

*Will the real Mockingbird
please stand up?*



*A unit plan based on the novel
To Kill a Mockingbird*

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Author’s Note

All necessary materials for this unit are either provided or outlined explicitly within the text of this unit plan with the exception on the novel, *To Kill a Mockingbird*, and the Part I Test. The Part I Test was not pre-made as the direction and concentration of the unit will be used to help develop a more thorough and useful assessment.

Rationale

Teaching Harper Lee's famous novel, *To Kill a Mockingbird*, has become a rite of passage for many language arts teachers. As canonized as the novel has become over the last forty years, it seems inevitable that every high-school language arts teacher will teach the novel at some point in their career. But, as commonplace as this novel has become in many ninth-grade classrooms across the country, there is quite a bit of controversy over whether or not the novel is actually well-suited for the high-school classroom. What might be surprising, however, is that this is not a new controversy.

As soon as nine years after *To Kill a Mockingbird* was published in 1960, there were critics of the novel who were concerned about the way it was being taught in the classroom and, as a result, perceived by students. While Theodore W. Hipple, in his 1969 article entitled, "Will the Real Mockingbird Please Stand Up?", notes that the widely beloved novel certainly "ought to receive consideration for a place in the English curriculum," he is also concerned with the possibility of the novel being "distorted by well-meaning teachers to serve the cause of racial justice." Hipple goes on to say that while racial justice is undeniably one of the major themes in the novel, the meat of the novel is actually the story of Jem's coming of age which often gets overlooked by those teaching and studying the novel.

Hipple's argument is certainly a valid one. It seems that more often than not the theme of racial justice is the one that students take away after having read *To Kill a Mockingbird*. However, it should also be noted that there are a plethora of other themes embedded in this timeless novel that make it the jewel that it is. Susan Arpajian Jolley asserts that the reason this novel has stood the test of time and still maintains a prominent place in the high-school curriculum is due to the fact that it is "rich in thematic material and accessible enough and moving enough to open the eyes of many an American high-school student to worlds and perspectives they need to see" (2002). Despite the fact that this novel is about to celebrate its fiftieth anniversary, there is an endearing quality about *To Kill a Mockingbird* that still manages to move even the most modern students.

The relevance of the novel for today's high-school students is definitely not to be overlooked because teaching something based merely on the fact that it appears in the literary canon is simply not acceptable. It is important that, as teachers, we strive to provide students with teaching that is guided by a culturally relevant pedagogy. Aldred W. Tatum defines culturally relevant pedagogy as "a pedagogy of opposition that encourages students to read between the lines and beyond the pages and is designed to have students examine the society in which they live" (2006). So when deciding to teach *To Kill a Mockingbird*, or any other text for that matter, we must ask ourselves whether or not students will have the ability to read between the lines and examine themselves and the society in which they live.

There are certainly other, more recent, works that would allow students to make connections between the text and their own lives. *The Breadwinner* (Ellis, 2000) and *Shooter* (Myers, 2004) are just two examples of novels that have been recently popularized by adolescents because of their ability to

connect with the text in some way. Surely these novels could be used in place of *To Kill a Mockingbird*. So why do so many teachers pull this novel out of the bookroom year after year? The reason is simple: not only do students connect to the novel and, in turn, learn more about themselves and the society in which they live, but they also learn about what things helped shape society into what it is today. In other words, students develop an awareness of history and how it affects them today.

In *To Kill a Mockingbird*, the 1930's South which serves as the setting for the novel proves to be a very controversial subject even today. Despite the fact that many view this novel as having a strong voice advocating racial justice, many critics have a problem with the way Atticus Finch deals with the prejudice in the novel. In Malcom Gladwell's article, "The Courthouse Ring: Atticus Finch and the limits of Southern liberalism," for *The New Yorker* magazine online (2009), Atticus' role as a purveyor of justice is called into question. The premise of this article is certainly warranted as one of the major concerns of teachers who teach *To Kill a Mockingbird* is the way in which justice is conveyed within the novel. Gladwell seems to summarize what so many readers of this novel take offense to as he sees the main ploy of the novel being one that asks its readers to do exactly what Atticus Finch asked the primarily white jury to do: "swap one of their prejudices for another." Consequently, many teachers find this novel difficult to teach because it appears that "the hearts-and-minds approach is about accommodation, not reform."

Rather than focusing primarily on the racial issues and injustice that are so overt within *To Kill a Mockingbird*, this unit will center on the need for individuals to develop courage, compassion, and an awareness of history in order to become better humans (Jolley, 2002). In exploring this idea in relation to the novel, it is impossible not to discuss the role that race and justice play in the novel, the world, and our own lives as we try to gain a deeper understanding of our own worldviews as well as the lives of others (Jolley, 2002). However, *the goal of this unit is to view the racial, gender, and social issues of this novel as a way of learning more about what it means develop courage, compassion, and an awareness of history in order to become better humans.*

The novel alone is indeed sufficient in exemplifying courage, compassion, and the need for an awareness of history. However, the overarching desire is that, through an exploration of these themes, students will begin to "look for connections among fact and fiction, the past and the present, their own lives and literature, and even among genres" (Jolley, 2002). Consequently, this unit will pair the teaching of the novel with a unique selection of poems that serve to enhance these themes and allow students the potential to make connections between prose and poetry.

Often times, poetry is taught as a single entity that is void of context. Students are often taught the different poetic styles and the various components of a poem: the rhythm, rhyme, and meter. But rarely do we successfully relate the fact that poems have themes just like prose. While poems can be about the author's personal or emotional musings, the most commonly taken stance in the high-school classroom, they can also be commentary about issues that are important to the author and quite telling of the time period during in which they were written. But none of this becomes clear unless we

put poems in the context in which they were intended to be viewed. When students become capable of deciphering the themes of various poems they can then begin to make connections between poetry and other types of text such as prose. While teaching *To Kill a Mockingbird* through a multigenre-type approach can be intensely challenging for both teacher and student, it can also “expand students’ awareness, extend meaning, and lead to more creative expression” (Jolley, 2002).

By including such poems as Paul Laurence Dunbar’s, “The Town of Scottsboro,” the theme of courage becomes clearer. Students begin to form their own definitions of what it means to have courage based on the descriptions in the novel and the poems. Then, as students shape their own working definitions, they are able to project their knowledge onto the various characters in the novel in order to decide which characters do and do not exhibit courage. By understanding the courage that it takes for the characters in the novel to make the choices that they make, students become more aware of the significance that their actions have in shaping history. The theme of compassion can just as easily be taught in this very same way by Theodore Roethke’s “My Papa’s Waltz.”

Perhaps the most easily made connection between the novel and poetry stems from the theme of developing an awareness of history. Helping students understand the context of this novel is crucial if students are to understand its themes, both overt and subtle. Consequently Paul Laurence Dunbar’s poem, “Sympathy,” can be incorporated in order to aid students in comprehending the incidents that were so common during the 1930’s South such as lynching and unjust trials that they might otherwise be unfamiliar with.

Works Cited

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Goals & Rubrics

Goal 1: Reader Response Journals

As students read through *To Kill a Mockingbird* and the supplementary materials in this unit, it is inevitable that a plethora of thoughts, opinions, and questions will arise. The Reader Response Journal (RRJ) is intended to be a place for students to respond to the readings on a personal level. Students will be asked to state their feelings, thoughts, reactions, and questions regarding the texts in a casual style with the focus being more on content than convention. With that said, very little emphasis will be placed on grammar, punctuation and the like. Students will only be required to make their entries legible.

While attention to conventions will play a very minute role in the RRJ, making a valiant effort to do more than summarize the reading will be of utmost importance as the primary purpose of the RRJ is to motivate students to engage with the texts on a deeper and more complex level. Students will be encouraged to make connections to the texts rather than merely summarize what they have read. Consequently, some summarization may be necessary in order for students to get their point across. As always, the use of quotations from the text is highly encouraged.

It seems reasonable to require students to produce approximately 8 entries throughout the 4 week unit: two entries per week. Each entry should be a minimum of two paragraphs consisting of four to six sentences each. RRJ's will be collected 2 times throughout the unit; once randomly and once at the end of the unit. To get students off on the right foot, I will provide a model of a really great journal entry as well as a not-so-great entry. As I grade the RRJ's there are three main aspects that I will be looking for:

- ❖ Reflection, thoughtfulness and questioning with respect to the novel and supplemental materials
- ❖ Connections between in-class materials and personal experiences, other texts and events
- ❖ Attention to details regarding the author's purpose and various literary devices
- ❖ Completion of appropriate number of entries that meet the required length requirements

Reader Response Journal Rubric				
	3	2	1	Points Earned
Connections/ Content	Shows a high to very high degree of reflection, thoughtfulness and questioning with respect to the novel and	Shows a moderate degree of reflection, thoughtfulness and questioning with respect to the novel and the	Shows little to no reflection, thoughtfulness and questioning with respect to the novel and supplemental	____pts

	supplemental materials	supplemental materials	materials	
Communication	Every journal entry is at least two paragraphs and clearly communicates the student's thoughts and questions	Most journal entries are at least two paragraphs, <i>although</i> many do not communicate the student's thoughts and questions	Few to none of the journal entries are two paragraphs and do not communicate the student's thoughts and questions	____pts
Completion (Total Number of Entries for this Collection____)	All entries are completed, showing time, thought, and effort	Half of the entries are completed, showing time, thought, and effort	None of the entries are completed	____pts

*Credit to Naomi White



Reader Response Journal

Over the next 4 weeks, as we read the novel *To Kill a Mockingbird* by Harper Lee, you will be asked to keep a Reading Response Journal (RRJ). This is **YOUR** journal. Though it is much like a diary, I *don't* want you to tell me about what you did last weekend. What I *do* want you tell me is what things come to mind as you read *To Kill a Mockingbird* and any of the supplemental materials we might encounter over the next six weeks. While these entries can and should be your opinion, I don't really want to hear whether or not you like the book. Dig deeper!

To help you get started, here is a list of possible entry ideas:

- **Make connections between the text and your own experiences.** What does the reading make you think of? Does it remind you of anyone or anything?
- **Make connections between the text and other texts or events.** Does this make you think of any other related issues from the past or the present?
- **Ask yourself questions about the text.** What don't you understand about the novel or a particular passage within the novel?
- **Write down interesting words, images, phrases, or details.** Ask questions about why the author might have chosen them. Tell how they made you feel.

I do NOT want you to summarize the reading in your entry. However, it is certainly encouraged that you include passages and/or quotes from the readings to help you make your point!

You will be responsible for a total of **8 entries** that are a **minimum of two paragraphs** each. (A paragraph involves is 4-6 sentences, minimum.) Though I won't be grading for spelling, grammar or mechanics, these things are still very important

and should be taken into consideration. I will collect your journals **2** times over the next 4 weeks.

Goal 2: Setting the Stage – A Mini-Research Project

The 1930’s setting of Harper Lee’s famous novel, *To Kill a Mockingbird*, is often quite unfamiliar to students. The fact that social issues regarding race, gender and class play such a large role in the telling of this classic novel makes the need for students to understand these issues in the context of the 1930’s of great importance. When students understand the context of the novel, they can better understand the themes that make this text the masterpiece that it is.

There are many ways of teaching students background knowledge as it relates to the context of a text: lectures, PowerPoints, and worksheets are just a few of the most popular ways for teachers to relay this information to their students. While there is nothing wrong with either of these techniques, I strongly believe that students become owners of knowledge when they are directly involved in finding it for themselves. In this way, a research project appears to be the ideal method for getting students involved in inquiring into the setting of this novel.

Before beginning the novel, students will be given a list of possible topics relating to the novel. These topics will include such things as the role of women in the 1930’s, the Scottsboro Trials, Jim Crow laws, and The Great Depression. From a list, students can choose a topic that they wish to research. After having two 90-minute class periods during which they can utilize computers and the various resources available in the library, they will be asked to present a 3-5 minute presentation to the class on their chosen topic. Not all topics will be presented prior to reading the novel but, rather, will be spread out over the course of the unit so as to correlate with the text. A quality presentation will include the following criteria:

- ❖ A concise explanation of the chosen event/issue/person that exhibits the presenter’s ability to choose between frivolous and pertinent information
- ❖ A visual that fits the presentation – not every presentation has to be presented in the form of a PowerPoint. Some students may choose to show a brief video clip that exhibits segregation or slide show showing examples of how women in the 1930’s dressed, for instance.
- ❖ A clear effort to plan the presentation so that it meets the minimum but does not exceed the maximum time requirements
- ❖ A 1-2 page typed paper that explains the research that will be presented to the class and includes a correctly cited bibliography according to MLA format

Mini-Research Project				
	3	2	1	Points Earned
Presentation	Shows that the researcher used a great deal of discretion in	Shows that the researcher used little discretion in determining what	Shows that the researcher used no discretion in	

	determining what information was most/least important	information was most/least important	determining what information was most/least important	____pts
Visual	Fits the presentation extremely well and enhances the overall presentation	Fits the presentation but does not enhance the overall presentation	Does not fit or enhance the presentation	____pts
Time	Is between the 3-5 minute requirement	Is over or under the requirement by more than 1 minute	Is over or under the requirement by more than 2 minutes	____pts
Written Product	-Is more than 1 page -Includes correctly cited bibliography	-Is 1 page -Includes bibliography that is incorrectly cited	-Is less than 1 page -Does not include a bibliography	____pts



Setting the Stage: A Mini-Research Project

Before we begin reading *To Kill a Mockingbird*, it is important that you familiarize yourselves with the setting of the novel. As we will discuss, the **setting of a piece of literature involves the background, atmosphere or environment in which characters live and move.** In the case of the novel *To Kill a Mockingbird*, the setting is the American South during the 1930's. While that may seem like enough, there is actually much more to it:

During the 1930's there were many issues relating to race, class and gender that are introduced in the novel. In order to better understand the setting of the novel and the issues that the characters are faced with, you will have the opportunity to choose a topic to research and then present to the class.

To help guide your research, I will provide you with a list of topics from which you will *choose your top three choices* to research. Then I will compile the results and let you know which topic you will be responsible for presenting to the class.

- ✓ These presentations should be **3-5 minutes** long which means that you will have to choose which information is most important for the class to know and what things can be left out.
- ✓ You are also required to have a **visual** that goes along with your presentation. You don't have to do a PowerPoint. Your visual can be a video clip, a slide show or anything else that represents and enhances your overall presentation.

- ✓ Finally, as part of your research, you should have a **1-2 page typed paper** that summarizes your research. Since you most likely don't know a whole lot about your topic, you will have to use a variety of sources to help you gain information. These **sources should be cited correctly in MLA format**.

Goal 3: Creative Final Project

After reading *To Kill a Mockingbird*, students will be asked to reflect on the characters, themes and events that were most predominant throughout the novel. In order to do this, students will be given a choice between three unconventional and creative writing/project assignments: a CD, a collage or a series of poems. Each of these choices invites students to think critically about the various aspects of the texts while also giving them a chance to show their own creative abilities.

Students will have the opportunity to work in pairs or groups of three in order to complete their chosen assignment. Before beginning the assignment, each group will be asked to turn in a proposal that will outline the approach they plan to take, how the work will be divided among group members and what their final product might look like. After I have read the proposals and conferenced with each group, they will be given clearance to begin work. Finally, students will turn in their final product as well as a short paper explaining their product. An ideal project will include the following criteria:

- ❖ A quality project that makes clear each students' understanding of the themes, characters and/or events of the novel through the written and visual products
- ❖ Evidence of planning and thoughtful effort
- ❖ A neat and visually interesting project that shows attention to detail
- ❖ A descriptive written product that makes the group's understanding of the novel clear
- ❖ Cooperative and supportive learning groups that value equal contribution from each member

Creative Final Project Rubric*				
	5	3	1	Points Earned
Proposal	Shows thoughtful effort in planning resulting in a highly focused and organized product with clear connection to the novel	Shows some effort in planning resulting in a somewhat focused and organized product with unclear connection to the novel	Shows no effort in planning resulting in an unfocused and unorganized product with no clear connection to the novel	____/5pts
Connections	Clearly demonstrates connections to the themes, characters, and/or events in the novel	Vaguely demonstrates connections to the themes, characters, and/or events in the novel	Does not demonstrate connections to the themes, characters, and/or events in the novel	____/5pts
Project	Exhibits thoughtful design	Exhibits some attention	Exhibits no attention to	

Product	and careful attention to detail and form	to design, detail and form	design, detail and form	____/5pts
Written Product	Provides answers to any ambiguous decisions made in the project and offers a clear explanation for the overall project	Provides some answers to any ambiguous decisions made in the project and offers a vague explanation for the overall project	Does not provide answers to any ambiguous decisions made in the project and offers no explanation for the project	____/5pts
Group Work	Group works well together and each group member contributes equally	Group works together for the most part but each member does not contribute equally	Group does not work together and none of the members contribute equally	____/5pts

*Students have the opportunity to score a 4 or a 2 if some, but not all, of the criteria in both the higher and lower levels are met.



Creative Final Project

Now that we have finished reading *To Kill a Mockingbird*, you have the opportunity to show what you have learned about the themes, characters and events in novel in a highly creative way. Below is a list of three project ideas that will allow you to show what you know about the novel:

Music: Make a CD of at least 5 songs that represent the themes/characters/events in the novel. Make a cover for the CD. Also, include liner notes that explain the relationship between the songs and *To Kill a Mockingbird*. In short, make sure there is at least one paragraph (4-6 sentences) written for each song. Each paragraph should make connections between the song and the novel. *It should be evident that you have read and that you fully understand the themes and how they are connected to the lyrics you have chosen.*

Collage: On a sheet of poster board, make a collage that represents a theme, character or event in the novel. The collage should be accompanied by a typed 2 page paper that explains the theme, character or event you have visually represented in your collage.

Poetry: Write at least 3 short poems or one long poem, in the form of your choosing, about the novel or one of the main characters. The poem can be told by a narrator of your creation or from the perspective of one of the characters. Write a 2 paragraph paper (4-6 sentences per paragraph) explaining how your poems are connected to the novel.

Individually, you will decide which project you would like to do. Before you begin work, you will be asked to turn in a **1/2 page proposal which outlines what steps you plan to take in completing this project and what the final project will look like**. Once you've conference with me, you're free to begin!

Remember, while creativity is important, the connections you make to the themes, characters and events in the novel are MOST important!

Introductory Activity

Anticipation Guide for *To Kill a Mockingbird*



Each of the following statements expresses an opinion. Carefully read each statement. Then, on your paper, mark whether you AGREE or DISAGREE with each statement.

NOTE: There is NO right or wrong answer!

1. If someone is on trial for murder, they are probably guilty.
 2. I never judge a person based on their appearance.
 3. People often fear what they don't understand.
 4. It is difficult to stand up for something when no one else agrees.
 5. Any set of beliefs is okay, as long as you believe in them sincerely.
 6. Girls should always act like girls.
 7. Laws are designed to make society fair for all its citizens.
 8. Courage is doing what you think is right when the odds of succeeding are against you.
 9. People should always try to understand and tolerate other people, no matter how different they are.
 10. What happened in the past doesn't have any effect on my life today.
 11. The old adage, "Sticks and stones may break my bones, but words will never hurt me," is true.
-

Statements modeled from Smagorinsky, 2008, p. 178

Schedule

2 minutes: Pass out the paper copies of anticipation guides (see above) to each student and let them know that we are beginning a new unit focusing on the novel *To Kill a Mockingbird* by Harper Lee.

8 minutes: Go over the directions for the anticipation guide and allow students time to think about and respond to each of the statements. Meanwhile, I will pass out the remote clickers.

5 minutes: Have students enter their responses to each of the statements via remote clickers.

15 minutes: Allow students to get into groups of 4 and discuss their responses to each of the statements on the anticipation guide. Each group will choose a recorder who will write down their group's answers to the following questions which will be displayed on the board:

- Did you feel nervous responding to these statements honestly? Why or why not?
- What questions were most difficult to answer? Why?
- Based on these statements and any prior knowledge about the novel, what do you think the novel, *To Kill a Mockingbird*, might be about? What major themes might be present in the novel?

These discussion questions are intended to be a guide to help students know what types of conversation should occur during their group discussions. Meanwhile, I will utilize the available

software to visually represent the students' responses to each of the statements. EX: a pie graph showing how many students agreed vs. disagreed with each statement.

20-25 minutes: The visual representations of the students' responses to the individual statements, which I will display via the projector, will hopefully spur discussion. As a class, we will discuss each of the eleven statements as well as the students' answers to the group discussion questions.

This activity is estimated to take 55 minutes in a 90 minute block. However, as the nature of discussion is unpredictable, it could run more or less than 50 minutes. Consequently, the activities for the remainder of the block, which will be decided at a later date, will be kept flexible.

Week 1 Lesson Plans – An Introduction to TKAM

MONDAY

EQ: What do you know about yourself and your peers?

GPS Addressed: ELA9RC2, ELA9RC3, ELA9RC4, ELA9RL3, ELA9RL5, ELA9LSV1

Materials: Copies of anticipation guides, group work questions, remote clickers, projector, list of vocabulary words

3 minutes: Housekeeping

3 minutes: Pass out the paper copies of anticipation guides to each student and let them know that we are beginning a new unit focusing on the novel *To Kill a Mockingbird* by Harper Lee.

10 minutes: Go over the directions for the anticipation guide and allow students time to think about and respond to each of the statements. Meanwhile, I will pass out the remote clickers.

7 minutes: Have students enter their responses to each of the statements via remote clickers.

15 minutes: Allow students to get into groups of 4 and discuss their responses to each of the statements on the anticipation guide. Each group will choose a recorder who will write down their group's answers to the following questions which will be displayed on the board:

- Did you feel nervous responding to these statements honestly? Why or why not?
- What questions were most difficult to answer? Why?
- Based on these statements and any prior knowledge about the novel, what do you think the novel, *To Kill a Mockingbird*, might be about? What major themes might be present in the novel?

These discussion questions are intended to be a guide to help students know what types of conversation should occur during their group discussions. Meanwhile, I will utilize the available software to visually represent the students' responses to each of the statements. EX: a pie graph showing how many students agreed vs. disagreed with each statement.

20 minutes: The visual representations of the students' responses to the individual statements, which I will display via the projector, will hopefully spur discussion. As a class, we will discuss each of the eleven statements as well as the students' answers to the group discussion questions.

30 minutes: Vocabulary – 10 words from the first four chapters of TKAM will be displayed on the board. Students are responsible for writing the words on their own sheet of paper. KEEP THIS LIST!! Using the dictionaries that available in the classroom, students will begin defining each of the 10 words.

Week 1 Vocabulary				
assuaged	taciturn	inquisitive	placidly	amiable
malevolent	immune	nebulous	indigenous	compromise

Homework: Finish definitions to be turned in Tuesday for completion grade. (It’s an easy 100!!)

TUESDAY

EQ: What do you know about the U.S. in the 1930’s?

GPS Addressed: ELA9RC2, ELA9RC4, ELA9RL3, ELA9W3, ELA9LSV1

Materials: Websearch worksheet “Tell Me About the 1930’s”, group work worksheet “Tell Me About the 2000’s”, computer lab

3 minutes: Housekeeping & homework collection

10 minutes: Jot List- On your own sheet of paper, jot down 5 things that come to mind when you think about the 1930’s? What images do you think of? What types of things were going on the country during that time? THEN, jot down 2 things you would like to know about the 1930’s. Try to be specific. In others words, don’t just say, “Everything.” Think about things that you’re interested in now and speculate about how it might have fit in, if at all, during the 1930’s.

45 minutes: We will spend the next 45 minutes researching several aspects of the 1930’s in the computer lab. You will be given a worksheet with 10 categories and ample time in the lab to research each of the categories in order to find a few tidbits of information regarding how they relate to the 1930’s. Use your time wisely!

Tell me about the 1930’s...

1. *Who was the president?*
2. *What state was the economy in? (Was it thriving or failing?)*
3. *What kind of education did most people have? (A little high school? High school? College degree? Graduate degree?)*
4. *What kinds of jobs did most people have? (Desk jobs? Government jobs? No jobs? Outside work? Self-employed?)*
5. *What did people do for entertainment?*
6. *What types of music was popular?*
7. *What dances were popular?*
8. *Who were some of the celebrities?*
9. *Who were some of the athletes?*
10. *What types of crimes were common*

30 minutes: In groups, students will be given a second worksheet that asks them to answer the same questions about the 2000’s (more specifically, 2009). Together, they are to answer the questions for each category so that on Wednesday we can make a comparative chart.

Homework: Finish vocabulary definitions to turn in tomorrow for ½ credit.

Wednesday

EQ: How are the 1930's similar and/or different from today?

GPS Addressed: ELA9RC4, ELA9RL3, ELA9LSV1, ELA9W3, ELA9LSV2

Materials: Projectable chart comparing 1930's and 2000's, copies of Mini-Research project prompt, list of research project topics, computer lab

3 minutes: Housekeeping & homework collection for ½ credit.

25 minutes: Complete a comparative chart as a class. The following chart will be displayed on the board and as a class we will fill in the information for each category as it relates to the 1930's and then the 2000's. A selected student will serve as the secretary and will sit at the computer and record our findings.

Category	1930's	2000's
President		
Economy		
Education		
Jobs		
Entertainment		
music		
Dances		
Celebrities		
Athletes		
Crime		

15 minutes: Assign Mini-Research Project and answer any questions that students might have. Probably NO PowerPoints (????).

A Mini-Research Project

Before we begin reading *To Kill a Mockingbird*, it is important that you familiarize yourselves with the setting of the novel. As we will discuss, the **setting of a piece of literature involves the background, atmosphere and environment in which characters live and move**. In the case of the novel, *To Kill a Mockingbird*, the setting is the American South during the 1930's. While that may seem like enough, there is actually much more to it:

During the 1930's there were many issues relating to race, class and gender that are introduced in the novel. In order to better understand the setting of the novel and the issues that the characters are faced with, you will have the opportunity to choose a topic to research and then present to the class.

To help guide your research, I will provide you with a list of topics from which to choose a topic to research. **You and your partner will be asked to complete the following requirements:**

- ✓ A **3-5 minute presentation**. This means that you will have to choose which information is most important for the class to know and what things can be left out.
- ✓ A **poster** that goes along with your presentation. Make it informative and attractive!
- ✓ A **1-2 page typed paper** that summarizes your research IN YOUR OWN WORDS. (Do not simply cut and paste. It will result in an automatic zero.) If you do quote a source in your work, give credit to that source. Since you most likely don't know a whole lot about your topic, it is expected that you will have to use a variety of sources to help you gain information. These **sources should be cited correctly in MLA format**.

10 minutes: Have students sign up for Mini-Research Project.

45 minutes: Computer lab for research.

Homework: One sentence for each vocabulary word – due Friday.

THURSDAY

EQ: What is a stereotype?

GPS Addressed: ELA9RC4, ELA9RL3, ELA9LSV1

Materials: Computer lab

3 minutes: Housekeeping.

35 minutes: Exploring Stereotypes activity:

- Have students think about and jot down 3-5 different stereotypes.
- Explain that stereotypes are a way of labeling categories of people in ways that are typically, but not always, harsh and unfavorable.
- Ask students come to the board, a few at a time, and write down a classroom appropriate stereotype.
- Then, as a class, we will label each of the stereotypes Unfavorable (U), Favorable (F), or Neutral (N).
- As a class, we will then discuss how stereotypes are very prevalent in the novel, TKAM, and how some of the words used to categorize people can be both funny and harsh.

60 minutes: Computer lab research for Mini-Research Project.

Homework: One sentence for each vocabulary word – due tomorrow.

FRIDAY

EQ: How does language change across generations?

GPS Addressed: ELA9RC3, ELA9RC4, ELA9RL3, ELA9RL5, ELA9LSV1

Materials: Copies of article “A Forbidden Word: People are Beginning to Talk about the N-Word”, questions for vocabulary game

3 minutes: Housekeeping & homework collection.

10 minutes: Vocabulary clarification - Review words most commonly misused in students’ vocab sentences.

3 minutes: Show examples of and talk about what makes an exemplary poster.

45 minutes: Read article – “A Forbidden Word: People are Beginning to Talk about the N-Word”

Have students highlight important parts of the article as it is read aloud to them. Then have them write a good discussion question relating to the content of the article and answer their own question. Once everyone has finished, open the floor to discussion. Students may wish to pose their questions to the class to start discussion.

30 minutes: Jeopardy with vocab/1930s trivia game. (Winning group receives 2 bonus points on Vocab Quiz!)

Homework: Study for Vocabulary Quiz- MONDAY!!

Week 2 – Chapters 1-8 of TKAM

MONDAY

EQ: How are aspects of Harper Lee’s personal life reflected in the novel?

GPS Addressed: ELA9RC3, ELA9RL3, ELA9RL5, ELA9LSV1, ELA9LSV2

Materials: Copies of Vocabulary Quiz, poster making supplies, TKAM books, Harper Lee PowerPoint, copies of Reading/Activities Syllabus

3 minutes: Housekeeping.

15 minutes: Vocabulary Quiz over Week 1 words.

40 minutes: In-class time devoted to Mini-Research Project partner collaboration. Students should be working on how they will present their posters to the class and finalizing poster. Presentations due Tuesday (11/17). *If students finish collaboration early, they may work independently on defining Week 2 Vocabulary words.*

5 minutes: Pass out TKAM books. Students should take this time to copy down the Week 2 Vocabulary words if they haven’t already.

Week 2 Vocabulary				
auspicious	diminutive	vapid	stealthy	domicile
peculiar	benevolent	entailment	dispensation	contentious

10 minutes: Harper Lee PowerPoint.

50 minutes: In-class reading of TKAM-out loud (Chapters 1-2 [29 pages]). *This extended period of in-class reading is intended to help get students through all the descriptions of characters and Maycomb, AL and into the story itself as sometimes students have difficulty pushing through the first couple of chapters.*

Homework: Finish reading TKAM through Chapter 3 & define vocabulary words. Poster Presentations TOMORROW!

TUESDAY

EQ: What connections can you make between history and the novel?

GPS Addressed: ELA9RL3, ELA9RL4, ELA9RC4, ELA9LSV2

Materials: Rubrics for grading presentations, copies of “What’s in a Name?” WS

3 minutes: Housekeeping & Homework collection – vocab definitions for FULL credit.

20 minutes: Presentations:

1. Lice
2. The Great Depression
3. FDR

5 minutes: QuickWrite on one of the presentation topics.

15 minutes: “What’s in a Name” symbolism activity:

What's in a Name? – Symbolism in To Kill a Mockingbird			
Name	Literal Meaning	Symbolism in TKAM	Description/Quote from Text
Finch			
Atticus			
Scout			
Calpurnia			

20 minutes: Intro to Reader Response Journal & RRJ Entry 1.

Over the next three weeks, as we read the novel *To Kill a Mockingbird* by Harper Lee, you will be asked to keep a Reading Response Journal (RRJ). This is **YOUR** journal. Though it is much like a diary, I *don't* want you to tell me about what you did last weekend. What I *do* want you tell me is what things come to mind as you read *To Kill a Mockingbird* and any of the supplemental materials we might encounter over the next six weeks. While these entries can and should be your opinion, I don't really want to hear whether or not you like the book. Dig deeper!

To help you get started, here is a list of possible entry ideas:

- **Make connections between the text and your own experiences.** What does the reading make you think of? Does it remind you of anyone or anything?
- **Make connections between the text and other texts or events.** Does this make you think of any other related issues from the past or the present?
- **Ask yourself questions about the text.** What don't you understand about the novel or a particular passage within the novel?
- **Write down interesting words, images, phrases, or details.** Ask questions about why the author might have chosen them. Tell how they made you feel.

I do NOT want you to summarize the reading in your entry. However, it is certainly encouraged that you include passages and/or quotes from the readings to help you make your point!

You will be responsible for a total of **15 entries** that are a **minimum of two paragraphs** each. (A paragraph involves is 4-6 sentences, minimum.) Though I won't be grading for spelling, grammar or mechanics, these things are still very important and should be taken into consideration. I will collect your journals **two** times over the next three weeks; once randomly, and once at the conclusion of the unit.

20 minutes: In-class reading of TKAM-out loud or silent (Chapters 3-4 [25 pages]).

Homework: Finish reading TKAM through Chapter 4 & Finish RRJ Entry 1.

WEDNESDAY

EQ: What connections can you make between history and the novel?

GPS Addressed: ELA9RL1, ELA9RL3, ELA9LSV2

Materials: Copies of EOCT crossword, rubrics for presentations, copies of quiz

3 minutes: Housekeeping & Homework collection (vocab definitions for ½ credit).

15 minutes: EOCT Practice Work- crossword of poetry terms.

7 minutes: Reading Quiz over Chapters 1-4:

1. *Who is the narrator of the novel?*
2. *Who is the “malevolent phantom” that the children, especially Dill, are so fascinated with?*
3. *Fill in the blank: “Until I feared I would lose it, I never loved to _____ . One does not love breathing.”*
4. *What does Miss Caroline see that causes her to freak out and try to send Burris Ewell home from school?*
5. *When Atticus comes home from work at the end of Chapter 4, what game does he find Jem and Scout playing on the front porch?*

15 minutes: Presentations:

1. New Deal
2. WPA

5 minutes: QuickWrite on one of the presentation topics.

25 minutes: In-class reading of TKAM (Chapters 5-6 [20 pages]).

Homework: Finish reading TKAM through Chapter 6 & vocab sentences due tomorrow.

THURSDAY

EQ: How does the poem “Petals” connect to TKAM?

GPS Addressed: ELA9RL3, ELA9RL4, ELA9RC1, ELA9RC3, ELA9RC4, ELA9LSV1, ELA9LSV2

Materials: Copies of “Petals” handouts, rubrics for presentations

3 minutes: Housekeeping & Homework collection -vocab sentences for FULL credit.

15 minutes: Presentations:

1. Pulitzer Prize
2. Truman Capote

30 minutes: Poetry Analysis-“Petals” by Amy Lowell using the MOBI:

Life is a stream	A
On which we strew	B
Petal by petal the flower of our heart;	C
The end lost in a dream.	A
They float past our view,	B
We only watch their glad, early start.	C
Freighted with hope,	D
Crimsoned with joy,	E
We scatter the leaves of our opening rose;	F
The widening scope,	D
Their distant employ,	E
We never shall know. And the stream as it flows	F
Sweeps them away,	G
Each one is gone	H
Ever beyond to infinite ways.	I
We alone stay	G
While years hurry on,	H
The flower fared forth, though its fragrance still stays.	I

Topics to Address:

-Rhyme scheme

-Embodies the tone of nostalgic past

-Jem's coming of age

10 minutes: Fill in the blank review/notes sheet over Chapters 1-6. (*Remove certain key words from the chapter summaries on Sparknotes.com. Then, as a class, read the summaries and fill in the blanks. While this activity is rather rote, it provides a nice review for the students who have read and offers those who haven't the opportunity to catch up.*)

15 minutes: Begin and work on RRJ Entry 2.

20 minutes: In-class reading of TKAM (Chapter 7-8 [15 pages]).

Homework: Finish reading TKAM through Chapter 8 & Finish RRJ Entry 2.

FRIDAY

EQ: What has the author done to make specific characters in the novel unique and interesting?

GPS Addressed: ELA9RC2, ELA9RC4, ELA9RL1, ELA9RL4, ELA9LSV1, ELA9LSV2, ELA9W1, ELA9W2, ELA9C2

Materials: Copies of Found Poem directions, rubric for presentations,

3 minutes: Housekeeping & Homework Collection – vocab sentences for ½ credit.

10 minutes: Quiz over Chapters 5-8:

1. *What are Jem and Dill trying to give Boo Radley?*
2. *What did the children see that scared them away from the Radley Place?*
3. *Dill said that he won Jem's pants while they were playing what game?*
4. *What happens to the knot hole in the tree where Jem and Scout had been finding various trinkets?*
5. *Who puts a blanket over Scout's shoulders while she and Jem are standing outside watching the fire?*

40 minutes: Found Poem Activity – Character Poem:

- As a group, select several passages from the novel that describe at least 2 of the following characters:
 1. Atticus Finch
 2. Scout
 3. Jem
 4. Dill
 5. Calpurnia
 6. Boo Radley
- Note the page number(s) for those passages. Circle/ identify words and phrases in those passages that seem key to understanding specific aspects of or qualities of that character.
- Using the words you have identified, create a poem about that character. It can be any style you wish, but should be a **minimum** of 3 lines.
- Finally, write your poem on a visually attractive manner on a sheet of white paper to be displayed in the classroom. PLEASE ADD A TITLE TO YOUR POEM so we know who it's about!!!
- Once you have completed one character poem, move on to another character.

10 minutes: Vocabulary clarification - Review words most commonly misused in students' vocab sentences.

25 minutes: Jeopardy with vocab words. (Winning group receives 2 bonus points on Vocab Quiz!)

Homework: Study for Vocab Quiz on Monday & Finish working on any incomplete RRJ Entries.

Week 3 – Chapters 9-15 of TKAM

MONDAY

EQ: What is worth fighting for?

GPS Addressed: ELA9RL5, ELA9LSV2

Materials: Copies of “Norman’s Enemy,” Week 3 Vocab

3 minutes: Housekeeping

15 minutes: ChalkTalk – “What is worth fighting for?”

20 minutes: Read short story: “Norman’s Enemy.” Discuss similarities/differences between Scout and Norman. Questions to consider:

1. *What is your response to the saying, “Sticks and stones may break my bones, but words will never hurt me?”*
2. *Compare the views towards fighting of Atticus and Norman’s father.*
3. *Compare the conflicts (internal and external) of Scout and Norman.*

5 minutes: Copy Week 3 Vocabulary:

Week 3 Vocabulary				
inordinately	obstreperous	umbrage	ingenuous	apoplectic
interrogate	undulate	provocation	altercation	decree

15 minutes: Begin RRJ Entry 3.

20 minutes: In class reading – (Chapter 9 [19 pages]).

Homework: Finish vocab definitions, finish reading through Chapter 9.

TUESDAY

EQ: What are the relationships between the main characters in TKAM and how are they important to the theme(s) of the novel?

GPS Addressed: ELA9RC2, ELA9RC4, ELA9LSV1, ELA9LSV2

Materials: Legal size paper for sociograms

3 minutes: Housekeeping & Homework Collection – vocab definitions for FULL credit.

10 minutes: Discussion relating “Norman’s Story” to Scout’s actions in Chapter 9.

35 minutes: Sociogram - *In groups of 4, students will be asked to create a visual that shows the relationship between the following characters: Scout, Jem, Dill, Atticus, Boo, Cal, Miss Maudie, and Miss Caroline. Students are encouraged to show the relationships between the characters using whatever type of visual/graphic organizer they see fit. However, it is important for them to keep in mind that Scout, the narrator, is connected to every character in some way.*

10 minutes: Group presentations of sociograms.

30 minutes: In class reading – (Chapters 10-11 [31 pages]).

Homework: Finish reading through Chapter 11.

WEDNESDAY

EQ: What is one major theme exhibited in Part I of TKAM?

GPS Addressed: ELA9RC3, ELA9RL2, ELA9RL4

Materials: Fill in the blank notes sheets, any make-up quizzes/work for students, TKAM-Part 1 TEST review sheets

3 minutes: Housekeeping & Homework Collection – vocab definitions for ½ credit.

15 minutes: Begin RRJ Entry 4.

10 minutes: Fill in the blank review/notes sheet over Chapters 7-11. *(Remove certain key words from the chapter summaries on Sparknotes.com. Then, as a class, read the summaries and fill in the blanks. While this activity is rather rote, it provides a nice review for the students who have read and offers those who haven't the opportunity to catch up.)*

60 minutes: As Part I of the novel concludes, this day will be used to reflect on what we've read thus far and catch-up on any reading and/or work that may be outstanding. During this block of time, students will have the opportunity to choose from several activities that they feel will help serve them best:

1. Catch-up on reading TKAM through Chapter 11
2. Complete and/or revise any RRJ's (3 entries to be working on)
3. Complete any missed work (vocabulary quizzes, reading quizzes, worksheets)
4. Study for TKAM-Part 1 TEST
5. Begin writing sentences with vocabulary words
6. Begin reading ahead in TKAM

However, if the class as a whole falls behind, this day will be used to help the entire class get caught up.

Homework: Study for TKAM-Part I TEST & finish vocab sentences.

THURSDAY

EQ: What connection can you make between the poem "We Wear the Mask" and Chapter 12 of TKAM?

GPS Addressed: ELA9RL1, ELA9RL4

Materials: TKAM – Part I Test, copies of "We Wear the Mask," Dunbar PP

3 minutes: Housekeeping & Homework Collection –vocab sentences for FULL credit

7 minutes: Students may study quietly or ask teacher specific questions about the novel in preparation for the test.

45 minutes: TKAM – Part 1 TEST – The test shall include approximately 25 questions:

- 7 matching
- 9 multiple choice
- 8 short answer/fill in the blank

- 1 essay

30 minutes: In-class reading of Chapter 12. Discussion of how Calpurnia acts in the Finch home in contrast to how she acts at church (language, dress, mannerisms, etc.)

10 minutes: Brief PowerPoint on Paul Laurence Dunbar in preparation for reading, “We Wear the Mask.”

20 minutes: Reading and discussion of the poem, “We Wear the Mask.”

Homework: Assigned RRJ Entry 5: *Make a ‘text-to-text’ connection between Dunbar’s poem, “We Wear the Mask,” and Calpurnia’s actions in Chapter 12. Use the poem to help you explain why Calpurnia may have acted differently at the Finch’s home than she did at church.*

Read through Chapter 13 [10 pages].

FRIDAY

EQ: What are the unique characteristics and/or motivations of the main characters in TKAM?

GPS Addressed: ELA9RC2, ELA9RC4, RLA9RL1, ELA9LSV1, ELA9LSV2

Materials: Rubrics for presentations, instructions for body bio, legal size paper for body bio

3 minutes: Housekeeping & Homework Collection – vocab sentences for ½ credit.

10 minutes: Presentations:

1. Segregation
2. Women’s Rights

5 minutes: QuickWrite on one of the presentations.

45 minutes: Body Biography – to be completed in groups of 3 or 4:

Choose one character from To Kill a Mockingbird. You will do a body biography of that character on a sheet of computer paper or construction paper. On your body biography, include the following (you might want to check these off as you go so you do not leave anything off!):

- draw a picture of the character; your picture should be accurate to the story; write his/her full name at the top or bottom of your picture
- in the character’s head, draw/label what he/she thinks or worries about
- in the character’s heart, draw/label what he/she loves
- in one of the character’s hands, draw/label one of his/her hobbies
- on the character’s backbone, draw/label his/her best quality
- on the character’s left leg, draw/label something or someone who supports the character
- on the character’s right leg, draw/label something that motivates the character
- on the character’s left foot, draw/label your initial impression of the character
- on the character’s right foot, draw/label your impression of the character by the end of the book (this might represent some way that the character has grown)
- give your character a voice bubble, and include your favorite quotation that your character actually says in the book; you want to choose the quotation that represents your character best
- on the back of your Body Biography, explain in 2-3 complete sentences whether this character

is **static** (remains the same) or **dynamic** (one who changes significantly during the course of the story).

***Your Body Biography should be COLORFUL, NEAT, AND ACCURATE according to the details given in the novel.**

15 minutes: Share Body Biographies with the class.

20 minutes: In-class reading of TKAM (Chapter 14&15-[27 pages]).

Homework: Finish reading through Chapter 15 and Study for Vocab Quiz!

Week 4 –Chapters 16-25 of TKAM

MONDAY

EQ: As Part II of the novel begins, what are your predictions about the events about to unfold?

GPS Addressed: ELA9RL5, ELA9RC2, ELA9RC4, ELA9LSV2

Materials: Week 4 Vocabulary, review notes worksheets, presentation rubrics

3 minutes: Housekeeping.

15 minutes: Vocabulary Quiz over Week 3 Vocab.

15 minutes: Presentations:

1. Lynching
2. Jim Crow Laws
3. Scottsboro Trials

5 minutes: QuickWrite on one of the presentations.

10 minutes: Copy Week 4 Vocab and begin defining words:

Week 4 Vocabulary				
diligently	inconsistent	devoid	tactful	prerogative
irritable	antagonize	infallible	begrudge	commence

10 minutes: Fill in the blank review/notes sheet over Chapters 12-15. (*Remove certain key words from the chapter summaries on Sparknotes.com. Then, as a class, read the summaries and fill in the blanks. While this activity is rather rote, it provides a nice review for the students who have read and offers those who haven't the opportunity to catch up.*)

30 minutes: In-class reading of TKAM – (Chapter 16-[13 pages]).

Homework: Finish reading Chapter 16 & Define Week 4 Vocab.

TUESDAY

EQ: Does Harper Lee use ethos, pathos or both to appeal to her readers in the trial scene?

GPS Addressed: ELA9LSV1, ELA9LSV2, ELA9RC4, ELA9RL4

Materials: Copies of the script, copies of quiz

3 minutes: Housekeeping & Homework Collection – vocab definitions for FULL credit.

10 minutes: Quiz over Chapters 12-16:

1. *What explanation does Calpurnia give for talking “nigger-talk” in Chapter 12?*
2. *How does Atticus deal with finding Dill in Scout’s room in Chapter 14?*
3. *Explain why the men went to the jail in the middle of the night in Chapter 15.*
4. *What subtle change does Scout notice in Atticus in Chapter 16?*
5. *With whom do the children sit with in the courtroom?*

60 minutes: In lieu of reading the trial scene from the novel (Chs. 17-21), we will reenact the scene using the script from the film version of TKAM. Students will choose parts and perform them during class. Those who do not have a specific role in the reenactment will serve as the jury and/or witnesses to the trial.

15 minutes: Begin RRJ Entry 4 – Possible Question to Consider: Who showed courage in the trial? How? Why?

Homework: Finish RRJ Entry 4.

WEDNESDAY

EQ: How does the film enhance your understanding of the text?

GPS Addressed: ELA9LSV2, ELA9RC4, ELA9RL4

Materials: TKAM film

3 minutes: Housekeeping & Homework Collection – vocab definitions for 1/2 credit.

25 minutes: Read and analyze Langston Hughes poem, “The Town of Scottsboro.” Consider its relationship to Tom Robinson’s trial in the novel. Now, in pairs, write your own poem about some aspect of the trial and/or events surrounding Tom’s trial.

The Town of Scottsboro

Scottsboro's just a little place:

No shame is write across its face --

Its courts too weak to stand against a mob,

Its people's heart, too small to hold a sob.

60 minutes: TKAM film through the end of the trial.

Homework: Read through Chapter 23 & vocab sentences due tomorrow

THURSDAY

EQ: What relationship might the poem, “My Papa’s Waltz,” have to the novel?

GPS Addressed: ELA9RC4, ELA9RL1, ELA9RL4, ELA9LSV1, ELA9LSV2

Materials: Copies of quiz, copies of “My Papa’s Waltz,” copies of Character Analogy Worksheet

3 minutes: Housekeeping & Homework Collection – vocab sentences for FULL credit.

20 minutes: Finish viewing TKAM film.

20 minutes: Read aloud “My Papa’s Waltz” by Theodore Roethke. Have students discuss the meaning of the poem as a class. What relationship might it have to the novel? Does it relate to any particular character(s)?

15 minutes: Use the poem to influence your writings in RRJ Entry 6.

30 minutes: Character analogy Worksheet: In pairs, students will complete the following worksheet:

Complete the explanations for each of the following examples

Then on the back create comparisons for two other characters from the book. Each comparison should have 2-3 quotes (with page #s) as support, a well-written explanation.

Arthur “Boo” Radley

“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 do good things—like when they sing, they make music for you and me. That’s why they say, ‘Don’t shoot a mockingbird, they’re ours.’” (Haley p. 276)

“Taking the one man who’s done you and this town a great service an’ draggin him with his shy ways into the limelight—to me, that’s a sin.” (Heck Tate p. 276)

“Well, it’d be sort of like shootin’ a mockingbird, wouldn’t it?” (Scout p. 276)

Boo Radley is like a mockingbird because _____



Bob Ewell

“He looks more sick than anything,” I said.

“Let anything get in front of him and he’ll come straight at it.”

Mr. Tate put his hand to his forehead and leaned forward. “He’s got it all right, Mr. Finch.”

Tim Johnson was advancing at a snail’s pace, but he was not playing or sniffing at foliage: he seemed dedicated to one course and motivated by an invisible force that

...In front of the Radley gate, Tim Johnson had made up what was left of his mind. He had finally turned himself around, to pursue his original course up our street.

“Mr. Finch, there’s just some kind of men you have to shoot before you can say hidy to ‘em. Even then, they ain’t worth the bullet it takes to shoot ‘em. Ewell ‘as one

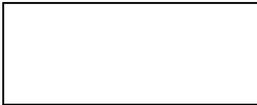
Bob Ewell is like a mad (rabid) dog because _____



_____ is like

a _____ because

- (pg. _____) _____
- (pg. _____) _____
- (pg. _____) _____



_____ is like a _____ because

- (pg. _____) _____
- (pg. _____) _____
- (pg. _____) _____

Homework: Read TKAM Chapters 24 (13 pages).

FRIDAY

EQ: From the novel, what do you think Harper Lee is trying to say about the role of women in society?

GPS Addressed: ELA9RC2, ELA9RC4, ELA9RL2, ELA9LSV1

Materials: Copies of quiz, copies of “Interview: Growing Up White in the South in the 1930s,” copies of discussion questions

3 minutes: Housekeeping & Homework Collection – vocab sentences for 1/2 credit.

10 minutes: Quiz over Chapters 23&24:

1. How does Atticus explain the fact that women can’t serve on juries in Alabama?
2. What is Aunt Alexandra’s conclusion about Walter Cunningham?
3. After their discussion about Mrunas, what do the ladies of the missionary society do?

4. *What is Miss Stephanie's advice to Scout about becoming a lady?*
5. *What news does Atticus bring about Tom Robinson?*

45 minutes: Reading of the article, "Interview: Growing Up White in the South in the 1930s," out loud, as a class. As the piece is written in a scripted, interview style, students will be given roles to read aloud. At the conclusion of the article, students will break into groups of 3 to answer the following questions:

1. *Were they or weren't they typical southern girls raised in a privileged way?*
2. *Were their experiences so different from Scout's?*
3. *Were their experiences limited by their perception of how things were meant to be?*
4. *If you were look closely at their experiences what attitudes do they display which were shaped by their parents? their nurses? their status in white society?*

Then, as a class, we will discuss Scout's views on becoming a lady.

20 minutes: RRJ Entry 7.

10 minutes: In-class reading of Chapter 25 [5 pages].

Homework: Finish reading through Chapter 25, complete RRJ Entry 7, study for vocab quiz.

Week 5 –Chapters 26-End of TKAM

MONDAY

EQ: How does Dunbar use extended metaphor in his poem, "Sympathy?"

GPS Addressed: ELA9RC2, ELA9RC4, ELA9RL4, ELA9RL2, ELA9LSV1

Materials: Copies of Week 4 Vocab quiz, copies of poem, "Sympathy"

3 minutes: Housekeeping & Announcements: NO Vocabulary this week!

20 minutes: Vocabulary Quiz over Week 4 Vocab.

45 minutes: Read the poem, "Sympathy," by Paul Laurence Dunbar, aloud as a class. Then have students underline any examples of figurative language and metaphors within poem. As a class, discuss their findings. *What is the overall theme of the poem? Who is the bird? What is the cage?* Next, have students connect the poem to TKAM. *What character in the novel could this poem most likely represent?*

20 minutes: RRJ Entry 8.

Homework: Read Chapters 26&27 [16 pages], complete RRJ Entry 8.

TUESDAY

EQ: What is one of the most important themes in the novel, TKAM?

GPS Addressed: ELA9RL4, ELA9RL1

Materials: Copies of quiz, copies of RRJ Entry Revision handout

3 minutes: Housekeeping.

10minutes: Quiz over Chapters 26&27:

1. *Why does Judge Taylor have a shotgun in his lap when his wife comes home from church?*
2. *What comment did Bob Ewell make about Tom's death?*
3. *What does Scout fantasize about?*
4. *Why was Helen Robinson walking a mile out of her way to get to her job?*
5. *What about Scout's 'ham' costume causes her discomfort?*

60 minutes: In-class reading- (Chapters 28&29 [20 pages]).

20 minutes: RRJ Entry Revision Instructions:

Thus far, you have made at least 8 entries in your RRJ. Of those entries, you are to choose one to revise. In this revision, you will expand on your initial thoughts making them even clearer and more fleshed out.

Your revision should also incorporate at least one piece of supporting evidence from the text. More than likely, this piece of evidence will be a quote taken directly from the novel. (Refer to your work in the Character Analogy activity to help you think about what types of quotes help support certain claims.) Also, include the page number of the quote!

While there is no set length for this assignment, I am expecting that your revision will be double the size of your original entry (EX: if your original entry is 10 sentences, your revision will be 20).

Finally, I expect these revisions to be polished. Therefore, pay attention to grammar, punctuation, clarity of thought, etc. We will discuss these things more as we go along.

First Revision Due: Thursday!

Homework: Read Chapters 30&31 [13 pages], choose which RRJ Entry you will revise and be prepared to share it tomorrow.

WEDNESDAY

EQ: What is one of the most important themes in the novel, TKAM?

GPS Addressed: ELA9RL4, ELA9RL1, ELA9W1, ELA9C1, ELA9LSV1

Materials: Copies of quiz, copies of Final Project instructions, copies of peer review sheets (3 per student)

3 minutes: Housekeeping.

10 minutes: Quiz over Chapters 30&31

1. *Who killed Bob Ewell?*
2. *Who "covers up" the murder?*
3. *In a 5 sentence paragraph, describe your personal reaction to the ending of the novel? (3pts)*

10 minutes: Discussion regarding the end of the novel. *What was your reaction? Could it have ended differently?*

10 minutes: Instructions for Final Project:

Now that we have finished reading *To Kill a Mockingbird*, you have the opportunity to show what you have

learned about the themes, characters and events in novel in a highly creative way. Below is a list of three project ideas that will allow you to show what you know about the novel:

Music: Make a CD of at least 5 songs that represent the themes/characters/events in the novel. Make a cover for the CD. Also, include liner notes that explain the relationship between the songs and *To Kill a Mockingbird*. In short, make sure there is at least one paragraph (4-6 sentences) written for each song. Each paragraph should make connections between the song and the novel. *It should be evident that you have read and that you fully understand the themes and how they are connected to the lyrics you have chosen.*

Collage: On a sheet of poster board, make a collage that represents a theme, character or event in the novel. The collage should be accompanied by a typed 1 page paper (that has paragraphs!) which explains the theme, character or event you have visually represented in your collage.

Poetry: Write at least 3 short poems or one long poem, in the form of your choosing, about the novel or one of the main characters. The poem can be told by a narrator of your creation or from the perspective of one of the characters. Write a 2 paragraph paper (4-6 sentences per paragraph) explaining how your poems are connected to the novel.

Individually, you will decide which project you would like to do. Before you begin work, you will be asked to turn in a **1/2 page proposal** which outlines what steps you plan to take in completing this project and what the final project will look like. Once you've conference with me, you're free to begin!

Remember, while creativity is important, the connections you make to the themes, characters and events in the novel are MOST important!

Proposal due Thursday at the end of class.

Final Project due Monday.

30 minutes: Individual Workshop on RRJ Entry Revision – during this time, students should be working individually on their RRJ Entry Revisions. I will walk around the room and take note of who is revising what entry. I will also make myself available for questions.

25 minutes: Group Workshop on RRJ Entry Revision – students will have at least 2 of their peers review their work thus far using the following questions as a guide:

- ✓ Was there anything that was confusing? If so, what was it?
- ✓ What details does the writer include?
- ✓ Does the write use supporting evidence from the novel? Is the supporting evidence used productively?
- ✓ What is good about the writing? Why is it good?
- ✓ Are there any errors that need to be corrected?
- ✓ What specific suggestions for improvement can you make?

Homework: Finalize RRJ Entry Revisions to turn in tomorrow and decide on Final Project choice.

THURSDAY

EQ: What is one of the most important themes in the novel, TKAM?

GPS Addressed: ELA9RL4, ELA9RL1, ELA9W1, ELA9W2, ELA9C1

Materials: Computer lab

3 minutes: Housekeeping & Collection of RRJ's and Entry Revisions.

85 minutes: WORK DAY – students will have access to the computer lab and the classroom in order to begin working on their Final Projects. (This is made possible by the presence of an inclusion teacher.) This is the only class time they will have as a new unit will begin tomorrow. By the end of class time, EVERY student must turn in a ½ page project proposal.

Homework: Work on Final Projects – Due Monday!

FRIDAY

This day is intentionally left open in the event that it is needed as a catch-up day. If it is not needed, the next unit will begin.

A Forbidden Word

People Are Beginning to Talk About the N-Word

Taken from ABCNews.com

April 10- The n-word, “nigger,” is still pretty much taboo in public discourse.

Although it has been revived – some say reclaimed – as a term of solidarity among young black men in recent years, its long history as a powerful and derisive¹ racial epithet² has largely kept it out of mainstream culture.

But that is changing, says Randall Kennedy, a Harvard Law School professor who has written a new book about the word, *Nigger: The Strong Career of a Troublesome Word*. “People are debating all over the place – in places high and low – about using the word ‘nigger,’” he says.

The new usage of the word was popularized by “gangsta” rap music that celebrated West Coast gang violence, during the early 1990s. It was adopted by many young black fans of rap and hip-hop. The word has been used by comedians like Chris Rock, and in movies about urban culture.

Young black men who use the word say they mean it with no offense attached, as a term of endearment.

“When I say, ‘What’s up, my nigga?’, that’s kind of like, “What’s up, my brother?’,” says Joe Paskett, a 23 year-old from New York.

Scholars say this usage of the word represents an effort by the black people to take over the word for themselves, stripping it of the hateful and degrading meaning historically given to it by whites.

¹Derisive- (adj.) abusing vocally; intentionally being insulting, impolite, or unkind

² Epithet- (n.) descriptive word or phrase expressing some real or implied quality of a person; a term of abuse

“N-i-g-g-e-r – nigger – is a term coined by white supremacists and slave masters who intended to harm the psychology and social standing of black slaves,” says Michael Eric Dyson, who teaches African-American studies at DePaul University and is author of *Holler If You Hear Me: Searching for Tupac Shukur*. “N-i-g-g-a, n-i-g-g-u-h, n-i-g-g-a-z- ‘niggaz’ are terms generated within the hip-hop culture ...attempts of black people to wrest³ control over how they will be viewed, or at least termed, by the dominant society.”

Generation Gap

But many black Americans, especially older ones, are not convinced. Kennedy, who argues in his book that words’ meanings can change with context, says he is often approached by older black Americans who say they understand his argument, but that for them the word will always bring back memories of segregation, of being turned away from the ballot boxes, of enforced social inferiority⁴ of black people.

Plaskett and his younger brother Jasen, say they use the word freely among friends their age, but not with their parents or older relatives. Their father, Joe Plaskett Jr., says he understands his sons’ use of the word, but doesn’t like the word’s evolution. “They don’t know the history of the word, the context in which it has been used in our history as black Americans. And that’s a problem.”

Their grandmother, Bunny Plaskett, was upset to learn of the boys using the word. “You see, I’m a Southerner and the word offends me,” she says. “Because when I was growing up it was a very hateful, very hurtful word. The word was spoken to hurt you. So I would like never to hear the word again.”

Patricia Williams, a professor at Columbia Law School who writes on racial issues, believes that in beginning to accept the new usage of the word, mainstream culture is unfairly ignoring the objections of black Americans like Bunny Plaskett who remember the pain of life in the United States before the civil rights. “Words have histories embedded⁵ in them that don’t ever quite go away,” says Williams, “even though it feels like this is the word of the minute.”

Can White People Use It?

There is another tricky question: can white people use “nigga” in its new usage? White fans account for a large share of rap and hip-hop sales, and have long been exposed to the new usage.

Kennedy believes it is acceptable for white people to use the term: “I believe that words can be used in all sorts of ways. We are the masters of the words.”

But Dyson had clear guidelines in his interview for *Downtown*: “Here is the rule of thumb for all white Americans who might be watching this show as to how to use the word ‘nigger’ – never! See that’s a general rule of thumb.”

Some young whites are flouting that rule, and using the term themselves, with black and white friends alike. “It doesn’t mean anything bad now. It’s not meant to hurt anybody. It’s a casual thing,” says John Groudy, a white teenager who sometimes uses the word with his friends.

The issue created a buzz when it came up in a recent episode of Fox’s high-school drama *Boston Public*. In the episode a white student uses the word with his black friend, but is challenged by another black student,

³ Wrest- (v.) obtain by seizing forcibly or violently

⁴ Inferiority- (n.) lower in station, rank, degree, grade, or quality (antonym: superiority)

⁵ Embedded- (adj.) to fix or enclose in a surrounding mass; inserted as an important part of a surrounding whole

and a fight breaks out. The boys' white teacher then leads a class discussion using Kennedy's book – and a black teacher asks to have the white teacher removed for even uttering the word.◊

We Wear the Mask – Paul Laurence Dunbar

WE wear the mask that grins and lies,
It hides our cheeks and shades our eyes,—
This debt we pay to human guile;
With torn and bleeding hearts we smile,
And mouth with myriad subtleties.

Why should the world be over-wise,
In counting all our tears and sighs?
Nay, let them only see us, while
 We wear the mask.

We smile, but, O great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile
Beneath our feet, and long the mile;
But let the world dream otherwise,
 We wear the mask!

My Papa's Waltz – Theodore Roethke

The whiskey on your breath
Could make a small boy dizzy;

But I hung on like death:
Such waltzing was not easy.

We romped until the pans
Slid from the kitchen shelf;
My mother's countenance
Could not unfrown itself.

The hand that held my wrist
Was battered on one knuckle;
At every step you missed
My right ear scraped a buckle.

You beat time on my head
With a palm caked hard by dirt,
Then waltzed me off to bed

Sympathy – Paul Laurence Dunbar

I KNOW what the caged bird feels, alas!
 When the sun is bright on the upland slopes;
 When the wind stirs soft through the springing grass,
 And the river flows like a stream of glass;
 When the first bird sings and the first bud opes,
 And the faint perfume from its chalice steals —
I know what the caged bird feels!

I know why the caged bird beats his wing
 Till its blood is red on the cruel bars;
For he must fly back to his perch and cling
 When he fain would be on the bough a-swing;
 And a pain still throbs in the old, old scars
 And they pulse again with a keener sting —
I know why he beats his wing!

I know why the caged bird sings, ah me,
 When his wing is bruised and his bosom sore,—
When he beats his bars and he would be free;
It is not a carol of joy or glee,
 But a prayer that he sends from his heart's deep core,

But a plea, that upward to Heaven he flings —
I know why the caged bird sings!