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Your Story and My Story: GenreStudy on Claudette Colvin: Twice Toward Justice [6th grade]

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Your Story and My Story: Genre Study on Claudette Colvin: Twice Toward Justice

Stage 1 – Desired Results		
Established Goals (e.g., standards)	Transfer	
	<p><i>Students will independently use their learning to...</i></p> <p>(7) Reading/Comprehension of Literary Text/Literary Nonfiction. Students understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support their understanding. Students are expected to identify the literary language and devices used in memoirs and personal narratives and compare their characteristics with those of an autobiography.</p> <p>(9) Reading/Comprehension of Informational Text/Culture and History. Students analyze, make inferences and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to compare and contrast the stated or implied purposes of different authors writing on the same topic.</p>	
	Meaning	
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; padding: 5px;"> Understandings <i>Students will understand that...</i> <i>...author's write for a purpose, to achieve a goal, or to argue a point.</i> <i>...we gain knowledge about ourselves from learning about others.</i> <i>...they are authors, too.</i> </td> <td style="width: 50%; padding: 5px;"> Essential Questions <i>How does non-fiction help us learn about ourselves?</i> <i>Who am I am as a writer/reader?</i> <i>Why is it important to know why an author writes a text?</i> </td> </tr> </table>	Understandings <i>Students will understand that...</i> <i>...author's write for a purpose, to achieve a goal, or to argue a point.</i> <i>...we gain knowledge about ourselves from learning about others.</i> <i>...they are authors, too.</i>
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Stage 2 – Evidence	
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CODE (M or T)	Evaluative Criteria (for rubric)	
	Students will use similes and metaphors, make decisions about their writing, make connections	Performance Task(s) <i>Students will demonstrate meaning-making and transfer by...</i> <i>Write or perform an autobiographical work in the form of a picture book, personal narrative, or in verse. Annotate text with connections to Claudette Colvin's Biography or any other biographical or autobiographical texts read in class using literary devices and varied structural patterns.</i> -----

<p>between their writing and the texts read in class. Students will also write in the format of their choice: memoir, biography, or autobiography.</p>	<p>Other Evidence (e.g., formative) Annotation Entrance and Exit Tickets Centers work Author’s Purpose Quiz Similes and Metaphors Quiz Weekly Vocabulary Quizzes</p> <ul style="list-style-type: none"> Vocabulary circle assessment: tape vocabulary word and definition to the floor. Have students straddle the word and read the word. Then students will stand on the word and repeat the word and definition to themselves. Once students have seen every word, they will return to their seats. The teacher will show a PowerPoint featuring pictures that illustrate the vocabulary words. Students will record which word belongs to which picture on their Vocabulary quiz. Modifications might include giving students a word bank.
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Stage 3 – Learning Plan

CODE (A, M, T)	<i>Note: I find it easier to actually script what I would say in the classroom. These moments look like dialogue in my daily activities.</i>
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A	<p>Learning Activities</p> <p style="text-align: center;">Day 1</p> <p>Restrictions of Jim Crow laws Simulation: As students enter the teacher will hand out note cards, some with green dots and others with purple dots. Class will continue as usual, but students who hold cards with green dots will have more freedoms (i.e. the ability to move around the room without raising their hand, the ability to speak out without permission, etc). The teacher will ask the following questions: What time period in America do you think I’m simulating?, How did this simulation make you feel?, Did this simulation change your mind about anything?</p> <p>Meet Claudette: The teacher or another adult in the building will come into the classroom dressed as Claudette Colvin, wearing glasses and fifties attire. Claudette will give a short synopsis of the book Claudette Colvin: Twice Toward Freedom from her own point of view.</p> <p>Introduction to Centers: Students will be spending 15-20 minutes in centers each day of the week. Students will attend one center each day. Students will complete activities using task cards. (See Handout #1)</p> <ul style="list-style-type: none"> Academic vocabulary: For the first round, this center introduces or reinforces the academic vocabulary from this unit. Students will match vocabulary to definitions and examples. Content vocabulary: For the first round, this center introduces the vocabulary centered on the Civil Rights Movement. Student will read definitions and match pictures illustrating those terms. Teacher center: For all of the rounds, the teacher can use this center as a place to re-teach missed concepts and conference with students about their annotations. Media center: For all of the rounds, students will listen to music, analyze photos, and make connections between the media and the text. Paired Texts: For all of the rounds, the teacher will provide picture books, short stories, or excerpts from autobiographies or biographies. 	<p>Progress Monitoring (e.g., formative data)</p> <p>Exit Ticket: 3-2-1 Students (Handout #19)</p>
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	<p>Students will spend the remainder of the day familiarizing themselves with the task cards at the centers.</p>	
A	<p style="text-align: center;">Day 2</p> <p>Hook: Why do you we read autobiographies and biographies?</p> <p>Envelope, please: The teacher will post a list of questions at the beginning. Students will be given an envelope at the end of the day with one of the questions to answer as their exit ticket. (See Handout #2)</p> <p>KWL: Students will create a KWL in their Reader’s Notebook and fill out the K and W section. Students will then share with the class and the teacher will create a class KWL.</p> <p>Centers: Students will visit one center for 20 minutes and add to their KWL.</p> <p>Class discussion: The teacher will ask the following questions:</p> <ul style="list-style-type: none"> • What did you learn from your centers? • What questions did your centers bring up for you? • What did you like about your centers? • What would you change about your centers? <p>Shared Reading: Before beginning reading, the teacher will post the “Envelope, please” question (Handout #2) and clarify any words. The teacher will then introduce the annotation system students will use when they read the text. Students will need sticky notes or sticky flags in five different colors.</p> <ul style="list-style-type: none"> • Flag Your Strategy <ul style="list-style-type: none"> ○ Connect: Flag where a character, plot event, or setting reminds you of something related to your life, something you have already read, to a prediction you have made. ○ Question: Flag a point where you had a question about something. ○ Infer or Predict: Flag where you have use the author’s clues and your own background knowledge to figure out something that’s happening immediately or when you have stopped to make a prediction about what will happen in the future. ○ Monitor for meaning and clarify: Flag where you have stopped to figure out a word or if you went back to re-read a part of the passage. ○ Evaluation: Flag where you have formed an opinion about the story or characters. This can be something you like or dislike. You can also just have general comments. <p>The teacher will model the annotation strategy and read chapter 1 out loud with the students.</p> <p>Assessment: “Envelope, please” exit ticket</p>	<p>Exit Ticket: Answer the “Envelope, please” question.</p>

<p>A and T</p>	<p style="text-align: center;">Day 3</p> <p>Mini-lesson: The teacher will present a series of topics, and main ideas, and summaries. Students will create a Venn Diagram comparing the topic and summaries. The teacher will ask, “What are some of your favorite topics to read about?”</p> <p>Check for Understanding: The teacher will show a picture of a store bookshelf, where the topics of the books are labeled. The teacher will ask students to explain how this picture relates to the mini-lesson.</p> <p>Independent Practice: The teacher will gather a selection of biographies, memoirs, and autobiographies. The teacher will create a shelf area in the classroom and label them with topics. Students will read summaries and determine the topic of a text. Students will sort books onto a shelf. Students will then share their reasoning for sorting the books in small groups.</p> <p>Guided Practice: Teacher will tell students that the main idea of a story is the topic plus what the author wants to tell you about the topic. The teacher will refer to chapter 1 of <u>Claudette Colvin: Twice Toward Justice</u>. After the students identify the topic of the chapter, demonstrate determining the main idea. Move on to the summary of the chapter, which should include the topic, main idea, and important details from the beginning, middle, and end of the chapter.</p> <p>Partner Reading: Students will read chapter 2 with a partner and use the annotation strategies. Students will also be asked to determine the topic, main idea, and write a summary.</p> <p>Centers: Students will visit a center and complete the assignment on the task card. The teacher will use this time to re-teach students who did not correctly identify the topic, main idea and write a summary.</p>	<p>Ticket to Centers: Topic, main idea, and summary of chapter 2</p>
<p>T</p>	<p>Day 4</p> <p>Review: Students will make a formula involving topic, main idea, and summary.</p> <p>Assessment: Students will identify the topic, main idea and write a summary of <u>A Splash of Red: The Life and Art of Horace Pippin</u>, or <u>Harvesting Hope: The Story of Cesar Chavez</u>.</p> <p>Centers: Students will visit a center and complete the assignment on the task card.</p> <p>Independent Reading: Students will read chapter 3, their goal will be to answer at least one of their questions from the “W” section of their KWL. Students will also continue annotating.</p>	<p>Topic, Main Idea, and Summary Quiz</p>

<p>A, M, T</p>	<p>Day 5</p> <p>Hook: The teacher will present three text messages illustrating the three author’s purposes. Students will pick out language that helps them determine the purpose of each text message.</p> <p>Introduction: “In fifth grade to describe author’s purpose you used the words: inform, entertain, and persuade. We are big kids now and we going to expand our author’s purpose vocabulary.” Take out a sample test booklet or standardized test prep and identify questions that are asking about author’s purpose. Look at the verbs used in the answer choices and sort them using the Handout #4, which can be copied in to their reader’s notebook.</p> <p>Review: The students and teachers will read an excerpt from <u>Red Scarf Girl</u>. Students will identify topic, main idea, and writ a summary. (Handout #14)</p> <p>Guided Practice: Students and teachers will reread the excerpt and determine the author’s purpose. First, the teacher will ask for the fifth grade word. “Which words from the text gave you clues to the author’s purpose?” Then students will be directed to their notes from the introduction to determine which verb they should use.</p> <p>Independent Practice: Students will pair up with a partner. They will read chapter 4 individually and come up with their own verb to begin writing the author’s purpose. After that, they will share with one another. Students will also continue annotating.</p> <p>Class Discussion: “Which verb did your partnership choose? Why?” “How can we add to this word to describe what the author is doing?”</p> <p>Ticket to Centers: Tweet to the Teacher: Students will give the author’s purpose of chapter 4 in 140 characters or less. (See Handout #15)</p> <p>Centers: Before centers begin, the teacher will tell the students that one student from each center will be assigned to share findings the next day in class. Students will visit a center and complete the assignment on the task card. One student from each group will be chosen to present findings or questions the next day.</p> <p>Vocabulary Quiz</p>	<p>Tweet to the Teacher</p> <p>Vocabulary Quiz</p>
<p>M and T</p>	<p>Day 6</p> <p>Hook: Students will compare and contrast the topics of Katy Perry’s Hot and Cold and Taylor Swift’s Trouble. “What is the topic of each of these songs?” (Relationships) “What is the main idea of ‘Hot and Cold’ and ‘Trouble’?” “Why did these ladies write these songs?” (Katy Perry wrote her song to describe someone who is flighty and mercurial. Taylor Swift wrote her song to describe her mistake in falling for someone she knew would cause her pain.) (See Handout#12)</p> <p>Review: “Before we read about another extraordinary young person, let’s share some of the information gathered about Claudette Colvin and the word around her.” Students will be chose by choosing randomly from popsicle sticks with their</p>	<p>A.C.E It! Exit Ticket: Compare and contrast chapter five with the articles on Claudette Colvin. (Handout #16)</p>

	<p>names on them.</p> <p>Independent Practice: Students will read articles about Claudette Colvin (Handout #6 or #7) “What is the topic of these articles?” (Claudette Colvin) “Let’s read these articles and then compare and contrast why the author’s wrote articles and the book.”</p> <p>Shared Reading: The students and teachers will read chapter 5. Students must make at least two connections between the reading from the independent practice and the shared reading. “What’s different about the way the author writes _____?” “Why is it different?” “Do the articles and books have different audiences?”</p> <p>Centers: Students will visit a center and complete the assignment on the task card.</p>	
	<p>Day 7 Buffer day/Reteach</p>	
T	<p>Day 8 Assessment: Author’s Purpose Quiz (See Handout #3)</p>	Author’s Purpose Quiz
A	<p>Day 9 Hook: Book Frenzy: Students will pass around examples of personal narratives (excerpts from <u>Claudette Colvin: Twice Toward Justice</u> where she is speaking directly to the reader), memoirs (excerpts from Red Scarf Girl), and the excerpt from <u>I am Malala</u>. Students are looking for differences in language. “What do you notice about the differences in language?” “Does one genre have more direct language?” “Do one genre seem to have more artful language?” Students will add to a class triple Venn Diagram. The teacher will then ask students about their previous knowledge of the following literary devices: flashback, foreshadowing, simile, and metaphor.</p> <p>Teaching New Material (Deductive): Students will be given examples of simile and metaphor. They will sort them into two categories, simile and metaphor. Groups of students will be given giant Frayer Models on chart paper. Each group will come up with a definition and fill out the rest of their giant Frayer Model.</p> <p>Check for Understanding: Students will share their Frayer Models and the class will determine which is most accurate. The students will copy the most accurate one for simile and metaphor in their reader’s notebook (See Handout #8 for an example).</p> <p>Guided Practice: “Now that we know what simile and metaphors are, let’s figure out why the author uses them. Let’s read from <u>Under the Mesquite</u>, a semi-autobiographical novel in verse about a Mexican-American teenager and her struggles and triumphs. Based on what we learned from our book frenzy, will this have more or less literary devices than a biography?” (Less) The teacher will read an excerpt and think aloud about the literary devices used and why they are used.</p> <p>Independent Practice: Write a simile or metaphor describing your protagonist from you independent reading book.</p>	<p>CFU: Create your own simile or metaphor</p> <p>Sticky Note: Identify and example metaphor from chapter 6. Center Simile or Metaphor</p>

	<p>Assessment: Students will read chapter 6 with a partner, annotate, and look examples of similes and metaphors</p> <p>Note: Personification is a kind of metaphor. The examples from the books are personification: “Doubts crept in. A swarm of adjectives began to buzz around Claudette Colvin...” (pg 52) Students must give this example to the teacher on a sticky note and explain why the author uses it.</p> <p>Centers: Students will visit a center and complete the assignment on the task card. Students will create a simile a metaphor to describe their work in the center or something they learned in the center.</p>	
T	<p>Day 10</p> <p>Review: Students will watch a quick video on examples of simile (4:09) and metaphor (3:00) in pop culture.</p> <p>Check for Understanding: Students will write a simile or metaphor to describe themselves.</p> <p>Assessment: Students will be given an excerpt from Black Boy by Richard Wright and be asked to add their own simile or metaphor and justify its contribution to the story. (See Handout #12)</p> <p>Centers: Students will gather information from their centers and present the information for their classmates to record in the “L” section of their KWL.</p> <p>Vocabulary Quiz</p>	<p>Simile and Metaphor Quiz</p> <p>Vocabulary Quiz</p>
A	<p>Day 11</p> <p>Hook: “As you looked around on the first day of school, how did you determine who was going to be your friend?” “You probably look their actions, listened to what they said, watched their effects on others, and paid close attention to what they were wearing.”</p> <p>Teaching New Material: “We’ve learned a lot about Claudette Colvin and we’ve read what other people think of her. Let’s make inferences about Claudette’s personality by STEALing.” (See Handout#9) Students can copy the picture into their reader’s notebook.</p> <p>Guided Practice: “Let’s hunt for some things that Claudette says, things, does, her effect on others and how she is described.” Give two to three examples. “Use your annotations to direct you to places to look.”</p> <p>Independent Practice: Have students gather two to three more examples.</p> <p>Guided Practice: “Now let’s use this information to pick a character trait that fits Claudette.” Provide the students with a list of character traits (See handout #10). Call on students to share their character trait and give text evidence to support their choice.</p> <p>Independent Practice: Students will read chapter 10 with a partner annotating and filling out a STEAL chart, including text evidence.</p>	<p>STEAL chart</p>

T	<p>Day 12</p> <p>Entrance Ticket: Students will be given an excerpt from Red Scarf Girl. They will fill out a STEAL chart, including text evidence, and answer the following question: What can you infer about _____(character name)?</p> <p>Centers</p> <p>Independent Practice: Students will read the epilogue with a partner and annotate.</p> <p>Exit Ticket: What is the purpose of the Epilogue?"</p>	Entrance Ticket Exit Ticket
	<p>Day 13 Buffer/Day</p>	
T	<p>Day 14 Unit Assessment file:///C:/Users/ncate/Downloads/STAAR-TestRead-g6.pdf</p>	Pages 22-31 of 2013 6 th Released STAAR will be given as the unit assessment.
T	<p>Day 15</p> <p>Introduction to Performance Assessment: The teacher will share the rubric with the students. (See Handout #14)</p> <p>Pre-writing: As a pre-writing strategy students will create a body biography First the class will create one for Claudette Colvin and then create one for themselves.</p>	Body Biography and Autobiography (See Handout #13).
T	<p>Day 16-17</p> <p>Drafting: Students will continue to work on their drafts of narratives, scripts, or picture books.</p> <p>Peer Review: Use the following link as a guided for students to peer review each other's work early on in the drafting process.</p> <p>Conferences: Students will have individual conferences with the teacher. The teacher will check their progress against the rubric.</p>	Peer Review Sheet (See Handout #17)
T	<p>Day 18-19 Final Draft</p>	
T	<p>Day 20 Presentations</p>	

You may structure centers any way that you see fits in the lessons and readings. I have included resources for developing the centers. After each rotation, the teacher should add something new with the centers that connects to the knowledge that students are gaining from reading Claudette Colvin: Twice Toward Justice. Use these resources to develop your task cards. It is up to you how you will assess the centers. One option is a double-entry journal. On one side students can record facts or quotes from the centers. On the other side students should record their reactions or connections to the facts or quotes.

Suggested Resources For Centers:

Center	Resource	Explanation
Academic Vocabulary: infer, author's purpose, summarize, biography, autobiography, simile, metaphor, point of view, compare, contrast, literary device, topic, text evidence, main idea	Classifying Terms	Students create categories and place terms into the categories. Students must identify key attributes of concepts associated with terms.
	Word Chart (See Handout #18)	
	Picture and Word Match	Find pictures related to academic vocabulary and have students match them to the terms. They should explain their matches.
Content Vocabulary: Jim Crow, Montgomery, boycott, racism, National Association for the Advancement of Colored People, civil rights movement, supreme court, appeal	Classifying Terms	Students create categories and place terms into the categories. Students must identify key attributes of concepts associated with terms.
	Word Chart (See Handout #18)	Fill out the word chart with a partner.
	Picture and Word Match	http://photos.state.gov/galleries/usinfo-photo/39/civil_rights_07/ http://photos.state.gov/galleries/usinfo-photo/39/civil_rights_07/
Teacher	This is a place for re-teaching.	Fill out the word chart with a partner.
Media:	http://www.npr.org/2013/07/09/199105070/the-mix-songs-inspired-by-the-civil-rights-movement http://www.thenation.com/blog/165627/top-ten-civil-rights-songs#	List of songs inspired by civil rights movement
	http://photos.state.gov/galleries/usinfo-photo/39/civil_rights_07/ http://photos.state.gov/galleries/usinfo-photo/39/civil_rights_07/	Pictures from the civil rights era
	Silent Conversation	Students will "read" a picture. Students write a question about the photo at the top of their paper. In small groups students pass their papers to one another, read the question at the top of each page, and have two minutes to write a response to that question. There is not talking at this point. The teacher announces when two minutes are up and the responders stop writing, sign their names, and pass the paper to the next person in the rotation. This continues, two minutes at a time, until each person receives his or her own paper back. Students are given time to read all the responses and then the groups are "opened" for discussion.

<p>Paired Texts</p>	<p>http://www.racebridgesforschools.com/wp/wp-content/uploads/2010/07/AWhiteGirlLooksAtRace.pdf http://ideas.time.com/2013/10/17/malala-yousafzai-the-day-i-woke-up-in-the-hospital/</p>	<p>This link includes written oral stories about racism from a white woman’s perspective.</p> <p>Excerpt from “I am Malala”</p>
<p>Under the Mesquite by Guadalupe Garcia Mccall Richard Wright and the Library Card by William Miller</p>	<p>Semi-autobiographical novel in verse about a Mexican-American teenager and her struggles and triumphs in life.</p> <p>Compare and contrast Lupita’s and Richard Wrights feelings about writing and reading.</p>	
<p>http://www.readworks.org/passages/civil-rights-bus http://www.readworks.org/passages/letter-jackie-robinson-civil-rights http://www.readworks.org/passages/struggle-equality-0 http://www.readworks.org/passages/courage-take-action-lesson-rosa-parks</p>	<p>Passages with questions on the civil rights movement and key players.</p> <p>Comprehension/Test Preparation</p>	
<p>http://washington.spps.org/uploads/thehouseonmangostreet.pdf https://sites.google.com/a/tas.tw/ms-summer-reading-2010/home/curriculum-connections/china-and-asia/red-scarf-girl</p>	<p>“My Name” from the House on Mango Street Excerpt from <u>Red Scarf Girl: A Memoir of the Cultural Revolution</u></p> <p>Compare and contrast the author’s feelings about their names. Infer a character trait.</p>	
<p>http://teacher.scholastic.com/writeit/readwork.asp?Genre=Memoir</p>	<p>Memoirs written by adolescents</p>	
<p>http://teacher.scholastic.com/writeit/cavalcade/pdf/sept2003/p15-21_nonfiction_puertorico.pdf</p>	<p>“When I was Puerto Rican” by Esmeralda Santiago memoir</p>	

What is the NAACP?

In what kind of community was Claudette Colvin born?

What point of view is Claudette Colvin: Twice Toward Justice written in?

What song relates to Claudette's experience as a child?
Why?

Why was the number ten a source of contention?

What is Jim Crow?

Why was Brown v. Board of Education of Topeka a success for black students?

How does your life relate to what you've learned so far about Claudette Colvin?

Author's Purpose Quiz

Read “Water Woman” by S.A. Kramer, annotate, and answer the following question.

Criteria for Success: A.C.E. It!

- ✓ Answer the question YES NO
- ✓ Cite it YES NO
- ✓ Explain YES NO

- What is the author’s purpose for writing “Water Woman”?
- Explain.

A= 3 points C= 3 points E=4 points ____ X 5 =
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Answer the following questions by circling the correct answer.

1. How does the paragraph below contribute to the text?

In college at Colorado State, Amy joined the swim team. Fighting her asthma, she got all the way to the 1990 junior nationals. But she wasn't fast enough to make the 1992 Olympic team.

- It explains why she wasn't fast enough
- It describes how Amy was at first successful but then did not make the Olympic team
- It highlights Amy's accomplishments

2. How did Amy react to the actions of her high school teammates?

- She vowed to make them respect her.
- She vowed to beat them all in her swim time.
- She created a new team.

3. What year did Amy break the U.S swim record?

- 1994
- 1995
- 1996

4. Which event occurred first?

- Trainers carry Amy from the pool
- Amy is female NCAA swimmer of the year
- Girls on Amy's team spit at her.

5. Which of the following is not a title earned by Amy?

- 1994 Bronze Medal World Champion
- 1995 Olympic Team Member
- 6 time Olympic Medalist at the 2000 Olympic Games

Each answer is
worth 5 points.

/25 =

Water Woman

By S.A. Kramer

Atlanta, Georgia. The 1996 Olympic Games.

The 100-meter freestyle is almost over. Amy Van Dyken is behind – but she’s not giving up. This is her first Olympic event, and she wants to do well. Twenty-three-year-old Amy has a dream – to take home a gold medal.

Just a few meters to go. Amy strokes furiously. Her head’s so low in the water, fans see only her cap. She’s tired, but somehow she turns up the speed. Amy always gives everything she’s got.

This time it’s not enough. Amy finishes fourth. No gold, no silver – not even a bronze. But as she leaves the pool, she isn’t thinking about losing. Her burst of speed has made her muscles cramp. The pain is so bad, she can’t even stand.

Amy falls to the pool deck. Cramps shoot into her back and neck. She gasps for air. Trainers have to carry her off on a stretcher.

What a way to start the Olympics! Amy can’t believe her bad luck. But it’s not the first time her health has gotten in her way.

Ever since she was little, Amy’s had asthma (you say it like this: AZ-mah). Asthma is an illness that makes it hard to breathe. Amy’s lungs have never worked right.

As a child, she was always out of breath. Climbing just one flight of stairs left her huffing and puffing. But when she was seven, her doctor said swimming might help her. So Amy headed straight for the pool.

Her talent didn't show right away – far from it. Even at twelve, she could hardly finish a race. She'd often have to stop in the middle to catch her breath.

Things weren't much better in high school. Amy coughed all the time. She was also awkward, skinny – and six feet tall! Her classmates made fun of her. Amy felt like a nerd.

Somehow she made the school swim team. But then the coach put her on a relay with three other girls.

The girls weren't happy. They complained to the coach. To get Amy to quit, they threw her clothes into the pool...

Amy felt awful. But she didn't leave the team. Later she said, "I'm really stubborn. If someone tells me I stink, I'm going to try to prove them wrong." She vowed that one day she'd make those girls respect her.

In college at Colorado State, Amy joined the swim team. Fighting her asthma, she got all the way to the 1990 junior nationals. But she wasn't fast enough to make the 1992 Olympic team.

Amy kept trying. She got faster and faster. But in 1993, she flopped in the NCAA championships. And after that, she caught a terrible virus.

Amy was depressed. All her training hadn't made her a champion. She told herself, "This is too hard. I want to be normal." For a few months she quit swimming. But she didn't stay away for long. She missed it too much.

Amy charged back into the pool. She learned to make her starts faster and to stroke with more power. To boost her speed, she kept shaving the hair off her body. She said, "If I miss the hair on my knee, it could cost me a hundredth of second."

Her all-out attitude paid off. In the 1994 world championships, she won a bronze medal in the 50-meter freestyle. The same year, she was named female NCAA swimmer of the year. Then in 1995, she broke the U.S. records for both the 50-meter and 50-yard freestyle.

Amy was on a roll. In 1996 she won a place on the Olympic team. This time none of her teammates complained. In fact, she became their leader. Her horrible high school years seemed long ago.

Now she's at the Olympic games, lying on a stretcher. Her teammates are worried. But Amy has come back from worse. She

calls herself “the tough girl.” Sure enough, two hours later her cramps ease up and she’s feeling fine.

Her next race is a relay – the 4x 100-meter freestyle. There’s no way Amy’s going to let her teammates down. She hopes those high school girls are watching their TVs today.

The U.S. wins the gold! The team couldn’t have done it without Amy. The very next day she wins the 100-meter butterfly by 1/100th of a second.

And she’s still not finished. She takes golds in the 50-meter medley relay, too. That’s four in all! Amy becomes the first American woman ever to win four gold medals in one Olympics. No one makes fun of Amy anymore. In fact, she’s almost too popular. Fans won’t leave her alone. At hotels, she uses a fake name so strangers can’t keep calling her.

Her asthma still makes her sick. Some days, she has to stay out of the water. When she pushes herself too hard, she ends up in the hospital. Even now, Amy takes medicine three times a day.

She often thinks about her future. She may teach biology or work with deaf children. But one thing she knows for sure. Swimming will always be part of her life.

Malala Yousafzai brings fear and loathing to her home town

The bravery of Malala Yousafzai has won her many honors, awards and admirers everywhere except one place – her home in Pakistan



The hometown of Malala Yousafzai will not be commemorating the anniversary of the day two Taliban gunman left the teenage activist for dead, as fear and suspicion grip the Swat Valley where she grew up.

In the market of Mingora, the town where the 16-year-old activist was shot in the head, conservative residents voiced suspicion about the motives behind her campaign to get more girls into school.

Some described her as an “agent of the West”. Abdul Khaliq, a teacher at a school just outside the town, called her a “mouthpiece” for America and Britain.

“The so-called education campaign by Malala is just eyewash. Neither me nor other [Pakistanis](#) will believe in her,” he said, sipping tea and smoking at a roadside hotel.

Malala was on her way home from school on October 9 last year when two gunmen stopped her bus, asked for the girl by name and opened fire.

Although the attack immediately prompted deep soul searching among the country’s chattering classes, her message of peace through education has found little purchase among most of the population.

Plans to rename a string of girls schools after Malala also had to be reversed when pupils protested that it would mark them out for reprisal attacks.

Instead, opinion has hardened against the campaigner. In July, when she spoke at the United Nations, Malala was widely condemned by Pakistani commentators and nicknamed Malala Drama-zai on social media sites.

A lively denial industry has sprung up, claiming that Malala was not even injured in the attack.

Raza Rumi, of the Jinnah Institute thinktank, said the reaction symbolised Pakistan's confusion over terrorism, with many people finding hidden hands to blame.

"She's not a politician, a soldier, a police officer. She's not even a high-profile person, she's a child after all," he said. "So the response to her plight and the way it has been constructed is shocking.

"I just sense that even the innate values of humanity, that Pak society still is struggling to preserve, are at risk here."

The Swat Valley was once a popular tourist destination, less than 100 miles from Islamabad. That changed in 2007 when the Pakistan Taliban swept in, closing girls schools and imposing strict Islamic law.

They were beaten back by a military operation four years ago, but they have left behind a residue of fear.

Today there is little sympathy for a girl who has won a prized British visa. Instead there is suspicion.

Why, many people wonder, has the young campaigner – and two other friends caught up in the shooting – been allowed into the UK visas when hundreds of other people are maimed or killed by terrorists each year?

Mustafa Shah, a teacher at the Degree College Swat, said: "All the three girls have gone for free education but what about thousands others who are at still at the sharp end, travelling to and from school every day?"

Others quietly describe their admiration but admitted they were too scared to mark the anniversary – or her possible Nobel Peace Prize win on Friday.

Muhammad Rasool, a taxi-driver, summed up the fear. "Anyone linked to Malala will get killed. No-one wants to be seen identifying with her," he said.

Some things are getting better in Swat. Although the region is heavily patrolled by the Pakistani military and two members of an anti-Taliban committee were shot dead on Saturday, the number of girls in primary schools is on the rise – from 86,000 in 2010 to 127,000 this year, according to the local education department.

And among the pupils at Khushal Public School, where Malala studied, there is at least a sense of pride at the achievements of their classmate despite the need for armed guards now at the gates.

Mah Jabeen, a year seven pupil, said: "Her calls to take up the pen and abandon arms are encouraging for the students who had been scared after the attack."

There is plenty of fear left in Swat.

Before Rosa Parks, There Was Claudette Colvin

Few people know the story of Claudette Colvin: When she was 15, she refused to move to the back of the bus and give up her seat to a white person — nine months before Rosa Parks did the very same thing.

Most people know about Parks and the Montgomery, Ala., bus boycott that began in 1955, but few know that there were a number of women who refused to give up their seats on the same bus system. Most of the women were quietly fined, and no one heard much more.



Colvin was the first to really challenge the law.

Now a 69-year-old retiree, Colvin lives in the Bronx. She remembers taking the bus home from high school on March 2, 1955, as clear as if it were yesterday.

The bus driver ordered her to get up and she refused, saying she'd paid her fare and it was her constitutional right. Two police officers put her in handcuffs and arrested her. Her school books went flying off her lap.

"All I remember is that I was not going to walk off the bus voluntarily," Colvin says.



It was Negro history month, and at her segregated school they had been studying black leaders like Harriet Tubman, the runaway slave who led more than 70 slaves to freedom through the network of safe houses known as the Underground Railroad. They were also studying about Sojourner Truth, a former slave who became an abolitionist and women's rights activist.

The class had also been talking about the injustices they were experiencing daily under the Jim Crow segregation laws, like not being able to eat at a lunch counter.

"We couldn't try on clothes," Colvin says. "You had to take a brown paper bag and draw a diagram of your foot ... and take it to the store. Can you imagine all of that in

my mind? My head was just too full of black history, you know, the oppression that we went through. It felt like Sojourner Truth was on one side pushing me down, and Harriet Tubman was on the other side of me pushing me down. I couldn't get up."

Colvin also remembers the moment the jail door closed. It was just like a Western movie, she says.

"And then I got scared, and panic come over me, and I started crying. Then I started saying the Lord's Prayer," she says.



'Twice Toward Justice'

Now her story is the subject of a new book, *Claudette Colvin: Twice Toward Justice*. Author Phil Hoose says that despite a few articles about her in the Birmingham press and in *USA Today*, and brief mentions in some books about the civil rights movement, most people don't know about the role Colvin played in the bus boycotts. Hoose couldn't get over that there was this teenager, nine months before Rosa Parks, "in the same city, in the same bus system, with very tough consequences, hauled off the bus, handcuffed, jailed and nobody really knew about it."

He also believes Colvin is important because she challenged the law in court, one of four women plaintiffs in *Browder v. Gayle*, the court case that successfully overturned bus segregation laws in Montgomery and Alabama.



There are many reasons why Claudette Colvin has been pretty much forgotten. She hardly ever told her story when she moved to New York City. In her new community, hardly anyone was talking about integration; instead, most people were talking about black enterprises, black power and Malcolm X.

When asked why she is little known and why everyone thinks only of Rosa Parks, Colvin says the NAACP and all the other black organizations felt Parks would be a good icon because "she was an adult. They didn't think teenagers would be reliable."

She also says Parks had the right hair and the right look.

"Her skin texture was the kind that people associate with the middle class," says Colvin. "She fit that profile."

David Garrow, a historian and the author of *Bearing the Cross: Martin Luther King Jr. and the Southern Christian Leadership Conference*, says people may think that Parks' action was spontaneous, but black civic leaders had been thinking about what to do about the Montgomery buses for years.

After Colvin's arrest, she found herself shunned by parts of her community. She experienced various difficulties and became pregnant. Civil rights leaders felt she was an inappropriate symbol for a test case.

Parks was the secretary of the NACCP. She was well-known and respected and, says Garrow, Parks had a "natural gravitas" and was an "inherently impressive person."

At the same time, Garrow believes attention to Colvin is a healthy corrective, because "the real reality of the movement was often young people and often more than 50 percent women." The images you most often see are men in suits.

Hoose says he believes Colvin understands the pragmatism that pushed Parks to the fore, but "on the other hand, she did it."

Hoose says the stories of Parks and the Rev. Martin Luther King Jr. are wonderful, but those are the stories of people in their 30s and 40s. Colvin was 15. Hoose feels his book will bring a fresh teen's perspective to the struggle to end segregation.

Claudette Colvin Biography

Medical Professional, Civil Rights Activist (1939–)

Claudette Colvin was a civil rights activist in Alabama during the 1950s. She refused to give up her seat on a bus months before Rosa Parks' more famous protest.

Synopsis

Claudette Colvin was born on September 5, 1939, in Montgomery, Alabama. On March 2, 1955, she refused to give up her bus seat to a white passenger. She was arrested and became one of four plaintiffs in *Browder v. Gayle*, which ruled that Montgomery's segregated bus system was unconstitutional. Colvin moved to New York City and worked as a nurse's aide. She retired in 2004.

Background: Forerunner to Rosa Parks

Claudette Colvin was born on September 5, 1939, in Montgomery, Alabama. Months before Rosa Parks, Colvin stood up against segregation in Alabama in 1955, when she was only 15 years old. She also served as a plaintiff in the landmark legal case *Browder v. Gayle*, which helped end the practice of segregation on Montgomery public buses.

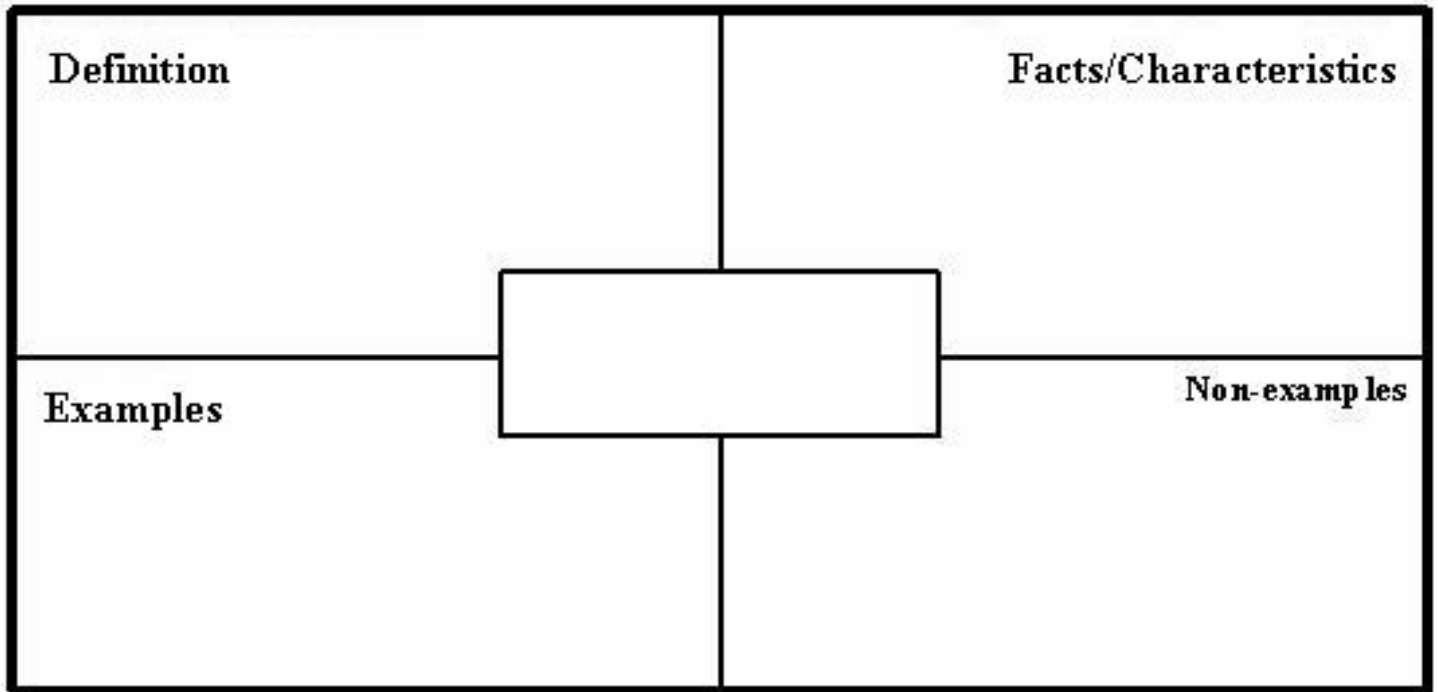
Growing up in one of Montgomery's poorer neighborhoods, Colvin studied hard at school. She earned mostly As in her classes and even aspired to become president one day. On March 2, 1955, Colvin was riding home on a city bus after school when a bus driver told her to give up her seat to a white passenger. She refused, saying, "It's my constitutional right to sit here as much as that lady. I paid my fare, it's my constitutional right." Colvin felt compelled to stand her ground. "I felt like Sojourner Truth was pushing down on one shoulder and Harriet Tubman was pushing down on the other—saying, 'Sit down girl!' I was glued to my seat," she later told *Newsweek*.

Arrested for Violating Segregation Laws

Colvin was arrested on several charges, including violating the city's segregation laws. For several hours, she sat in jail, completely terrified. "I was really afraid, because you just didn't know what white people might do at that time," Colvin later said. After her minister paid her bail, she went home where she and her family stayed up all night out of concern for possible retaliation.

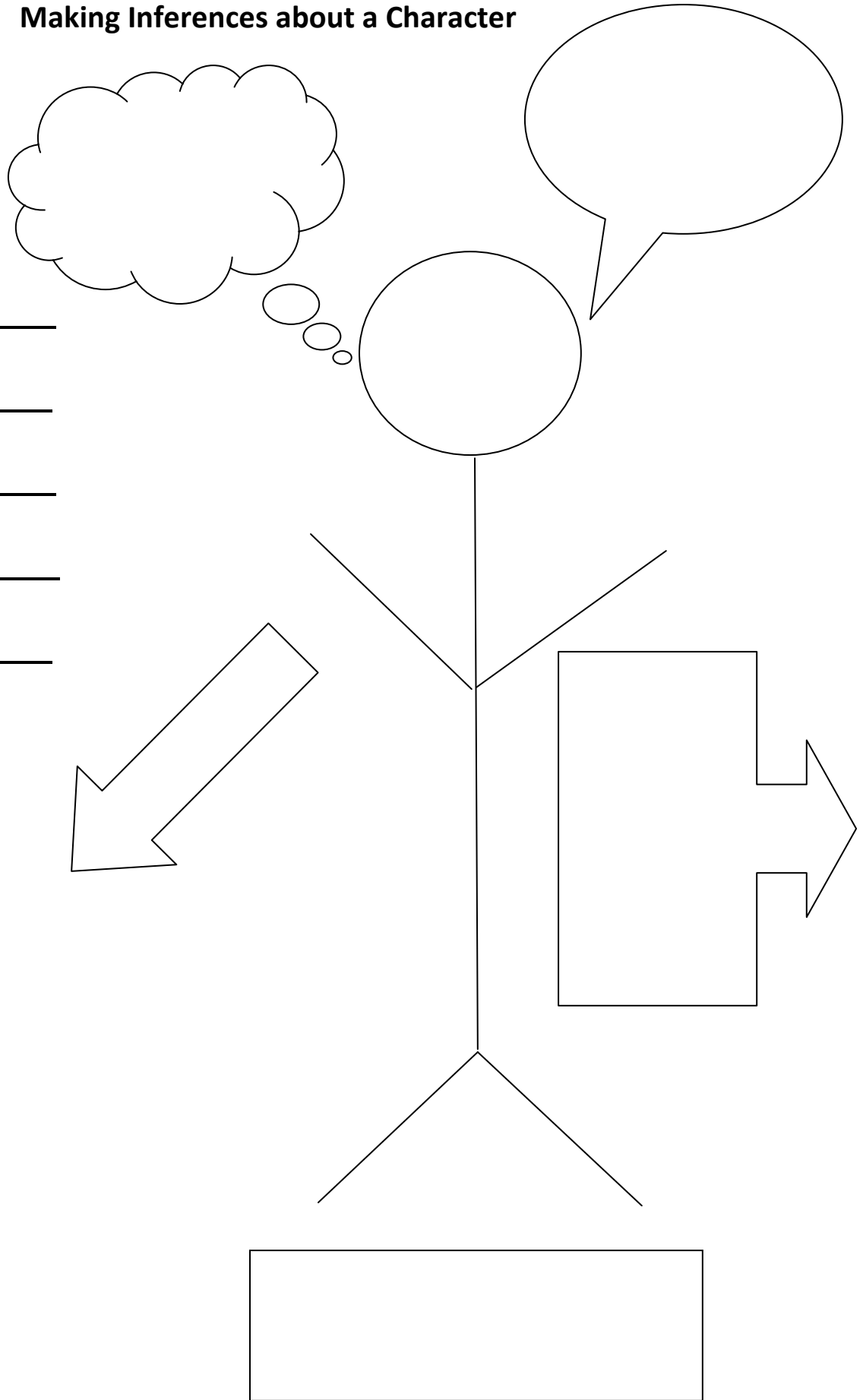
The National Association for the Advancement of Colored People briefly considered using Colvin's case to challenge the segregation laws, but they decided against it because of her age. She also became pregnant around the time of her arrest, and they thought an unwed mother would attract too much negative attention in a public legal battle. Her son, Raymond, was born in December 1955.

In court, Colvin opposed the segregation law by declaring herself not guilty. The court, however, ruled against her, and put her on probation. Despite the light sentence, Colvin could not escape the court of public opinion. The once-quiet student was branded a troublemaker by some, and she had to drop out of college. Her reputation also made it impossible for her to find a job.



Making Inferences about a Character

S _____
T _____
E _____
A _____
L _____



Sample Character Traits

able	demanding	hopeless	restless
active	dependable	humorous	rich
adventurous	depressed	ignorant	rough
affectionate	determined	imaginative	rowdy
afraid	discouraged	impatient	rude
alert	dishonest	impolite	sad
ambitious	disrespectful	inconsiderate	safe
angry	doubtful	independent	satisfied
annoyed	dull	industrious	scared
anxious	dutiful	innocent	secretive
apologetic	eager	intelligent	selfish
arrogant	easygoing	jealous	serious
attentive	efficient	kindly	sharp
average	embarrassed	lazy	short
bad	encouraging	leader	shy
blue	energetic	lively	silly
bold	evil	lonely	skillful
bored	excited	loving	sly
bossy	expert	loyal	smart
brainy	fair	lucky	sneaky
brave	faithful	mature	sorry
bright	fearless	mean	spoiled
brilliant	fierce	messy	stingy
busy	foolish	miserable	strange
calm	fortunate	mysterious	strict
careful	foul	naughty	stubborn
careless	fresh	nervous	sweet
cautious	friendly	nice	talented
charming	frustrated	noisy	tall
cheerful	funny	obedient	thankful
childish	gentle	obnoxious	thoughtful
clever	giving	old	thoughtless
clumsy	glamorous	peaceful	tired
coarse	gloomy	picky	tolerant
concerned	good	pleasant	touchy
confident	graceful	polite	trusting
confused	grateful	poor	trustworthy
considerate	greedy	popular	unfriendly
cooperative	grouchy	positive	unhappy
courageous	grumpy	precise	upset
cowardly	guilty	proper	useful
cross	happy	proud	warm
cruel	harsh	quick	weak
curious	hateful	quiet	wicked
dangerous	healthy	rational	wise
daring	helpful	reliable	worried
dark	honest	religious	wrong
decisive	hopeful	responsible	young

"Hot N Cold"

You change your mind
Like a girl changes clothes.

I would know
And you over think
Always speak
Critically

I should know
That you're no good for me

[Chorus:]

'Cause you're hot then you're cold
You're yes then you're no
You're in then you're out
You're up then you're down
You're wrong when it's right
It's black and it's white
We fight, we break up
We kiss, we make up
(you) You don't really wanna stay, no
(you) But you don't really wanna go-o
You're hot then you're cold
You're yes then you're no
You're in then you're out
You're up then you're down

We used to be
Just like twins
So in sync
The same energy
Now's a dead battery
Used to laugh 'bout nothing
Now you're plain boring

I should know that
You're not gonna change

[Chorus]

Someone call the doctor
Got a case of a love bi-polar
Stuck on a roller coaster
Can't get off this ride

You change your mind
Like a girl changes clothes

'Cause you're hot then you're cold
You're yes then you're no
You're in then you're out
You're up then you're down
You're wrong when it's right
It's black and it's white
We fight, we break up
We kiss, we make up

You're hot then you're cold
You're yes then you're no
You're in then you're out
You're up then you're down
You're wrong when it's right
It's black and it's white
We fight, we break up
We kiss, we make up
(you) You don't really wanna stay, no
(you) But you don't really wanna go-o
You're hot then you're cold
You're yes then you're no
You're in then you're out
You're up then you're down, down..

"I Knew You Were Trouble"

[Music video spoken part:]

I think--I think when it's all over,
It just comes back in flashes, you know?
It's like a kaleidoscope of memories.
It just all comes back. But he never does.
I think part of me knew the second I saw him
that this would happen.
It's not really anything he said or anything he
did,
It was the feeling that came along with it.
And the crazy thing is I don't know if I'm ever
gonna feel that way again.
But I don't know if I should.
I knew his world moved too fast and burned too
bright.
But I just thought, how can the devil be pulling
you toward someone who looks so much like an
angel when he smiles at you?
Maybe he knew that when he saw me.
I guess I just lost my balance.
I think that the worst part of it all wasn't losing
him.
It was losing me.

Once upon a time a few mistakes ago
I was in your sights, you got me alone
You found me, you found me, you found me
I guess you didn't care, and I guess I liked that
And when I fell hard you took a step back
Without me, without me, without me

And he's long gone when he's next to me
And I realize the blame is on me

'Cause I knew you were trouble when you walked
in
So shame on me now
Flew me to places I'd never been
'Til you put me down, oh
I knew you were trouble when you walked in
So shame on me now
Flew me to places I'd never been
Now I'm lying on the cold hard ground
Oh, oh, trouble, trouble, trouble

Oh, oh, trouble, trouble, trouble

No apologies. He'll never see you cry,
Pretends he doesn't know that he's the reason
why.
You're drowning, you're drowning, you're
drowning.
Now I heard you moved on from whispers on the
street
A new notch in your belt is all I'll ever be
And now I see, now I see, now I see

He was long gone when he met me
And I realize the joke is on me, yeah!

I knew you were trouble when you walked in
So shame on me now
Flew me to places I'd never been
'Til you put me down, oh
I knew you were trouble when you walked in
So shame on me now
Flew me to places I'd never been
Now I'm lying on the cold hard ground
Oh, oh, trouble, trouble, trouble
Oh, oh, trouble, trouble, trouble

And the saddest fear comes creeping in
That you never loved me or her, or anyone, or
anything, yeah

I knew you were trouble when you walked in
So shame on me now
Flew me to places I'd never been
'Til you put me down, oh
I knew you were trouble when you walked in
(you were right there, you were right there)
So shame on me now
Flew me to places I'd never been
Now I'm lying on the cold hard ground
Oh, oh, trouble, trouble, trouble
Oh, oh, trouble, trouble, trouble

I knew you were trouble when you walked in
Trouble, trouble, trouble
I knew you were trouble when you walked in
Trouble, trouble, trouble

Excerpt from Black Boy by Richard Wright

Hunger stole upon me so slowly that at first I was not aware of what hunger really meant. Hunger had always been more or less at my elbow when I played, but now I began to wake up at night to find hunger standing at my bedside, staring at me gauntly. The hunger I had known before this had been no grim, hostile stranger; it had been a normal hunger that had made me beg constantly for bread, and when I ate a crust or two I was satisfied. But this new hunger baffled me, scared me, made me angry and insistent. Whenever I begged for food now, my mother would pour me a cup of tea, which would still the clamor in my stomach for a moment or two; but a little later I would feel hunger nudging my ribs, twisting my empty guts until they ached. I would grow dizzy and my vision would dim. I became less active in my play, and for the first time in my life I had to pause and think of what was happening to me.

"Mama, I'm hungry," I complained one afternoon.

"Jump up and catch a kungry," she said, trying to make me laugh and forget.

"What's a kungry?"

"It's what little boys eat when they get hungry," she said.

"What does it taste like?"

"I don't know."

"Then why do you tell me to catch one?"

"Because you said that you were hungry," she said smiling.

I sensed that she was teasing me and it made me angry.

"But I am hungry. I want to eat."

"You'll have to wait."

"But I want to eat now."

"But there is nothing to eat," she told me

"Why?"

"Just because there's none," she explained.

"But I want to eat," I said beginning to cry.

"You'll just have to wait," she said again.

"But why?"

"For God to send some food."

"When is he going to send it?"

"I don't know."

“But I’m hungry!”

She was ironing and she paused and looked at me with tears in her eyes.

“Where’s your father?” she asked me.

I stared in bewilderment. Yes, it was true that my father had not come home to sleep for many days now and I could make as much noise as I wanted. Though I had not known why he was absent, I had been glad that he was not there to shout his restrictions at me. But it never had occurred to me that his absence would mean that there would be no food.

“I don’t know,” I said.

“Who brings food into the house? My mother asked me.

“Papa,” I said. “He always brought food.

“Well your father isn’t here now,” she said.

“Where is he?”

“I don’t know,” she said.

“But I’m hungry,” I whimpered, stomping my feet.

“You’ll have to wait until I get a job and buy food,” she said.

As the days slid past, the image of my father became associated with the pangs of hunger and whenever I felt hunger, I thought of him with a deep biological bitterness. My mother finally went to work as a cook and left me and my brother alone in the flat each day with a loaf of bread and a pot of tea. When she returned at evening, she would be tired and dispirited and would cry a lot. Sometimes, when she was in despair, she would call us to her and talk to us for hours, telling us that we now had no father, that our lives would be different from those of other children, that we must learn as soon as possible to take care of ourselves, to dress ourselves, to prepare our own food, that we must take upon ourselves the responsibility of the flat while she worked. Half frightened, we would promise solemnly. We did not understand what had happened between our father and our mother, and the most of these long talks did to us was to make us feel a vague dread. Whenever we asked why father had left, she would tell us that we were too young to know.

One evening my mother told me that thereafter I would have to do the shopping for food. She took me to the corner store to show me the way. I was proud; I felt like a grown-up. The next afternoon I looped the basket over my arm and went down the pavement toward the store. When I reached the corner, a gang of boys grabbed me, knocked me down, snatched the basket, took the money, and sent me running home in panic. That evening I told my mother what had happened, but she made no comment; she sat down at once, wrote another note, gave me more money, and sent me out to the grocery again. I crept down the steps and saw the same gang of boys playing down the street. I ran back into the house.

“What’s the matter?” my mother asked.

“It’s those same boys,” I said. “They’ll beat me.”

“You’ve got to get over that,” she said. “Now go on.”

“I’m scared,” I said.

“Go on and don’t pay any attention to them,” she said.

I went out of the door and walked briskly down the sidewalk, praying that the gang would not molest me. But when I came abreast of them, someone shouted.

“There he is!”

They came toward me and I broke into a wild run toward home. They overtook me and flung me to the pavement. I yelled, please, kicked, but they wrenched the money out of my hand. They yanked me to my feet, gave me a few slaps, and sent me home sobbing. My mother met me at the door.

“They B-beat m-me,” I gasped. “They t-t-took the m-money.”

I started up the steps, seeking the shelter of the house.

“Don’t you come in here,” my mother warned me.

I froze in my tracks and stared at her.

“But they’re coming after me,” I said.

“You just stay right where you are,” she said in a deadly tone. “I’m going to teach you this night to stand up for yourself.”

She went into the house and I waited, terrified, wondering she was about.

Presently she returned with more money and another note; she also had a long heavy stick.

“Take this money, this note, and this stick,” she said. “Go to the store and buy those groceries. If those boys bother you, then fight.”

I was baffled. My mother was telling me to fight, a thing that she had never done before.

“But I’m scared.” I said.

“Don’t you come into this house until you’ve gotten those groceries,” she said.

“They’ll beat me. They’ll beat me,” I said.

“Then stay in the streets; don’t come back here!”

I ran up the steps and tried to force my way past her into the house. A stinging slap came on my jaw. I stood on the sidewalk, crying.

“Please let me wait until tomorrow,” I begged.

“No,” she said. “Go now! If you come back into this house without those groceries, I’ll whip you!”

She slammed the door and I heard the key turn in the lock. I shook with fright. I was alone upon the dark, hostile streets and gangs were after me. I had the choice of being beaten at home or away from home. I clutched the stick, crying, trying to reason. If

I were beaten at home, there was absolutely nothing that I could do about it; but if I were beaten in the streets, I had a chance to fight and defend myself.. I walked slowly down the sidewalk, coming closer to the gang of boys, holding the stick tightly. I was so full of fear that I could scarcely breathe. I was almost upon them now.

“There he is again!” the cry went up.

They surrounded me quickly and began to grab for my hand.

“I’ll kill you!” I threatened.

They closed in. In blind fear I let the stick fly, feeling it crack against a boy’s skull. I swung again, laming another skull, then another. Realizing that they would retaliate if I let up for but a second, I fought to lay them low, to knock them cold, to kill them so they could not strike back at me. I flayed with tears in my eyes, teeth clenched, stark fear making me through every ounce of my strength behind each blow. I hit again and again, dropping the money and the grocery list. The boys scattered, yelling, nursing their heads, staring at me in disbelief. They had never seen such frenzy. I stood panting, egging them on, taunting them to come on and fight. When they refused, I ran after them and they likely tore out for their homes, screaming. The parents of the boys rushed into the streets and threatened me, and for the first time in my life I shouted at grown-ups, telling them that I would give them the same and went to the store. On my way back I kept my stick poised for instant use, but there was not a single boy in sight. That night I won the right to the streets of Memphis.

Body Biography Assignment

Directions:

You will be creating a body biography for the character you choose from the novel. This is a visual and written portrait illustrating the character's characteristics, motivations, and some physical features.



#1: Start by drawing or tracing an outline of the body. See Suggestion 1 below.

Write the name of your character somewhere on the poster.

#2: Fill, decorate, or design the outline of your character's body with graphic interpretations of their characteristics, motivations, and some physical features. Sometimes it helps if illustrations are accompanied by a paragraph explanation.

#3: Be prepared to share your portrait with the rest of the class and explain why you did what you did. Your presentation of your character should inform or enlighten the class about certain aspects of your character, reflecting thought and analysis.

Body Biography Requirements:

Your portrait must contain:

- 2 important quotes relating to your character. Make sure to cite it correctly, and if needed, who said it, may be written in a meaningful place on the poster of your character.
- Visual symbols representing characteristics of your chosen character.
- Thoughtful placement of symbols on the portrait.

Body Biography Suggestions (you must use at least 4 of these):

1. **Character outline position** on paper. Is your character spiritual or religious? Or do they run a lot? Perhaps you could draw/trace your character kneeling or in a running position.
2. **Placement:** Carefully choose the areas in which you choose to draw and write about your character. For example, do they think a lot? Perhaps you could draw something relating to their head or brain area.
3. **Virtues and Vices:** take into consideration the good and bad qualities or characteristics that your character displays. How could you visually represent these?
4. **Color:** colors can be symbolic; what colors will you use to represent your character and why?
5. **Symbols:** What objects can you associate with your character to represent their characteristics?
6. **Changes:** How has your character changed in the novel? How could you represent that on their portrait?
7. **Mirror, Mirror:** consider how your character appears to others on the surface and what you know about the character's inner self. What does this tell you about the character? How could you represent this visually?
8. **Body Parts:** consider using body parts to represent things about your character, for example: the Spine which represents their objective or important goal for a character, and also their motivations. Hands: what kinds of things does the character do with their hands? Heart: is your character kind? Brain: is your character intelligent? Etc.

Sorensen, BYU, 2009

Adapted from a presentation by Cindy O'Donnell-Allen

<http://homepage.mac.com/mseffie/handouts/bodybiography/html>

“My Story” Performance Assessment

Directions: Write or perform an autobiographical work in the form of a picture book, personal narrative, or in verse. Annotate text with connections to Claudette Colvin’s Biography or any other biographical or autobiographical texts read in class using literary devices (i.e. similes and metaphors).

Step 1: Choose a way to present your work.

- A. Picture Book
- B. Poem
- C. Performance

Step 2: Choose a genre.

- A. Autobiography
- B. Biography
- C. Memoir

Step 3: Choose a way to make connections to class texts.

- A. Annotations on project (written directly onto the project or sticky notes)
- B. Separate paragraph
- C. Imbedded into your work

I will present my work in a _____ . My work will exhibit characteristics of the _____ genre. I will make connections to the texts in we read in class by _____ .

Poem

	4 Exceeding Expectations	3 Meeting Expectations	2 Approaching Expectations	1 Below Expectations
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Presentation	Student memorizes the poem. Students speaks loudly and clearly.	Student reads poem, taking time to look up at the audience. Students reads loudly and clearly.	Student reads the poem from the paper. It is hard to hear everything the student says.	Student reads the poem from the paper. Student does not speak clearly at all.
Genre	It is clear which genre the student is writing in.	It is clear which genre the student is writing in.	Genre is attempted, but there are elements that are included from other genres.	It is not clear which genre the student is writing in.
Connections	Student makes 3 connections to 3 different texts from class.	Student makes 3 connections to <u>Claudette Colvin: Twice Toward Justice</u> .	Student makes 2 connections to <u>Claudette Colvin: Twice Toward Justice</u> .	Student makes 1 connections to <u>Claudette Colvin: Twice Toward Justice</u> .
Literary Devices	Student uses similes or metaphors that contribute to the understanding of the subject's emotions or personality. The similes or metaphors are also used to describe the setting.	Student uses similes or metaphors that contribute to the understanding of the subject's emotions or personality.	Student uses similes or metaphors incorrectly. (not comparing two <u>unlike</u> things)	Student does not use similes or metaphors.

Picture Book

	4 Exceeding Expectations	3 Meeting Expectations	2 Approaching Expectations	1 Below Expectations
Presentation	Student read the picture book and asks the audience questions.	Student reads the picture book taking time to show the pictures. Student speaks loudly and clearly.	Student reads from the book and does not look up. It is hard to hear everything the student says.	Student reads from the book. Student does not speak clearly at all.
Genre	It is clear which genre the student is writing in.	It is clear which genre the student is writing in.	Genre is attempted, but there are elements that are included from other genres.	It is not clear which genre the student is writing in.
Connections	Student makes 3 connections to 3 different texts from class.	Student makes 3 connections to <u>Claudette Colvin: Twice Toward Justice</u> .	Student makes 2 connections to <u>Claudette Colvin: Twice Toward Justice</u> .	Student makes 1 connections to <u>Claudette Colvin: Twice Toward Justice</u> .
Literary Devices	Student uses similes or metaphors that contribute to the understanding of the subject's emotions or personality. The similes or metaphors are also used to describe the setting.	Student uses similes or metaphors that contribute to the understanding of the subject's emotions or personality.	Student uses similes or metaphors incorrectly. (not comparing two <u>unlike</u> things)	Student does not use similes or metaphors.

Performance

	4 Exceeding Expectations	3 Meeting Expectations	2 Approaching Expectations	1 Below Expectations
Presentation	Student has memorized of their script.	Student read from the script, but look intermittently at the audience.	Student reads from the script and does not look up.	Student reads from the scrip. Student does not speak clearly at all.
Genre	It is clear which genre the student is performing in.	It is clear which genre the student is performing in.	Genre is attempted, but there are elements that are included from other genres.	It is not clear which genre the student is performing in.
Connections	Student makes 3 connections to 3 different texts from class.	Student makes 3 connections to <u>Claudette Colvin: Twice Toward Justice</u> .	Student makes 2 connections to <u>Claudette Colvin: Twice Toward Justice</u> .	Student makes 1 connections to <u>Claudette Colvin: Twice Toward Justice</u> .
Literary Devices	Student uses similes or metaphors that contribute to the understanding of the subject's emotions or personality. The similes or metaphors are also used to describe the setting.	Student uses similes or metaphors that contribute to the understanding of the subject's emotions or personality.	Student uses similes or metaphors incorrectly. (not comparing two <u>unlike</u> things)	Student does not use similes or metaphors.

Red Scarf Girl

A Memoir of the Cultural Revolution

Chapter One

I was born on Chinese New Year.

Carefully, my parents chose my name: Ji-li, meaning lucky and beautiful. They hoped that I would be the happiest girl in the world.

And I was.

I was happy because I was always loved and respected. I was proud because I was able to excel and always expected to succeed. I was trusting, too. I never doubted what I was told: "Heaven and earth are great, but greater still is the kindness of the Communist Party; father and mother are dear, but dearer still is Chairman Mao."

With my red scarf, the emblem of the Young Pioneers, tied around my neck, and my heart bursting with joy, I achieved and grew every day until that fateful year, 1966.

That year I was twelve years old, in sixth grade.

That year the Cultural Revolution started.

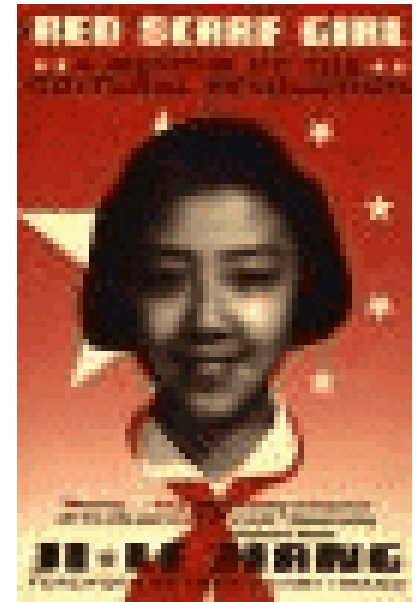
The Liberation Army Dancer

Chairman Mao, our beloved leader, smiled down at us from his place above the blackboard. The sounds and smells of the tantalizing May afternoon drifted in through the window. The sweet breeze carried the scent of new leaves and tender young grass and rippled the paper slogan below Chairman Mao's picture: study hard and advance every day. In the corner behind me the breeze also rustled the papers hanging from the Students' Garden, a beautifully decorated piece of cardboard that displayed exemplary work. One of them was my latest perfect math test.

We were having music class, but we couldn't keep our minds on the teacher's directions. We were all confused by the two-part harmony of the Young Pioneers' Anthem. "We are Young Pioneers, successors to Communism. Our red scarves flutter on our chests," we sang over and over, trying to get the timing right. The old black pump organ wheezed and squeaked as impatiently as we did. We made another start, but Wang Da-yong burst out a beat early, and the whole class broke into laughter.

Just then Principal Long appeared at the door. She walked in, looking less serious than usual, and behind her was a stranger, a beautiful young woman dressed in the People's Liberation Army uniform. A Liberation Army soldier! She was slim and stood straight as a reed. Her eyes sparkled, and her long braids, tied with red ribbons, swung at her waist. There was not a sound in the classroom as all forty of us stared at her in awe.

Principal Long told us to stand up. The woman soldier smiled but did not speak. She walked up and down the aisles, looking at us one by one. When she finished, she spoke quietly with Principal Long. "Tong Chao and Jiang Ji-li," Principal Long announced. "Come with us to the gym." A murmur rose



behind us as we left the room. Tong Chao looked at me and I looked at him in wonder as we followed the swinging braids.

The gym was empty.

"I want to see how flexible you are. Let me lift your leg," the Liberation Army woman said in her gentle voice. She raised my right leg over my head in front of me. "Very good! Now I'll support you. Lean over backward as far as you can." That was easy. I bent backward until I could grab my ankles like an acrobat. "That's great!" she said, and her braids swung with excitement.

"This is Jiang Ji-li." Principal Long leaned forward proudly. "She's been studying martial arts since the second grade. She was on the Municipal Children's Martial Arts Team. Their demonstration was even filmed."

The Liberation Army woman smiled sweetly. "That was very good. Now you may go back to your classroom." She patted me on my head before she turned back to test Tong Chao.

I went back to class, but I could not remember the song we were singing. What did the Liberation Army woman want? Could she want to choose me for something? It was too much to contemplate. I hardly moved when the bell rang to end school. Someone told me that the principal wanted to see me. I walked slowly down the hall, surrounded by my shouting and jostling classmates, seeing only the beautiful soldier, feeling only the electric tingle of her soft touch on my head.

The office door was heavy. I pushed it open cautiously. Some students from the other sixth-grade classes were there already. I recognized Wang Qi, a girl in class two, and one of the boys, You Xiao-fan of class four. I didn't know the other boy. The three of them sat nervously and respectfully opposite Principal Long. I slipped into a chair next to them.

Principal Long leaned forward from her big desk. "I know you must be wondering about the Liberation Army soldier," she said. She sounded cheerful and excited. "Why did she come? Why did she want you to do back bends?" She looked at us one by one and then took a long sip from her tea mug as if she wanted to keep us guessing. "She was Comrade Li from the Central Liberation Army Arts Academy."

I slowly took a deep breath.


"She is recruiting students for the dance training class. She selected you four to audition. It's a great honour for Xin Er Primary School. I'm very proud of all of you, and I know you'll do your best."

I did not hear the rest of her words. I saw myself in a new Liberation Army uniform, slim and standing straight as a reed, long braids swinging at my waist. A Liberation Army soldier! One of the heroes admired by all, who helped Chairman Mao liberate China from oppression and defeated the Americans in Korea. And a performer, just like my mother used to be, touring the country, the world, to tell everyone about the New China that Chairman Mao had built and how it was becoming stronger and stronger.

I couldn't help giving Wang Qi a silly smile.

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Handout #15

twitter 

Home Profile Find People

What's happening?


140 characters

twitter 

Home Profile Find People

What's happening?

140 characters

twitter 

Home Profile Find People

What's happening?

140 characters

Compare and contrast the author’s purpose of Claudette Colvin: Twice Toward Justice and one of the articles.

Criteria for Success: A.C.E. It!

- | | | |
|---|-----|----|
| ✓ Answer the question | YES | NO |
| ✓ Cite it (Be sure to show which article you’re citing) | YES | NO |
| ✓ Explain | YES | NO |

A= 3 points
C= 3 points
E=4 points
____ X 5 =

Handout #17

Author: _____ Peer Reviewer: _____

	Kudos.....	Things to work on....
Genre: Can you tell what genre the project is being written in?		
Literary Devices: Where are the similes and metaphors? Are they descriptive?		
Focus: Does the work seem to focus on the right things?		
Writing Style: Is it clear? Is everything spelled correctly?		

3-2-1

NAME _____

TITLE & AUTHOR:

3 THINGS I LEARNED WHILE READING...

1. _____

2. _____

3. _____

2 INTERESTING FACTS...

1. _____

2. _____

1 QUESTION I STILL HAVE...

1. _____