

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.)

* Option can be to group students so their focus is on one of the presentations

- Then students can share out and explain their responses

Reaching an Audience

ACTIVITY 3.8

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

Learning Target Review Ethos, Pathos, Logos
 • 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

1. 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

2. Discuss: Which of the presentations were effective and why?

COMMON CORE STATE 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

revised levels of questions

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.

ACTIVITY 3.8 continued

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.

Em 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.*

Ex 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.

Br 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.

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.

Reaching an Audience

ACTIVITY 3.8
continued

My 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?

* students can plan out their Powerpoint on Flash cards first or on a handout to assist in organizing ideas

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.

COMMON CORE STATE 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 including footnotes and endnotes.

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.

EMBEDDED ASSESSMENT 1 continued

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.

To identify specific areas where your English learners could use additional support, see the English Language Development Rubric for Embedded Assessment 1 on page 278a.

* Rubric may need to be changed depending on what final product you want from your classes

EMBEDDED ASSESSMENT 1 continued

Historical Investigation and Presentation

Activity 3.1
LT2

SCORING GUIDE

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

COMMON CORE STATE STANDARDS

SL.9–10.4: Present information, findings, and supporting evidence clearly, concisely, and logically (using appropriate eye contact, adequate volume, and clear pronunciation) such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose (e.g., argument, narrative, informative, response to literature presentations), 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

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.

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.

Em Arrange students into three groups according to their assigned passage. Guide groups through the **Paraphrasing 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.

Ex Distribute the **Paraphrasing 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.

Br Have students complete the **Paraphrasing 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 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

ACTIVITY 3.11 continued

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.

ACTIVITY 3.11 continued

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?

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>Facts</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>Rumors</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>

COMMON CORE STATE 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.

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?

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>Passage 1: 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>Passage 2:</p>		
<p>Passage 3:</p>		

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 peoples’ 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.

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.

COMMON CORE STATE 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

ACTIVITY 3.15 continued

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.

ACTIVITY 3.15
continued

Two Views of "One Shot"

My 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.