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Complicating Courage:

From *Warriors Don't Cry* to "The Most Dangerous Game," What Does it Mean to be a Warrior?

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Rationale

As students enter the ninth grade, they're in a time of transition. Many of them struggle with a new school, new friends, and a new way of doing "things." This transition becomes the cornerstone of their lives, and with this transition comes great change. Their worlds are different than they've been in past. All of a sudden, students are expected to act like "high schoolers." "Responsibility" and "ability" become words that play a huge role in their everyday lives. Students are pushed and prodded into a new "regime."

Change, as we're all aware, is inevitable. Our lives revolve around change. For some, change is difficult; for others, it's a bit easier. However, it's always there. The question then becomes: can we use this inevitable fact to influence our teaching? Can we tap into students' personal experiences to influence and to speak to the literature that we teach in the English classroom? Can we use what they already know about language to help us as we work through conceptual units in our classrooms?

The answers to the above questions are inarguably "yes." As teachers, it's our responsibility to add to and to expand on what students already know. Undeniably, there are many "things" that our students don't know, but we must attempt to latch onto what they *do* know in order to help them understand and transact with the literature we present. Indeed, it's from the transition and change that students are personally experiencing that I feel a unit centering on Melba Pattillo Beals' *Warriors Don't Cry* will have a certain personal quality that students will enjoy and understand. Going further, though, I also believe that students will begin questioning, complicating, and troubling language because Melba and the other authors we read in this unit aren't traditional warriors. And this troubling of language will be furthered by the

racial epithets used throughout Beals' book as well as other texts that will be read in the unit (see Texts).

There are two theorists who've influenced me and this unit: Louise Rosenblatt and Mikhail Bakhtin. From Rosenblatt's notion of transaction to Bakhtin's ideas of the dialogic, these two powerful theorists help explain and support my teaching of a unit on courage and being a warrior.

Foremost, I believe that Bakhtin's notions of the dialogic lend themselves to the outward expression of Rosenblatt's transactionalism. That is, when dealing with transaction, we're talking about an inward activity –what happens within each of us as we encounter different texts that we read, how our experiences and backgrounds affect the ways that we “read” a text. The dialogic, then, becomes important as we begin to move this transaction from inside of us to outside of us. By this, I mean the dialogic offers us the opportunity to express this transaction through utterances –written, spoken, drawn, or acted. From here, I see these two theories work fantastically together –transaction allows students the chance to react and the dialogic allows students to express this reaction.

For Rosenblatt, the key actions that take place as we encounter any texts –literature, film, art– involve transaction. But what exactly is this “transaction”? Rosenblatt (1982) tells us, “The reader, bringing past experience of language and of the world to the task, sets up tentative notions of a subject, of some framework into which to fit ideas as the words unfurl” (268). Essentially, transaction, it seems, revolves around our life experiences. These life experiences are everything that has happened to us or things that we've done. However, these aren't restricted to active happenings done to us and by us. Rather, it's undeniably linked to our gender, race, class, culture, society. The very essence of our being shapes how we interact with

texts –this essence being aspects that we may not even have the power to control. Thus, it's this interaction of our experiences and the text that create Rosenblatt's transaction.

The process of transacting with a text is an active process as Rosenblatt makes clear in the quote above. It's the way we make meaning from a text as we begin to work through it. It's the convergence of our experiences and the text itself. The only way to make sense out of a work is to examine it through ourselves and the "things" that we have lived through. Then, and only then, does a text begin to take on genuine significance.

Yet it's also important to note that transaction is a process. That is, it continually changes as we delve further and further into a text. Transaction is a process because it's never complete; there's no end to transacting. Even after we've read "the end" on the last page, that text will inform our experiences and perceptions of other texts that we read. Through this process, we continue to change and morph the frameworks that Rosenblatt addresses. We'll add to them, take away from them, and attach to them.

I liken transaction to playing with Legos or Lincoln Logs when I was a kid. I'd start building, maybe one room at first then I'd add a few more, and, eventually, I'd have a house or a fort. But, then, I'd realize that I needed a defensive wall, a moat, or a garage, so I'd have to knock-down part of what I had built to add the new structure. I was constantly changing my ideas and buildings until I decided that what I had created was the best. It never failed, though, that I'd have to tear down what I had built when it was time to clean-up. Don't despair! The next time I played with Legos or Lincoln Logs, I'd think back to what I had previously built and start there, but I'd make improvements or change my ideas this time. I knew what worked and what didn't work; I knew what pieces fit with what pieces to make the best towers or the best log mansions. Now, you may be wondering how this is remotely relevant to transaction, and my

likening may be somewhat odd. But what I'm getting at is that like Legos and Lincoln Logs, there are endless combinations and structures that exist when talking about transacting. It's never finished –it continually changes as we read more and more.

As a teacher, my goal is to help students have and recognize these transactions. But this statement is somewhat misleading. It's not really related to helping them have these transactions. Instead, my job is to assist students in the realization that these transactions are vitally important in the reading of texts. Rosenblatt (1956) explains that “as teachers of literature, then, [our subject-matter] is the transactions between readers and books” (67). Teachers should be concerned with the transactions that are taking place between the reader and the text. Transaction is a process –I know you're tired of seeing this word, but it's what transacting is. I say it's a “process” because it's one that happens whenever we come across any form of text. The process may not necessarily be a positive one; in fact, many students may have a negative transactional experience with a text –they may not see themselves in it, it may not be relevant to their lives, or it may have a negative impact on them. Nevertheless, this is still transaction.

In the end, what I hope to help my students achieve is a “living through” of literature and not “knowledge about” literature (Rosenblatt, 1956). I want them to transact with literature –to take an active stance towards or against it, its characters, its authors, its statements. I don't want them to leave my class knowing only that Melba Pattillo Beals wrote *Warriors Don't Cry*; I want them to know how the book made them feel, how it related to their lives, why it's so powerful and relevant.

Bakhtin focuses primarily on dialogue and the dialogic relations that exist between speakers. For my purpose, I want to focus on this relationship. This relationship is what

happens when my students and I engage in dialogue. We're forming these dialogic relations; we're reacting to one another's utterances and providing rejoinders to them.

Bakhtin (1986) states, "The fact is that when the listener perceives and understands the meaning (the language of meaning) of speech, he simultaneously takes an active, responsive attitude toward it" (p. 69). In this relationship between speaker and listener, it becomes apparent that language exists to be understood. No matter what, we will respond to the spoken or written word. The very nature of language, according to Bakhtin, dictates that it be understood. That is, when someone speaks, what they've said is *meant* to be understood by the listener. In order to take this "active, responsive attitude," you must first understand what exactly a speaker has said—at least you must ~~think~~ that you understand what has been said. With understanding, then, comes your stance toward what has been said, written, perceived, etc. Bakhtin (1981) makes clear, though, that understanding and responding "are dialectically merged and mutually condition each other; one is impossible without the other" (p. 282). In order for this dialogic relationship to exist, speakers must both understand *and* respond to one another. There's one caveat to add, though; understanding isn't necessarily equal to agreement. That is, simply because we understand what a speaker has stated doesn't mean that we concur with the statement. Actually, the listener may disagree completely with the speaker, but the listener still understands what has been said.

It's important to note that Bakhtin's notion of the dialogic is active. In order to be part of the dialogue, we must play an active role in it—listening and speaking. Without this active participation, all we'll have a monologue, and let's be honest, other than in plays, monologues aren't much fun. This is the reason why it's called *dialogic* relations—it involves two or more

than two in some cases. But I go back to the fact that all parties must be active because without activity, one party is speaking and the others aren't doing anything.

A dialogic relation is also a process. It doesn't come into being and then flee immediately. Instead, a dialogue takes time to develop. It won't happen immediately. Rather, we have to work at it in relationships. Since I used a metaphor when discussing Rosenblatt, I feel another would work well here. The dialogic relationship reminds me of those cheesy posters that many teachers have on their walls that read something like "Respect Is a Two Way Street" or "Respect: You've Got to Give It to Get it!" A dialogic relationship shares a lot with these corny posters, though. A dialogic relationship is a two way street, if you will. At first, you have one speaker and one listener. The speaker speaks and the listener listens –taking that active, responsive attitude that Bakhtin addresses. When the speaker's finished speaking, the listener, then, will become the speaker and the speaker will become the listener. If you like the Harry Potter series, you can think of these as Animagi, people who can shape shift between human and animal, only in our case we're shape shifting between listener and speaker. It's a back and forth process, something that continues perpetually –never beginning, never ending. We're constantly shape shifting between listener and speaker our entire lives.

The word "process" has popped-up again. Bakhtin's notion of the dialogic relation is a process. It's something that we continue to do, add to, expand on, detract from, infer, etc. In this process, our utterances –the product of our speech (Vološinov, 1973)– are changed by our relationship with the people around us. These people are the people that we're listening to and speaking with. The influence from these people is what turns the dialogic relationship into a process.

The goal for students in my class is to achieve this process and these dialogic relationships. These relationships are: student and teacher, student and student, student and texts, and student and classroom. Each of these represents a different dialogic relationship that students will have in the literacy classroom. It's my objective, then, to help my students actively participate in this process of dialoguing, so they may develop these different dialogic relationships.

But how do Bakhtin and Rosenblatt work together? On the one hand, Rosenblatt speaks to the "my" part of our transaction with literature. She explains that we all interact and transact with the texts that we read on a daily basis. But, for Rosenblatt, it's primarily an inward activity.

Bakhtin, however, makes evident that whenever we encounter some form of the utterance –spoken, written, art, film, etc.– we will take an active stance towards or against it. Either way, we're engaged. Like Rosenblatt, Bakhtin's explaining that on a daily basis we're interacting and transacting with many different utterances. Bakhtin differs from Rosenblatt because he makes clear that with each encounter of an utterance and the active stance towards or against it, we will take part in a dialogue, an outward activity.

The bridge between Rosenblatt and Bakhtin can be explained via a Bakhtinian thought. Bakhtin (1981) explains that our internally persuasive voices contain the voices of power – religion, government, authority– and our own ideological voice –beliefs and experiences. It's through this notion of the internally persuasive voice that transaction and dialogue meet. Our transaction with a text informs and persuades these internally persuasive voices. The way we read ourselves in a text influences our inner dialogue –our internally persuasive voices. Dialogue, then, is the manifestation of our transactions. It's the outward appearance of how we

read texts. This outward expression leads to the dialogic relationships I addressed earlier. We form these dialogic relations from the outward expression of one another's transactions.

The relationship present between transaction and dialogue is co-dependent. You can't dialogue without transaction, but, simultaneously, you can't have transaction without dialogue. The two hinge upon one another –without one, the other doesn't exist. It's this relationship between the two that influences my pedagogy. For me, the two are vitally important in the literacy classroom. Both are necessary for a truly effective experience because it is only from the interaction of the two that we'll ultimately obtain dialogic relations.

From this overview of Rosenblatt and Bakhtin, I want to move to turn finally to how these two theorists will be used in my classroom. Students will read a wide variety of texts (see Texts). And, more importantly, students will transact with these texts. They will bring what they know about segregation, integration, racism, warriors, courage, etc. into the classroom with them. They'll work through this unit by, first, considering what they already know. However, as we progress through the unit's texts and activities, I hope students will begin to reevaluate what they already know. I hope they'll setup new frameworks, as Rosenblatt refers to them –they'll reexamine their prior knowledge, adding to it to form a new framework.

Throughout this unit, students will be asked to dialogue about the texts we read. This dialoguing will be written and spoken. I want students to offer their perceptions, their transactions, about segregation, integration, racism, warriors, courage, etc. All of the authors and pieces present in this unit beckon a reader to respond to them. These words should be discussed in both spoken and written language.

Some may have an issue with teaching a unit about warriors and courage that doesn't use texts traditionally thought of as showing courage and/or war. And while I'll be the first to admit

that this unit on courage doesn't use texts with war or warriors as the main themes or characters, the texts that I've chosen do have warriors. The entire point of the unit is to broaden the way students look at and think about courage. Students must be exposed to different ways to approach language and its dynamic nature. Some may wish for me to add a text with a traditional view of courage. However, there's really no point, is there? Students know what courage is by the ninth grade –or at least students are beginning to set-up mental frameworks of what courage is. This unit is concerned with complicating the ideas that students already have. Going further, some may have issues with a unit that contains texts that do have racial slurs. While I detest racial epithets and other derogatory terms, these words are part of language. They exist, and there's no way to avoid that. Awareness is the name of the game here. Students must be taught that there are certain words that are loaded, painful, inappropriate, and outright mean. Again, though, we must have students muck with language, think critically about what words means, and trouble the usage of some of those words.

Ultimately, my purpose for this unit is to offer students the chance to read a memoir (to satisfy the Ninth Grade Literature and Composition Georgia Performance Standard, ELA9RL1). But, going further, I've devised this unit based on Rosenblatt's notion of transaction and Bakhtin's notions of dialogue and dialogic relations because this is a unit that desires to be talked about. Whether it is writing, reading, or film, literature about courage and being a warrior –and going further, a unit that involves segregation, integration, and racism– needs to be read and experienced. However, students can't simply read this literature; they must give their opinions about it –to offer their transactions through dialogue. I, too, must give my opinions to break down the barriers that exist between students and teachers (Fecho & Botzakis, 2007) –to show them that all opinions deserve to be heard, that all experiences should be explained, that all

reactions are valid. I must make myself as vulnerable as I'm expecting my students to be. For it is only then that true and genuine dialogue will take place and, by extension, that authentic transaction can be expressed.

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Texts

Warriors Don't Cry by Melba Pattillo Beals

“The Most Dangerous Game” by Richard Connell

“The Sniper” by Liam O’Flaherty

“Oranges” by Gary Soto

“Brothers are the Same” by Beryl Markham

“I Have a Dream” by Martin Luther King, Jr.

Selection from *I Know Why the Caged Bird Sings* by Maya Angelou

Selection from *Black Boy* by Richard Wright

Goals and Accompanying Rubrics

As I stated in my rationale, the purpose of this unit is to have students transact with texts and, then, dialogue about those texts. With this in mind, I hope that students will transact with the texts that we read. And, going further, I hope students will feel comfortable speaking and dialoguing about their transactions and revisited/reconceived/reconsidered notions of courage and of warriors. The ultimate goal, then, is to have students leave my classroom not thinking that courage is something only exhibited by traditional warriors but that courage is something that we all exhibit at different time in our lives, that we're all warriors in our own way, and, most importantly, that there are many different ways to view words –they all mean something different to each of us. Ultimately, the texts serve merely as platforms which will allow students to achieve these transactions and dialogues. That is, the books, short stories, poems, and articles that we read allow students the chance to experience texts that deal with the subjects of courage and of being a warrior. These different texts, then, get students to think critically about what they already know, so, hopefully, we can have meaningful conversation –both spoken and written– about what they're thinking.

With this in mind, the following are the overarching goals of this unit:

- For students to trouble, complicate, and reflect on the power of language;
- For students to reconsider and expand their notions of what courage is;
- For students to reconsider and expand their notions of what a warrior is;
- For students to engage on a personal and an authentic level of their new notions of what courage is;
- For students to engage in a personal and an authentic level of their new notions of what a warrior is;

- For students to produce a number of different texts written in a number of different genres;
- For students to broaden their notions of what constitutes academic writing.

To meet these overarching goals, there are specific activities and assessments that students will complete.

Below, I've provided a general description of the activity that students will complete. This general description includes my thoughts on why the activity is important. Following this general description, I've provided a detailed description of the activity. This detailed description will be presented in a separate font –to better delineate what's being given to students.

Activities/Assessments and Accompanying Rubrics:

- 1.) Reading Journal: This reading journal will serve primarily as a space for students to keep track of their reactions and thoughts as we work through the readings in this unit. Many of the texts that we'll be covering have issues that'll make students uncomfortable, and for that reason, I feel it's necessary that students have a place to track those reactions. This journal will also allow students the opportunity to revisit their developing and ever-changing notions of courage and of warriors. Additionally, this journal will help students gather thoughts when we perform carousel activities and class discussions because they'll already have their thoughts down on paper.

Reading Journal

While we're working through this unit on courage and what exactly it means to be a warrior, you will be keeping a reading journal. In this journal, I'd like you to keep track of your feelings about the characters we meet in the books, poems, articles, and short stories that we read. Some of the pieces that we'll be reading in this unit may make you feel uncomfortable, sad, proud, happy, and the list goes on. This journal will serve as a space for you to keep track of those specific feelings. Additionally, this journal will allow you the opportunity to raise questions that you may have as we're reading. If something seems unclear to you or if you're bothered by something in the reading, ask a question. If you're offended by something in the reading, tell me why you're offended. Your journal can address anything that's covered in this class over the course of this unit: the readings, the discussions, the other activities, or maybe even current events that you feel are related to what we're reading and studying.

While the journal is primarily a space for you to keep track of your feelings there are a few specific guidelines that I'm asking you to follow:

- 1.) Each journal entry must be **dated in the top right corner of the page**.
- 2.) Each journal entry must be **at least 125 words**.
- 3.) Each journal entry must **include your reactions to the readings done on the previous day**. You need to tell me how the reading makes you feel and why you feel that way.
- 4.) Each journal entry must **include an evaluation of whether the character in the novel, poem, article, or short story we're reading is a warrior**. What I mean is I want you to tell me if a character is a warrior to you then you need to explain why that character is a warrior. This doesn't necessarily have to be the bulk of the journal. In fact, you may just want to include a sentence or two at the bottom on each entry that says something like "(Fill in character's name) is/isn't a warrior to me because of (fill in why the character is/isn't a warrior to you)."
- 5.) Each journal entry must be **legible**. I realize that you'll be handwriting these, but please do your very best to write neatly.
- 6.) Each journal entry must be **comprehensible**. What I mean by this is I won't be grading your grammar when I read your journals, but I do need to be able to understand what you're saying.
- 7.) Each journal entry must be **completed**. If you're absent, you need to make-up the journal.

Make sure that you read carefully the attached rubric. This is the rubric that I will use when I evaluate your journals. And, speaking of evaluation, I **will take-up your journals every third day**. I will read through what you've written, and, then, I will comment back to you, answer the questions that you might raise, or I may ask you questions. Additionally, I'll be giving you a grade based on whether or not you met the criteria I set forth above which are also set forth on the rubric.

Keep in mind that I'm required by law to report any thoughts of violence, suicide, or abuse, and while I don't think that these issues will be raised in your journals, please be aware that my hands are tied on this issue.

**Reading Journal
RUBRIC**

Criteria	Meets (5 points each)	Does Not Meet (No points)
Reaction: Each journal includes your reactions to the readings done on the previous day.		
Evaluation: Each journal includes an evaluation of the character addressed in the reading as either being a warrior or not being a warrior with an explanation of your opinion.		
Formatting, legibility, and comprehensibility: Each journal entry is dated in the upper right corner; each journal entry is easily read; and each journal is understandable.		
Completion and length: Each journal is completed (no journal entries are missing), and each journal is at least 125 words in length.		
	Total points earned: ____ /20	

2.) Interview: As we move through the main text in this unit, *Warriors Don't Cry*, I hope that students will begin to think about what segregation and desegregation may have been like. To this end, students will be asked to complete an interview with an individual who experienced desegregation. It's my hope that students will engage on a personal and an authentic level with what exactly the terms "segregation" and "desegregation" connote. Going further, I hope students will see that there are individuals alive today that experienced desegregation firsthand. This interview serves primarily to show students that there are people in their lives who experienced what Beals describes in her memoir.

The interview will be presented in a narrative style. While I expect students to take notes during the interview, I am not asking for a transcription or a play-by-play write-up of the interview. Instead, I want them to take what they learned and present the interview as they heard it. I want them to use "I" and "we." I want them to tell the story they heard through their eyes. I will ask them to use quotations from the interview in their narratives. Grammar is not a part a major of this "paper." Instead, I hope my students tell me a story –a story they learned from someone they know.

The final portion of this assignment will be for students to write a reflection. I realize that the word "reflection" is loaded, but what I mean by "a reflection" is that I want students to think about the interview and, then, decide whether the interviewee is a warrior or if the individual showed courage. Since I spent a great deal of time discussing transaction and dialogue in my rationale, I feel it's necessary that students think about why they consider or do not consider this person is a warrior or exhibited courage, and, then, I also feel it's necessary that students tell their audience why this is so.

Desegregation: An Interview with Someone I know

As we've been reading Melba Pattillo Beals' *Warriors Don't Cry*, I hope that you've begun to think about what "desegregation" means. We've been reading Melba's memoir on the events at Central High School, but what about events closer to home? What about events that our parents or grandparents experienced during the early 1960s? What is their story of desegregation? Is it the same as Melba's story or different?

For this assignment, I'd like for you to interview someone who experienced desegregation. The individual who you chose to interview should be someone who experienced desegregation (*it does not matter the race of the individual you interview*) firsthand. Ideally, I'd like you to choose someone who was in school at the time that the school was desegregated. Here in Wilkes County, desegregation didn't happen until the mid 1970s, so many of your parents experienced it firsthand. If you can't find someone who experienced desegregation firsthand, then I'd like for you to interview an individual who was alive during desegregation.

After you complete the interview, I'd like for you to write a 2 to 3 page narrative about the interview. I want to know what you learned. I want to know what the interviewee (the person you interviewed) said. Remember what we talked about when we first started working with narratives: they're stories. Remember that details are the most important part of a good narrative. Make sure you setup the interview's setting: where were you and what was going through your mind? Make sure you describe the interviewee: what were they wearing, what did they experience during desegregation, and how did it affect them? And, most importantly, make sure you quote, quote, quote from your interview. Take lots of notes during the interview, so you can use quotes in your narrative. Remember that quotes and details make a good narrative a great narrative!

One more thing I want you to be aware of is that I'm not giving you a set of questions that you should ask. I know that this will be the hardest part of the assignment, but I'd like you to come up with a list of 8 to 10 questions that you think are important, questions that you want answered. To give you a few hints: try to ask about what desegregation was like, how they felt about desegregation, how their friends felt about it, how their parents felt about it, how it affected them, were they ever afraid. That's all I'm going to give you. If you have questions about you questions, I'll be happy to help you!

The last part of this narrative assignment is a reflection. I'd like for you to write me a paragraph (4 to 6 sentences or so) on why you think this person is a warrior or how you think this person showed courage during desegregation. Think back to the ways that we've been defining courage and warriors, think about how Melba and her soldier are warriors, think about how you are a warrior. Then, I'd like for you reflect on the interview and interviewee. Tell me why/why not the person was/wasn't a warrior or how the person did/didn't exhibit courage during desegregation.

Finally, here's a list of what you'll be expected to turn in with your narrative. And speaking of turning things in, **your narrative must be turned in on time. If it's late, it's a ZERO.** Read this list carefully because I'm also providing a few hints and helpful tips, too. This entire assignment should include:

- 1.) **A list of the 8-10 questions you came up with before your interview.** These are the questions that you asked during the interview to help your interviewee think back to desegregation and what they experienced then.
- 2.) **The notes from your interview.** Make sure you take notes during our interview. I'm not going to tell you how many pages of notes you must have. Instead, I'll tell you that you need enough notes that you can write a carefully detailed narrative that includes quotes from your interviewee.
- 3.) **Your narrative.** This narrative may be typed or handwritten. If you type your paper, please make sure you follow these guidelines: 1) **12 point Times New Roman font**, 2) **1" margins**, 3) **double spaced**, and 4) **a header that looks like this:**

Your Name

Mr. Peek

NGLC

The Date (Day Month Year –no commas)

If you handwrite your paper, you'll have the same header and you'll double space on notebook paper. Grammar will NOT be graded on this assignment. I'm asking for you to write a narrative, so write that narrative how you would speak. With this in mind, though, please make sure that I can understand what you're saying.

- 4.) **Your reflection of the interviewee.** Keep in mind that you must write a paragraph (4 to 6 sentences or so) on why the person you interviewed was/wasn't a warrior or did/didn't exhibit courage during desegregation. Remember all of the different notions of courage and warriors we've been reading.

Desegregation: An Interview with Someone I Know
RUBRIC

Category:	12 points	8 points	4 points	1 point
Style	The narrative is cohesive and logical in style throughout the paper.	The narrative is cohesive and logical in most of the paper.	The narrative has a lack of cohesion and/or a flawed narrative structure.	There is an absence of any discernable narrative structure.
Use of Details	The narrative contains an abundance of details that enhance the overall style of the paper.	The narrative contains a fair amount of details that, for the most part, enhance the overall style of the paper.	The narrative contains a few details that attempt to enhance the overall style of the paper.	The narrative contains little or no details. Or the details present do not enhance the overall style of the paper.
Comprehensibility	The narrative was easily comprehended. No major places in the narrative barred the reader from understanding.	The narrative was mostly comprehensible. There were a few places in the narrative that gave the reader trouble.	The narrative was somewhat difficult to comprehend. There were a number of places in the narrative that gave the reader trouble.	The narrative was incomprehensible. There were whole chunks of the narrative that the reader could not understand.
Use of Quotations	The narrative exhibits a fluid use of quotations. The quotations enhance the overall style of the paper.	The narrative exhibits an affective, if somewhat choppy, use of quotations. The quotations enhance the overall style of the paper.	The narrative exhibits an insufficient or ineffective use of quotations. The quotations present to enhance the overall style of the paper.	The narrative has a lack of quotations. Or the quotations present do not enhance the style of the paper.
Formatting	The narrative is formatted correctly: 12 pt Times New Roman font, 1" margins, double spaced, and contains the correct header as modeled by the teacher.	The narrative is mostly formatted correctly. One of the following may be done incorrectly: 12 pt Times New Roman font, 1" margins, double spaced, and contains the correct header as modeled by the teacher.	The narrative is somewhat formatted correctly. Two or three of the following may be done incorrectly: 12 pt Times New Roman font, 1" margins, double spaced, and contains the correct header as modeled by the teacher.	The narrative isn't formatted correctly. Or there is a lack of any sort of formatting.

<p>Notes and Questions Included</p>	<p>Both notes and questions posed during interview are present. Notes show thorough work, and questions are engaging.</p>	<p>The notes from the interview are present, but the questions posed during the interview are missing. Notes show thorough work.</p>	<p>The questions posed during the interview are present, but the notes from the interview are missing. The questions are engaging.</p>	<p>Both the notes and the questions are missing.</p>
<p>Reflection</p>	<p>Reflection of interviewee is included, and it's at least a paragraph (4-6 sent.) long. Additionally, the reflection addresses why the interviewer does/doesn't feel that that the interviewee is a warrior or did/didn't exhibit courage.</p>	<p>Reflection of interviewee is included, but it's a bit short (3 sent.). Additionally, the reflection addresses why the interviewer does/doesn't feel that that the interviewee is a warrior or did/didn't exhibit courage.</p>	<p>Reflection of interviewee is included, but it's too short (1-2 sent.). Or the reflection doesn't fully address why the interviewer does/doesn't feel that that the interviewee is a warrior or did/didn't exhibit courage.</p>	<p>Reflection is missing. Or the reflection does not attempt to address why the interviewer does/doesn't feel that that the interviewee is a warrior or did/didn't exhibit courage.</p>
<p>TOTAL POINTS EARNED:</p> <p><u> </u>/84</p>				

- 3.) Socratic Seminar: As we move through this unit on courage and warriors, I hope students will continue to question the forms of heroism that they're seeing in the texts we read in class. The two texts to be considered for this activity are "The Sniper" by Liam O'Flaherty and "Oranges" by Gary Soto. In these two pieces, we see two very different forms of courage. In O'Flaherty's short story, students will see courage as a sniper fights for his life in the streets of Dublin during the Irish Civil War in the early 1920s. Soto's poem, however, shows a young man who portrays courage as he walks with a girl he likes. O'Flaherty's short story exhibits a more traditional view of courage while Soto's does not. Yet I would argue that Soto's character shows as much courage as the young sniper –it's simply a different kind of courage.

For this activity, students will read both of these texts and consider the multiple forms of courage and of being a warrior that we've seen throughout this unit. They'll be asked to think back to their interviews and to their journals where they've been keeping track of the ever-growing list of ideas that pertains to courage and to warriors.

Essentially, prior to the actual Socratic seminar, students will be expected to generate a list of questions, response, and comments that address the following words as they pertain to "The Sniper" and "Oranges": courage, warrior, heroism, strength, and weakness. Students must come-up with at least two questions for each word for both stories. Then students must give responses to those two questions. And, finally, students must come-up with two comments for each word for both stories. Ultimately, students should have four questions for each word, four responses to those questions, and four comments for each word. This work will be taken-up a day or two before the Socratic seminar, so I can look through students' questions, responses, and comments. I will make notes of questions that I feel are particular thought provoking or proactive, and these, then, will be used to initiate the seminar. I may have to guide it somewhat as I am teaching ninth graders. But it's my goal that the discussion will take off, and students will jump in and offer their thoughts and opinions on the subjects raised.

During the actual seminar, students will be able to refer to their list of questions, responses, and comments as well as to the texts. It's my hope that through this Socratic

seminar students will further co-construct notions of courage, warriors, and heroism. There will be four note-takers during the seminar. This is so we have a transcription of sorts for what was said. The rest of the students will be expected to actively participate in the seminar –by actively I mean that students will speak at least three times over the course of the discussion. My reason for have these two roles is to allow for different types of students to participate. There are some students who simply won't speak in class; these students will be the note-takers. I will decide who they are because I don't want a particularly shy student to lose points because of their nature.

Ultimately, through this Socratic seminar, I hope that students will enter into a deep transaction with “The Sniper” and “Oranges.” And, going further, I hope students will speak about those transactions during the seminar.

Socratic Seminar on “The Sniper” and “Oranges”

In preparation for the Socratic seminar that we’ll be having on “The Sniper” and “Oranges,” I’d like for you to go back through O’Flaherty’s short story and Soto’s poem with a fine-toothed comb. I want you to consider how these two very different tales both address the following words:

- Courage
- Warrior
- Heroism

After you’ve reconsidered O’Flaherty’s short story and Soto’s poem, I’d like for you to do the following:

- **For each of the words above –courage, warrior, and heroism– you must come-up with two questions that come to your mind when you read “The Sniper.”** This means that I want two questions for each word. Then, **I’d like for you to provide possible responses to your questions.** The responses don’t necessarily have to be “correct.” You simply need to attempt to answer your own questions. (*You should have 6 questions and 6 responses.*)
- **For each of the words above –courage, warrior, and heroism– you must come-up with two comments that come to your mind when you read “The Sniper.”** This means that I want two comments for each word. (*You should have 6 comments.*)
- **For each of the words above –courage, warrior, and heroism– you must come-up with two questions that come to your mind when you read “Oranges.”** This means that I want two questions for each word. Then, I’d like for you to provide possible responses to your questions. The responses don’t necessarily have to be “correct.” You simply need to attempt to answer your own questions. (*You should have 6 questions and 6 responses.*)
- **For each of the words above –courage, warrior, and heroism– you must come-up with two comments that come to your mind when you read “Oranges.”** This means that I want two comments for each word. (*You should have 6 comments.*)
- **Complete this assignment on the sheet attached.** If you run out of space, use an additional piece of paper, but please make sure to label you work.

I will be collecting these sheets at the end of class today. For each question that I feel is thoughtful and shows that you’re working through the different notions of courage, warrior, and heroism presented in these two texts, you’ll receive one point. For each response that you provide that attempts to answer the questions that you provided, you’ll receive one point. And, finally, for each comment that I feel is thoughtful and will bring about good class dialogue, you’ll receive one point. This means that the planning for the Socratic seminar will be worth **36 points**.

For the actual Socratic seminar, I'll be using the questions, responses, and comments that you come-up with to start the dialogue. Before we begin the actual seminar, please be aware of the following (These guidelines taken from http://www.studyguide.org/socratic_seminar.htm):

- A Socratic seminar is an opportunity for us all to think critically about these two texts. There is no one right answer. Instead, we're look at multiple interpretations of the words courage, warrior, and heroism as exhibited in these two texts.
- We are **DIALOGUING**, not **DEBATING**. What does this mean? Well, we're speaking with one another about our answers to the questions posed.
- Dialogue also implies that everyone must have an opportunity to speak; no one person should dominate the seminar.
- We will not judge anyone for the opinions or interpretations or insights they present during the seminar. In a dialogue, you **SUSPEND JUDGEMENT!** If I feel you're being judgmental, I'll give you a warning. If you continue to be disrespectful, you will not be allowed to participate in the seminar. If you can't participate, you can't receive any points. And no points equal a low grade.
- When responding to one another, **RESPECT IS THE NAME OF THE GAME**. If I feel you're being disrespectful, I'll give you a warning. If you continue to be disrespectful, you will not be allowed to participate in the seminar. If you can't participate, you can't receive any points. And no points equal a low grade.
- You have the right and obligation to either **AGREE** or **DISAGREE** with what you're hearing, but remember that when you respond to the speaker, you must provide support for your argument. That means you must look through the text to back-up what you're saying.
- **ALWAYS LOOK AT THE PERSON YOU'RE ADDRESSING!** This is a common act of courtesy; you're responding to them –not me.
- Speak loudly so we can all hear you.
- Listen when someone is speaking.
- Address one another's ideas, not opinions.
- There will be four note-takers. I will choose who these individuals are. There sole responsibility will be to keep track of what is said during our seminar. If you're a note-taker, please be aware that your notes need to be extensive because I'll be copying them, so we all have a copy of what was said during our dialogue.
- Try to have fun. This is an opportunity for us to hear everyone speak, so let's make this enjoyable!

Name: _____ Block: _____ Date: _____

Socratic Seminar Planning Sheet

Liam O’Flaherty’s “The Sniper”

COURAGE:

Question 1: _____

Response 1: _____

Question 2: _____

Response 2: _____

Comment 1: _____

Comment 2: _____

WARRIOR:

Question 1: _____

Response 1: _____

Question 2: _____

Response 2: _____

Comment 1: _____

Comment 2: _____

HEROISM:

Question 1: _____

Response 1: _____

Question 2: _____

Response 2: _____

Comment 1: _____

Comment 2: _____

Gary Soto's "Oranges"

COURAGE:

Question 1: _____

Response 1: _____

Question 2: _____

Response 2: _____

Comment 1: _____

Comment 2: _____

WARRIOR:

Question 1: _____

Response 1: _____

Question 2: _____

Response 2: _____

Comment 1: _____

Comment 2: _____

HEROISM:

Question 1: _____

Response 1: _____

Question 2: _____

Response 2: _____

Comment 1: _____

Comment 2: _____

Each question, response, and comment is worth 1 point!

Total number of points earned: _____ /36

**Socratic Seminar on “The Sniper” and “Oranges”
RUBRIC FOR SEMINAR DIALOGUERS**

	Yes (3 points each)	No (No points)
Speaks loudly and clearly?		
Uses text to support statements?		
Listens to others <i>respectfully</i> ?		
Sticks to the subject?		
Talks to the speaker, not the teacher?		
Support each other?		
Avoids hostile exchanges?		
Questions others in a <i>civil manner</i> ?		
Seems prepared?		
Total points earned: ____/27		

(Questions taken from http://www.studyguide.org/socratic_seminar.htm)

**Socratic Seminar on “The Sniper” and “Oranges”
RUBRIC FOR NOTE-TAKERS**

	Yes (6.75 points each)	No (No points)
Notes are understandable?		
Notes are legible?		
Notes are extensive and complete?		
Notes are turned in at the conclusion of seminar?		
Total points earned: ____/27		

4.) Multigenre Project: The culminating assessment for this unit will be a multigenre project. Blasingame and Bushman (2005) explain that the “multigenre paper is a writing product that includes many different types of writing, all revolving around a main topic. Students are limited only by their imaginations as to the types of writing they might include and by their abilities to make logical connections and transitions among genres” (p. 60). Essentially, students will be putting together a set of texts that they compose that address the issues of courage, warriors, and heroism. Students can write in any genre they wish, and the only stipulation is that they use at least five different genres. In the end, students must have at least seven pieces of “writing” for this project. I put quotations around the word writing because students may wish to draw a picture or paint or present some other form of art. All of this is game! I want this project to be an expression of what they believe courage, warriors, and heroism are.

Students can present their work in any format they choose. I’ll provide folders for the students who only have writing. Otherwise, students may wish to present their pieces as a collage or maybe they’ll want to hand write their pieces on top of pictures they draw in a notebook. As with the types of writing, the sky’s the proverbial limit on how they present their work.

Ultimately, students will be assessed on their connections between the texts we’ve read, connections to social issues we’ve discussed in class, and connections to personal experience. Additionally, students will be assessed on their creativity and originality, organization as well as formatting.

This assignment, again, serves to help students have transactions between the texts we read in class and their own lives as well as allowing them the opportunity to dialogue about their transaction, feelings, and opinions. In the end, I hope students will have fun with this assignment. I’ll add one caveat, though, it may seem like I’m throwing students into this without much scaffolding. However, we will be working on different genres of writing throughout the unit in preparation for this assignment.

What Courage, Warriors, and Heroism Mean to Me: A Multigenre Project

You final assignment for this unit on courage will be a multigenre project. I know the word “multigenre” may be scary, but it isn’t! What it means is a lot of different types of writing. We’ve discussed “genre” before in class. Poems, short stories, vignettes, parodies, novels, music, paintings, etc. are all different genres. So, for this paper or project, I’d like for you to:

Explain what courage, warriors, and heroism mean to you.

You may be saying to yourself, “But Mr. Peek how do I do that in a poem or a short story?” Well, think back to all of the texts we’ve read. You’ve all done a lot of reading over the past three weeks, and you’ve all done an amazing job of tackling some pretty difficult works. And what’s even more amazing is we’ve had some awesome discussions of the different forms of courage, warriors, and heroism that we’ve seen in those texts and that we’ve seen in our daily lives. So take what you’ve learned from 1) your journals, 2) your interview, 3) our Socratic seminar, and 4) our readings and write a series of texts that offer your view of courage, warriors, and heroism.

There are only a few rules that you must follow for this assignment:

- You must have at least 5 different genres. That means if you write a short story as one genre, you need 4 more to complete the project.
- You must have at least 7 pieces total. You can write in a genre more than once; just make sure you have at least 5 different genres.
- You can use personal art if you’d like –this would count as a genre.
- You must make sure that all work is appropriate for school. This means stay away from foul language. If you feel you need to use a word that’s questionable, ask me first.
- You need to make sure that all of your pieces are explaining your opinion on what courage, warriors, and heroism are.
- You have to have fun with this. We’re going to working on these projects for 2 days, so make it fun.
- You may use me as a resource. If you have questions, ask! That’s why I’m here. Also, I’ll be doing the same project that you are all doing, and I’ll be sharing mine with you when I’m finished.

**What Courage, Warriors, and Heroism Mean to Me: A Multigenre Project
RUBRIC**

	30 points	20 points	10 points	3 points
Connections to texts.	Work shows clear and extensive connections to the reading done in this unit.	Work shows clear connections to the readings done in this unit. However, the connections aren't very extensive.	Work shows clear connection to readings done in this unit. However, there are very few connections in the work.	There is no connection between the readings done in this unit and the work presented.
Connections to societal issues.	Work shows clear and extensive connections to societal issues addressed in class.	Work shows clear connections to the societal issues raised in class. However, the connections aren't very extensive.	Work shows clear connections to societal issues raised in class. However, there are very few connection in the work.	There is no connection between the societal issues raised in class and the work presented.
Connections to personal experience.	Work shows clear and extensive connections to personal experience.	Work shows clear connection to personal experience. However, the connections aren't very extensive.	Work shows clear connections to personal experience. However, there are very few connection in the work.	There is no connection between the personal experience and the work presented.
Creativity and originality.	The writing contains many creative details and/or descriptions that contribute to the reader's enjoyment. The author has really used his/her imagination.	The writing contains a few creative details and/or descriptions that contribute to the reader's enjoyment. The author has used his/her imagination.	The story contains a few creative details and/or descriptions, but they distract from the story. The author has tried to use his/her imagination.	There is little evidence of creativity in the story. The author does not seem to have used much imagination.
Organization.	The writing is very well organized. One piece follows another in a logical sequence.	The writing is pretty well organized. One piece may seem out of place.	The writing is a little hard to follow. The flow may seem a bit odd.	Pieces seem to be randomly arranged. Or the pieces do not flow at all.
Format and language usage.	5 genres are present and 7 pieces are present. Language is acceptable for school.	4 genres are present and/or 6 pieces are present. Language is acceptable for school.	3 genres are present and/or 5 pieces are present. Language is acceptable for school.	2 or less genres are present and/or 4 or less pieces are present. And/or language is NOT acceptable for school
TOTAL POINTS EARNED: _____/180				

Reference

Blasingame, J. & Bushman, J. H. (2005). *Teaching writing in middle and secondary schools*.

Upper Saddle River, NJ: Pearson Education, Inc.

Introductory Activity

As an introduction to a unit on complicating courage, students will do a number of different “assignments” in order to get them thinking before we plunge into the unit headfirst. I imagine that the following introductory activities will take approximately one entire 90 minute block period. I’ve provided the time I believe each activity will take along with a description of the activity. The directions that students will be told are in *italics*.

- 20 mins. **Bellwork:**
 Since students will be doing a reading journal for this unit, I’m not labeling this as part of that journal, but it’s very similar.
On a sheet of paper write about the following: What does the word “courage” mean to you? What does the word “warrior” mean to you? What does the word “hero” mean to you?
Make sure that you write at least 3 paragraphs. That means you may want to write a paragraph for the first question, a paragraph for the second question, and a paragraph for the third question. Remember that a paragraph is 4-6 sentences.
- 30 mins. **Large group activity:**
 This is similar to a think aloud. I’ll get three large pieces of paper from the media center –each in a different color. The three pieces of paper will be taped to the board, and on each piece of paper, I’ll have written a different word: “courage,” “warrior,” and “hero.” I’ll stand at the front of the room where the paper has been taped to the board, and I’ll write down every word that students yell to me.
Throw out any word that comes to mind when you hear the word “courage.”
Think about what you wrote on during Bellwork. Try to throw out as many words as possible. Remember that there’s no such thing as a stupid idea, so if a word or phrase or person reminds you of “courage,” yell it to me!
 (Repeat with “warrior” and “hero.”)
- 10 mins. **Small group activity:**
 At the conclusion of the think aloud, students will work in small groups (3-4 students). In these groups students will be evaluating the words that have been put on these three sheets. They have to decide on the words that they think are the “most important” in relation to the word on the top of the paper. Essentially, what I’m asking students to think critically about and to analyze the words that have been thrown out there by their classmates.
For the next 10 minutes or so, get into groups of 3 or 4 people. In these groups, I’d like for you and your group members to decide which of these words are the most important in relation to the word on the top of the page. You need 5 words per sheet. Also, please make sure you have someone who is taking notes while you are working. The note-taker should write down the words that you decide upon as a group and a few notes on why you chose that word.

- 5 mins. **Reconvening as a large group:**
In these five minutes, the class will reform as a large group. Additionally, the note-takers from each group will be asked to come to the front of the room. Each group will be given a different colored marker. Those groups should place an * by the words that their group decided were the most important.
- 20 mins. **Large group activity:**
After the note-takers are finished, we'll look at the words that each group has chosen. This activity will be a discussion. I want students to back-up their decisions and discuss with one another why they chose the words they chose. While we won't discuss every word that each group chose, we will look at a few from each group. In the end, as a class, we will have decided on the 5 words that are the most important in relation to the words on the top of the sheets. That is, as a class, we will have decided which 5 words are most important in relation to "courage," "warrior" and "hero," so we will have 15 words in all. I will draw a circle around those 15 words. The one thing to keep in mind is that I'm not erasing or marking through the other words that students threw out there. Those words are still important; these are the 15 words that we, as a class, chose. *Each group needs to participate in this activity. You need to defend your choices. Look back over the notes your note-taker took during the small group activity. We're going to discuss the words that got the most *, and, then, we're going to decide upon the 5 most important words for "courage," "warrior," and "hero." Keep in mind that if a few of the words that you threw out there earlier aren't chosen this doesn't mean that we think you're not smart or that your word choice was "dumb." Instead, we're narrowing this fantastic list that we all came-up with down to 15 words altogether! Also, I'm not going to erase any word from the sheets, so ALL of the words will remain there for the duration of the unit. As we move through the unit, we'll be reevaluating these words periodically, so your word, while not chosen in the first round, may be chosen in subsequent rounds.*
- 5 mins. **Clean-up and pack-up:**
Make sure students put desks back where they were. Also, get a few students to help you roll-up these pieces of paper, so the next class doesn't "steal" any words.

Teacher notes: Also, make sure to hang these pieces of paper at the end of the day. They need to be in place before reading *Warriors Don't Cry* tomorrow.

Lesson Plans

Before detailing plans for this unit, I want to set a few parameters. First, these plans are intended for a 90 minute block schedule day. That said, I'm hoping this unit will take about three weeks. Second, I imagine that the class in which I'll be teaching this unit will have between 20 and 25 students. Third, since I plan on using this unit in the spring when I'll be student teaching, I have factored in certain weekly lessons that my mentor teacher expects me to cover –mainly vocabulary. And, finally, all of the reading must be done in class because students, for some reason, don't or won't do homework. At first, I thought this might be a problem, but I think it will help me aid students in noticing important details as we work through not only *Warriors Don't Cry* but the other texts we'll be reading, too.

Week 1:

Day 1; Monday:

- | | |
|----------|--|
| 20 mins. | <p>Bellwork:
Students will work on vocabulary lesson one. This vocabulary stresses roots, suffixes, affixes, and prefixes. Have a note on the board that students are to turn their finished vocabulary into the “INBOX.”
Take attendance.
Distribute the <i>Warriors Don't Cry</i> (WDC) books.</p> |
| 10 mins. | <p>Introduce Book:
During this time, loosely outline the unit for students. Introduce WDC and set up what the unit will look like –what we're reading and, more importantly, what all of these texts have in common. (Connect to introductory activity and the placement of the word lists on the wall.)</p> |
| 5 mins. | <p>Distribute journal assignments:
Distribute the journal assignment and go over the expectations and rubric for this assignment.</p> |
| 25 mins. | <p>Read WDC:
Students will begin reading the novel. Read some, but push to have student volunteers read –DON'T MAKE ANYONE READ WHO DOESN'T WANT TO READ.</p> |
| 15 mins. | <p>Small group work:
At the conclusion of reading the first two chapters, place student in groups of four or five. Give a person, phrase, or court case, and each group will be asked to talk about whom the person is, what the group is, or what the court case is. And each group will talk about whether the person, phrase, or court case represents what it</p> |

means to be a “warrior.” Each group will need to elect a speaker to present what they discuss to the class, but they only have 2 minutes.

**People, groups, or court case:*

Melba
Grandma India
Mother Lois
Daddy
Brown v. Board of Education
The NAACP

**Questions for people:*

Who is this person?
Do you think, just from reading the first two chapters, that this person is a warrior?

**Questions for court case:*

What is *Brown v. Board of Education*? What was this court case attempting to do?
Do you think it took courage to bring this case to court?

**Questions for group:*

What is the NAACP, according to the book? What is the NAACP attempting to do?
Do you and your group members think it would take courage to be a member of the NAACP?

12 mins.

Presentation of group work:

In the final minutes of class, the elected speaker from each group will present their discussions to the class. There will just be presentations of the material –no discussions at this point. Make sure to take notes for the Jeopardy! game we’ll be playing tomorrow.

3 mins.

Clean-up and pack-up:

Return desks to original arrangement. Students will return books to the front of the room.

Day Two; Tuesday:

- 10 mins. **Bellwork:**
 Students will begin their reading journals. The assignment was distributed the yesterday, but today will be the first day of journaling.
 Distribute graded vocabulary.
 Have note on the board for students to pick-up a *WDC* book AND an anthology.
 Take attendance.
- 20 mins. **Jeopardy! Game:**
 Students will form groups for three or four people. Then we will review what happened in the first two chapters of *WDC* as well as what we learned from the six groups in yesterday's group activity. This review will be done as a Jeopardy! game. All of the "answers" will be culled from what the students presented in class yesterday.
- 30 mins. **Read *WDC*:**
 Students will read aloud chapters three through five. At the conclusion of each chapter, ask questions to help students notice important details and facts in Beals' writing:
Chapter 3: Beals uses many sources to give factual support to her story. What are some of the different sources that we see Beals use in her book?
Chapter 4: What happens the first time Melba attempt to attend Central High? What do you think about this?
Chapter 5: What are some of the obstacles keeping Melba and the other African American students from attending Central High? Do you think they should continue to fight to attend Central High? Why or why not?
- 15 mins. **Read selection from Richard Wright's *Black Boy*:**
 As a class, students will read this selection.
- 13 mins. **Respond to Richard Wright Activity:**
 At the conclusion of reading the selection from *Black Boy*, students will be asked to write a letter to Richard Wright telling him of a time that they had done something that they were really proud of, but the people closest to them didn't understand why they had done it. Tell student that the letters should be three-quarters of a page or so. These will be due at the beginning of the block tomorrow.
- 2 mins. **Pack-up and clean-up:**
 Students will return both the *WDC* books and anthologies to the front of the room.

Day Three; Wednesday:

- 10 mins. **Bellwork:**
Students will work on their reading journals; have note on board to have them think about *Black Boy* when they're writing their journals.
Have a note on the board for students to pick-up a *WDC* book AND an anthology.
Have note on the board for students to turn their letters to Richard Wright into the "INBOX."
Take attendance.
- 10 mins. **Discussion on *WDC* and *Black Boy*:**
Students will be asked to think about the different types of courage that we see in each of these texts.
*How is Wright's courage different than Beals' courage?
*Melba refers to herself as a "warrior." Do you think Wright is a warrior?
*Are there any new words or ideas that we can add to our lists that we generated on the first day of this unit that make us think of "warrior" and "courage"?
- 30 mins. **Read *WDC*:**
Students will read aloud chapters six and seven. At the conclusion of each chapter, ask questions to help students notice important details and facts in Beals' writing:
Chapter 6: What famous attorney assists the Little Rock Nine? Why did they sue the Little Rock school district? What changes were brought about because of this court case?
Chapter 7: How does Melba feel when she finally begins classes at Central High? Would you have felt the same way?
- 12 mins. **Show Martin Luther King, Jr.'s "I have a dream" speech:**
Show students the speech, URL:
<http://www.youtube.com/watch?v=iEMXaTktUfA>
- 25 mins. **Small group work:**
At the conclusion of viewing speech, students will break into groups of no more than four people. In each group, students will discuss what King is calling for in his speech. Also, students will discuss the speech in light of what they just read in *WDC*:
*Do Eisenhower and MLK want the same thing? What is it that they want? Is it just desegregation of schools? Or are they calling for something larger?
*Do you think Eisenhower and MLK are warriors or heroes? Why or why not?
*Make sure that you look back through the text for your answer because you want to support your answer with quotes from the text.
Make sure to write questions on the board. Also, tell students that they'll need someone to take notes while they're talking because they'll be working on this a bit more tomorrow. And they'll be presenting their discussions to the class.
- 3 mins. **Pack-up and clean-up:**
Return desks to original arrangement. Students will return both the *WDC* books and anthologies to the front of the room.

Day Four; Thursday:

- 10 mins. **Bellwork:**
Students will work on their reading journals; have note on board to have them think about MLK and Eisenhower when they're writing their journals. Have a note on the board for students to pick-up a *WDC* book AND an anthology. Remind students that their journals will be collected tomorrow.
Take attendance.
- 10 mins. **Finish group work from day before:**
Students will reform their groups from the day before and finish their discussion of MLK's speech and *WDC*. Also, remind students that they'll be presenting their discussions to the class.
- 20 mins. **Presentation of group work:**
Each group will present what they discussed to the class. Try to have everyone speak, but if there are some students who are uncomfortable, **DON'T PUSH THEM TOO HARD.**
- 10 mins. **Distribute interview assignment:**
Pass out "Desegregation: An Interview with Someone I Know" sheets. Go over the assignment, and tell students that it's due Tuesday, day 12 of the unit. This will give them one week and four days to complete the assignment.
- 30 mins. **Read *WDC*:**
Students will read aloud chapters eight and nine.
- 7 mins. **Students make their own questions:**
Ask students to come-up with their own questions after reading chapters six and seven. They need at least two questions per chapter. These will be taken-up at the end of class.
- 3 mins. **Pack-up and clean-up:**
Students will return both the *WDC* books and anthologies to the front of the room. Students will turn in their questions to the "INBOX" in the back of the room. Remind students that they will have a vocabulary quiz at the beginning of class tomorrow.

Day Five; Friday:

- 10 mins. **Bellwork:**
 Have a note on the board for students to pick-up an anthology and to turn in their first three journals to the “INBOX.”
 Students may review for their vocabulary quizzes with a partner.
 Take attendance.
 Distribute questions from the day before to which I’ve responded.
- 15 mins. **Vocabulary quiz:**
 Students will take their vocabulary quizzes. Have a note on the board for students to pick-up a new vocabulary sheet from the “OUTBOX” when they turn in their quizzes.
- 3 mins.
 20 mins. **Arrange desks in a circle and hand back questions from yesterday.**
Class discussion:
 Having placed the desks in a circle, students will pass a toy basketball around the circle. Each time the ball comes to a student, he/she must ask one of their questions from the day before. Then they must pass the ball to someone to answer the question. First, we’ll ask questions from chapter six then we’ll ask questions from chapter seven. I will also have generated a few questions, so students may include me in the ball tossing.
- 20 mins. **Read Richard Connell’s “The Most Dangerous Game”:**
 Students will read aloud Connell’s short story. We’ll remain in the circle for this reading, and the reading will be done “popcorn” style.
- 2 mins.
 18 mins. **Rearrange desks in rows.**
Write a new ending to “The Most Dangerous Game”:
 Students will (re)write the ending to the most dangerous game. Tell students to focus on Rainsford and whether or not he’s courageous. They can make him more or less heroic, but make sure they know to focus on the ideas of courage and heroism. These are due at the end of class.
- 2 mins. **Pack-up and clean-up:**
 Students will return anthologies to the front of the room.
 Students will turn their (re)writes into the “INBOX” and students will pick-up a new vocabulary sheet from the “OUTBOX.”

Week Two:**Day Six; Monday:**

- 10 mins. **Bellwork:**
 Students will work on reading journals.
 Have a note on the board for students to think about the Rainsford from “The Most Dangerous Game” when they’re writing their journals
 Have a note on the board for students to turn in their completed vocabulary lesson two into the “INBOX” and for them to pick-up a *WDC* book.
 Take attendance.
- 30 mins. Distribute student (re)writes, journals, and vocabulary quizzes from Friday.
Quiz Bowl Game for *WDC*, “I have a dream,” *Black Boy*, and “The Most Dangerous Game”:
 Students will form groups of three or four. I will ask a series of questions from the first nine chapters of the book. These questions won’t involve “interpretation” or opinions of the book. Rather, I will ask questions about the “facts” of the book, speech, or short stories: character names, events, locations of events, etc. Students won’t yell out answers. Instead, groups will write their answers on small pieces of paper, and one group member will bring the answer to me. Questions will be worth different point depending on how “hard” the question is. The group with the most points at the end of the game will receive one additional bathroom pass.
- 28 mins. **Read *WDC*:**
 Students will read aloud chapters ten and eleven.
- 20 mins. **Found poem activity:**
 Students will be told what a found poem is. As a class, then, we’ll write our own found poem based on *WDC*. Students will be told that the goal of this activity is to show how Melba is a hero using on her words from the book. Students will be given five minutes to go through the first eleven chapters of the book, and they need to find a phrase that, to them, shows how Melba’s a hero. After the five minutes are up, each student will read his or her line aloud to the class, and I’ll write it on the SmartBoard. After all of the lines have been added, one student will read the poem to the class.
- 2 mins. **Pack-up and clean-up:**
 Students will return anthologies to the front of the room.

Day Seven; Tuesday:

- 15 mins. **Bellwork:**
 Students will work on their reading journals.
 Have a note on the board for students to pick-up a *WDC* book AND an anthology.
 Take attendance.
- 10 mins. **Read Gary Soto’s “Oranges”:**
 Students will read aloud Soto’s poem.
- 25 mins. **Writing short stories:**
 At the conclusion of the reading, students will be asked to write short story (about a page) on what’s happening in the poem. The only direction that students’ll be given about their story is: use words to describe how the male character is displaying courage.
- 10 mins. **Share stories:**
 Students will be told to pair-up and share their short stories based on “Oranges.” If the students aren’t comfortable sharing their writing, they can talk about their story and detail what happens. However, encourage students to share their writing –either by letting their partners read the writing or by reading the story.
- 15 mins. **Read *WDC*:**
 Students will read chapters twelve and thirteen.
- 13 mins. **How’s *WDC* going to end?:**
 At the end of class, students will write a paragraph or so on how they believe *WDC* is going to end. These are due at the end of class.
- 2 mins. **Clean-up and pack-up:**
 Students will return *WDC* books and anthologies to the front of the room. Students will turn their paragraphs on how *WDC* is going to end into the “INBOX.”

Day Eight; Wednesday:

- 10 mins. **Bellwork:**
 Students will work on their reading journals.
 Have a note on the board for students to pick-up an anthology.
 Take attendance.
 Distribute student writing about the end of *WDC* to which I've responded.
- 20 mins. **Read Liam O'Flaherty's "The Sniper":**
 Students will read aloud O'Flaherty's short story.
- 20 mins. **What's a vignette?:**
 Even though O'Flaherty's piece is a short story, it's very similar to a vignette.
 Tell students what a vignette is: "A short piece that focuses on a specific moment of a piece of action."
 Students will break into groups of three then have each group divide O'Flaherty's short story into a series of vignettes –tell them to focus on ONE MOMENT of action when the action changes, they'll have a new vignette. Tell each group that they need to "elect" a speaker.
- 10 mins. **Share vignette activity:**
 Each group will share their vignettes, explaining why they divided the story where they divided it.
- 20 mins. **Distribute Socratic Seminar handout:**
 Hand out the instruction sheets for the Socratic Seminar. Explain to students what they're expected to do as far as coming-up with questions and filling out the sheets. These are due at the end of the block.
- 8 mins. **Vignette homework assignment:**
 Students will write a vignette for homework. Students'll be told to write about a time when they experienced someone doing something courageous. Remind students of what a vignette is and what we discussed about when we read O'Flaherty's story.
- 2 mins. **Clean-up and pack-up:**
 Students will return anthologies to the front of the room.
 Students will turn in Socratic Seminar handouts into the "INBOX."

Day Nine; Thursday:

- 5 mins. **Bellwork:**
Have a note on the board for students to turn in their second set of three journals and their vignettes to the “INBOX.”
Take attendance.
Distribute Socratic Seminar handouts to which I responded.
- 10 mins. **What’s a Socratic Seminar?:**
Students will be given the protocol of a Socratic Seminar. Additionally, choose four note takers. Tell note takers what to do. Tell students to review their questions and the notes I made on their Socratic Seminar handouts.
- 60 mins. **Socratic Seminar:**
The majority of the block will be spent on the Socratic Seminar. Have a list of questions taken from completed student sheets available to guide discussion. Tell students when it’s time to change topics.
- 13 mins. **Writing a reflection:**
At the conclusion of the Socratic Seminar, have students write a reflection of how they felt the seminar went: did they enjoy it; what did they like/dislike about it; would they want to do something like this again; what questions did they like/dislike? These are due at the end of the block.
- 2 mins. **Clean-up and pack-up:**
Students will turn in their reflections of the Socratic Seminar into the “INBOX.”

Day Ten; Friday:

- 10 mins. **Bellwork:**
 Have a note on the board for students to pick-up a *WDC* book.
 Students may study for their vocabulary quizzes.
 Take attendance.
 Distribute reflections, journals, and Socratic Seminar rubrics to which I've responded.
- 15 mins. **Vocabulary quiz:**
 Students will take their vocabulary quizzes. Have a note on the board for students to pick-up a new vocabulary sheet from the "OUTBOX" when they turn in their quizzes.
- 30 mins. **Read *WDC*:**
 Students will read aloud chapters fourteen and fifteen.
- 10 mins. **Students make their own questions:**
 Students will come-up with their own questions for chapters twelve through fifteen. Students must have at least two questions per chapter AND the answers to the questions. They'll write their questions on small pieces of paper –one question per pieces. When students are done writing their questions, they'll drop all questions in a fish bowl.
- 23 mins. **Game with student questions:**
 Students will pair-up. Choose questions from fishbowl and have students write answers on sheets of paper. Each pair will submit one answer to the teacher. The teacher will keep track of points earned. The pair with the most points will receive an extra bathroom pass.
- 2 mins. **Clean-up and pack-up:**
 Students will return *WDC* books to the front of the room.
 Remind students that the interview assignment is due on Tuesday.

Week Three:**Day Eleven; Monday:**

- 10 mins. **Bellwork:**
 Students will work on reading journals.
 Have a note on the board for students to think about “The Sniper” when they’re working on their journals.
 Have a note on the board for students to turn in their completed vocabulary lesson three into the “INBOX” and for them to pick-up a *WDC* book AND an anthology.
 Take attendance.
 Distribute student vocabulary quizzes from Friday.
- 25 mins. **Read *WDC*:**
 Students will read aloud chapters sixteen and seventeen.
- 25 mins. **Read selection from Maya Angelou’s *I Know Why the Caged Bird Sings*:**
 Students will form groups of three and read Angelou’s autobiography together.
- 20 mins. **Compare and contrast Angelou’s autobiography and Beals’ memoir:**
 On the SmartBoard, make a T-chart. As a class, discuss how these two pieces are similar and different:
 *What makes them similar? And what makes them different?
 *We’ve been discussing how Melba’s courageous and a warrior. Is Angelou a warrior in her autobiography? If so, how are they similar? If not, why?
 *Is there one you like more than the other? Why? Get students to talk about differences in writing styles and language usage.
-
- 8 mins. **Writing our own memoirs:**
 Students will begin writing a short memoir of time in their life when they were a warrior. These should be one or two handwritten, single-spaced pages. They’re due at the beginning of the block tomorrow.
- 2 mins. **Clean-up and pack-up:**
 Students will return both *WDC* books and anthologies to the front of the room. Remind students that their warrior memoirs are due at the beginning of class tomorrow along with their interview assignments.

Day Twelve; Tuesday:

- 15 mins. **Bellwork:**
 Students will work on their reading journals.
 Have a note on the board for students to pick-up a *WDC* book AND an anthology;
 have note for students to turn in their warrior memoirs into the “INBOX.”
 Take attendance.
 Distribute graded vocabulary.
- 30 mins. **Share interviews:**
 Students will each share their interview assignments with the class. This won’t be
 a formal presentation. Rather, students will just sit in their desks and talk about:
 *Who they interviewed and why?
 *What they learned?
 *Anything surprising that they learned.
- 20 mins. **Read *WDC*:**
 Students will read chapter eighteen and the epilogue to the book.
- 10 mins. **What do we think?:**
 As a class, we’ll have a quick chat about what students thought about the book
 and the main character, Melba.
- 13 mins. **What makes a warrior?:**
 Students will write recipes on what they think makes a warrior. They’ll be told to
 think of the words that we wrote down the first day of the unit and to think of the
 words they’ve been using in their writing since then. What words do they see that
 keep popping up. So they’re writing their recipe for a warrior. These are due at
 the end of the block.
- 2 mins. **Clean-up and pack-up:**
 Students will return *WDC* books to the front of the room.
 Students will turn in both their interview assignments and their recipes into the
 “INBOX.”

Day Thirteen; Wednesday:

- 15 mins. **Bellwork:**
Students will work on their reading journals.
Have a note on the board for students to pick-up an anthology.
Take attendance.
Distribute warrior memoirs and recipes to which I responded.
- 30 mins. **Read Beryl Markham’s “Brothers Are the Same”:**
Students will read Markham’s story in groups of three.
- 10 mins. **Haiku:**
Tell students what haiku are: “A poetic form in three lines; the first and third lines have five syllables while the second has seven syllables.” Have students review what syllables are by counting out the syllables in their names. Then put words on the board and have them count the syllables in those words.
- 25 mins. **Writing haiku:**
Students will pair-up and write four haiku based on Markham’s story. Tell students that they’ll be sharing these with their classmates. These are due at the end of the block.
- 8 mins. **Go over multigenre project:**
Distribute multigenre handouts and explain what a multigenre project is. Explain that everything we’ve been writing are examples of the types of writing that might appear in a multigenre paper.
- 2 mins. **Clean-up and pack-up:**
Students will return anthologies to the front of the room.
Students will turn their haiku into the “INBOX.”
Remind students that their last set of journals will be due tomorrow at the beginning of class.
Remind students that vocabulary quiz for this week will be on Monday, not Friday.

Day Fourteen; Thursday:

5 mins.

Bellwork:

Have a note on the board for students to pick-up a *WDC* book AND an anthology; have note for students to turn in their last three journals into the "INBOX."

Take attendance.

Distribute haiku to which I responded.

Take students to computer lab.

80 mins.

Work on multi-genre projects:

Students will spend the entire block working on their multi-genre projects. Over the course of the block, I will conference with each student. This will allow me to gauge where students are and whether or not I need to add another day.

Additionally, about every thirty minutes, I'm going to blow a whistle and tell students to turn to a neighbor and share a piece with their neighbor. Students will be allowed to talk and move about the room while they're working on these projects. Finally, we'll be in the computer lab that has enough computers for every student. The lab also contains huge tables where students can spread out, write, or do any type of visual art they'd like. Students have the option to handwrite, type, or use a combination of both for the presentation of their multi-genre projects. I will have art supplies for those students who want to work on a piece of visual art.

5 mins.

Clean-up and pack-up:

Students will return *WDC* books and anthologies to the cart in the front of the computer lab.

Tell students to report directly to computer lab tomorrow.

Day Fifteen; Friday:

- 5 mins. **Bellwork:**
 Have a note on the board for students to pick-up a *WDC* book AND an anthology.
 Take attendance.
 Distribute journals to which I responded.
- 80 mins. **Work on multi-genre projects:**
 Students will spend the entire block working on their multi-genre projects. Over the course of the block, I will conference with each student. This will allow me to gauge where students are and whether or not I need to add another day. Additionally, about every thirty minutes, I'm going to blow a whistle and tell students to turn to a neighbor and share a piece with their neighbor. Students will be allowed to talk and move about the room while they're working on these projects. Finally, we'll be in the computer lab that has enough computers for every student. The lab also contains huge tables where students can spread out, write, or do any type of visual art they'd like. Students have the option to handwrite, type, or use a combination of both for the presentation of their multi-genre projects. I will have art supplies for those students who want to work on a piece of visual art. I will have folders for students to place their work in when they're finished.
- 5 mins. **Clean-up and pack-up:**
 Students will return *WDC* books and anthologies to the cart in the front of the computer lab.
 Students will hand their multigenre projects into the teacher.

Appendix

“Oranges” by Gary Soto

The first time I walked
 With a girl, I was twelve,
 Cold, and weighted down
 With two oranges in my jacket.
 December. Frost cracking
 Beneath my steps, my breath
 Before me, then gone,
 As I walked toward
 Her house, the one whose
 Porch light burned yellow
 Night and day, in any weather.
 A dog barked at me, until
 She came out pulling
 At her gloves, face bright
 With rouge. I smiled,
 Touched her shoulder, and led
 Her down the street, across
 A used car lot and a line
 Of newly planted trees,
 Until we were breathing
 Before a drugstore. We
 Entered, the tiny bell
 Bringing a saleslady
 Down a narrow aisle of goods.
 I turned to the candies
 Tiered like bleachers,
 And asked what she wanted -
 Light in her eyes, a smile
 Starting at the corners
 Of her mouth. I fingered
 A nickle in my pocket,
 And when she lifted a chocolate
 That cost a dime,
 I didn't say anything.
 I took the nickle from
 My pocket, then an orange,
 And set them quietly on
 The counter. When I looked up,
 The lady's eyes met mine,
 And held them, knowing
 Very well what it was all
 About.

Outside,
 A few cars hissing past,
 Fog hanging like old
 Coats between the trees.
 I took my girl's hand
 In mine for two blocks,
 Then released it to let
 Her unwrap the chocolate.
 I peeled my orange
 That was so bright against
 The gray of December
 That, from some distance,
 Someone might have thought
 I was making a fire in my hands.