

ELA Anywhere Remote Resource

Unit 7B: Character & Conflict



Amplify ELA

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Character & Conflict

At first, it may seem like this unit brings together two very different pieces of fiction: *A Raisin in the Sun*, a play about an African American family in a very specific time and place (Chicago in the 1950s) and “Sucker,” a short story about two white boys who could be anywhere at any time. But, in fact, the two pieces, while worth reading alone, actually speak to each other. So take your time to discover each text, and then consider what you have gained by reading them, one after the other.

Materials

Your assigned text passages for these lessons can be accessed any of the following ways. Please follow your teacher's instructions on where to complete your reading.

- Print Student Edition
- Print Amplify ELA Grade 7 Anthology
- Digital eReader, accessible via computer or mobile device*

* **Reminder:** You can access this or any book in the Amplify Library by downloading it onto your device for offline reading.

Your teacher may also assign you Solos for some of these lessons. These Solo assignments can be completed any the following ways. Please follow your teacher's instructions on how to complete Solos.

- On paper in a printed version of the Solo activity
- On your mobile device via Mobile Solos
- On your computer using the digital Solo activity

The Student's Mindset

Take academic and social risks.

Write about one thing that grabs your attention.

Read carefully, observe closely, and share what you think.

Show your classmates the impact they are making.

Write with the reader in mind. Read with the writer in mind.



Rules for Writing Prompts

1. Write for 10 minutes.
2. Keep focused on your writing.
3. Try not to get distracted or take breaks.

Rules for Sharing

You'll be asked to share your writing after some activities in these at-home lessons. You can do this in person with someone in your home, or by calling a friend or classmate over the phone!

When you share, be sure to follow these rules:

1. If you are reading:
 - a. Read loudly and slowly.
 - b. When you're done, ask your listener to respond using the Response Starters.
2. If you are listening:
 - a. Wait until the reader has finished to respond.
 - b. Using the Response Starters, tell the reader which details made an impact on you.

Response Starters

1. I liked when you used the word _____ because _____.
2. You created a clear picture of _____ when you wrote _____.
3. When you wrote _____, it helped me see that _____.

Close Reading Practice

During close reading, be sure to read carefully, observe closely, and share what you think using the following practices:

- Identify words or phrases that you notice.
- Make a note that explains what you noticed.
- Discuss your observations with a classmate over the phone, or with someone at home.



Unit 7B, Sub-Unit 1



A Raisin in the Sun by Lorraine Hansberry

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



Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 1 OVERVIEW

You may have seen some plays performed, but have you ever *read* a play? Try to picture what the text will look like before you open the lesson and look at it.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.

LESSON 1 Working with the Text

You're going to start reading a new text today—a play, called *A Raisin in the Sun*, written by Lorraine Hansberry. First, look at the following images to get an idea of the time period in which Hansberry wrote the play.



Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 1 Working with the Text

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



Lorraine Hansberry

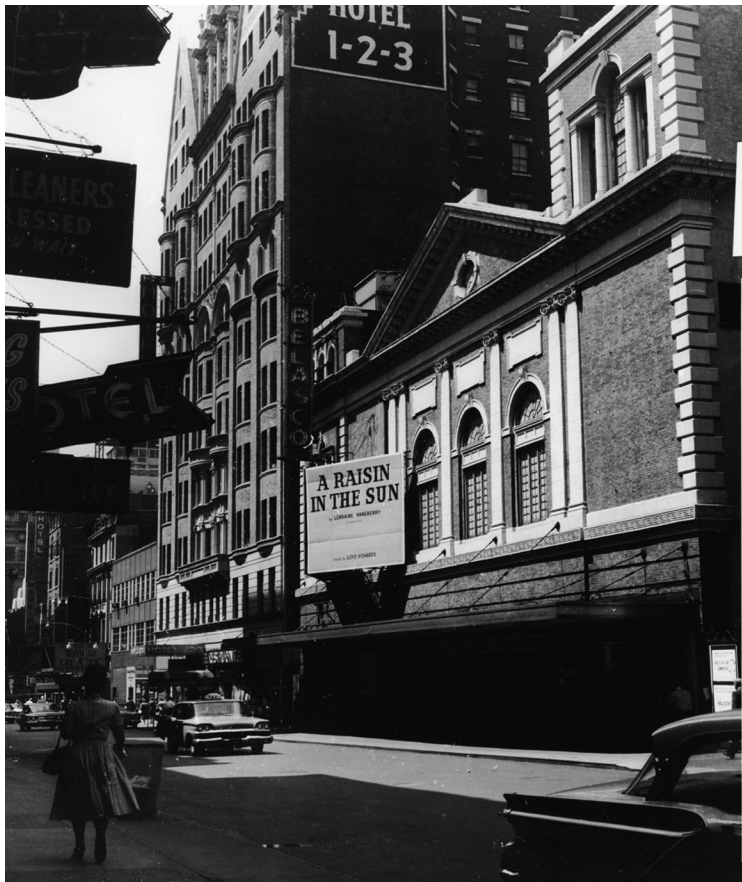
January 19, 1959

Dear Mother,

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

Hansberry was the first black person to write a play that was produced on Broadway. Here, you see a letter that she wrote to her mother shortly before the play’s debut.

LESSON 1 Working with the Text



**“HUGE
SUCCESS!”**

“A Raisin Makes History!”

(1959) Twenty-eight year old Lorraine Hansberry made history on Broadway this year with her hit *A Raisin in the Sun*. Theater-goers came out in droves to see the first ever play by a Black playwright make it to Broadway. Audiences and critics alike found plenty to admire and discuss in the sad, funny, triumphant story of the Younger family and their dream of a better life. Citing the play's rich language, sharp insight, and caustic humor the New York Drama Critic's Circle named Hansberry's first work Best Play of 1959.

Hollywood is already interested in this ground-breaking drama. Rumors are swirling that the original Broadway cast, including Sidney Poitier and Ruby Dee, are in talks to bring the play to the silver screen as soon as 1961. One thing is sure: now that a play with a Black writer, a Black director, and a nearly all Black cast has made it big on the New York stage American theater will never be the same again.

A Raisin in the Sun was nominated for 4 Tony awards, ran for 2 years, toured all over the world, and was very quickly turned into a popular movie—for which Hansberry wrote the screenplay.

Reference *A Raisin in the Sun* Act I, Scene One.

1. What do you notice about how the text itself looks? What makes it different from other texts we've read so far?

2. Skip over the stage directions (paragraphs 1–5) and read the conversation between Walter and Ruth out loud (paragraphs 11–60, from “RUTH Come on now, boy...” to “TRAVIS ...I'm gone.”).
3. How are Walter, Ruth, and Travis related?

4. What do you learn about the characters' lives from their dialogue?

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 1 Close Read

Read *A Raisin in the Sun* Act I, Scene One introductory stage directions, paragraphs 1–5, from “The Younger living room...” to “...his wife, Ruth.”

1. What do you learn about these characters that you didn't know before?

2. What tells us that the Youngers' home feels crowded?

3. What tells us that the Youngers' home feels tired?

4. What tells us that this room at some point showed some hope and pride?

5. What do you learn about the characters' lives from the setting?

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 2 OVERVIEW

“DAMN MY EGGS”: What did Walter mean by that? Let’s find out by exploring how an actor might interpret this line.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules for Sharing, Response Starters, and Close Reading Practice guidelines.
3. Complete the Sub-Unit 1, Lesson 1 Solo.

LESSON 2 Working with the Text

You’re reading a script, which requires the work of actors, a director, a set designer, and many others to become a play.

A play is re-interpreted by the people performing it. Their jobs are to figure out from the dialogue what the characters are actually feeling and thinking inside and to picture how the characters might say the lines and what else they might do to express these feelings.

Reread ***A Raisin in the Sun*** Act I, Scene One, paragraphs 30–110, from “WALTER (At the window) Just look at ‘em...” to “WALTER ...ALL THE EGGS THAT EVER WAS!”

1. What does the phrase “DAMN MY EGGS” (34) literally mean?

2. What does Walter mean when he says it?

3. Write down two additional details from the scene that provide clues about other things Walter may be frustrated about.

LESSON 2 Close Read

This play has been performed hundreds of times. And every time, it is very different.

Reread the “DAMN MY EGGS!” scene (*A Raisin in the Sun* Act I, Scene One, paragraphs 30–110), this time reading it aloud to yourself. If possible, find a classmate, friend, or family member to read it with you, each of you reading the part of a different character.

1. What new insights do you have into the character of Walter from hearing his words said aloud that you didn't have when you read the text?

2. Focus on paragraph 110, the “DAMN MY EGGS” quote. What new ideas did you get about what Walter was feeling in this moment from hearing the text out loud?

3. Imagine you're a director. What emotion(s) would you tell the actor playing Walter to convey when he delivers this line?

4. What would you tell the actor to do with his voice, face, and body to show this emotion?

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 3 OVERVIEW

Ugh, there's a line for the bathroom. See how differently each of the Youngers deals with it and figure out what this lesson is really about (hint: not the bathroom).

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules for Sharing, Response Starters, and Close Reading Practice Guidelines.
3. Complete the Sub-Unit 1, Lesson 2 Solo.

LESSON 3 Working with the Text

Reference *A Raisin in the Sun* Act I, Scene One, paragraphs 39–155, from “TRAVIS Mama, this is Friday” to “BENEATHA ...bless Mama for that!”

Authors often create characters by thinking about **want/obstacle/action**:

- What the characters **want**
- What **obstacles** get in the characters' way
- What **actions** characters take to get around those obstacles

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

- understand them.
- compare them to each other.
- see how they change over the course of the play.

In this scene, Beneatha, Ruth, Travis, and Walter all want the same thing—to use the bathroom in the morning—yet each character has some kind of obstacle that prevents them from getting what they want.

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 3 Working with the Text

Fill in the “Action” column of the chart to show how each character reacts to their obstacle.

Want	Obstacle	Action
<p>BENEATHA “(...<i>She passes through the room without looking...and looks, a little blindly, out to the bathroom...</i>)” (Act I, Scene One, paragraph 120).</p> <p>Beneatha wants the bathroom to be free when she needs it.</p>	<p>“(<i>She sees that it has been lost to the Johnsons</i>)” (Act I, Scene One, page 35).</p> <p>One of the Johnsons is in the bathroom when she wants to use it.</p>	
<p>TRAVIS “(<i>Watching the bathroom</i>) Daddy, come on!” (Act I, Scene One, paragraph 36).</p> <p>Travis wants Walter to use the bathroom before Mr. Johnson gets it.</p>	<p>One of the Johnsons will probably go into the bathroom as soon as he leaves it.</p>	
<p>WALTER “Is he out yet?” (Act I, Scene One, paragraph 13).</p> <p>“Well, what was you doing all that yelling for if I can’t even get in there yet?” (Act I, Scene One, paragraph 15).</p> <p>Walter wants the bathroom to be open the minute he gets up. He’d like to stay asleep if it’s not available.</p>	<p>Too many people from both families need to use the bathroom, and Ruth wakes up Walter when the bathroom is still occupied.</p>	
<p>RUTH “I say hurry up, Travis! You ain’t the only person in the world got to use a bathroom!” (Act I, Scene One, paragraph 11).</p> <p>“...you just go ahead and lay there and next thing you know Travis be finished and Mr. Johnson’ll be in there and you’ll be fussing and cussing round here like a madman! And be late too! Walter Lee—” (Act I, Scene One, paragraph 11).</p> <p>Ruth wants Travis and Walter to use the bathroom early, when it’s free, so they won’t be late.</p>	<p>Neither Travis nor Walter wants to get up so early, so they resist doing so.</p>	

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 3 Close Read

Reread ***A Raisin in the Sun*** Act I, Scene One, paragraphs 39–83, from “TRAVIS Mama, this is Friday” to “TRAVIS O.K. Good-bye.”

- 1. What does Travis want? What gets in his way? (There might be more than one obstacle, choose one.) How does he react to that obstacle?

Reread ***A Raisin in the Sun*** Act I, Scene One, paragraphs 126–155, from “WALTER (*Senselessly*) How is school coming?” to “BENEATHA ...bless Mama for that!”

- 2. What does Beneatha want? What gets in her way? (There may be more than one obstacle, choose one.) How does she react to that obstacle?

- 3. Complete the chart for either Travis or Beneatha. In each square, write a copy and describe what you notice in it. Fill out at least one row.

The character I chose is _____.

Want	Obstacle	Action

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 4 OVERVIEW

Today is a Flex Day. Your teacher decides what happens today based on your work to date. The way in which your teacher helps you today depends on what he or she has seen in your work.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Complete the Sub-Unit 1, Lesson 3 Solo.

LESSON 4 Flex Day

This is a Flex Day. Your teacher will direct you to respond to a Writing Prompt, complete a Revision Assignment, do a grammar exercise, and/or reread some part of the text.

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 5 OVERVIEW

Get into character! Choose a great passage and put your own spin on it.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Complete the Sub-Unit 1, Lesson 4 Solo.

LESSON 5 Working with the Text

Reference ***A Raisin in the Sun*** Act I, Scene One, paragraphs 1–255, from “The Younger living room...” to “BENEATHA ...twenty years old.”

Today you’re going to perform the passage you’ve been preparing in your Solos.

1. What does your chosen section of the scene express about the character you’ll be playing? Use details from the text in your answer.

2. What is one way you will try to show how the character feels in this moment? (Consider facial expressions, and how you use your hands and arms. Will you lean forward or backward? Will you walk? Who will you look at?)

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 6 OVERVIEW

You can learn a lot about a person from how he or she acts around money.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules for Sharing, Response Starters, and Close Reading Practice Guidelines.
3. Complete the Sub-Unit 1, Lesson 5 Solo.

LESSON 6 Working with the Text

Read *A Raisin in the Sun* Act I, Scene Two, paragraphs 178–217, from “(The bell sounds...” to “WALTER ...tell me then!”

1. Name one emotion that each character feels during the scene and the detail that makes you think that:

• **Mama** _____

• **Ruth** _____

• **Travis** _____

• **Walter** _____

LESSON 6 Working with the Text

These characters all express different “wants” about money in Act I. You’re going to choose one character to focus on.

2. Which character did you choose? Circle your answer.

- a. Mama
- b. Ruth
- c. Travis
- d. Walter
- e. Beneatha

3. Reread your character’s lines about money in Act I. Choose one line that you think is important and write it below.

4. What do you think your character *wants* at this moment?

5. Choose another line and write it below.

6. What do you think your character wants at this moment?

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

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 6 Close Read

We are going to read lines from the “check arrives” scene again now that we have more insight into what some of the characters could be feeling.

Reread ***A Raisin in the Sun*** Act I, Scene Two, paragraphs 178–217, from “(*The bell sounds...*” to “WALTER ...tell me then!”

In the chart below, there is a quote representing how each character reacted to the money.

Complete the chart to fill in:

- What this character is feeling
- How he or she might show this (actions, gestures, facial expressions, tone, volume)
- One other line or detail from the text that shows this emotion

Reactions to the check	What is this character feeling?	How might they show this?	One other line or detail showing this emotion
MAMA “We ain’t never been no people to act silly ’bout no money—” (Act I, Scene Two, 188)			
RUTH “That’s a whole lot different from having it come and being able to hold it in your hands...a piece of paper worth ten thousand dollars...” (Act I, Scene Two, 184)			
WALTER “(<i>...sits down and grasps it close and counts off the zeros</i>) Ten thousand dollars— (<i>He turns suddenly, frantically to his mother and draws some papers out of his breast pocket</i>) Mama — look. Old Willy Harris put everything on paper—” (Act I, Scene Two, 208)			

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 7 OVERVIEW

Walter, Ruth, Mama, or Beneatha: Who will I choose?

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules for Close Reading Practice guidelines.
3. Complete the Sub-Unit 1, Lesson 6 Solo.

LESSON 7 Working with the Text

Reference *A Raisin in the Sun* Act I.

You're going to choose a character to follow through the rest of the play. You'll fill out a Character Chart for your character most of the time, to practice looking closely at connections between a character's wants, obstacles, and actions.

1. Which character did you choose? Circle your answer.
 - a. Mama
 - b. Ruth
 - c. Travis
 - d. Walter
 - e. Beneatha
2. Imagine you are describing this character to a friend. Write down the first two things that come to mind.

3. What does this character want most?

LESSON 7 Working with the Text

Now you're going to complete a Want/Obstacle/Action chart. You can do this either of the following ways:

- Finding instances when your character expresses or shows that he or she wants something (and then looking for what gets in the way)
- Finding instances when your character seems frustrated or angry and is facing an obstacle (then looking for what the obstacle is getting in the way of)

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

4. Fill in the chart below for your chosen character. Start by looking for a want or an obstacle and then fill out the rest of the row. Start a new row for each new piece of evidence to focus on exactly how your character responds to each “want/obstacle” combination.

Want	Obstacle	Action

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 7 Close Read

You've been gathering a lot of evidence about what characters want, what obstacles they confront, and what actions they take. We do this because it is a useful way to talk about character. We learn about a person's character—in life and in literature—by looking closely at what that person wants and how that person reacts to the obstacles that life presents.

Here's a very simple example:

Suppose someone tells you "Jake is an honest character." You might ask them why they think that.

They could say: Jake really loves chocolate, and his mother doesn't believe it is healthy—so, he doesn't get it very often. One night he is walking by a chocolate shop and sees the front door wide open, and no one inside. He hasn't had chocolate in a while, but he decides not to steal and lie—he closes the door and keeps walking.

Jake wants chocolate, his obstacles are his mother and his own honesty. Based on how he responds when faced with those obstacles, you can conclude he is probably an honest kid.

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

Complete the chart below for the character you chose.

How would you describe the character to a person who hadn't read the play?	
What does this character want?	
What are the obstacles to what this character wants?	
What actions does this character take when faced with this obstacle?	
What kind of character is this? Describe what you think and feel about this character.	

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 8 OVERVIEW

Today is a Flex Day. Your teacher decides what happens today based on your work to date. The way in which your teacher helps you today depends on what he or she has seen in your work.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Complete the Sub-Unit 1, Lesson 7 Solo.

LESSON 8 Flex Day

This is a Flex Day. Your teacher will direct you to respond to a Writing Prompt, complete a Revision Assignment, do a grammar exercise, and/or reread some part of the text.

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 9 OVERVIEW

This joint is jumping. What has gotten *into* Walter?

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Response Starters, Rules for Sharing, and Close Reading Practice guidelines.
3. Complete the Sub-Unit 1, Lesson 8 Solo.

LESSON 9 Working with the Text

Reference ***A Raisin in the Sun*** Act II, Scene One, paragraphs 1–118, from “*Time: Later the same day ...*” to “**GEORGE** ...Good night, Prometheus!”

This passage features the characters discussing their viewpoints on “assimilation.” To assimilate means to join a group and make oneself more like the members of that group.

Reread ***A Raisin in the Sun*** Act II, Scene One, paragraphs 49–68, from “**GEORGE** (*To BENEATHA*) Look honey...” to “**BENEATHA** ... (*She goes back inside*).”

George’s use of the term “Uncle Toms” is a reference to the title character of the 19th-century anti-slavery novel *Uncle Tom’s Cabin* by Harriet Beecher Stowe. The term “Uncle Tom” became a shorthand for describing a long-suffering enslaved person who is always obedient to their masters.

1. What does Beneatha think of assimilation?

2. What does Beneatha think assimilation is?

3. What does George think of assimilation?

4. What does George think assimilation is?

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 9 Close Read

Reread *A Raisin in the Sun* Act II, Scene One, paragraphs 77–118, from “WALTER New York ain’t...” to “GEORGE ...Good night, Prometheus!”

1. Write down a quote from the text that shows one place where you see a change in the way that Walter is acting towards George.

2. What do you think causes this change?

3. What do you think Walter wants from George?

4. Write down two details from the text that makes you think so.

5. What does Walter think of assimilation?

6. In Act II, Scene One, Walter’s imagination leads him to take on two very different roles. Who does he imagine he is with Beneatha and how does it leave him feeling?

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 10 OVERVIEW

Mama did... *what*? That woman is full of surprises. See how the rest of the family reacts.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules for Sharing, Response Starters, and Close Reading Practice guidelines.
3. Complete the Sub-Unit 1, Lesson 9 Solo.

LESSON 10 Working with the Text

Reference *A Raisin in the Sun* Act II, Scene One, paragraphs 159–220, from “WALTER Mama, where have you been?” to “(...MAMA *sits alone, thinking heavily*).”

1. List any places in the text where you see your character responding to Mama’s house purchase news. (If you are following Beneatha, choose details about the house purchase that you think relate to one of Beneatha’s motivations, or to which you think Beneatha would respond strongly.)

2. Fill in a row of the chart, adding the examples you listed above, to show how your character is affected by Mama’s decision to buy the house.

Want	Obstacle	Action

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 10 Close Read

Reference ***A Raisin in the Sun*** Act II, Scene One, paragraphs 159–220, from “WALTER Mama, where have you been?” to “(...MAMA *sits alone, thinking heavily*).”

1. Summarize your character’s main response to the news.

2. Which passage(s) in the text made you think so, and why?

3. Think about what your character most wants. Would having a house in a nice neighborhood help them get that thing? Does your character react to the house purchase as if it is something that he or she wants?

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 11 OVERVIEW

Today Mama makes another big decision. She won't mind if we second-guess her. Let's talk about whether we agree with her choice.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.
3. Complete the Sub-Unit 1, Lesson 10 Solo.

LESSON 11 Working with the Text

Read ***A Raisin in the Sun*** Act II, Scene Two, paragraphs 110–152, from “(*The phone rings*)” to “...*he lifts TRAVIS high*.”

1. What has Walter been doing with his time?

2. Why does Mama give Walter the money?

3. What does Mama mean when she says to Walter: “I been doing to you what the rest of the world been doing to you” (Act II, Scene Two, 131)?

4. What does Walter do after Mama gives him the money?

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 12 OVERVIEW

Today is a Flex Day. Your teacher decides what happens today based on your work to date. The way in which your teacher helps you today depends on what he or she has seen in your work.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Complete the Sub-Unit 1, Lesson 11 Solo.

LESSON 12 Flex Day

This is a Flex Day. Your teacher will direct you to respond to a Writing Prompt, complete a Revision Assignment, do a grammar exercise, and/or reread some part of the text.

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 13 OVERVIEW

Who is that at the door? What does he say he wants? What do you think he really wants?

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules for Sharing, Response Starters, and Close Reading Practice guidelines.
3. Complete the Sub-Unit 1, Lesson 12 Solo.

LESSON 13 Working with the Text

Read ***A Raisin in the Sun*** Act II, Scene Three, paragraphs 34–68, from “BENEATHA Sticks and stones...” to “RUTH ...you don’t look comfortable.”

1. What does Lindner want?

2. How are the Youngers an obstacle for Mr. Lindner?

3. What actions does Lindner take?

Read ***A Raisin in the Sun*** Act II, Scene Three, paragraphs 64–124, from “LINDNER Yes. Well.” to “RUTH ... (A beat) Joke.”

Now that you’ve read the rest of the scene, you’re going to assess Mr. Lindner’s wants, obstacles, and actions again.

4. What does Lindner want?

5. How are the Youngers an obstacle for Lindner?

6. What actions does Lindner take?

LESSON 13 Close Read

How does the character you are following react to Lindner's visit?

Reread *A Raisin in the Sun* Act II, Scene Three, paragraphs 34–124, from “BENEATHA Sticks and stones...” to “RUTH ... (A beat) Joke.”

In the space below, create a list of lines from the text that show your character reacting to Lindner.

LESSON 14 OVERVIEW

Ever had one of those times where you just don't want to hear the truth? Oh, Walter...

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.
3. Complete the Sub-Unit 1, Lesson 13 Solo.

LESSON 14 Working with the Text

Read *A Raisin in the Sun* Act II, Scene Three, paragraphs 175–227, from “BENEATHA That couldn't be the movers...” to “WALTER ...THAT MONEY IS MADE OUT OF MY FATHER'S FLESH—”

1. What do you find out about who Walter gave the money to and why?

2. What happened to the money after Walter gave it to Bobo and Willy?

Read *A Raisin in the Sun* Act II, Scene Three, paragraphs 229–242, from “(He exits)” to “BENEATHA (*Plaintively*) Mama...”

3. How does each character respond?

- Mama _____
- Beneatha _____
- Ruth _____

4. How are their responses to Walter different than usual?

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 14 Close Read

Reference *A Raisin in the Sun* Act II, Scene Three, paragraphs 175–242, from “BENEATHA That couldn’t be the movers...” to “BENEATHA (*Plaintively*) Mama...”

- 1. What does Walter mean when he says “THAT MONEY IS MADE OUT OF MY FATHER'S FLESH”? How did his father’s flesh become money?

- 2. Exactly what did Walter do, and why? What did he want from the money?

- 3. Why does Walter now see that the money was made from his father’s flesh? Why is he saying this now ?

- * 4. How does your character react to Bobo’s visit, and why does Bobo present an obstacle for your character?

*** = Suggested Writing Prompt**

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 15 OVERVIEW

How are things looking for your character's dreams now? Even at the very end, it is hard to tell what anyone is going to do next.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules for Sharing and the Response Starters.
3. Complete the Sub-Unit 1, Lesson 14 Solo.

LESSON 15 Working with the Text

The last act of the play is action-packed, particularly when it comes to looking at Want/Obstacle/Action. In this lesson, you are going to look at the play in four sections. At the end of each section, you will vote on whether your character has changed, and if so, how—in “want” or in “action.”

Section One: Mama

Read *A Raisin in the Sun* Act III, paragraphs 73–83, from “(MAMA enters from her bedroom...)” to “MAMA ...hold on to what you got...”

1. Did your character change in this scene?

2. If yes, what changed? Circle your answer.

- a. Want
- b. Action
- c. Both Want and Action
- d. Neither Want nor Action

Explain your choice.

3. How does Mama's attitude toward the move change? How does she justify it?

LESSON 15 Working with the Text

4. What caused her to finally give up her dream? Why was that the thing that made her give up?

Section Two: Walter

Read *A Raisin in the Sun* Act III, paragraphs 84–114, from “(WALTER enters from the outside...” to “WALTER ... goes into the bedroom)”

5. Did your character change in this scene?

6. If yes, what changed? Circle your answer.

- a. Want
- b. Action
- c. Both Want and Action
- d. Neither Want nor Action

Explain your choice.

7. What is the difference between deciding not to move and accepting money not to move?

Section Three: Beneatha and Travis

Read *A Raisin in the Sun* Act III, paragraphs 115–127, from “BENEATHA That is not a man...” to “MAMA ...They downstairs?”

8. Did your character change in this scene?

LESSON 15 Working with the Text

9. If yes, what changed? Circle your answer.

- a. Want
- b. Action
- c. Both Want and Action
- d. Neither Want nor Action

Explain your choice.

10. Do you see a change in what the characters want, or is it their actions that have changed?

Section Four: The End

Read *A Raisin in the Sun* Act III, paragraphs 126–179, from “TRAVIS Grandmama—...” to “*Curtain*”

11. In this scene, how does your character act in response to the obstacle that Lindner represents?

12. What do you think happens during Lindner’s visit that changes Walter’s mind about accepting the money?

Unit 7B, Sub-Unit 1: *A Raisin in the Sun* by Lorraine Hansberry

LESSON 16 OVERVIEW

Today is a Flex Day. Your teacher decides what happens today based on your work to date. The way in which your teacher helps you today depends on what he or she has seen in your work.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Complete the Sub-Unit 1, Lesson 15 Solo.

LESSON 16 Flex Day

This is a Flex Day. Your teacher will direct you to respond to a Writing Prompt, complete a Revision Assignment, do a grammar exercise, and/or reread some part of the text.

Unit 7B, Sub-Unit 2

“Harlem”

by Langston Hughes



Lorraine Hansberry took her play’s title from Langston Hughes’s poem “Harlem.” Read the poem carefully to see what else her play may have gotten from it.



Unit 7B, Sub-Unit 2: “Harlem” by Langston Hughes

LESSON 1 OVERVIEW

This poem was an inspiration to Lorraine Hansberry. Do you see your character in these images? Do you see his or her dreams?

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.
3. Complete the Sub-Unit 1, Lesson 15 Solo.

LESSON 1 Working with the Text

Reference “**Harlem**,” paragraphs 1–11.

The poem “Harlem” was first published in 1951 in Langston Hughes’s *Montage of a Dream Deferred*.

Harlem is a section of Manhattan in New York City. During the 1920s, many African American writers, jazz musicians, artists, and performers migrated to this area in an attempt to live out their dreams in the arts.

It was a predominantly African American area that was full of lasting cultural achievements like this poem, but in the 1940s and 1950s it was economically depressed and the site of many deferred dreams.

Dreams can come true—like when you win the race, graduate from school, buy the house. But dreams can also not come true—losing the race or getting rejected by a person you like.

Hughes wrote about a third option, the same thing Hansberry wrote about in her play: *When your dream hasn’t come true, but you’re still hoping*.



You can’t see a dream, so you can’t see when terrible things happen to it. But Hughes tries to imagine seeing the physical results of all these terrible things happening to dreams all over Harlem.

Unit 7B, Sub-Unit 2: “Harlem” by Langston Hughes

LESSON 1 Working with the Text

Let’s look at each physical image and try to understand exactly what he wants us to picture. What is the physical dream? What happens physically to that dream when it is deferred, or ignored? For each question, write something specific in the boxes on the left and the right. The first two rows have been completed for you.

NOTE: This physical imagery in this poem is mostly comprised of similes . A simile is a comparison of two unlike things using the word “like” or “as.”

The dream	What happens to a dream deferred?	The dream deferred
	Does it dry up like a raisin in the sun?	
A body	Or fester like a sore—and then run?	Body gets a sore, the sore gets infected, the infection starts to spread rather than heal
	Does it stink like rotten meat?	
	Or crust and sugar over—like a syrupy sweet?	
	Maybe it just sags like a heavy load.	
	<i>Or does it explode?</i>	

Unit 7B, Sub-Unit 2: “Harlem” by Langston Hughes

LESSON 1 Close Read

Reference “**Harlem**,” paragraphs 1–11.

1. Connect the similes from “Harlem” to one or more characters from *A Raisin in the Sun*: Mama, Beneatha, Ruth, Walter, or Travis. (You can contribute an idea for any character, not just the one you have been following.)

Simile from “Harlem”	Which character’s experiences match this simile?	Explain the connection between the character’s actions or experiences and the simile.
“...dry up/Like a raisin in the sun” (2, 3)		
“...fester like a sore—/and then run” (4, 5)		
“...stink like rotten meat” (6)		
“...crust and sugar over/ like a syrupy sweet” (7, 8)		
“...sags/like a heavy load” (9, 10)		
“...explode” (11)		

Unit 7B, Sub-Unit 2: “Harlem” by Langston Hughes

LESSON 1 Close Read

2. For Walter, which of these similes represents the worst thing that could happen to his dream?

3. For Mama, which of these similes represents the worst thing that could happen to her dream?

LESSON 1 Writing Prompt

Put a check mark next to the sentence if..

- you can think of a character from *A Raisin in the Sun* when you hear specific lines of Hughes’s poetry.
- you can think of one line that reminds you of Beneatha.
- you can think of one line that reminds you of Walter.
- you can think of one line that reminds you of Mama.
- you can think of one line that reminds you of Ruth.

Unit 7B, Sub-Unit 3

Write an Essay



The pieces of writing you do over the next few classes will build on each other to create an essay that is longer and more polished than the short writing you normally do in these Amplify lessons. Putting these pieces together into a finished product will take all of the skill and thought you usually bring to your writing, plus extra attention to careful organization.



ESSAY LESSONS: OVERVIEW

Calendar of Essay Lessons

What you'll be doing to write your essay:

<p>Lesson 1</p>	<p>Step 1: Choose a character: Walter or Mama</p> <p>Step 2: Choose a passage: What early action do you want to compare to the character's actions in the final scene of the play?</p> <p>Step 3: Write the first body paragraph: Write about your character's actions in an early passage.</p>
<p>Lesson 2</p>	<p>Step 4: Revise: Further explain a piece of evidence in your first body paragraph.</p> <p>Step 5: Claim: Write a claim for the first body paragraph.</p> <p>Step 6: Write the second body paragraph: Write about your character's actions in the final scene.</p> <p>Step 7: Revise: Further explain a piece of evidence in your second body paragraph.</p> <p>Step 8: Claim: Write a claim for the second body paragraph.</p>
<p>Lesson 3</p>	<p>Step 9: Make connections: Put aside what you have written so far and write from scratch to consider connections between the two passages.</p> <p>Step 10: Transition: Write 1–2 sentences to connect the ideas in your body paragraphs.</p>
<p>Lesson 4</p>	<p>Step 11: Claim: Look at what changes in the character's actions from the beginning passage to the final passage and write your claim for the entire essay.</p> <p>Step 12: Introduction: Review the Elements of an Introduction, then write an introduction for your essay.</p>
<p>Lesson 5</p>	<p>Step 13: Edit the essay: Edit your essay, including correct citation and punctuation of direct quotes.</p> <p>Step 14: Write final copy: Rewrite your essay to create a final copy.</p>

ESSAY LESSONS: OVERVIEW

Process

Choose to write about either Walter or Mama.

Compare this...

How does this character act in the beginning of the play when obstacles get in the way of what he or she wants?

To this...

How does this character act in the end of the play when obstacles get in the way of the same thing that he or she wants?

Walter and Mama want many things, but for this essay, focus on:

- **Mama** wants to improve life for her family.
- **Walter** wants to be the head of the family.

NOTE: Focus on just one thing that each character wants in both scenes so that you can focus your comparison on the change in actions across two scenes.

Essay Prompt:

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

Unit 7B, Sub-Unit 3: Write an Essay

LESSON 1 OVERVIEW

Ever wanted something for a long time but had to change how you went about getting it? Take a little bit of time to think through who you want to write about and choose a scene that you will have a lot to write about.

Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson

LESSON 1 Choose a Character

Step 1: Choose a character

Answer the short answer questions:

1. What action does mama take in the final scene of the play to get what she wants?

2. What action does Walter take in the final scene of the play to get what he wants?

Decide whether you will write about Walter or Mama, depending on which person you had more to write about in these questions.

3. Circle which character you are going to write about:

WALTER or MAMA

LESSON 1 Choose a Passage

Step 2: Choose a passage

Below, find the list of three passages for your chosen character (Walter or Mama).

Reread each of the three passages for your chosen character, then respond to this question in the space that follows each passage:

- How does Walter or Mama react to the obstacle to what he or she wants?

You'll write three different responses in total.

WALTER

Passage A: Walter Gives Travis the Money

Act I, Scene One, paragraphs 69–85, from “WALTER (*Coming in from the bathroom and drawing a make-believe gun...*)” to “WALTER ...That’s my boy. (*She looks at him in disgust and turns back to her work.*)”

Passage B: Walter Questions Mama’s “Business”

Act II, Scene One, paragraphs 154–186, from “WALTER (*Total honesty*) Sometimes...sometimes...I don’t even know how to try.” to “MAMA Now when you say your prayers tonight, you thank God and your grandfather—’cause it was him who give you the house—in his way.”

Passage C: Walter Makes Promises to Travis

Act II, Scene Two, paragraphs 129–152, from “MAMA I’ve helped do it to you, haven’t I, son? Walter I been wrong.” to “(WALTER’S voice has risen in pitch and hysterical promise and on the last line he lifts TRAVIS high).”

LESSON 1 Choose a Passage

MAMA

Passage D: Mama Fusses Over Everyone

Act I, Scene One, paragraphs 168–195, from “MAMA Who that ’round here slamming doors at this hour?” to “MAMA Girl, you better start eating and looking after yourself better. You almost thin as Travis.”

Passage E: No Liquor Store!

Act I, Scene Two, paragraphs 206–270, from “WALTER Did it come?” to “MAMA ...You...you are a disgrace to your father’s memory. Somebody get me my hat!”

Passage F: A Home

Act II, Scene One, paragraphs 165–186, from “WALTER Mama! MAMA (*As if she has heard him for the first time*) Yes, son?” to “MAMA ...’cause it was him who give you the house—in his way.”

After writing responses to your character’s three passages, choose which one you will write about. (Consider which passage you had the most to say about.) Circle the passage you’ve chosen above.

Unit 7B, Sub-Unit 3: Write an Essay

LESSON 2 OVERVIEW

What is your character *really* doing to get what he or she wants at the end of the play? You'll spend some time describing your character's actions in the final scene of the play to help you figure out what he or she is up to.

Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
 - Any writing you've completed for your essay in previous lessons and Solos

LESSON 2 Revise First Body Paragraph

Step 4: Revise

Now you'll do a self-directed Revision Assignment on your first body paragraph, following these steps:

- Read your first body paragraph (from Lesson 1) to find a place where you used details from the text to develop your idea.
- Reread that part of the text and identify one or two additional details that connect to your idea.
- Write 3–5 more sentences that use those details to explain your idea.

Step 5: Claim

A claim is one sentence that summarizes your ideas. In this exercise, you'll write a claim for your first body paragraph, and later on you will write one for your whole essay! Start by experimenting with three different claims, then choose the one you like best.

1. Write one sentence describing your character's action in this scene and what it might say about him or her.

2. Write another sentence, wording it in a different way or emphasizing a different idea.

LESSON 2 Second Body Paragraph

Step 7: Revise

Do a self-directed Revision Assignment on your second body paragraph, following these steps:

- Read your second body paragraph to find a place where you used details from the text to develop your idea.
- Reread that part of the text and identify one or two additional details that connect to your idea.
- Write 3–5 more sentences that use those details to explain your idea.

Step 8: Claim

Experiment with three different claims, then choose the one you like best.

1. Write one sentence describing your character's action in this scene and what it might say about him or her.

2. Write another sentence, wording it in a different way or emphasizing a different idea.

3. Write your claim sentence a third way.

Choose the claim you like the best. Circle it, then write it at the top of your second body paragraph.

LESSON 3 Write a Transition

Step 10: Write a transition

A transition helps readers move with you from one idea to the next. It's like grabbing readers by the shoulders and making sure that they continue to focus on what you direct them to.

A transition isn't a big deal. It could be something as simple as,

"Then at the end of the play, Walter's actions become less selfish."

or

"It might seem like Mama is never going to change, but actually, only a few days later, we see her acting much more patiently."

The transitions that you need to write for this essay are going to bring the reader from the first passage to the final passage. Good news! You just wrote a whole piece with a lot of sentences comparing the first passage and second passage. You might have some sentences in there that you could use as transitions. So, before you write some from scratch, reread what you wrote, looking for sentences that you may want to use as transitions.

1. Connect the ideas in Body Paragraphs 1 and 2 by finding sentences in your earlier writing (or writing new ones) that capture the comparison between the two passages. Experiment with a few different versions.

2. Choose the ones you like the best, then add them to the end of the first paragraph and the beginning of the second paragraph.

Unit 7B, Sub-Unit 3: Write an Essay

LESSON 4 OVERVIEW

Stake your claim. Tell your reader how to think about your character's change from the first scene you chose to that final scene.

Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson

LESSON 4 Write a Claim

Step 11: Write a claim

You've written a claim statement for each paragraph. Now you're going to combine them to get the essay claim statement!

1. Try to combine the sample body paragraph claims into an essay claim that includes the ideas in both. You might have to write more than one sentence to show how the ideas are connected.

2. Reread your writing from last lesson, where you wrote about how your character changes from the beginning to the end of the play. Find three sentences you think might be effective claim statements because they make a good comparison between the early and late passages. Write them here.

NOTE: You selected sentences you could use as transitions in the previous lesson. Claims and transitions both making comparisons between passages.

Unit 7B, Sub-Unit 3: Write an Essay

LESSON 5 OVERVIEW

Stake your claim. Tell your reader how to think about your character's change from the first scene you chose to that final scene.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules of Sharing and Response Starters.

LESSON 5 Edit the Essay

Step 13. Edit the essay

Use this editing checklist to correct any technical errors in your essay.

Editing Checklist

1. Indent the first sentence of each paragraph.
2. Capitalize the first letter of every sentence.
3. Make sure every sentence ends with a period, a question mark, or an exclamation point.
4. Review your spelling, particularly commonly misspelled words. If there is a word you aren't sure how to spell, look it up.
5. Check that direct quotes are cited according to the Guidelines for Citing and Punctuating a Direct Quote.

LESSON 5 Edit the Essay

Use this checklist to make sure you've cited and punctuated your direct quotes correctly.

Guidelines for Citing and Punctuating a Direct Quote

1. Use quotation marks to show where the quote begins and ends.
2. Add the act, scene, and paragraph number in parentheses after the closing quotation mark.

For example:

You can tell Walter is desperate when he says, "I been out talking with people who understand me. People who care about the things I got on my mind" (Act II, Scene One, 131).

3. If quoting dialogue between two or more characters...
 - a. Begin the quoted text on a new line, and indent each line of the quote on the left.
 - b. Do not use quotation marks.
 - c. Follow the format of the original text as closely as possible.
 - d. Add the citation in parentheses immediately following the quoted text, including the first and last paragraph number with a hyphen in between.

Example:

The author shows the tension between Mama and Ruth when they disagree about Travis:

RUTH: (*Angrily*) I feed my son, Lena!

MAMA: I ain't meddling—(*Underbreath; busy-bodyish*) I just noticed all last week he had cold cereal, and when it starts getting this chilly in the fall a child ought to have some hot grits or something when he goes out in the cold—

RUTH: (*Furious*) I gave him hot oats—is that all right! (Act I, Scene One, 181–183)

Unit 7B, Sub-Unit 4

“Sucker” by Carson McCullers



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



Unit 7B, Sub-Unit 4: “Sucker” by Carson McCullers

LESSON 1 OVERVIEW

Ever shared close quarters with someone pretty different from you? How would you describe him or her? How do you think he or she would describe you?

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.
3. Complete the Sub-Unit 3, Lesson 5 Solo.

LESSON 1 Working with the Text

Reference “**Sucker**,” paragraphs 1–9.

1. What do you think about Pete and Sucker so far? What lines of text are giving you that impression?

2. Write down two quotes from the text that give you a clue about Sucker.

3. What do these quotes show you about Sucker’s character?


Unit 7B, Sub-Unit 4: “Sucker” by Carson McCullers

LESSON 1 Working with the Text

4. Write down three quotes from the text that give you a clue about Pete.

5. What do these quotes show you about Pete?

Throughout this Sub-Unit, you’re going to fill out character charts like the one below. In these charts, you will write your observations about the characters, then draw an icon (a frown or a heart) with an arrow to indicate how the characters feel about each other. For this part of the story, the first row has been modeled for you:

Plot Summary	Sucker		Pete
Meet the characters (paragraphs 1–9)	Trusting Expects nothing Takes up no space White and floppy		Barely notices Sucker Tells him to do dangerous things just to see what happens In control

6. According to Pete, who is Sucker? Explain your response.

LESSON 1 Working with the Text

7. Who is Pete? Use evidence from the text to explain your response.

LESSON 1 Close Read

Reference "Sucker," paragraphs 5 and 6.

You know a little bit about Pete and Sucker. And you know things are going to change. Are things going to get better or worse?

Based on what you've read, try to guess something about what sorts of things these characters could do.

*1. Guess what could happen next in the story and explain what it is about what you've read that leads to that guess.

If you have read ahead and already know the ending, keep it to yourself and answer the following question instead: What else do you think could have happened with these characters, given the set-up in the first half of the story?

* = Suggested Writing Prompt

Unit 7B, Sub-Unit 4: “Sucker” by Carson McCullers

LESSON 2 OVERVIEW

Who is this “Queen of Sheba” and how does she fit in with these two boys?

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.
3. Complete the Sub-Unit 4, Lesson 2 Solo.

LESSON 2 Working with the Text

Reference “**Sucker**,” paragraphs 8 and 9.

1. Write down two quotes from the text that give you a clue about Maybelle.

2. What do these quotes tell you about Maybelle's character?

LESSON 2 Working with the Text

3. Add your observations about Maybelle to her column on the chart. Use icons to show the feelings between her and Pete.

Plot Summary	Sucker		Pete	Maybelle
Meet the characters (paragraphs 1–9)	Trusting Expects nothing Takes up no space White and floppy		Barely notices Sucker Tells him to do dangerous things just to see what happens In control	

4. Explain what sort of character Maybelle is, using the quotes you’ve selected. Make sure to describe what it is that each quote helps you see about Maybelle.

Unit 7B, Sub-Unit 4: “Sucker” by Carson McCullers

LESSON 2 Working with the Text

1. Find a quote for Maybelle or Sucker that uses the same or directly contrasting language to the quote next to it about the other character.
2. Add it to the chart.
3. Draw lines and make notes to explain what the contrasts show.

Quotes that show Pete’s feelings about Sucker	Quotes that show Pete’s feelings about Maybelle
“I never noticed him or thought about him...” (7)	
	“All the boys are crazy about her” (8)
“...his wrists look as thin and white as a little girl’s” (7)	

Pete’s rules seem pretty simple. But keep in mind that even though Pete says it is this simple, the way Pete despises Sucker and the way that Maybelle despises Pete are not the same.

4. In your own words, explain Pete’s rules for admiring and despising.

Unit 7B, Sub-Unit 4: “Sucker” by Carson McCullers

LESSON 3 OVERVIEW

How could things get better *and* worse for Pete at the same time?

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.
3. Complete the Sub-Unit 4, Lesson 2 Solo.

LESSON 3 Working with the Text

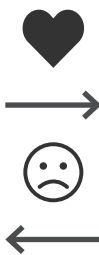
Reference “**Sucker**,” paragraphs 10–28.

Now you’re going to read the second half of the story.

1. What characteristics are shown for Sucker, Pete, and Maybelle in the second passage?

LESSON 3 Working with the Text

2. Add your observations about the three characters to the next row of the chart. Use icons to show the feelings between them now.

Plot Summary	Sucker		Pete		Maybelle
Meet the characters (paragraphs 1–9)	Trusting Expects nothing Takes up no space White and floppy		Barely notices Sucker Tells him to do dangerous things just to see what happens In control		
Life is good/ trouble started (paragraphs 10–28)					

3. Explain how Pete feels about Sucker in this second part of the story and why this change occurred.

Unit 7B, Sub-Unit 4: “Sucker” by Carson McCullers

LESSON 3 Close Read

Reference “**Sucker**,” paragraphs 11–24.

We’ve talked about Pete’s feelings for Sucker in this second part of the story. Now let’s look closely at this shorter passage in which he first starts to feel warmly for him, and try to unpack the range of ways he feels this warmth.

1. Find at least three moments where you clearly see what Pete is feeling. (Hint: Pay attention to what he’s feeling for Sucker.) Write them into the chart below on the left side.
2. On the right side, describe what Pete is feeling in this quote, and what words make you think so.

Quotes	What is Pete feeling in this quote? What words make you think so?

3. At the start of this passage, Pete says, “It was that night when this trouble really started” (11). What do you think he means? How could each of the feelings you described in your chart lead to “trouble”?

Unit 7B, Sub-Unit 4: “Sucker” by Carson McCullers

LESSON 4 OVERVIEW

Ever tried to push away thoughts during the day, only to have them sneak up on you at night?

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Complete the Sub-Unit 4, Lesson 3 Solo.

LESSON 4 Working with the Text


Reference “**Sucker**,” paragraphs 29–55.

Now you’re going to focus on the third part of the story.

1. Write down three quotes from the text that show the changes in Pete and Sucker between the middle and end of the story.

LESSON 4 Working with the Text

2. Add your observations about how the characters have changed to the next row of the chart, including Maybelle. Use icons to show the feelings between them now.

Plot Summary	Sucker		Pete	Maybelle
Meet the characters (paragraphs 1–9)	Trusting Expects nothing Takes up no space White and floppy		Barely notices Sucker Tells him to do dangerous things just to see what happens In control	
Life is good/trouble started (paragraphs 10–28)				
Things fall apart (paragraphs 29–55)				

3. How does Pete feel about Sucker at the end of the story?

LESSON 4 Working with the Text

4. Is it surprising that Pete ends up feeling the way he does about Sucker? Explain.

5. At the end of the story, what does Pete want?

6. What are his obstacles?

7. What actions does he take?

8. Could he take any other action? If so, what action?

LESSON 4 Working with the Text

Instead of doing a Warm-Up for today’s Writing Prompt, you will have time to consider the question and look for quotes you will use to answer it.

Writing Prompt: What causes Pete to end up feeling the way he does about Sucker?

9. Write down any quotes from the text that will help you answer this question.
