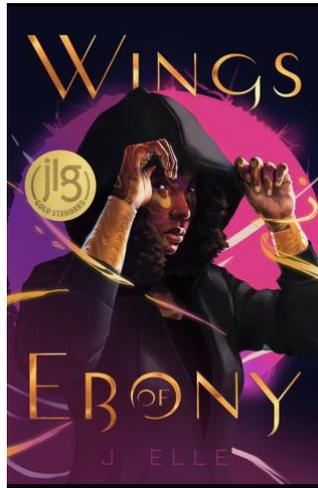


WINGS OF EBONY

5-WEEK **HYPERDOCS** CURRICULUM

WITH AN [INTERACTIVE STUDENT DIGITAL NOTEBOOK](#)
AND STORY JOURNAL!



Downloaded from [WINGS OF EBONY.COM](http://WINGSOFEBONY.COM)

Aligned to [English Language Arts Standards](#) & [ELA in History/Social Studies](#)

Developed in conjunction with Danielle Monock, ELA Master Teacher (NY) and ProjectLit Chapter Leader



This standards-aligned curriculum playlist will help students identify and analyze the development of themes in **Wings of Ebony** over the course of the text, including its relationship to the characters, setting, and plot. This playlist will also aid students in analyzing how particular lines of dialogue or incidents in **Wings of Ebony** propel the action, reveal aspects of a character, or provoke a decision. Students will practice citing textual evidence that most strongly supports an analysis of what the text says explicitly, as well as inferences drawn from the text. Additionally, students will draw parallels to real world issues, engage in thoughtful discussion of those issues, while also practicing exercising empathy and strategies for engaging in conversations about racism and privilege with peers.

Use your Wings of Ebony [story journal](#) to complete paper assignments.

Weekly Vocabulary Lists and Activities can be accessed [here](#).

[Click here](#) to access video tutorial for using the [interactive student workbook](#)

Week One

This week's vocab: Allegory, Agitation, Mesmerize, Peripheral, Clamor, Incremental, Reverent, Allegiance, Acquainted, Amphitheater, Wagered, Dire, Oblivious, Spectacle, Shanty, Javelin, Detainment, Rancid, Hostile, Pompous, Reminiscent, Octave, Benevolent, Epic.

Week One Vocabulary List and activities can be found on Quizlet [Click here](#)



Read	Directions	Vocabulary	Date Completed
<p>Read Ch 1 - 2</p> <p>OBJ: Introduce text; Create a character outline.</p> <p>Learning Target: I can identify character traits of the main character in WoE by completing a character map outline</p>	<p>Setup: Create a cover for your story journal: Use a black and white composition notebook. Imagine you were the book cover artist. Redesign the cover. How would you make it look? Be sure to add the title. Paste your version of the cover on the outside of the composition notebook. (Or on the first page of the notebook.)</p> <p>Watch: Listen to Author J.Elle introduce us to Wings of Ebony and talk about Rue. Then watch this cartoon clip on character analysis. Then, complete this character map outline.</p>		
<p>Read Ch 3 - 4</p> <p>OBJ: Understand the role setting plays in a narrative; Draw real world parallels and identify symbolism.</p> <p>Learning Target: I can analyze and describe the setting in Wings of Ebony and determine the role setting plays</p>	<p>Analyze: Consider the pressures Rue's juggling and add them to her character map.</p> <p>Consider: >Can a setting be a character in a story? Does Ghizon appear that way? Why or why not? If Ghizon was a person, how would you describe them? Start a character map for Ghizon.</p> <p>Watch: >This rap about setting and its role in grounding the reader in a story.</p> <p>Think / Pair / Share: >The rap says, "setting can reveal conflicts and plots, plus it provides context." What's the main setting in this story? Is there more than one main setting? How would you describe Ghizon to someone? What parts of Ghizon remind you</p>		

<p>in a narrative.</p>	<p>of places in our real world? What conflicts do you see in Ghizon informed by the plot?</p> <p>Sketch: In your journal, illustrate a picture of Ghizon as you picture it in your head. In your drawing include 3 words that you'd use to describe Ghizon.</p> <p>Predict: Make a prediction of what's going to happen next. Support your prediction with evidence from the text.</p>		
<p>Read Ch 5 - 6</p> <p>OBJ: Analyze how tone and mood are conveyed in a story; Demonstrate conveying mood / tone through images.</p> <p>Learning Target: I can analyze how tone and mood are conveyed in Wings of Ebony by paying attention to the author's word choice.</p>	<p>Think / Pair / Share: In your journal, answer--</p> <ul style="list-style-type: none"> • In <u>one word</u>, what would you say motivates Rue's decisions? • How does the author show that motivation? • Have you ever had a tough decision to make? What factored into the decision you made? Share an example. <p>Mini-Lesson: Mood vs. Tone video</p> <p>Discuss: >How does the author show Rue's feelings? >How can details in a story convey mood or tone in the story?</p> <p>[Refer to the Appendix for where to find annotated examples.]</p> <p>Create: Make a paper collage of magazine clippings or a digital collage with pictures that convey what motivates Rue's actions. Use pictures only. Be sure to support your artistic choices with evidence from the text.</p>		
<p>Read Ch 7</p> <p>OBJ: Evaluate the relationship between characters; Define character foils.</p> <p>I can identify character traits and evaluate the relationship</p>	<p>Watch: Explanation of Character Foils</p> <p>Analyze: Start a side character map for Bri. Include a physical description and make inferences about her motivations. Discuss the pressures you imagine Bri faces and add at least 2 of them to her character map.</p> <p>Describe: Pick 3 words that describe Rue. Pick 3 words that describe Bri. Pick 3 words that describe the story overall, so far.</p>		

<p>between characters in Wings of Ebony by examining how J. Elle utilizes characterization techniques.</p>	<p>As a class, collect these words on the board.</p> <p>Discuss: >What commonalities or relationships do you see between those words you listed? >Is Bri a foil for Rue? Why or why not? >What is Rue’s outlook on Ghizon? Is it the same or different from Bri’s? What about Bri’s parents?</p> <p>Add your findings to Rue and Bri’s character maps.</p> <p>Create: Use this Venn-diagram to compare and contrast what Bri and Rue.</p>		
<p>Read Ch 8 - 10</p> <p>OBJ: Examine story themes, identify them in the text, consider the role plot plays in developing story themes, and consider real world application.</p> <p>Learning Target: I can identify the literary term theme and examine how themes begin to develop in Wings of Ebony.</p> <p>Learning Target: I can make connections to Wings of Ebony and historical figures in Black History.</p> <p>OBJ: Consider the implications of “shining brightly” despite</p>	<p>Warm Up: In your journal answer these to questions--</p> <ol style="list-style-type: none"> 1. What does it mean (figuratively) when people tell you to “shine”? Define it on your paper. Use “Shine Bright Like a Diamond” by Rhianna to help you think of what this could mean. Shine Bright Like a Diamond 2. What is a story theme? Discuss with a peer. <p>How to Find a Theme Video</p> <p>Discuss: >What <i>themes/theme topics</i> do you see in this story? >Where do you see hints of these themes or theme topics in the text. Cite page numbers in your answer. [FAMILY, LOYALTY, RACISM, FRIENDSHIP, COMMUNITY, SOCIAL INEQUALITY, PERSEVERANCE.] >Teachers: Color code Post-Its with one theme topic per color. Pass them out so that as students read and spot evidence of a particular theme in the book, they can mark it with a Post-It. See picture example.</p> <p>Create:</p> <ol style="list-style-type: none"> 1) Create a page in your journal for each theme listed above. 2) Decorate the border of the page with sketches or clippings of images that embody that theme. 3) On each page, jot down ways the author uses plot to inform each of these? <i>*We will add to these pages as we continue to read.</i> <p>[Refer to the Appendix in the text for annotated</p>		

<p>“darkness” as it relates to Black history in America.</p>	<p>examples of where these themes can be found.]</p> <p>ACTIVITY / Black History Application: Your turn! Consider this week’s quote “Stars cannot shine without darkness.” Make a prezi or presentation explaining:</p> <ol style="list-style-type: none"> 1) What does this quote mean? 2) Predict how this quote might tie into the story you’ve read so far based on evidence cited in the text. 3) Research a Black historical figure whose achievements fit with this quote. Tell who they are and what they’re known for. Be sure to cite dates. 4) Examine how this quote could apply to you. 2 pages double-spaced should accompany your presentation. Be prepared to present to the class. Add at least 5 images to your presentation. <p>BONUS POINTS: Upload a video (5 min or less) of you sharing your presentation. Send it to J.Elle!</p>		
--	---	--	--

Week Two

This week's vocab: Diction, Anticipation, Beacon, Brisk, Empathetic, Whirs, Intrigue, Reprimand, Summon.

Week Two Vocabulary List and activities for can be found on Quizlet [Click here.](#)



Read	Directions	Vocabulary	Date Completed
<p>Read Ch 11</p> <p>OBJ: Examine how the text uses tension to drive a story forward.</p> <p>OBJ: Practice using diction to weave in tension to your creative writing.</p> <p>Learning Target: I can examine how tension is created in a text by analyzing the author's word choice.</p>	<p>Warm Up: In your journal -- >Write a paragraph of 5-7 sentences of how your morning has gone so far. >Define "diction"</p> <p>Discuss: What is the task ahead of Rue right now? Make a prediction about how you think it's going to go.</p> <p>Watch: J.Elle discusses action scenes and the role of tension in writing.</p> <p>Think / Pair / Share: In groups, comb through Chapter 8 and pull out words that convey urgency or tension to you. Create a master list with the class and discuss.</p> <p>Practice: Revise your paragraph about your morning and embellish the story to make it feel more tense. Pay close attention to word choice. Use www.thesaurus.com if you'd like.</p> <p>Dramatize: Create a TIKTOK (or IG Reel) with your own choreographed scene of Rue getting away. If you actually post it on Socials, be sure to tag the author and use the #WingsOfEbony hashtag.</p>		
<p>Read Ch 12 - 13</p> <p>OBJ: Demonstrate relating elements of the story to real</p>	<p>Discuss: Which themes do you see revisited in Chapters 9 and 10. Add notes to your journal pages of how these themes are being shown. Be sure to cite page numbers.</p> <p>Imagine: Pretend you have memory magic. And that you</p>		

<p>world cross-discipline applications.</p> <p>Learning Target: I can demonstrate my knowledge of the plot of <i>Wings of Ebony</i> by making text to world connections.</p>	<p>can share them by touch, like Rue does with Tasha. If you could pick and choose, which memory would you share with someone? And why?</p> <p>Look: Here's one of J.Elle's memories that she's collaged using Pinterest images. What do you think the memory is?</p> <p>[Teacher may refer to the appendix of this curriculum for the actual description of the memory and read it aloud to students.]</p> <p>Memory Activity: The memories Rue gives Tasha don't have sound. They're like a flash drive of images downloaded to your mind. Similarly, images are very prevalent in our culture today with the use of image-driven platforms like Instagram. Practice conveying information with images w/o sound by making a one page visual (PDF, Word Doc, Presentation slide, Pinterest Board) with collaged images that tie to a memory you'd like to share with your class. You may share this class or next if there's time. See how much of the memory the class can guess.</p>		
<p>Read Ch 14-15:</p> <p>OBJ: Identify the use of similes and metaphors; connect the text to real world application through the use of artistic expression; Represent ideas using visual imagery.</p> <p>Learning Target: I can identify the use of similes and metaphors in the text and the importance of</p>	<p>WARM UP w/ a game!</p> <p>>Teacher Setup: Write the definition of SIMILE and METAPHOR on the board.</p> <p>>Watch: Check out this video on similes and metaphors.</p> <p>>Game: Just like images can convey emotion, so can comparisons. Break into teams and compete to see which team can find the most examples of similes and metaphors the author uses to convey Rue's emotion in Ch 12. (Perhaps, the winning team can get a piece of SWAG from the SWAGbox.)</p> <p>[Refer to the Appendix in the text for annotated examples of where these can be found.]</p> <p>Presentations: Present your Memory Activity from yesterday and allow the class to make inferences about what your memory could be.</p>		

<p>visual images in reading and advertisements</p>	<p>[DISCUSS] Cross-Discipline Application: Hypothesize--how does the advertising industry use the idea that images convey emotion to influence consumers?</p> <p>Watch: Advertising Tactics *pay special attention to nonconscious mimicry (at the 4:54 mark) The link to the actual video is here</p> <p>Look: View each of these commercials. While watching, write down 1 to 2 words to describe the feeling the commercial has. Discuss the brand they are trying to create and consider how the images and aesthetic of the commercial conveys that meaning.</p> <p>Ad 1: Axe body commercial Ad 2: Apple commercial Ad 3: Shoe commercial</p> <p>For HW, Create: (To Prep: create strips of paper with the list below and allow students to each draw one.) Draw a paper from the bag. The item you pull is the product you must sell. Create an image driven ad using images you find online to compose a compelling advertisement. You may use words on your advertisement. But no more than 5 total.</p>		
<p>Read Ch 16-17</p> <p>OBJ: Examine the themes of a text with consideration to plot; Assess how plot drives character growth.</p> <p>Learning Target: I can examine how themes in a text are revealed through the plot in <i>Wings of Ebony</i>.</p> <p>I can analyze</p>	<p>Discuss: Which themes do you see revisited in Chapters 11 - 14. Add notes to your journal pages of how these themes are being shown.</p> <p>Define: Write the definition for PLOT on the board. Students copy the definition on it's own page in your journal. Sketch images/illustrations on the page to decorate it with visual representations of parts of the plot you've read so far. Add to this page as you continue to read the book.</p> <p>Watch: Video clip by J.Elle discussing how plot incidents drive character decisions/courses of action.</p> <p>Examine: Using this worksheet, complete a map of incidents and Rue's response to those incidents from the beginning of the story through Ch 14 to examine how the author uses plot to drive the</p>		

<p>how the plot of <i>Wings of Ebony</i> drives character growth.</p>	<p>character to act and thus grow. The first one is done for you.</p>		
<p>Read Ch 18 - 20</p> <p>OBJ: Consider symbolism in the text with personal application; making text-to-world connections.</p> <p>Learning Target: I can examine character development, analyze symbolism, and make text-to-world connections by completing a character map and comparing the text to historical events.</p>	<p>Warm Up: What is greatness? Define it on your paper. List examples of people or things that come to mind when you think of greatness.</p> <p>Revisit: Revisit your character outline for Bri and Rue. Add things you've learned about them.</p> <p>Create: Create a character outline for Ms. Leola. Create a character outline for Julius.</p> <p>Watch: Video on symbolism</p> <p>Discuss: How does the author weave in themes of FAMILY and COMMUNITY through the characterization of Ms. Leola and Julius? Note these findings on their character maps. What does food represent for Ms. Leola? What does Julius for Rue?</p> <p>Watch: These videos on Coretta Scott King: Coretta Scott King overview Coretta Scott King speaks to Harvard Grad class Start at 4:14 End at 5:35 Bernice King On Her Mother, Corretta Scott King</p> <p>Optional BONUS: Watch the movie <i>Selma</i> or read the graphic novel <i>March</i> John Lewis, Andrew Aydin and Nate Powell and complete a review of the movie using this Movie Review Form.</p> <p>ACTIVITY / Black History Application: Consider this week's quote "The greatness of a community is most accurately measured by the passionate actions of its members." Add to your prezi or presentation from last week explaining: 1) What does this quote mean to you? 2) Who was Coretta Scott King? 3) Why do you think she felt the way she did considering what was going on at the time in her community? 4) How might Coretta's words relate to Rue's experience?</p>		

	<p>5) How could this quote apply to you/your community? Cite examples. 2 pages double-spaced should accompany your presentation.</p> <p>BONUS POINTS: Upload a video (5 mins or less) of you sharing your presentation and send to J.Elle.</p> <p>[Teacher: please select two essays and send them to the author via email. She has a special something for these students.]</p>		
--	---	--	--

Week Three

This week's vocab: Spigot, Wide Berth, Avenge, Commotion, Benevolence, Fidelity, Flabbergasted, Unyielding, Crescendo, Enunciate, Oblivion, Stifle, Craftiness

Week Three Vocabulary List and Activities can be found on Quizlet [Click here.](#)

Read	Directions	Vocabulary	Date Completed
<p>Read Ch 21 - 22</p> <p>OBJ: Explore scene setting in creative writing and imagery as a literary device.</p> <p>Explore the crafting of creating realistic fantastical fiction, specifically examining worldbuilding.</p> <p>Demonstrate how to create a strong sense of place in a story and tension in creative writing.</p> <p>Learning Target: I can examine how setting contributes to the development of the theme in <i>Wings of Ebony</i></p>	<p>Warm Up: In your journal, answer these questions--</p> <ol style="list-style-type: none"> 1. If you could live in any book which would it be? Why? 2. Worldbuilding part 1: What time period does <i>Wings of Ebony</i> take place in? Which season? Time of day? What sights, sounds, tastes and textures do you see in Ghizon? Add these to your character map. <p>Write the definition: Verisimilitude: the appearance of being true or real.</p> <p>[WRITE ON THE BOARD]: A key strategy of worldbuilding is taking the familiar and tweaking it some to make it slightly fantastic to ground the reader in something they are accustomed to, but branch out their imagination from there.</p> <p>Watch:(Start at timestamp 19:44 and listen until 21:34) Worldbuilding: Creating Realistic Fantasy Settings Full Panel San Diego Comic-Con 2016</p> <p>You can ground a fictional world in language, give it familiar cultural references through slang, as they discussed in the video, or perhaps the physical setting feels familiar enough for the reader to buy into it. This is a strategy Elle uses heavily in building the setting of Ghizon.</p> <p>Discuss: In your journal answer this question, then discuss--</p>		

	<p>How does the author make Ghizon feel like a real place? Look closely at the details you listed in the warm-up. How do those things contribute to verisimilitude?</p> <p>Practice: Consider the setting of your favorite place to eat, be it at home, or a restaurant, and write a paragraph where you intentionally weave in details to contribute to the setting feeling realistic. Remember what you learned about creating tension in your writing. Practice setting the scene <i>and</i> creating tension.</p>		
<p>Read Ch 23 - 24</p> <p>OBJ: Compare and contrast settings in Ghizon and make inferences about the story's allegorical and metaphorical implications as well as its real world relevance within the context of its time period.</p> <p>Examine the relationship between plot and character in a story.</p> <p>Define character arc.</p> <p>Analyze key players in the evolution of the Civil Rights movement of the 1960s.</p> <p>Learning Target: I can compare and contrast the</p>	<p>Warm Up: >Look closer at the two main settings in Wings of Ebony. Create a venn diagram to compare and contrast East Row and Ghizon. >Define character arc. What do you think it means?</p> <p>Think about: Is Rue the same person she is now as she was at the start of the book? Discuss the definition of character arc (the transformation or inner journey a character undergoes over the course of a story).</p> <p>Example of character arc The Marvel Tragedy: The Arc of Tony Stark</p> <p>Plot & Character Integration / Discuss: >How have Rue's motivations shifted from the start of the book to Brian's death? >What is Rue unwilling to do that she is <i>now</i> willing to consider? How does the author use plot to change Rue?</p> <p>Map Use this worksheet to practice examining the relationship between plot and character.</p> <p>Why is fiction crafted this way? Fiction is often a mirror for the real world and events or occurrences in our lives result in change.</p>		

<p>settings in Wings of Ebony and analyze Rue's character arc from the beginning of the story to now.</p>	<p>Let's look closer at events in Black history which prompted change.</p> <p>Watch (& take notes):</p> <ol style="list-style-type: none"> 1. History of the Civil Rights Movement (5 mins) 2. The 1960s in America (15 mins) <p>Black History Application / Discuss: Examine the Civil Rights Movement of the 1960s specifically, culminating in the Civil Rights Act of 1964. Who were the key players? What actions did they take? What motivated their actions?</p> <p>Use this worksheet to create a character profile for three Civil Rights Leaders (choose from the list below). Work on this project over the course of the week for homework. Include images (hand drawn or digital) and cite your references.</p> <p style="text-align: center;"><u>Civil Rights Leaders</u> (pick three)</p> <p style="text-align: center;">MARTIN LUTHER KING JR. JOHN LEWIS JESSE JACKSON THURGOOD MARSHALL PEARL S. BUCK CORETTA SCOTT KING RUBY BRIDGES ROSA PARKS BARBARA JORDAN MALCOLM X AILEEN HERNANDEZ DIANE NASH GLORIA RICHARDSON GEORGE MASON</p> <p style="text-align: center;"><i>Or other person approved by your teacher</i></p>		
<p>Read Ch 25 - 26:</p> <p>OBJ: Reflect on the 1960s in America and consider its modern day implications.</p>	<p>Longer Warm Up: On the board list key legislation of the 1960s and major historical events. Allow students to use this list as a jumping off board in answering today's warm up question.</p>		

<p>Consider the differences in your experience with others.</p> <p>Make inferences about the direction of history based on the current socioeconomic and sociopolitical climate.</p> <p>Learning Target: I can compare and contrast real world events from the 1960's to what is taking place in today's world.</p>	<p>>If you lived in the 1960s, what do you think your life would be like for you? Explain.</p> <p>Discuss Real World Relevance: Look closer at the Civil Rights Movement in the 1960s and the Black Lives Matter protests that erupted around the world after the murder of George Floyd by a police officer, captured on video.</p> <p>Watch: The Killing of George Floyd Sparked An Uprising</p> <p>Compare & Contrast Essay: If we apply our understanding of plot events driving character action, make an inference: what do you think are the motivations of the protests of 2020 seen around the world? Write a 1-page double-spaced paper describing the differences and similarities between the 1960s Civil Rights Movement and 2020. Conclude your piece with a prediction of what you think will follow this poignant time in history. Support your prediction with evidence.</p>		
<p>Read Ch 27 - 28</p> <p>OBJ: Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as</p>	<p>**This class's content is very long, consider breaking it into two days**</p> <p>Warm Up - make an inference: >Reflect on the themes in Wings of Ebony. Add to your sheet in your journal.</p> <p>>How will fictional literature being written during 2020 be influenced by its historical context? Share aloud to the class.</p> <p>Timeline - Complete this chronological timeline and consider why the author structured the novel the way she did. How does the placement of the flashback add tension to the story? How different would</p>		

<p>mystery, tension, or surprise.</p> <p>Learning Target: I can analyze how an author's word choices drive the plot and create mystery, tension or surprise.</p> <p>Identify parallels between the text and the real world.</p> <p>Evaluate the impact of decisions made to withhold certain parts of history from classrooms.</p>	<p>the reading experience be if the flashbacks came at the start of the book? What other books have you read that structure things this way?</p> <p>Video: What is a Flashback in Literature?</p> <p>Watch: Author J.Elle talk about the structure of Wings of Ebony and why she made the choices she did.</p> <p>BONUS OPTIONAL Video: Plot A Thriller Backwards! How To Plot A Thriller by Alexa Donne, author</p> <p>Practice for HW: The elements of a mystery or thrilling story rely heavily on the order of how ideas are presented. For homework, do this writing assignment.</p> <p>Closer Look: Let's look closer at the particular flashback we read where Rue is in Ghizon History class.</p> <p>Discuss: >What's the central reason Rue is upset in the flashback of her history class? Why would that be upsetting? >Would you feel upset in her shoes? Why or why not? >What does the reader know right now that Rue does not? >Should Rue leave class? Why or why not? >Is it right or wrong to omit parts of history taught in schools? Why or why not? Can you think of a reason it would be useful to do this? Why or why not? >Do we think things like this happen in the real world?</p> <p>Ask: Show of hands, who has heard of Black Wall Street or the Tulsa Race Massacre?</p> <p>Another facet of creating realistic fiction is using literary devices to mirror the real</p>		
--	---	--	--

	<p>world. We've talked about this often. But, let's look closer.</p> <p>Recall: Definition of allegory</p> <p>J.Elle was inspired by parts of Black History not often brought into classrooms, such as The Tulsa Race Massacre. She relies heavily on allegory in the fantasy parts of the story. Can you think of any other parts of the story that seem allegorical?</p> <p>Let's look at a less-studied time in Black History, when Black people created a wealth of booming financial success and prosperity in a concentrated area of Tulsa, Oklahoma and the senseless violence that destroyed it.</p> <p>Watch: (20 mins) Black Wall Street Remembered **WARNING** graphic depictions. Show to students with discretion.</p> <p>For HW Analyze: Imagine you're the historian documenting 2020 and looking at the connection between The 1920s Tulsa Massacre, The Civil Rights Movement of the 1960s, and the 2020 protests after the murder of George Floyd.</p> <p>Answer this question: For Black people living in America, has America changed? Cite your answer with evidence.</p> <p>In your final paragraph of your essay consider the question: Given your understanding of the relationship between plot and character, parallel what you think will happen (or hope will happen) in our country in the years to come. Weave in a quote from a Black leader / historical figure to frame your argument.</p> <p>Teacher please send two students essays to the author. She'd love to read them.</p>		
--	--	--	--

<p>Read Ch 29</p> <p>OBJ: Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p> <p>Learning Target: I can make inferences about what is taking place in a text by paying attention to what is said explicitly and implicitly.</p> <p>Examine the meaning of privilege as it relates to others and self.</p> <p>Explore strategies for having effective, yet difficult, conversations with someone in which you disagree.</p> <p>Practice developing persuasive arguments and performing presentations with sound arguments cited with evidence.</p>	<p>Warm up: In your journal, try to define these words as best you can before defining them together as a class.</p> <p>--Worldview --Privilege --Unconscious bias</p> <p>Examine: Use this worksheet to list Rue and Bri's life's experiences that have shaped their worldview. Complete the list of privileges Bri has in Ghizon that Rue does not. Is Bri fully aware of all her privileges? Highlight the privileges Bri is consciously aware that she has. The ones she is not aware of, leave unhighlighted.</p> <p>Think back on past scenes, how have you seen Bri demonstrate unconscious bias? <u>HINT:</u> it was in a flashback.</p> <p>What does Rue do in the face of Bri's bias in that scene? Infer why Rue responds this way?</p> <p>Have you ever felt like Rue did in that moment? Allow those who have to explain if they're comfortable. (Do not require them to. But give them that space should they desire it.)</p> <p>Analyze Think / Pair / Share: Why did Bri respond the way she did to Rue? Why is it hard for Bri to understand where Rue is coming from? Does something being hard to understand mean she should not try to understand? Why or why not? On this particular topic, why does Bri understanding Rue's perspective matter greatly? What is the value of understanding someone's perspective outside your own? Share answers aloud with class. Revisit Bri's character map and update with any finds you found here.</p> <p>Apply: Journal about a time you've had a disagreement with a friend like Bri and Rue's? How did that make you feel? Did it ever get resolved? If you haven't had this experience, imagine you were in Rue's shoes, what would you have done</p>		
---	---	--	--

	<p>similarly? What would you have done differently?</p> <p>Identify: Go back to the text and identify strategies Rue and Bri use to help facilitate meaningful discussion? Complete this tough conversation aid and glue it into your journal. Revisit this as needed and add to it as you finish reading the book.</p> <p>Define: Irony Watch this video on the three types of irony</p> <p>Discuss the three pillars of Ghizon society and why they are ironic considering what you've learned about the Chancellor and this world.</p> <p>For HW-Create: In groups, make a prezzi (or other presentation software) with slides that outline 3 values your group would choose for a City or State you're in charge of. Support your reasoning with proof. Each pillar/value needs at least 1 slide. Use colors and images to make your presentation appealing. Practice using persuasive arguments. You will present your prezzi to the class to try to sell them on joining your City.</p>		
--	--	--	--

Week Four

This week's vocab: Relic, Incredulous.

Week Four Vocabulary List and Activities can be found on Quizlet [Click here](#).

Read	Directions	Vocabulary	Date Completed
<p>Read Ch 30 - 31</p> <p>OBJ: Evaluate the complexity of making tough decisions and the various factors that play into that decision.</p> <p>Learning Target: I can identify character traits and motivation by examining the decisions they make throughout the text.</p>	<p>Warm Up / Revisit Timeline - Add to your chronological timeline from last week.</p> <p>Worksheet: Rue learns she is chosen. What did you expect her response to be to that news? What was her response to that news? Use this worksheet to illustrate the pressures on Rue's shoulders.</p> <p>Discuss: How do the pressures on Rue's shoulders influence her response to what's happening in her life?</p> <p>Apply: Create a self-portrait in your journal and draw some of the things you feel are on your shoulders. This is a private entry only your teacher will see.</p> <p>Exit Ticket: As your exit ticket for class, answer this question: Should Rue rise to the pressure on her shoulders? If so, why? If no, why not?</p>		
<p>Read Ch 32 [today's work could be broken into two days]</p> <p>OBJ: Examine the way personal bias plays into perspective.</p> <p>Construct arguments using claims and evidence from multiple sources and diverse</p>	<p>Warm Up: In your journal-- >Define bias. >How is it possible that two people look at the same thing and interpret it differently?</p> <p>Discuss warm up questions as a class.</p> <p>We read a plot twist in the story where the land of Ghizon has two groups of inhabitants claiming it's their home/land.</p> <p>(OPTIONAL: Extension Activity) "Mock Trial" *If you do this activity, I suggest splitting it into at least 2 classes.</p> <p>PRE-TRIAL:</p> <ul style="list-style-type: none"> Discuss with the class what they know 		

<p>media, while acknowledging the strengths and limitations of the arguments.</p> <p>Draw on multiple disciplinary lenses to analyze how a specific problem can manifest itself at local, regional, and global levels over time, identifying its characteristics and causes, and the challenges and opportunities faced by those trying to address the problem.</p> <p>Increase proficiency in reading, writing, speaking and critical thinking. Also analyzing and reasoning, listening and questioning.</p> <p>Actively engage in the justice system and understand how it works.</p> <p>Practice civic participation and prepare students to learn further about important justice issues</p>	<p>about trials and how they work. This might be a good time to introduce trial/legal vocabulary (such as defendant, prosecutor, judge, bailiff, witness, jury, etc.) NOTE: Sometimes it's a good idea for the teacher to be the judge to ensure friends don't ally with their peers just because they're friends.</p> <ul style="list-style-type: none"> • Talk about why we have trials to solve conflicts and the difference between criminal law (breaking a rule) and civil law (a conflict between people) <ul style="list-style-type: none"> ○ What is a Mock Trial? ○ Watch clips from these videos to see the different parts of a mock trial in action. • Give a quick summary of the case, found here. • Either ask for volunteers to fill the roles, or assign these roles. <p><u>GROUP UP & PRACTICE</u> Break the students into groups as follows and give them their respective 'Objectives' handouts. Either in class or for HW have them do the bulleted tasks on their role sheet, review the case outline, and their Objectives handout.</p> <ul style="list-style-type: none"> • Prosecution Attorney(s), Prosecution witnesses • Prosecution Attorney(s), Prosecution witnesses • Journalists, Jury, Judge and Bailiff <p>NOTE: Attorneys should prepare their opening statements as HW or take time in class to do so. If there is a team of attorneys, they need to decide who will talk when, ensuring each of them get a time to present.</p> <p>NOTE: Witnesses should be memorizing their case facts as HW or taking time in class to do so.</p> <p>NOTE: Bailiff should be memorizing swearing in statement.</p> <p>NOTE: Everyone should be reviewing the order of a trial.</p> <p><u>HOLD TRIAL</u></p>		
--	--	--	--

<p>Sharpen and demonstrate key skills such as: Teamwork, effective questioning, identifying facts, identifying responsible parties, problem solving, analysis of evidence, working with alternative solutions, building a theory of a case (or situation), understanding different perspectives, public speaking, collaboration, reaching consensus, persuasive writing and speech, and understanding consequences for actions.</p>	<p>A. Before beginning, review the order of a trial. So everyone knows what is happening when.</p> <p>B. <u>Opening Statements:</u> The attorneys from both sides present their perspectives to the judge and/or jury. This is their opportunity to start right off with their version of the story foremost in the minds of the people who will decide the verdict.</p> <p>a. The Prosecution/Plaintiff attorney(s) introduces themselves to the court (“Your honor, members of the jury, I am... and I represent...”) and states what their side intends to prove and what their version of the story is (how will you get the judge and jury to decide your way?)</p> <p>b. The Defense attorney(s) introduces themselves to the court (“Your honor, members of the jury, I am... and I represent...”) and states what their side intends to prove and what their version of the story is (how will you get the judge and jury to decide your way?) Be sure to ask for a verdict of not guilty (in a criminal case) or a verdict for the defense (in a civil case).</p> <p>C. <u>OATH:</u> The Oath All witnesses should be sworn in before they begin answering questions. This is to remind them that they must tell the truth. When they get to the witness stand, the Bailiff faces them and says: “please raise your right hand. Do you promise to tell the truth, the whole truth, and nothing but the truth?” Each witness should say “Yes” or “I do” before they can be questioned.</p> <p>D. <u>Direct Examination</u></p> <ul style="list-style-type: none"> • Prosecution/plaintiff calls their first witness. • Ask clear and simple questions that allow the witness to tell their story in their own words. • Witnesses should not try to make up facts that aren’t in the witness statements. • Witnesses can answer “I don’t know” • Some suggested questions for direct 		
---	---	--	--

	<p>examination:</p> <ol style="list-style-type: none"> 1. How do you know the defendant? 2. In your own words, what happened on the day of this event? 3. What do you remember about your experience? <p>D. <u>Cross Examination</u></p> <ul style="list-style-type: none"> • Defense attorney questions each witness from the other side to try to prove that they are either lying or not telling the whole story. • For example, they might ask “isn’t it true that it was very stormy that day and hard to see through the forest?” • Try to ask questions that have “yes” or “no” answers so you can limit what the witnesses for the other side might say that could impact your own version of the story. <p>E. <u>Defense’s Case</u></p> <p>After all the prosecution/plaintiff witnesses have had direct and cross-examination, then the process starts again with each of the defense witnesses. The Defense attorney does the direct examination and the prosecution or plaintiff attorney does the cross examination. Be sure each attorney, if applicable, gets a turn to speak.</p> <p>F. <u>Closing Arguments</u></p> <p>Each side gets to summarize their version of the events and the facts. They should try to present their story in a way that shows the witnesses’ testimony agrees with them. The prosecution should ask for a verdict of guilty (in a criminal trial), and the defense attorney should ask for a verdict of not guilty. In this case, the jury will announce whose side they agree with.</p> <p>G. <u>Judge/Jury Deliberation</u></p> <p>After hearing all the arguments and closing statements, the judge(s) and/or jury will meet to decide guilty or not guilty. They make the announcement to the “courtroom”</p> <p>H. The judge or head of the jury call the trial “adjourned” or complete, and it’s over!</p>		
--	--	--	--

	<p>(OPTIONAL) For HW: Examine the role media plays in public opinion. Compare coverage from CNN, FOX, and CBS news outlets on one of these news event from 2020: ELECTION, BLM PROTESTS or other event approved by teacher. Take notes of words used and the general tone, assumptions of guilt or innocence on parties involved. Write a summary paragraph on your observations on the various outlets and be prepared to present it in class the next day.</p>		
<p>Read Ch 33 - 34</p> <p>OBJ: Analyze strategies for finding fairness and truth.</p> <p>Examine the role bias plays in a media coverage as it applies to the real world.</p> <p>Evaluate the complexities of failing in a “big” way.</p> <p>Evaluate the way plot is used to drive character change in a story.</p> <p>Recall the basics of story outlining.</p> <p>Learning Target: I can identify how the elements of plot drive character development in a story.</p>	<p>Warm Up: - Define empathy. >What is the role of a journalist? What is their job and whose interests do they / should they serve? Does empathy have a role in journalism? Should it?</p> <p>Think / Pair / Share: Revisit your warm up, now that you’ve made an argument, brainstorm what pitfalls people could someone fall into finding the truth of a matter? Explain. What role did empathy play in your mock trial argument development? Did it play a role at all? Should it? Why or why not?</p> <p>>Swap HW papers with someone and read their opinion on media bias. As a class, discuss the role media plays in shaping public opinion. Brainstorm a list of values / standards / practices media outlets should employ to ensure fair coverage of a news event. Back up each suggestion with clear reasoning.</p> <p>>Use your journal to write down the final list of values your class has selected. Define each in your journal. Feel free to decorate this page.</p> <p>Recall: Define character arc. (Hint: Think back to the Tony Stark video.)</p> <p>Revisit: Rue fails big in the chapters we read. Go back to Rue’s character map and notate how she has changed from when Brian died. Note how the author used the plot to force Rue to change. These notes of character action, plot point, character action largely make up a basic outline for a story. If you can figure out how the plot changes the character you can write a compelling story.</p> <p>Watch: J.Elle discusses the basics of storyoutlining</p>		

	<p>Apply: Journal about any big failure you've experienced. How did it change you? Look around at the current world, what would you consider a big failure in our current climate? How do you imagine it will change the world? Cite your argument with evidence. Answer should be done in your journal and at least 2 pages.</p> <p>Recall: Exit ticket to leave class today is answering this question: What are the basics of story outlining?</p>		
<p>Read Ch 35-36</p> <p>OBJ: Examine the many facets of "winning" and how the author deepens the main character's understanding of the idea of victory.</p> <p>Identify the use of allegory in <i>Wings of Ebony</i>.</p> <p>Reflect on our own victories, both the big and the small.</p> <p>Learning Target: I can identify how the author utilizes allegories in <i>Wings of Ebony</i></p>	<p>Warm Up: Define victory. Define allegory.</p> <p>In Groups: Put together a digital collage of pictures that come to mind when you think of the word victory.</p> <p>BONUS: Add more nuanced examples of the word victory to your collage.</p> <p>Individually: Worksheet: How was Rue victorious? Complete this chart of Rue's victories, both the obvious and the not so obvious.</p> <p>We've harped on the term allegory quite a bit. Let's revisit it, now that we've read more of the story to really analyze and apply our understanding of how authors frequently rely on this literary device in storytelling.</p> <p>Watch: Literary Terms: Allegory Another optional video: Allegory</p> <p>Guided Practice: Brainstorm two examples of allegory together as a class, then break into groups. Give each a white board and marker.</p> <p>Race the clock: to see who can come up with the most correct examples of allegory in <i>Wings of Ebony</i>.</p>		
<p>Read Ch 37-38 & afterthoughts poem</p> <p>OBJ: Examine the theme of</p>	<p>Warm Up / Revisit: Revisit all of your character maps including Bri, Rue, Ghizon, Ms. Leola and Julius. Pick one more character you met in the later half of the book and make a character outline for them as well. (Bati, Jhamal, etc)</p> <p>Then & Now: Survey your character map for</p>		

<p>community in the text and relate that to your own sense of community.</p> <p>Evaluate the development of a character arc over the course of the novel.</p> <p>Learning Target: I can identify and explain the themes featured in <i>Wings of Ebony</i> and how they contribute to character development.</p>	<p>Rue and read over where she was at the beginning of the book. Consider: what ways did she realize she needs to grow? What things did she believe that have been dispelled? Use this then and now worksheet to show Rue's growth and glue it into your journal.</p> <p>Art Project: to start watch this video of J.Elle's project, paying close attention to how the paper is folded. See J.Elle's</p> <p>Instructions: Consider how did Rue's sense of community evolve over the course of the book? Illustrate one picture of Rue's community at the start of the book. Use 5 words to label this picture that represent Rue's sense of community. It can be a phrase or isolated words.</p> <p>Open the paper up and now illustrate in the fold Rue's understanding of community (and who all that encompasses) by the end of the book. Add two more words (different from the previous 5 you used) to reflect Rue's evolution in her understanding of community.</p> <p>Discuss: How does Rue's expanded understanding of community motivate her to action? How does our understanding of community motivate us to change or inspire us?</p> <p>How can someone's definition of community change?</p> <p>Open and close the book and reflect on the idea that when we see a person, we don't know much more than what we see. We don't know what battles they face, what burdens they carry, what potential they have.</p> <p>In your journal, on a brand new page, fill in the blank in this phrase: From the outside looking in, the world might not know _____ about me. Illustrate some pictures around the paper that represent you, both the parts of you your friends know and maybe some of the parts they may not. You aren't required to show this paper to anyone.</p> <p>As A Class Discuss // Homework: What does the reality that we don't know someone's story by just the way they look or where they come from mean to you? Answer in a 2-page double-spaced essay. Use cited examples from the text and/or other sources. Complete for HW.</p> <p>Additional HW: Make or pick something that</p>		
---	--	--	--

	symbolizes community to you. Affix it with three words that represent community to you. See J.Elles . Present in show and tell format next week to kick off our I AM RUE culmination projects.		
--	--	--	--

Week Five - I AM RUE Project

The goal of this project is to challenge students to tie together the wide breadth of conversations they've had over the last several weeks. We've talked about fiction as a window / mirror to the world, how studying literature within its historical context can tell us a lot about that particular moment in history. We've taken an unflinching glimpse at the history of Civil Rights in this country for Black people, examined the meaning of bias, paralleled the role community plays in activism, through the lens of examining a few historical Black leaders. Now we turn the lens inward in this two-part I AM RUE project. Students across the country will be taking part in this project. Be encouraged to share your students' work with the author by tagging her on social media. Recommended hashtags for sharing: #WingsOfEbony #IAMRue
Use [this rubric](#) to grade final projects

LEARNING OBJECTIVES

- SWBAT write an argument to support a claim with clear reasons and relevant evidence.
- SWBAT write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- SWBAT use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.
- SWBAT conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
- SWBAT determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.
- SWBAT analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- SWBAT determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

INSTRUCTIONS

Take one of the quotes on the following page and create a 5-minute presentation (media format is at the discretion of the teacher) plus 5 page double-spaced essay addressing the following questions:

ANALYZE THE TEXT & ITS HISTORICAL AND MODERN RELEVANCE

- In 1-2 sentences, what is *Wings of Ebony* about?
- In *Wings of Ebony*, Rue has a lot stacked against her. But she persists. What are some of the obstacles she must overcome in the story? Did you expect her to succeed? Why or why not? When she did succeed, why was that significant to the story?
- Magic is used as a metaphor in the story. In what ways is Rue powerful *without* magic? Ways she might not even be aware of.
- Be sure to state and properly attribute the quote you selected.
- Who said the quote you selected? What is their historical significance as it relates to the lives and rights of Black people in America? Be sure to mention the dates they lived / died and note a short biography of 1-2 of their greatest accomplishments, what they're known for.
- What does their quote mean to you? Do you think the quote only applies to Black people in America? Why or why not? Elaborate on its relevance. How does this quote relate to specific events in America in 2020-2021? Spend time here to develop your points and support it with cited evidence.
- How is Rue's story relatable to obstacles the Black community faces in America today? Mention some of the obstacles.
- Again, revisit the quote you've chosen. How does community play a role in overcoming these obstacles? How can you play a role?

NOW, LOOK INWARD

- What obstacles do you believe you or your community face? Like Rue, you too have "magic." What ways are you able to work toward overcoming those obstacles?
- Finish this sentence, telling about your "magic". Use affirmative "I" statements. "In my community, I am Rue because _____."

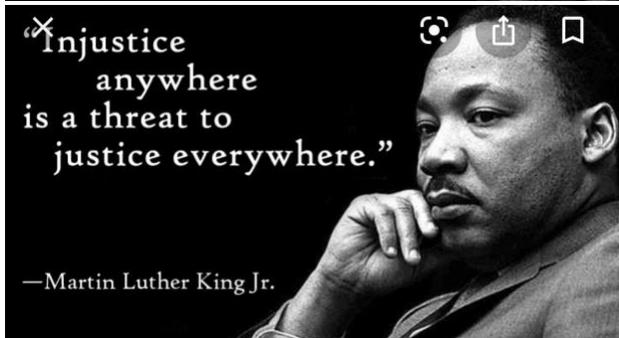
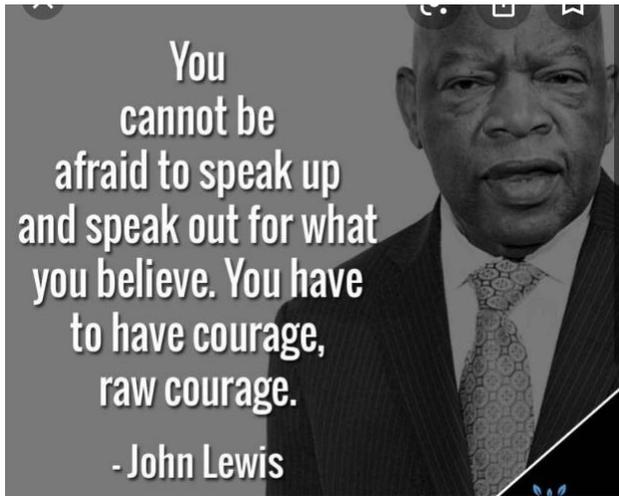
BONUS // Record a 5-30 second video clip of you answering the above question. Share as many of these clips with the author as you'd like. These will be strung together from students across the country and shared on social media.

TIE IT ALL TOGETHER IN CLOSING

- Conclude your essay by answering the question: What's something you've learned about your ability to change the world through studying *Wings of Ebony*?

Teachers may also select two essays and share it with the author.

QUOTES



CHARACTER MAP OUTLINE

Character Name: _____

Character Favorite Color: _____

What was your character's home life like growing up?

<p>What's one of your character's best memories?</p>	<p>What's one of your character's worst memories?</p>
---	--

Describe your character in three words:

#1 _____, **#2** _____, and **#3** _____.

Explore each of these three words and what in your character's past experience made them that way. Get creative with your examples. I've done one for you, below:

<p>Example: SHY</p> <p>My character was the youngest of five children. He never really had to speak up for himself since his older siblings did all the taking. He also is a bit scrawnier than his older siblings. So he grew up being very soft spoken. His oldest brother has a very domineering personality and so my character learned to just keep quiet to avoid conflict.</p>	<p>#1</p>
<p>#2</p>	<p>#3</p>

Now let's dig into your character's goals in this book, what they stand to gain / loose (STAKES), and what obstacles stand in their way.

As an example, I've done an example below in purple each using Wings of Ebony.

	<i>GOAL</i>	<i>STAKES</i>	<i>OBSTACLES</i>
<p>CHARACTER :</p> <hr/> <p>You try:</p>	<p><i>What does the character want to accomplish through this story? What goal are they chasing?</i></p> <p>In WINGS, Rue wants to protect her sister.</p>	<p><i>What does the character think they'll get if they achieve the goal? Dig into why they want this goal/why it's worth chasing.</i></p> <p>In WINGS, if Rue doesn't succeed, her sister will be killed. She might also be killed.</p>	<p><i>What stands in your characters way?</i></p> <p>In WINGS, the Chancellor in Ghizon and his forces: Patrol and the General, stand in Rue's way. She also has to tap into her ancestors' magic which isn't easy.</p>
	<p>You try:</p>	<p>You try:</p>	<p>You try:</p>

INTERNAL CHANGE : characters must change over the course of a novel. Let's take their 3 character traits and pick 1-2 that this story will force them to change.

My character will go from _____ to _____!	My character will go from _____ to _____!
--	--

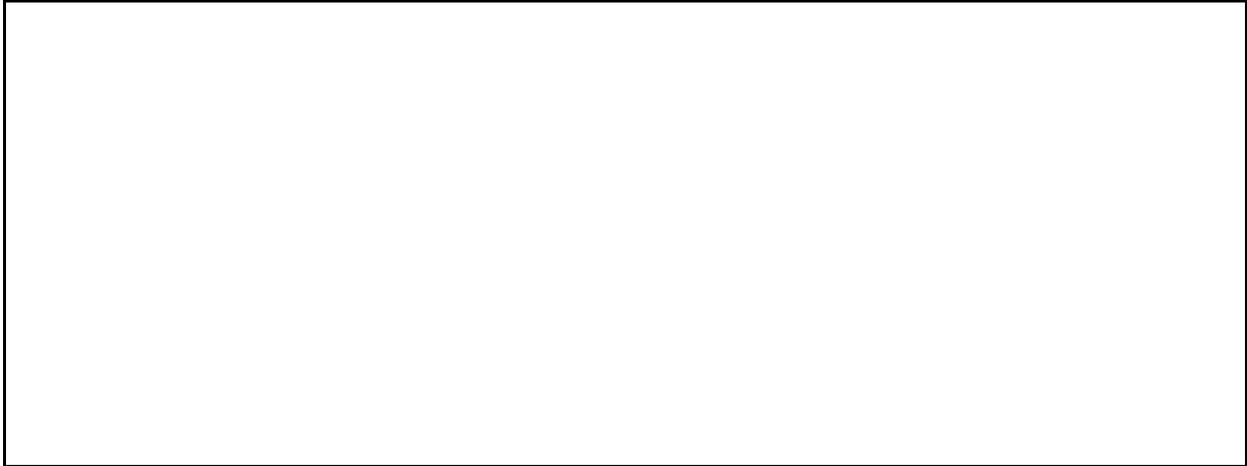
Your character outline is done!

The next step is to ensure the plot you formulate helps your character undergo the changes above as they chase the GOAL you listed against the OBSTACLE you noted for the sake of the STAKES you listed.

SIDE CHARACTER MAP OUTLINE

Character Name: _____

SKETCH a picture of this character:



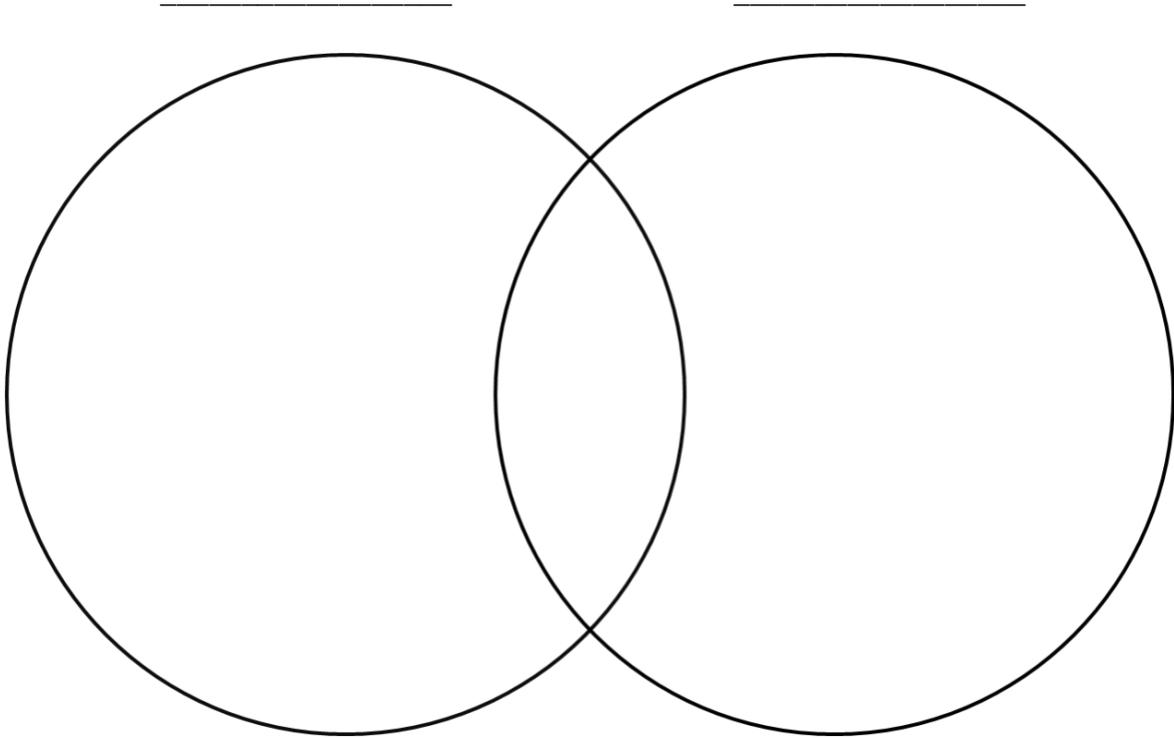
What have you learned about this character's life?

Share a memory from the character's past:	How do you think this memory shaped them?
--	--

Describe this character in three words:

#1 _____, #2 _____, and #3 _____.

CHARACTER VENN DIAGRAM



POST-IT NOTE THEMES



CH ____ // Describe the event or information Rue learns that leads her to action:		
CH ____ // Describe the event or information Rue learns that leads her to action:		
CH ____ // Describe the event or information Rue learns that leads her to action:		
CH ____ // Describe the event or information Rue learns that leads her to action:		
CH ____ // Describe the event or information Rue learns that leads her to action:		
CH ____ // Describe the event or information Rue learns that leads her to action:		

PLOT DRIVES CHARACTER EXERCISE

INSTRUCTIONS: Use these fictitious story events to determine which plot event led to which character action. Fill in the blanks below. Justify your answer by explaining how the event prepares / leads Rhea to the subsequent reaction.

EVENT 1	EVENT 3	EVENT 3
<p>17-year-old Rhea is shy, quiet, and insecure about making decisions. She loves long walks outdoors. She feels extremely anxious when the spotlight is put on her for any reason. She avoids conflict and is always the follower in the crowd, never the leader. She's just more comfortable that wayl.</p> <p>When she shows up at school one day, whispers of a dragon ravaging through town break out across the news. The entire school, all 1245 students, are locked down in the cafeteria together for three days.</p>	<p>On their journey they unearth whispers of a sword made of Krezersteel that can slay a dragon with the slightest touch. But to retrieve it, someone has to wade through a lake of fire and forest of razor sharp trees. Mo is terrified and his wound which is mostly healed means he can't move as fast as the others. Kit is frozen with fear at the sight of fire. If they fail, the dragon who has sniffed out their hiding spot will devour them all.</p> <p>Rhea decides she can go in and save them all.</p>	<p>Two students, Kit and Mo, lead Rhea out of a secret passageway under the school. They escape but the dragon is on their tail. She flees which morphs into a month long adventure hiding from the creature while trying to get further and further away. On the journey, Mo gets hurt, he can't walk. Kit loses his glasses and can't see well at night. Under the cloak of darkness, Rhea leaves Mo there and sneaks into a local town to get medicine because she sees no other alternative. She's able to grab some medicine to heal Mo and after three days, they're able to continue their journey.</p>

REACTION 1	REACTION 2	REACTION 3
<p>Their trio literally has nowhere else to go. It's now or never. Mo and Kit are so beaten down by the journey they're not even arguing. Someone has to do something! Rhea looks behind her and the dragon's stream of fire is a dot in the distance. Her heart races. Someone has to do something. And soon.</p>	<p>Rhea must admit, after getting to know these two, they're not so bad. Before she knows it she's cracking jokes with them. She does get uncomfortable though when they get into it. They argue like brother and sister and Rhea just takes those moments to be quiet. Eventually they work it out and one of them prevails. Usually Mo. He tends to force his way a bit more than Kit. Which is A okay with Rhea. As long as they work out where they're going, where they are running, she's happy to follow... with her new friends.</p>	<p>Rhea's never made friends at school but she manages to fall into a conversation between Kit and Mo. They seem nice and given the circumstances she sort of has to talk to someone.</p>

Event ____ causes Reaction ____.

Justify your answer: _____

Event ____ causes Reaction ____.

Justify your answer: _____

Event ____ causes Reaction ____.

Justify your answer: _____

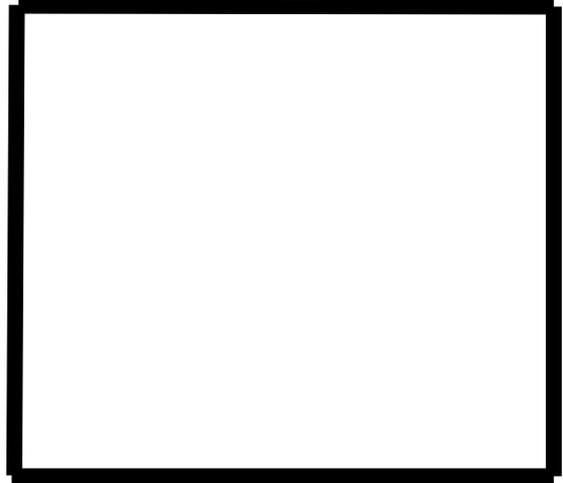
CIVIL RIGHTS LEADER PROFILE

CIVIL RIGHTS LEADER'S NAME:

BIRTHDATE: ____/____/____

BORN (CITY/STATE): _____/_____

What was their home life like growing up?



What facets of their life do you believe influenced their decision to work toward Civil Rights?

Describe this leader in three words:

#1 _____, #2 _____, and #3 _____

Wings of Ebony

CHRONOLOGICAL TIMELINE

INSTRUCTIONS: Cut out each of the events below and as you continue to read the book, glue each event in chronological order on a vertex below. A hint in purple at the start of timeline is done for you.

BONUS: What's a vertex? _____

RUE IS
DISCOURAGED
FROM ASKING
QUESTIONS
IN GHIZON
HISTORY
CLASS

RUE
UNCOVERS
THE
GENERALS'
SECRET

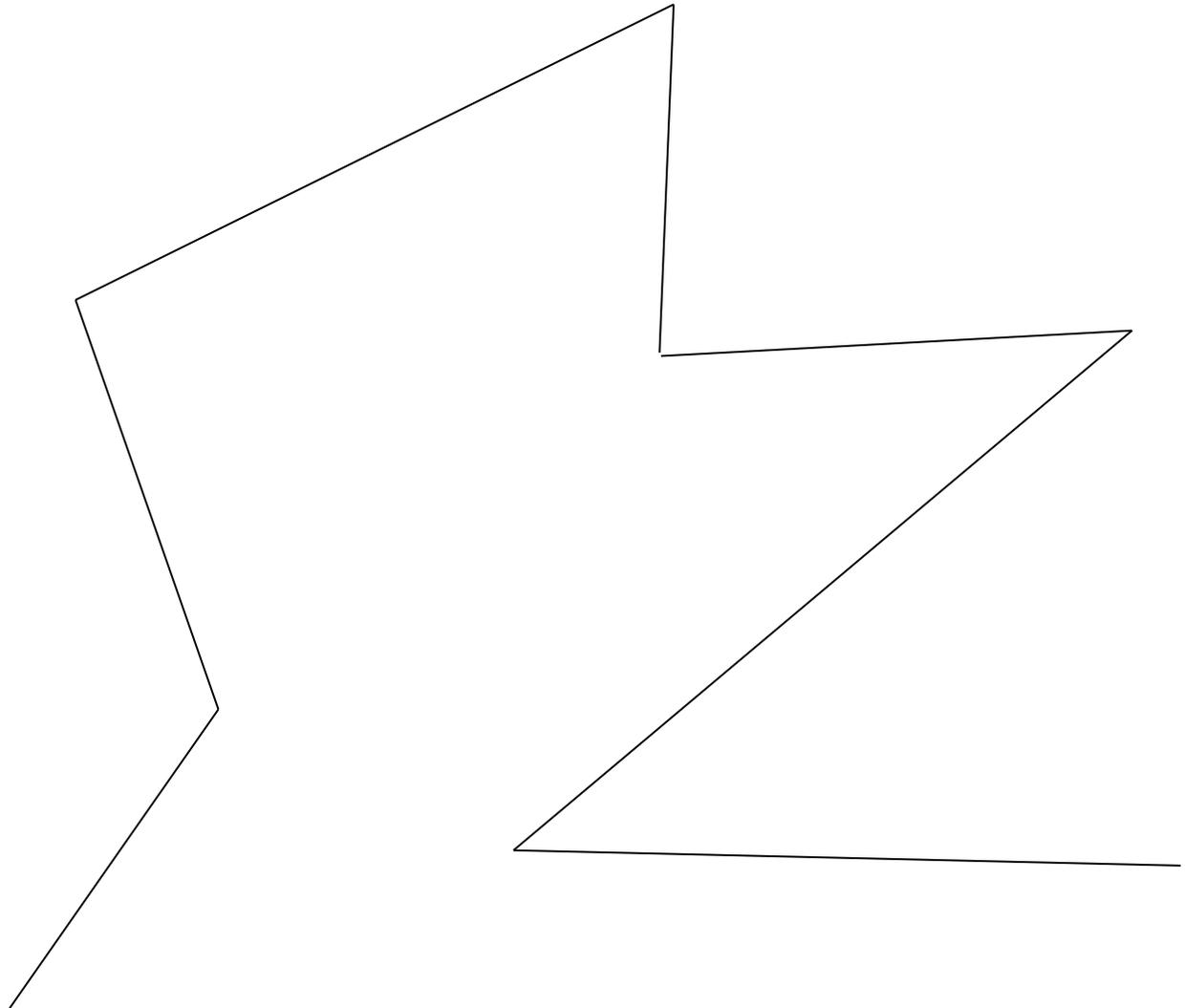
RUE
GETS
A
CUFF

RUE'S
MOM
IS
KILLED

RUE SNEAKS
BACK TO
EAST ROW
TO SEE
TASHA

RUE IS
BOUND
TO MAGIC.
SHE MEETS
BRI
MEET FOR THE
FIRST TIME

RUE LEARNS
SECRETS
ABOUT THE
GHIZON'S
PAST
& HER OWN
IDENTITY



AASIM &
RUE's MOTHER
MEET

MYSTERY WRITING EXERCISE

INSTRUCTIONS: The essence of writing a good mystery or thrilling subplot is how and when information is revealed to the reader. Let's practice by brainstorming some clues, choosing where to dot them in, then drafting a thrilling / mysterious paragraph about our morning this morning.

START WITH THE END

The story will start with you getting home from school. First we need to start with the end in mind / the big reveal. So think of

What kind of ending are you going for?

(circle one)

MILDLY CREEPY

FUNNY

TERRIFYING

SHOCKING

BIG REVEAL: _____

DESIGN YOUR CLUES

CLUE 1

THIS CLUE SHOULD BE FAIRLY SUBTLE, SO THAT YOUR CHARACTER IS CURIOUS SOMETHING MIGHT BE UP, BUT THERE COULD BE OTHER LOGICAL EXPLANATIONS FOR IT, SO THEY CAN DISMISS IT. AFTER DISCOVERING THIS CLUE, THEY DO NOT DO ANYTHING DIFFERENTLY. THEY'RE NOT CONVINCED

CLUE 2

THIS CLUE SHOULD MAKE YOUR CHARACTER KNOW SOMETHING IS INDEED UP AND THEY NEED TO NOW FIGURE OUT WHAT IS GOING ON. AFTER THIS CLUE THEY CAN NO LONGER IGNORE THE SUSPICION SOMETHING IS UP.

.

.

.

.

.

.

.

.

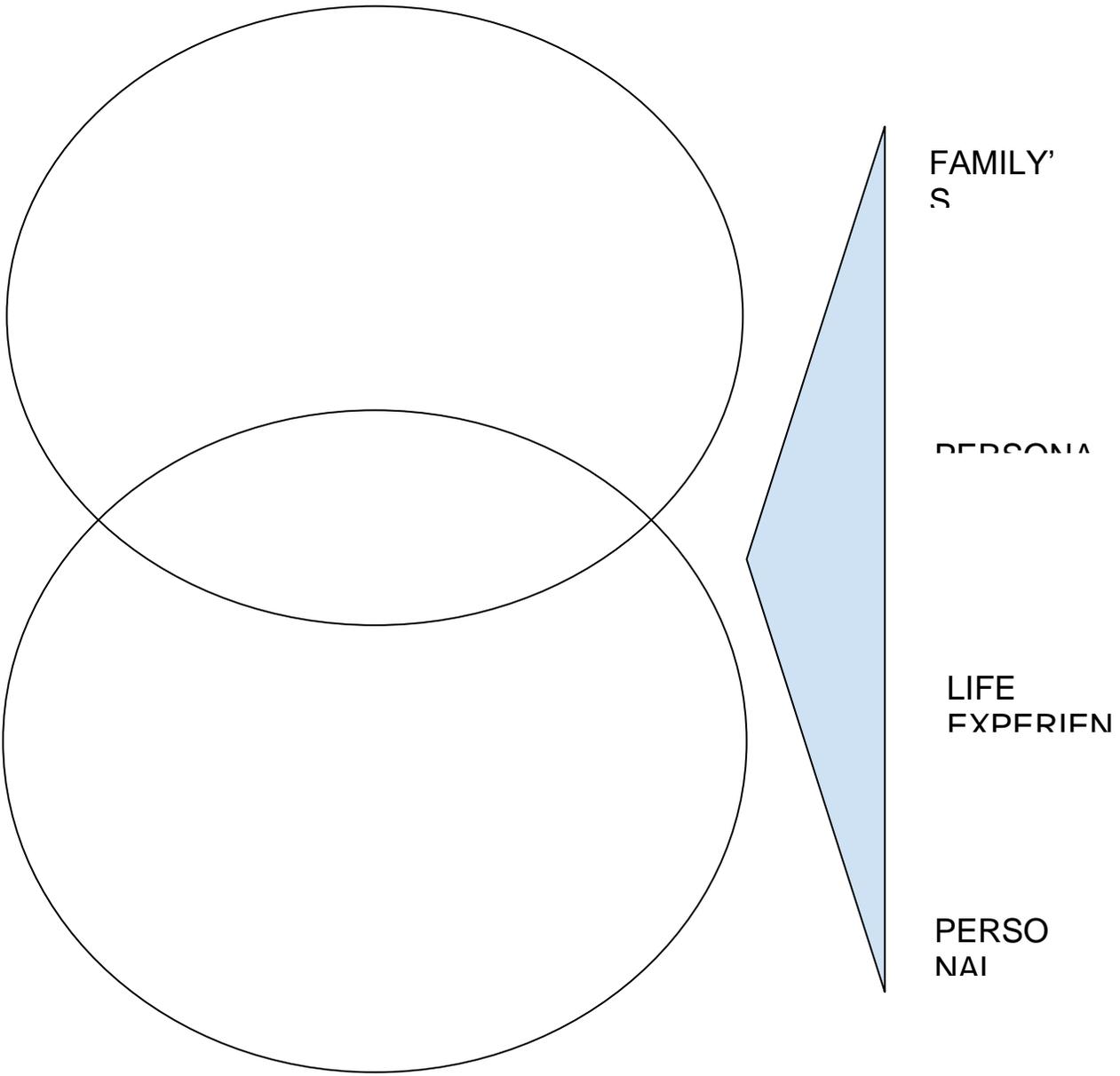
WORLDVIEW COMPARE / CONTRAST

INSTRUCTIONS: Consider the way Bri grew up versus how Rue grew up. There are similarities and differences. Fill out this Venn-Diagram. Also consider and notate how a person's family's beliefs that they grow up around can be a shaping influence.

Look at personality as well, how a shy person versus an outgoing person might be shaped differently by experiences.

And finally, notate how life experiences, things they both endured through their lives, shaped how they view the world and the evolution of their personal values.

(see next page)



TOUGH CONVERSATIONS AID

For those icky conversations with friends you care about.

Instructions: Use this handout to navigate tough conversations with friends. It works best when both participants use the worksheet.

PREPARE FOR A PRODUCTIVE DISCUSSION

◆ *What happened:*

◆ *It made me feel:* _____

◆ *I want to have to have a conversation about this because:*

◆ *The other person wants to have the conversation as well? YES or NO*
If no, give the topic space and reproach it in future.

◆ *What's their goal in the conversation? Ask them. Write it here:*

◆ *Do you have the same or very similar goals? YES or NO*

If no, that's okay, just keep in mind the things you say will come from a desire to pursue your goal. And the things they say will come from a desire to pursue theirs.

START DISCUSSION IN A PRODUCTIVE POSTURE

◆ **Take turns sharing what happened from your perspective. But end the explanation with this statement: "In this situation, I recognize that I contributed to the this falling out by:**

◆ **Take a moment to consider their version of what happened. What parts of that story do you find hardest to agree with? Quietly, and to yourself, suss out, why, deep down, that part of the perspective bothers you so much?**

◆ **State that to them in this format: I heard what you said, thank you for explaining. The part of that that's hardest for me is Because Before they respond, explain that you want to hear what part of what you said was hard for them, so that you better understand their point of view.**

◆ **Pause the conversation for 2-3 minutes at least to allow them to digest and consider.**

◆ **Allow them to respond. Sit with their response. Jot down your thoughts on it here: Consider these questions:** Are there objectively factual inaccuracies that you see in their perspective? Or is this more a matter of difference in opinion? Is their response harmful or do they earnestly seem to be trying? Has the conversation grown more contentious or does it remain fairly calm?

◆ Turn the conversation over to them to express the part of what you said is the hardest. Listen as they respond. Do not interrupt. Pause for at least 2-3 minutes after they finish to sit with what they said. CONSIDER: Can you, even in some small way, see where they are coming from?

◆ Allow them time to answer (to themselves) similar questions above, if they're willing.

At this point, the cards are on the table. This is the turning point in a difficult conversation where two people can decide to work through the disagreement because it's worth the time and energy to, or agree to disagree.

If the decision is to agree to disagree, reiterate the first point of how you contributed to the disagreement and in future how you will prevent that from happening. They should state the same. The conversation is done. Whether or not you want to keep that person in your life is a personal choice. Sit with the things they said and the under-the-surface reasons you feel the way you felt to reach a decision. Know that you are not obligated to be friends with any particular person. If their views are harmful or support / purport violence, notify an adult.

DEBRIEF

Answer these questions with your gut reaction.

◆ Did you feel they heard you?

YES or NO

◆ **Did you feel like, on some level, they understood you and could see where you're coming from? YES or NO**

◆ **Do you think their commitment to not do the thing they did is enough to make continuing in the relationship, worth it?**

YES or NO

◆ **Do you think the next time you all talk, it'll go even better?**

YES or NO

◆ **How do your answers compare with theirs?**

- **If all four answers match theirs**, you both are on the same page about the conversation and where to go from here with the relationship.
- **If you answered YES to more questions than they did**, take some space from one another for a week at least. (Three to four is recommended). Spend some time each day journaling about their perspective on this conversation, the issue they presented, their hangups in your perspective. It is critical you examine your role in the discord. At the close of each journal entry, answer the question: is this a relationship worth salvaging to me (for healthy reasons)? If you answer yes consistently or more often than not, reapproach the conversation with them after some time has passed. If you choose no, more often than not, then move on, knowing that you gave it a solid shot and that not everyone is meant to be in our lives forever.
- **If you answered NO to more questions than they did**, take some space from one another and try the conversation again in a week or two. Sometimes a longer break can help. Space and time can do wonders for clarity.

MOCK TRIAL

RUE STAY WINNING

INSTRUCTIONS: When we hear the word **VICTORY**, what we think of often involves a big shiny cup, a medal perhaps, some ribbons. But often times we tackle seemingly small wins everyday. Rue is determined and doesn't back down. At a certain point in the story, she realizes ways she's "won" that might've have not been obvious until she shifted how she looked at obstacles she'd scaled in her life. Below, under each trophy cup, write a victory, be it literal and figurative, of ways Rue won. Continue to add to this worksheet as you finish reading the book. When you're done, cut and glue each in your journal and illustrate a picture next to them, showing Rue winning.

WHILE YOU WORK, DISCUSS: What benefit could focusing on seemingly small wins have?



RUE'S GLOW UP

Teachers: blow up the tree below or make one on your wall. If that option isn't available, give each student the worksheet below.

INSTRUCTIONS: Rue has undergone a lot of change, realizing things about her identity, her heritage, her destiny, her past. Come up with six minimum words or phrases that describe how Rue has grown. Write them on leaf cut outs and add them to the tree below.

BONUS: Make a Glow Up tree for yourself as you reflect on the past couple years of your life.

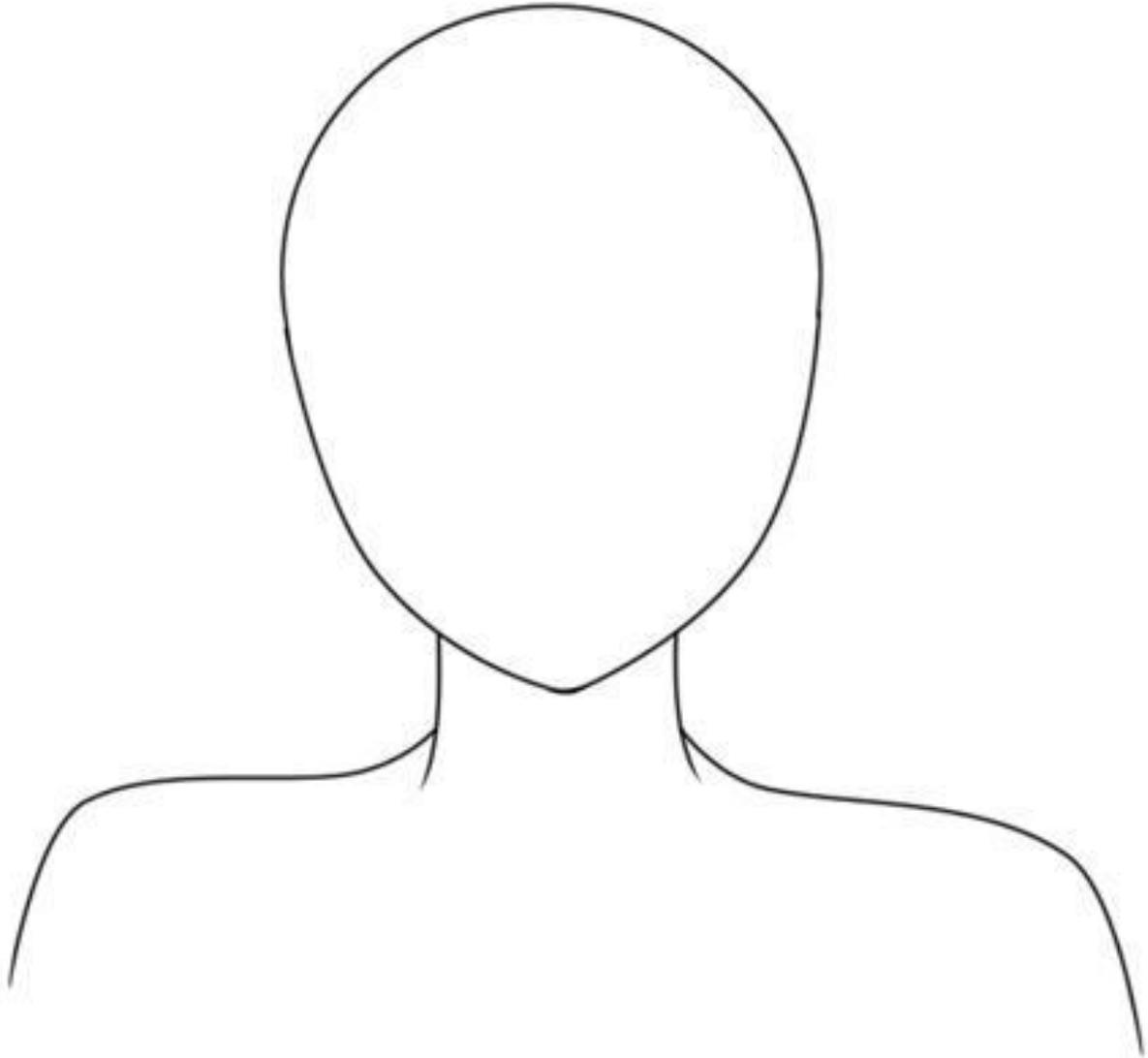


ON RUE'S SHOULDERS

Artistic Representation

INSTRUCTIONS: Add hair below and details to make it look more like Rue. Then draw pictures around her to represent some of the things Rue feels are figuratively, on her shoulders.

BONUS: Using the same image, make one for yourself. (Not required to share. But add it to your journal).



MOCK TRIAL

****Credit to ClassroomLaw.org many of the resources used to make this activity.****

I. ROLES (Cut out the items below and give each student an assigned role.)

Attorneys (Need 2 unless working in teams. Keep the # of attorneys on either side, equal.)

You should:

- read the facts of all the witness statements or ones assigned to them
- prepare an opening statement to the judge or jury that explains your theory of the case
- prepare questions for the witnesses
- prepare a closing argument (add to as you learn new things during the trial)

Witnesses (Need 3. 2 to work with the prosecution. 1 to work with defense.)

You should:

- Read your statement at least 3 times so they can pick out all the important facts in your story
- Think about what questions might be asked of you
- Work with the lawyers on your own side to think of questions and how they want to make sure they tell their side of the story

Judge (Need 1)

You should:

- Read through the “Steps in a Trial” so you know how a trial should go
- Read through the objections guide

Jury (Unlimited #, for purposes of this assignment.)

You should:

- Read through the “Steps in a Trial” so you know how a trial should go
- Read through the objections guide

Bailiff (Need 1)

You should:

- Read through the “Steps in a Trial” so you know how a trial should go
- Practice the oath you will administer to each witness

Journalists (Need 3.)

You should:

- Read through the witness statements to get an idea of the different stories
- Be prepared to write down ideas about what parts of the trial might the public be interested in and what you think about the verdict.
- After the trial, debrief the Trial using this handout.

II. CASE OUTLINE (All parties should receive a copy of this information.)

[NATIVE GHIZONI V. THE CHANCELLOR]

The native Ghizoni people living in hiding in *Yiyo* believe the island of Ghizon belongs to them, along with the magic they once possessed. Contrarily, the current ruler in Ghizon claims the magic he wields is his and he is free to share it with whom he likes. The Chancellor used the magic he had to unite the people to follow him. He and his followers inhabit the land of Ghizon where they were all born.

WHAT HAPPENED?

Both parties were born on the island and have lived there their entire lives. Though much of the Native's population died off due to a mysterious sickness. The Sickness whittled down their population lightning fast and their magic, as powerful as it was, wasn't strong enough to heal them.

When the Chancellor showed up to unite the island, he offered to try to heal the native people with his magic. They refused. He tried anyway, but it did not work. He offered them citizenship under his new nation he would be forming on the island. They refused and tried to flee. The Chancellor immediately declared the Natives were in open rebellion and he proceeded to capture and execute them. He captured and killed everyone except a young boy they found in the forest on the run, named Aasim. The Chancellor took Aasim in and raised him as his own.

In this fictitious case, the native Ghizoni will be represented by the PROSECUTION/PLANTIFF ATTORNEY(s) and the Chancellor will be represented by the DEFENSE ATTORNEY(s).

OBJECTIVES (Give to their respective parties).

ATTORNEYS

Your objective is to prove your parties argument is in fact more valid than the opposing parties' argument. You will need to prepare convincing opening and closing statements, questions for witnesses who are working with you, and a look at objections that you can make to interrupt your opponents questioning. Also, take a few moments to review the order of a trial so you're familiar with the flow of how things will go.

OPENING STATEMENT FORMAT

Your Honor, members of the jury, my name is _____ and I represent _____ in this case. We intend to prove that _____ . When you have heard all the facts, please decide a verdict of _____ .

WRITE YOUR OPENING STATEMENT HERE:

CLOSING STATEMENT FORMAT

Your Honor, members of the jury, today you heard testimony about _____ . I would like to remind you of important information about this case that you should think about when you make your decision:

_____ When you decide your verdict, please find _____ . Thank you.

WRITE YOUR CLOSING STATEMENT HERE:



OBJECTIONS

Objections are called by attorneys when they feel that the attorney(s) on the opposing side have broken a rule of the trial or are not being fair with their questions. The judge can either “sustain” the objection - which means the question (and any answer to it) is NOT allowed. OR the judge can “overrule” the objection - which means the question (and any answer to it) IS allowed. Here are some reasons you might object to the opposing attorney’s questions: Leading questions: This means attorneys must allow the witnesses to tell their own stories. They cannot lead the witness through the story or describe the story themselves and ask the witness to agree. “Immaterial”: This means that the question asked is not actually related to the story and has nothing to do with it. Opinions and conclusions: This means that witnesses or attorneys can not say their opinion about facts, just the facts as they know them. Nonresponsive answer: This is when the witness doesn’t actually answer the question asked.

Watch this video on [OBJECTIONS](#).

ORDER OF A TRIAL

- Opening Statements (prosecution goes first)
- Oath
- Direct Examination of witnesses by Prosecution
- Cross Examination by witnesses Defense
- Defense Case: Direct examination first by Defense, then Cross examination by prosecution
- Closing Arguments (prosecution goes last)
- Jury Deliberation
- Verdict

WITNESSES

Your objective is to state what you know to be true and stick as close to the facts on your statement as possible. You will be questioned by the attorney you're working with as well as the attorney of the opponent. So, work with the attorneys on your side to think of how you could respond to questions designed to discredit your perspective.

Also, take a few moments to review the order of a trial so you're familiar with the flow of how things will go.

Sometimes you'll be asked a question and the attorney will "object." Here's a bit about objections just FYI so you're not confused when it's happening:

OBJECTIONS are called by attorneys when they feel that the attorney(s) on the opposing side have broken a rule of the trial or are not being fair with their questions. The judge can either "sustain" the objection - which means the question (and any answer to it) is NOT allowed. OR the judge can "overrule" the objection - which means the question (and any answer to it) IS allowed. Here are some reasons you might object to the opposing attorney's questions: Leading questions: This means attorneys must allow the witnesses to tell their own stories. They cannot lead the witness through the story or describe the story themselves and ask the witness to agree. "Immaterial": This means that the question asked is not actually related to the story and has nothing to do with it. Opinions and conclusions: This means that witnesses or attorneys can not say their opinion about facts, just the facts as they know them. Nonresponsive answer: This is when the witness doesn't actually answer the question asked.

Watch this video on [OBJECTIONS](#).

ORDER OF A TRIAL

- Opening Statements (prosecution goes first)
- Oath
- Direct Examination of witnesses by Prosecution
- Cross Examination by witnesses Defense
- Defense Case: Direct examination first by Defense, then Cross examination by prosecution
- Closing Arguments (prosecution goes last)
- Jury Deliberation
- Verdict

GIVE THIS STATEMENT TO WITNESS 1 (FOR PROSECUTION)

Name: MABEL LO'QUIIM

Relationship to trial/content matter: WIFE OF THE LATE MAGICAL MOLECULAR ANATOMY RESEARCHER, JON'YE LO'QUIIM.

Why you've been called as a witness: Because you filed a report to have your late husband's death looked into under suspicion the Chancellor had something to do with it.

Transcript of your Witness Interview: *you don't need to memorize this all. But know the key points so you can share them on the witness stand when asked.

Us: Tell us what happened.

Her: "I filed a report after my husband's untimely death to have it looked into because while it appeared to be an accident, I have my concerns. Patrol did investigate, rather promptly, and their reports only had one finding: that there was something in my husband's stomach not originally notated on the autopsy report. Apparently, the lab attendant remembered a substance like black ink sitting in his stomach. But when tested he couldn't definitively conclude the substance had anything to do with my husband's death so he just skipped the formal process of amending the autopsy report. Patrol concluded there was no indication that there was foul play involved but..."

[witness clutches interviewers arm]

"...I'm so nervous about even sharing this with anyone. Please keep this part private if possible."

Us: "Are you afraid of something or someone Mrs. Jon'ye?"

Her: [fixes her hair] "Let's just go on with it. I-I'm okay. When my husband was on the cusp of his big discovery he was meeting with the Chancellor regularly. Like everyday. We even had him over to dinner once. You talk about anxiety! I was so nervous he'd hate my food. It's silly now to think about it because when he came by he was such a nice man. Truly. After Jon'ye died, he even stopped by with flowers. Which was really kind of him to do. But I'll never forget during that time when they were meeting a lot about the discovery and what it could mean, my husband would hardly sleep at night. Tethering magic in the way Jon'ye did is prohibited, you know. So him discovering it... was a big deal. Huge deal. The Chancellor wanted to keep that research close. My husband grew increasingly anxious. And in fact, instead of being relieved he'd made the discovery, he was utterly terrified. He'd snap when I'd ask questions then apologize seconds later saying he was just worried. But, he would never say about what. And of course you know the news of his discovery came out posthumously. I remember the night he came home right after telling the Chancellor he'd officially done it, Jon was a ball of nerves. He forbade us to leave the house. We couldn't even get food. He told us to stay home, cover the windows, and not leave. He came and went at all odd hours for a few days, with no explanations. Just more paranoia. He lost so much weight, I remember hugging him was like hugging a sack of bones. Excuse me, while I get a tissue. I'm so sorry. T-This is hard."

[Pause]

"O-On the third day of us being stuck at home... the news came that he'd been in an accident. Someone killed him. I know it. But the only person who knew he'd made the discovery was the Chancellor. It feels forbidden to even speak it aloud. You won't tell anyone will you?"

GIVE THIS STATEMENT TO WITNESS 2 (FOR PROSECUTION)

Name: ATLAS KIX

Relationship to trial/content matter: REGULAR PATRON OF TOTSI'S TEXTS BOOKSTORE

Why you've been called as a witness: Because of an event that you witnessed when the Chancellor visited Totsi's.

Transcript of your Witness Interview: *you don't need to memorize this all. But know the key points so you can share them on the witness stand when asked.

Him: "Look, I don't want any trouble okay? We make a fine wage with our side work and the mines are good to me. So if I can do this thing anonymously I'd like to, please. So here's what I saw: I was visiting Totsi's bookstore on Wednesdays like I always do. I usually hang around, do some reading there. She's always really good about that. If I don't have coin to buy anything that day she'll let me read as much as I want while I'm there. Anyway, the Chancellor popped up and Tots was all sorts of nervous. She knocked over a glass on the table sitting there just as plain as day. I remember the Chancellor came inside and took Tots into a back room. It was quiet and he was cordial to all of us in the store. Just me and some other kid. The brown skinned girl, what's her name?"

Us: "Rue?"

Him: "Yeah. Anyway, when Totsi and the Chancellor came out she pulled a pile of books off the shelf and handed them to him. None of that was weird though. It's what he said next that still sends chills up my spine. He handed the stack of books to the Patrol with him and said "burn them." I'll never forget the chilliness of his stare when he said it. See he's always such a warm guy when we see him, so that low tone haunted me. Still haunts me. Didn't sound like the Chancellor I knew at all, ya know? Anyway, that's all I know. And don't say nothing to my wife about me talking to you. She didn't want me to. That's all I saw, I swear. Can I go now?"

GIVE THIS STATEMENT TO WITNESS 3 (FOR DEFENSE)

Name: SHIYLA MOE

Relationship to trial/content matter: INSTRUCTOR, GHIZONI HISTORY

Why you've been called as a witness: Because as a long standing citizen of Ghizon, you are familiar with the Chancellor's reputation and character.

Statement: I've known the Chancellor for as long as I can remember. We of course grew up with his photo in our family room. I remember the day I was bound like it was yesterday. I was older and I knew it'd be painful, but the Chancellor filled my stones with such gentle hands. I was rather clumsy trying to wield it at first, but he patiently worked with me until I was surefooted. He's just always been the kindest man. And so generous without asking for anything in return. I can't imagine a more empathetic leader. But with leadership there will also be criticism so to be fair, if I had to say, pick something I dare say his greatest strength is also his greatest criticism. He is just far too giving. People will try to take advance. Ungrateful people, that is. I've heard stories of Maca's robbing corpses of stones, trying to affix them to their own skin. Can you imagine? Desecrating those precious bodies. I just... the thought alone just makes me clutch my prayer cloth. And he didn't even imprison them! He just let them go, I believe. That man. Seyeen!

BAILIFF

Your objective is to swear in the parties and keep order. Your loyalty is to the judge and the judge only. Ensure you treat each side fairly. Be sure to memorize the statement you'll use to swear in people:

Faces the witness you are swearing in and say: "Please raise your right hand. Do you promise to tell the truth, the whole truth, and nothing but the truth?" Each witness should say "Yes" or "I do" before they can be questioned.

Also, take a few moments to review the order of a trial so you're familiar with the flow of how things will go.

ORDER OF A TRIAL

- Opening Statements (prosecution goes first)
- Oath
- Direct Examination of witnesses by Prosecution
- Cross Examination by witnesses Defense
- Defense Case: Direct examination first by Defense, then Cross examination by prosecution
- Closing Arguments (prosecution goes last)
- Jury Deliberation
- Verdict

JUDGE

Your objective is to ensure both parties are treated fairly and respond to any objections raised. Be sure you're familiar with objections because it'll be your job to determine if an objection is "sustained" or "overruled."

OBJECTIONS

Objections are called by attorneys when they feel that the attorney(s) on the opposing side have broken a rule of the trial or are not being fair with their questions. The judge can either "sustain" the objection - which means the question (and any answer to it) is NOT allowed. OR the judge can "overrule" the objection - which means the question (and any answer to it) IS allowed. Here are some reasons you might object to the opposing attorney's questions: Leading questions: This means attorneys must allow the witnesses to tell their own stories. They cannot lead the witness through the story or describe the story themselves and ask the witness to agree. "Immaterial": This means that the question asked is not actually related to the story and has nothing to do with it. Opinions and conclusions: This means that witnesses or attorneys can not say their opinion about facts, just the facts as they know them. Nonresponsive answer: This is when the witness doesn't actually answer the question asked.

Watch this video on [OBJECTIONS](#).

Also, take a few moments to review the order of a trial so you're familiar with the flow of how things will go.

ORDER OF A TRIAL

- Opening Statements (prosecution goes first)
- Oath
- Direct Examination of witnesses by Prosecution
- Cross Examination by witnesses Defense
- Defense Case: Direct examination first by Defense, then Cross examination by prosecution
- Closing Arguments (prosecution goes last)
- Jury Deliberation
- Verdict

JOURNALISTS

Your objective is to report an unbiased depiction of the trial. Be sure you read through the witness statements (**get a copy from your teacher of all 4 witness statements**) to get an idea of the different stories. But pay close attention to the trial proceedings in the event some information slips out that you don't want shared. Be prepared to write down ideas about what parts of the trial might the public be interested in and what you think about the verdict. And after the trial, debrief the Trial using this handout.

Also, take a few moments to review the order of a trial so you're familiar with the flow of how things will go.

ORDER OF A TRIAL

- Opening Statements (prosecution goes first)
- Oath
- Direct Examination of witnesses by Prosecution
- Cross Examination by witnesses Defense
- Defense Case: Direct examination first by Defense, then Cross examination by prosecution
- Closing Arguments (prosecution goes last)
- Jury Deliberation
- Verdict

TRIAL NOTES

What did you learn from:

Witness #1:

Witness #2:

Witness #3:

JURY

Your objective is to declare which party, you believe, based on the evidence should win the case. Complete the Jury Observation Form on the next few pages as the trial unfolds.

Also, take a few moments to review the order of a trial so you're familiar with the flow of how things will go.

ORDER OF A TRIAL

- Opening Statements (prosecution goes first)
- Oath
- Direct Examination of witnesses by Prosecution
- Cross Examination by witnesses Defense
- Defense Case: Direct examination first by Defense, then Cross examination by prosecution
- Closing Arguments (prosecution goes last)
- Jury Deliberation
- Verdict

JURY OBSERVATION CHECKLIST: PLAINTIFF

The jury will decide whether the defendant is guilty or not guilty based on the facts that they hear in the case and whether they believe the witnesses. This checklist helps jurors to keep track of what they hear and observe in the trial.

Plaintiff Opening Statement - What is the plaintiff going to try to prove?

What did you learn from:

Witness #1:

Witness #2:

Do you Believe or Not Believe?

Circle the response which is closest to what you think of each plaintiff witness:

Witness #1 _____ was: (Name)

• Very believable • Sort of believable • Not really believable • Not believable at all

Witness #2 _____ was: (Name)

• Very believable • Sort of believable • Not really believable • Not believable at all

Plaintiff Closing Statement - did the plaintiff prove their case? Why or why not?

JURY OBSERVATION CHECKLIST: DEFENSE

The jury will decide whether the defendant is guilty or not guilty based on the facts that they hear in the case and whether they believe the witnesses. This checklist helps jurors to keep track of what they hear and observe in the trial.

Defense Opening Statement - What is the defense going to try to prove?

What did you learn from:

Witness #3:

Do you Believe or Not Believe?

Circle the response which is closest to what you think of each defense witness:

Witness #3 _____ was: (Name)

• Very believable • Sort of believable • Not really believable • Not believable at all

Plaintiff Closing Statement - did the plaintiff prove their case? Why or why not?

Defense Closing Statement - did the defense prove their case? Why or why not?

APPENDIX

- I. Three (+ 1) examples of conveying mood / tone in story and showing Rue's feelings in Ch 1 - 6:
1. **Ch 1** / Elle uses Rue tugging her hoodie over her head, her shoulders being tight despite exhaling, ignored messages on her watch, and her foot tapping to create a mood of urgency and angst. Elle also mentions the playground swings shuffling in the wind which create a sense of urgency.
 2. **Ch 4** / Elle works in a flash back early in the story which details her experience coming to Ghizon the first time. Included in the story are specifics about how Rue is perceived and treated, which then shapes her ability to engage with that space. The details of how binding works focus heavily on the juxtaposition between Ghizonian's finding their worth in being bound where as, Rue was happy with her life just the way it was. These details weave a tone of angst in the reader as they wait to see *how* Rue will integrate into this world she has no desire to be a part of.
 3. **Ch 5** / Elle weaves in lots of details of Ghizon, from the music, make up, language, to the style of dress, smells, to convey a specific tone. Rue's feels like an 'other' in Ghizon and these details communicate the mood of feeling out of place. For example, Ghizonians stare as she passes, handcuffed, with curiosity instead of empathy. Elle points moments like this out intentionally so that the reader can imagine and invest in how that must make Rue feel.
 4. **(Optional) LOOKING AHEAD: Ch 14** / Elle opens the chapter with a glimpse into Rue's memories to open the tone of the story with a melancholy vibe so that the reader can engage directly with the emotions Rue must feel having endured the loss of her mother. She specifically uses nostalgic sweet mentions such as a dainty necklace, a warm coffee mug, favorite tennis shoes, things that conjure smiles and fuzzy memories. The juxtaposition of those sweet memories with the reality that Rue's mother is dead helps the reader understand and invest in Rue's feelings.

II. Themes by chapter:

- Family / Heritage or Lineage

Chapters 1, 2, 5, 6, 9, 10, 13, 18, 21, 26, 30, 32

- Loyalty

Chapters 6, 9, 13, 21, 24, 32, 37

- Racism

Chapter 35, 36, 38

- Friendship

Chapter 4, 25, 28, 29, 37

- Community

Chapters 2, 5, 12, 13, 15, 16, 17, 20, 24, 26, 31, 32, 33

- Social Inequality

Chapter 7, 15, 16, 17, 23, 24, 26, 33

- Perseverance

Chapters 4, 5, 8, 9, 10, 15, 16, 30, 32, 33, 36

III. Explanation of J.Elle's [memory pinterest](#) board:

- Some of my fondest memories from my teenage years are being a cheerleader and on the step team. Food was also very central to my upbringing. My grandmother did most of the cooking and taught me to at a young age. She's from Louisiana, but migrated to Houston shortly after she turned eighteen. So her food is a blend of cajun cuisine. In fact, when researching our ancestry, we found out that the famous Tony Chachere seasoning is a distant cousin of the family! Childhood was a hot comb to my scalp in the kitchen every weekend until I switched to perms. Now I wear my hair natural most of the time and I love it so much more. We never had a whole lot of money but we took vacations every summer and we visited Louisiana most often. There's this really long bridge on the way there and it was always so scary lol. Once we drove to Knotts Berry Farm, but I was really little and don't remember it a ton. But probably the most special memories are those with my grandparents. I grew up around a lot of elderly people in my family. Intergenerational families are a common thing in my community. I love the value of quality time it taught me, the importance of serving others first, above self, and taking care of those that go before us to pave the way. Thanks for checking out my memory pinterest board.

IV. Closer look at Ch 12: examples of similes and metaphors

- “Bent like a leg with several knees”
- “The fear in his eyes is thick like the night.”
- “You’re painting like a racehorse...”
- “She looks the absolute saame in her flowy house dress--like an African queen.”
- “Her arms are walls around me...”
- “I’m limp in her arms, so fragile the wind could *whoosh* and shatter me into pieces.”
- “It’s like someone’s ripped out stitches from a gushing wound.”