica Kincaid, *Neighbors*, Diane Oliver and excerpts of the novel, *Beloved*, Toni Morrison and excerpts of the novella, *Lucy*, Jamaica Kincaid (The American Mosaic).

In studying these texts, a specific emphasis is dedicated to pathos. The art of rhetorical argument requires logos, pathos, and ethos to be intertwined as tools of persuasion. Thus while the element of pathos is an essential element in grasping readers subconscious emotions, it is more important for student readers to understand *how* writers develop pathos and what are their most effective writing strategies used to employ pathos well. What is pathos? The word *pathos* is derived from the ancient Greek word for "suffering" or "experience" (Shea Renee 24). In a general sense pathos is the ability to create a shared emotional experience with your audience. Specifically, the emotions may range from **empathy** the ability to share the emotions of another person to **antipathy**, which evokes strong, negative emotions toward another person. There are definitely shades of meaning that encompass a wide range of positive and negative emotions. Yet, it is precisely antipathy that propels teens in spreading mean spirited rumors, cyber bullying, and other countless acts of trauma and violence they enact upon one another. A conceivable alternative to combat teens reign of terror is to let them overtly see their actions depicted in text and let them viscerally feel how others experience their actions. Through tapping into the negative feelings (pathos) teens raise in others outside their peer group they can purposefully develop strategies (reading, writing, emotional) to change how they interact with one another.

This curriculum unit is designed to allow students to discover themselves and to discover the accessibility of the short story. A secondary goal of this unit is to engage students in the art of persuasion by teaching them to **be aware** of the wide range of emotions, **decide** which emotions to evoke, and **learn how** these emotions can be evoked in your audience. Since emotion alone does not persuade most people to feel another's pain, joy, or embarrassment it is critical that students learn how to strategically connect their arguments to the emotions they desire to evoke in their writing. The advantage of luring the reader into a carefully constructed emotional experience is: the reader will be more likely to understand the writers perspective, the reader will be more likely to accept the writers assertions, and the reader will be more likely to act on the writers call-to-action. Accordingly, by bringing students into contact with multiple texts, having them read, analyze and write short stories they are in a position to use the tools of the writer's craft in their persuasive writings. Students are also afforded the opportunity to deepen their knowledge of the lessons that fiction can teach. Once students understand why they react as they do to a literary work and react to each other, they can apply that information to subsequent literature and present-day real life situations.

Rationale

In the tenth grade literature curriculum in Philadelphia, students encounter a unit entitled morality and tough choices: why do we make the choices we make? Is it karma, fear, fate, or a sense of social justice? To help students think critically about this essential question they are introduced to Nelson Mandela, Scout Finch, King Arthur, Martin Luther King Jr. and the Ramayana as characters that face tough choices and use morality as their guide to make hard decisions. The questions behind the selection of these fiction and nonfiction characters are how much influence do the stories have on secondary students thoughts about morality and who set the moral compass? The supplementary question is do stories help guide students when they have to make tough choices? While there is no clear-cut answer to these questions---one thing is clear--- the 21st century student does not conform to the standard of morality established in the latter half of the 20th century. Moreover, the slackening of social, sexual, and religious mores in film, reality television, and contemporary literature has not provided a high moral standard for students to reference when the need arises to make a clear moral choice. Thus, while the abovementioned characters achieved great feats of courage, bravery, loyalty, and justice; it seems they are too far removed from the students present-day reality of You-Tube, Twitter, Facebook, Instagram, texting and face time. In other words students today just can't relate well to adult heroes, real or imagined that do not share their need for everything to happen in an instant.

In fact, it's not just a decline of morals and instant gratification that we are witnessing in students but also a huge lack of empathy. Additionally, it seems females are more lacking in empathetic thinking than males. The American Heritage (Houghton Mifflin Company) dictionary defines empathy as the intellectual identification with or vicarious experiencing of the feelings, thoughts, or attitudes of another. The Journal of Youth Studies (McWhirter 80) further delineates empathy into two separate categories of **cognitive** and **affective** empathy. Cognitive empathy is the ability to perceive what another person is thinking. While affective empathy is the ability to sense what another person is emotionally experiencing. As an observer of females in the classroom during the past ten years I have witnessed girls physically and verbally attack one another, betray and humiliate one another, and in some instances openly vie for the affections of one another's boyfriend. On top of all that some females have steadfastly maintained a friendship with other females who were perpetuating this painful behavior. Ironically, many females competing, belittling, bullying, and criticizing another female is accepted as 'normal' by young women and as situations for ridicule by young men. This appalling female behavior has triggered me to compile and teach a selection of short stories written mainly by African-American females that prominently feature female relationships. In many stories the characters relationships with other females are poignantly shaded by conflict, loss of innocence, lack of acceptance, self-esteem issues, backbiting, and betrayal. The positive side of many of the stories is that occasionally the relationships evolve into smiles and respect. As demonstrated in the resolution of, *Raymond's Run*, (Harcourt Brace & Company 10) in the words of the protagonist, Squeaky, "it's about as real a smile as girls can do for each other, considering we don't practice real smiling every day, you know, cause maybe we too busy being flowers or fairies...instead of something honest and worthy of respect...you know...like being people."

Males are not exempt from many of the same emotional deficits and issues as young women. It's just that young men express their lack of affective empathy differently than young women. Consider the following situation that occurred on a bus in upstate New York. All across America we are bombarded with stories of children, adolescents, and even some adults, who frequently make callous statements or

worse, torment others with a barrage of insults, profanity, or pejorative statements. Yet, this story stands out for the age of the tormentors, their affluence, the callousness of the young men's actions and the indifference of the bus driver. First reported in *USA Today* (front page) the story details the content of a video that captured four middle school male students berating Karen Klein, a 68-year-old bus attendant. While watching the video one can hear the young men calling her names, swearing, making physical threats, and alluding to her role in her son's death who committed suicide a decade ago. Klein said the taunt about her son "hurt the most." While many adults were outraged enough to donate \$700,000.00 to a fund established to give her a vacation--- collectively ---America is saying that teenagers just don't care about anyone anymore! Is this true?

Not according to *Psychology Today* therapist Ugo Uche, Uche states, "some teens' inability to accurately read body language, interpret facial expression and tone of voice means that they have little grasp of what other people feel, particularly when in a situation where they are caught up in their own emotion, or where their behavior renders the victim speechless or submissive" (Ugo 10). Uche further asserts, "for some this inability is purely a result of the way that teenage brains function." Multiple research studies have shown that teenagers' brains function significantly differently from adults and they use different parts of the brain to identify emotions, and they often misinterpret what they see. While this is a physiological response it doesn't account for a teenager's morals, environment, or parental behavioral expectations.

It is a known fact that children who don't develop empathy can become callous adults; oblivious to the hurt and pain they leave in their wake. Researchers say that empathy, like other emotions such as guilt, is not something that matures on its own—it must be learned. Subsequently, parents play an important role in helping their children acquire empathy by guiding them toward it from birth, and by continuously setting examples of empathetic behavior.

If we want our students to understand the potential and problems of empathy, in the realm of the English classroom, teachers cannot rely on parent's setting examples of empathetic behavior. Instead we must stress to our students that empathy is at the core of all social relationships and in the words of talk show host, Oprah Winfrey, "teach them to value stories that can speak to, challenge or transform their lives, they should even consider novels that entertain them with lively stories or call them into political or social action" (Harker 3). However, Winfrey is not the only African-American advocate of empathetic reading.

In a 2010 speech (Obama) about empathy and literacy President Obama stated, "the biggest deficit we have in our society and in the world right now is an empathy deficit. We are in great need of people being able to stand in somebody else's shoes and see the world through their eyes. And the great power of books is the capacity to take you out of yourself and put you somewhere else." Both Winfrey and President Obama are avid readers and have experienced first hand the power of books to expand their cognitive and emotional capacities for understanding other people. If these two Americans were influenced by stories as adolescent's then surely female students can glean empathy through reading stories about characters that look like them, talk like them and in many cases act like them.

Objectives:

Students will learn to use the elements of a narrative to craft an appealing and realistic short story.

Students will develop an original story involving unique characters and conflicts.

<p>Weeks 1-2</p>	<p>Defining a Short Story</p> <p>Students develop a definition of a short story</p> <ul style="list-style-type: none"> • What are examples of short stories? Non-examples? • What elements must a short story have? Not have? Why? <p>Character Analysis</p> <p>Students will analyze characters to determine the necessary qualities of credible and engaging characters.</p> <ul style="list-style-type: none"> • What are the qualities of the characters that make them believable? 	<p>Planning-Developing a Character</p> <p>Students will use the determined qualities of “believable” characters to imagine unique, complex characters of their own</p> <p>Does this character have both positive and negative qualities?</p> <p>Will you be able to understand this characters point-of –view?</p> <p>Determine the character’s relationships.</p>
<p>Weeks 3-4</p>	<p>Conflict Analysis</p> <p>Students will analyze conflicts to better understand the size and scope of conflicts appropriate to short stories.</p> <ul style="list-style-type: none"> • Analyze a short story. What is the central conflict in the story? How is it introduced? How is it resolved? • Compare analyses with another student. What are the qualities of conflicts used successfully in short stories <p>Plot Analysis</p> <p>Students will analyze the plot structure to better understand the means of organizing and telling a story.</p> <ul style="list-style-type: none"> • How is the plot sequenced? How 	<p>Planning-Defining the Conflict</p> <p>Students will narrowly define the conflict for their story and consider it from the perspective of their character.</p> <p>What conflicts does your character have control over?</p> <p>Which conflict (man v man, man v nature, man v society, man v self) is most appropriate for your story? Why?</p> <p>Sequencing and Drafting the Story</p> <p>Students will develop a preliminary sequencing outline to use in writing their first drafts.</p> <p>Shaping the Story-Revealing Character</p>

	<p>does the author show the movement of time?</p> <ul style="list-style-type: none"> • What sequencing structures and time movement devices are most successful? Why? <p>Style Analysis Students will analyze authors writing styles to understand how authors use word choice and tone to breathe pathos, logos, or ethos into their stories.</p> <ul style="list-style-type: none"> • How are characters revealed? How is perspective shown? What tone or voice is used • What language and stylistic techniques are most successful? Why? 	<p>Students will make strategic choices about how to best reveal characters and their perspectives.</p> <p>How can you best show experiences from your character's point-of view?</p> <p>How can you best balance dialogue, description, internal thoughts, and actions?</p> <p>Do you want to use first or third person narration? Why?</p> <p>What tone do you want to use? Why?</p>
Weeks 5-6	<p>Engaging the Audience</p> <p>Students will analyze the beginnings and endings used by authors to engage their audiences.</p> <ul style="list-style-type: none"> • What stories have beginnings and endings that you find most compelling? Why? • How do the beginnings and endings used support the characters, plot, and style of the story? 	<p>Revising-Keeping the Story Focused</p> <p>Students will reread, cut add, and shift text in order to keep the story focused.</p> <p>What is essential to developing the character perspective and developing the conflict?</p> <p>What nonessential information can be cut?</p> <p>Evaluate the writing against a prepared rubric for the elements of a short story.</p>

Strategies

I Know You (how to show...not tell who your character is)

Actions

As Will moved down the street his feet made a steady echo sound against the pavement. He whistled

despite the loud rumble of the traffic and the car horns. When someone yelled out the window of his or her car to watch where he was going, he just waved back like he was watching a best friend heading home. He passed by the garbage on the sidewalk and the old woman pushing the shopping cart filled with newspaper, and continued to smile as he headed toward Cindy's house. Nothing could erase that smile from his face, not even the coldness of the streets he called home.

Dialogue

"I ain't gonna leave you here, Ma'am . . . not with you needin' help and all," Jimmy said as he walked back to his truck to get the jack. "I'd help anybody who needed it; my momma taught me better'en to just leave people. The good Lord'll make it up to me."

"I don't know . . .," Linda stuttered. She had barely rolled down her window to hear Jimmy when he had left his pick-up truck and offered help. "You know what they say about your kind . . ."

Physical Description

Other guys walking through the hallway were taller and even more handsome, but there was something about Dominic Slade. His arms hung loose at his side and his dark hair was short and curly with a healthy sheen. The jacket he wore was straight out of Aeropostale, she could tell, it was one of his most prized possessions, or at least a sign of meticulous preparation for school. After all, he had a reputation to keep; he was captain of the basketball team.

Idiosyncrasies

The principal tapped her fingertips against the table and looked at her iPad constantly. She crossed and uncrossed her legs frequently during the meeting while she kept a steady eye on the door. At the knock on the door she jumped up immediately and excused herself.

Objects/Possessions

Zahir touched the key around his neck and rolled it between his fingers. His mother had given him that key, with instructions to use it after her death, when he had left to live with his father. What would that key unlock?

Reactions

Kareem's words stung Vaneeda. It wasn't what she expected to hear. They had been dating for over a year now, how could he do this to her? How could he break her heart? All of their dates had been fun; he had said so himself. As Kareem watched the clouding of her eyes he looked at his watch. He thought *I hope I can make it to the restaurant on time.*

Thoughts

He began to remember when he was a freshman in high school. The seniors really thought they were something back then, always trying to play their little games on the ninth graders. He knew at that moment he couldn't be one of those kinds of people. He walked over to Antoine and Jamir to tell them it was time to stop.

Background Information

Isaac knew what it meant to be alone. When he was a child growing up his father had been in the military. They had traveled from Asia, to Africa, to North America. He had rarely had a

friend for very long. By the leap from Africa he had already decided having friends was a risk; the fewer the friends, the easier it was to leave. This philosophy had made him a real outsider at Parkway West High School. In the six months he had been there he had not really made a single friend but as he stood there staring at Brianna, he realized that just might have to change.

Who's In the Lead? (grabbing your reader's attention in the short story)

Begin a story in the middle of a conversation.

"If you don't put that away right now, you and I are going to have problems," Carla snarled as Janet scribbled in her writer's notebook. Janet stared at her round face, squinting eyes, and muscular arms crossed in front of her chest for just a second, snarled right back at her, and continued to write furiously. All the other students around the playground were quiet. "Just who do you think you are?" Mrs. Fleming asked as April slammed her notebook on the desk.

Begin with a description:

Millie's face turned red when she entered the room. Stapled on the walls all around were pictures of her. There she was holding the first place trophy high above her head after her team won the state basketball tournament. Above the dresser was a poster-size photograph of her pictures of her. There she was holding the first place trophy high above her head after her team won the state basketball tournament. Above the dresser was a poster-size photograph of her eighth grade graduation; she was standing proudly at the podium delivering her class president's speech. To the left of the door was a collage of all her school pictures dating back to first grade, her gap-toothed smile framed by her dark face and tangled brown hair. How had someone she had never seen before created such a monument in her honor? Jason's house was a lot like a museum. There were pretty, breakable objects everywhere and you weren't allowed to touch a thing.

Begin with background information (exposition):

Kevin was accustomed to being first. Since he had started track, a sixth grader on the high school team, he had always been a champion. As long as she could remember, the teacher had always mispronounced Dimein's name on the first day of school.

Begin with a peek into a character's mind:

Life for me ain't been no crystal stair, it's had tacks in it, and splinters, and boards torn up, and places with no carpet on the floor---Bare. (Langston Hughes)

Begin with a simile, metaphor, hyperbole, or pun:

It was as stark and fleshless as a death mask, that face (To Da-Duh, In Memoriam)

Begin with a startling statement:

Growing up is painful for the Southern Black girl. (Maya Angelou)

Begin with a question:

What would you do if you were standing in the mall one day minding your own business, when suddenly, the girl who you knew you would spend your whole life with . . . the girl who makes

your heart beat like the base in Jay-Z's best songs . . . the woman whose fingers could crush you like a bug or hold you like a delicate flower . . . walks by?

What would you do if you had never seen her before and did not even know her name? You would do what I did, turn red in the face and tell your posse to quit staring.

Have you ever eaten one of those sugarcoated pieces of fried dough at the fair? I think they're called elephant ears or some such.

Begin with a quote from a song, movie, famous person or book:

David stared at the poster through the store window. It was a man in horn-rimmed glasses. "By any means necessary" was written below the picture, with the name Malcolm X.

"Shinin star for you to see what your life can truly be." Randall spun in circles as he listened to his older brother's Earth, Wind and Fire CD in the basement. In a time like this, the lyrics seemed particularly suitable.

Strategic Questioning (questions which arise during the actual gathering, inferring, synthesizing and ongoing writing process)

Narrative Considerations:

1. Have you created a **round/dynamic** character to serve as your protagonist? Explain how your protagonist is "well-rounded"; how do they "change" in the story?
2. Discuss at least three ways you have **revealed** your character. Does your character seem realistic because you are "showing" them or do you "tell" your character to the reader?
3. What kinds of **conflicts** appear in your short story?
4. What is the point of view of your short story? Pick out three **vivid verbs** you use to show your story.
5. Draw a plot diagram and use it to briefly tell the plot of your story. Does your story seem highly **organized**?
6. Do you slow down your **climactic moment** and describe it with such detail that it comes to life? Are there more details you could add to your climactic moment?
7. Write out two examples of **similes or metaphors** you use in your story.
8. Describe one place in your story where you use a **snapshot** or a **thought shot**.
9. Does your story start out right in the action? In other words, does the **lead hook** the reader?
10. Does the ending of your story **weave everything together** or have some sense of reflection that leaves the reader thinking about your story?
11. What is the **title** of your short story? Does it hook the reader or is it a very general title that is a

cliché?

Classroom Activities

Parkway West H.S. Weekly Lesson Plans for the Week of:
Teacher: Ms. S. Parker Class: Periods:

	Monday	Tuesday	Wednesday	Thursday	Friday
Standard(s)	RL .3.7 RL.6.7 1.3.7.B 1.4.7.A	RL .3.7 RL.6.7 1.3.7.B 1.4.7.A	RL .3.7 RL.6.7 1.3.7.B 1.4.7.A	RL .3.7 RL.6.7 1.3.7.B 1.4.7.A	RL .3.7 RL.6.7 1.3.7.B 1.4.7.A
Objectives	<ul style="list-style-type: none"> ➤ SWBAT analyze how characters of a story interact with one another ➤ SWBAT analyze how an author develops and contrast the points of view of different characters ➤ SWBAT analyze the use of literary elements by an author including the use of theme ➤ SWBAT write a brief synopsis of the short story to describe the theme of the short story 	<ul style="list-style-type: none"> ➤ SWBAT analyze how characters of a story interact with one another ➤ SWBAT analyze how an author develops and contrast the points of view of different characters ➤ SWBAT analyze the use of literary elements by an author including the use of mood ➤ SWBAT write a brief synopsis of the short story to describe the mood of the short story 	<ul style="list-style-type: none"> ➤ SWBAT analyze how characters of a story interact with one another ➤ SWBAT analyze how an author develops and contrast the points of view of different characters ➤ SWBAT analyze the use of literary elements by an author including the use of tone ➤ SWBAT write a brief synopsis of the short story to describe the tone of the short story 	<ul style="list-style-type: none"> ➤ SWBAT analyze how characters of a story interact with one another ➤ SWBAT analyze how an author develops and contrast the points of view of different characters ➤ SWBAT analyze the use of literary elements by an author including the use of setting ➤ SWBAT write a brief synopsis of the short story to describe the setting of the short story 	<ul style="list-style-type: none"> ➤ SWBAT analyze how characters of a story interact with one another ➤ SWBAT analyze how an author develops and contrast the points of view of different characters ➤ SWBAT analyze the use of literary elements by an author including the use of style ➤ SWBAT write a one page essay detailing the theme, mood, tone, setting and style of "The Lesson."
Materials	<ul style="list-style-type: none"> ➤ "The Lesson" by Toni Cade Bambara ➤ Toni Cade Bambara Biography ➤ Graphic Organizer 	<ul style="list-style-type: none"> ➤ "The Lesson" by Toni Cade Bambara ➤ Toni Cade Bambara Biography ➤ Graphic Organizer 	<ul style="list-style-type: none"> ➤ "The Lesson" by Toni Cade Bambara ➤ Toni Cade Bambara Biography ➤ Graphic Organizer 	<ul style="list-style-type: none"> ➤ "The Lesson" by Toni Cade Bambara ➤ Toni Cade Bambara Biography ➤ Graphic Organizer 	<ul style="list-style-type: none"> ➤ "The Lesson" by Toni Cade Bambara ➤ Toni Cade Bambara Biography ➤ Graphic Organizer
Key Concepts	<ul style="list-style-type: none"> ➤ Peer Interaction ➤ Youth-to-Adult Interaction ➤ Adult Interaction 	<ul style="list-style-type: none"> ➤ Peer Interaction ➤ Youth-to-Adult Interaction ➤ Adult Interaction 	<ul style="list-style-type: none"> ➤ Peer Interaction ➤ Youth-to-Adult Interaction ➤ Adult Interaction 	<ul style="list-style-type: none"> ➤ Peer Interaction ➤ Youth-to-Adult Interaction ➤ Adult Interaction 	<ul style="list-style-type: none"> ➤ Peer Interaction ➤ Youth-to-Adult Interaction ➤ Adult Interaction
Vocabulary	naturally, pinafore, presentable, gradual, curtsy, saddled, monopoly, preferably, terrorize, calculate, ferocious, microscope, allowances, retards,	naturally, president, secretary, pinafore, presentable, gradual, responsibility, curtsy, saddled, monopoly, preferably, terrorize, calculate, ferocious,	naturally, president, secretary, pinafore, presentable, gradual, responsibility, curtsy, saddled, monopoly, preferably, terrorize, calculate, ferocious,	naturally, president, secretary, pinafore, presentable, gradual, responsibility, curtsy, saddled, monopoly, preferably, terrorize, calculate, ferocious,	naturally, president, secretary, pinafore, presentable, gradual, responsibility, curtsy, saddled, monopoly, preferably, terrorize, calculate, ferocious,

	tremendous, surly, semi-precious, wailed, stationery, recitation, liable, portrait, formation, treachery, democracy	bacteria, microscope, allowances, retards, tremendous, surly, semi-precious, wailed, stationery, recitation, liable, portrait, formation, necessarily, treachery, democracy	bacteria, microscope, allowances, retards, tremendous, surly, semi-precious, wailed, stationery, recitation, liable, portrait, formation, necessarily, treachery, democracy	bacteria, microscope, allowances, retards, tremendous, surly, semi-precious, wailed, stationery, recitation, liable, portrait, formation, necessarily, treachery, democracy	bacteria, microscope, allowances, retards, tremendous, surly, semi-precious, wailed, stationery, recitation, liable, portrait, formation, necessarily, treachery, democracy
Do Now	How important is an individual's physical appearance?	If one achieves educational and/or financial success, is it important that they give back to the community they are from? Why or why not?	Why is it important to continue to be educated even when school is not in session?	Why was it important for Ms. Moore to teach the youth in her neighborhood?	Do you believe the young people appreciated the lessons learned from Ms. Moore? Why or why not?
Lesson Sequence Direct instruction	Toni Cade Bambara Biography Analysis and Short Story "The Lesson" Reading	Review "The Lesson" with a focus on the mood of the short story	Review "The Lesson" with a focus on the tone of the short story	Review "The Lesson" with a focus on the setting of the short story	Review "The Lesson" with a focus on the setting of the short story
Guided practice	Vocabulary Review (pronunciation, definition, spelling and usage)	Provide a definition for each of the vocabulary words that describe the mood of "The Lesson."	Provide a definition for each of the vocabulary words that describe the tone of "The Lesson."	Provide a definition for each of the vocabulary words that describe the setting of "The Lesson."	Provide a definition for each of the vocabulary words that describe the writing style of "The Lesson."
Independent Practice	BDA Comprehension Questions Complete graphic organizer citing evidence from text.	Complete graphic organizer citing evidence from text.	Complete graphic organizer citing evidence from text.	Complete graphic organizer citing evidence from text.	Complete graphic organizer citing evidence from text.
Closing Activity Include exit strategies	Jot down sentences or phrases that reveal the theme of "The Lesson."	Write a paragraph discussing the mood of "The Lesson." Use details from the text.	Write down a few sentences describing the tone of "The Lesson."	Write a paragraph describing the setting(s) of "The Lesson."	Write a paragraph describing the written style of "The Lesson."
Homework	What is the character, Sylvia seeking?	Based on the text, describe how you think Ms. Moore views her community. What are Ms. Moore's politics?	What were some of the experiences Ms. Moore exposed the youth to that may lead to an epiphany?	Does the character, Sylvia, know to attach herself to an adult who cares?	How does the character, Sylvia relate to other adults? Is it more relaxed than with Ms. Moore?

Weekly Lesson Plan for *Raymond's Run*

	Monday	Tuesday	Wednesday	Thursday	Friday
Standards	<p>RL 1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text</p> <p>RL 3 Analyze how complex characters develop over the course of a text and</p>	<p>RL 1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text</p> <p>RL 3 Analyze how complex characters develop over the course of a text and</p>	<p>RL 1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text</p> <p>RL 3 Analyze how complex characters develop over the course of a text and</p>	<p>RL 1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text</p> <p>RL 3 Analyze how complex characters develop over the course of a text and</p>	<p>Writer's Notebook: Locate some quotations from the story in which Squeaky uses informal expressions. Rewrite each quotation, substituting more formal words for the informal expressions.</p>

	interact with other characters	interact with other characters	interact with other characters	interact with other characters	Write a personal account of a situation where you had to protect someone who couldn't defend himself or herself?
Objectives	SWBAT increase student awareness of the importance in naming characters	SWBAT understand how minor characters highlight the development of the main character	SWBAT analyze the unifying conflict in Raymond's Run	SWBAT identify and evaluate the theme of Raymond's Run	
Materials	Raymond's Run Short Story Toni Cade Bambara's Biography Writers Notebook	Raymond's Run Short Story Toni Cade Bambara's Biography Writers Notebook	Raymond's Run Short Story Toni Cade Bambara's Biography Writers Notebook	Raymond's Run Short Story Toni Cade Bambara's Biography Writers Notebook	
Key Concepts	Friendship Competitor Creating characters major/minor	Friendship Competitor Creating characters major/minor	Friendship Competitor Creating characters major/minor	Friendship Competitor Creating characters major/minor	
Vocabulary	Characters Theme Conflict Dialogue Community	Characters Theme Conflict Dialogue Community	Characters Theme Conflict Dialogue Community	Characters Theme Conflict Dialogue Community	
Do Now	Quick Write: How do you feel about names and why? Brainstorm a list of names you like and dislike.	Quick Write: Describe the difference between major and minor characters.	Quick Write: What are the four types of conflict? Is Squeaky's external/internal or both?	Quick Write: Provide a thematic statement describing in detail what a theme is.	
Lesson Sequence <i>Direct Instruction</i> <i>Guided Practice</i> <i>Independent Practice</i>	Teacher will provide students with meaning of eleven characters names. Students will use information to determine if any of the names are ironic and the importance of Cynthia and Hazel's names. Students will conduct a discussion of responses to characters names and nicknames.	Teacher will select specific text lines to help students see other characters outside of the protagonist and antagonist. Several lines will demonstrate the major characters growth through her relationships with the minor characters. Students will finish discussing the significant part each of the minor characters play in Squeaky's growth.	Teacher will guide students to see how Bambara made many choices about dominate and subordinate conflicts. Squeaky had conflict about her brother, with Gretchen, the race, and even when she was in nursery school. However, none of these conflicts overwhelm the reader. Students will answer questions about the various conflicts to see the challenge of creating a character. Student will describe the evolution of Squeaky.	Teacher will guide students in discovering that a careful examination of character, point of view, setting and plot combined allows the reader to interpret theme. Students will work in small groups to label the plot diagram including Squeaky's feelings. Next, students will exchange with a peer for feedback. Students will write a thematic statement for Raymond's Run.	
Closing-Exit Ticket	Did any of the characters names fit your expectations?	Imagine that George is the major character and write a paragraph showing how he would	How did the author create balance to achieve unity of conflict?	Quote the similes Squeaky uses to describe her brother and explain their significance.	

		relate to the minor characters.			
Homework	Gather information about the mentally challenged	Share findings with class.	In a small group create a timeline detailing how the mentally challenged are protected in society today.	Locate a definition for empathy and explain how Squeaky demonstrated empathy.	

Weekly Lesson Plan for *Everyday Use*

	Monday	Tuesday	Wednesday	Thursday	Friday
Standards	1.3.B Analyze the relationships, uses and effectiveness of literary elements used by one or more authors in similar genres including characterization, setting, plot, theme, point-of-view, and style. 1.4 A.7 Write short stories, poems, and plays	1.3.B Analyze the relationships, uses and effectiveness of literary elements used by one or more authors in similar genres including characterization, setting, plot, theme, point-of-view, and style. 1.4 A.7 Write short stories, poems, and plays	1.3.B Analyze the relationships, uses and effectiveness of literary elements used by one or more authors in similar genres including characterization, setting, plot, theme, point-of-view, and style. 1.4 A.7 Write short stories, poems, and plays	1.3.B Analyze the relationships, uses and effectiveness of literary elements used by one or more authors in similar genres including characterization, setting, plot, theme, point-of-view, and style. 1.4 A.7 Write short stories, poems, and plays	Writer's Notebook: Write down lines of dialogue that reveal character traits of each of the three women. Write a brief dialogue in which Maggie tells Dee the history of a quilt that both sisters want to have. What do the sister's words reveal about their relationship?
Objectives	SWBAT understand character traits, motivation, and conflicts.	SWBAT identify direct and indirect characterization	SWBAT use reading strategies, such as making inferences and comparing and contrasting to analyze characters	SWBAT synthesize sources to draw conclusions	
Materials	Everyday Use Author's Biography	Everyday Use Author's Biography	Everyday Use Author's Biography	Everyday Use Author's Biography	
Key Concepts	Family Heritage Character Traits Inference About Characters	Family Heritage Character Traits Inference About Characters	Family Heritage Character Traits Inference About Characters	Family Heritage Character Traits Inference About Characters	
Vocabulary	Sidle Furtive Cowering	Sidle Furtive Cowering	Sidle Furtive Cowering	Sidle Furtive Cowering	

	Oppress	Oppress	Oppress	Oppress	
	Acquire	Acquire	Acquire	Acquire	
	Attitude	Attitude	Attitude	Attitude	
	Reveal	Reveal	Reveal	Reveal	
	Tradition	Tradition	Tradition	Tradition	
Do Now	Think Pair Share: How does our heritage contribute to who we are?	Think Pair Share: How did Walker's early hardships influence her writing?	Think Pair Share: Bring in an object that holds importance for different members of your family—share its history. Photographs allowed!	Think Pair Share: What can you conclude about each character based on her feelings toward the quilts?	
Lesson Sequence	Teacher Guides Reading	Teacher Guides Reading	Teacher Guides Reading	Teacher Guides Reading	
Direct Instruction	Teacher Checks for Understanding with comprehension questions	Teacher Checks for Understanding with comprehension questions	Teacher Checks for Understanding with comprehension questions	Teacher Checks for Understanding with comprehension questions	
Guided Practice					
Independent Practice					
Closing-Exit Ticket	Students answer analysis questions/complete graphic organizer	Students answer analysis questions/complete graphic organizer	Students answer analysis questions/complete graphic organizer	Students answer analysis questions/complete graphic organizer	
Homework	Text Analysis: Making Inferences: How does the narrator feel about Dee's reading to her and Maggie? Explain.	Text Analysis: Making Inferences: How do you think the narrator feels toward Maggie? What clues in the text help you make this inference?	Text Analysis: Making Inferences: What difference can you infer between Dee and Hakim-a-barber?	Text Analysis: Making Inferences: What can you infer about Dee's intentions with the quilts?	

Weekly Lesson Plan for *Marigolds*

	Monday	Tuesday	Wednesday	Thursday	Friday
Common Core Standard	RL 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 2 Determine a theme of the text and analyze its development RL 4 Determine the figurative meaning of words and phrases as they are used in a text	RL 1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text RL 2 Determine a theme of the text and analyze its development RL 4 Determine the figurative meaning of words and phrases as they are used in a text	RL 1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text RL 2 Determine a theme of the text and analyze its development RL 4 Determine the figurative meaning of words and phrases as they are used in a text	RL 1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text RL 2 Determine a theme of the text and analyze its development RL 4 Determine the figurative meaning of words and phrases as they are used in a text	Writer's Notebook Can <i>Marigolds</i> be considered social commentary on segregation?
Objectives	SWBAT explain how the	SWBAT elaborate on the	SWBAT evaluate what the	SWBAT write a short short	

	setting influences the narrator's experiences and conflicts she faces	connection made between poverty-described metaphorically as cage-and destruction.	narrator says about innocence and compassion.	story about their own experiences about compassion and innocence	
Materials	Marigolds-Short Story/Image of Marigolds	Marigolds-Short Story/Image of Marigolds	Marigolds-Short Story/Image of Marigolds	Marigolds-Short Story/Image of Marigolds	
Key Concepts	Identifying theme/setting Identifying Mood Drawing Conclusions	Identifying theme/setting Identifying Mood Drawing Conclusions	Identifying theme/setting Identifying Mood Drawing Conclusions	Identifying theme/setting Identifying Mood Drawing Conclusions	
Vocabulary	<ul style="list-style-type: none"> • Nostalgia • Futile • Poignantly • Ostensibly • Retribution • Stoicism • Perverse • Bravado • Impotent • Exuberance • Degradation • Squalor 	<ul style="list-style-type: none"> • Nostalgia • Futile • Poignantly • Ostensibly • Retribution • Stoicism • Perverse • Bravado • Impotent • Exuberance • Degradation • Squalor 	<ul style="list-style-type: none"> • Nostalgia • Futile • Poignantly • Ostensibly • Retribution • Stoicism • Perverse • Bravado • Impotent • Exuberance • Degradation • Squalor 	<ul style="list-style-type: none"> • Nostalgia • Futile • Poignantly • Ostensibly • Retribution • Stoicism • Perverse • Bravado • Impotent • Exuberance • Degradation • Squalor 	
Do Now	Quick write: How would you describe the mood created by this image of Marigolds	Quick write: Identify details that help you visualize the setting. What contrasts are presented (after first paragraph)	Quick write: Based on what you read so far, what conclusions can you draw about the narrator's life? (cite details to support your answer)	Quick write: What do the Marigolds represent to Miss Lottie? What do they represent to the children?	
Lesson Sequence <i>Direct Instruction</i> <i>Guided Practice</i> <i>Independent Practice</i>	Teacher Guides Reading Teacher Checks for Understanding with comprehension questions Students answer analysis questions/complete graphic organizer	Teacher Guides Reading Teacher Checks for Understanding with comprehension questions Students answer analysis questions/complete graphic organizer	Teacher Guides Reading Teacher Checks for Understanding with comprehension questions Students answer analysis questions/complete graphic organizer	Teacher Guides Reading Teacher Checks for Understanding with comprehension questions Students answer analysis questions/complete graphic organizer	
Closing-Exit Ticket	Thumbs up/thumbs down: Teacher signals if students explain key concept accurately	Thumbs up/thumbs down: Teacher signals if students explain key concept accurately	Explain how the description of Miss Lottie's home adds to your understanding of her social and financial understanding.	Thumbs up/thumbs down: Teacher signals if students explain key concept accurately	
Homework	Text Analysis: Note the most prominent features of the story's setting and the figurative language the narrator often uses to describe them. How do they affect the narrator's look on life?	Text Analysis: Draw Conclusions: Review the chart you made during reading. What leads young Elizabeth to destroy Miss Lottie's Marigold? (cite evidence from the text)	Text Analysis: Analyze Climax: Identify the climax of the story. What change does this turning point initiate in the narrator? In Miss Lottie? (cite evidence to support your answer)	Text Analysis: Analyze Symbolism: What do Miss Lottie's Marigolds symbolize? Be sure to record descriptions of the marigolds and the ideas you associate with them.	

Weekly Lesson Plans for “Who’s Passing for Who”

	Monday	Tuesday	Wednesday	Thursday	Friday
Standard(s)	1.4.7.A	1.4.7.A	1.4.7.A	1.4.7.A	1.4.7.A
Objectives	<ul style="list-style-type: none"> ➤ SWBAT analyze how an author develops and contrast the points of view of different characters ➤ SWBAT write a brief synopsis of the short story to describe the point of view of the short story 	<ul style="list-style-type: none"> ➤ SWBAT analyze how an author develops and contrast the points of view of different characters 	<ul style="list-style-type: none"> ➤ SWBAT analyze how an author develops and contrast the points of view of different characters 	<ul style="list-style-type: none"> ➤ SWBAT analyze how an author develops and contrast the points of view of different characters 	<ul style="list-style-type: none"> ➤ SWBAT analyze how an author develops and contrast the points of view of different characters ➤ SWBAT write a one page essay detailing the point of view “Who’s Passing For Who”
Materials	<ul style="list-style-type: none"> ➤ “Who’s Passing For Who” by Langston Hughes ➤ Langston Hughes Biography ➤ Graphic Organizer 	<ul style="list-style-type: none"> ➤ “Who’s Passing For Who” by Langston Hughes ➤ Langston Hughes Biography ➤ Graphic Organizer 	<ul style="list-style-type: none"> ➤ “Who’s Passing For Who” by Langston Hughes ➤ Langston Hughes Biography ➤ Graphic Organizer 	<ul style="list-style-type: none"> ➤ “Who’s Passing For Who” by Langston Hughes ➤ Langston Hughes Biography ➤ Graphic Organizer 	<ul style="list-style-type: none"> ➤ “Who’s Passing For Who” by Langston Hughes ➤ Langston Hughes Biography ➤ Graphic Organizer
Key Concepts	<ul style="list-style-type: none"> ➤ Self-Identity ➤ Racial Elasticity ➤ Passing ➤ Point of View 	<ul style="list-style-type: none"> ➤ Self-Identity ➤ Racial Elasticity ➤ Passing ➤ Point of View 	<ul style="list-style-type: none"> ➤ Self-Identity ➤ Racial Elasticity ➤ Passing ➤ Point of View 	<ul style="list-style-type: none"> ➤ Self-Identity ➤ Racial Elasticity ➤ Passing ➤ Point of View 	<ul style="list-style-type: none"> ➤ Self-Identity ➤ Racial Elasticity ➤ Passing ➤ Point of View
Vocabulary	nondescript, sociology, Nordic, renaissance, bohemia, incessantly, complexion, morality, superciliously, apologetic, extenuation, bourgeois, dissertation, hysterics, self-conscious	nondescript, sociology, Nordic, renaissance, bohemia, incessantly, complexion, morality, superciliously, apologetic, extenuation, bourgeois, dissertation, hysterics, self-conscious	nondescript, sociology, Nordic, renaissance, bohemia, incessantly, complexion, morality, superciliously, apologetic, extenuation, bourgeois, dissertation, hysterics, self-conscious	nondescript, sociology, Nordic, renaissance, bohemia, incessantly, complexion, morality, superciliously, apologetic, extenuation, bourgeois, dissertation, hysterics, self-conscious	nondescript, sociology, Nordic, renaissance, bohemia, incessantly, complexion, morality, superciliously, apologetic, extenuation, bourgeois, dissertation, hysterics, self-conscious
Do Now	What is self-identity?	What does it mean to have an identity crisis?	Do you believe your complexion affects the way you are treated? Explain how and why or why not?	What does it mean to be passing?	Why do you believe Langston Hughes wrote this type of short story during the Harlem Renaissance?
Lesson Sequence	Langston Hughes Biography and Short Story “Who’s Passing For Who” Reading	Langston Hughes Biography and Short Story “Who’s Passing For Who” Reading	Langston Hughes Biography and Short Story “Who’s Passing For Who” Reading	Langston Hughes Biography and Short Story “Who’s Passing For Who” Reading	Langston Hughes Biography and Short Story “Who’s Passing For Who” Reading
Guided practice	Vocabulary Review (pronunciation, definition, spelling and usage)	Vocabulary Review-provide a definition for each word	Vocabulary Review-provide a synonym for each word	Vocabulary Review-provide an antonym for each word	Review “Who’s Passing For Who” with a focus on the point of view of the short story
Independent	BDA Comprehension Questions	BDA Comprehension Questions	BDA Comprehension Questions	BDA Comprehension Questions	BDA Comprehension Questions

Practice	Complete graphic organizer worksheet citing evidence from text.	Complete graphic organizer worksheet citing evidence from text.	Complete graphic organizer worksheet citing evidence from text.	Complete graphic organizer worksheet citing evidence from text.	Complete graphic organizer worksheet citing evidence from text.
Closing Activity Include exit strategies	Jot down sentences or phrases that reveal the point of view of "Who's Passing For Who"	Locate 4 allusions to literature and the arts. Describe the actual reference they are associated with.	What is the tone in the opening paragraph and how does it change by the fourth paragraph?	At the end of the story what is your general impression of the Iowans?	Why do the narrator and his friends tell stories about blacks passing as whites?
Homework	What is the point of view of "Who's Passing For Who"? How do you know?	Describe Caleb's behavior throughout the short story.	How would you have responded to Caleb's white friends?	Why do you suppose Caleb felt it necessary to hang out with white people in a black establishment?	Do you believe everyone in "Who's Passing For Who" was who they appeared to be?

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