





Teacher Edition • Grade 7

# Character & Conflict



Amplify ELA

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 <b>Clarify &amp; Compare</b> .....	SUB-UNIT 5
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Lesson and print materials in digital curriculum.

 <b>Unit Reading Assessment</b> .....	ASSESSMENT
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Assessment and print materials in digital curriculum.

## Icon Key:

 Steps: Indicates the order of activities in a lesson	 Exit Ticket	 Poll	 Teacher Only
 Audio	 Highlight/Annotate	 Projection	 Teacher Speech
 Close Reading	 Image	 Share	 Video
 Differentiation	 Materials	 Spotlight	 Warm-Up
 Digital App	 On-the-Fly	 Student Edition	 Wrap-Up
	 Pair Activity	 Student Groups	 Writing Journal
	 PDF	 Teacher-Led Discussion	

# Character & Conflict

Plays and short stories both provide a magnified view of characters responding to conflict, which makes them a great vehicle for middle graders exploring these elements. Despite their many differences, Lorraine Hansberry's landmark play *A Raisin in the Sun* and Carson McCullers's short story "Sucker" are both grounded in a nuanced, deeply compassionate understanding of how people facing hardships can inflict harm they never intend on the people around them. Both the play and story provide students with rich opportunities to observe the growth and change of characters whose motivations are often hidden, even from themselves. While Hansberry's play takes place in the context of important racial struggles, and McCullers's story seems almost sealed off from the world, the two narratives provide similar opportunities for analyzing characters' responses to conflict and appreciating the author's development of ideas over the course of a piece of fiction. Once students feel comfortable with these characters and their concerns, they can productively compare the characters' experiences in Lorraine Hansberry's play to the poem "Harlem" and the non-fiction text excerpt from *To be Young, Gifted and Black*. The lessons' questions invite students to figure out what to make of the authors' rich language in just one moment in the text: What can we learn about Walter when he seems to be talking about scrambled eggs? What can we learn about Pete himself when he describes only Sucker? What can we learn about Hansberry when she describes her own experiences with racial integration? As students describe the impact of the author's language and draw conclusions about the characters, they practice the skills of *focus* and use of evidence that they learned in the introductory unit, now with new texts—a play, a short story, a poem, and a non-fiction article—thereby becoming more flexible and independent with these skills.

This unit then pushes students to use this close textual analysis to notice larger structural moves that the authors make across the narratives.

## **Essay Prompt:**

Describe one way your character changes from the beginning to the end of the play.



## "Sucker"

SUB-UNIT 1 • 5 LESSONS



## A Raisin in the Sun

SUB-UNIT 2 • 16 LESSONS



## Dreams Deferred

SUB-UNIT 3 • 2 LESSONS



## Write an Essay

SUB-UNIT 4 • 5 LESSONS



## Clarify & Compare

SUB-UNIT 5 • 1 LESSON

Lesson and print materials in digital curriculum.



## Character & Conflict Unit Reading Assessment

1 LESSON

Assessment and print materials in digital curriculum.

# “Sucker”



by Carson McCullers

Carson McCullers wrote a number of critically acclaimed novels, the best known of which are *The Heart Is a Lonely Hunter* (1940) and *The Member of the Wedding* (1946). Her great theme was love and its attendant suffering. As “Sucker” amply demonstrates, her ability to see and represent love’s many disguises and transformations was profound. When one considers that she was only 17 years old when she wrote “Sucker,” her insight begins to look uncanny.

Although “Sucker” describes events and interactions that might happen in any adolescent life, McCullers makes the reader feel the full force of their impact on the people going through them. McCullers knows that a single night, a single act of cruelty, can be enough to subtly redirect the path a life takes thereafter, and she is unsparing in imagining the consequences of such an act. She is also, however, remarkably empathetic toward all of her characters. Pete may act thoughtlessly, and even maliciously, but McCullers shows us that he too is subject to the casual brutality of other people’s changing feelings.

# Sub-Unit 1



## Lesson 1:

“The room was mine  
and I used it as I  
wanted to.”



## Lesson 2:

“The Queen of Sheba”



## Lesson 3:

“It seemed to me  
suddenly...”



## Lesson 4:

“...what happens to  
you at night.”



## Lesson 5:

Flex Day 1

# Sub-Unit 1 at a Glance

## Lesson Objective

### **Lesson 1:** “The room was mine and I used it as I wanted to.”

**Reading:** Students will read closely to try to understand how Pete sees Sucker from what he says as a narrator. Students will then analyze how Pete talks about himself and about other people to understand Pete's character.

### **Lesson 2:** “The Queen of Sheba”

**Reading:** Students will analyze the text more closely to understand Maybelle's character and Pete's feelings toward her. Students will then contrast Pete's points of view toward Sucker and Maybelle.

### **Lesson 3:** “It seemed to me suddenly...”

**Reading:** Students will select text that shows how the characters have changed and discuss what may have caused these changes. Students will also analyze moments that show Pete's feelings towards Sucker, and make predictions about what may happen at the end of the story.

**Module:**

 Literary Elements

### **Lesson 4:** “...what happens to you at night.”

**Reading:** Students will analyze the changes that actually happened in the story, and examine how Pete comes to feel about Sucker.

**Writing:** Students will summarize and analyze what causes Pete to feel the way he does toward Sucker.

### **Lesson 5:** Flex Day 1

The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex text.

Reading	Writing Prompt	Benchmark Stack
<ul style="list-style-type: none"> <li>• “Sucker” (1–9)</li> <li>• <b>Solo:</b> “Sucker” (1–9)</li> </ul>	No analytical writing prompt.	<b>ELA.K12.EE.2.1</b> ELA.K12.EE.4.1 ELA.7.R.1.1 ELA.7.R.1.3 ELA.7.V.1.3
<ul style="list-style-type: none"> <li>• “Sucker” (1–55)</li> <li>• <b>Solo:</b> “Sucker” (9–55)</li> </ul>	No analytical writing prompt.	<b>ELA.K12.EE.3.1</b> ELA.K12.EE.1.1 ELA.K12.EE.4.1 ELA.7.R.1.1 ELA.7.V.1.1 ELA.7.V.1.3
<ul style="list-style-type: none"> <li>• “Sucker” (1–28)</li> <li>• <b>Solo:</b> “Sucker” (28–55)</li> </ul>	No analytical writing prompt.	<b>ELA.7.R.1.1</b> ELA.K12.EE.4.1 ELA.7.V.1.1 ELA.7.V.1.3
<ul style="list-style-type: none"> <li>• “Sucker” (1–55)</li> <li>• <b>Solo:</b> “Sucker” (1–55)</li> </ul>	How do Pete's feelings about Sucker change, and why? What central idea does the author want us to understand about their relationship?	<b>ELA.7.R.1.2</b> <b>ELA.7.C.1.3</b> ELA.K12.EE.1.1 ELA.K12.EE.3.1 ELA.7.V.1.3
		Each Flex Day activity provides practice with particular skills and benchmarks. Consult the Flex Day Activities Guide to see what is targeted by each activity.

# Sub-Unit 1 Preparation Checklist

## Lesson 1

- ☐ Review the Sucker charts to show you what the wall chart should look like before and after the lesson.
- ☐ You may want to review the Sucker chart for the final lesson to see how this chart will build as the story progresses.
- ☐ Set up three pieces of blank chart paper for the Sucker charts with room in between them. You'll need to take these down (so that your next class does not work from this class's answers) and put them back up again for each of the lessons in this four-lesson sequence.
- ☐ Plan to put students in pairs for part of this lesson.

A B  
C D

Pages 24–25

*Note that lesson Solos can be completed in the digital curriculum, through the Amplify Mobile Solos app, or in print. Solo Activities PDFs can be found in the Materials section of the digital Unit Guide, along with a Solo Answer Key.*

## Lesson 2

- ☐ Review the Sucker charts to show you what the wall chart should look like before and after the lesson.
- ☐ Prepare and then post the Sucker wall charts for this class.
- ☐ Print any emoticons you may want to use. (See the “Sucker Charts” PDF in Lesson 1 Materials.)

E F  
G H

Pages 26–27

## Lesson 3

- ☐ Review the Sucker charts to show you what the wall chart should look like before and after the lesson.
- ☐ Prepare and then post the Sucker wall charts for this class.
- ☐ Print any emoticons you may want to use. (See the “Sucker Charts” PDF in Lesson 1 Materials.)
- ☐ The B.E.S.T. Module: Literary Elements, available in the digital lesson, provides an introduction to the Reading Benchmark ELA.7.R.1.1 and can be used to prepare students for this lesson.

I J  
K

Pages 28–29

## Lesson 4

- ☐ Review the Sucker Charts to show you what the wall chart should look like before and after the lesson.
- ☐ Prepare and then post the Sucker Charts for this class.
- ☐ Print any emoticons you may want to use. (See the “Sucker Charts” PDF in Lesson 1 Materials.)

L M  
N O

Pages 30–31

## Lesson 5: Flex Day

- ❑ Review each lesson activity to identify which one(s) will best support your students' skill progress.
- ❑ Each activity requires distinct preparation. Review the Instructional Guide for each activity you will assign.
- ❑ Prepare any texts, materials, or directions you may need to project or distribute.

**Note:** There may be activities in these lessons that students will revise or refer to in a subsequent lesson. By keeping track of lessons that students complete in a print format, you can have students refer to their print work when they reach these activities. In addition, your students will need to copy any Writing Prompts completed in a print lesson into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.



# “Sucker”

Carson McCullers

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## Overview

Carson McCullers was only 17 when she wrote this shrewd study of adolescent love and betrayal.

## Suggested Reading

### Connections: “Sucker”

Carson McCullers’s short story “Sucker” was published in *The Saturday Evening Post* shortly before the author’s death at age 50. Do you think it’s amazing that an adult writer can capture the inner life of two children? McCullers was actually 17 years old when she wrote the story, shortly after her father had given her a typewriter as a gift.

McCullers became one of the most popular writers of her generation, known by readers around the world for her novels featuring vivid characters in the American South. In the next few lessons, we’re going to take a quick look at some of her work.



# “Sucker”

*Carson McCullers*

# “Sucker”

by Carson McCullers

- <sup>1</sup> It was always like I had a room to myself. Sucker slept in my bed with me but that didn't interfere with anything. The room was mine and I used it as I wanted to. Once I remember sawing a trap door in the floor. Last year when I was a sophomore in high school I tacked on my wall some pictures of girls from magazines and one of them was just in her underwear. My mother never bothered me because she had the younger kids to look after. And Sucker thought anything I did was always swell.
- <sup>2</sup> Whenever I would bring any of my friends back to my room all I had to do was just glance once at Sucker and he would get up from whatever he was busy with and maybe half smile at me, and leave without saying a word. He never brought kids back there. He's twelve, four years younger than I am, and he always knew without me even telling him that I didn't want kids that age meddling with my things.
- <sup>3</sup> Half the time I used to forget that Sucker isn't my brother. He's my first cousin but practically ever since I remember he's been in our family. You see his folks were killed in a wreck when he was a baby. To me and my kid sisters he was like our brother.
- <sup>4</sup> Sucker used to always remember and believe every word I said. That's how he got his nick-name. Once a couple of years ago I told him that if he'd jump off our garage with an umbrella it would act as a parachute and he wouldn't fall hard. He did it and busted his knee. That's just one instance. And the funny thing was that no matter how many times he got fooled he would still believe me. Not that he was dumb in other ways—it was just the way he acted with me. He would look at everything I did and quietly take it in.
- <sup>5</sup> There is one thing I have learned, but it makes me feel guilty and is hard to figure out. If a person admires you a lot you **despise** him and don't care—and it is the person who doesn't notice you that you are **apt** to admire. This is not easy to realize. Maybelle Watts, this senior at school,

**despise:** hate  
**apt:** likely

acted like she was the Queen of Sheba and even humiliated me. Yet at this same time I would have done anything in the world to get her attentions. All I could think about day and night was Maybelle until I was nearly crazy. When Sucker was a little kid and on up until the time he was twelve I guess I treated him as bad as Maybelle did me.

- 6 Now that Sucker has changed so much it is a little hard to remember him as he used to be. I never imagined anything would suddenly happen that would make us both very different. I never knew that in order to get what has happened straight in my mind I would want to think back on him as he used to be and compare and try to get things settled. If I could have seen ahead maybe I would have acted different.
- 7 I never noticed him much or thought about him and when you consider how long we have had the same room together it is funny the few things I remember. He used to talk to himself a lot when he'd think he was alone—all about him fighting gangsters and being on ranches and that sort of kids' stuff. He'd get in the bathroom and stay as long as an hour and sometimes his voice would go up high and excited and you could hear him all over the house. Usually, though, he was very quiet. He didn't have many boys in the neighborhood to buddy with and his face had the look of a kid who is watching a game and waiting to be asked to play. He didn't mind wearing the sweaters and coats that I outgrew, even if the sleeves did flop down too big and make his wrists look as thin and white as a little girl's. That is how I remember him—getting a little bigger every year but still being the same. That was Sucker up until a few months ago when all this trouble began.
- 8 Maybelle was somehow mixed up in what happened so I guess I ought to start with her. Until I knew her I hadn't given much time to girls. Last fall she sat next to me in General Science class and that was when I first began to notice her. Her hair is the brightest yellow I ever saw and occasionally she will wear it set into curls with some sort of gluey stuff. Her fingernails are pointed and manicured and painted a shiny red. All during class I used to watch Maybelle, nearly all the time except when I thought she was going to look my way or when the teacher called on me. I couldn't keep my eyes off her hands, for one thing. They are very little and white except for that red stuff, and when she would turn the pages of her book she always licked her thumb and held out her little finger and turned very slowly. It is impossible to describe Maybelle. All the boys are crazy about her but

she didn't even notice me. For one thing she's almost two years older than I am. Between periods I used to try and pass very close to her in the halls but she would hardly ever smile at me. All I could do was sit and look at her in class—and sometimes it was like the whole room could hear my heart beating and I wanted to holler or light out and run for Hell.

- <sup>9</sup> At night, in bed, I would imagine about Maybelle. Often this would keep me from sleeping until as late as one or two o'clock. Sometimes Sucker would wake up and ask me why I couldn't get settled and I'd tell him to hush his mouth. I suppose I was mean to him lots of times. I guess I wanted to ignore somebody like Maybelle did me. You could always tell by Sucker's face when his feelings were hurt. I don't remember all the ugly remarks I must have made because even when I was saying them my mind was on Maybelle.
- <sup>10</sup> That went on for nearly three months and then somehow she began to change. In the halls she would speak to me and every morning she copied my homework. At lunch time once I danced with her in the gym. One afternoon I got up nerve and went around to her house with a carton of cigarettes. I knew she smoked in the girls' basement and sometimes outside of school—and I didn't want to take her candy because I think that's been run into the ground. She was very nice and it seemed to me everything was going to change.
- <sup>11</sup> It was that night when this trouble really started. I had come into my room late and Sucker was already asleep. I felt too happy and keyed up to get in a comfortable position and I was awake thinking about Maybelle a long time. Then I dreamed about her and it seemed I kissed her. It was a surprise to wake up and see the dark. I lay still and a little while passed before I could come to and understand where I was. The house was quiet and it was a very dark night.
- <sup>12</sup> Sucker's voice was a shock to me. "Pete? . . ."
- <sup>13</sup> I didn't answer anything or even move.
- <sup>14</sup> "You do like me as much as if I was your own brother, don't you, Pete?"
- <sup>15</sup> I couldn't get over the surprise of everything and it was like this was the real dream instead of the other.
- <sup>16</sup> "You have liked me all the time like I was your own brother, haven't you?"
- <sup>17</sup> "Sure," I said.

- <sup>18</sup> Then I got up for a few minutes. It was cold and I was glad to come back to bed. Sucker hung on to my back. He felt little and warm and I could feel his warm breathing on my shoulder.
- <sup>19</sup> “No matter what you did I always knew you liked me.”
- <sup>20</sup> I was wide awake and my mind seemed mixed up in a strange way. There was this happiness about Maybelle and all that—but at the same time something about Sucker and his voice when he said these things made me take notice. Anyway I guess you understand people better when you are happy than when something is worrying you. It was like I had never really thought about Sucker until then. I felt I had always been mean to him. One night a few weeks before I had heard him crying in the dark. He said he had lost a boy’s beebee gun and was scared to let anybody know. He wanted me to tell him what to do. I was sleepy and tried to make him hush and when he wouldn’t I kicked at him. That was just one of the things I remembered. It seemed to me he had always been a lonesome kid. I felt bad.
- <sup>21</sup> There is something about a dark cold night that makes you feel close to someone you’re sleeping with. When you talk together it is like you are the only people awake in the town.
- <sup>22</sup> “You’re a swell kid, Sucker,” I said.
- <sup>23</sup> It seemed to me suddenly that I did like him more than anybody else I knew—more than any other boy, more than my sisters, more in a certain way even than Maybelle. I felt good all over and it was like when they play sad music in the movies. I wanted to show Sucker how much I really thought of him and make up for the way I had always treated him.
- <sup>24</sup> We talked for a good while that night. His voice was fast and it was like he had been saving up these things to tell me for a long time. He mentioned that he was going to try to build a canoe and that the kids down the block wouldn’t let him in on their football team and I don’t know what all. I talked some too and it was a good feeling to think of him taking in everything I said so seriously. I even spoke of Maybelle a little, only I made out like it was her who had been running after me all this time. He asked questions about high school and so forth. His voice was excited and he kept on talking fast like he could never get the words out in time. When I went to sleep he was still talking and I could still feel his breathing on my shoulder, warm and close.

- <sup>25</sup> During the next couple of weeks I saw a lot of Maybelle. She acted as though she really cared for me a little. Half the time I felt so good I hardly knew what to do with myself.
- <sup>26</sup> But I didn't forget about Sucker. There were a lot of old things in my bureau drawer I'd been saving—boxing gloves and Tom Swift books and second rate fishing tackle. All this I turned over to him. We had some more talks together and it was really like I was knowing him for the first time. When there was a long cut on his cheek I knew he had been monkeying around with this new first razor set of mine, but I didn't say anything. His face seemed different now. He used to look timid and sort of like he was afraid of a whack over the head. That expression was gone. His face, with those wide-open eyes and his ears sticking out and his mouth never quite shut, had the look of a person who is surprised and expecting something swell.
- <sup>27</sup> Once I started to point him out to Maybelle and tell her he was my kid brother. It was an afternoon when a murder mystery was on at the movie. I had earned a dollar working for my Dad and I gave Sucker a quarter to go and get candy and so forth. With the rest I took Maybelle. We were sitting near the back and I saw Sucker come in. He began to stare at the screen the minute he stepped past the ticket man and he stumbled down the aisle without noticing where he was going. I started to punch Maybelle but couldn't quite make up my mind. Sucker looked a little silly—walking like a drunk with his eyes glued to the movie. He was wiping his reading glasses on his shirt tail and his knickers flopped down. He went on until he got to the first few rows where the kids usually sit. I never did punch Maybelle. But I got to thinking it was good to have both of them at the movie with the money I earned.
- <sup>28</sup> I guess things went on like this for about a month or six weeks. I felt so good I couldn't settle down to study or put my mind on anything. I wanted to be friendly with everybody. There were times when I just had to talk to some person. And usually that would be Sucker. He felt as good as I did. Once he said: "Pete, I am gladder that you are like my brother than anything else in the world."
- <sup>29</sup> Then something happened between Maybelle and me. I never have figured out just what it was. Girls like her are hard to understand. She began to act different toward me. At first I wouldn't let myself believe this

and tried to think it was just my imagination. She didn't act glad to see me anymore. Often she went out riding with this fellow on the football team who owns this yellow roadster. The car was the color of her hair and after school she would ride off with him, laughing and looking into his face. I couldn't think of anything to do about it and she was on my mind all day and night. When I did get a chance to go out with her she was snippy and didn't seem to notice me. This made me feel like something was the matter—I would worry about my shoes clapping too loud on the floor or the fly of my pants, or the bumps on my chin. Sometimes when Maybelle was around, a devil would get into me and I'd hold my face stiff and call grown men by their last names without the Mister and say rough things. In the night I would wonder what made me do all this until I was too tired for sleep.

30 At first I was so worried I just forgot about Sucker. Then later he began to get on my nerves. He was always hanging around until I would get back from high school, always looking like he had something to say to me or wanted me to tell him. He made me a magazine rack in his Manual Training class and one week he saved his lunch money and bought me three packs of cigarettes. He couldn't seem to take it in that I had things on my mind and didn't want to fool with him. Every afternoon it would be the same—him in my room with this waiting expression on his face. Then I wouldn't say anything or I'd maybe answer him rough-like and he would finally go on out.

31 I can't divide that time up and say this happened one day and that the next. For one thing I was so mixed up the weeks just slid along into each other and I felt like Hell and didn't care. Nothing definite was said or done. Maybelle still rode around with this fellow in his yellow roadster and sometimes she would smile at me and sometimes not. Every afternoon I went from one place to another where I thought she would be. Either she would act almost nice and I would begin thinking how things would finally clear up and she would care for me—or else she'd behave so that if she hadn't been a girl I'd have wanted to grab her by that white little neck and choke her. The more ashamed I felt for making a fool of myself the more I ran after her.

32 Sucker kept getting on my nerves more and more. He would look at me as though he sort of blamed me for something, but at the same time

knew that it wouldn't last long. He was growing fast and for some reason began to stutter when he talked. Sometimes he had nightmares or would throw up his breakfast. Mom got him a bottle of cod liver oil.

33 Then the finish came between Maybelle and me. I met her going to the drug store and asked for a date. When she said no I remarked something sarcastic. She told me she was sick and tired of my being around and that she had never cared a rap about me. She said all that. I just stood there and didn't answer anything. I walked home very slowly.

34 For several afternoons I stayed in my room by myself. I didn't want to go anywhere or talk to anyone. When Sucker would come in and look at me sort of funny I'd yell at him to get out. I didn't want to think of Maybelle and I sat at my desk reading *Popular Mechanics* or **whittling** at a toothbrush rack I was making. It seemed to me I was putting that girl out of my mind pretty well.

35 But you can't help what happens to you at night. That is what made things how they are now.

36 You see a few nights after Maybelle said those words to me I dreamed about her again. It was like that first time and I was squeezing Sucker's arm so tight I woke him up. He reached for my hand. "Pete, what's the matter with you?"

37 All of a sudden I felt so mad my throat choked—at myself and the dream and Maybelle and Sucker and every single person I knew. I remembered all the times Maybelle had humiliated me and everything bad that had ever happened. It seemed to me for a second that nobody would ever like me but a sap like Sucker.

38 "Why is it we aren't buddies like we were before? Why—?"

39 "Shut your damn trap!" I threw off the cover and got up and turned on the light. He sat in the middle of the bed, his eyes blinking and scared.

40 There was something in me and I couldn't help myself. I don't think anybody ever gets that mad but once. Words came without me knowing what they would be. It was only afterward that I could remember each thing I said and see it all in a clear way.

41 "Why aren't we buddies? Because you're the dumbest slob I ever saw! Nobody cares anything about you! And just because I felt sorry for you

**whittling:** carving

sometimes and tried to act decent don't think I give a damn about a dumb-bunny like you!"

42 If I'd talked loud or hit him it wouldn't have been so bad. But my voice was slow and like I was very calm. Sucker's mouth was part way open and he looked as though he'd knocked his funny bone. His face was white and sweat came out on his forehead. He wiped it away with the back of his hand and for a minute his arm stayed raised that way as though he was holding something away from him.

43 "Don't you know a single thing? Haven't you ever been around at all? Why don't you get a girl friend instead of me? What kind of a sissy do you want to grow up to be anyway?"

44 I didn't know what was coming next. I couldn't help myself or think.

45 Sucker didn't move. He had on one of my pajama jackets and his neck stuck out skinny and small. His hair was damp on his forehead.

46 "Why do you always hang around me? Don't you know when you're not wanted?"

47 Afterward I could remember the change in Sucker's face. Slowly that blank look went away and he closed his mouth. His eyes got narrow and his fists shut. There had never been such a look on him before. It was like every second he was getting older. There was a hard look to his eyes you don't see usually in a kid. A drop of sweat rolled down his chin and he didn't notice. He just sat there with those eyes on me and he didn't speak and his face was hard and didn't move.

48 "No you don't know when you're not wanted. You're too dumb. Just like your name—a dumb Sucker."

49 It was like something had busted inside me. I turned off the light and sat down in the chair by the window. My legs were shaking and I was so tired I could have bawled. The room was cold and dark. I sat there for a long time and smoked a squashed cigarette I had saved. Outside the yard was black and quiet. After a while I heard Sucker lie down.

50 I wasn't mad any more, only tired. It seemed awful to me that I had talked like that to a kid only twelve. I couldn't take it all in. I told myself I would go over to him and try to make it up. But I just sat there in the cold until a long time had passed. I planned how I could straighten it out in the morning. Then, trying not to squeak the springs, I got back in bed.

- <sup>51</sup> Sucker was gone when I woke up the next day. And later when I wanted to apologize as I had planned he looked at me in this new hard way so that I couldn't say a word.
- <sup>52</sup> All of that was two or three months ago. Since then Sucker has grown faster than any boy I ever saw. He's almost as tall as I am and his bones have gotten heavier and bigger. He won't wear any of my old clothes any more and has bought his first pair of long pants—with some leather suspenders to hold them up. Those are just the changes that are easy to see and put into words.
- <sup>53</sup> Our room isn't mine at all anymore. He's gotten up this gang of kids and they have a club. When they aren't digging trenches in some vacant lot and fighting they are always in my room. On the door there is some foolishness written in **Mercurochrome** saying "Woe to the Outsider who Enters" and signed with crossed bones and their secret initials. They have rigged up a radio and every afternoon it blares out music. Once as I was coming in I heard a boy telling something in a loud voice about what he saw in the back of his big brother's automobile. I could guess what I didn't hear. That's what her and my brother do. It's the truth—parked in the car. For a minute Sucker looked surprised and his face was almost like it used to be. Then he got hard and tough again. "Sure, dumbbell. We know all that." They didn't notice me. Sucker began telling them how in two years he was planning to be a trapper in Alaska.
- <sup>54</sup> But most of the time Sucker stays by himself. It is worse when we are alone together in the room. He sprawls across the bed in those long corduroy pants with the suspenders and just stares at me with that hard, half-sneering look. I fiddle around my desk and can't get settled because of those eyes of his. And the thing is I just have to study because I've gotten three bad cards this term already. If I flunk English I can't graduate next year. I don't want to be a bum and I just have to get my mind on it. I don't care a flip for Maybelle or any particular girl any more and it's only this thing between Sucker and me that is the trouble now. We never speak except when we have to before the family. I don't even want to call him Sucker any more and unless I forget I call him by his real name, Richard. At night I can't study with him in the room and I have to hang around the drug store, smoking and doing nothing, with the fellows who **loaf** there.

**Mercurochrome:**  
a red liquid that  
controls infection,  
once used to clean  
wounds

**loaf:** hang out

55 More than anything I want to be easy in my mind again. And I miss the way Sucker and I were for a while in a funny, sad way that before this I never would have believed. But everything is so different that there seems to be nothing I can do to get it right. I've sometimes thought if we could have it out in a big fight that would help. But I can't fight him because he's four years younger. And another thing—sometimes this look in his eyes makes me almost believe that if Sucker could he would kill me.

"Sucker" from *The Mortgaged Heart* by Carson McCullers. Copyright © 1971 by Floria V. Lasky, Executrix of the Estate of Carson McCullers. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.



•

**tacked:** nailed

**manicured:** neatly shaped

**holler:** yell

**blares:** blasts

**sprawls:** lays down and spreads out

**sneering:** insultingly smiling

••

**swell:** great

**meddling:** interfering

**light:** run

**keyed:** tensed

**tackle:** fishing equipment

**timid:** fearful

**knickers:** short, loose-fitting pants

**snippy:** speaking in a sharp and rude way

**bawled:** cried

**Woe:** trouble

**rigged:** set

**trapper:** person who traps animals for their meat and fur

•••

**despise:** hate

**apt:** likely

**whittling:** carving

**Mercurochrome:** a red liquid that controls infection, once used to clean wounds

**loaf:** hang out



Use the Vocab App to play mini games related to the words in this lesson.



"The room was mine and I used it as I wanted to."

## A Lesson 1: "The room was mine and I used it as I wanted to."

**Use the Text as Referee:** Students compare impressions with a partner.

**S** Direct students to Activity 1 on page 198 of the Student Edition.

**Assign pairs.**

**S** Students complete Activity 2 in the Student Edition with their partners.

**Did you both have a similar impression? Different?**

**Writing Journal:** Students answer questions 1 and 2 on page 10.

**Move on quickly because readers will dig in deeply during the next reading.**

## B Lesson 1 (continued)

*Benchmark: ELA.K12.EE.2.1*

**Work Visually:** Students read to understand how Pete sees Sucker and make guesses about what will happen next in the story.

**S** Direct students to Activity 1 on page 198 of the Student Edition.

**S** Students review the text.

**Review the sample entries in the chart before students begin on page 11 of the Writing Journal.**

**Writing Journal:** Students complete the chart and answer question 2 on page 11.

**On-the-Fly:** Circulate around the room to support students.

**Discuss responses.**

**Project:** Mid-Lesson 1 Update chart on a writable surface.

**With the class, choose 3–5 observations about Sucker to write on the top row of the "Sucker" column.**

**Tell students that they will continue to fill out the chart during the sub-unit.**

## A Lesson 1—"The room was mine and I used it as I wanted to."

1. Review "Sucker," paragraphs 1–9, on pages 186–188 of the Student Edition.
2. Discuss the following questions with a partner.

- What do you think about the narrator and Sucker so far?
- What lines of text are giving you that impression?



**Answer questions 1 and 2 on page 10 of your Writing Journal.**

B

1. Review "Sucker," paragraphs 1–9.

Now you're going to fill in a chart to help you draw conclusions about who Sucker is, according to Pete.

- In the first column, you'll identify quotes from the text that give you a clue about Sucker.
- In the second column, you'll make observations about the quote and explain what you think it says about Sucker's character.

Review the sample entries before you begin. Remember that there are two characters: Pete (the narrator) and Sucker.





**Fill in the chart and answer question 2 on page 11 of your Writing Journal.**



**198** Character & Conflict • Lesson 1

### Lesson 1 Materials

-  Sucker Wall Chart—Before Lesson 1
-  Sucker Wall Chart—Mid-Lesson 1 Update
-  Sucker Wall Chart—After Lesson 1
-  Sucker Charts
-  Possible Answers: The Reader Sees Pete

C

Now you're going to fill in a chart to help you draw conclusions about who Pete is.

- In the first column, you'll identify quotes from the text that give you a clue about Pete.
- In the second column, you'll make some observations about the quote and explain what you think it says about Pete.

Review the sample entries before you begin.



Fill in the chart and respond to question 2 on page 12 of your Writing Journal.

D

Follow along as your teacher reads aloud "Sucker," paragraphs 1–9, on pages 186–188 of the Student Edition.



After the class discussion, respond to questions 1 and 2 on page 13 of your Writing Journal.



### Differentiation: Step A

● *ELL(Dev)*: For this activity, ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are below grade level should be paired with students on or above grade level.

C

## Lesson 1 (continued)

Benchmark: ELA.K12.EE.2.1

**Work Visually:** Students look at specific quotes to understand Pete's character.



Review the direction on the top of page 199 of the Student Edition.



Review the sample entries in the chart on page 12 of the Writing Journal before students begin. Tell students to find information about Pete in what he says about Sucker or Maybelle.



**Writing Journal:** Students complete the chart and answer question 2 on page 12.



**On-the-Fly:** Circulate around the room to support students.



Discuss responses.



**Project:** Mid-Lesson 1 Update chart from the previous activity.



With the class, choose 3–5 observations about Pete to write on the top row of the "Pete" column. Draw hearts and frowns, using an arrow to show the direction of feelings between characters.

10 min

D

## Lesson 1 (continued)

Benchmark: ELA.K12.EE.2.1

**Discuss:** Students consider what they know about the characters by imagining what actions they are capable of.



Read aloud "Sucker," paragraphs 1–9, on pages 186–188 of the Student Edition. Emphasize the last 3 sentences.



Lead a class discussion by using the following questions:



Something is about to change. Are things going to get better or worse? How can you tell?



What do you predict will happen given what you know about Pete and Sucker?



**Writing Journal:** Have students answer questions 1 and 2 on page 13.



**Exit Ticket:** Project.

14 min

End of Lesson 1

## E Lesson 2: "The Queen of Sheba"

Benchmark: ELA.K12.EE.3.1

**Discuss:** Students share and discuss Pete's point of view about Maybelle.

**S** Direct students to Activities 1 and 2 on page 200 of the Student Edition.

**Discuss responses.**

**What does this detail show you about Maybelle?**

**How many of you had a similar idea about Maybelle? Any different ideas about the same piece of text?**

## F Lesson 2 (continued)

Benchmark: ELA.K12.EE.3.1

**Work Visually:** Students analyze the text to get a deeper feeling for Pete's point of view about Maybelle.

**S** Direct students to Activity 1 on page 200 of the Student Edition.

**Review the sample entries in the chart before students begin on page 14 of the Writing Journal.**

**Writing Journal:** Have students complete the chart on page 14.

**Discuss student responses.**

**S** Students complete Activity 2 on page 200.

**Writing Journal:** Students respond to question 2 on page 14.

**Project:** Sucker Chart— Mid-Lesson 1 Update.

**With the class, choose 3–5 observations about Maybelle to write in the top row of the "Maybelle" column.**

## E Lesson 2—"The Queen of Sheba"

1. Review "Sucker," paragraphs 1–9, on pages 186–188 of the Student Edition.
2. Share your impressions. Explain what you've figured out about Pete's feelings toward Maybelle and what type of person she is.

F

Now you're going to fill in a chart to help you make observations about Maybelle's character.

- In the first column, identify quotes from the text that give you a clue about Maybelle.
- In the second column, make observations about the quote and explain what you think it says about Maybelle's character.

Review the sample entries before you begin.



**Complete the chart on page 14 of your Writing Journal.**

Review "Sucker," paragraphs 8 and 9, on pages 187 and 188 of the Student Edition.



**Answer question 2 on page 14 of your Writing Journal.**

Follow your teacher's directions to continue to fill in the wall chart that you have been working on.

**200** Character & Conflict • Lesson 2

## Lesson 2 Materials

- Sucker Chart—Before Lesson 2
- Sucker Chart—Mid-Lesson 2 Update
- Sucker Chart—After Lesson 2
- For projection: Sucker and Maybelle comparison chart
- For projection: Sucker and Maybelle comparison chart filled in for teacher

G

Follow your teacher's instructions and fill in the chart to make direct comparisons between the language that Pete uses to describe Sucker and Maybelle.

H

Follow along on page 186 of your Student Edition as your teacher reads aloud paragraph 5.

Follow your teacher's directions to continue to fill in the chart that you have been working on.



Respond to the question on page 14 of your Writing Journal.



### Differentiation: Step G

● *ELL(Dev)*: If students are struggling to understand this text, are extremely shy, are ELL students, or are hesitant to share in class discussions, allow them to have a partner discussion before sharing with the whole class.

G

## Lesson 2 (continued)

Benchmark: ELA.K12.EE.3.1

### Discuss Sucker and Maybelle:

Students contrast Pete's points of view about Sucker and Maybelle by discussing differences using a chart.



**Project:** The Sucker and Maybelle comparison chart on a writable surface.



Use the chart to have the class make direct comparisons between the language that Pete uses to describe Sucker and Maybelle.



Use the following discussion process:

- Start with the first Sucker quote.
- Ask students to suggest a quote for Maybelle that uses the same or directly contrasting language.
- Add it to the chart.
- Draw lines and make notes to add student comments about what the contrasts show.
- Repeat with each of the 2 other quotes until the chart is complete.



After you finish, ask:



Why do you think the author compared Pete's attitude toward Maybelle and Sucker?



What would you *miss* seeing in Pete if you only saw his feelings for one or the other?

17 min

H

## Lesson 2 (continued)

Benchmark: ELA.K12.EE.3.1

**Work Visually:** Students write about Pete's rules for admiring and despising.



Read aloud "Sucker," paragraph 5, on page 186 of the Student Edition.



**Project:** Sucker Chart— Mid-Lesson 1 Update.



Let's represent Pete's rules on our chart. I have a heart to represent "love" and a frown to represent "despise." In which direction is the love going? In which direction is the despising going?



Draw hearts and frowns, using arrows to show the direction of feelings between characters on the top row of the chart.



**Writing Journal:** Students respond to the question on page 14.



**Exit Ticket:** Project.

12 min

## I Lesson 3: "It seemed to me suddenly..."

Benchmark: ELA.7.R.1.1

**Work Visually:** Students chart how the characters have changed and analyze how particular elements of the story interact to cause these changes.

We're analyzing how Sucker, Pete, and Maybelle have changed from the first part of the story to the second part.

We've examined where these changes are apparent, and now we'll figure out what elements of the story have led to these changes. Are the characters responding to their environment? To each other? To something else?

**S** Direct students to Activities 1–4 on page 202 of the Student Edition.

**Project:** Sucker Chart—Mid-Lesson 1 Update, begun earlier in the sub-unit.

Work with students to update and discuss the Sucker Chart begun earlier in the sub-unit.

**Writing Journal:** Students answer questions 1 and 2 on page 15.

Discuss responses.

18 min

## J Lesson 3 (continued)

Benchmark: ELA.7.R.1.1

**Work Visually:** Students dig deeper into the author's emotional language for insights into Pete's evolving interactions with Sucker.

Read aloud "Sucker," paragraphs 11–24, on page 188 and 189 of the Student Edition.

We've talked about Pete's feelings for Sucker. Let's look closely at this shorter passage in which he starts to feel warmly for him.

**Writing Journal:** Students complete the chart on page 15.

**On-the-Fly:** Circulate around the room to support students.

11 min

## I Lesson 3—"It seemed to me suddenly..."

1. Review "Sucker," paragraphs 1–28, on pages 186–190 of the Student Edition.
2. Review your impressions of Sucker's, Pete's, and Maybelle's characteristics in the second part of the story.
3. Work with your teacher and classmates to update the chart you have been working on.
4. Discuss the changes in the characters—compare this second row to the first row of the wall chart.



Answer questions 1 and 2 on page 15 of your Writing Journal.

## J

Follow along as your teacher reads aloud "Sucker," paragraphs 11–24, on pages 188 and 189 of the Student Edition.

Now you're going to record your analysis of Pete's feelings in a chart.

- In the first column, identify quotes from the text that show Pete's feelings.
- In the second column, describe the emotion that the character is feeling in each quote. Point out exactly which words communicate this emotion.



Complete the chart on page 15 of your Writing Journal.

## Lesson 3 Materials

- Sucker Chart—Before Lesson 3
- Sucker Chart—After Lesson 3
- Sucker-Pete—Quote Chart: Complete

K

Review “Sucker,” paragraphs 11–24, on pages 188 and 189 of the Student Edition.



Respond to the question on page 15 of your Writing Journal.

K

## Lesson 3 (continued)

Benchmark: ELA.7.R.1.1

**Discuss:** Students focus on what Pete means by “trouble.”



Students review paragraphs 11–24 of “Sucker.”



Draw students’ attention to the first line of the passage.



**Writing Journal:** Students respond to the question on page 15.



**Exit Ticket:** Project.

14 min

End of Lesson 3

## L Lesson 4: "...what happens to you at night."

Benchmark: ELA.7.R.1.2

**Work Visually:** Students discuss the changes in Pete and Sucker.

**S** Direct students to Activity 1 on page 204 of the Student Edition.

**U** Discuss with students the changes they see in Pete and Sucker from the middle to the final section of the text and the causes of the changes in the characters.

**U** Update the chart begun earlier for all 3 characters, and update the icons that show the feelings they have for each other.

**U** Note that by the end of the story, Pete's feeling toward Maybelle is indifference. Instead of a heart or a frown, draw a face with a straight line for a mouth.

## M Lesson 4 (continued)

Benchmark: ELA.7.R.1.2

**Work Out Loud:** Students analyze the language at the end of the story and summarize how Pete comes to feel about Sucker.

**U** Read aloud "Sucker," paragraphs 50–55, on pages 193–195 of the Student Edition.

**Q** The author uses details in this story to communicate what these characters are like and how they change over time.

**Q** Now you'll analyze that development by creating a summary of an important moment from the end of the story.

**W** **Writing Journal:** Students answer the question on page 16.

"...what happens to you at night."

L

## Lesson 4—"...what happens to you at night."

1. Review "Sucker," paragraphs 1–55 on pages 186–195 of the Student Edition.

With your classmates, discuss the changes you see in Pete and Sucker.

Work with your teacher and classmates to update the chart that was begun earlier.

M

Follow along as your teacher reads aloud "Sucker," paragraphs 50–55, on pages 193–195 of the Student Edition.



Answer the question on page 16 of your Writing Journal.

**204** Character & Conflict • Lesson 2

### Lesson 4 Materials



Sucker Chart–Before Lesson 4



Sucker Chart–After Lesson 4

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

N

1. Follow along as your teacher reads aloud the Writing Prompt on page 17 of the Writing Journal.
2. Review “Sucker,” paragraphs 50–55, for details that will help you respond to the prompt.

O



Respond to the Writing Prompt on page 17 of your Writing Journal.

“Sucker” • Lesson 2 205



### Differentiation: Step O

● *ELL(Dev)*, ■ *Moderate*: Alternate Writing Prompt uses simpler language and provides sentence starters.

### Before You Begin Lesson 5:

Lesson 5 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital lesson.

N

## Lesson 4 (continued)

Benchmark: ELA.7.R.1.2

**Select Text:** Students choose some quotes that they will use to answer the Writing Prompt.



How do Pete’s feelings about Sucker change, and why? What central idea does the author want us to understand about their relationship?



Direct students to page 205 of the Student Edition.



Read aloud the Writing Prompt on page 17 of the Writing Journal.



Students complete Activity 2 in the Student Edition.

4 min

O

## Lesson 4 (continued)

Benchmarks: ELA.7.C.1.3, ELA.7.R.1.2

**Write & Share:** Students use their details to write about what causes Pete to feel the way he does toward Sucker, and give their classmates feedback.



**Warm-Up:** Use the digital lesson to make sure students have language to start writing.



**Writing Prompt:** Students respond to the prompt on page 17 of their Writing Journals.



**Differentiation:** Digital PDF.



**On-the-Fly:** Circulate around the room to support students.



**Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.



**Exit Ticket:** Project.

16 min

End of Lesson 4

# A Raisin in the Sun



by Lorraine Hansberry

*A Raisin in the Sun* debuted in 1959. The mere fact that a play by a black woman, about a nearly entirely black cast of characters, debuted on Broadway at all was newsworthy and controversial. The play eventually met with critical and popular success, earning a host of awards. More importantly, however, it ignited a debate that in many ways continues, about whether a story about a black family can be universally representative of American experience.

While the artistry of the Youngers' vivid family dynamics and personal struggles is entirely Hansberry's own, her life history gave her excellent material to draw upon in portraying the family's encounter with the sinister Mr. Lindner. During Hansberry's childhood her family lived in an all-white Chicago neighborhood where the hostility of their neighbors, and the threat of physical violence, were ever present. Hansberry's father was the plaintiff in *Hansberry v. Lee*, 311 U.S. 32 (1940), a case that challenged the neighborhood's legal exclusion of black homeowners. While Hansberry's father lost the case, the house they lived in is now a historical landmark.

## Sensitive Content

Lorraine Hansberry's *A Raisin in the Sun* depicts the life of an African-American family coping with poverty and racism in Chicago in the 1950s. The characters speak in the vernacular, and occasionally use terms students may find offensive. This text deals with racism, and students might be upset by the ways in which the family's dreams are thwarted by overt and institutional racism. Other sensitive family issues are also discussed in the text.

Remind students that these are heavy subjects that many people still cope with, and you expect them to be mature enough to treat the subject matter and their fellow classmates with respect.

## Sub-Unit 2



**Lesson 1:**  
Meet the Younger  
Family



**Lesson 2:**  
“DAMN MY EGGS”



**Lesson 3:**  
“Well, I always  
wanted me a  
garden...”



**Lesson 4:**  
Dramatic Readings



**Lesson 5:**  
Flex Day 2



**Lesson 6:**  
You’re the Director!



**Lesson 7:**  
Pick a Character



**Lesson 8:**  
“What you always  
excusing me for!”



**Lesson 9:**  
Home



**Lesson 10:**  
Flex Day 3



**Lesson 11:**  
“For you to decide.”



**Lesson 12:**  
“What can we do for  
you, Mr. Lindner?”



Lesson 13:  
“Lemme tell you—”



Lesson 14:  
Idealist or Realist?





Lesson 15:  
“You teach him good.”



Lesson 16:  
Flex Day 4



# Sub-Unit 2 at a Glance

Lesson Objective	Reading
<p><b>Lesson 1: Meet the Younger Family</b></p> <p><b>Reading:</b> Students will act out early lines from <i>A Raisin in the Sun</i>. Then, they will analyze what the set and stage directions reveal about context and characters. They will perform the lines again to apply their understanding to their interpretation of the characters and setting.</p>	<p><b><i>A Raisin in the Sun:</i></b></p> <ul style="list-style-type: none"> <li>Act I, Scene One (pages 23–35)</li> <li><b>Solo:</b> Act I, Scene One (pages 31–35)</li> </ul>
<p><b>Lesson 2: “DAMN MY EGGS”</b></p> <p><b>Reading:</b> Students will discuss their understanding of a key piece of dialogue from Act I, Scene One, then study an actor’s interpretation to refine their previous analysis of this moment in the play.</p> <p><b>Writing:</b> Students will use evidence from the film and the text to demonstrate their understanding of Walter’s emotions.</p> <p><b>Video:</b>   Kenny Leon’s 2008 film</p>	<p><b><i>A Raisin in the Sun:</i></b></p> <ul style="list-style-type: none"> <li>Act I, Scene One (pages 23–39)</li> <li><b>Solo:</b> Act I, Scene One (pages 23–39)</li> </ul>
<p><b>Lesson 3: “Well, I always wanted me a garden...”</b></p> <p><b>Reading:</b> Students will identify either Travis’s or Beneatha’s wants, obstacles, and their actions in response to those obstacles in order to analyze and understand their chosen character.</p> <p><b>Writing:</b> Students will use text details to summarize their understanding of one character’s key want, obstacle, and reaction from the scene they analyzed.</p>	<p><b><i>A Raisin in the Sun:</i></b></p> <ul style="list-style-type: none"> <li>Act I, Scene One (pages 23–53)</li> <li><b>Solo:</b> Act I, Scene One (pages 23–47)</li> </ul>
<p><b>Lesson 4: Dramatic Readings</b></p> <p><b>Speaking and Listening:</b> Students will practice and perform dramatic readings using their tone, emphasis, and body language to demonstrate their interpretation of the character.</p> <p><b>Video:</b>   Kenny Leon’s 2008 film</p>	<p><b><i>A Raisin in the Sun:</i></b></p> <ul style="list-style-type: none"> <li>Act I, Scene One (pages 23–53); Act I, Scene Two (pages 60–67)</li> <li><b>Solo:</b> Act I, Scene Two (pages 60–67)</li> </ul>

## Writing Prompt

## Benchmark Stack

No analytical writing prompt.

**ELA.7.R.1.1**

ELA.K12.EE.1.1

ELA.K12.EE.2.1

ELA.K12.EE.3.1

ELA.K12.EE.4.1

ELA.K12.EE.6.1

ELA.7.V.1.1

ELA.7.V.1.3

What are two main emotions Walter conveys during his “DAMN MY EGGS” (Act I, Scene One, 110) moment? Use details from the play and film to describe how the dialogue, stage directions, and the actor’s voice and body movements show these emotions.

**ELA.K12.EE.2.1**

**ELA.7.C.1.4**

ELA.7.R.1.1

ELA.7.R.1.3

ELA.7.R.3.3

ELA.7.V.1.1

ELA.7.V.1.3

What is one thing that your character (Travis or Beneatha) wants right now? How does the setting of the play present an obstacle that gets in his or her way and how does he or she react?

**Extra:** Challenge Writing available in the digital lesson.

**ELA.7.R.1.1**

**ELA.7.C.1.4**

ELA.K12.EE.1.1

ELA.K12.EE.3.1

ELA.7.R.1.2

No analytical writing prompt.

**ELA.7.R.3.3**

**ELA.7.C.2.1**




ELA.K12.EE.1.1

ELA.K12.EE.3.1

ELA.K12.EE.6.1

ELA.7.R.1.1

ELA.7.V.1.3

Lesson Objective	Reading
<p><b>Lesson 5: Flex Day 2</b></p> <p>The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.</p>	
<p><b>Lesson 6: You're the Director!</b></p> <p><b>Reading:</b> Students will select and investigate moments where characters discuss money and use this information to analyze characters' reactions and responses to the check arrival.</p> <p><b>Speaking &amp; Listening:</b> Students apply their understanding of the characters to a dramatic reading of the scene when the check arrives.</p> <p><b>Writing:</b> Students will develop a claim about the characters in the moment when the check arrives.</p>	<p><b><i>A Raisin in the Sun:</i></b></p> <ul style="list-style-type: none"> <li>• Act I, Scene One (pages 23–53); Act I, Scene Two (pages 34–75)</li> <li>• <b>Solo:</b> Act I, Scene Two (pages 69–75)</li> </ul>
<p><b>Lesson 7: Pick a Character</b></p> <p><b>Reading:</b> Students will select one character and analyze moments in Act I that reveal what the character wants and how the character acts when an obstacle gets in the way. Then, they will synthesize this analysis into a description of this character.</p>	<p><b><i>A Raisin in the Sun:</i></b></p> <ul style="list-style-type: none"> <li>• Act I, Scene One (pages 23–53); Act I, Scene Two (pages 34–75)</li> <li>• <b>Solo:</b> Act II, Scene One (pages 76–86)</li> </ul>
<p><b>Lesson 8: “What you always excusing me for!”</b></p> <p><b>Reading:</b> Students will reread and watch film clips from Act II, Scene One, to compare characters' views on assimilation.</p> <p><b>Writing:</b> Students will write about Walter's views on assimilation.</p> <p><b>Video:</b>   Kenny Leon's 2008 film</p> <p><b>Module:</b>   Theme   Understanding Rhetoric</p>	<p><b><i>A Raisin in the Sun:</i></b></p> <ul style="list-style-type: none"> <li>• Act II, Scene One (pages 76–89)</li> <li>• <b>Solo:</b> Act II, Scene One (pages 86–89)</li> </ul>

## Writing Prompt

## Benchmark Stack

Each Flex Day activity provides practice with particular skills and benchmarks. Consult the Flex Day Activities Guide to see what is targeted by each activity.

What is one thing that is important for an audience to understand about the characters in this moment? Use details from the text to support your idea and describe how an actor might convey this thing.

**ELA.K12.EE.3.1**

ELA.K12.EE.1.1

ELA.K12.EE.4.1

ELA.7.R.1.1

No analytical writing prompt.

**Extra:** Challenge Writing available in the digital lesson.

**ELA.K12.EE.3.1**

ELA.K12.EE.1.1

ELA.K12.EE.4.1

ELA.7.R.1.1

Think about Walter's view of assimilation at this point in the play. Who would Walter want to fit in with and why?

**ELA.7.R.1.2**

**ELA.7.C.1.3**

ELA.7.R.1.3

ELA.7.R.3.4

ELA.7.V.1.1

ELA.7.V.1.3

Lesson Objective	Reading
<p><b>Lesson 9: Home</b></p> <p><b>Reading:</b> Students will use a Want/Obstacle/Action chart to analyze a character's reaction to Mama's big purchase.</p> <p><b>Writing:</b> Students will use details from the text to explain a character's reaction to Mama's big purchase.</p>	<p><b><i>A Raisin in the Sun:</i></b></p> <ul style="list-style-type: none"> <li>• Act II, Scene One (pages 89–95)</li> <li>• <b>Solo:</b> Act II, Scene Two (pages 96–104)</li> </ul>
<p><b>Lesson 10: Flex Day 3</b></p> <p>The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.</p>	
<p><b>Lesson 11: “For you to decide.”</b></p> <p><b>Reading:</b> Students will read closely to analyze why Mama gives Walter the money. Then, they will take the role of another character to argue why the evidence shows that that character should be given the money.</p>	<p><b><i>A Raisin in the Sun:</i></b></p> <ul style="list-style-type: none"> <li>• Act I, Scene One; Act II, Scene Two (pages 110–123)</li> <li>• <b>Solo:</b> Act II, Scene Three (pages 110–113)</li> </ul>
<p><b>Lesson 12: “What can we do for you, Mr. Lindner?”</b></p> <p><b>Reading:</b> Students will analyze what Mr. Lindner wants and how he reacts to obstacles in his way in two moments to understand what his actions mean for the Youngers.</p> <p><b>Writing:</b> Students will write about their characters’ reactions to Mr. Lindner and explain why he is an obstacle.</p>	<p><b><i>A Raisin in the Sun:</i></b></p> <ul style="list-style-type: none"> <li>• Act II, Scene Three (pages 113–121)</li> <li>• <b>Solo:</b> Act II, Scene Three (pages 113–129)</li> </ul>
<p><b>Lesson 13: “Lemme tell you—”</b></p> <p><b>Speaking &amp; Listening:</b> Students will act out Bobo’s visit to analyze the meaning of Walter’s words.</p> <p><b>Reading:</b> Students will analyze the sentence that Walter yells to try to understand the significance of the phrase and what the money means to Walter.</p> <p><b>Module:</b></p> <p> Figurative Language</p>	<p><b><i>A Raisin in the Sun:</i></b></p> <ul style="list-style-type: none"> <li>• Act II, Scene Two (pages 106–107); Act II, Scene Three (pages 124–130)</li> <li>• <b>Solo:</b> Act III (pages 131–140)</li> </ul>

## Writing Prompt

## Benchmark Stack

Describe how your character reacts to Mama's choice to buy the house. Does this reaction surprise you? Why or why not? (If you are following Beneatha, use what you know to imagine how she would respond.)

**ELA.K12.EE.1.1**

**ELA.7.C.1.4**

ELA.K12.EE.3.1

ELA.K12.EE.4.1

ELA.7.R.1.1

Each Flex Day activity provides practice with particular skills and benchmarks. Consult the Flex Day Activities Guide to see what is targeted by each activity.

No analytical writing prompt.

**ELA.K12.EE.1.1**

ELA.K12.EE.3.1

ELA.K12.EE.4.1

ELA.7.R.1.2

ELA.7.R.1.3

Describe exactly how your character reacts to Mr. Lindner's visit, and then explain why Mr. Lindner represents an obstacle for your character.

**ELA.7.R.1.2**

**ELA.7.C.1.4**

ELA.K12.EE.1.1

ELA.K12.EE.3.1

No analytical writing prompt.



**ELA.K12.EE.4.1**

**ELA.7.R.3.1**

**ELA.7.R.3.4**

ELA.K12.EE.1.1

ELA.K12.EE.3.1

Lesson Objective	Reading
<p><b>Lesson 14: Idealist or Realist?</b></p> <p><b>Reading:</b> Students will use text and film clips to analyze changes to what their character wants and how that character reacts when faced with an obstacle.</p> <p><b>Video:</b>   Kenny Leon's 2008 film</p>	<p><b><i>A Raisin in the Sun:</i></b></p> <ul style="list-style-type: none"> <li>• Act III (pages 132–134, pages 138–143)</li> <li>• <b>Solo:</b> Act III (pages 143–151)</li> </ul>
<p><b>Lesson 15: “You teach him good.”</b></p> <p><b>Reading:</b> Students will use text and film clips to analyze changes to what their character wants and how that character reacts when faced with an obstacle.</p> <p><b>Writing:</b> Students will use evidence to argue that a character has or has not changed over the course of the play.</p> <p><b>Video:</b>   Kenny Leon's 2008 film</p>	<p><b><i>A Raisin in the Sun:</i></b></p> <ul style="list-style-type: none"> <li>• Act III (pages 138–151)</li> </ul> <p><b>Solo:</b> “Harlem”</p>
<p><b>Lesson 16: Flex Day 4</b></p> <p>The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.</p>	

## Writing Prompt

## Benchmark Stack

No analytical writing prompt.

**ELA.7.R.1.2**

**ELA.7.V.1.1**

ELA.K12.EE.3.1

ELA.K12.EE.4.1

ELA.7.R.1.3

ELA.7.R.3.2

Based on what you know about your character, do his or her actions in this last part of Act III represent a change in the character or are the actions consistent with who the character was before? Use evidence from the ending as well as other parts of the play.

**ELA.K12.EE.6.1**

**ELA.7.R.1.1**

**ELA.7.C.1.4**

ELA.7.R.1.2

ELA.7.R.1.3

Each Flex Day activity provides practice with particular skills and benchmarks. Consult the Flex Day Activities Guide to see what is targeted by each activity.

# Sub-Unit 2 Preparation Checklist

## Lesson 1



Pages 49–53

- ❑ Create groups of 3–5 students in which students will practice the lines of Walter, Ruth, or Travis. In each group, students will practice the lines for just one character, saying the same lines over and over again until they become very comfortable with the way that character expresses him- or herself.
- ❑ Lessons in this unit include links to streaming video of Kenny Leon's 2008 version of *A Raisin in the Sun* starring Phylicia Rashad and Sean Combs. Optionally, clip times for Daniel Petrie's 1961 film starring Sidney Poitier are provided for teachers who may have access to that version and want to use it instead. If you have the Daniel Petrie 1961 film version, make sure you have your DVD available and ready to go; you will use it in Lesson 2. Preview the DVD with subtitles for English Language Learners. Your DVD includes Spanish, Portuguese, Chinese, Korean, and Thai subtitles.

*Note that lesson Solos can be completed in the digital curriculum, through the Amplify Mobile Solos app, or in print. Solo Activities PDFs can be found in the Materials section of the digital Unit Guide, along with a Solo Answer Key.*

## Lesson 2



Pages 54–57

- ❑ Preview Kenny Leon's 2008 film version of the “Damn My Eggs” scene. Start 04:10; End 11:23.
- ❑ Optional: If using the 1961 Daniel Petrie version, preview scenes in order to be ready to start and stop the film.
  - Start: 5:10 WALTER (At the window) Just look at 'em down there...Running and racing to work...
  - End: 11:12 WALTER (Slams the table and jumps up)—DAMN MY EGGS—DAMN ALL THE EGGS THAT EVER WAS!
- ❑ Instructions for streaming Kenny Leon's 2008 film:
  - Open the link to the streaming video *A Raisin in the Sun* on the device you'll use to project to students.
  - Click anywhere within the video pane to begin playing the video and gain access to controls and settings.
  - Turn subtitles on or off by clicking on the Settings icon next to the Volume control.

## Lesson 3



Pages 58–59

*No additional prep.*

## Lesson 4



Pages 60–61

- ❑ Print out a paper Scorecard for recording each student's performance.
- ❑ Preview Kenny Leon's 2008 film version of the scenes. (Refer to Lesson 2 for instructions on streaming the video.)
  - Start 22:24; End 34:30 and Start 38:11; End 42:01.
- ❑ Optional: If using the 1961 Daniel Petrie version, cue up the DVD and preview scenes in order to be ready to start and stop the film.
  - Start: 23:35 MAMA What time you be home from school today?
  - Skip 30:22–31:37 End: 35:00 RUTH I'm all right...(The glassy-eyed look melts and then she collapses into a fit of heavy sobbing. The bell rings.)

## Lesson 5: Flex Day

- ❑ Review each lesson activity to identify which one(s) will best support your students' skill progress.
- ❑ Each activity requires distinct preparation. Review the Instructional Guide for each activity you will assign.
- ❑ Prepare any texts, materials, or directions you may need to project or distribute.

## Lesson 6



Pages 62–64

- ❑ To act out the scene the first time, assign students to perform Ruth, Travis, Mama, or Walter.
- ❑ When completing the character chart, put students in groups of five, in which each student will work on one character: Ruth, Travis, Mama, Walter, or Beneatha—and then share results with the group.
- ❑ Review the Solo in advance. If students have access to the digital Solo for Lesson 6, they should complete the Venn diagram before Lesson 7. If they do not have digital access, please use the Venn diagram projection and fill it in with the class in Lesson 7.
- ❑ The reading for the lesson contains the first reference to Ruth's pregnancy and the family's mixture of reactions to this news. If students bring up the pregnancy and the ways in which the characters react to this news, it can be useful to note the many issues this family is trying to negotiate. Remind students that these are heavy subjects and Hansberry is showing the range of emotions and reactions a family has to changing circumstances—from wanting to celebrate the possibility of a new life to being gravely concerned about their ability to provide a good life for a child.

## Lesson 7

No additional prep.



Pages 64–67

## Lesson 8

Y Z  
A<sup>2</sup> B<sup>2</sup>

Pages 68–69

- ❑ Preview the 2008 Kenny Leon version of the scene. (Refer to Lesson 2 for instructions on streaming the video.)
  - Scene Three Start 59:28; End 1:06:57
- ❑ Optional: Obtain a DVD of the 1961 film *A Raisin in the Sun*, starring Sidney Poitier. Preview scenes to be familiar with when to start and stop the film.
  - **Back to Africa** Start: 55:35:00 (RUTH) What have we got on tonight! End: 1:00:00 (RUTH) He's had a little to drink...I don't know what her excuse is.
  - **Assimilation** Start: 1:00:00 (GEORGE to BENEATHA) Look honey, we're going to the theatre—we're not going to be in it... End: 1:05:40 (GEORGE) Thanks. Good night. (Half out the door, he reopens it. To WALTER) Good night, Prometheus!
- ❑ The reading for today's Solo contains a continued discussion between Ruth and Walter about Ruth's pregnancy.
- ❑ The B.E.S.T. Modules: Theme and Understanding Rhetoric, available in the digital lesson, provides an introduction to the Reading Benchmarks ELA.7.R.1.2 and ELA.7.R.3.4 and can be used to prepare students for this lesson.

## Lesson 9

C<sup>2</sup> D<sup>2</sup>  
E<sup>2</sup>

Page 70

- ❑ Prepare to break the class up into small group discussions of 3–5 students who have all chosen the same character to follow.
- ❑ Look at the scene with Mrs. Johnson so that you can preview the Solo assignment for students at the end of the lesson.

## Lesson 10: Flex Day

- ❑ Review each lesson activity to identify which one(s) will best support your students' skill progress.
- ❑ Each activity requires distinct preparation. Review the Instructional Guide for each activity you will assign.
- ❑ Prepare any texts, materials, or directions you may need to project or distribute.

## Lesson 11

F<sup>2</sup> G<sup>2</sup>  
H<sup>2</sup> I<sup>2</sup>

Pages 71–72

- ❑ Preview the lesson to see how it divides students into groups depending on which character they believe should have received the money from Mama.
- ❑ Notice that at the end of the lesson, you will need to help students find the correct Want/Obstacle/Action chart in their Writing Journals so they can do the Solo correctly.
- ❑ Review the Solo in advance to be prepared to introduce it at the end of class.

## Lesson 12

J<sup>2</sup> K<sup>2</sup>  
L<sup>2</sup>

Pages 73–74

*Note that students will again have to go to their Writing Journals to find and add to a character chart.*

## Lesson 13

- ❑ Review the text from Act II, Scene Three that you may want to project if students need help remembering how Big Walter has been referenced throughout the play.
- ❑ The B.E.S.T. Module: Figurative Language, available in the digital lesson, provides an introduction to the Reading Benchmark ELA.7.R.3.1 and can be used to prepare students for this lesson.

M<sup>2</sup> N<sup>2</sup>  
O<sup>2</sup>

Pages 75–76

## Lesson 14

- ❑ Preview the 2008 Kenny Leon version of *A Raisin in the Sun* scenes. (Refer to Lesson 2 for instructions on streaming the video.)
  - Clip 1 Start 1:54:25; End 1:55:35
  - Clip 2 Start 1:55:35; End 2:00:05
  - Clip 3 Start 2:00:05; End 2:02:01.
- ❑ Optional: Obtain the 1961 film *A Raisin in the Sun*, starring Sidney Poitier.
  - Preview scenes to be familiar with when to start and stop the film.
  - First video clip, Start: 1:44:23; End 1:45:00
  - Second video clip, Start 1:49:22; End 1:51:22
  - Third video clip, Start 1:51:22; End 1:54:51

P<sup>2</sup> Q<sup>2</sup>  
R<sup>2</sup> S<sup>2</sup>

Pages 77–78

## Lesson 15

- ❑ Preview Kenny Leon's 2008 scenes to be familiar with when to start and stop the film. (Refer to Lesson 2 for instructions on streaming the video.)
  - Start 1:58:52; End 2:01:56
- ❑ Optional: You may also choose to play clips from Daniel Petrie's 1961 film version of *A Raisin in the Sun*.

T<sup>2</sup> U<sup>2</sup>  
V<sup>2</sup> W<sup>2</sup>  
X<sup>2</sup>

Pages 79–81

## Lesson 16: Flex Day

- ❑ Review each lesson activity to identify which one(s) will best support your students' skill progress.
- ❑ Each activity requires distinct preparation. Review the Instructional Guide for each activity you will assign.
- ❑ Prepare any texts, materials, or directions you may need to project or distribute.

**Note:** There may be activities in these lessons that students will revise or refer to in a subsequent lesson. By keeping track of lessons that students complete in a print format, you can have students refer to their print work when they reach these activities. In addition, your students will need to copy any Writing Prompts completed in a print lesson into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.



# *A Raisin in the Sun*

Lorraine Hansberry

206

## Overview

Wouldn't it be fun to have enough money to do what you've always wanted? The Younger family is about to find out what that's like. Sometimes, there's more standing in the way of what you want than you think.

## Suggested Reading

### Connections: *A Raisin in the Sun*

*A Raisin in the Sun* opened on Broadway in 1959 to both popular and critical acclaim. It was popular partly because of its vivid portrait of family life and the struggle to succeed in a hard world—subjects nearly everyone could understand. But in its treatment of bigotry and discrimination, it was also way ahead of its time. This section of each lesson will introduce you to Hansberry's other writing, as well as other books you may enjoy.

A

## Lesson 1—Meet the Younger Family

 image  
1


Chicago in the early 1950s: *A Raisin in the Sun* was published in 1958 and staged on Broadway in 1959. The author wrote in 1958 that it takes place in Chicago sometime between the Second World War and “today” (1958), so we picture Chicago in the early 1950s. But Hansberry didn’t give us a specific date, so while we might want to picture *this* Chicago, it is possible that we are supposed to imagine that this story could take place today.

Library of Congress

A

### Lesson 1: Meet the Younger Family

**Present:** Introduce the author, Lorraine Hansberry, and the setting of the play *A Raisin in the Sun*.

S

Direct students to follow along on pages 207–209 of the Student Edition as you read aloud.

Read aloud the descriptions below each image on pages 207–209 of the Student Edition.

3 min

### Lesson 1 Materials

- Chicago in the early 1950s
- Headline: “Huge Success”
- Lorraine Hansberry

**A** See previous page for instructions in Step A.

## Meet the Younger Family

**A**

### Lesson 1—Meet the Younger Family (continued)

image  
2



**Lorraine Hansberry**

January 19, 1959

Dear Mother,

Well here we are. I am sitting alone in a nice hotel room in New Haven, Conn. Downstairs, next door in the Shubert Theatre, technicians are putting the finishing touches on a living room that is supposed to be a Chicago living room. Wednesday the curtain goes up at 8 p.m. The next day New Haven papers will say what they think about our efforts. A great deal of money has been spent and a lot of people have done some hard, hard work, and it may be the beginning of many different careers. The actors are very good and the director is a very talented man—so if it is a poor show I won't be able to blame a soul but your youngest daughter...

Lorraine Hansberry: The first black woman to write a play that was produced on Broadway. Here, you see a letter that she wrote to her mother shortly before the play's debut.

© Bettmann/CORBIS

A

image  
3


"Huge Success!": *A Raisin in the Sun* was nominated for four Tony awards, ran for two years, toured all over the world, and was very quickly turned into a popular movie—for which Hansberry wrote the screenplay.


Hulton Archive/Getty Images


**B Lesson 1** (continued)


Benchmark: ELA.7.R.1.1


**Work Out Loud:** Students practice reading lines to understand the format of the play.


 Read aloud Act I, Scene One, pages 25–27, ending with [RUTH (Almost matter of factly...)].


 Discuss Activities 1–3 as a class.  
NOTE: If necessary, go over the format of a play.


 You've noticed some of the ways that a drama like *A Raisin in the Sun* is structured differently than a story like "Sucker."


 Imagine you were part of a theater group that was going to perform this play. How would the stage directions help you prepare to perform?


 How are the stage directions communicated to the audience?


 Divide the class into three groups and assign each group a character (Ruth, Walter, or Travis) to practice acting their lines.


 The acting will start where the dialogue starts, to get right into the action.


 We're jumping over the long stage directions for now.


 We'll return to see what they reveal about the setting and characters later.


 Give students 5 minutes to practice their character's lines in order to get comfortable and more fluent with the language.

 Direct students to complete Activities 1–4 in the Student Edition.

 Choose 1 student from each group to act out the scene. Let them know that you are going to read the stage directions.

 Students act out the scene.

 Discuss what students can figure out about the family from the spoken lines.

 **Writing Journal:** Students respond to the question on page 20.

22 min

**B****Lesson 1—Meet the Younger Family** (continued)

Follow along as your teacher reads aloud Act I, Scene One, pages 25–27, in *A Raisin in the Sun*:

**Start:** [RUTH Come on now, boy, it's seven thirty!]

**End:** [RUTH (*Almost matter of factly...*)]

1. What do you notice about how this text looks?
2. What makes it different from other texts we've read so far?
3. Why do you think the text is structured this way? How does the structure help you understand the setting and characters?

**Prepare Your Lines**

Practice reading your assigned character's lines with your group:


- **Ruth** Act I, Scene One, page 25  
**Start:** [Come on now, boy, it's seven thirty!]  
**End:** [*...in his voice there is a quality of indictment*]
- **Walter** Act I, Scene One, pages 25–26  
**Start:** [WALTER Is he out yet?]  
**End:** [WALTER Ain't nobody bothering you. (*Reading the news of the day absently again*) Say Colonel McCormick is sick.]
- **Travis** Act I, Scene One, pages 28–29  
**Start:** [TRAVIS (*Watching the bathroom*) Daddy, come on!]  
**End:** [TRAVIS (*Sulking and standing apart from her unnaturally*) I'm gone.]

Do not read the words in parentheses out loud. They are stage directions and give you hints about how to deliver your lines.

4. Read the first line to yourself.
5. On the count of three, read the first line together.
6. Do it again.
7. Repeat for each line. (Decide as a group if you want to do a few lines at a time instead of one line at a time.)



Respond to the question about the scene on page 20 of your Writing Journal.

 **210** Character & Conflict • Lesson 1

**Differentiation: Step B**

● *ELL(Dev)*, ■ *Moderate*: Plan how you will assign groups for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are below grade level should be paired with students on or above grade level.

If students are below grade level in reading or are ELL students, direct them to the italicized text. Remind them that they will not be reading aloud the italicized text because it is the stage directions.

C

Review *A Raisin in the Sun*, Act I, Scene One, stage directions, pages 23–24:

**Start:** [*The YOUNGER living room would be a comfortable and well-ordered room...*]

**End:** [*At right, opposite, is a second room (which in the beginning of the life of this apartment was probably a breakfast room) which serves as a bedroom for WALTER and his wife, RUTH.*]

1. Read the introductory stage directions.
2. Highlight what you find out about setting or characters that you didn't know before.

D

1. Review *A Raisin in the Sun*, Act I, Scene One, stage directions, pages 23–24:

**Start:** [*The YOUNGER living room would be a comfortable and well-ordered room...*]

**End:** [*At right, opposite, is a second room (which in the beginning of the life of this apartment was probably a breakfast room) which serves as a bedroom for WALTER and his wife, RUTH.*]

2. Stage directions are an important feature of how plays are structured. Think about what the introductory stage directions help you understand about the characters and the situation.
3. Watch your classmates' performances.
4. Share any new insights you have gained about the characters with the class.



Answer questions 1–3 on page 20 of the Writing Journal.

C

## Lesson 1 (continued)

Benchmark: ELA.7.R.1.1

### Use the Text as Referee:

Students read stage directions for information to use when they act out the scene again.



Direct students to page 211 of the Student Edition to complete Activities 1 and 2.



**Writing Journal:** Students respond to questions 1–3 on page 20.



Discuss responses.



### Possible Discussion Questions:

- How does the setting show what is happening in this room?
- What would someone watching the play actually see?

8 min

D

## Lesson 1 (continued)

Benchmark: ELA.7.R.1.1

**Work Out Loud:** Students use information from the stage directions to show more about each character as they act out the first part of the scene again.



Students complete Activity 1 on page 211 of the Student Edition.



Before students act, discuss some of the implications of the stage directions:



What information do we learn about what Ruth/Walter/Travis is feeling?



What expressions do you think would be on their faces? Why?



Choose 3 students to act out the parts of Ruth, Walter, and Travis again.



Students share new insights about the characters with the class.

8 min



**Wrap-Up:** Project.



**Exit Ticket:** Project.

6 min

End of Lesson 1

## E Lesson 2: "DAMN MY EGGS"

Benchmark: ELA.K12.EE.2.1

**Discuss:** Students review a Solo question and compare hearing a line read in a film to reading a line aloud in class.

**S** Direct students to page 212 of the Student Edition.

A play is reinterpreted by the people performing it.

Their jobs are to figure out what the characters are feeling and thinking, and to picture what else they might do to express these feelings.

**S** Direct students to complete Activities 1 and 2 on page 212. If they did not complete the Solo, have students reflect on the line and surrounding lines.

**Writing Journal:** Students respond to questions 1 and 2 on page 21.

Call on a few students to say the line the way they think it should be said.

Discuss responses. Ask students if they think Walter is mainly angry about his eggs.

## F Lesson 2 (continued)

**Work Out Loud:** Students watch the film version of this scene and consider how it varies from the images in their heads.

We're going to watch a film clip of the scene you performed at the end of the last lesson.

Watch for clues to what the director, set designer, and performers thought about how Walter should look and act, what the Youngers' apartment should look like, and what kind of emotions Walter and Ruth should be showing.

Watch for Walter's "DAMN MY EGGS" (Act I, Scene One, page 34) to see how the film version agrees with or differs from your own interpretation.

**Project & Play:** Kenny Leon's 2008 film. Start 04:10; End 11:23.

*Optional: You can also choose to play from Daniel Petrie's 1961 film version of A Raisin in the Sun: Start: 5:10; End: 11:12.*

## Lesson 2—"DAMN MY EGGS"

Refer to *A Raisin in the Sun*, Act I, Scene One, pages 31–34:

**Start:** [WALTER (After him, pointing with pride) That's my boy.]

**End:** [WALTER (Slams the table and jumps up)—DAMN MY EGGS—DAMN ALL THE EGGS THAT EVER WAS!]

1. Review your description from the Lesson 1 Solo of what Walter is upset about when he says, "DAMN MY EGGS" (Act I, Scene One, page 34).
2. Review the scene and highlight additional details that provide clues about other things Walter may be frustrated about.



Respond to questions 1 and 2 on page 21 of your Writing Journal.

F

1. Watch the video.
2. Consider how the scene in the film compares to how you pictured it in your mind.
3. Pay close attention to Walter's "DAMN MY EGGS" line.

212 Character & Conflict • Lesson 2

### Lesson 2 Materials

- Dramatic Reading Scorecard
- A Raisin in the Sun* DVD
- Emotion Chart
- Kenny Leon's 2008 film



### Differentiation: Step F

● *ELL(Dev)*: You may choose to play this video more than once to support students reading below grade level with comprehension and ELL students with language acquisition.

G

Discuss your impressions of the scene with your class.

You can use the chart below to help you identify Walter's emotions.



Respond to questions 1 and 2 on page 22 of your Writing Journal.

G

## Lesson 2 (continued)

Benchmark: ELA.K12.EE.2.1

**Work Visually:** Students discuss the video and Walter's emotions.

S

Lead a discussion using the activity on page 213 of the Student Edition.

WJ

**Writing Journal:** Students respond to questions 1 and 2 on page 22.

Q

What surprised you about the performance based on what you thought/pictured as you read the text?

Q

What new insights did you have into the character of Walter?

U

Direct students to focus on the "DAMN MY EGGS" moment.

Q

What new ideas did you get from the film depiction about what Walter was feeling in this moment?

10 min




### Differentiation: Step G


If you have students who struggle to express their thoughts in group settings or are extremely shy, you may choose to conduct this discussion in pairs instead of as a class discussion.

## H Lesson 2 (continued)


Benchmark: ELA.7.C.1.4


**Write & Share:** Students write about Walter's emotions and give their classmates feedback about their writing.

 **Warm-Up:** Use the digital lesson to make sure students have language to start writing.

 **Writing Prompt:** Students respond to the prompt on page 23 of their Writing Journals.

 **Differentiation:** Digital PDF.

 **On-the-Fly:** Circulate around the room to support students.

 **Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.

## "DAMN MY EGGS"

### H Lesson 2—"DAMN MY EGGS" (continued)

Think about how Walter displayed emotion during his "DAMN MY EGGS" scene (Act I, Scene One, page 34).



Respond to the Writing Prompt on page 23 of your Writing Journal.

I

1. If you were putting on a stage production of *A Raisin in the Sun*, how would you choose to make it look and feel? Mark your answer.

- ☐ Like the version I had in my head when I first read the play
- ☐ Like the film version I just watched
- ☐ Like the version I have in my head now that I've read closely and compared the two



Reflect on the film version on page 24 of your Writing Journal.



### Differentiation: Step H

● *ELL(Dev)*, ■ *Moderate*: Alternate Writing Prompt provides guiding questions and sentence starters.

I

## A Raisin in the Sun Dramatic Reading Activity

1. You will select a 30-word passage from *A Raisin in the Sun*, in which a character reveals something interesting about him- or herself. You will prepare to *recite* that passage aloud in the way your character would say it.

The following is a scorecard your teacher will use to measure your performance. Take a minute to review it.

SCORECARD		
Criteria	Earned Points	Possible Points
Choose a passage that reveals something about who this character is as a person.		3
Memorize a minimum of 30 words.		3
Project loudly enough for everyone to hear.		3
Perform the lines in character and in a way that conveys the meaning of the scene.		8
Write a minimum of six sentences explaining how this part of the scene expresses something about the character.		8
<b>Total</b>		
Extra Credit: Use props, costumes, music, or something else that helps the audience better understand the scene.		
<b>Grand Total</b>		

## Planning Your Performance


2. Pick and highlight two 30-word passages from Act I, Scene One, that you might like to memorize and recite. Be ready to show these two passages to your teacher in the next class.
3. As you choose, think about which character interests you the most.


I


## Lesson 2 (continued)


Benchmark: ELA.K12.EE.2.1


**Introduce:** Students prepare to interpret the text dramatically.


 Students complete the activity on page 214 of the Student Edition.


 Call on a few students to respond.


 **Writing Journal:** Students respond to the question on page 24.


 Introduce the dramatic reading Activity 1 on page 215 of the Student Edition.


 You'll do a dramatic reading a few lessons from now, so you need to choose a passage to practice.


 You can pick a monologue where just one character is speaking, or a dialogue, where 2 people are speaking (and ask a classmate to do it with you).

 Explain that the scorecard is what you will use to measure students' performances. As students prepare their passages, they will get directions for each element to support their success.

 Students review scorecards on page 215 of the Student Edition and ask questions.

 Right now you'll choose two possible passages. In your Solo, you'll decide which you want to memorize, and prepare.

 Students complete Activities 3 and 4 in the Student Edition.

 For your Solo after the next class, you'll finish memorizing the passage, and practice it 10 times, adding new choices to your performance.

 **Exit Ticket:** Project.

16 min

End of Lesson 2

## J Lesson 3: "Well, I always wanted me a garden..."

Benchmark: ELA.7.R.1.1

**Introduce:** Students analyze the characters' reactions to the conflict created by the setting.

Authors often create characters by thinking about what the characters want, what obstacles get in their way, and what actions they take to get around those obstacles.

As readers, we are going to look at the characters in *A Raisin in the Sun* this way.

Often, characters' obstacles are created by their setting or by other characters.

As I read, listen for Beneatha. We can learn a lot about her from how she responds to this obstacle.

**S** Direct students to page 216 of the Student Edition.

**Read aloud** Act I, Scene One, pages 35–37, starting with [WALTER (*Mumbling*)], and ending with [BENEATHA (*With fury*) What do you want from me, Brother—that I quit school or just drop dead, which!].

**S** Discuss questions 1–4 in the Student Edition.

**Direct students** to the chart on page 25 of their Writing Journals and discuss how, in this case, all the characters want the same thing and have a similar obstacle.

**Decide** whether students should try to fill in the Action column independently or as a class.

**Writing Journal:** Students fill in the Action column of the chart on page 25.

## Lesson 3—"Well, I always wanted me a garden..."

1. Follow along as your teacher reads aloud *A Raisin in the Sun*, Act I, Scene One, pages 35–37:

**Start:** [WALTER (*Mumbling*) We one group of men tied to a race of women with small minds!]

**End:** [BENEATHA (*With fury*) What do you want from me, Brother—that I quit school or just drop dead, which!]

2. When Beneatha first enters this scene, what does she want?

3. Explain how this character is affected by her setting or by the other characters.

4. Which quote from the text shows the obstacle that prevents Beneatha from getting what she wants?

Now, consider the Want/Obstacle/Action of the other characters in the scene.



When your teacher directs you, fill in the Action column of the chart on page 25 of your Writing Journal.

216 Character & Conflict • Lesson 3

### Lesson 3 Materials

No materials.

### Differentiation: Step J

If students are unsure about the meaning of "obstacle," explain that an obstacle is something that makes it difficult for you to do what you want to do. Provide examples, if necessary.

If students are having difficulty distinguishing the wants, obstacles, and actions of multiple characters, you may choose to complete this activity as a class.

K

1. Read Act I, Scene One, excerpts:
  - pages 28–31
  - pages 36–38
2. Choose either Travis or Beneatha to focus on.
3. Go back to the excerpt for your character.

- Travis: pages 28–31
- Beneatha: pages 36–38

Highlight the lines that show you...

- what the character wants.
- what gets in his or her way. (There may be more than one obstacle. Choose one.)
- how he or she reacts to that obstacle.

4. Annotate each line to explain your ideas.



Use your highlights and notes to complete the chart on page 26 of your Writing Journal.

L

Think about what your character wants, and how he or she reacts to the obstacles in the way.



Respond to the Writing Prompt on page 27 of your Writing Journal.

K

## Lesson 3 (continued)

Benchmark: ELA.7.R.1.1

**Work Visually:** Students analyze either Travis or Beneatha to prepare to write about that character.

S

Students complete Activities 1–3 on page 217 of the Student Edition.

NOTE: The Travis passage is more straightforward.



**Writing Journal:** Students fill in the Action column of the chart on page 26.

L

## Lesson 3 (continued)

Benchmarks: ELA.7.C.1.4, ELA.7.R.1.1

**Write & Share:** Students use their charts to write about their characters' want, obstacle, and response in order to explore how the setting of a drama shapes character development.



**Warm-Up:** Use the digital lesson to make sure students have language to start writing.



**Writing Prompt:** Students respond to the prompt on page 27 of their Writing Journals.



**Differentiation:** Digital PDF.



**On-the-Fly:** Circulate around the room to support students.



**Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.



**Exit Ticket:** Project.

End of Lesson 3



### Differentiation: Step L






- **ELL(Dev):** Alternate Writing Prompt uses simplified language and provides the definition of "obstacle," guiding questions, and sentence starters.
- **Moderate:** Alternate Writing Prompt provides a list of guiding questions and sentence starters.

## M Lesson 4: Dramatic Readings

Benchmark: ELA.7.R.3.3

**Select:** Students consider ways to show how their characters are feeling.





3 min

-  Review strategies for acting in character.
-  Have a few students suggest good strategies for acting in character.
-  Direct students' attention to the excerpt that focuses on their character.
-  Direct students to page 218 of the Student Edition.
-  **Writing Journal:** Students respond to questions 1 and 2 on page 28.

## N Lesson 4 (continued)

**Review:** Make sure students know what to do when they perform and when they observe others performing.

5 min

-  Tell students they can ask you or other students to help them perform their lines by reading the lines of other characters in the scene and/or the stage directions.
-  If a student is unprepared, interrupt them quickly, and suggest they practice more and perform on another day.
-  Consider giving students a break to stand up and stretch after 5 or 6 performances.
-  Direct students to follow the Directions for Student Performers on page 218 of their Student Edition.

M

## Lesson 4—Dramatic Readings

1. Refer to the Act I, Scene One, excerpt for the character you chose to analyze.
  - Travis: pages 28–31
  - Beneatha: pages 36–38
2. Consider what this section reveals about your character.




Respond to questions 1 and 2 on page 28 of your Writing Journal.





N

### Directions for Student Performers

1. Take a deep breath and exhale slowly.
2. Recite your passage.
3. Explain to the class:
  - A. Why you picked this passage
  - B. What you learned about the character by preparing for your performance

 **218** Character & Conflict • Lesson 4

### Lesson 4 Materials

-  *A Raisin in the Sun* DVD
-  Directions for Student Performers
-  Dramatic Reading Scorecard
-  Kenny Leon's 2008 film

O

Watch your classmates perform.

Observe:

1. A classmate that chose the same character as you.
2. How the classmate expresses a same or different idea or emotion.
3. A way they emphasize the idea or emotion.



Respond to questions 1–3 on page 29 of your Writing Journal.

P

As you watch the videos, consider:

1. What do you notice about how each character sounds when they speak?
2. How do the characters use their expressions to show what they are feeling?

O

## Lesson 4 (continued)

Benchmark: ELA.7.C.2.1

**Student Presentations:** Students take turns performing their passages for the class.



Direct students to page 219 of the Student Edition.



Call on students to perform.



Remind observers to review what to look for in the performance on page 218.



**Writing Journal:** Students respond to questions 1–3 on page 29.

20 min

P

## Lesson 4 (continued)

Benchmark: ELA.7.R.3.3

**Work Visually:** Students watch a film clip to see what happens in the rest of Act I, Scene One, and the start of Scene Two.



Students consider the questions on page 219 of their Student Editions as they watch the clips.



**Project & Play:** Clips of the scene from Kenny Leon's 2008 film version.

Scene 1 [22:24–34:30]

Scene 2 [38:11–42:01]

*Optional: You can also choose to play clips from Daniel Petrie's 1961 film version of A Raisin in the Sun.*

*Start: 23:35; End: 35:00;*

*Skip 30:22–31:37.*



Discuss questions 1 and 2 from the Student Edition with the class.



**Possible Responses:**

- Beneatha—sounds very matter of fact, very sure of herself
- Mama—has an authoritative tone
- Ruth—has a sympathetic tone toward Beneatha and Mama



**Exit Ticket:** Project.

24 min

End of Lesson 4

### Before You Begin Lesson 5:

Lesson 5 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital lesson.

## Q Lesson 6: You're the Director!

Benchmark: ELA.K12.EE.3.1

**Work Visually:** Students analyze how the characters talk about money throughout Act I to figure out what each wants from the check.

Today we will look at the scene where the check arrives, but first we need to understand what the money means for each character.

Put students into groups of 5.

Direct students to complete Activities 1–5 on page 220 of the Student Edition with their group.

Each person takes responsibility for tracking down just one character's "want" about money in Act I.

**Writing Journal:** Students fill in the chart on pages 30–31.

Discuss what each character wants to do with the money. Note that there is no "Action" column in the chart.

We don't see the characters taking much "action" yet—but we can learn a lot about them from the emotions they express as they realize not everyone is going to be able to do what he or she wants with this money.

**Writing Journal:** Students answer the question on page 32.

You're the Director!

## Q Lesson 6—You're the Director!

What does the money mean for each character?

Refer to *A Raisin in the Sun*, Act I, pages 23–75, as you complete these activities with your group.

1. Review what each character wants at the end of Act I.
2. Decide with your group who will take responsibility for each character.
3. Read the lines provided for your character.
4. Focus on those that show you what your character wants at that moment.
5. Share your responses with your group so that every student can complete the Want box for each character.



Fill in your character's box in the chart on pages 30–31 of your Writing Journal, then fill in the rest of your chart as you listen to your group.

Consider what each character wants to do with the money and how each character is feeling at the end of Act I.



Respond to the question on page 32 of your Writing Journal.

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### Lesson 6 Materials

- Venn Diagram 1 (Solo): Mama, Ruth, Walter, if completed.
- Sample Venn Diagram, if needed.
- Emotion Chart

### Differentiation: Step Q

- *ELL(Dev)*: Plan how you will assign groups for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are reading below grade level should be paired with students who are reading on or above grade level.
- *ELL(Dev)*: You may choose to project the Emotion Chart to help ELL students identify the characters' emotions.

R

**The Check Arrives: How Do the Youngers Feel?**

- Follow along as your classmates read aloud *A Raisin in the Sun*, Act I, Scene Two, pages 67–71:

**Start:** [(The bell sounds suddenly and sharply and all three are stunned—serious and silent—mid-speech...)]

**End:** [WALTER ...Yeah, you tell me then!]

- Highlight clues in the passage about how your character is feeling when the check arrives.



Answer question 1 on page 33 of your Writing Journal.

- Focus on this line in the text and consider how you think an actor should say it:

**MAMA** (She holds the check away from her, still looking at it. Slowly her face sobers into a mask of unhappiness) Ten thousand dollars. (Act I, Scene Two, page 69)

- Highlight Mama's lines in the text in Act I, Scene Two, page 69.
- Write a note next to her lines to describe how the actor should say the line.
- Find the quote from your character in the list below, then answer the questions about it in your Writing Journal.

**RUTH** That's a whole lot different from having it come and being able to hold it in your hands...a piece of paper worth ten thousand dollars... (Act I, Scene Two, page 68)

**MAMA** We ain't never been no people to act silly 'bout no money— (Act I, Scene Two, page 68)

**WALTER** (sits down and grasps it close and counts off the zeros) Ten thousand dollars—(He turns suddenly, frantically to his mother and draws some papers out of his breast pocket) Mama—look. Old Willy Harris put everything on paper— (Act I, Scene Two, page 70)



Respond to question 2 on page 33 of the Writing Journal about what your character is feeling.

R

**Lesson 6** (continued)

Benchmark: ELA.K12.EE.3.1

**Work Out Loud:** Students consider how to act out the scene in which the check arrives.



We are going to read lines from the “check arrives” scene again with our new insight into each character.



Assign students to read aloud the 4 parts: Ruth, Mama, Travis, and Walter. Read the stage directions yourself to maintain momentum.



Students complete Activities 1 and 2 on page 221 of their Student Edition.



**Writing Journal:** Students answer question 1 on page 33.



Call on students to share the evidence they used to support the emotions they wrote about.



When students have finished writing, discuss:



What's Mama feeling? How might she show this?



Direct students to complete Activities 3–6 on page 221 of the Student Edition.



**Writing Journal:** Direct students to answer question 2 on page 33.



Ask 2 different students to come up and write their notes (using different colors) so that you end up with 2 different notes for each character's line.



Call on volunteers to act out each line, following the notes and discussing students' choices for each line.

12 min

**S Lesson 6** (continued)

Benchmark: ELA.K12.EE.3.1

**Write & Share:** Students write about the characters' emotions when the check arrives and give their classmates feedback.

**Warm-Up:** Use the digital lesson to make sure students have language to start writing.

**Writing Prompt:** Students respond to the prompt on page 34 of their Writing Journals.

**Differentiation:** Digital PDF.

**On-the-Fly:** Circulate around the room to support students.

**Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.

**Exit Ticket:** Project.

End of Lesson 6

**T Lesson 7:** Pick a Character

**Discuss:** Students discuss obstacles and what characters could do with the money.

Discuss Act I, Scene Two, pages 67–71, start: [(*The bell sounds...*)], end: [WALTER You ain't looked...] with students.

What is the "obstacle" here? (*There is a limited amount of money.*)

What sorts of things could these characters do with this money?

If Ruth took that action (pick one a student suggests), what would you think of her?

Try the same question for other characters.

**S Lesson 6—You're the Director!** (continued)

Think about how each of the characters is feeling when the check arrives in *A Raisin in the Sun*, Act I, Scene Two, pages 67–71:

**Start:** [(*The bell sounds suddenly and sharply and all three are stunned—serious and silent—mid-speech....*)]

**End:** [WALTER ...Yeah, you tell me then!]



Respond to the Writing Prompt on page 34 of your Writing Journal.

**222** Character & Conflict • Lesson 6

**Differentiation: Step S**

● *ELL(Dev)*, ■ *Moderate*: Alternate Writing Prompt provides sentence starters.

T

## Lesson 7—Pick a Character

Turn to *A Raisin in the Sun*, Act I, Scene Two, pages 67–71:

**Start:** [(The bell sounds suddenly and sharply and all three are stunned—serious and silent—mid-speech...)]

**End:** [WALTER ...Yeah, you tell me then!]

U

Review the Venn diagram you may or may not have completed in the Solo for your last lesson.

V

Review *A Raisin in the Sun*, Act I, pages 23–75, with these questions in mind:

- Which moments do you remember best?
- Who was expressing that he or she wanted something?
- How could you tell?



Fill in the chart on page 35 of your Writing Journal to record your thoughts.

U

## Lesson 7 (continued)

**Discuss:** Students review the Venn diagram results from the previous Solo. If students did not complete the digital Solo for Lesson 6, project the Venn diagram and complete it with students now.



**Project:** Sample Venn diagram.



Direct students to review the Venn diagram to see to what extent motivations are shared and understood by other characters.



Point out that 2 big motivations have been discussed (in the bathroom scene and when the money arrives) but there are others that are more subtle, such as Ruth, Mama, and Walter all wanting Travis to be happy.



Pick a motivation shared by all 3 characters. Compare and contrast the characters by asking students:



How does each show he or she wants this?



How does each act when something gets in the way?



Now, pick a motivation that only one character has.



Why is this so important to him or her?



Are other characters sympathetic to this character's motivation (want)?

10 min

V

## Lesson 7 (continued)

Benchmark: ELA.K12.EE.3.1

**Work Visually:** Students review what characters want in Act I to prepare to choose a character to follow for the rest of the play.



Students complete the activity on page 223 of their Student Edition.



Which character stood out to you in Act I? What does he or she seem to want?



**Writing Journal:** Students fill in the chart on page 35.

9 min



### Lesson 7 Materials



For projection: Sample completed Venn Diagram from Lesson 6 Solo



Possible Answers for Want/Obstacle/Action Chart

## W Lesson 7 (continued)

Benchmark: ELA.K12.EE.3.1

**Work Visually:** Students choose their characters, brainstorm ideas about them, and then fill in a line of the Want/Obstacle/Action chart.

**S** Students complete Activity 1 on page 224 of the Student Edition.

**Help** Help students choose a character that they will follow for the rest of the play.

**Writing Journal:** Students respond to questions 1 and 2 on page 36.

**Help** Tell students not to overthink it—they shouldn't be looking for evidence in the text right now.

**S** When students have completed the questions, direct them to read the chart directions on page 224 of their Student Editions.

**Writing Journal:** Students fill in the chart on page 37.

### Pick a Character

W

## Lesson 7—Pick a Character (continued)

1. Choose a character to follow for the rest of the play.



Answer questions 1 and 2 about your character on page 36 of your Writing Journal.

2. What does your character want? What are his or her obstacles? You're going to fill in a Want/Obstacle/Action chart for your character. Look in *A Raisin in the Sun*, Act I, Scene One, pages 23–53, to find:

- When the character shows that he or she wants something, then is looking for what gets in the way
- When the character is frustrated, angry, or facing an obstacle, then is looking for the obstacle

For the Action column, find specific examples of what the character does or says in response to the obstacle. These actions will often be the character's defining moments—the times when we really see who this person is.



Complete the chart on page 37 of your Writing Journal.



### Differentiation: Step W

To help students choose their characters, keep in mind:

- Walter and Mama are challenging.
- Beneatha has clear-cut motivations.
- Ruth appears less, but her motivations are more subtle.

Students who are struggling to read and understand this text will benefit from completing this chart with a partner who has also chosen the same character.



Let's consider who a character is by looking at their wants and reaction to obstacles.

Here's an example:

Suppose we say "Jake is an honest character." How do we know that?

- Jake really loves chocolate, and his mother doesn't believe it is healthy, so he doesn't get it very often. One night he is walking by a chocolate shop and sees the front door wide open, and no one inside. He hasn't eaten chocolate in a while, but he decides not to steal and lie—he closes the door and keeps walking.
- Jake wants chocolate, his obstacles are his mother and his own honesty. Based on how he responds when faced with obstacles, you can conclude he is probably an honest kid.

Today's assignment will help you write something that would help readers understand the character of the character you chose.



With your partner, complete questions 1–5 on pages 38–39 of your Writing Journal.



## Lesson 7 (continued)

Benchmark: ELA.K12.EE.3.1

**Connect Text:** In pairs, students complete sentences about their characters' wants, obstacles, and actions.



Assign partners, pairing students with others who chose the same character.



We learn about a person's character by looking at what that person wants and how he or she reacts to the obstacles life presents.



Read aloud the example on page 225 of the Student Edition.



**Writing Journal:** Students fill in the blanks to complete questions 1–5 on pages 38–39 with their partners.



**On-the-Fly:** Circulate around the room to support students.



**Exit Ticket:** Project.

20 min

End of Lesson 7

## Y Lesson 8: "What you always excusing me for!"

**Select Text:** Students analyze Walter's actions in the text and explain his sudden change in behavior.

Assign pairs.

**S** Direct students to page 226 of their Student Edition to complete Activities 1–2 independently, and Activities 3–4 with their partner.

Call on students to share responses.

**S** Students complete Activity 5 on page 226 of their Student Edition.

Discuss responses.

**Writing Journal:** Students complete the Activity on page 40.

**Possible Responses:**

- Act I: He feels people don't notice him; Act II: He's jumping around to get noticed.
- Act I: He feels out of ideas, helpless; Act II: He reverts back to being a kid/connecting with Beneatha.

10 min

## Z Lesson 8 (continued)

Benchmarks: ELA.7.R.1.2, ELA.7.V.1.1

**Work Visually & Discuss:** Students watch a clip from Act II, Scene One, and consider how Beneatha feels about the word "assimilation."

Tell students to keep the word "assimilation" in mind as they watch the clip and try to figure out what it means to Beneatha.

**Project & Play:** Clip 4. [59:29–1:03:38].

Assign pairs.

**S** Students complete the activity on page 226 of their Student Edition with their partner.

Some students may need a clear definition of what it means to assimilate: to join a group and make oneself more like the members of that group (similar).

**Writing Journal:** Students respond to the question on page 41.

Discuss the clip and student responses.

Beneatha paints assimilation as straightforwardly negative: "I hate assimilationist Negroes!" (Act II, Scene One, page 81).

Ask students if there are any signs that she is not completely opposed to fitting in with the culture of America. (Maybe assimilation is not as straightforward for Beneatha as she says it is.)

15 min

## Y Lesson 8—"What you always excusing me for!"

1. Read *A Raisin in the Sun*, Act II, Scene One, pages 76–80:

**Start:** [Time: Later the same day]

**End:** [RUTH He's had a little to drink ... I don't know what her excuse is.]

2. Highlight or underline lines from the text that show what Walter is doing.

Discuss with a partner:

- What do you notice happening between Walter and Beneatha?
- What do you think is going through Walter's mind during this moment?

5. In Act II, Walter is acting very differently than in Act I. Which line from Act I do you think best contrasts with how he's acting today? Circle your answer. All passages are from *A Raisin in the Sun*.

- "WILL SOMEBODY PLEASE LISTEN TO ME TODAY!" (Act I, Scene Two, page 70)
- "I'm a grown man, Mama." (Act I, Scene Two, page 71)
- "I want so many things that they are driving me kind of crazy...Mama—look at me." (Act I, Scene Two, page 73)
- "No—it was always money, Mama. We just didn't know about it." (Act I, Scene Two, page 74)



Explain what is going on with Walter on page 40 of your Writing Journal.

Z

Watch the video your teacher plays. Try to figure out what the word "assimilation" means to Beneatha. What does Beneatha think of assimilation? Discuss with your partner.

- It's a good thing.
- It's a bad thing.
- She doesn't know.

226 Character & Conflict • Lesson 8

### Lesson 8 Materials



Solo Replacement



Kenny Leon's 2008 film



### Differentiation: Step Z

• **ELL(Dev):** You may choose to play this video more than once to support students reading below grade level with comprehension and ELL students with language acquisition.

A<sup>2</sup>



Respond to the question on page 41 of your Writing Journal.

Watch the video your teacher plays, thinking about what the word "assimilation" means to Walter.

1. Review the excerpt from *A Raisin in the Sun*, Act II, Scene One, pages 82–86:

**Start:** [WALTER New York ain't got nothing Chicago ain't.]

**End:** [GEORGE Thanks. Good night. *(Half out the door, he reopens it. To WALTER)* Good night, Prometheus!]

2. Highlight one place where you see a change in the way that Walter is acting toward George.



Respond to questions 1–4 on page 42 of your Writing Journal.

3. What does Walter think of assimilation?
  - A. It's a good thing.
  - B. It's a bad thing.
  - C. He doesn't know.

B<sup>2</sup>

Think about Walter's view of assimilation at this point in the play.



Respond to the Writing Prompt on page 43 of your Writing Journal.



### Differentiation: Step B<sup>2</sup>

- **ELL(Dev):** Alternate Writing Prompt provides a definition of "assimilate" and sentence starters.
- **Moderate:** Alternate Writing Prompt provides sentence starters.

A<sup>2</sup>

## Lesson 8 (continued)

Benchmarks: ELA.7.R.1.2, ELA.7.V.1.1

### Work Visually & Select Text:

Students watch a clip from Act II, Scene One, to uncover Walter's view of assimilation.



Tell students to keep the term "assimilation" in mind as they watch the clip and try to figure out what it means to Walter.



**Project & Play:** Clip 5. [1:03:38–1:06:57].



Direct students to complete Activities 1 and 2 on page 227 of the Student Edition.



**Writing Journal:** Students respond to questions 1–4 on page 42.



Use question 3 on page 227 of the Student Edition to take a quick class poll.

10 min

B<sup>2</sup>

## Lesson 8 (continued)

Benchmarks: ELA.7.C.1.3, ELA.7.R.1.2

**Write & Share:** Students write about Walter's views on assimilation, and give their classmates feedback on their writing.



**Warm-Up:** Use the digital lesson to make sure students have language to start writing.



**Writing Prompt:** Students respond to the prompt on page 43 of their Writing Journals.



**Differentiation:** Digital PDF.



**On-the-Fly:** Circulate around the room to support students.



**Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.



**Exit Ticket:** Project.

16 min

End of Lesson 8

## C<sup>2</sup> Lesson 9: Home

Benchmark: ELA.K12.EE.1.1

**Work Out Loud:** Students read the scene in which Mama announces her purchase to analyze how their characters respond.

- 15 min
- Direct students to Act II, Scene One, pages 89–95.
  - Assign students the parts of Ruth, Mama, Travis, and Walter. Read the stage directions yourself.
  - Students complete Activity 1 in the Student Edition.
  - Discuss responses.
  - Writing Journal:** Students fill in the chart on page 44.
  - Discuss responses.

## D<sup>2</sup> Lesson 9 (continued)

Benchmark: ELA.K12.EE.1.1

**Use the Text as Referee:** Students meet in groups to discuss their characters' responses to Mama's purchase.

- 8 min
- Put students in groups of 3–5 by character.
  - Students complete Activities 1–3 in the Student Edition.
  - Writing Journal:** Students write their group's two best highlights on page 44.

## E<sup>2</sup> Lesson 9 (continued)

Benchmark: ELA.7.C.1.4

**Write & Share:** Students write about their character's response to the house purchase, then give their classmates feedback.

- 21 min
- Warm-Up:** Use the digital lesson to make sure students have language to start writing.
  - Writing Prompt:** Students respond to the prompt on page 45.
  - Differentiation:** Digital PDF.
  - On-the-Fly:** Circulate around the room to support students.
  - Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.
  - Exit Ticket:** Project.

End of Lesson 9

Home

## C<sup>2</sup> Lesson 9—Home

Follow along as your classmates read *A Raisin in the Sun*, Act II, Scene One, pages 89–95:

**Start:** [WALTER Mama, where have you been?]

**End:** [(He just closes the door behind him. MAMA sits alone, thinking heavily)]

- Highlight places in the text where you see your character responding to Mama's house purchase news.
- If you are following Beneatha, who is not in this scene, highlight details about the house purchase that you think relate to one of Beneatha's motivations, or to which you think Beneatha would respond strongly.



Fill in the chart on page 44 of your Writing Journal for the character you are following.

D<sup>2</sup>

In your character group, share your best evidence and discuss the questions below:

- What do you think is your character's main response to the news?
- Which passage in the text made you think so, and why?
- Did anyone in your group find a response you didn't think of or notice? Do you agree or disagree with that?



Write your group's two best highlights on page 44 of your Writing Journal.

E<sup>2</sup>

Think about how your character reacts to Mama's choice to buy the house.



Respond to the Writing Prompt on page 45 of your Writing Journal.

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### Lesson 9 Materials

No materials.

### Before You Begin Lesson 10:

Lesson 10 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital lesson.

### Differentiation: Step D<sup>2</sup>

● ELL(Dev), ■ Moderate: Plan how you will assign groups for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are reading below grade level should work with students who are reading on or above grade level.

### Differentiation: Step E<sup>2</sup>

● ELL(Dev), ■ Moderate: Alternate Writing Prompt provides fill-in-the-blank guiding questions and sentence starters.

F<sup>2</sup>

## Lesson 11—"For you to decide"

Follow along as your teacher and classmates read aloud *A Raisin in the Sun*, Act II, Scene Two, pages 104–106:

**Start:** [(*The phone rings*)]

**End:** [WALTER Naw—you ain't never been wrong about nothing, Mama.]

G<sup>2</sup>

Follow along as your classmates and teacher read aloud *A Raisin in the Sun*, Act II, Scene Two, pages 106–109:

**Start:** [MAMA Listen to me, now. I say I been wrong, son.]

**End:** [(WALTER'S voice has risen in pitch and hysterical promise and on the last line he lifts TRAVIS high)]



Answer questions 1 and 2 on page 46 of your Writing Journal.

F<sup>2</sup>

## Lesson 11: "For you to decide"

Benchmark: ELA.K12.EE.1.1

**Work Out Loud:** Students discover what Walter has been up to while everyone thought he was working.

S

Direct students to page 229 of the Student Edition.

People

Assign students to the parts of Walter, Ruth, Mama, and Travis. Read the stage directions yourself.

People

Read the passage aloud.

People

Discuss passage.

Speech bubble

How do you think Mama's decision will affect the future of the family?

5 min

G<sup>2</sup>

## Lesson 11 (continued)

Benchmark: ELA.K12.EE.1.1

**Discuss:** Students read aloud to the end of Act II, Scene Two, to figure out why Mama gives Walter the money.

S

Direct students to page 229 of the Student Edition.

People

Assign students to the parts of Walter, Mama, and Travis. Read the stage directions yourself.

People

Read the passage aloud.

Notepad

**Writing Journal:** Students answer questions 1 and 2 on page 46.

People

Discuss passage.

Speech bubble

What does Walter do after Mama gives him the money?

People

Ask students to list the parts of his fantasy that he describes to Travis.

10 min



## Lesson 11 Materials



Response Starters for Group Discussion

## H<sup>2</sup> Lesson 11 (continued)

**Debate:** Students respond to a question about Mama's decision, then split up into groups for the next activity.

**S** Direct students to page 230 of the Student Edition.

**Q** Is Mama right to give Walter the money?

**U** Ask for a show of hands from students who think she should give Walter the money, and then from students who think she shouldn't.

**W** **Writing Journal:** Students respond to the question on page 47.

**U** Discuss responses.

**NOTE:** Keep this short since students will explore the question more deeply in the next activity.

**U** Break students up into groups of 3–5 based on who they think should get the money. There can be more than one group per character.

15 min

## I<sup>2</sup> Lesson 11 (continued)

Benchmark: ELA.K12.EE.1.1

**Use the Text as Referee:** In groups, students discuss who should or should not get the money.

**S** Direct students to page 230 of the Student Edition.

**W** **Writing Journal:** Students respond to questions 1–3 on page 48 with their groups.

**U** **On-the-Fly:** Circulate around the room to support students.

**U** Discuss responses.

**U** Consider one character at a time, group by group.

**U** Ask each group member to offer one reason.

**W** **Wrap-Up:** Project.

**W** **Exit Ticket:** Project.

10 min

End of Lesson 11

"For you to decide"

H<sup>2</sup>

## Lesson 11—"For you to decide" (continued)

Should Mama give Walter the money?

If yes, why?

If no, who should get the money?



Share your thinking on page 47 of your Writing Journal.

I<sup>2</sup>

Who do you think should get the money? Discuss with your group.



Complete questions 1–3 on page 48 of your Writing Journal.

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### Differentiation: Step I<sup>2</sup>

● **ELL(Dev):** Plan how you will group students for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are reading below grade level should be paired with students who are reading on or above grade level.

J<sup>2</sup>

## Lesson 12—"What can we do for you, Mr. Lindner?"

1. Follow along as your classmates and teacher read aloud *A Raisin in the Sun*, Act II, Scene Three, pages 113–116:

**Start:** [BENEATHA Sticks and stone may break my bones but...words will never hurt me!]

**End:** [RUTH (*Still innocently*) Would you like another chair—you don't look comfortable...]

As you read, think about:

- What does Mr. Lindner want?
- How are the Youngers an obstacle for Mr. Lindner?
- What actions does Mr. Lindner take?

2. Follow along as your classmates and teacher read aloud *A Raisin in the Sun*, Act II, Scene Three, pages 116–121:

**Start:** [LINDNER Yes, well. I'm going to get right to the point.]

**End:** [RUTH Well—that's the way the crackers crumble. (*A beat*) Joke.]

As you read, think about:

- What does Mr. Lindner want during this scene?
- What actions does Mr. Lindner take to get what he wants?

J<sup>2</sup>

## Lesson 12: "What can we do for you, Mr. Lindner?"

Benchmark: ELA.7.R.1.2

**Work Out Loud:** Students analyze Mr. Lindner in terms of want/obstacle/action.

**S** Direct students to page 231 of the Student Edition.

**PE** Assign students to the parts of Walter, Ruth, Mama, Beneatha, and Mr. Lindner. Read the stage directions yourself.

**PE** Students read aloud the first passage, pages 113–116, start: [BENEATHA Sticks and stones...], end: [RUTH (*Still innocently*)...]

**S** Discuss the first passage using the first set of questions in the Student Edition.

**PE** Students read aloud the second passage, pages 116–121, end: [RUTH Well—that's the way the crackers...].

**S** Discuss the second passage using the second set of questions in the Student Edition.

NOTE: You may want to play devil's advocate to push your students to unpack Mr. Lindner's racism.

**Q** He is just trying to solve a problem. He doesn't say anything bad about black people—in fact, he says he's trying to help stop bad things from happening to black people.

15 min



### Lesson 12 Materials

No materials.

## K<sup>2</sup> Lesson 12 (continued)

Benchmark: ELA.7.R.1.2

**Select Text:** Students highlight a few key moments in the text in which their chosen characters react to Mr. Lindner.

**S** Students complete Activities 1 and 2 on page 232 of the Student Edition.

**Point out** that Mama reacts to Mr. Lindner's visit after it happens and isn't present during his visit.

## L<sup>2</sup> Lesson 12 (continued)

Benchmarks: ELA.7.C.1.4, ELA.7.R.1.2

**Write & Share:** Students write about the obstacles their characters face and give their classmates feedback about their writing.

**Warm-Up:** Use the digital lesson to make sure students have language to start writing.

**Writing Prompt:** Students respond to the prompt on page 49.

**Differentiation:** Digital PDF.

**On-the-Fly:** Circulate around the room to support students.

**Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.

**Exit Ticket:** Project.

End of Lesson 12

"What can we do for you, Mr. Lindner?"

K<sup>2</sup>

## Lesson 12—"What can we do for you, Mr. Lindner?" (continued)

1. Review *A Raisin in the Sun*, Act II, Scene Three, pages 113–121:

**Start:** [BENEATHA Sticks and stones may break my bones but... words will never hurt me!]

**End:** [RUTH Well—that's the way the crackers crumble. (A beat) Joke.]

2. Highlight lines that show how your character reacts to Mr. Lindner's visit.

L<sup>2</sup>

Consider how Mr. Lindner's visit impacts the Younger family.



Respond to the Writing Prompt on page 49 of your Writing Journal.

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### Differentiation: Step L<sup>2</sup>

● *ELL(Dev)*, ■ *Moderate*: Alternate Prompt provides guiding questions and sentence starters.



## Lesson 13—"Lemme tell you—"

1. Review Mama's speech, *A Raisin in the Sun*, Act II, Scene Two, pages 106–107:

**Start:** [MAMA Listen to me, now...]

**End:** [MAMA ... I'm telling you to be the head of this family from now on like you supposed to be.]

The speech tells you about when Mama gave the money to Walter.

2. Mama gave Walter specific instructions on what he should do with the money. Highlight two places in the text that identify what Mama told Walter to do with the money.

With your partner:

3. Review *A Raisin in the Sun*, Act II, Scene Three, pages 124–128:

**Start:** [BENEATHA That couldn't be the movers... it's not hardly two good yet]

**End:** [WALTER ... THAT MONEY IS MADE OUT OF MY FATHER'S FLESH—]

Highlight evidence that shows what Walter did with the money and where the money is now. Then, discuss questions A and B below.

As you discuss, be sure to listen to the ideas and evidence suggested by your peers, and be prepared to share your ideas.

- A. What did Walter do with the money?
- B. Where is the money now?



## Lesson 13: "Lemme tell you—"

Benchmark: ELA.K12.EE.4.1

**Discuss:** Students read and discuss a scene to determine what happened to the money after Mama gave it to Walter.



Students complete Activities 1 and 2 on page 233 of the Student Edition.



Discuss responses.



Make sure students understand that Mama told Walter to put:

- \$3,000 in a savings account for Beneatha's school
- the rest into a checking account to use in whatever way he chooses at a later date.



Assign pairs.



Let's find out what happened to the money after Mama gave it to Walter.



Listen to your classmates' ideas and evidence, and be prepared to respond with your own.



Students complete Activity 3 in the Student Edition.



Discuss responses.



Make sure students understand that Walter gave the money to Bobo and Willy to help them get the liquor license for the store and that Willy took the money and disappeared. The money is now gone, stolen by Willy.

15 min



### Lesson 13 Materials





"That Money" Quote


## N<sup>2</sup> Lesson 13 (continued)


Benchmarks: ELA.7.R.3.1, ELA.7.R.3.4


**Work Out Loud:** Students act out Bobo's visit and engage in a discussion to determine the meaning of money to Walter.


 Assign students the roles of Walter, Bobo, Ruth, Mama, and Beneatha to act out Act II, Scene Three, pages 124–128, starting with [BENEATHA That couldn't be the movers...].

 Direct students to page 234 of the Student Edition.


 Students act out the passage.

 Let's zoom in on Walter's statement and discuss it together to understand what he means.

 Lead a discussion, using questions 1–3 in the Student Edition.

 **Possible Responses:**

1. Bobo, Mama, or Ruth
2. Took his mother's money—for which his father worked himself to death—and entrusted it to dishonest people
3. Respect, control, manhood


 **Writing Journal:** Students respond to the question on page 50.


15 min


## O<sup>2</sup> Lesson 13 (continued)


Benchmarks: ELA.7.R.3.1, ELA.7.R.3.4


**Work Out Loud:** Students read aloud the rest of Act II and highlight evidence that shows their chosen character's reaction to the loss of the money.

 Assign students to read aloud the roles of Walter, Mama, and Beneatha. You can read the part of Bobo.

 Direct students to page 234 of the Student Edition.

 Read aloud.

 Students complete Activity 2 on page 234.

 Discuss responses.

 **Wrap-Up:** Project.

 **Exit Ticket:** Project.

5 min

9 min

End of Lesson 13

"Lemme tell you--"

N<sup>2</sup>

## Lesson 13—"Lemme tell you--" (continued)

As you discuss Walter's statement with your classmates, be sure to listen to the ideas and evidence suggested by your peers, and be prepared to share your ideas.

Watch closely as your classmates read aloud *A Raisin in the Sun*, Act II, Scene Three, pages 124–128:

**Start:** [BENEATHA That couldn't be the movers ... it's not hardly two good yet—]

**End:** [WALTER...THAT MONEY IS MADE OUT OF MY FATHER'S FLESH—]

Pay close attention to the last line—"THAT MONEY IS MADE OUT OF MY FATHER'S FLESH"—and be ready to discuss the following questions:

1. To whom is Walter saying these words?
2. Exactly what did Walter do?
3. Why did he do it?



Respond to the question on page 50 of your Writing Journal.


O<sup>2</sup>

1. Follow along as your classmates read aloud *A Raisin in the Sun*, Act II, Scene Three, pages 128–130:

**Start:** [WALTER (*Turning madly, as though he is looking for WILLY in the very room*)]

**End:** [MAMA Strength!]

2. Highlight the lines that show how the character you're following reacts to the loss of the money.

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P<sup>2</sup>

## Lesson 14—Idealist or Realist?

1. Follow along as your teacher reads aloud *A Raisin in the Sun*, Act III, page 134, Asagai's speech:

**Start:** [ASAGAI What you just said about the circle...]

**End:** [...and those who see only the circle we call *them* the "realists"!]

2. Review this speech and highlight what Asagai says about idealists.
3. In another color, highlight what he says about realists.
4. As a class, discuss the points of view of an idealist or realist:
  - When faced with an obstacle, what does an idealist do?
  - When faced with an obstacle, what does a realist do?

Q<sup>2</sup>

1. Watch the video.
2. Review *A Raisin in the Sun*, Act III, pages 132–134:
 

**Start:** [BENEATHA Me? ... Me? ... Me, I'm nothing ... Me.]

**End:** [BENEATHA ...And nobody asked me, nobody consulted me—they just went out and changed my life!]
3. Highlight evidence that shows what Beneatha is saying about her dream of becoming a doctor.



### Lesson 14 Materials



Kenny Leon's 2008 film



### Differentiation: Step Q<sup>2</sup>

● *ELL(Dev)*: You may choose to play these videos more than once to support students.

P<sup>2</sup>

## Lesson 14: Idealist or Realist?

Benchmarks: ELA.7.R.1.2, ELA.7.V.1.1

**Discuss:** Students close read to understand how characters with two contrasting points of view—idealists and realists—respond to obstacles.



Let's take a closer look at what Asagai says to Beneatha about how different people respond to obstacles.



Pay close attention to how these points of view are defined. We will use these points of view throughout the lesson to analyze how characters respond to the latest plot development.



Read aloud Act III, page 134, Asagai's speech [ASAGAI What you just said about the circle.... the "realists"!].



Students complete Activities 2 and 3 on page 235 of the Student Edition.



Discuss responses to Activity 4.



Make sure students understand that idealists see obstacles, but don't give up. Realists will give up on their dream when faced with an obstacle.

5 min

Q<sup>2</sup>

## Lesson 14 (continued)

Benchmarks: ELA.7.R.1.2, ELA.7.V.1.1

**Work Visually:** Students watch the first clip from Act III to examine whether characters respond to the obstacle from the point of view of an idealist or a realist.



Let's look at how Beneatha reacts to the obstacle of Walter losing the money.



**Project & Play:** Clip 6. [1:49:50–1:51:48].

NOTE: This clip does not include Beneatha's anecdote about Rufus.

*Optional:* You can also choose to play the clip from Daniel Petrie's film version of *A Raisin in the Sun*. Start: 1:44:23; End 1:45:00.



Direct students to complete Activities 2 and 3 in the Student Edition.



Discuss responses.



Make sure students understand that Beneatha is responding like a realist—giving up on or changing her dream by saying she doesn't want to be a doctor anymore.

10 min

**R<sup>2</sup>** Lesson 14 (continued)

Benchmarks: ELA.7.R.1.2, ELA.7.V.1.1

**Connect Text:** Watch the second video clip from Act III to examine whether or not characters respond to the obstacle from the point of view of an idealist or a realist.

Now, let's look at how Ruth and Mama react to the obstacle of Walter losing the money.

Assign partners.

Direct students to page 236 of the Student Edition.

**Project & Play:** Clip 2. [1:54:32–1:55:35].

*Optional: Play Daniel Petrie's film version of A Raisin in the Sun. Start 1:49:22; End 1:51:22.*

Students to complete Activities 2–6 in their Student Edition.

Discuss responses.

Make sure students understand that:

- Ruth is responding like an idealist—pushing forward with her dream of moving no matter what.
- Mama is responding like a realist—changing her dream and saying she doesn't want to move anymore.

10 min

**S<sup>2</sup>** Lesson 14 (continued)

Benchmarks: ELA.7.R.1.2, ELA.7.V.1.1

**Work Visually:** Watch the third clip from Act III to examine whether or not characters respond to an obstacle from the point of view of an idealist or a realist.

In this video clip we will see how Walter reacts to the obstacle of losing the money.

**Project & Play:** Clip 3. [1:55:36–1:58:52].

*Optional: Play Daniel Petrie's film version of A Raisin in the Sun. Start 1:51:22; End 1:54:51.*

Students complete Activities 2 and 3 on page 236 of the Student Edition.

Draw a T-chart on chart paper or on the board. Label one side Idealist and one side Realist. Have students give evidence for Walter acting as an idealist or realist.

Lead a discussion about Walter's decision.

**Exit Ticket:** Project.

14 min

**R<sup>2</sup>** Lesson 14—Idealist or Realist? (continued)

- Watch the video.
- Review *A Raisin in the Sun*, Act III, pages 138–140:

**Start:** [(MAMA enters from her bedroom...)]

**End:** [MAMA... Sometimes you just got to know when to give up some things... and hold on to what you got....]

- Highlight evidence that shows what Mama says about her dream of moving to a new home.
- Highlight evidence that shows what Ruth says about her dream of moving to a new home.

Discuss with your partner:

- Does Mama respond like a realist or an idealist?
- Does Ruth respond like a realist or an idealist?


**S<sup>2</sup>**

- Watch the video.
- Review *A Raisin in the Sun*, Act III, pages 140–143:

**Start:** [MAMA Where you been, son?]

**End:** [WALTER ... I tell you I am a man—and I think my wife should wear some pearls in this world!]

- Highlight evidence that shows how Walter reacts to the loss of the money.

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**Differentiation: Step R<sup>2</sup> & S<sup>2</sup>**

● *ELL(Dev):* You may choose to play these videos more than once to support students who are reading below grade level with comprehension, and to support ELL students with language acquisition.

T<sup>2</sup>

## Lesson 15—"You teach him good."

Watch the video.

Consider how the family reacts to Walter's decision to take Mr. Lindner's money.

U<sup>2</sup>

Rewatch the video. Discuss with your class:

1. Why does Walter want to take the money? Are there any signs that he does not want to accept the money?
2. How does Beneatha react? What does she mean when she says "no brother of mine" (Act III, page 145)?
3. How does Mama react?

In *A Raisin in the Sun*, Act III, page 144, Walter says he is confident in his plan to take Mr. Lindner's money—yet the author gives us clues that Walter may not be positive he's doing the right thing.

**Start:** [WALTER (*Coming to her*) I'm going to feel fine, Mama.]

**End:** [...And I'll feel fine! Fine! FINE!! (*He gets up and goes into the bedroom*)]

4. Highlight two moments in this passage that suggest that Walter may not be sure of himself.

T<sup>2</sup>

## Lesson 15: "You teach him good."

Benchmarks: ELA.7.R.1.1, ELA.K12.EE.6.1

**Work Visually:** Watch the video clip from Act III to examine Walter's choice to take Mr. Lindner's money and the family's reaction to his decision.

- We've looked at how each character reacted to the obstacle of Walter losing the money.
- We learned at the end that Walter decided to take Mr. Lindner's money and not move. Watch the video clip and pay close attention to Walter and the rest of the family to see how they feel about this decision.

**Project & Play:** Scene 1. [1:58:52–2:01:56].

*Optional: Play Daniel Petrie's film version of A Raisin in the Sun. Start 1:54:51; End 1:59:00.*

U<sup>2</sup>

## Lesson 15 (continued)

Benchmarks: ELA.7.R.1.1, ELA.K12.EE.6.1

**Discuss:** Students discuss the family's reaction to Walter's plan to take Mr. Lindner up on his offer.

- Direct students to page 237 of the Student Edition.
- Discuss questions 1–3 on page 237 of the Student Edition.
- Students complete Activity 4 on page 237 of the Student Edition.
- Discuss responses.
- Is Walter "fine"?



### Lesson 15 Materials

- A Raisin in the Sun* DVD
- Kenny Leon's 2008 film

## V<sup>2</sup> Lesson 15 (continued)

Benchmark: ELA.K12.EE.6.1

**Work Out Loud:** Students act out a scene from Mr. Lindner's entrance and adapt their speech to the text.

10 min  
Assign students the roles of Travis, Mama, Mr. Lindner, Ruth, Walter, and Beneatha and instruct them to read aloud Act III, pages 146–151, start: [TRAVIS Grandmama—the moving men are downstairs! ...] to [Curtain].

In order to make your read aloud interesting and fun, you have to adapt your speech to what is happening in the text.

Skim the text. What emotions do you notice in the reading? What do you think the character sounds like when he or she is speaking with that emotion?

Read aloud.

## W<sup>2</sup> Lesson 15 (continued)

Benchmarks: ELA.7.R.1.1, ELA.K12.EE.6.1

**Discuss:** Students write about, and discuss, why Walter changed his mind about accepting the money.

7 min  
Direct students to page 238 of the Student Edition.

**Writing Journal:** Students respond to the question on page 51.

Discuss responses.

"You teach him good."

## V<sup>2</sup> Lesson 15—"You teach him good." (continued)

Follow along as your classmates read aloud *A Raisin in the Sun*, Act III, pages 146–151:

**Start:** [TRAVIS Grandmama—the moving men are downstairs! The truck just pulled up.]

**End:** [Curtain]

As you read the remainder of the play, think about how your character acts now in response to the obstacle that Mr. Lindner represents.

W<sup>2</sup>  
Review *A Raisin in the Sun*, Act III, pages 146–151:

**Start:** [TRAVIS Grandmama—the moving men are downstairs! The truck just pulled up.]

**End:** [Curtain]



Respond to the question on page 51 of your Writing Journal.

"You teach him good."

X<sup>2</sup>

Think about whether or not you see a change in your character during Act III.



Respond to the Writing Prompt on page 52 of your Writing Journal.

X<sup>2</sup>

## Lesson 15 (continued)

Benchmarks: ELA.7.C.1.4, ELA.7.R.1.1,  
ELA.K12.EE.6.1

**Write & Share:** Students write about how characters respond to obstacles and consider whether their characters have changed, then give their classmates feedback about their writing.



**Warm-Up:** Use the digital lesson to make sure students have language to start writing.



**Writing Prompt:** Students respond to the prompt on page 52 of their Writing Journals.



**Differentiation:** Digital PDF.



**On-the-Fly:** Circulate around the room to support students.



**Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.



**Exit Ticket:** Project.

14 min

End of Lesson 15



### Differentiation: Step X<sup>2</sup>

● *ELL(Dev)*, ■ *Moderate*: Alternate Writing Prompt provides guiding questions and sentence starters.

### Before You Begin Lesson 16:

Lesson 16 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital lesson.

# Dreams Deferred



Lorraine Hansberry took the title *A Raisin in the Sun* from a line in one of Langston Hughes's most famous poems. In this lesson, students consider each of the poem's similes and the ways they may be embodied in Hansberry's characters.

But, before they start matching similes to characters, students look at the comparisons Hughes makes between dreams and some very physical images. Students consider how the poem transforms something as abstract as a dream, and, even more abstract, a dream deferred, into tangible, corporeal results all around us. Ask students why Hughes suggests that we contend with the physical results of all of these frustrated dreams.

Students first start to consider the poem's connection to the play by focusing on Walter and Mama in particular. They pay special attention to the word "deferred," as they may not immediately know the difference between "deferred" and "denied." When they do, they can wonder about why putting a dream off could be worse than killing it outright. Consider Walter's opportunity to act on his dream to invest his mother's money...and the growth we see in his character when that dream dies.

Assure them that there are no right answers to which simile fits which character. Each student may well have a different idea about it, and all ideas that can be effectively supported with textual evidence are interesting.

# Sub-Unit 3



Lesson 1:  
“Harlem”



Lesson 2:  
To Be Young, Gifted  
and Black

# Sub-Unit 3 at a Glance

## Lesson Objective

### Lesson 1: “Harlem”

**Reading:** Students will use the physical images suggested by the similes from “Harlem” to interpret what each simile suggests about “dreams” and about the characters’ experiences from *A Raisin in the Sun*.

**Writing:** Students will use evidence from both texts to develop a claim about how the experiences of a character from *A Raisin in the Sun* connect to the figurative language in “Harlem.”

### Lesson 2: To Be Young, Gifted and Black

**Reading:** Students will analyze an excerpt of *To be Young, Gifted and Black* by Lorraine Hansberry to understand how her childhood experience relates to her play, *A Raisin in the Sun*.

**Writing:** Students will write to explain a possible future the Younger family could face after moving into their new neighborhood.



Lesson 2 involves Internet research and should be saved for a class period when students have access to the Internet.

## Reading

## Writing Prompt

## Benchmark Stack

“Harlem” (1–11)

Why did you connect that simile to that character? What does this character do or say that makes you connect the character to the simile?

**Extra:** Challenge Writing available in the digital lesson.

**ELA.7.R.3.1**

**ELA.7.C.1.4**

**ELA.7.V.1.3**

ELA.K12.EE.1.1

ELA.K12.EE.2.1

ELA.K12.EE.3.1

ELA.7.R.3.3

*To Be Young, Gifted and Black: An Informal Autobiography of Lorraine Hansberry*

*A Raisin in the Sun: Act III* (135–153)

As Lorraine Hansberry’s family pursued their dream of living in the neighborhood of their choice, she suffered hardships because the neighbors did not want them there.

Why do you think Hansberry chose to have the Younger family move into a similar neighborhood? Why did she make this a happy ending and the right decision for the Younger family? Use evidence from the play and the book to support your answer.

**ELA.7.R.3.3**

**ELA.7.C.1.3**

ELA.K12.EE.2.1

ELA.K12.EE.6.1

ELA.7.R.2.2

ELA.7.R.2.3

ELA.7.V.1.3

# Sub-Unit 3 Preparation Checklist

## Lesson 1

- ❑ Review the chart of the poem that students will annotate and the version of this chart that includes possible answers for your reference.

*Note that lesson Solos can be completed in the digital curriculum, through the Amplify Mobile Solos app, or in print. Solo Activities PDFs can be found in the Materials section of the digital Unit Guide, along with a Solo Answer Key.*



Pages 90–93

## Lesson 2

- ❑ Lesson 2 involves Internet research and should be saved for a class period when students have access to the Internet.
- ❑ Review the following optional opportunities that can enhance students' connections to the lesson.
- ❑ If you'd like to find and project the article Hansberry was responding to, it was titled "Drivers Take Up Positions To Block Roads at 7 A.M." and was published by the *New York Times* on April 22, 1964.
- ❑ Nina Simone wrote a song that was also called "To Be Young, Gifted and Black." You can choose to find and play this song for students.
- ❑ For visual reference, a picture of Lorraine Hansberry's father can be found in the New York Public Library's digital collections. It is titled "Portrait of Carl Hansberry."
- ❑ If you want to make connections between events occurring in the 1960s and contemporary US society, here are a few questions to help facilitate a deeper class discussion:
  - Do you think housing discrimination has gone away, or does it still exist? How do you think Lorraine Hansberry would react to the issues of civil rights we face today? Would Hansberry's father pursue the same actions?

**Note:** There may be activities in these lessons that students will revise or refer to in a subsequent lesson. By keeping track of lessons that students complete in a print format, you can have students refer to their print work when they reach these activities. In addition, your students will need to copy any Writing Prompts completed in a print lesson into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.



## Overview

Lorraine Hansberry took her play's title from Langston Hughes's poem "Harlem." Read the poem carefully to see what else her play may have gotten from it.

## Suggested Reading

### The Harlem Renaissance

One of the central writers of the Harlem Renaissance was Langston Hughes. Does he sound familiar? He should. *A Raisin in the Sun* takes its name from one of his poems, "Harlem." Hughes was famous for his poetry, but you can also find his plays, novels, and non-fiction pieces online. Also look for Zora Neale Hurston's short story "Sweat" (1926), her autobiographical essay "How It Feels to Be Colored Me" (1928), and her novel *Their Eyes Were Watching God* (1937), the story of a black woman growing up in Florida in the early 20th century. Other great writers of the Harlem Renaissance include Arna Bontemps, Sterling Brown, Countee Cullen, Claude McKay, and Jean Toomer.

You can read their work at the following websites:

- Library of Congress
- The American Academy of Poets

# “Harlem”

by Langston Hughes

- <sup>1</sup> What happens to a dream **deferred**?
- <sup>2</sup> Does it dry up
- <sup>3</sup> Like a raisin in the sun?
- <sup>4</sup> Or **fester** like a sore—
- <sup>5</sup> And then run?
- <sup>6</sup> Does it stink like rotten meat
- <sup>7</sup> Or crust and sugar over—
- <sup>8</sup> Like a syrupy sweet?
- <sup>9</sup> Maybe it just sags
- <sup>10</sup> Like a heavy load.
- <sup>11</sup> Or does it *explode*?

“Harlem [2]” by Langston Hughes. Reprinted by permission of Harold Ober Associates Incorporated. Copyright © 1994 by The Estate of Langston Hughes.



**deferred:** put off

**fester:** ooze with  
pus because of  
infection

241



## Lesson 1: “Harlem”

Benchmarks: ELA.7.R.3.1, ELA.7.V.1.3

**Work Out Loud:** Students read the poem “Harlem” by Langston Hughes and use minimal context to determine the meaning of the word “deferred.”



Call on students to read aloud the introductory information on page 242 of the Student Edition about the poem “Harlem.”



Read aloud “Harlem” by Langston Hughes on page 241 of the Student Edition.



Direct students to follow along in the text as you read.



Discuss the question on page 242 of the Student Edition.



Focus on the first 3 lines. Point out the allusion to Hughes’s poem in the title of Hansberry’s play.



The speaker is asking what will happen to the deferred dreams of people in Harlem.

“Harlem”



## Lesson 1—“Harlem”

- The poem “Harlem” was published in 1951 in Hughes’s *Montage of a Dream Deferred*.
- Harlem is a section of Manhattan in New York City. During the 1920s, many African American writers, jazz musicians, and artists migrated to this area in an attempt to live out their dreams in the arts.
- Many lasting cultural achievements came out of this area, like this poem, but in the 1940s and 1950s it was economically depressed and the site of many deferred dreams.

Follow along as your teacher reads aloud “Harlem” by Langston Hughes on page 241.

What do you think the word “deferred” means in this context?



**242** Character & Conflict • Lesson 1



### Lesson 1 Materials



Harlem Poem Chart - Student



Harlem Poem Chart - Teacher



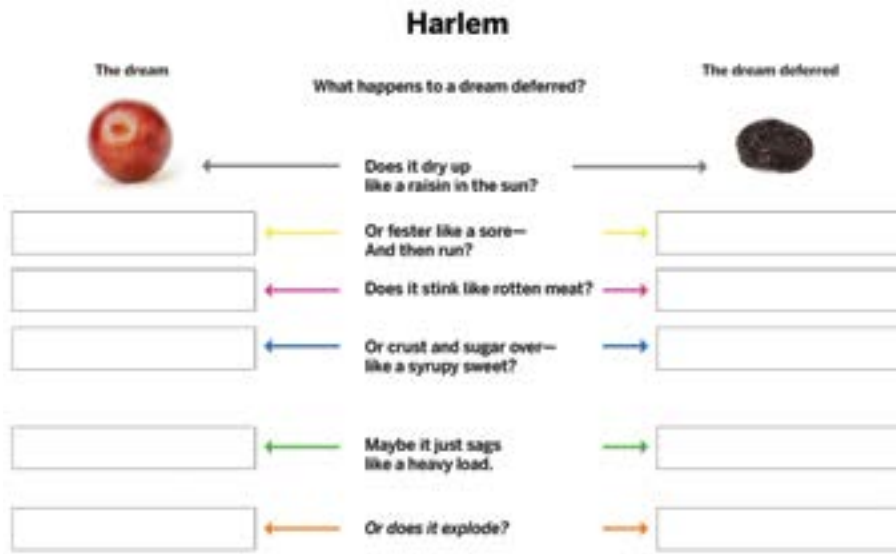
### Differentiation: Step A

- **ELL(Dev):** If you have several ELL students in your class or students who are reading below grade level, you may need to explain that “deferred” means delayed or put off until later.



B

Look at the chart below and determine the literal and figurative meanings of the poem's language. Share your thoughts in the class discussion as your teacher completes the chart on the board.



KIRKimagery/iStockphoto (red grape); yvdavyd/iStockphoto (raisin)

B

## Lesson 1 (continued)

Benchmarks: ELA.7.R.3.1, ELA.7.V.1.3

**Work Visually:** Students determine the physical associations of each simile in the poem.

What can happen to a dream?  
(*It can come true: You graduate from school, buy the house; It can not come true: You lose the race, get rejected for the job.*)

Which of these things did Hughes write about? (*Neither.*)

Hughes (and Hansberry) wrote about a third option: When a dream hasn't come true, but you're still hoping.

Draw a Want-Obstacle-Action chart on the board. (Want = Dream; Obstacle = Deferred; Action = the similes)

A simile is a comparison of 2 unlike things using the word "like" or "as."

NOTE: The last line of the poem is a metaphor, not a simile, which will be addressed with students at the end of the lesson.

Let's look at each physical image and try to understand exactly what Hughes wants us to picture.

- What is the physical dream?
- What happens physically to that dream when it is ignored?

**Project:** Harlem Poem Chart - Student.

Now, we'll write something specific in the boxes on the left and on the right of each question in the chart.

Call on students for suggestions and write them in the chart on the board.

10 min



Lesson 1 (continued)

Benchmarks: ELA.7.R.3.1, ELA.7.V.1.3

**Connect Text:** Students examine each simile from “Harlem” and imagine which *Raisin* character’s experience most closely matches each one.

10 min

- Direct students to page 244 of the Student Edition.
- Copy the chart on page 56 of the Writing Journal onto the board.
- Model how to complete the first line in the chart, as students follow along in their Writing Journals.
- Writing Journal:** Students complete the chart on page 56, using a combination of individual work and class discussion.
- Encourage students to contribute ideas for all characters, not just the ones that they have been following.
- Choose 2 similes that you want to explore as a class. Discuss and analyze which character embodies this reaction to a dream deferred.

“Harlem”



Lesson 1—“Harlem” (continued)

- Follow along in the chart in your Writing Journal on page 56 as your teacher demonstrates how to connect a simile from “Harlem” to one or more characters from *A Raisin in the Sun*.



Go to page 56 in your Writing Journal to complete the chart.

- Share your analysis of the similes from the text in the class discussion.



D

Discuss these questions with your partner, using the similes listed below question 2.

**Question 1:** Which of these similes represents the worst thing that could happen to Walter's dream in *A Raisin in the Sun*?

**Question 2:** Which of these similes represents the worst thing that could happen to Mama's dream in *A Raisin in the Sun*?

**Similes:**

- Dry up / Like a raisin in the sun
- Fester like a sore— / and then run
- Stink like rotten meat
- Crust and sugar over / like a syrupy sweet
- Sags / like a heavy load
- Explode

E

Choose one simile from "Harlem" and one character from *A Raisin in the Sun* whose actions connect to that simile.

Think about why this simile connects to the character you selected.



Go to page 57 in your Writing Journal to explain this connection.

D

## Lesson 1 (continued)

**Connect Text:** Students consider which of the similes in the poem would be the worst result for Walter and Mama.



Direct students to page 245 of the Student Edition.



Assign student partners.



Students discuss with their partner questions 1 and 2 on page 245 of the Student Edition.



Discuss responses and connections between the outcome of the character's dreams and the similes.

5 min

E

## Lesson 1 (continued)

Benchmark: ELA.7.C.1.4

**Write & Share:** Students explain how the experiences of a character from *A Raisin in the Sun* connect to the figurative language from "Harlem."



**Warm-Up:** Use the digital lesson to make sure students have language to start writing.



**Writing Prompt:** Students respond to the prompt on page 57.



**Differentiation:** Digital PDF.



**On-the-Fly:** Circulate around the room to support students.



**Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.



**Wrap-up:** Project.



**Exit Ticket:** Project.

15 min

End of Lesson 1



### Differentiation: Step E

● *ELL(Dev)*, ■ *Moderate*: Alternate Writing Prompt provides a guiding question.

### Before You Begin Lesson 2:

Please use the digital lesson so students have full access to the texts in the lesson.

# Write an Essay



Over the course of the next few lessons, students will draft an essay in stages. Essay lessons are unique in that each day's work builds toward a complete, polished piece of writing. The revision process in these lessons uses the same steps students have previously followed in Revision Assignments. However, during essay lessons, students are not just doing exercises to practice a skill; instead, they are trying to actually improve the final piece, as in traditional revising. At the same time, it is important to note that the quick editing process with which every series of essay lessons ends is intended to simply give students some practice editing. During this editing time, students will not be able to make their pieces perfect, and teachers do not need to try to convince them that perfectly correct writing is valuable. If you are going to publish these pieces, we recommend that you spend more time editing them.

The essay lessons early in the year start simply so that students can focus on integrating what they have learned in the unit while completing this multi-day task. Organizational challenges are so great during essay writing that the quality of students' work will deteriorate if the task becomes too complex too quickly. While students will try to improve their pieces in revision, the writing in their final work will often not be better than it is in the low-stakes writing they do every day. Only over time, as they write many essays and work on writing in other ways, will students develop the organizational skills and effective revision habits that result in better, more polished essays.

The steps in these lesson sequences may differ from those your students have typically followed in writing essays. For example, the lessons usually start with a focus on the body of the essay before considering its other parts. As the year progresses, each essay assignment adds a new structural element on which students focus. By the end of the year, students are writing essays that flow from their internalized understanding of argumentative structure, rather than adhering to the rules of a formula. Each Lesson Overview for the first essay lesson explains the logic behind its sequencing of elements and provides details about writing an essay on each unit's text.

## Essay Prompt:

Describe one way your character changes from the beginning to the end of the play.

### Note:

**Each Print essay sub-unit follows the same developmental path as the digital lesson, although there are digital-only activities specific to each sub-unit's Essay Prompt and text(s). We recommend you prepare and project as needed as you work through the Print essay activities to get the most out of essay lessons.**

This sub-unit contains a group of digital lessons in which students are drafting a polished essay in clear stages. Therefore, if students do not have access to the digital lesson as they begin the essay, or will not have access during portions of the essay lessons, it is best to have them complete their writing for all lessons in print, rather than the digital writing space provided in the lesson.

However, as with other writing assignments, your students will need to copy their final essay into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.

## Sub-Unit 4



Lesson 1



Lesson 2



Lesson 3



Lesson 4



Lesson 5

# Sub-Unit 4 at a Glance & Preparation Checklist

Lesson Preparation	Reading
<p><b>Lesson 1</b></p> <ul style="list-style-type: none"><li>❑ Please review the Essay Rubric so you are aware of the skills that will be emphasized through the essay writing process in this sub-unit. You will also see these rubrics in your Gradebook when you assess each completed essay.</li><li>❑ Print the Essay Graphic Organizer and Sentence Starters based on how you decide students will use them during the sub-unit.</li></ul> <p><i>Note that lesson Solos can be completed in the digital curriculum, through the Amplify Mobile Solos app, or in print. Solo Activities PDFs can be found in the Materials section of the digital Unit Guide, along with a Solo Answer Key.</i></p>	<p><b><i>A Raisin in the Sun:</i></b></p> <ul style="list-style-type: none"><li>• Act I, Scene One (pages 30–31, pages 39–41)</li><li>• Act I, Scene Two (pages 70–75)</li><li>• Act II, Scene One (pages 89–91)</li><li>• Act II, Scene Two (pages 106–109)</li><li>• Act III (pages 146–149)</li></ul>
<p><b>Lesson 2</b></p> <ul style="list-style-type: none"><li>❑ Prepare for the Revision Assignment as described in the previous lesson.</li></ul>	<p><b><i>A Raisin in the Sun:</i></b></p> <ul style="list-style-type: none"><li>• Act I, Scene One (pages 30–31, pages 39–41)</li><li>• Act I, Scene Two (pages 70–75)</li><li>• Act II, Scene One (pages 89–91)</li><li>• Act II, Scene Two (pages 106–109)</li><li>• Act III (pages 146–149)</li></ul>
<p><b>Lesson 3</b></p> <p><i>No additional prep.</i></p> <p><b>Note:</b> This lesson appears in digital only.</p>	<p><b><i>A Raisin in the Sun:</i></b></p> <ul style="list-style-type: none"><li>• Act I, Scene One (pages 30–31, pages 39–41)</li><li>• Act I, Scene Two (pages 70–75)</li><li>• Act II, Scene One (pages 89–91)</li><li>• Act II, Scene Two (pages 106–109)</li><li>• Act III (pages 146–149)</li></ul>
<p><b>Lesson 4</b></p> <ul style="list-style-type: none"><li>❑ Plan to put students in pairs for part of this lesson.</li></ul>	<p><b><i>A Raisin in the Sun:</i></b></p> <ul style="list-style-type: none"><li>• Act I, Scene One (pages 30–31, pages 39–41)</li><li>• Act I, Scene Two (pages 70–75)</li><li>• Act II, Scene One (pages 89–91)</li><li>• Act II, Scene Two (pages 106–109)</li><li>• Act III (pages 146–149)</li></ul>

## Writing Prompt

## Benchmark Stack

**Essay Prompt:** Describe one way your character changes from the beginning to the end of the play.

**ELA.7.C.1.4**

ELA.K12.EE.5.1

ELA.K12.EE.6.1

The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.

**ELA.7.C.1.4**

**ELA.7.C.1.5**

ELA.7.V.1.1

The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.

**ELA.7.C.1.4**

ELA.K12.EE.5.1

ELA.K12.EE.6.1

ELA.7.C.1.5

ELA.7.V.1.1

The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.

**ELA.7.C.1.4**

**ELA.K12.EE.5.1**

ELA.K12.EE.1.1

ELA.K12.EE.3.1

ELA.7.C.1.5

### Lesson 5

- ❑ Take note of students who took the time to make any revisions and consider highlighting them using the Spotlight app or by having the student read aloud the before and after at the beginning of class.
- ❑ Please review the Essay Rubric so you are aware of the skills that will be emphasized through the essay writing process in this sub-unit. You will also see these rubrics in your Gradebook when you assess each completed essay.

### *A Raisin in the Sun:*

- Act I, Scene One (pages 30–31, pages 39–41)
- Act I, Scene Two (pages 70–75)
- Act II, Scene One (pages 89–91)
- Act II, Scene Two (pages 106–109)
- Act III (pages 146–149)

## Writing Prompt

## Benchmark Stack

The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.

**ELA.K12.EE.5.1**

**ELA.K12.EE.6.1**

**ELA.7.C.1.4**

**ELA.7.C.3.1**

**ELA.7.C.5.2**

ELA.7.C.1.5

# Sub-Unit 4 Essay Lessons

## Lesson 1: Gathering Evidence and Making a Claim

A

**Present:** Students review the Essay Prompt and the work they will do on the essay in this lesson.



Read aloud the Essay Prompt.



Use the calendar to preview the work students will complete in today's lesson on page 646 of the Student Edition.



Review the elements that students will include in their essays.



**Writing Journal:** Students can take notes on page 60.

7 min

B

**Select & Connect Text:** Students select evidence to prepare for drafting the essay.



Project the digital activity for students to gather evidence for their essay responses.



**Writing Journal:** Students collect evidence on page 61.

24 min

C

**Write:** Students draft a preliminary claim statement to clarify the characteristic they will examine in their essay.



**Writing Journal:** Students write a claim statement on page 62.



Lead a class discussion by asking students to share their claim statements. Record 2 or 3 claims on the board and discuss if the claims answer the prompt.



**Wrap-Up:** Project.

9 min

End of Lesson 1

## Lesson 1 Materials



Essay Rubric



Essay Graphic Organizer



Sentence Starters

## Differentiation for Essay:

An Essay Graphic Organizer is provided in Materials to assist students who need support planning for their essay. The Essay Graphic Organizer can be utilized as a whole document, or different pages can be handed out to students based on their needs.

Sentence Starters are also provided to support students with language conventions and to help them get started with their essay. This will be especially helpful for ELLs or students below grade level in writing.

## Before You Begin Lesson 2:

Review the writing that students completed during the previous stage of the essay process to plan for needed supports, comment on places where students use a skill effectively, and create Spotlights as models for the skills you want students to practice during the essay lessons.

## Lesson 2: Writing Body Paragraphs

D

**Discuss:** Students identify a claim statement and highlight sentences in the sample essay to identify them as sentences that explain and describe evidence.

15 min



Occasionally, essay sub-units skip this activity.

E

**Write & Share:** Students draft the body of their essays and give their classmates feedback about a specific place in their writing.

25 min



Read aloud the body paragraphs section of the Elements of a Response to Text Essay on page 646 of the Student Edition.



Clarify for students that the bullets within each part of the essay are not in any specific order.



**Warm-Up:** Use the digital lesson to make sure students have language to start writing.



Read aloud the Essay Prompt.



**Writing Journal:** Students write the two body paragraphs on page 64.



**On-the-Fly:** Circulate around the room to support students.



Students can write a third body paragraph if they have used and described enough evidence to support their claims.



**Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.



**Wrap-Up:** Project.

End of Lesson 2

## Lesson 2 Materials

No materials.

## Before You Begin Lesson 3:

This essay sub-unit does not have a Essay Flex Day and instead has an Essay Writing Day. All stages of the essay writing process can be completed using the 4 print essays. However, you may want to integrate all or parts of this digital lesson to add extra opportunities for students.

## Lesson 4: Revising and Writing an Introduction

F

**Revise:** Students identify additional textual evidence and then use it to strengthen the body of their essays.

17 min



Assign partners.



Help students identify places where they still need to develop their evidence or reasoning about that evidence.



**Writing Journal:** Students complete activities 1–6 and add to their body paragraphs on pages 66–67.



**On-the-Fly:** Circulate around the room to support students.

G

**Present:** Students learn about the purpose and elements of an introduction to prepare for writing the introductions to their essays.

8 min



Review leads and the Elements of an Introduction on page 646 of the Student Edition.



**Project:** Digital activity.



Occasionally, essay sub-units skip this activity.

## Lesson 4 (continued)

H

**Write & Share:** Students craft an introduction to draw in a reader, introduce their claim, and clearly reflect the ideas they develop in the body paragraphs.

15 min



Review How to Write a Lead on page 647 of the Student Edition.



**Writing Journal:** Students write their leads and introductions on pages 69–70.



Students who finish early have the option of adding a counterargument and a reason for disagreeing with it to their introductions if they are writing an argumentative essay.



**On-the-Fly:** Circulate around the room to support students.



**Share:** Call on 2 or 3 volunteers to share their writing. The volunteer should call on 1–3 listeners to comment.



**Wrap-Up:** Project.

End of Lesson 4

## Lesson 4 Materials

No materials.

## Lesson 5: Concluding and Polishing the Essay

I

**Write:** Students experiment with ways to write a conclusion for their essay.

10 min



Review the Elements of a Conclusion on page 646 in the Student Edition.



**Writing Journal:** Students write their conclusions on page 71.

J

**Revise:** Students revise their essays to create transitions between and within body paragraphs and eliminate wordiness and redundancy.

7 min



Review Revising Transitions on page 647 of the Student Edition.



**Writing Journal:** Students write new transitions in Activities 1–3 on page 72.



Discuss responses and answer questions.



**Writing Journal:** Students revise their essays in Activities 4–6 on page 73.



Students can rewrite their draft during this step before writing the final essay.



Discuss responses and answer questions.

## Lesson 5 (continued)

K

**Revise & Write:** Students polish their essays, first by focusing on sentence flow, style consistency, and essay completeness, and then on proofreading issues.

23 min



Review the Editing Process on page 648 of the Student Edition.



**Writing Journal:** Students revise their essays and write their final drafts on pages 75–77.



Give students time to work independently to edit their writing. Support students who have a hard time locating errors or correcting them.



Remind students that their sentences should follow formal sentence rules, rather than sound like a conversation with a friend.



**Share:** Call on 2 or 3 volunteers to share their writing. The volunteer should call on 1–3 listeners to comment.



**Wrap-Up:** Project.

End of Lesson 5

## Lesson 5 Materials



Editing Process



Guidelines for Citing and Punctuating a Direct Quote



Essay Rubric

## Amplify ELA Staff Credits:

The following team created this version of Amplify ELA. Included are content experts, curriculum developers, designers, editors, illustrators, managers, marketers, producers, and writers.

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