

Identity in Southern Literature
Ansley Deese, Julie Kristin, Amber Higginbotham

Rationale
Identity in Southern Literature
Teachers: Amber Higginbotham, Julie Kristin, Ansley Deese

Throughout high school, students are transitioning from children to young adults. They are trying to “find themselves” and “fit in.” Many students form cliques with students who have similar interests, backgrounds, beliefs, etc. At the same time, many students are “left out” because they do not share these same traits or opinions. Unfortunately, most teens do not appreciate the differences among their various classmates, and a lot of times, that can create a negative environment filled with misunderstandings, bullying, racism, etc. In order for students to realize they do not need to “fit in” and that they should accept others who are different, they must understand that each of their identities are important and worthy. We hope that our students will be able to gain a better concept of “identity”—within themselves and in others. By examining themselves and others, our students will be able to connect to different texts and medias that we have strategically chosen: Harper Lee’s *To Kill a Mockingbird* and Carson McCuller’s *The Member of the Wedding*.

Aside from being arguably one of the most frequently taught novels in the United States' English Education canon, Harper Lee's *To Kill a Mockingbird* lends itself well to the exploration of adolescent identity. While the novel is frequently taught as a discussion of race, we are choosing to focus on identity; we want students to probe into who they are, that is, what defines their identity. We hope to facilitate a discussion in which students will use what they learn of themselves to connect with the larger outside world. To supplement *To Kill a Mockingbird*, we will also be teaching excerpts from Carson McCuller's *The Member of the Wedding*. Frankie, McCuller's young female protagonist, follows a similar journey of emotional and sexual development that we believe will serve well to highlight further the

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adolescent journey towards adult identity in the south as well as underscoring parts of identity that may not be covered in *To Kill a Mockingbird*, particularly that of sexual identity.

To Kill a Mockingbird follows the particular trajectory of the Finch children's development of perspective—their transition from childhood innocence and viewing the world as intrinsically good, to a more adult perspective in which they confront the nature of morality and are forced to question what exactly it means—What is moral? What does it look like? Who is moral? What comprises morality? Stemming from these questions is, ultimately, identity. Through the events of the novel, Scout is discovering and rationalizing her own identity vis a vis the events surrounding her. She becomes increasingly aware of her own identity based on her exploration of these forces outside: family, region, class, culture, along with the inside forces of faith, beliefs, and rationalization of events.

The fact that *To Kill a Mockingbird* is generally considered a staple in ninth grade curriculum could potentially cause it to be viewed as over-taught, but that is only if someone considers the material being irrelevant. No matter the age of the book, or how many times the text has entered an English classroom, we argue that the primary conflict of the book, that of developing one's identity, is always relevant as is the circumstance under which Lee's characters find themselves. We believe our unit uses *To Kill a Mockingbird* in a way that is quite relevant because students can relate to the “trajectory of development,” and, more importantly, we are structuring our unit in a way that demands that students dig deep and identify personally with the text such that the literary implications aren't so important as learning self-awareness, much in the same manner that Scout does. The ultimate goal is not to pin down any particular literary perspectives, but to allow the literature to act as a springboard for the students to do their own self-analysis and understanding. A text not

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commonly taught in ninth grade curriculum, *The Member of the Wedding*, works well in conjunction with the classic text, *To Kill a Mockingbird*. The additional text, plus the focus on identity—not race, will also breathe new life and fresh relevance into the commonly taught *TKM*. Hopefully, our lesson plans will open new avenues of thought for the kids to interpret and use to discern their introspective selves.

Both novels are centered on characters that have to examine the society in which they live; society is relevant for all students, especially when investigating the theme of identity. To this end, we are choosing to capitalize on Southern identity. One's culture and society, the place that surrounds them and the environment in which they were raised, all contribute or perhaps take away from a person's identity. Culture is a large part of identity, and by talking and writing freely about it, students will be able to examine their own (and classmates') experiences and ideas of culture, childhood, family, upbringing, morals, beliefs, etc.—all the various components that create identities. Furthermore, all students will be able to draw on the commonality of the fact that, regardless of their background, they all currently live in the South. Thus, Southern literature is a “culturally relevant pedagogy,” and not only will students learn about human development through identity, but they will get a history lesson in Southern regionalism as well (Gloria Ladson Billings). Our main texts, *To Kill a Mockingbird* and *The Member of the Wedding*, have a variety of characters that become self-aware through various circumstances that arise in the South. Both novels harvest themes about Southern culture in the 1940s and 1960s, and therefore, we will specifically be looking at identity as seen in Southern literature.

Since we are writing this unit in hopes of it being taught within Georgia, we felt that it would be particularly culturally relevant to teach within the context of the region in which

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students find themselves. More importantly, we aren't focusing on the most "blatant" theme, that is, race differences as a culturally relevant topic in either text; instead, we are looking at *how* the characters identify with their society/culture/region, and, in turn, *how* characters interpret that information and use it to fashion their respective identities. By using the text as a kind of model in this way, our students can look the elements of this era's culture and use it to shape their own identity.

Since we have discussed why we chose these texts for our classroom, we think it is only fair that we point out why some parents and schools may disapprove. In *To Kill a Mockingbird*, racism and rape occur. Most of those who oppose this novel do so because they do not want to deal with racism in their classroom or home. While we agree the "n" word is offensive, we think that our ninth grade students are mature enough to understand this word and why it is used. It would not be realistic if the "n" word were absent. If we just gloss over our past, how can we learn from it? Also, rape is a "hot topic" that many parents do not want their kids reading about and that many teachers do not want to teach.

Unfortunately, racism and rape are relevant in today's society. They cannot be ignored, and the best way to prevent these things from happening is to inform students and allow them to learn from the past. The use of controversial topics incites class discussion and student learning, creating a more meaningful experience.

The Member of the Wedding is also a slightly controversial book because it is also set in the same era, so racism is an issue. But since it deals with a 12-year-old's adolescence, it includes some sexual connotations. Sex, menstruation, and other experiences of a maturing girl occur in *MW*. Reading about these experiences is very relevant to students, and reading allows student to connect with the text. Regardless if students read about it or not, they have

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to deal with these situations in real life. Why not be more informed and discuss topics that may seem controversial to some. The more the students think, write, and discuss these topics, the less ignorant they will be (or so we hope).

It is important for teachers to help empower students to discover themselves amidst an ever-changing society and the stereotypes that follow them. The formation of one's identity has long been established as an important human developmental goal during high school years. The high school setting, in particular, is a common ground for making and molding an adolescent's identity; therefore, studying the theme of identity is exceptionally relevant for high school students under the guise of "human development." Smagorinsky states in his book, *Teaching English by Design*, "literature often deals with common human experiences about the pressures, changes, dilemmas, aspirations, conflicts, and so on that make growing up (and being grown up) such a challenge" (Smagorinsky 141). We have chosen to focus on southern literature as our basis for studying identity because "such [southern writers] as Flannery O'Connor, Carson McCullers, and, more recently, Eudora Welty and Walker Percy, have placed [their] characters and action in the South, and each writer, through the exploration of specific characters and places, seeks answers to the questions of life and identity that concern all men and women. One can conclude of the work of these contemporary southern writers that all life must find its roots in a specific place or region" (Wilson, and Farris).

While our selected authors, Carson McCullers and Harper Lee, explore the transition from childhood to adulthood in their novels, and many other relevant themes, they also highlight the process of identity formation. Therefore, we will not only be exploring the traditional approach of literary analysis for our selected pieces of literature, we will also be

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encouraging our students to read their texts with specific questions in mind, questions that will be posed to provoke thought about the theme of identity. Both Carson McCullers's novel *A Member of the Wedding* and Harper Lee's novel *To Kill a Mockingbird* address different elements—both inside and outside elements—that work to help define the main characters' identities. Some elements include: one's mental features—memories, preferences, the capacity for rational thought—one's physicality, family, beliefs, gender, race, and one's recognition of home and/or region. Each one of these “elements of identity” will be explored during this unit through mini-lessons. During each mini-lesson, we will discuss one particular element of identity within the context of the novel and how the element affects the identities of the characters; then we will explore how the element relates to the students.

During every mini-lesson, students will have the opportunity to journal about their reactions and personal relationships to each element of identity that is discussed. The student will keep these journal entries and any other creative writing they do in a folder entitled, “Deep Thoughts by [insert student name].” The important thing is for students to have the space to talk about what they are learning about their identities and the process of identity formation. Exploring the elements of one's identity is extremely personal, and by allowing students to sort out their thoughts about their identity in a journal gives them the privacy to do so. Along with Deep Thoughts, we will assign a short, creative writing activity that allows students to express their opinions about each element of identity that is addressed in the novels. For example, a short creative writing activity might involve having the students write a short poem about different family dynamics showcased in the novels. The short creative writing assignments will serve purpose for a larger assignment at the end of the unit, a multigenre project. In the multigenre project, students will create a poster board collage of

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objects, pictures, written materials, excerpts from our readings, etc. that represents their own identity. They will present the final product to the class. By conducting mini-lessons for each element of identity, students will have a thorough understanding of how an identity is made and molded within the texts, therefore enabling students to articulate what their own identity is at the end of the unit.

Along with being able to analyze and articulate their own identity, students will be able to articulate the process of identity formation as seen in the context of the novels by the end of the unit. At the end of the unit, students will be required to write a formal analysis paper that will serve as a demonstration of their knowledge of identity. Students will analyze the identity of one protagonist from either Harper Lee's *To Kill a Mockingbird* or Carson McCullers's *A Member of the Wedding* by offering strong supporting details of the protagonist's life and a description of at least three "elements of identity" that directly shape the protagonist's identity. This formal writing assignment functions as a way for students to demonstrate their recognition of these elements within the novels in relation to the main characters' identities—not just in their own identities. This formal writing assignment also functions as a way of assessing how their writing has progressed. While the informal writing assignments cultivate the students' introspective thinking about identity, the formal writing assignment applies their analytical skills by having the students analyze one character's process of identity formation.

This unit, then, works in two ways: looking at the theme of identity through a literary lens and looking at the theme of identity through a self-assessing lens. Texts and their themes have more meaning to students when students are able to make connections with what they are reading. By discussing each element of identity in the context of the novels *and* in the

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context of the students' lives, the students will not only form a stronger and deeper understanding of the novels but will be able to respond to the literature in a personal way, thus making the theme of identity and the selected canon of literature relevant to the students. In her article, "Literature and Life: Making Connections in the Classroom," Patricia Phelan writes "students come to literature to learn something about life" (Phelan 7). Because personally connecting to literature is important, students will frequently be doing journals and creative writings that allow them to show how the readings directly connect to their own lives. Furthermore, the multigenre project will allow them to reflect on everything they have learned about identity in literature and about their own identity. In his book, *Narrative Writing*, George Hillocks writes, "work on narrative, if we make it personal, is a way to examine the stories of our lives. Beyond that, it allows students to contribute to the body of literature they will study, understand more fully how the works of professional writers are constructed, and learn techniques that will be useful in other kinds of writing" (Hillocks 1). Studying literature and acknowledging one's personal reactions to literature can make one more aware of his or her own values.

In this unit, our main objective for our goals is that students learn to think and write reflectively about themselves and their experiences. The mini lessons related to each element of identity in the text will serve as a scaffolding opportunity for students to approach the texts with questions about identity, answer them in terms of the text, and then use those answers to reflect on their own lives, and in turn, identities. The crux of our unit, in essence, is that identity is deeply personal, and, therefore, cannot necessarily be "taught." We can, however, construct lessons and approach identity in a way that allows students to explore what may or may not be components of identity as they appear within each novel, and then build off what

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they learn by creating a dialogue between that information and their own self-awareness. In this way, we are leaving our lessons open-ended in terms of what transformation and identity actually are so that our students can define it themselves and make their own meaning. Not only is our teaching process infinitely simpler, it also ensures that what we cover in the classroom has real meaning and relevance for the students, which is, at the end of the day, the most important thing. Our objective—through the daily lessons, “Deep Thoughts by…” and the multigenre project—is to allow students the opportunity to begin thinking on a higher level about themselves and the world in which they live; these findings will culminate in the final analysis essay. By constructing the unit in a way that gets on the student's level, we can more accurately teach in a more engaging way and help them discover themselves in a time of rapid adolescent change. To nurture a student's identity and self-awareness is surely to also nurture their writing.

Works Cited

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Identity as based on Southern Literature

Goals

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Goal 1

Multigenre Identity Picture Board Project

Throughout this unit, we will be doing mini-lessons that address “elements of identity” in southern literature. During these mini-lessons, students will be doing short-writing activities (poems, free-writes, journals, speech writing, etc.) in order to develop their understanding of each element of identity that is presented in our selected readings. For this project, students will create a visual representation of their identity by collecting items from their life and arranging them onto a poster board. Along with pictures and drawings, students are encouraged to post their short-writings from class onto their board. Students will work on this project throughout the unit. At the end of the unit, students will present their poster board to the class, describing all of the items on their board and explaining their importance to the students’ identities. The presentation will be informal and about five minutes long.

An ideal project will include the following criteria:

- Evidence of planning and thoughtful effort
- A neat and visually interesting project that shows attention to detail
- A quality project that makes the individual’s understanding of the unit’s theme clear
- At least 3 different genres used
- A concise explanation of the chosen elements/genres on the poster that exhibits the presenter’s ability to choose between frivolous and pertinent information
- A clear effort to plan the presentation so that it meets the minimum but does not exceed the maximum time requirements

Goal 2

“Deep Thoughts” Folder/Portfolio

To keep track of feelings and thoughts about identity, each student will be writing in his/her “Deep Thoughts” journal. Also, any other creative writing we do in class (poems, etc.) will be kept in Deep Thoughts. In addition, for every homework reading assignment, they will log their notes/ideas/expressions and put this sheet of paper in their Deep Thoughts folder the next day.

- Will be keeping track of reading by writing 1 – 2 paragraphs each night on assigned reading
- Will be writing in class every day on different prompt
- Students must include their on thoughts and reflections, referencing the readings and class discussion

These Deep Thoughts Journals will be used in the multigenre project. Students can pick and choose which writings they want to include on their poster board.

Goal 3

Literature Analysis Paper

Students will write one formal analytic essay at the end of the unit. Students will first articulate their own definition of identity based on our formal study of the theme, the examination of southern literature throughout the unit, and the discussions about “elements of identity.” Students will then analyze the identity of one protagonist from either Harper

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Lee's *To Kill a Mockingbird* or Carson McCullers's *A Member of the Wedding*. Students will provide a thesis for the paper that incorporates their definition of identity followed by strong supporting details and a description of at least three "elements of identity" that directly shape the protagonist's identity. This may call for students to analyze setting, secondary characters, and events in order to draw their own conclusions about (1) how an identity is formed and (2) how the characteristics of southern literature effect the development of a character's identity.

- Students are expected to follow all the rules of formal English grammar, usage, spelling, and punctuation throughout their essay.
- Essays must be two pages long and typed

DAY 1 - MONDAY - INTRO ACTIVITY

***Music playing:** Back Where I Come From by Kenny Chesney

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***Quote of the Day:** I know you are, but what am I? –Movie, Pee Wee’s Big Adventure

3 min- **Classroom Business:** attendance, housekeeping, quote of the day

12 min- Unit Prep

- Teachers will pass out folders that will house all of the students’ small written assignments during the course of the unit.
- Students will be instructed to write their names on the top of the folders and can draw on the cover of their folder if they want.
- Teachers will explain that these folders will be give to them at the start of class every day and then will be collected at the end of the class period so that they will not be lost.
- **“Wassup”** (Appendix A)—Hand out the “Wassup” unit expectation sheet that explains why we are doing this unit, the overarching goals for this unit, and what to anticipate throughout the unit.
- We will go ahead and discuss the details of Deep Thoughts assignment and hand out rubric for it to discuss with students.

5 min - Teachers will read “Home Town” by Anna Ofsa (Appendix B)

10 min- **“Deep Thoughts”**- Before any discussion begins, the teachers will ask the students to write their reactions to the poem in ten lines or more.

- Students are encouraged to reflect on what they know of the south and what makes up an identity.
- Since this is a reflection, there is no wrong answer.

20 min- Teachers will put students into groups of four to discuss the poem and their written reactions.

- In groups, please discuss some of the elements that the speaker/poet uses to define herself--her culture, religion, physical attributes, etc.
- Make a list of all these things to use in class discussion.

15 min - **New Ideas**- Class discussion: ask each group to share one or two characteristics that the speaker/poet uses to define her identity.

5 min- Show Media Clip - Forrest Gump (clips showing his home, school, family, etc.).

15 min - Final class discussion:

- As a class, discuss/compare/contrast the elements of identity that they found in the poem to Forrest Gump clip.
- Is there a difference between reading about identity and watching a visual representation of it?

5 min- Teachers will pass out *To Kill a Mockingbird* and assign students to read Chapters 1 and 2.

DAY 2- TUESDAY – SETTING & DEFINITION OF ID

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***Music Playing:** Ludacris “Georgia” (Clean Edit)

***Quote of the Day:** “If you wake up at a different time, in a different place, could you wake up as a different place?” --Chuck Palahniuk

3 min- **Classroom Business:** attendance, housekeeping, pass out folders, quote of the day

7 min- **Reading Quiz-** Teachers will pass out short reading quiz (Appendix C) for students to complete.

5 min- **“Deep Thoughts”**

- On a sheet of paper, list all of the characters in the book so far. Pick one that you feel you are particularly drawn to and list all of the characteristics of that person. Then, describe the setting of the book. Do you like the setting? Why or why not?

30 min-- **Reading Review** Chapters 1 and 2 from previous night by doing:

- Chalk Talk activity based around one central question: Who is Scout?
- After students complete Chalk Talk, teachers will direct an open discussion, posing these key questions: Does the setting affect who Scout is? Does Scout’s family affect who she is? What does Scout’s dialect tell us about herself?

25 min-- **New Ideas:** Extended definition

- Teachers will place students into groups of four. In the groups, students will make a list of elements that contribute to Scout’s identity based on the large class discussion. From that list, have the groups brainstorm what makes up someone’s identity.
- While groups are talking and brainstorming, Teachers will pass out dictionaries and tell the groups to look up the word “Identity.” Tell the groups to discuss the similarities and differences between their thoughts about identity and the formal definition of “Identity.”
- Teachers will direct students in a large class discussion. The teachers will ask each group to share some key points from their discussion. The teachers will write these points on the board. The teachers will then discuss all of the points with the students and guide them into making one class definition of “identity.” This definition will be used for the rest of the unit.

15 min-- **Grammar Assessment** (Appendix D) Teachers will administer this “pre-assessment” to identify what grammar level of students. The assessment will help teachers to modify their following grammar lessons.

5 min-- **Assign homework:**

- Read Chapters 3 through 5
- **“Deep Thoughts Reading Log”-** Write ½ page about the reading- pose questions and comments, ideas, dislikes and likes, etc. Keep track of the characters and apply the definition of identify to them. Place in DT folder at the start of class the next day.

DAY 3- WEDNESDAY – SOCIETY & ID

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***Music Playing:** Where I'm From by Jason Michael Carroll

***Quote of the Day:** "...a man finds his identity by identifying." --Anonymous

5 min-- **Classroom Business:** attendance, housekeeping, quote of the day

45 min-- **Reading Review:** Chapters 3 through 5 from previous night by doing

- "The Issues That Divide Us" –Teachers will show this clip on an overhead projector in order to have the students become familiar with what social issues are and to gain a better understanding of how our society/how we are raised influence who we become.
<http://www.youtube.com/watch?v=mEr1jhfnTxI> (Critical Approaches to Social Issues-Academic Content).
- Then teachers will discuss how present social issues might compare to social issues in the 1930's. We will ask the class to call out social issues of today's society. We will write these on the board, and once we have a good list, we will discuss if these were issues in the 1930s as well, especially commenting on those that are prevalent up through chapter 5 of *TKM*.
- Teachers will then bring up one of the more prevalent social issues in the 1930s – racism. We will discuss why *TKM* uses the language it does. The "n" word is offensive, but we think that our class is mature enough to understand this word and why it is used, and we will do our best to educate them on it as it is in the text. It would not be realistic if the "n" word were absent, because in the 1930s, life was hard and the historical facts cannot be dismissed or *TKM* would lose its credibility. If we just gloss over our past, how can we learn from it? If we are reading aloud as a class, you can read the text as it is written, but under no other circumstances are you aloud to say the "n" word in our classroom. Our classroom is one where we respect each other and want each other to feel comfortable.
- **Chalk Talk** – "Jim Crow Laws" will be written on the board. We will then see what the students already know by allowing them to write any words/ideas on the board that they associate with these laws.
- **Review of Jim Crow Laws:** <http://www.ferris.edu/news/jimcrow/what.htm> Teachers will lead discussion of Jim Crow laws, drawing on students' prior knowledge as seen in chalk talk and giving examples from the website on the screen. The students' reactions will create a natural discussion, but we will have some prompts ready (how would you feel if you had to use a separate bathroom? How would you feel if it were illegal for you to shake another person's hand just because of your outward appearance?) just in case.
- **"Deep Thoughts"** – Write about the Jim Crow Laws and what we've just discussed. Some questions to address: How would you feel if you had Jim Crow laws against you? How would it affect your social status? How have/would these laws affect the characters you've already read about and their interactions with other characters? Predict how could they affect them in the future encounters.

- 15 min-- **New ideas:**
- Teachers will use this time to concentrate on these "Elements of Identity:" Social Status/Hierarchy
- To start this activity, teachers will write this quote on the board: "If you can learn a simple trick, Scout, you'll get along a lot better with all kinds of folks. You never really understand a person until you consider things from his point of view" (36).

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- Teachers will put students into groups of five. Teachers will assign each group one character (Atticus, Calpurnia, Walter Cunningham, Ms. Caroline Fisher, and Burris) to discuss what it means to “walk” in that person’s “shoes.”
- Students will consider these ideas:
 - Consider what that person faces on a daily basis.
 - What he/she sees/encounters?
 - What kind of shoes does this person literally wear?
- After the groups have discussed these ideas, the teacher will redirect the small group discussions to a large group discussion. The teachers will ask each group to give a brief description of who their character was and what it was like to “walk in his/her shoes.”

20 min-- **Read in Class** From Chapter 6 through 7. (book on tape/popcorn reading)

5 min-- **Assign homework:**

- Read from Chapter 8 through 10.
- **“Deep Thoughts Reading Log”**- Write ½ page about the reading- pose questions and comments, ideas, dislikes and likes, etc. Place in folder at the start of class the next day.

DAY 4- THURSDAY – INTRO TO CHARACTER ANALYSIS

***Music Playing:** “Midnight Train to Georgia” by Gladys Knight and the Pips

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***Quote of the Day:** “I think the issues of identity mostly are poppycock. We are what we have done, which includes our promises, includes our hopes, but promises first.” --Wendell Berry

5 min-- **Classroom Business:** attendance, housekeeping, quote of the day read aloud

10 min-- **“Deep Thoughts”- Reading Review:** Chapters 6 through 10 from previous day

- Write a one page “diary” entry as if you are Boo Radley. Take on Boo’s characteristics. Imagine what his thoughts might be about what is going on around him. Be sure to discuss relevant events from the novel.

35 min-- **New ideas:**

- Teachers will use this time to concentrate on this “Elements of Identity:” Who is Boo Radley
- Teachers will hand out the information sheet printed from http://owl.english.purdue.edu/handouts/print/research/r_quotprsum.html, (Appendix E) which explains the difference between using quotation, paraphrase, and summary in writing. Teachers will review handout with students to help them understand the material.
- Teachers will ask the students to do a quick sketch of Boo Radley on a piece of paper or the board. Ask students: what does Boo Radley look like?
- Teachers will ask students to write on the other side of the paper: What are some of Boo Radley’s physical characteristics? Why do we have this image of him? What are some of his personal characteristics? How does the text shape our understanding of the real Boo Radley? (Use your “diary” entry as a reference to this discussion)
- Use quotes/summaries from the book as evidence.

20 min-- **Read in class** Chapter 11 through Chapter 12 (book on tape/popcorn reading)

15 min-- **Grammar Practice** (parts of speech) (Appendix F) After conducting the grammar assessment, we decided it would be good to have a brief overview of the basic 8 parts of speech. We will briefly discuss the particular parts of speech they class struggled with as a whole. Then we will write a few sentences on the board, and as a class, we will identify the 8 words that are underlined. After the class modeling, they will each receive a handout with a passage from the text, and for each underlined word, they will label the correct part of speech. Teachers will be available for assistance if they have any questions.

5 min- **Assign homework**

- Read Chapter 13 through 16
- **“Deep Thoughts Reading Log”**- Write ½ page about the reading- pose questions and comments, ideas, dislikes and likes, etc. Place in folder at the start of class the next day.

DAY 5- FRIDAY – DIALECT & ID

***Music Playing:** “Statesboro Blues” by the Allman Brothers

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***Quote of the Day:** An identity would seem to be arrived at by the way in which the person faces and uses his experience.--James Baldwin

5 min- **Classroom Business:** attendance, housekeeping, quote of the day read aloud

10min—“**Deep Thoughts**” **Reading Review** Chapter 11 through 16 from previous day

- Take a few minutes to compare the city of Maycomb to the place where you have grown up; write about the similarities and differences.
- The story is set in a small town in southern Alabama during the Depression of the 1930s. What aspects of the story seem to be particular to that place and time? What aspects of the story are universal, cutting across time and place? In what ways are the people you know today similar to and different from those in Maycomb?
- While students are writing, teachers will project pictures of Georgia 1930’s on the board. (Supplied by Library of Congress)

30 min-- **New Ideas**—

- Teachers will use this time to concentrate on this “Element of Identity” Dialect
- Teachers will put this quote on the board: “I wants to know why you bringin’ white chullin to nigger church.”
- Have students think of words and phrases they commonly use that older generations don't use. Write the words they cite on the board. For each word, ask them to identify a parallel word or phrase that older generations used. List the words or phrase pairs side by side on a chart. (Teachers will be a resource if students have difficulty coming up with a "generational" word or phrase by giving the word or phrase used)
- We will then ask students to work in small groups to develop five or six sentences of dialogue that make use of words peculiar to their own generation, and another five or six sentences of dialogue - preferably but not necessarily on the same subject - as spoken by people from another generation. Stress that the critical point is to keep the language of each dialogue appropriate to the speakers in their own time period.
- After the groups read aloud and discuss their original dialogues, introduce the concept of realistic dialogue. We will point out that skilled authors attempt to portray speech patterns and vocabulary that reflect the language of the times and the environments in which the characters live.

35 min-- **Writing Instruction** (writing process/ analysis paper)

- Teachers will hand out (good & bad) sample analysis papers from last year and then teachers will discuss the elements in the paper—why they are good and why they are bad.
-begin scaffolding: explain the elements of analysis
-Q & A with students to assess their understanding of analysis paper

5 min- **Assign Homework**

Read Chapter 17 through 21

DAY 6- MONDAY – GENDER, RACE, & ID

*Music Playing: Grateful Dead “Sugar Magnolia”

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*Quote of the Day: It's not only the most difficult thing to know one's self, but the most inconvenient. –Josh Billings

3 min- **Classroom Business:** attendance, housekeeping/collect vocabulary work, quote of the day read aloud

12 min- **Reading Quiz**— (Appendix G)

15 min- **“Deep Thoughts”**

- How Harper Lee uses different characters in *To Kill a Mockingbird* to show different kinds of women and men.

Women

Calpurnia

Miss Maudie

Aunt Alexandra

Men

Tom Robinson

Bob Ewell

Boo Radley

- On a sheet of paper and in ten lines or more, write your thoughts about these groups of people. If you are a male, discuss the similarities and differences between the men. If you are a female, discuss the similarities and differences between the women.

10 min-- **Reading Review** Chapters 17-21 from weekend reading- Discussion

- Teachers will lead discussion by posing these key questions:
 - Which ideas of men and women still pervade our thinking today? What evidence exists in our culture to support this.
 - How do these ideas affect girls/boys today? What pressures do they face?
 - How do these ideas affect you?

25 min-- **New Ideas**—

- Teachers will use this time to concentrate on this “Element of Identity:” Race
- Teachers will pass out articles that feature interviews from 1930’s (Appendix H). Teachers will put students into groups of four. Students will read the interviews together, then chose one student to be Calpurnia and another student to be Jem. Have the other two students interview Calpurnia and Jem in the same fashion as the articles. Have the students ask how it was like to grow up in Maycomb as a white or black person. Have students take notes to keep in their folders.
- Teachers will direct the students to a larger discussion posing this statement and question:
- Jem describes to Scout the four "folks" or classes of people in Maycomb County: "...our kind of folks don't like the Cunninghams, the Cunninghams don't like the Ewells, and the Ewells hate and despise the colored folks." What do you think of the ways in which Lee explores race and class in 1930s Alabama?

10 min—**Reading in class**—Chapters 22 (book on tape/popcorn reading)

5 min— **Assign homework:**

- Read: Chapter 23 through 26
- **“Deep Thoughts Reading Log”**- Write ½ page about the reading- pose questions and comments, ideas, dislikes and likes, etc. Place in folder at the start of class the next day.

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DAY 7-TUESDAY – MATURITY, HYPOCRISY, & ID

**Music Playing: Alan Jackson's Chattahoochee

**Quote of the Day: There are three things extremely hard: steel, a diamond, and to know one's self. –Benjamin Franklin

5 min- **Classroom Business:** attendance, housekeeping, quote of the day read aloud;

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30 min-- **Reading Review** Chapters 22 through 26 from previous day

- Teachers will ask the students to have their books out and open to the Tea Party scene. Teachers will then direct a large class discussion stemming from this question: In what ways is Scout maturing? Teachers will write the term “hypocrisy” on the board and will explain the term’s definition. Teachers will then relate the term to Scout’s process of maturing. Teachers will focus on maturation and loss of innocence as part of identity.
- Teachers will then pull up an article about hypocrisy in Hollywood (In the movie *Hangover 2*, the directors pulled a cameo by the controversial actor, Mel Gibson. However, in the first *Hangover*, Mike Tyson (a convicted rapist) appears in a cameo. (<http://blog.newsok.com/bamsblog/2010/11/05/bam-column-is-hollywood-showing-its-hypocrisy-with-scrubbed-mel-gibson-hangover-2-cameo/>)
- **“Deep Thoughts”** – In one page, create a news article/informative writing like the one you read, but use characters from *TKM* to make the same argument about hypocrisy (For example, How did Scout’s teacher show hypocrisy when talking about Germany and America?)

30 min-- **New Ideas**—

- Teachers will use this time to concentrate on this “Element of Identity:” Cultural Conflict
- The teachers will preface the new ideas lesson with this explanation:
The theme of conflict between opposing individuals and groups creates a tension that runs throughout the whole story. There is tension between males and females, blacks and whites, and different economic and social groups. This theme is relevant today because these prejudices are still with us and have to be resolved. They are not restricted either, to any particular age group or geographic location. As six-year-old Scout relives events and attempts to understand the prejudice and conflict as it occurs, it becomes possible for us to see it clearly through her eyes and begin to understand as she begins to understand.
- On the board, teachers will write: “Atticus says that it’s a “sin to kill a mockingbird” (90).
- Teachers will explain that Atticus uses the mockingbird as a metaphor to represent innocence. There are three episodes in the story where Scout uses the phrase “to kill a mockingbird” and with each incident she displays a more complete understanding of the relationship between prejudice (or senseless hatred/conflict) and the sin involved in harming something or someone who does you no harm.
- Teachers will divide the class into five groups of four. Each group will answer and discuss these questions:
 - Who are the “three mockingbirds” in this story?
 - Many people in the story influence Scout’s values beliefs. What does each of the following teach her?
 - a.) Jem
 - b.) Maudie
 - c.) Atticus
 - d.) Calpurnia
 - e.) Mr. Cunningham
- After the groups have discussed each question, the teachers will direct the class in a large group discussion to analyze the answers each group came up with.

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20 min—**Reading in class:** Chapters 27-29- (Book on tape/popcorn reading)

5 min— **Assign homework:**

- **Read:** Chapter 30 through 31
- **“Deep Thoughts Reading Log”-** Write ½ page about the reading- pose questions and comments, ideas, dislikes and likes, etc. Place in folder at the start of class the next day.

DAY 8- WEDNESDAY – TKM WRAP UP

*Music Playing: She’s Country by Jason Aldean

*Quote of the Day: Always be a first rate version of yourself, and not a second rate version of someone else. –Judy Garland

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5 min- **Classroom Business:** attendance, housekeeping, quote of the day read aloud;

10 min-- **“Deep Thoughts” Reading Review** Chapters 27 through 31

Answer these questions:

- By the end of *To Kill a Mockingbird*, the book's first sentence ("When he was thirteen, my brother Jem got his arm badly broken at the elbow") has been explained and resolved. What did you think of the events that followed the Halloween pageant? Did you think that Bob Ewell was capable of injuring Scout or Jem? How did you feel about Boo Radley's last-minute intervention?

25 min—**Novel Wrap-Up**

- Teachers will host a large discussion posing these questions:
 - what can we discern from this novel about identity
 - has our conception of identity changed
- Teachers will ask the students to look at the original definition of “Identity” during this discussion
 - if definition has changed, teachers will group students into 5 groups of 4 and, in the groups, students will re evaluate and modify their definition as they see fit

30 min—**Writing Instruction** (writing process/ analysis paper)

—continue scaffolding: show model of analysis, label parts, stress “process”

—P.E.E. Chain (Appendix I)

15 min—Multigenre/Poster Board Instruction

- Teachers will pass out Multigenre project sheet (Appendix J)
- Teachers will review the sheet in detail
- Teachers will allow students to voice any questions or concerns for project
- The remaining time will be allotted to students to brainstorm ideas for their multigenre project.

5 min—pass out *The Member of the Wedding*

DAY 9- THURSDAY – FAMILY, GENDER, FOOD, & ID

*Music Playing: Down on the Farm by Tim McGraw

*Quote of the Day: Without self knowledge, without understanding the working and functions of his machine, man cannot be free, he cannot govern himself and he will always remain a slave. –George Gurdjieff

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5 min- **Classroom Business:** attendance, housekeeping, quote of the day read aloud

40 min— **Start Reading:** *The Member of the Wedding*

- (Book on tape/popcorn reading) All of Part I

30 min—**New Ideas:** Chalk Talk and Discussion

- Teachers will use this time to concentrate on these “Elements of Identity:” Family, Gender and Food.
- First, teachers will conduct a chalk-talk session around this quote: “They are the we of me.”
- For the first part of the discussion, teachers will use the students’ written responses to guide the students into a discussion that reveals why this quote is important to Frankie’s identity and to the novel.
- Teachers will direct the discussion towards analyzing the “we of me” speech made by Frankie at the end of Part 1. To help articulate the point, the teachers will read this explication:
 - The main theme of *The Member of the Wedding* is the discomforts of adolescence, especially the uncomfortable state of “becoming” or “becoming who you are.” Frankie Addams doesn’t yet know what she will become. When she hears of her brother’s upcoming wedding, she latches onto the idea of becoming part of the wedding, a member of a unified group.
- The teachers will ask the students to think of setting (the kitchen), Frankie’s gender, and her family as the 3 important things that underscore Frankie's development. How do these three things relate to her identity? Can they be Frankie’s “we of me?”

10 min- **“Deep Thoughts”**

- Because much of the dialogue and events revolve around the kitchen and dinner table in Frankie’s house, in one page, describe a “Uniquely You” restaurant. Propose a plan for a restaurant that would be your ultimate restaurant. Talk about ambiance of the place, what it will look like, and describe one meal you'd make there.

5 min— **Assign homework:**

- Read: Pages 49-75 (Part 2 Chapter 1)
- **“Deep Thoughts Reading Log”**- Write ½ page about the reading- pose questions and comments, ideas, dislikes and likes, etc. Place in folder at the start of class the next day.

DAY 10- FRIDAY – NAME & ID

*Music Playing: I’m from the Country by Tracy Byrd

*Quote of the Day: Getting in touch with your true self must be your first priority. –Tom Hopkins

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3 min- **Classroom Business:** attendance, housekeeping, quote of the day read aloud

7 min- **Reading Quiz** (Appendix K)

5 min- **“Deep Thoughts”**

- In 1/2 page and in the voice of Frankie, write a diary entry. As Frankie, discuss your aggravation about not “belonging.” Also discuss your excitement about the wedding. What do you expect to happen at the wedding?

15 min—**Reading Review** from previous night- “What’s in a Name” activity

- Teachers will write “Frankie” and “F. Jasmine” on the board. Teachers will then ask the students who these characters are. Are they the same person or different people?
- Class will spend 3 min talking about the name change of Frankie.
- Teachers will then have the students take 3 minutes to think of a name they would change their name to and write two sentences explaining why they would change it to that name
- Teachers will then go around the room and have volunteers read what they wrote
- During the readings, teachers will periodically discuss Frankie and the importance of her name and how it affects her identity now that it has changed.

25 min— **New Ideas**— Character on Trial and Discussion

- Teachers will use this time to concentrate on these “Elements of Identity:” Non-conformity
- Frankie/F. Jasmine on trial
 - After having read Chapter 1 of part 2, students will brainstorm "crimes" committed by characters from that text. Groups of students will work together to act as the prosecution or defense for the selected characters, while also acting as the jury for other groups. Students will use several sources to research for their case, including the novel and internet resources. All the while, students will be writing a persuasive piece to complement their trial work.
 - Roles will be chosen by teachers per handout (Appendix L)

20 min— Grammar practice; Since the students did well on parts of speech review sheet, we will now work on sentence structure because we have noticed most only create short, small sentences in their writing. We will be focusing on clauses so students can make their sentence structure vary and more complex in their writing. (Appendix X)

15 min— **Assign homework:**

We will go over both the multigenre poster board project and the analysis paper (instructions on “Wassup,” passing out and discussing rubrics for both. We will encourage students to go ahead and start thinking about/get started on both assignments over the weekend.

Read: Pages 75-123 (Part 2 Chapter 2)

“Deep Thoughts Reading Log”- Write ½ page about the reading- pose questions and comments, ideas, dislikes and likes, etc. Place in folder at the start of class the next day.

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DAY 11- MONDAY- FANTASY AND ID?

*Music Playing: Georgia by Ray Charles

*Quote of the Day: My potential is more than can be expressed within the bounds of my race or ethnic identity. -Arthur Ashe

5 min- **Classroom Business**: attendance, housekeeping, quote of the day read aloud;

10 min- **“Deep Thoughts”**- In one page, discuss the answers to these questions: Do you have anyone in your life that plays a mentor role? A best friend role? A brother role?

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15 min—**Reading Review** from previous night- Discussion

- Teachers will address this question in relation to the reading from the previous night: Frankie has a very interesting connection to Berenice and John Henry. What is Berenice’s and John Henry’s role in Frankie’s life? Are they family, role models, or friends?

35 min-- **New Ideas**—Draw and Discussion

- Teachers will use this time to concentrate on this “Element of Identity:” Fantasy
- Before discussion begins, teachers will pass out construction paper and colored pencils and ask the students to draw their idea of Frankie/F. Jasmine’s wedding outfit.
- While students draw, teachers will write this quote on the board: “Here you got on a grown woman's evening dress. And that brown crust on your elbows. The two things just don't mix.”
- Teachers will ask volunteers to show their drawings. Students will have a choice to keep their drawings or have them collected to be hung around the room.
- Teachers will conduct a larger class discussion revolving around these questions:
 - Why does Frankie/F. Jasmine fantasize about the wedding, which prompts her to buy the crazy wedding outfit?
 - What is the role of fantasy in the novella? Are there any parts of the story that might not have actually happened and simply been a part of Frankie's imagination?
- Teachers will direct the discussion to explore how fantasy is a part of Frankie’s identity.

20 min—**Reading in class**— pages 124-139 (Part 2 Chapter 3)

5 min— **Assign homework:**

“**Deep Thoughts Reading Log**”- Write ½ page about the reading- pose questions and comments, ideas, dislikes and likes, etc. Place in folder at the start of class the next day.

DAY 12- TUESDAY – BIOGRAPHY & ID

*Music Playing: Charlie Daniels Band “Devil Went Down to Georgia”

*Quote of the Day: Once you label me you negate me. -Soren Kierkegaard

5 min- **Classroom Business:** attendance, housekeeping, quote of the day read aloud

10 mins “**Deep Thoughts**” Write autobiography; describe yourself to someone that you’ve never met, focusing on what you think is most important about yourself. You can talk about

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anything, including physical attributes, family, friends, hobbies, religions, etc. etc. You can draw pictures and get creative with this. Have fun describing yourself.

40 min-- **New Ideas**—Body Biography and Discussion

- Teachers will use this time to concentrate on this “Element of Identity:” Sexuality
- Teachers will begin this lesson with this premise:
 - The novel peaks before the wedding when Frankie/F. Jasmine encounters adult sexuality. The scene at the Blue Moon with the red-haired soldier is one of the most poignant scenes of the child’s encounter with adulthood in literature
- Teachers will place students into five groups of four. Each group will be asked to make a body biography of Frankie/F. Jasmine.
- The body biography of Frankie/F. Jasmine will include a *written* and *visual* portrait of the character, describing the choices the character has made and changes the character has gone through. The groups’ key concentration for Frankie/F. Jasmine for this project should include her evolving sexuality. Use three most important lines from the novel to support your biography.
- Students will pay close attention to these questions while making their body biography:
 - How does McCullers use the character to make certain points about *sexuality*? How does Frankie/F. Jasmine reflect or critique *sexuality stereotypes*? How does Frankie/F. Jasmine’s character make a commentary on evolving sexuality? What does Frankie/F. Jasmine think of “adulthood”?
- When the work is done, the groups will present their biographies to the class.

20 min—Grammar review: Class, as a whole, still needs work on sentence structure to create more complex sentences. This activity will help them understand how to use connecting phrases, clauses, etc.—making good transitions and more complex sentences. After completing activity, students will partner up and read their passages aloud to each other as instructed on the worksheet. (Appendix Y)

15 min— **Assign homework:**

Read: Pages 143-163 (Part 3)

“Deep Thoughts Reading Log”- Write ½ page about the reading- pose questions and comments, ideas, dislikes and likes, etc. Place in folder at the start of class the next day.

DAY 13-WEDNESDAY – WRITING WORKSHOP

*Music Playing: My Town by Montgomery Gentry

*Quote of the Day: Your concern must be to live while we're alive... to release our inner selves from the spiritual death that comes with living behind a facade designed to conform to external definitions of who and what we are. -Elisabeth Kubler-Ross

5 min- **Classroom Business:** attendance, housekeeping, quote of the day read aloud

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10 min—“**Deep Thoughts**” Did Frankie/F. Jasmine/Francis take on a new persona or did she really find her true self? Why? Explain your thoughts.

20 min—Reading Review End of *The Member of the Wedding*: Possible topics include their writing in Deep Thoughts from last night and today; Address John Henry’s death, Francis’ femininity, and Berenice’s new employment

50 min—**Writing Workshop**: Reference “Wassup” to review Analysis Paper assignment. Model brainstorming exercises (i.e. bubble chart, free write, outlining) and discussion. Teachers will walk around and assist those who need help brainstorming and are available for questions from students. Those who have already started can continue to work on their brainstorming/outline/draft.

5 min—Assign homework:
Write- complete draft 1 of analysis paper

DAY 14-THURSDAY - PRESENTATIONS

*Music Playing: Cowboy Town, Brooks and Dunn

*Quote of the Day: “A strong sense of identity gives man an idea he can do no wrong; too little accomplishes the same.” -Djuna Barnes

5 min- **Classroom Business**: attendance, housekeeping, quote of the day read aloud;
85 mins – Class will set up their poster board multigenre projects around the room creating a gallery. ½ the class will informally present their poster board to the class and tell about themselves/identity; about 5 mins per student.

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DAY 15-FRIDAY – FINAL CLASS & PRESENTATIONS

*Music Playing: Who I Am by Jessica

*Quote of the Day: I know you are, but what am I? –Movie, Pee Wee’s Big Adventure

5 min- **Classroom Business:** attendance, housekeeping, quote of the day read aloud

50 mins – Last half of class will informally present their multigenre projects.

35 mins – student can fix plates/drinks for party as we do our closing activity

--After we finish sharing the multigenre project, ask students to comment on this activity, and write their remarks on the board. This readily leads to discussion about prejudice - about drawing conclusions about people based on outward appearances, about the inaccuracy of these conclusions, about prejudice within the school community, and about depictions of prejudice in literature and film.

*Turn in final Analysis Paper and Deep Thoughts folder

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Appendix A

Wassup with your 9th grade English Literature Class?

Teachers: Ms. Kristin, Ms. Deese, & Ms. Higginbotham

Topic/Time: Identity – 3 Week Unit

Texts: *To Kill a Mockingbird* & *The Member of the Wedding*

Assignments:

- Creative Writing/Journaling “Deep Thoughts/Reading Log”
- Creative Multigenre Project
- Formal Character Analysis Paper

Since this is your first year in high school, we know that most of you are trying to figure out where you “fit in” and “who you are” as you are transitioning from children to young adults. You probably hang out with other students who have similar

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interests, backgrounds, beliefs, etc. At the same time, you have probably felt “left out” because you do not share certain traits or opinions with some of your friends. We want y’all to appreciate these differences. When people don’t embrace differences, a lot of times misunderstandings, bullying, racism, etc. can occur. Instead of trying to “fit in,” you need to learn to be yourself and accept others who are different. By the end of this unit, each of you will be able to gain a better concept of “identity”—within yourselves and in others.

We will be reading two books (Harper Lee’s *To Kill a Mockingbird* and Carson McCuller’s *The Member of the Wedding*) to help us discuss all the different issues of identity. As you read *TKM*, you will laugh, be shocked, feel angry, and you may even question society and humankind. The setting is in the 1930s, when prejudice was prevalent, and blacks and white were segregated. We will discuss the Jim Crow Laws so that each of you will have a better understanding of *TKM*, and why some offensive language is used in this novel. In addition, we will be reading many other types of texts and watching different media that focus on the different aspects of identity.

To keep track of your feelings and thoughts about identity, each of you will be writing in your “Deep Thoughts” journal. Also, any other creative writing we do in class (poems, etc.) will be kept in Deep Thoughts. In addition, for every homework reading assignment, you will log your notes/ideas/expressions and put this sheet of paper in your Deep Thoughts folder the next day. At the end of the session, you will have a multigenere project—a poster board collage of objects, pictures, writings from the class, excerpts from our readings, etc.—that represents your own identity. Also, you will write a formal analysis paper; you will analyze the identity of one protagonist from either of the readings. We will discuss each of these in detail in class; the details of each assignment are listed below. Although we are required to have a grading system (we will give you rubrics for each of these and discuss them with you), we want you to focus more on expressing your thoughts in your writing and in-class discussions.

Project 1: “Deep Thoughts” Folder/Portfolio

To keep track of feelings and thoughts about identity, each student will be writing in his/her “Deep Thoughts” journal. Also, any other creative writing we do in class (poems, etc.) will be kept in Deep Thoughts. In addition, for every homework reading assignment, they will log their notes/ideas/expressions and put this sheet of paper in their Deep Thoughts folder the next day.

- Will be keeping track of reading by writing 1 – 2 paragraphs each night on assigned reading
- Will be writing in class every day on different prompt
- Students must include their on thoughts and reflections, referencing the readings and class discussion

These Deep Thoughts Journals will be used in the multigenre project. Students can pick and choose which writings they want to include on their poster board.

Project 2: Multigenre Identity Picture Board Project

Throughout this unit, we will be doing mini-lessons that address “elements of identity” in southern literature. During these mini-lessons, students will be doing short-writing activities (poems, free-writes, journals, speech writing, etc.) in order to develop their understanding of

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each element of identity that is presented in our selected readings. For this project, students will create a visual representation of their identity by collecting items from their life and arranging them onto a poster board. Along with pictures and drawings, students are encouraged to post their short-writings from class onto their board. Students will work on this project throughout the unit. At the end of the unit, students will present their poster board to the class, describing all of the items on their board and explaining their importance to the students' identities. The presentation will be informal and about five minutes long.

An ideal project will include the following criteria:

- Evidence of planning and thoughtful effort
- A neat and visually interesting project that shows attention to detail
- A quality project that makes the individual's understanding of the unit's theme clear
- At least 3 different genres used
- **Possible Genres:**
- Deep Thoughts entries**, Personal Narrative, Literary Essay, Personal Essay, Journal Entry, Letter, Poem, Collage, Short Story, Original Music, Unoriginal Music, Newspaper Articles, Diary Entry, a Conversation, an Interview, a Eulogy, a Pamphlet, an Obituary, part of a Script from a Film, Photos, Artwork, Personal Knickknacks, Vignettes, Twitter, Facebook (Feel free to discuss with me any possible genre ideas you may have that don't fall on this list).
- A concise explanation of the chosen elements/genres on the poster that exhibits the presenter's ability to choose between frivolous and pertinent information
- A clear effort to plan the presentation so that it meets the minimum but does not exceed the maximum time requirements

Project 3: Literature Analysis Paper

Students will write one formal analytic essay at the end of the unit. Students will first articulate their own definition of identity based on our formal study of the theme, the examination of southern literature throughout the unit, and the discussions about "elements of identity." Students will then analyze the identity of one protagonist from either Harper Lee's *To Kill a Mockingbird* or Carson McCullers's *A Member of the Wedding*. Students will provide a thesis for the paper that incorporates their definition of identity followed by strong supporting details and a description of at least three "elements of identity" that directly shape the protagonist's identity. This may call for students to analyze setting, secondary characters, and events in order to draw their own conclusions about (1) how an identity is formed and (2) how the characteristics of southern literature effect the development of a character's identity.

- Students are expected to follow all the rules of formal English grammar, usage, spelling, and punctuation throughout their essay.

Essays must be two pages long and typed

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Appendix B

My Home Town

By: Anna Ofsa

I am from tinker toys
From tater tots and Toyota trucks
I am from a hicktown
(red necks, white rain
And the aroma of burning leaves)
I am from beech trees
And overgrown weeds
I'm from getting muddy
And from scraped up knees

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I'm from freckles and small
from Jeanette and Paul
I'm from crooked teeth
and "You are what you eat"
I'm from the Baptist church, born and raised
From standing in the pew, singing "Amazing Grace"

I'm from Georgia, don't you see?
Fried chicken and sweet tea
I'm from eatin' dirty in the morning
and catching fireflies in the evening
I'm from do it yourselves and loudmouths
Honey, I'm from the South.

Appendix C

To Kill A Mockingbird CH.1 Quiz

Name _____

Directions : Match the correct name to the descriptions below, by placing the correct letter on the blank. You may use the names more than once. All of the names will be used.

- A. Jem
- B. Scout
- C. Dill
- D. Maycomb

- E. Calpurnia**
- F. Atticus**
- G. Boo Radley**

1. _____ **the old town where the novel takes place**
2. _____ **the father/lawyer**
3. _____ **ran up and touched the Radley house on a dare**
4. _____ **cooks for the Finch family**
5. _____ **a recluse--never came out of his house**
6. _____ **broke his arm**
7. _____ **suggests trying to make Arthur (Boo) Radley come out**
8. _____ **dined on squirrels and any cats he could catch**
9. _____ **narrator of the story**
10. _____ **also known as Charles Baker Harris**

Appendix D

Grammar check from *To Kill a Mockingbird*

Name _____

Mark areas that need the correct punctuation: capitalization, spelling, word choice, run-on sentences, indentation, and punctuation. Correct all errors as you read the following notes and answer all questions at the end of this paper:

To kill a mockingbird by harper lee is a book about racial prejudice in Montgomery Alabama during the 1930's. This is also the time period of the great depression there are several themes in this novel, such as racial prejudice, existence of good and evil, education, mystery, social class, and values. Symbolism is also used in the novel concerning the title of

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the book, Boo radley, and tom robinson.

Some of the characters in this book are: Jean Louise Finch or Scout (her nickname) who is also the narrator of the story; her brother Jem; Atticus, the father who is also a lawyer; Calpurnia, the cook and housekeeper; Charles Baker Harris or Dill (from Meridian, Mississippi) who lives with his aunt, Miss Rachel during the summer time; Boo Radley, a mysterious neighbor; Maudie Atkinson, the next door neighbor who allows the children to play in her yard; Tom Robinson who is accused of raping Mayella Ewell; Bob Ewell, Mayella's father; the Cunninghams, farmers who also have pride; Judge Taylor who presides over the court; and Heck Tate, the sheriff of Maycomb.

The setting includes Maycomb, Alabama, the time period of the Great Depression, the town, the courthouse, Atticus' house, the neighborhood, the school, the residences of both the black community and the Ewells.

After reading selected paragraphs and watching the movie students will be able to answer the following questions about a specific event from the novel:

QUESTIONS: Who was involved? What happened? To whom did it happen? Where did it happen? Why did it happen? How did it happen?

Appendix E

What are the differences among quoting, paraphrasing, and summarizing?

These three ways of incorporating other writers' work into your own writing differ according to the closeness of your writing to the source writing.

Quotations must be identical to the original, using a narrow segment of the source. They must match the source document word for word and must be attributed to the original author.

Paraphrasing involves putting a passage from source material into your own words. A paraphrase must also be attributed to the original source. Paraphrased material is usually shorter than the original passage, taking a somewhat broader segment of the source and condensing it slightly.

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Summarizing involves putting the main idea(s) into your own words, including only the main point(s). Once again, it is necessary to attribute summarized ideas to the original source. Summaries are significantly shorter than the original and take a broad overview of the source material.

Why use quotations, paraphrases, and summaries?

Quotations, paraphrases, and summaries serve many purposes. You might use them to . . .

- Provide support for claims or add credibility to your writing
- Refer to work that leads up to the work you are now doing
- Give examples of several points of view on a subject
- Call attention to a position that you wish to agree or disagree with
- Highlight a particularly striking phrase, sentence, or passage by quoting the original
- Distance yourself from the original by quoting it in order to cue readers that the words are not your own
- Expand the breadth or depth of your writing

Writers frequently intertwine summaries, paraphrases, and quotations. As part of a summary of an article, a chapter, or a book, a writer might include paraphrases of various key points blended with quotations of striking or suggestive phrases as in the following example:

In his famous and influential work *On the Interpretation of Dreams*, Sigmund Freud argues that dreams are the "royal road to the unconscious" (page #), expressing in coded imagery the dreamer's unfulfilled wishes through a process known as the "dream work" (page #). According to Freud, actual but unacceptable desires are censored internally and subjected to coding through layers of condensation and displacement before emerging in a kind of rebus puzzle in the dream itself (page #s).

Appendix F

Name _____

Grammar Parts of Speech: Review #1

Read the following paragraph from Harper Lee's *To Kill a Mockingbird*. Label the correct part of speech for each of the underlined words.

A. Noun

B. Verb

C. Pronoun

D. Adjective

E. Adverb

F. Conjunction

G. Preposition

H. Interjection

While Walter piled food on his plate, he and Atticus talked together like two men, to the wonderment of Jem and me. Atticus was expounding upon farm problems when Walter interrupted to ask if there was any molasses in the house. Atticus summoned Calpurnia, who returned bearing the syrup pitcher. She stood waiting for Walter to help himself. Walter poured syrup on his vegetables and meat with a generous hand. He would probably have poured it into his milk glass if I had not asked what the sam hill he was doing.

Appendix G

To Kill A Mockingbird CH. 17-21 Quiz

Name _____

1. Where do Scout and Jem sit during the trial?
2. Why is Tom's left arm crippled?

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3. What is unusual about Atticus's clothing during his final summation?

4. Who walks down the middle aisle carrying a note to Atticus?

Appendix H

INTERVIEW: GROWING UP BLACK IN THE 1930s IN McCULLEYS QUARTERS, ALABAMA

Mrs. Peacolia Barge, born in 1923, lived as a small child in an area called McCulley's Quarters and grew up in Bessemer just outside Birmingham, Alabama. Mrs. Barge completed her college degree after her marriage and then began a long career in teaching. Her grandparents were slaves in Alabama, and her three children are college-educated, professional men and women. She defies all stereotypes, just as Calpurnia does in *To Kill a Mockingbird*. The interview that follows was conducted in 1993 and is excerpted from Claudia Durt Johnson's *Understanding to Kill a Mockingbird* to help support your understanding of stereotyping in the novel.

Interviewer: Tell me what you know of your background and ancestry, Mrs. Barge.

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Mrs. Barge: My mother and father came from two different areas of Alabama. My mother grew up on the Morrisette Plantation in Alabama. We know that my grandmother was a servant there in 1880. My grandmother had more privileges than other servants because she worked in the house rather than in the fields. And she never lived in the slave quarters. When the overseer left the plantation, she and her family were allowed to move into his house. Her father was owned by one Alexander Bryant from Kentucky, and he willed his slaves to his children. From his will, we found that my family that found its way to Alabama was worth \$385. All of my great-grandfather's and great-grandmother's children were born in slavery. The curious thing is that even though their children were born in slavery, they weren't married until 1867, after the Civil War. And researching the records, we found that there were a surge of marriages after the War, as if only then were they allowed to be married.

Anyway, the Morrisette Plantation was where my grandmother met my grandfather. They were married in 1884 at a time when we were led to believe few blacks ever married. When I was growing up, I knew nothing about all this. Anything related to slavery, we didn't want to hear it. I don't think any blacks wanted to hear anything about slavery. My mother grew up on the Morrisette Plantation and came to Birmingham when she was 21 years old. My father's people came from the area near Panola, Alabama. This may shock you, but the plantation owner had seven or eight children by two of his slave. One of those offspring, Lorenzo Dancy, was my father's father. We assume my father was illegitimate since there are no records of any marriages there.

Interviewer: What were the houses like? the living conditions?

Mrs. Barge: They were all shotgun houses, mostly two-room places. No electricity, of course. Even after TVA [Tennessee Valley Authority] came to the Birmingham area, we had no electricity until my father, who could be very stubborn and hot-tempered, fought and fought until he managed to get electricity run to our house. The thing we hated most about not having electricity was that we couldn't use a radio. It wasn't until about 1940 that we got a radio.

Interviewer: How did a typical little girl spend the day when you were about six years old?

Mrs. Barge: Oh, I led a sheltered life. Mother always kept me dressed in the dresses she made and I was kept close around the house. I visited neighbors and played house and read. I never wore slacks or jeans. And I never took part in the boys' rough games. Boys picked berries in the summer and sold scrap iron.

Interviewer: As a child, did you have contacts with white people? That is, did you have a sense of yourself as black and without certain opportunities?

Mrs. Barge: Except for the few white people who lived in the Quarters, as a child I didn't know many white people or have a sense of being discriminated against. My Friends were right there in the Quarters. There were very, very few children there, so I remember primarily being with the adults. It wasn't until after I started to school that I became aware at we couldn't go to certain parks, couldn't swim in certain places.

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During the thirties my mother had to begin taking in washing and ironing for white people, so I began to see the white people she worked for. Then later I came to realize other differences. For example, there were no hospitals for black people. The one or two hospitals that would take black people put them in the based of course the black doctor, who had been taking care of you not be allowed to practice-to attend you in the white

Interviewer: Did your family have any contact with white people who were in an economic situation similar to yours-people whom we would call "poor whites"?

Mrs. Barge: My mother and I didn't, but my father did at his work. I remember him talking particularly about the woman who worked as a nurse at the factory who always abused any black workers she had to treat who were injured on the job. Many workers would just try to treat their own wounds rather than go to her to help them. Some would pull their own bad teeth for the same reason, rather than be badly treated by some white dentist....

Interviewer: Were conditions rougher in the 1930s during the Depression, or was it more or less more of the same?

Mrs. Barge: We were always poor, but the Depression was definitely worse. People who had had jobs lost them or, like my father, were laid off for periods of time. And if you worked, the pay was often something like 3 or 4 dollars a week. What my mother always said that people used the old plantation skiffs to survive: growing gardens, canning, making absolutely everything and buying almost nothing.

Interviewer: What was education like for African-Americans in Alabama at that time?

Mrs. Barge: My mother, growing up on what had been the Morrisette Plantation, was well educated. Churches maintained schools in the country, and children who showed promise as good students were sought out and sent to these schools, if their parents would pay. My mother was sent for a time to Snow Hill Institute. Her parents scraped and picked cotton so that she could attend, but she didn't finish. The last year the crops were too bad, and she couldn't go. Most, of course, were not educated. My father attended school through the third grade only. in my generation, most children I knew attended school, though many left at an early age to go to work. I believe that compulsory schooling to the age of 16 did not come about until about 1941.

Interviewer: What occupations were open to African-Americans as you were growing up?

Mrs. Barge: For women, aside from domestic work and labor like laundering, the only professions or trades were nursing and teaching. Of course, you only nursed or taught black people. Many women worked as cooks in private homes or restaurants, as maids in private homes or businesses. There were no black sales clerks in stores. Men worked in the mines, in factories, as delivery boys, carpenters, and bricklayers. They could operate elevators, but they couldn't become firemen or policemen or salesmen. Some black men worked as tailors. Those who went into professions became doctors or dentists or principals or preachers within the black community.

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Interviewer: Mrs. Barge, despite the difficulties and humiliations you have lived with in the South, you don't seem to put all white people into the same category.

Mrs. Barge: No, you shouldn't put people into categories. Many of those bus drivers treated us badly. We disliked them and made fun of them behind their backs. But some of them were good men who were polite and considerate and would even hold the bus for us when they knew we were late. No, not all black people are the same and not all white people are the same.

INTERVIEW: GROWING UP WHITE IN THE SOUTH IN THE 1930s

Like Scout in *To Kill a Mockingbird*, the three women in this interview (excerpted from *Understanding to Kill a Mockingbird*) grew up in the deep South of the 1930s. All three were members of what could be described as prominent southern families. The three women discuss many of the issues raised in *To Kill a Mockingbird*: how they defined a "good family" (so dear to Aunt Alexandra's heart and so baffling to Scout and Jem); poor whites in Alabama and Florida (very like the Cunninghams); their relationship with African-Americans; and the expectations and realities of those who would grow up to be proper southern "belles."

Interviewer: In historical fictional stories about the South in the time in which we're interested - the 1930s - one hears frequent reference to what were called "good families" or "old families." What is your understanding of that term?

Mary Ann: Gee, I never really thought about it.

Camille: Nobody had very much money. In the Depression years. If your father had a job, you had a good family.

Mary Ann: Yes, if your father was gainfully employed.

Cecil: Yes, if your mother stayed at home and everyone had a maid or two.

Camille: We considered ourselves a "good" family, but we were land poor. We owned a great deal of land but it wasn't bringing in any income in the thirties. There was just no cash flow. On the other hand, there was not much tax on land.

Mary Ann: That describes our situation as well at that time.

Cecil: I guess I was a city child. Land ownership didn't enter the picture much, though I suppose ours was considered a good family. My father was a lawyer. We had some land in the county that my father went hunting on. But I never thought about land. It just wasn't part of my life.

Camille: I think "good" families were differentiated by a certain accent, too.

Mary Ann: It was the way people talked.

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Camille: It was the pronunciation of "I." Didn't say "niice" and "whiiite," dragging the "I" sound out.

Interviewer: In that your father was a lawyer, perhaps your experience is much closer to Scout's in *To Kill a Mockingbird*.

Cecil: That's true. Yes, I think so. My father was of the old school. integrity was the byword. They looked down very much on those who cheated and stole, especially from the poor. And I remember him talking about one well-off family who did just that and became very prominent later. It was an attitude. You never cheated anybody, and especially anybody lesser than you. And you never said a cross word or spoke badly to someone who couldn't speak back to you.

Camille: Yes, I think "good" families had a strong sense of responsibility to the people whose lives they could affect. I know when the Depression came and my family's bank failed, their main concern was to see that other people got their money back even if they lost out themselves.

Interviewer: Were you allowed to play with the children of poor whites?

Cecil: I don't remember any prohibitions about it. It just didn't come up.

Camille: I brought a lot of little children home with me from Stafford School, but I was never allowed to go to their homes. Maybe I was never invited. I did spend one night with the little girl whose father was on the police force. I remember his collection of weapons, including some bloody knives, put a scare into me.

Mary Ann: I don't remember playing with what you call poor white children. I do remember two little girls who lived in town whose family had a very tough time. They lived just behind my father's business and I think they resented my better situation. They threatened to beat me up. I was terrified of them.

Interviewer: As members of prominent families, what was your relationship with black people when you were little girls of Scout Finch's age?

Mary Ann: Your first experience with a black person was with your nurse. And the black people that took care of these little white children instilled in us the most wonderful traits. They stood for everything that was honest and Christian.

Cecil: I remember complaining to my nurse Lessie that a little boy had hit me. And she said, "Well, go hit him back." Part of your character came from your nurses.

Mary Ann: And they were really religious.

Cecil: And you minded your nurse.

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Camille: I remember the black sharecroppers who worked for my grandmother. She supported them all year long and paid all their medical bills. Then when the farming was done, they split the proceeds. She got half and they got half, with the understanding that their medical costs would come out of their half. And they trusted her implicitly. I loved to go down to Hale County on settlin'- up day when they were paid because I could spend the day with the little black children. And that's where I learned to love to dance.

Mary Ann: We were incredibly attached to the black people we knew well.

Cecil: But I read somewhere in a book on the South that while the white people felt very attached to the black people back then, the black people didn't feel that way about us.

Mary Ann: Still, we were taught to be respectful of black people.

Camille: Heavens yes. I would have had my mouth washed out with soap so fast if I had ever referred to a black person with any word other than colored!

Camille: My main playmates for most of my childhood were black boys. Black families lived on the street behind us and my two best friends came over from there to play football with me. Their names were Josie and Jessie and they were part black, part Indian, and part white. We played football every day. We thought their mother was mean as a snake and we never knew who their father was. Jessie is now president of a black college and Josie owns a highly successful catering business. And I used to pick cotton with a black man and his children.

Cecil: I played with black children, too, but in my own house. I remember when I was a little girl, I begged Mama to let our cook's little girl come play with me. And Mama invited her over and told me not to let her out of the yard because, you know, someone might hurt her feelings.

Mary Ann: I had black playmates, too. I remember a wonderful black girl who played with my sister and me. She was so much fun.

Camille: Still, you never went to the houses of black people as a guest.

Interviewer: Was there a special code of behavior for little girls who were expected to grow up to be southern ladies?

Camille: Well, it was alright for boys to fight, but girls weren't supposed to. It was perfectly alright for my brother to fight, but I was not allowed to. Of course, I did it anyway.

Cecil: Yes, we weren't supposed to, but I did beat up a little boy once. I remember his mother called to complain to Mama, and for once Mama stood up for me. I remember her saying, "Well, he started it and he's two years older than she is and she is a girl."

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Appendix X

SENTENCE STRUCTURE Worksheet

Discuss:

Dependent Clause, Independent

Because she had a horrible fall on her first triple jump, Nicole Bobek, a skater who has high hopes coming into this year's Olympics, finished a disappointing seventeenth after the short program.

Independent, (and/but/or) Independent

Tara Lipinski, the perky little firebrand from Texas, performed a wonderful program, but she could not overtake first place from the sublime Michelle Kwan.

Gerund phrase, Independent

Gliding smoothly over the calm surface of the ice, Kwan suddenly exploded into a graceful triple toe loop.

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-ed phrase, independent

Banned for life from the sport of ice skating, Tanya Harding, hoping to cash in on her notoriety, turned to a rather lackluster career as a singer.

Activity:

Underline main points and combine sentences, eliminating unnecessary information.

 Awesome is a difficult word to find in word history dictionaries, but I was able to locate it. The word awesome was in *The Shore Etymological Dictionary of Modern English*. It was right beside "awe." Awesome was derived from the word awe. Awe is said to be derived from the Gothic and Greek language. Awe was also used in Middle English. I found that awesome was first recorded in writing in 1598 by Bernard Terence.

 With the advent of the supersonic aircraft came shock waves and the sonic boom. The sonic boom is a sudden loud explosive noise created when an aircraft traveling at supersonic speeds passes overhead. This sound is caused by shock waves of compressed air coming off the aircraft.

Appendix Y

Instructions:

- You will use imitation as a way of both enhancing understanding of an author's style and of extending your own understanding of options (in sentence structure, etc.) in your own writing
- Select a passage you think epitomizes an author's style, and then copy it word for word, leaving two spaces between lines.
- The imitation consists of creating a piece of writing with one word of your own for each word of the original. You choose your own subjects, but must follow the original in writing words that work the same way as the originals.
- You may duplicate the connectives and prepositions but replace all nouns, verbs, and modifiers. When you finish, you should continue your own piece for two or three more sentences.
- When you read your piece aloud (to a partner), ask the listeners whether he/she can tell where the imitation stopped and if the transitions are smooth.

Appendix I

The PEE Chain

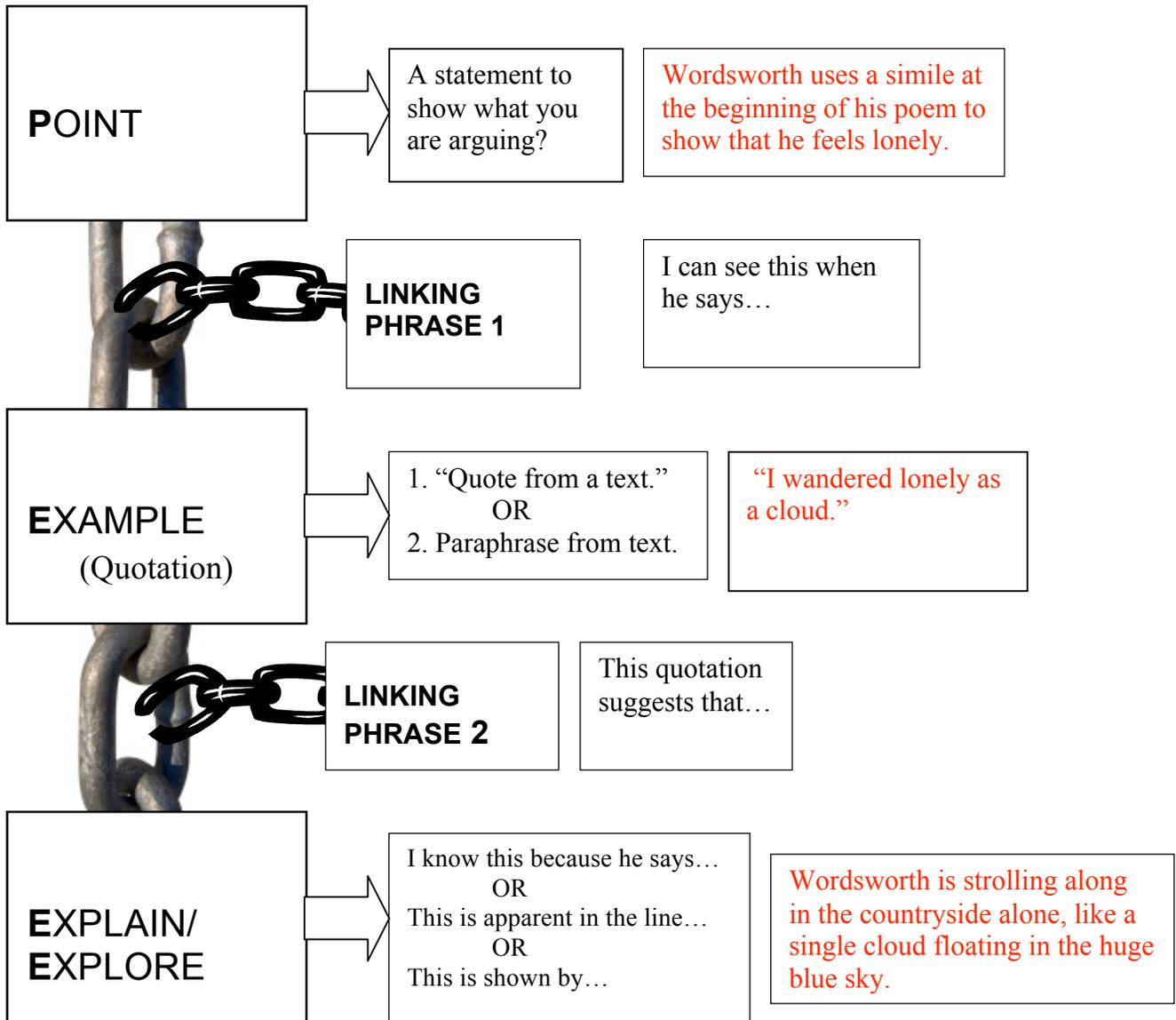
P = Point

E = Example You should use the PEE Chain to help structure your responses to texts.

**E = Explain/
Explore** Try to picture the chain in your head as you answer.

[Wordsworth uses a simile at the beginning of his poem to show that he feels lonely.] [I can see this when he says,] ["I wandered lonely as a cloud."] [This quotation suggests that] [Wordsworth is strolling along in the countryside alone, like a single cloud floating in the huge blue sky.]

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Appendix K

The Member of the Wedding
Part II Quiz

Name _____

1. What does Frankie change her name to?
2. Who does Frankie's father say died?
3. Who or what is the organ grinder playing music for?

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4. What is the name of the bar Frankie visits while she is in town?

Appendix L

Roles of the Members of a Trial

1. Frankie
2. Prosecution & Defense
 - Creates a list of main arguments
 - Names a list of witnesses
3. Prosecution Lawyers
 - Address the jury
 - Present the arguments
 - Question witnesses in order to convince the jury of the defendant's guilt

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4. Prosecution Witnesses

- Respond to questions posed by the lawyers for the prosecution
- Respond to questions posed by the lawyers for the defense

5. Defense Lawyers

- Address the jury
- Present the arguments
- Question witnesses in order to convince the jury of the defendant's innocence

6. Defense Witnesses

- Respond to questions posed by the lawyers for the prosecution
- Respond to questions posed by the lawyers for the defense

7. Jury

- Serves as the audience for all arguments presented in the trial
- Evaluates the arguments presented by the prosecution and the defense in order to determine the guilt or innocence of the defendant Judges the effectiveness and merit of the arguments and evidence presented by the prosecution and defense teams
- Votes on the outcome of the trial according to the established criteria only

8. The Judge

- Decides which disputed facts (evidence) may be presented to the jury
- Provides jury instructions and explains what the applicable law is to the jury

9. Witnesses

- Have specific knowledge of what happened
- Do tell the jury what they think or feel
- Do not present gossip

10. Expert Witnesses

- Know the specific facts in the case
- Use their specialized knowledge to help the jury understand complex evidence

EXTRA ASSIGNMENTS/ACTIVITIES:

Day 3, we could make this an option or make it the deep thoughts, but I thought they should be able to write about the jim crow laws too..if not, I feel like we wouldn't have spent enough time on something that is a big part of TKM...

- **Pen pal Letter**-- Using the information you have gathered from your reading, and the discussion about social issues in class, you will write a rather lengthy letter to your penpal. You are living in the 1930's and you are writing to someone living in 2010. Consider the race and age of the "character" that you will become as you write this letter. Also, decide to whom you are going to address your letter. You might consider writing to a friend, family member, or even to your teacher. How you came to be living in the 1930s

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is of no consequence for this activity. Your letter will ONLY focus on the following four aspects of your life in the 1930s.

- First, tell about your family. What types of activities do you enjoy as a family? What is your standard of living? How do your parents make a living?
- Next, tell about your school and your friends. Describe your school, classes and teachers. Who are your friends, and what are some activities you enjoy doing together? Tell about popular fashions, music, radio programs, and other interesting facts.
- Lastly, in your letter, describe what is going on around you. What social issues have you encountered? What do you think of these issues? Have they affected you in some way?

6+1 Trait Writing Model: Character Analysis Paper Rubric

| CATEGORY | 4 | 3 | 2 | 1 |
|--------------------------------|--|---|---|---|
| Introduction (Organization) | The introduction is inviting, states the main topic and previews the structure of the paper. | The introduction clearly states the main topic and previews the structure of the paper, but is not particularly inviting to the reader. | The introduction states the main topic, but does not adequately preview the structure of the paper nor is it particularly inviting to the reader. | There is no clear introduction of the main topic or structure of the paper. |

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| | | | | |
|-------------------------------------|--|--|---|---|
| Sequencing (Organization) | Details are placed in a logical order and the way they are presented effectively keeps the interest of the reader. | Details are placed in a logical order, but the way in which they are presented/introduced sometimes makes the writing less interesting. | Some details are not in a logical or expected order, and this distracts the reader. | Many details are not in a logical or expected order. There is little sense that the writing is organized. |
| Focus on Topic (Content) | There is one clear, well-focused topic. Main idea stands out and is supported by detailed information. | Main idea is clear but the supporting information is general. | Main idea is somewhat clear but there is a need for more supporting information. | The main idea is not clear. There is a seemingly random collection of information. |
| Support for Topic (Content) | Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable. | Supporting details and information are relevant, but one key issue or portion of the storyline is unsupported. | Supporting details and information are relevant, but several key issues or portions of the storyline are unsupported. | Supporting details and information are typically unclear or not related to the topic. |
| Flow & Rhythm (Sentence Fluency) | All sentences sound natural and are easy-on-the-ear when read aloud. Each sentence is clear and has an obvious emphasis. | Almost all sentences sound natural and are easy-on-the-ear when read aloud, but 1 or 2 are stiff and awkward or difficult to understand. | Most sentences sound natural and are easy-on-the-ear when read aloud, but several are stiff and awkward or are difficult to understand. | The sentences are difficult to read aloud because they sound awkward, are distractingly repetitive, or difficult to understand. |
| Grammar & Spelling (Conventions) | Writer makes minor errors in grammar or spelling. | Evident that writer has proofread with only few errors. | Writer makes more errors in grammar or spelling that slightly distract the reader from the content. | It is evident that writer has not proofread with many distracting errors. |
| Conclusion (Organization) | The conclusion is strong and leaves the reader with a feeling that they understand what the writer is "getting at." | The conclusion is recognizable and ties up almost all the loose ends. | The conclusion is recognizable, but does not tie up several loose ends. | There is no clear conclusion, the paper just ends. |

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| | | | | |
|----------|---|--|--|---|
| Analysis | There is in-depth analysis of the character, rather than a statement of summary. The questions are original and appropriate to the character. OR Each analysis does not summarize the character's actions, but delves deep into the mind and personality of the character | There is some in-depth analysis of the character; others require simply a statement of summary. Some questions are original and all are appropriate to the character. OR Some of your analysis does summarize the character's actions, but a few delve deep into the mind and personality of the character. Other paragraphs are simply summary. | There is LITTLE OR NO in-depth analysis of the character; MOST require simply a statement of summary. Few questions are original and possibly some are NOT appropriate to the character. OR MOST of your analysis simply summarizes the character's actions, and does NOT delve deep into the mind and personality of the character. MOST paragraphs are simply summary. | All questions are only fact-based. Some are inappropriate and most lack originality. OR Each analysis is a basic summary of the character and plot. |
|----------|---|--|--|---|

Multigenre Identity Storyboard Project Rubric

| CATEGORY | 4 | 3 | 2 | 1 | Score |
|----------------------------------|---|---|--|---|-------|
| Required Elements-color & titles | Storyboard included all required elements as well as a few additional elements. | Storyboard included all required elements and one additional element. | Storyboard included all required elements. | One or more required elements was missing from the storyboard | |

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| | | | | |
|--------------------------------|--|---|--|---|
| Spelling & Grammar | Writer makes minor errors in grammar or spelling. | Evident that writer has proofread with only few errors. | Writer makes more errors in grammar or spelling that slightly distract the reader from the content. | It is evident that writer has not proofread with many distracting errors. |
| Clarity, Neatness & Creativity | Storyboard is easy to read and all elements are so clearly written, labeled, or drawn that another student could create the presentation if necessary. | Storyboard is easy to read and most elements are clearly written, labeled, or drawn. Another person might be able to create the presentation after asking one or two questions. | Storyboard is hard to read with rough drawings and labels. It would be hard for another person to create this presentation without asking lots of questions. | Storyboard is hard to read and one cannot tell what goes where. It would be impossible for another person to create this presentation without asking lots of questions. |

| Multigenre Presentation Criteria Rubric | | | | | Points |
|--|--|--|---|---|---------------|
| | 1 | 2 | 3 | 4 | |
| Organization | Audience cannot understand presentation because there is no sequence of information. | Audience has difficulty following presentation because student jumps around. | Student presents information in logical sequence which audience can follow. | Student presents information in logical, interesting sequence which audience can follow. | --- |
| Content Knowledge | Student does not have grasp of information; student cannot answer questions about subject. | Student is uncomfortable with information and is able to answer only rudimentary questions. | Student is at ease with content, but fails to elaborate. | Student demonstrates full knowledge (more than required) with explanations and elaboration. | --- |
| Delivery | Student mumbles, incorrectly pronounces terms, and speaks too quietly for students in the back of class to hear. | Student incorrectly pronounces terms. Audience members have difficulty hearing presentation. | Student's voice is clear. Student pronounces most words correctly. | Student used a clear voice and correct, precise pronunciation of terms. | --- |
| | | | | Total----> | --- |

Teacher Comments:

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Deep Thoughts Journal Rubric

“A” Journals: Will have 2 or less entries missing, with majority of entries detailed, using a lot of personal examples and references from texts and class discussions to enhance and support quality of writing

“B” Journals: Will have 3 or less entries missing, with majority of entries detailed, using some of personal examples and references from texts and class discussions to support quality of writing

“C” Journals: Will have 5 or less entries missing, with majority of entries detailed, using few personal examples and references from texts and class discussions

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“F” Journals: Will have 6 or less entries missing, with majority of entries detailed, with little to no personal examples and references from texts and class discussions