Unit 5

Coming of Age Amidst Controversy

Essential Questions

What are the essential elements of an effective informative presentation?

What impact does historical, cultural, geographical, and social context have on a novel and on the reaction of readers to it?

Unit Overview

In this unit, you will encounter a longer, more complex text that deals with the concept of coming of age. Like Romeo and Juliet, who are confronted with prejudice in their world, Jem and Scout in Harper Lee’s novel To Kill a Mockingbird confront prejudice in their community. Jem and Scout are more fortunate than Romeo and Juliet because their father is a model of tolerance, rationality, and compassion. The two children learn from their father and from their experiences how best to live in a less-than-perfect world. In your reading, you will trace a sustained development of character, setting, conflict, and you will examine how these relate to theme. Also, you will consider how social, cultural, geographical, and historical context can affect both the writer’s construction of a text and the readers’ responses to it.
Coming of Age Amidst Controversy

Goals

- To gather and synthesize information for an oral presentation on the social, cultural, historical, and geographical context of the novel
- To explore the significance of setting, conflict, and the growth of characters in relation to the theme of coming of age
- To extrapolate from a short passage the larger themes and literary elements of the novel

ACADEMIC VOCABULARY

Context
Annotated Bibliography
Thematic Statement
Characterization
Audience Analysis

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Learning Focus:

Setting the Context

The novel *To Kill a Mockingbird*, by Harper Lee, is the perfect combination of engaging story-telling and hard-edged social commentary. Recognizing injustices through the eyes of an innocent narrator makes those injustices all the more memorable. The novel is very much about the “coming of age” theme you have studied all year, but it’s also about a controversial event that creates turmoil in a fictional community—an event that reflects the tensions that defined a certain time and place in real American history.

Have you ever wondered where authors get inspiration for the things they write? Or how “real” a work of fiction might be? Or why a novelist sets a story in a particular time and place? Have you ever questioned why someone might want to ban a book that others think everyone should read? Research is the way to get answers to these kinds of questions.

Understanding the social, cultural, historical, and geographical context of a novel’s setting, as well as the time period in which the novel was written, allows for a greater understanding of the immediate and long-lasting impact of a novel in the society in which it is published.

Presenting information to your classmates is a challenging and rewarding endeavor. As you present your research on social, cultural, historical, and geographical issues of the novel’s context, you will enable your classmates to make connections between the novel and the real world it represents. One way to enhance your presentation is to understand what your audience knows and wants to know about the subject. As with any presentation, an audience analysis helps you to tailor the presentation to the needs of your classmates. After your presentation, it is also important to evaluate how effective you were at helping your audience to understand the issues explored in the novel and their relevance both to the author’s contemporary readers and to readers of today.

As this level ends, you will also have an opportunity to think about how cultural, historical, and contemporary contexts reflect themes such as “coming of age.” Theme is present in all genres, from poetry and film to drama and the novel.

Independent Reading: Reading in this unit focuses on a novel that explores issues such as prejudice, community, tolerance, and coming of age. For independent reading, look for a text that expands your understanding of one of these themes. You could also select historical fiction that helps illuminate the connection between historical context and the construction of a fictional work.
SUGGESTED LEARNING STRATEGIES: Close Reading, KWL Chart, Marking the Text, Skimming/Scanning, Summarizing/Paraphrasing, Think-Pair-Share

Essential Questions
1. What are the essential elements of an effective informative presentation?

2. What impact does historical, cultural, geographical, and social context have on a novel and on the reaction of readers to it?

Unit Overview and Learning Focus
Predict what you think this unit is about. Use the words or phrases that stood out to you when you read the Unit Overview and the Learning Focus.

Embedded Assessment 1
What knowledge must you have (what do you need to know) to succeed on Embedded Assessment 1? What skills must you have (what must you be able to do)?
**Opinionnaire**

Respond to the following statements by placing either A (Agree) or D (Disagree) next to each one to indicate your feelings. Your response should simply be your first impression in response to each statement. You can also jot down comments about a statement, examples to support your point of view, or mixed feelings you have about the statement. Be prepared to present your perspectives to your classmates.

<table>
<thead>
<tr>
<th>A = Agree</th>
<th>D = Disagree</th>
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</thead>
<tbody>
<tr>
<td><strong>Beginning of Unit</strong></td>
<td><strong>Conclusion of Unit</strong></td>
</tr>
<tr>
<td>______ 1. All men and women are treated equally in society.</td>
<td>______</td>
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<tr>
<td>______ 2. Girls should act like girls, and boys should act like boys.</td>
<td>______</td>
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<td>______ 3. In society, it’s okay to be different from what others consider normal.</td>
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<td>______ 4. People are either all good or all evil; there is no in-between.</td>
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<tr>
<td>______ 5. Some words are so offensive that they should never be stated or written.</td>
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<tr>
<td>______ 6. Under our justice system, all citizens are treated fairly in our courts of law.</td>
<td>______</td>
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<tr>
<td>______ 7. This old saying still applies in society today: “Sticks and stones may break my bones, but words will never hurt me.”</td>
<td>______</td>
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<tr>
<td>______ 8. Speaking standard English proves that a person is smart.</td>
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<tr>
<td>______ 9. A hero is born, not made.</td>
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<tr>
<td>______ 10. We should follow only the laws in society that make sense to us.</td>
<td>______</td>
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<tr>
<td>______ 11. Education gives everyone an equal opportunity to succeed.</td>
<td>______</td>
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<tr>
<td>______ 12. When the law does not succeed in punishing a criminal, citizens should be able to punish the criminal themselves.</td>
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<tr>
<td>______ 13. If someone is on trial for murder, that person is probably guilty.</td>
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<tr>
<td>______ 14. Killing under any circumstance is wrong.</td>
<td>______</td>
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<tr>
<td>______ 15. Good parents set limits for their children.</td>
<td>______</td>
</tr>
<tr>
<td>______ 16. Every individual in society is prejudiced about something.</td>
<td>______</td>
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</table>

After you have responded to the questionnaire and discussed your responses, work in pairs or small groups to sort the sixteen questions into general topic areas, such as justice or education.

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**WORD CONNECTIONS**

The word *prejudice* means a preconceived idea or judgment. The Latin prefix *pre-* means “before.” The Latin root *-judic-* means to “judge” or “decide.” Other words using this root include *judge* and *judicial.*
To develop some understanding of the context for the novel *To Kill a Mockingbird*, view the photographs your teacher has provided. Note your observations and questions on the graphic organizer.

<table>
<thead>
<tr>
<th>Photo #</th>
<th>Observation: Note the details of the image in the photograph.</th>
<th>Reflection: What is your response to the images in the photograph?</th>
<th>Questions: What questions come to mind that might lead to further exploration or research?</th>
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You have viewed photographs to give you a context for the novel *To Kill A Mockingbird*, which you are about to read. But what exactly is context? With a partner, brainstorm what you already know about the idea of context. Then, find out its meaning and derivation in a dictionary. Create a web graphic organizer below, exploring the relationships of historical, cultural, social, and geographical settings to context.

Once you have investigated the idea of context, add branches for historical, cultural, social, and geographical aspects. What does each term incorporate?
Reflecting on the images from the gallery walk and other information from your class discussion, fill out the first two columns of the chart below.

<table>
<thead>
<tr>
<th>K: What do I know about life in the South during the 1930s?</th>
<th>W: What do I want to know about life in the South during the 1930s?</th>
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<table>
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<tr>
<th>H: How will I find information? (Which resources, web pages, texts, methods, etc.)</th>
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<table>
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<tr>
<th>L: What have I learned about life in the South during the 1930s?</th>
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</table>
What were Jim Crow laws? As you read the following article, mark the text to identify the words and phrases that help you to define the meaning of the term *Jim Crow* and understand its importance in American history.

**Informational Text**

**JIM CROW: SHORTHAND FOR SEPARATION**

*by Rick Edmonds*

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

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

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

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

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**My Notes**

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

**Grammar & Usage**

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

Common prepositions include about, across, in, by, after, onto, until, and up. A preposition shows the relationship or connection between its object and some other word. In the sentence identified above, for example, by shows the relationship between “1950s” and the term “Jim Crow.”
Use text features such as boldface type or italics to aid your comprehension of the text. Work with other members of your group to scan the following laws. Use the bold type as a guide to create a list of possible categories into which you might sort the laws.

Once you have arrived at four or five categories, read the entire text of each law, and put the law into one of the categories you have created. You might need to create more or change or delete categories. Also, note in the margin any questions you may have. Discuss your responses as you read and categorize. Be prepared to share your categories and your reactions and questions with the whole class.

Sample Jim Crow Laws

Created by the Interpretive Staff of the Martin Luther King, Jr., National Historic Site

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

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

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

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

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

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

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

8. **Mental Hospitals**  The Board of Control shall see that proper and distinct apartments are arranged for said patients, so that in no case shall Negroes and white persons be together. *Georgia*
9. **Barbers**  No colored barber shall serve as a barber [to] white women or girls. *Georgia*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

28. **Teaching** Any instructor who shall teach in any school, college or institution where members of the white and colored race are received and enrolled as pupils for instruction shall be deemed guilty of a misdemeanor, and upon conviction thereof, shall be fined in any sum not
My Notes

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less than ten dollars ($10.00) nor more than fifty dollars ($50.00) for each offense. *Oklahoma*

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

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

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

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

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

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

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

36. **Interrmarriage** All marriages of white persons with Negroes, Mulattos, Mongolians, or Malayans hereafter contracted in the State of Wyoming are and shall be illegal and void. *Wyoming*
Preparing for Research

SUGGESTED LEARNING STRATEGIES: Think-Pair-Share

1. Form groups of three to plan, organize, and prepare a research project, which you will present in Embedded Assessment 1. Your group will investigate the historical, cultural, social, or geographical context of the novel To Kill a Mockingbird. Using the information from your viewing of 1930s photographs, your reading of Jim Crow laws, and your thinking on the KWHL chart, choose a research topic.

2. List possible topics to investigate and present with a Guiding Question for research:

3. List possible focus questions for your investigation of the Guiding Question:

4. Prepare a group proposal sheet with the following information:
   - Group members’ names (no more than three members)
   - Topic expressed as a universal question or Guiding Question. Focus areas: related questions that fall within the overall topic area (Example: What kinds of jobs did women hold in the 1930s?)
   - Possible resources you might use to find answers to your questions
   - Individual responsibilities at this point (who will look for what, including visuals)

5. Find and collect resources about your topic. Your group must find five sources of information. You must use at least three different types of sources (e.g., magazine, reference source, Internet) in the presentation.
You and your group have collected sources to research your topic in preparation for a presentation to your classmates.

First, evaluate the relevance of the sources you have collected. Then select five sources, keeping in mind that you must reference at least three different types (e.g., magazine article, reference source, Internet) in your presentation.

For each source you use, you will create an annotated bibliography entry in the MLA format. Annotated bibliographies are tools for tracking and processing your research work. Entries typically consist of two parts: a bibliographic citation for the source and an annotation (a brief summary of or commentary about the source).

For this task, the annotation will consist of three elements:

- A summary of the information you found in the source
- An assessment of the degree to which the source was helpful in your research
- A reflection on how the information might be used in your presentation.

Below are sample formats and entries. Your teacher may provide resources that have more examples.

For an Article:

Author(s). “Title of Article.” Magazine Title. Publication date or issue: page number.

Sample Entry with Annotation:


Edmonds reviews the origins of the term “Jim Crow” and the significance of Jim Crow laws and customs as a social factor in the South. He also traces how awareness of the term’s meaning has changed over time as our society has become more politically correct. This source was helpful for understanding how racial attitudes led to the creation of separate but equal laws. We might use it to show how political the term became in the 1930s through 1960s.
For a Web site:
Author(s). Name of Page. Date of Posting/Revision. Name of Institution/Organization Affiliated with the Site. Date of access. <electronic address>.

Sample Entry:

Annotation: This site gave a shocking list of laws that existed across the South—but also in other states (such as Arizona and Wyoming). It shows how Jim Crow regulated things ranging from the use of public facilities and transportation to marriage and schools. We might use it to engage our audience with some shocking examples—or to challenge their belief that this only happened in the South.

Once you have completed your annotated entries, compile a complete annotated bibliography as a group, placing the entries in alphabetical order. Use the next page to write your annotated bibliography.

Use the MLA format to create a complete bibliographic citation for each source. Include an annotation of each source based on your research group’s understanding and discussion.
Collecting Resources

Annotated Bibliography

Source 1: Citation:
Annotation:

Source 2: Citation:
Annotation:

Source 3: Citation:
Annotation:

Source 4: Citation:
Annotation:

Source 5: Citation:
Annotation:

Writing Prompt: Individually, craft a one-page paper that uses information you have gained from your research to answer the question guiding your group’s research. You may also address some or all of your group’s focus questions. Be sure to cite information from your sources appropriately.
Whether you are writing a paper or preparing a presentation, knowing who your audience will be is one of the most important steps toward planning your final product. For your presentation, complete an *audience analysis* by answering these questions.

1. What do you want your classmates—your audience—to get from your presentation?

2. What background knowledge or assumptions does your audience have about your subject? How will this background affect the types of information and vocabulary you use as you present?

3. How might your audience’s values, opinions, and beliefs affect their perspective towards your subject?

4. What audio/visual components can you include in your presentation to engage your audience and convey your information effectively?

5. What connections can you make between your subject and your target audience to make your topic relevant to them?

6. What additional materials will you need to present your subject successfully?
**Levels of Questioning**

1. Work collaboratively to write questions about your topic. Your presentation will be the “text,” so the questions will guide both the structure and organization of your speech and the audience’s notetaking on your presentation.

   • Level 1 questions reveal key factual information in your presentation.
   
   • Level 2 questions should push listeners to consider how prevailing attitudes (towards race, class, gender, etc.) affect social practices.
   
   • Level 3 questions should prompt the audience to consider connections beyond the presentation, such as to their personal experience, current social issues, or other texts they have encountered.

You might use questions you previously generated if you think they will work to organize your information for your audience. However, you still need a balance of Level 1, 2, and 3 questions in your presentation.

<table>
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<tr>
<th>Level of Questions</th>
<th>Questions on Your Topic</th>
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<tbody>
<tr>
<td><strong>Level 1</strong></td>
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<td>Questions of Fact:</td>
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<tr>
<td>What did the text say?</td>
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<td>For example:</td>
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<td>What states had laws restricting interracial marriage</td>
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</table>

| In what three major ways did Jim Crow laws affect schools? | 3. |
### Level 3

**Questions That Go Beyond the Text: Why does it matter?**

For example:

1. How could the United States have ever allowed Jim Crow laws to exist?
2. Are racist laws still a major factor in the United States today?

2. Once you have generated questions for your presentation, review your audience analysis on the previous page. Then answer the following questions.
   - What is the purpose of an audience analysis?
   - How can it help you evaluate what information to include in your presentation?
   - How can it help you choose which questions to use to organize and structure your presentation?
   - How can it help you to create an engaging presentation?

3. Based on your audience analysis and your answers to the questions above, design a notetaking handout, in the form of a graphic organizer, for your classmates to use while you present your topic. Design your handout so that classmates will have ample room to record answers to a limited number of questions that will best help them to understand the topic of your group’s presentation of the 1930s South.

On the back of your organizer, be sure to leave ample space for the audience to take notes on connections they make while reading *To Kill a Mockingbird.*
Historical Investigation and Presentation

SUGGESTED LEARNING STRATEGIES: Drafting, Notetaking, Rehearsal

Assignment

Your assignment is to work collaboratively to investigate the historical, cultural, social, or geographical context of the novel *To Kill a Mockingbird*. You will make an oral presentation of your findings, with audio or visual support, and you will prepare a notetaking handout for your audience to use.

Planning

1. Review your work on the skills and knowledge required of the investigation and presentation in order to identify key expectations for your presentation. Review your group proposal and, if necessary, revise how you will share the responsibilities of the investigation and presentation.

Drafting and Creating

2. Draft your presentation outline or script covering the following:
   - Thesis regarding the significance of your topic and its importance in the historical, social, cultural, or geographical context of the 1930s or the 1960s.
   - Key questions that will guide the structure of your presentation
   - Transitions to link your points together.

Place your information on 3 x 5 note cards. Include the following with your outline:
   - Audio-visual resources you will use and their placement in the presentation
   - A speaking plan for who will cover what during the presentation

3. Decide on an interactive way to present your research to the class (e.g., digital slides, a Web page, online blog, tri-fold presentation board). Update your group proposal to include a plan of what you will do in your presentation and the materials you need to be successful.

4. Finalize a one-page graphic organizer handout of questions for your classmates to use to take notes on your presentation. The title of your organizer may be your guiding question. Choose a few other questions designed to help listeners identify information relevant to that question.
Rehearsal and Performance

5. Review the guidelines for effective public speaking that you generated in Unit 1 and your self-evaluation as a speaker from Unit 4. Using these, determine your goals for improvement. Refine each group member’s roles and responsibilities.

6. Plan the oral components of your presentation, and rehearse. Consult the Scoring Guide for specific criteria, and use peer feedback to refine your presentation.

7. Deliver your presentation to your class.

Presentation Follow-up

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, you will connect the information you have presented to your understanding of the novel.

**TECHNOLOGY TIP** If you have the appropriate resources, consider recording your rehearsals for use in reviewing your performance. You may also want to record your notes and commentary for later use.
<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
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</thead>
<tbody>
<tr>
<td><strong>Presentation: Analysis of the Subject</strong></td>
<td>The presentation is thoughtfully and effectively organized. It demonstrates a comprehensive understanding of significant aspects of the topic and its relevance to the novel.</td>
<td>The presentation is organized and displays a solid understanding of the topic. The connection between the topic and the novel as a whole is clear to the audience.</td>
<td>The presentation is somewhat organized. The information presented demonstrates a limited understanding of the topic and fails to make any connection to the novel as a whole.</td>
</tr>
<tr>
<td><strong>Presentation: Use of Media</strong></td>
<td>The presentation skillfully uses a variety of audio/visual resources to keep the audience engaged. The audio/visual selections are thoughtfully chosen and demonstrate critical thinking.</td>
<td>The presentation uses some audio/visual components to engage the audience. The selections are relevant and creative and serve the purpose of the presentation.</td>
<td>The presentation may or may not contain audio/visual components to supplement the information. The materials chosen are not relevant or are distracting and fail to serve the group’s purpose.</td>
</tr>
<tr>
<td><strong>Presentation: Oral Delivery</strong></td>
<td>The presenters demonstrate effective oral communication skills. Each group member participates equally. The presentation actively engages audience members. It is well-planned and successfully coordinated.</td>
<td>The presenters display adequate oral communication skills. All members participate, but the balance may be unequal. The presentation is engaging. Adequate collaboration is evident.</td>
<td>The presenters lack adequate oral communication skills. Some group members participate little or not at all. The presentation lacks energy and enthusiasm and is unengaging.</td>
</tr>
<tr>
<td><strong>Audience Guide</strong></td>
<td>The graphic organizer is clearly organized with thoughtful questions to focus the information for viewers. The layout skillfully provides space for recording information and reflecting on its importance. It contains no errors.</td>
<td>The graphic organizer is adequately organized with questions to help focus information for viewers. The layout provides space for recording information and reflecting on its importance. It contains no errors.</td>
<td>The graphic organizer lacks clear organization or may confuse viewers. The layout is inadequate for following and recording information, or it provides no space for reflection. It may contain errors.</td>
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<tr>
<td><strong>Additional Criteria</strong></td>
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Comments:
Learning Focus:
How Do a Million Little Parts Equal a Whole?

In earlier units, you’ve studied the ways in which authors and directors use stylistic choices to suggest meaning in their texts. But how do choices work with a text as complicated as a novel? Does every word really matter when there are 60,000 of them? Is everything really a symbol of something more? As you begin the second part of this unit, you’ll immerse yourself in the world of Scout Finch, the narrator of To Kill a Mockingbird. As you do so, though, you’ll go beyond the story of what happens to Scout and the folks of Maycomb, Alabama, to focus as well on how Harper Lee tells the story. In particular, you’ll explore how the setting, conflict, and characters develop themes within the text.

As you read Part One of the novel, you’ll apply various strategies for active reading:
- Visualizing the Text
- Marking/Annotating the Text
- Making Connections
- Making Predictions
- Drawing Inferences
- Questioning the Text
- Diffusing Vocabulary

As you move into Part Two of the novel, you’ll become more independent in your reading, while class activities will focus more on analyzing the language used to tell the story. Like a detective, you’ll interpret quotations and passages as clues to the novel’s thematic meaning. You’ll develop a thematic statement and write a literary analysis explaining how the meaning of a passage contributes to the meaning of the novel as a whole. It’s a way to end the year by applying all the skills you’ve developed as a reader and writer—and by grappling with the ways texts challenge us to question the world around us.
Reflecting on Growth: Researching and Presenting

SUGGESTED LEARNING STRATEGIES: Graphic Organizer

You have engaged in a number of activities as a researcher. Being an effective researcher requires several key skills. These skills are listed below. For each of these skills, review your work from this unit and from the year as a whole to find evidence of your practice of the skill. Then discuss your current level of mastery of the skill, citing examples to support your evaluation.

• Assessing your current knowledge of your subject and identifying areas to address through research:

• Defining and revising research questions to guide research:

• Identifying and evaluating potential sources of information:

• Using strategies to monitor comprehension while engaging with complex texts:

• Using strategies to organize, restructure, and synthesize text content from research sources:

• Effectively incorporating and citing information from outside sources in your own texts:
Think about your group’s presentation of your research topic. Take some time to reflect on the presentation and your part in it.

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<th>What did you do well?</th>
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<th>Given another opportunity to present, what would you do differently?</th>
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<th>What did you learn about organizing information?</th>
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<th>What did you learn about how to effectively engage an audience?</th>
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<th>How have you most improved as a researcher this year?</th>
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<th>What goals do you have for improving as a researcher?</th>
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View the opening clip of *To Kill a Mockingbird*, and note your observations on this graphic organizer. After watching the opening credits, share your findings in groups of three. Add your groups’ findings to your graphic.

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

<table>
<thead>
<tr>
<th>What did you observe? What images did you see on screen?</th>
<th>What did you notice about the lighting?</th>
<th>What did you notice about the sound?</th>
<th>Based on your observations, what predictions can you make?</th>
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View the opening credits again. This time each member of your small group should take notes on one element in one column. After the second viewing, share and note your observations.

From the sound and the images, what can you infer about the *point of view* from which this story will be told?
Something to Ponder: When this film was made, color film technology was available. The director made a conscious decision to shoot this film in black and white. Why do you think the director might have made this choice?

As your teacher reads the opening of *To Kill a Mockingbird*, highlight the part that indicates the story is a **flashback**. In addition, note what you are learning about the narrator and her perspective, both from what she talks about and from the language she uses to do so. Finally, make a list below of the characters who are introduced in Chapter 1.

<table>
<thead>
<tr>
<th>Facts about the narrator</th>
<th>Character names</th>
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Quickwrite: What *perspective* is established in the opening credits of the film that contrasts with the perspective that opens the novel?

**LITERARY TERMS**

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

“Hey.”

“Hey yourself,” said Jem pleasantly.

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

“So what?” I said.

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

“How old are you,” asked Jem, “four-and-a-half?”
“Goin’ on seven.”

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

“I’m little but I’m old,” he said.

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

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

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

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

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

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

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

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

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

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

“I haven’t got one.”

“Is he dead?”

“No . . .”

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

After Reading
After you have read the conversation, visualize and sketch the scene and the characters on another sheet of paper. How would they be standing in relation to each other? What features would you emphasize? Where are they?
As your teacher reads aloud this passage, underline or highlight images and words—adjectives and verbs in particular—that create a vivid picture of the town where the novel takes place. Consider what effect the author wants to create in this description, then answer the questions on the next page.

from *To Kill a Mockingbird*, Chapter 1

Maycomb was an old town, but it was a tired old town when I first knew it. In rainy weather the streets turned to red slop; grass grew on the sidewalks, the courthouse sagged in the square. Somehow, it was hotter then: a black dog suffered on a summer’s day; bony mules hitched to Hoover carts flicked flies in the sweltering shade of the live oaks on the square. Men’s stiff collars wilted by nine in the morning. Ladies bathed before noon, after their three-o’clock naps, and by nightfall were like soft teacakes with frostings of sweat and sweet talcum.

People moved slowly then. They ambled across the square, shuffled in and out of the stores around it, took their time about everything. A day was twenty-four hours long but seemed longer. There was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with, nothing to see outside the boundaries of Maycomb County. But it was a time of vague optimism for some of the people: Maycomb County had recently been told that it had nothing to fear but fear itself.
1. Which images help you to visualize life in Maycomb? Write several of the images that enable you to “see” the town.

2. Write down specific words or diction that create a picture. What effect is created by these words? What does this effect suggest is Scout’s attitude toward the town she grew up in?

3. Write an interpretive statement about the specific effect the diction and imagery create in this passage about the setting. An interpretive statement can be used as a topic sentence because it presents an assertion about a specific topic.
Reread this passage that introduces the Radley place. Underline or highlight sensory images and words—adjectives and verbs in particular—that create a vivid picture of the house. Consider what effect the author wants to create in this description.

from To Kill a Mockingbird, Chapter 1

The Radley Place jutted into a sharp curve beyond our house. Walking south, one faced its porch; the sidewalk turned and ran beside the lot. The house was low, was once white with a deep front porch and green shutters, but had long ago darkened to the color of the slate-gray yard around it. Rain-rotted shingles drooped over the eaves of the veranda; oak trees kept the sun away. The remains of a picket drunkenly guarded the front yard—a “swept” yard that was never swept—where johnson grass and rabbit-tobacco grew in abundance.

1. Which images help you to visualize the Radley place? In the My Notes space, write several of the images that help you to “see” the house.

2. Write down specific words or diction that create a picture. What effect is created by these words? What does this effect suggest is Scout’s attitude towards the Radley place?

3. Write an interpretive sentence about the specific effect the diction and imagery create in this passage about the setting.
The Radley Place jutted into a sharp curve beyond our house. Walking south, one faced its porch; the sidewalk turned and ran beside the lot. The house was low, was once white with a deep front porch and green shutters, but had long ago darkened to the color of the slate-gray yard around it. Rain-rotted shingles drooped over the eaves of the veranda; oak trees kept the sun away. The remains of a picket drunkenly guarded the front yard—a “swept” yard that was never swept—where johnson grass and rabbit-tobacco grew in abundance.

1. Which images help you to visualize the Radley Place? In the My notes space, write several of the images that help you to “see” the house.

2. Write down specific words or diction that create a picture. What effect is created by these words? What does this effect suggest is Scout’s attitude towards the Radley place?

3. Write an interpretive sentence about the specific effect the diction and imagery create in this passage about the setting.

Brief Review of the Elements of a Paragraph
- Topic sentence (an interpretive sentence about effect)
- Evidence from the text to support claims made
- Reflective commentary on the evidence
- Sentence of closure

Writing Prompt: Write a paragraph explaining how the diction and imagery in the description of either the town of Maycomb or the Radley place creates a certain effect. Your topic sentence (an interpretive statement) must state the effect created by the words and images in the passage.
**Main Idea and Detail Notes**

As you read the novel, take notes on Boo Radley whenever he is mentioned. Include page numbers for your notes. Look for any changes in the way that Jem and Scout react to Boo, and make note of these changes.

<table>
<thead>
<tr>
<th>Incidents Involving Boo Radley</th>
<th>Details from the Text</th>
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Strategies Reflection
You have used several reading strategies as you have begun reading *To Kill a Mockingbird*:
- Read-Aloud/Think-Aloud
- Marking the Text
- Annotating the Text
- Diffusing Vocabulary
- Close Reading
- Double Entry Journaling

Writing Prompt: Write a short paragraph starting with a topic sentence on how effective these strategies are for you in making meaning of the text. Which is most effective, which will you need more practice with, and which do you feel confident about?
Reading Strategies

Good readers are strategic, and being strategic requires that readers use an array of strategies to make meaning from text. Making connections while reading is a strategy that keeps you engaged in the text and enables you to understand the text more deeply. These are some types of connections you can make while reading:

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

As you read Chapters 2 and 3, fill in the circles with your own connections.
Good readers **make predictions** while they read, and then they confirm or negate these predictions based on the information in the text. The focus of this read-aloud/think-aloud will be to model the practice of predicting and then confirming or negating predictions as the chapter unfolds. As you read Chapters 4 and 5, record details about the growing relationship between Boo and the children, and predict what you think is likely to happen. Then, check these predictions as you go.

<table>
<thead>
<tr>
<th>Incidents Involving Boo Radley</th>
<th>Predictions</th>
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In your Vocabulary Notebook, write all you know about the word *characterization*. What do you know about terms associated with characterization, with how characters are developed and how they function?

**Writing Prompt:** Write a diary entry in Boo’s voice (use first-person point of view) commenting on the children’s latest pranks. Be sure to communicate Boo’s attitude toward the children through the diction and imagery you use to write about them.

The strategies I used to make meaning from this text are...
Active readers *infer* much, or “read between the lines.” You infer to discover character motivation and to consider the symbolic and thematic implications of textual details. As you read Chapters 6 and 7, identify textual details that suggest something more to you, and interpret what these suggestions are.

<table>
<thead>
<tr>
<th>Incidents Involving Boo Radley</th>
<th>Making Inferences and Drawing Conclusions from Inferences</th>
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Lessons from the Neighborhood — Who Is Arthur Radley?

1. In small groups, using the notes you have collected, answer the following questions to discuss the character of Boo Radley as a motif. Take notes in your double-entry journal about your conclusions.
   - Who is most affected by the contacts the children have had with Boo (Arthur Radley)? How do you know, and what has been the effect?
   - Review the rumors and gossip the children hear about Boo. What is the effect of all that stereotyping? What is the truth of the rumors, gossip, and stereotyping?
   - What has been Atticus’s role in the children’s relationship to Boo?
   - Discuss Harper Lee’s purpose in including this story of the children and Boo Radley. What are the children learning from this experience as they come of age in Maycomb, Alabama?

2. Once you have discussed the questions above, synthesize all the incidents by writing an interpretive sentence that shows your understanding of how the relationship has changed from the beginning of the novel to now.
Levels of Questioning

Write three questions about Chapter 10 for each level of questioning.

<table>
<thead>
<tr>
<th>Level of Questions</th>
<th>Your Questions</th>
</tr>
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<tbody>
<tr>
<td><strong>Level 1</strong></td>
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<tr>
<td>Questions of Fact:</td>
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<td>What did the text say?</td>
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<td>For example:</td>
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<td>When did Atticus scold Scout for fighting?</td>
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<td><strong>Level 2</strong></td>
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<td>Questions of Interpretation:</td>
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<td>What does the text mean?</td>
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<td>For example:</td>
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<tr>
<td>Why does Jem encourage Scout to ask Atticus about Cecil Jacobs’s comments instead of just explaining them to her?</td>
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### Level 3
**Questions That Go Beyond the Text: Why does it matter?**

For example:

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How do you explain racism to a child?

The strategies I used to make meaning from this text are...
Examine the Title

Conduct a close reading of the passage below from Chapter 10. As you read, highlight references to the title and think about why Harper Lee chose this the title for her novel. Keep track of your ideas by noting your thoughts in the margin.

from To Kill a Mockingbird, Chapter 10

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

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

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

1. How does Miss Maudie’s information about mockingbirds add to Atticus’s comment that “it’s a sin to kill a mockingbird”?

2. Based on the passage above, predict what you think may happen in the novel.

3. A motif is a repeated image; expect to encounter more mentions of the mockingbird. As you do, note them in your double-entry journal, and think about how the image helps you understand Harper Lee’s thinking when she named her novel.
Analysis begins with a close reading of the novel. Read the passage below from the beginning of Chapter 11. Apply all the strategies you have practiced—rereading, diffusing vocabulary, questioning the text, inferring, predicting, and marking the text—to show your understanding as you read.

from *To Kill a Mockingbird*, Chapter 11

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

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

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

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

She was vicious. Once she heard Jem refer to our father as “Atticus” and her reaction was apoplectic. Besides being the sassiest, most disrespectful mutts who ever passed her way, we were told that it was quite a pity our father had not remarried after our mother’s death. A lovelier lady than our mother never lived, she said, and it was heartbreaking the way Atticus Finch let her children run wild. I did not remember our mother, but Jem did—he would tell me about her sometimes—and he went livid when Mrs. Dubose shot us this message.
1. On index cards, write quotations of important things Atticus says that teach Jem and Scout about people and life. Share a quote with the class, and discuss why you selected it before you place it on the Atticus outline. A sample index card has been prepared for you.

   "You just hold your head high and be a gentleman. Whatever she says to you, it’s your job not to let her make you mad." (page 100)

2. What does this quotation reveal about Atticus?

3. Create a web of adjectives that describe Atticus’s character:
4. Select two adjectives from your web that are complementary yet not the same, and organize them into a coherent topic sentence with a subject (Atticus) and an opinion (character trait).

Write your topic sentences here:

Share your topic sentences with your neighbor.

5. Work collaboratively in small groups to find evidence from all the quotations you've gathered to support your claims.
Exploring the Issues in *To Kill a Mockingbird*

**SUGGESTED LEARNING STRATEGIES:** Predicting, Previewing, Questioning the Text, Brainstorming

Review Embedded Assessment 2. What will you need to do to successfully complete this assessment?

Embedded Assessment 2 asks you to discuss the connection between a passage in the book and a central subject of the text. Create a web of the many thematic subjects Harper Lee explores in Part One of *To Kill a Mockingbird*. In addition to the central journey of Coming of Age, list the various subjects Scout, Jem, and Dill must come to terms with as they discover what coming of age means. You will add to this web as you read Part Two.
Briefly summarize the incidents involving Cecil Jacobs, Francis Finch, and Mrs. Dubose. How are these three incidents related? What might these characters and these incidents foreshadow?

- Scout and Cecil Jacobs:

- Scout and Francis Finch:

- Jem and Scout and Mrs. Dubose:

**Writing Prompt:** Write a piece explaining why Harper Lee used these three characters and three incidents to foreshadow the action of Part Two. Include in your text the lessons Atticus wants his children to learn and why.
Part Two of *To Kill A Mockingbird* begins with two dramatic developments in Jem and Scout’s life: the visit to First Purchase African M.E. Church and Aunt Alexandra’s arrival for a prolonged stay.

The following questions will help you to consider how these developments contribute to the text’s overall meaning. They will help you examine how setting, conflict, and character development within specific scenes function in connection with the rest of the text.

**Question Set 1:**

1. What details does Scout provide when describing Calpurnia’s church? The events of the service? What do these reveal about the nature of the Quarters as a community, especially in contrast to life in Scout and Jem’s own neighborhood?

2. This scene shows that Calpurnia is a **dynamic** rather than a **static** character. What is revealed about Calpurnia through the conflict with Lula? Through Scout’s conversation with her following the service (e.g., linin’, her “double life,” her “command of two languages”)?

3. Based on the events of this chapter, what values does Calpurnia seem to represent in the book? Find quotes that support your conclusion.

4. How do Calpurnia and the trip to her church influence Scout’s perspective? Find quotes that support your conclusions regarding the impact of the church scene and the conversation on Scout’s view of the world.

**Word Connections**

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

*Static* also comes from a Greek word, *statikos,* referring to a stand or a pause or something firm or fixed. Other words in English with the root *-stat-* include *status, station, statistics,* and *statue.*
Question Set 2:

1. Describe the shift regarding Calpurnia that occurs in the first sentence of Chapter 13. How else is Calpurnia referred to during this chapter?

2. Why does Scout say “Aunt Alexandra fitted into the world of Maycomb like a hand into a glove”? How is this connected to the extended description of Maycomb’s history in this chapter?

3. What is revealed about Aunt Alexandra through Scout’s conversation with her about Cousin Lily and Cousin Joshua? Through Atticus’s conversation with Scout and Jem on her behalf?

4. Based on the events of this chapter, what values does Aunt Alexandra represent? Find quotations that support your conclusion.
Now that you have examined the significance of setting and of characters in more detail, it’s time to write thematic statements. A **thematic statement** articulates your interpretation of the text’s central meaning or message. Earlier, you identified thematic subjects *To Kill a Mockingbird* explores, such as prejudice and courage. You may want to add more subjects to your classroom web. Your thematic statement would clarify what Harper Lee seems to be saying about these subjects.

For Embedded Assessment 2, you will analyze a passage and explain how it contributes to the meaning of the novel as a whole. You can focus on a character, conflict, or setting within the passage to develop your analysis. Based on your discussions in this activity, write a thematic statement for each of these three elements. You may use the following stems, but feel free to write your own.

1. **Character:*** Aunt Alexandra’s fascination with family history symbolizes___________.

2. **Conflict:**  The confrontation between Calpurnia and Lula shows that___________.

3. **Setting:** The trip to Calpurnia’s church reveals that___________.

Exchange your thematic statements with a partner, and evaluate the statements using the following criteria:

- A thematic statement should not be stated as an order. (Example: “People should not be racist.”)
- It should not be a cliché. (Example: “Blood is thicker than water.”)
- It should not be restricted to the characters themselves. (Example: “Calpurnia looks beyond skin color.”)
- It should not be stated as an absolute. (Example: “All white Southerners are racist.”)

Revise your thematic statements based on your peer’s feedback.
Reread Chapter 15. Your teacher will give you a particular character to observe. As you reread the chapter, complete the following chart for that character.

Then, your class will perform a Reader’s Theater interpretation of the scene. Finally, your teacher will show you the film version of the scene. In each version, note how your character is portrayed and how this portrayal influences your perspective on the character. You will then compare the versions.

<table>
<thead>
<tr>
<th>Name of Character</th>
<th>Notes from Novel</th>
<th>Notes from Reader’s Theater</th>
<th>Notes from Film Clip</th>
</tr>
</thead>
<tbody>
<tr>
<td>What your character says, and how</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What your character does</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Your character’s appearance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What others say <strong>about</strong> your character (you may look outside Chapter 15 for this information)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What others say <strong>to</strong> your character, and how</td>
<td></td>
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</tbody>
</table>
Reflect on your notes, focusing on differences and similarities between how the novel and the movie portray the scene.

1. How did the Reader’s Theater interpretation affect your impressions of the characters? Why?

2. In the film, how are framing, lighting, sound, and other cinematic elements used to communicate meaning in this scene? Describe how each element is used and its effect. See Activity 2.15 to review film terms.

- **Angles and Framing** (high and low angles, long shot, medium shot, close-ups):

- **Lighting** (high key and low key):

- **Sound** (diegetic and non-diegetic):

- **Other elements** (camera movement):
3. What changes in dialogue were made? Why? What is the effect of these changes?

4. Cite specific changes made in the transformation from print to film. Why might those changes have been made?

Writing Prompt: Explain the significance of conflict and setting in this scene. Then, choose a character and discuss the significance of his or her role in the outcome of the scene. How does this scene contribute to the meaning of the novel as a whole?
“Gentlemen,” he was saying, “I shall be brief, but I would like to use my remaining time with you to remind you that this case is not a difficult one, it requires no minute sifting of complicated facts, but it does require you to be sure beyond all reasonable doubt as to the guilt of the defendant. To begin with, this case should never have come to trial. This case is as simple as black and white.

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

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

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

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

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

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

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

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

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

“One more thing, gentlemen, before I quit. Thomas Jefferson once said that all men are created equal, a phrase that the Yankees and the distaff side of the Executive branch in Washington are fond of hurling at us. There is a tendency in this year of grace, 1935, for certain people to use this phrase out of context, to satisfy all conditions. The most ridiculous example I can think of is that the people who run public education promote the stupid and idle along with the industrious—because all men are created equal, educators will gravely tell you, the children left behind suffer terrible feelings of inferiority. We know all men are not created equal in the sense some people would have us believe—some people are smarter than others, some people have more opportunity because they’re born with it, some men make more money than others, some ladies make better cakes than others—some people are born gifted beyond the normal scope of most men.
“But there is one way in this country in which all men are created equal—there is one human institution that makes a pauper the equal of a Rockefeller, the stupid man the equal of an Einstein, and the ignorant man the equal of any college president. That institution, gentlemen, is a court. It can be the Supreme Court of the United States or the humblest J.P. court in the land, or this honorable court which you serve. Our courts have their faults, as does any human institution, but in this country our courts are the great levelers, and in our courts all men are created equal.

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

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

"'In the name of God, believe him; I think that's what he said.'"

When you have read this passage, analyze Atticus's speech for the rhetorical structures and devices he uses to convince the reader. Highlight the five elements of an argument (hook, claim, concessions/refutations, support, and summary/call to action).
Perform a close reading of Atticus’s famous closing statement. Use the SMELL strategy to analyze the quality and credibility of his evidence for this particular audience.

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

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

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

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

**L = Language.** Look for specific words and phrases chosen by Atticus, and consider how the language affects his message.
As you watch the film version of the courtroom scene, fill out the chart below, looking for specific elements from the scene.

<table>
<thead>
<tr>
<th>What images does the director present to the audience in this scene?</th>
<th>What images does the director consciously choose NOT to present to the audience?</th>
<th>What did you notice about the relationship between the speech and the images?</th>
<th>What changes or deletions did you notice in the text of Atticus’s speech?</th>
</tr>
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</table>

**Discussion Questions:**

1. How do the director’s choices affect the way we respond to the scene?

2. How do the changes in the text of the speech affect the message of the speech (if they do)?

3. Why do you think the director changed the speech in this way (other than to shorten it)?

**Writing Prompt:** Write a paragraph analyzing the use of appeals in Atticus’s closing argument. In your paragraph, relate your analysis to the ideas of justice and equality.
**Socratic Seminar:** Your teacher will place you in a group. Your group will be given a question regarding the verdict to begin the discussion. Write the question below, and write your initial response. Reread or scan the last pages of Chapter 22 and the first six pages of Chapter 23, as you think about your answer and as you begin to talk in your Socratic circles.

**Writing Prompt:** Use RAFT to write a piece that expresses your reaction (as a character) to the verdict convicting Tom.

<table>
<thead>
<tr>
<th>ROLE</th>
<th>AUDIENCE</th>
<th>FORMAT</th>
<th>TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scout</td>
<td>Readers of the <em>Maycomb Tribune</em></td>
<td>Letter to the editor</td>
<td>The Tom Robinson verdict</td>
</tr>
<tr>
<td>Jem</td>
<td>A friend in some other part of the country</td>
<td>Personal letter</td>
<td></td>
</tr>
<tr>
<td>Atticus</td>
<td>A paper in some other part of the country</td>
<td>Other:</td>
<td></td>
</tr>
<tr>
<td>Tom Robinson</td>
<td>Other:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Judge Taylor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other:</td>
<td></td>
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</table>
As you discuss these questions, consider the significance of Chapter 24 to the meaning of the novel as a whole. Consider, also, the different perspectives on racial equality represented by each of the characters who appear in the scene.

1. What values does Mrs. Grace Merriweather seem to represent in the novel? Is there anything ironic about her name? Find textual evidence to support your answer.

2. What is the effect of revealing Tom Robinson’s death during this scene? Why do you think the author chose to do so here instead of elsewhere?

3. Does your impression of Aunt Alexandra change in this chapter from the impressions you had of her earlier the book? Is she a static character or a dynamic character? Explain your answer.

4. How does Scout’s perspective on what it means to be a lady evolve during this scene? Find textual evidence to support your answer.
After you have completed your discussions, choose the question you most strongly responded to, and use it as a starting point for a thematic statement. Incorporate the idea of coming of age into your statement. Be prepared to share this with your discussion group.

With your group members, make a list of all the characters who appear in this chapter. Next, rank them in terms of the level of racism they seem to portray. Create a graphic organizer to represent your conclusions using whatever visual layout seems most insightful. For each character, include a quotation (possibly from another chapter, if necessary) that represents his or her attitude towards race and racial equality. Be prepared to explain your organizer to your classmates. Make notes below; then use separate paper to create your graphic organizer.

Character names:

Rank:

Potential Quotes:
Each of the following quotations links to the novel’s exploration of what it means to come of age. After each quote, explain which thematic subject(s) (from the class list) you think it best links to, and explain why.

“He jerked his head at Dill: ‘Things haven’t caught up with that one’s instinct yet. Let him get a little older and he won’t get sick and cry. Maybe things’ll strike him as being—not quite right, say, but he won’t cry, not when he gets a few years on him.’”
—Dolphus Raymond to Jem, Dill, and Scout, Chapter 20

“This is their home, sister,” said Atticus. ‘We’ve made it this way for them, they might as well learn to cope with it.’”
—Atticus to Alexandra, Chapter 22

“The older you grow the more of it you’ll see. The one place where a man ought to get a square deal is in a courtroom, be he any color of the rainbow, but people have a way of carrying their resentments right into a jury box.”
—Atticus to Jem, Chapter 23

“As you grow older, you’ll see white men cheat black men every day of your life, but let me tell you something and don’t you forget it—whenever a white man does that to a black man, no matter who he is, how rich he is, or how fine a family he comes from, that white man is trash.”
—Atticus to Jem, Chapter 23

“There was no doubt about it, I must soon enter this world, where on its surface fragile ladies rocked slowly, fanned gently, and drank cool water.”
—Scout, Chapter 24

**Writing Prompt:** Choose a quotation and write about what it means, how it relates to coming of age, and how it connects to one of the thematic subjects presented in the novel.
“Atticus was right. One time he said you never really know a man until you stand in his shoes and walk around in them.”

In the chart below, define each of the terms. Then work in a small group to list all the primary (major) and secondary (minor) characters you can identify from the novel. When you have finished, compare your list with that of other groups to determine which characters should be added or deleted based on their importance in the story. Then, make notes on how the secondary, or minor, characters represent certain thematic subjects in the novel.

<table>
<thead>
<tr>
<th>Primary Characters:</th>
<th>Secondary Characters:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Working with a partner, create a character profile poster. Your poster should include the following elements:

- A picture or graphic representation
- A physical description from the novel
- A list of several adjectives describing his or her personality, values, and/or motives
- An explanation of the function he or she serves in advancing the novel’s plot
- A quotation about him or her from another character
- A quotation by him or her that reveals the character’s values

These profiles will go up on the wall in a class collage, so make your poster visually appealing! Be prepared to present your poster to your classmates, explaining the information you have included.
“If there’s just one kind of folks, why can’t they get along with each other? If they’re alike, why do they go out of their way to despise each other? Scout, I think I’m beginning to understand something. I think I’m beginning to understand why Boo Radley’s stayed shut up in the house all this time . . . it’s because he wants to stay inside.”

—Jem to Scout, Chapter 23

Using notes from your double-entry journal on Boo and from the text of *To Kill a Mockingbird*, fill out the following grid:

<table>
<thead>
<tr>
<th>Scout’s mental picture of Boo before Chapter 29</th>
</tr>
</thead>
<tbody>
<tr>
<td>The reality of Boo</td>
</tr>
<tr>
<td>Scout’s vision of Boo after she meets him</td>
</tr>
</tbody>
</table>

**Quickwrite:** After her encounter with Boo, how does Scout’s changed perception of him connect to your broader understanding of what it means to come of age? How does this understanding link to Atticus’s closing words, “Most people are [real nice], Scout, when you finally see them”?
Analyzing a Passage from
*To Kill a Mockingbird*

SUGGESTED LEARNING STRATEGIES: Close Reading, Drafting, Marking the Text, Revising

**Assignment**

Your assignment is to write a literary essay that analyzes a short passage that depicts a key scene from *To Kill a Mockingbird*. Your analysis must discuss the passage in terms of the literary elements of the novel—setting, conflict, or character—and explain how that passage relates to the thematic development of the work as a whole.

**Steps**

**Prewriting**

1. Select a passage from the novel that illustrates a defining moment in a setting, conflict, or development of character as it pertains to the overall thematic concept: coming of age.
2. Make a photocopy of the passage, and do a close reading on your copy. Mark and annotate the text to make sure you understand it and its significance in terms of the themes of the novel. You will attach this copy of the passage to your essay.
3. Review your annotations and explore the significance of this passage. Generate a working thematic statement that identifies the significance of the passage as it relates to the theme.
4. In pairs, share a summary of your analyzed text and your thematic statement, using the criteria established in Activity 5.20 to evaluate the statement’s effectiveness. Use the feedback of your peers to revise accordingly.

**Drafting and Revision**

5. Create a topic outline for your essay that contains the thematic statement, supporting topic sentences, and textual support in the form of direct and indirect quotations and paraphrasing. Share your outline with your writing partner.
6. Write your first draft and incorporate your writing partner’s suggestions.
7. Gather in writing groups to share your passages and your first draft. Analyze drafts for the following:
   - Organizational structure of a literary analysis: look for effective three-fold transition sentences.
   - Interpretation of the text: claim, evidence, commentary, and closure in each paragraph; clarity of ideas.

As you share and respond in your writing groups, you may want to consult the Scoring Guide criteria.
8. Revise your draft for seamless integration of quotations using this strategy: introduce the quote, use the quote, and explain the quote. Share your draft in your writing group to ensure that quotes flow within the context of the essay and are properly cited. Mark the text as you read to make sure each source is adequately introduced, correctly cited, and effectively extended with commentary.

9. Read through your draft, and generate a list of possible titles for your essay that capture key ideas, words, or phrases. Select a memorable title that captures the essence of your essay.

Editing for Publication

10. Proofread your essay, and mark the text making final edits in grammar, punctuation, and spelling. Prepare for submission by using publication software to type and edit your draft for spelling and grammar.
<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ideas</strong></td>
<td>The writer insightfully links the chosen passage to a thematic interpretation of coming of age as well as elements of literature. Supporting details from <em>To Kill a Mockingbird</em> richly enhance the understanding of the writer’s position. All commentary relates directly back to the thesis.</td>
<td>The writer adequately links the chosen passage to a thematic interpretation of coming of age as well as elements of literature. Supporting details from <em>To Kill a Mockingbird</em> are relevant to understanding the writer’s position. Most commentary relates directly back to the thesis, but some commentary may lack development.</td>
<td>The writer attempts to link the chosen passage to a thematic interpretation of coming of age and/or elements of literature. Supporting details from <em>To Kill a Mockingbird</em> may be present but may lack development or may not be concrete enough to give a full understanding of the writer’s position. Commentary may not relate directly to the thesis. The writer may replace commentary with plot summary.</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>The essay is multi-paragraphed and logically organized to enhance the reader’s understanding. Transitions establish fluent connections between the ideas. It includes an innovative introduction with an insightful lead and a strong thesis, coherent body paragraphs, and a perceptive conclusion.</td>
<td>The essay is multi-paragraphed and organized. Transitions establish connections between ideas. It includes an introduction with a lead and a clear thesis, detailed body paragraphs, and a conclusion.</td>
<td>Organization is attempted, but key components are lacking. Transitions are absent or ineffective. It may include an introduction with an unfocused thesis, undeveloped body paragraphs, and/or an inadequate conclusion.</td>
</tr>
<tr>
<td><strong>Use of Language</strong></td>
<td>The writer shows command of language and employs purposeful, appropriate diction for an academic audience.</td>
<td>The writer’s language is adequate, using diction that is appropriate for an academic essay, but may use some unsophisticated or incorrect words.</td>
<td>The writer’s language is coherent yet simplistic, and may be inappropriate for an academic audience, using slang or informal word choice.</td>
</tr>
</tbody>
</table>
## SCORING GUIDE

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Conventions</strong></td>
<td>Writing is virtually error-free. The writer uses proper punctuation and capitalization to smoothly embed quotations into text.</td>
<td>Writing is generally error-free. The writer uses proper punctuation and capitalization to embed quotations into text.</td>
<td>Writing contains errors that at times distract from meaning. At times, the writer attempts proper punctuation and capitalization to incorporate quotations into text.</td>
</tr>
<tr>
<td><strong>Evidence of Writing Process</strong></td>
<td>The writing demonstrates thoughtful planning, significant revision, and careful editing in preparing a publishable draft.</td>
<td>The writing demonstrates planning, revision, and editing in preparing a publishable draft.</td>
<td>The writing lacks evidence of planning, revision, and/or editing. The draft is not ready for publication.</td>
</tr>
<tr>
<td><strong>Additional Criteria</strong></td>
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</tbody>
</table>

Comments:
The critical career of *To Kill a Mockingbird* is a late twentieth-century case study of censorship. When Harper Lee’s novel about a small southern town and its prejudices was published in 1960, the book received favorable reviews in professional journals and the popular press. Typical of that opinion, Booklist’s reviewer called the book “melodramatic” and noted “traces of sermonizing,” but the book was recommended for library purchase, commending its “rare blend of wit and compassion.” Reviewers did not suggest that the book was young-adult literature, or that it belonged in adolescent collections; perhaps that is why no one mentioned the book’s language or violence. In any event, reviewers seemed inclined to agree that *To Kill a Mockingbird* was a worthwhile interpretation of the South’s existing social structures during the 1930s. In 1961 the book won the Pulitzer Prize Award, the Alabama Library Association Book Award, and the Brotherhood Award of the National Conference of Christians and Jews. It seemed that Harper Lee’s blend of family history, local custom, and restrained sermonizing was important reading, and with a young girl between the ages of six and nine as the main character, *To Kill a Mockingbird* moved rapidly into junior and senior high school libraries and curriculum. The book was not destined to be studied by college students. Southern literature’s critics rarely mentioned it; few university professors found it noteworthy enough to “teach” as an exemplary southern novel.
By the mid-sixties *To Kill a Mockingbird* had a solid place in junior and senior high American literature studies. Once discovered by southern parents, the book’s solid place became shaky indeed. Sporadic lawsuits arose. In most cases the complaint against the book was by conservatives who disliked the portrayal of whites. Typically, the Hanover County School Board in Virginia first ruled the book “immoral,” then withdrew their criticism and declared the ruckus “was all a mistake” (*Newsletter on Intellectual Freedom* 1966). By 1968 the National Education Association listed the book among those which drew the most criticism from private groups. Ironically it was rated directly behind *Little Black Sambo* (*Newsletter* 1968). And the seventies arrived.

Things had changed in the South during the sixties. Two national leaders who had supported integration and had espoused the ideals of racial equality were assassinated in southern regions. When John F. Kennedy was killed in Texas on November 27, 1963, many southerners were shocked. Populist attitudes of racism were declining, and in the aftermath of the tragedy southern politics began to change. Lyndon Johnson gained the presidency: blacks began to seek and win political offices. Black leader Martin Luther King had stressed the importance of racial equality, always using Mahatma Gandhi’s strategy of nonviolent action and civil disobedience. A brilliant orator, King grew up in the South; the leader of the [Southern Christian Leadership Conference], he lived in Atlanta, Georgia. In 1968, while working on a garbage strike in Memphis, King was killed. The death of the 1965 Nobel Peace Prize winner was further embarrassment for white southerners. Whites began to look at public values anew, and gradually southern blacks found experiences in the South more tolerable. In 1971 one Atlanta businessman observed [in *Ebony*], “The liberation thinking is here. Blacks are more together. With the doors opening wider, this area is the mecca…. ” Southern arguments against *To Kill a Mockingbird* subsided. The *Newsletter on Intellectual Freedom* contained no record of southern court cases during the seventies or eighties. The book had sustained itself during the first period of sharp criticism; it had survived regional protests from the area it depicted.

The second onslaught of attack came from new groups of censors, and it came during the late seventies and early eighties. Private sectors in the Midwest and suburban East began to demand the book’s removal from school libraries. Groups, such as the Eden Valley School Committee in Minnesota, claimed that the book was too laden with profanity (*Newsletter* 1978). In Vermont, New York, Reverend Carl Hadley threatened to establish a private Christian school because public school libraries contained such “filthy, trashy sex novels” as *A Separate Peace and To Kill a Mockingbird* (*Newsletter* 1980). And finally, blacks began to censor the book. In Warren, Indiana, three blacks resigned from the township Human Relations Advisory Council when the Warren County school administration refused to remove the book from Warren junior high school classes. They contended that the book “does psychological damage to the positive integration process and represents institutionalized racism” (*Newsletter* 1982). Thus, censorship of *To Kill a
Mockingbird swung from the conservative right to the liberal left. Factions representing racists, religious sects, concerned parents, and minority groups vocally demanded the book's removal from public schools.

The censors' reactions to To Kill a Mockingbird were reactions to issues of race and justice. Their moves to ban the book derive from their own perspectives of the book's theme. Their “reader response” criticism, usually based on one reading of the book, was personal and political. They needed to ban the book because it told them something about American society that they did not want to hear. That is precisely the problem facing any author of realistic fiction. Once the story becomes real, it can become grim. An author will use first-person flashback in a story in order to let the reader lie in another time, another place. Usually the storyteller is returning for a second view of the scene. The teller has experienced the events before and the story is being retold because the scene has left the storyteller uneasy. As the storyteller recalls the past, both the listener and the teller see events in a new light. Both are working through troubled times in search of meaning. In the case of To Kill a Mockingbird the first-person retelling is not pleasant, but the underlying significance is with the narrative. The youthful personalities who are recalled are hopeful. Scout tells us of a time past when white people would lynch or convict a man because of the color of his skin. She also shows us three children who refuse to believe that the system is right, and she leaves us with the thought that most people will be nice if seen for what they are: humans with frailties. When discussing literary criticism, Theo D’Haen suggested [in Text to Reader] that the good literary work should have a life within the world and be “part of the ongoing activities of that world.” To Kill a Mockingbird continues to have life within the world; its ongoing activities in the realm of censorship show that it is a book which deals with regional moralism. The children in the story seem very human; they worry about their own identification, they defy parental rules, and they cry over injustices. They mature in Harper Lee’s novel, and they lose their innocence. So does the reader. If the readers are young, they may believe Scout when she says, “nothin’s real scary except in books.” If the readers are older they will have learned that life is scary, and they will be prepared to meet some of its realities.
Reflection

An important aspect of growing as a learner is to take the time to reflect. It is important to take into account where you have been, what you have accomplished, what helped you to learn, and how you will apply your new knowledge in the future. Use the following process to record your thinking and to identify evidence of your learning.

Thinking about Concepts
1. Using specific examples from this unit, respond to the following Essential Questions
   • What are the essential elements of an effective informative presentation?
   • What impact does historical, cultural, geographical, and social context have on a novel and on the reaction of readers to it?
2. Consider the new academic vocabulary from this unit (Context, Annotated Bibliography, Audience Analysis, Characterization, Thematic Statement) as well as academic vocabulary from previous units, and select 3 - 4 terms of which your understanding has grown. For each term, answer the following questions:
   • What was your understanding of the term before this unit?
   • How has your understanding of the word evolved throughout this unit?
   • How will you apply your understanding in the future?

Thinking about Connections
3. Reflecting on key concepts (Essential Questions, Academic Vocabulary, and Important Themes), select one or two concepts that reflect your most growth or greatest understanding. Then, find an example (or “artifact”) from your work that can serve as evidence of your understanding of your selected concepts
4. For each artifact that you choose, record, respond to, and reflect on your thinking and understanding, using the following questions as a guide:
   a. What skill/knowledge does this artifact reflect, and how did you learn this skill/knowledge?
   b. How did your understanding of the power of language expand through your engagement with this artifact?
   c. How will you apply this skill or knowledge in the future?
5. Create this reflection as Portfolio pages—one for each artifact you choose. Use the model in the box for your headings and commentary on questions.

Thinking About Thinking
Portfolio Entry

Concept:
Description of Artifact:
Commentary on Questions: