



7TH GRADE **ELA**

# Student Materials

## **Unit 3** ***Pursuing Dreams:*** ***A Raisin in the Sun***



# Daily Lesson Materials

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Anticipation Guide

**Directions:** For each of the following statements, mark an X beside *Agree* or *Disagree*. After deciding your position, explain your reasons for your decision in one to two complete sentences for each. Repeat this process at the end of the unit to see how your thinking has changed.

Statement 1: An individual's sense of belonging can be impacted by society's acceptance of aspects of one's identity, such as gender, race, and sexuality.					
<b><i>Before reading . . .</i></b>	Agree	Disagree	<b><i>After reading . . .</i></b>	Agree	Disagree
<i>Response:</i>			<i>Response:</i>		
Statement 2: Individuals should feel comfortable expressing who they are and should be accepted for who they are, regardless of others' perceptions of them.					
<b><i>Before reading . . .</i></b>	Agree	Disagree	<b><i>After reading . . .</i></b>	Agree	Disagree
<i>Response:</i>			<i>Response:</i>		

Statement 3: Understanding and appreciating diversity strengthens our ability to build a sense of belonging within and across communities.					
<b>Before reading . . .</b>	Agree	Disagree	<b>After reading . . .</b>	Agree	Disagree
<i>Response:</i>			<i>Response:</i>		
Statement 4: Race-based discrimination in employment and housing created feelings of alienation and frustration for many African Americans.					
<b>Before reading . . .</b>	Agree	Disagree	<b>After reading . . .</b>	Agree	Disagree
<i>Response:</i>			<i>Response:</i>		
Statement 5: Gender roles can limit the opportunities people have in both their families and in society.					
<b>Before reading . . .</b>	Agree	Disagree	<b>After reading . . .</b>	Agree	Disagree
<i>Response:</i>			<i>Response:</i>		

Statement 6: The pursuit of the American Dream has been equally accessible to all groups in American history.					
<b>Before reading . . .</b>	Agree	Disagree	<b>After reading . . .</b>	Agree	Disagree
<i>Response:</i>			<i>Response:</i>		
Statement 7: The fight for equality and belonging can tear families or communities apart or bring them closer together.					
<b>Before reading . . .</b>	Agree	Disagree	<b>After reading . . .</b>	Agree	Disagree
<i>Response:</i>			<i>Response:</i>		
Statement 8: Family members often have different ideas about what it means to belong or be successful.					
<b>Before reading . . .</b>	Agree	Disagree	<b>After reading . . .</b>	Agree	Disagree
<i>Response:</i>			<i>Response:</i>		

Statement 9: Migration can make it difficult for people to feel at home in a new place because they have to leave behind parts of their identity to fit in.

<b>Before reading . . .</b>	Agree	Disagree	<b>After reading . . .</b>	Agree	Disagree
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*Response:*

*Response:*

Statement 10: A play uses dialogue, action, and stage directions to tell a story, which creates an emotional connection between the characters and audience.

<b>Before reading . . .</b>	Agree	Disagree	<b>After reading . . .</b>	Agree	Disagree
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*Response:*

*Response:*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Article: [“The Great Migration”](#) by HISTORY.com Editors
- Video: [“Great Migration”](#) by Yohuru Williams (History.com)

**Objective:** Explain the argument the authors make about the Great Migration and how they support their claims.

1. How do the authors support their claim about the causes of the Great Migration? Cite evidence from the article to support your answer.

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2. How do the authors structure the article to convey their arguments about the Great Migration?

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3. What is the authors' argument about the impact of the Great Migration? Cite evidence from the article to support your answer.

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Name: \_\_\_\_\_ Date: \_\_\_\_\_

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*Response:*

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<b>Before reading . . .</b>	Agree	Disagree	<b>After reading . . .</b>	Agree	Disagree
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*Response:*

*Response:*



Name: \_\_\_\_\_

Date: \_\_\_\_\_

What does Wilkerson compare the Great Migration to? Why does she make this comparison?

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According to Wilkerson, what are some of the causes of the Great Migration?

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According to Wilkerson, what are some of the effects of the Great Migration?

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Why does Wilkerson consider the Great Migration itself an act of activism and defiance?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Excerpt: "[The Great Migration, 1915-1970](#)" by Isabel Wilkerson — pp. 8-11 , end at page break
- Article: "[The Great Migration](#)" by HISTORY.com Editors

**Objective:** Compare and contrast how two authors write about the same topic, but present their information in different ways.

1. What is Wilkerson's claim in "The Great Migration, 1915-1970," and how does she support it?

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2. How do both sources convey people's motivations for leaving the South? Cite evidence from both texts to support your answer.

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3. How does each author support their claims about the impacts of the Great Migration? Cite evidence from both texts to support your answer.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

What does the author compare the American dream to in the first paragraph of the introduction? Why do they use this comparison?

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How do the authors define the American dream?

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What do the authors mean by "consumer expectations" in the introduction?

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According to Cullen, what did Pilgrims, Founding Father and immigrants all have in common?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Poem: "[Harlem](#)" by Langston Hughes
- Article: "[A Better Life: Creating the American Dream](#)" by Kate Ellis and Ellen Guettler — Introduction, Part 1, Part 2, and Part 4

**Objective:** Analyze how the poem "Harlem" and the article "A Better Life: Creating the American Dream" explore similar themes and topics.

1. According to Part 1 of "A Better Life: Creating the American Dream," what is the authors' claim about the American Dream, and how do they support it? Cite evidence from the text to support your answer.

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2. How do the authors of "A Better Life: Creating the American Dream" support the claim that the American Dream changed over the course of America's history? Cite evidence from the text to support your answer.

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3. How does the rhyming in "Harlem" contribute to the theme of the poem?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

Where in the United States does the Younger family live?

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What is the setting of this scene?

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What members of the Younger family does the reader "meet" in this scene?

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How old is each character (approximately)?

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What are their relationships to one another?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Play: [A Raisin in the Sun](#) by Lorraine Hansberry — pp. 23–35 , (ending with "women with small minds")
- Film: [A Raisin in the Sun](#) by Daniel Petrie (director) — (01:30–05:55)

**Objective:** Compare and contrast the film version of *A Raisin in the Sun* with the original text and explain the impact of specific techniques used by the director.

1. What does the Younger home suggest about the family's financial situation? Cite evidence from the stage directions and the film to support your answer.

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2. What does Travis's conversation with his parents reveal about the family's financial situation? Cite evidence from the play to support your answer.

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3. How has living in this apartment shaped what Walter hopes for the future? Cite evidence from the play to support your answer.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

Describe Walter and Beneatha's relationship.

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How does Ruth respond to Walter and Beneatha's interactions?

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What is coming in the mail tomorrow?

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What did Mama and Big Walter dream about?

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What does Mama think she might do with the money?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Play: [A Raisin in the Sun](#) by Lorraine Hansberry — pp. 35–46 , (starting with "His sister BENEATHA enters") through p. 46 (ending with MAMA: Yes, a fine man)

**Objective:** Identify characters' perspectives in *A Raisin in the Sun* and explain how the playwright develops differences in perspective.

1. How does Hansberry develop Walter and Beneatha's perspectives on her education? Cite evidence from the text to support your answer.

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2. How does Hansberry develop Mama's perspective about Walter's business idea? Cite evidence from the text to support your answer.

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3. Compare and contrast how Hansberry reveals each character's dreams. Cite evidence from the text to support your answer.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Speech: "[The Black Woman in Contemporary America](#)"
- Transcript: "[The Black Woman in Contemporary America](#)" by Shirley Chisholm

**Objective:** Analyze how the delivery of a speech impacts the speaker's intended message.

1. What is Shirley Chisholm's argument about the role of Black women in America?
2. What impact does Chisolm's delivery and meaning of the lines in paragraph 4 have on the audience?
3. How does the punctuation in the final paragraph of Chisholm's speech support her delivery?
4. What is one way that the delivery of Chisholm's speech adds to the listener's understanding of the speech?
  - a. It summarizes Chisholm's message more clearly for the audience than the transcript
  - b. It adds figurative language and imagery to make Chisholm's message more powerful
  - c. It adds emphasis through tone and pauses to make Chisholm's message more powerful
  - d. It adds an additional layer of Chisholm's identity that students need to interpret and understand



Name: \_\_\_\_\_

Date: \_\_\_\_\_

Who is George Murchison?

What does Beneatha tell Mama that makes Mama so angry? How does Mama respond?

Why does Ruth faint at the end of Scene I?

Who is coming over to the house? How does Beneatha feel about this?

What does Travis do in the street outside the apartment?

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Informational Multi-Paragraph Outline

**Prompt:**

Introductory Sentence:	
Topic 1:	Topic Sentence: _____ _____ _____  Supporting Details: <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>
Topic 2:	Topic Sentence: _____ _____ _____  Supporting Details: <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>

Topic 3 (Optional):	<p data-bbox="488 233 698 268">Topic Sentence:</p> <hr data-bbox="488 310 1511 315"/> <hr data-bbox="488 365 1511 369"/> <hr data-bbox="488 420 1511 424"/> <p data-bbox="488 499 735 535">Supporting Details:</p> <ul data-bbox="537 583 553 772" style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>
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Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Different Types of Evidence Page

Type of Evidence	Definition	Purpose	Example from "The Great Migration, 1915–1970"
<b>example</b>	a case or instance of something used to clarify, explain, or justify a claim by adding more narrative or informative details about a particular topic		
<b>statistic</b>	a fact or piece of data represented in the form of numbers		
<b>definition</b>	an explanation of what a word or idea means		
<b>fact</b>	a true statement that can be proven		

<b>quotation</b>	an exact group of words or text taken from someone or somewhere else to help support a particular idea or point		
<b>description</b>	an in-depth explanation given to define or expand on a particular concept or idea, which could include details about how it works, what it looks like, when it is used, how it relates to other ideas, etc.		
<b>anecdote</b>	a short story about an incident or person that demonstrates a larger idea or argument		
<b>comparison</b>	an examination of the similarities and/or differences between two or more subjects to make a larger point		
<b>imagery</b>	a vivid description that appeals to a reader's senses to create a visual or idea in their head		

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Play: [A Raisin in the Sun](#) by Lorraine Hansberry
- Article: "[A Better Life: Creating the American Dream](#)" by Kate Ellis and Ellen Guettler
- Article: "[The Great Migration](#)" by HISTORY.com Editors
- Excerpt: "[The Great Migration, 1915–1970](#)" by Isabel Wilkerson
- Exhibit: [One-Way Ticket: Jacob Lawrence's Migration Series](#) by the Museum of Modern Art (MoMA)

**Objective:** Write an article to inform an audience about the Great Migration using different types of evidence and text structures.

**Writing Prompt**

Isabel Wilkerson, the author of *The Warmth of Other Suns: The Epic Story of America's Great Migration*, calls the Great Migration "perhaps the biggest underreported story of the twentieth century" (p. 9). As a historian journalist, you are trying to change that. Write an article about the Great Migration to a modern audience who may be unaware that this mass movement of Black Americans ever occurred. Create an informational piece that teaches why people moved, how the migration changed lives, and what lasting impacts it had on the United States.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Informational Multi-Paragraph Outline

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Topic 3 (Optional):	<p>Topic Sentence:</p> <hr/> <hr/> <hr/> <p>Supporting Details:</p> <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>
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Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Informational Multi-Paragraph Outline

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Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Different Types of Evidence Page

Type of Evidence	Definition	Purpose	Example from "The Great Migration, 1915–1970"
<b>example</b>	a case or instance of something used to clarify, explain, or justify a claim by adding more narrative or informative details about a particular topic		
<b>statistic</b>	a fact or piece of data represented in the form of numbers		
<b>definition</b>	an explanation of what a word or idea means		
<b>fact</b>	a true statement that can be proven		

<b>quotation</b>	an exact group of words or text taken from someone or somewhere else to help support a particular idea or point		
<b>description</b>	an in-depth explanation given to define or expand on a particular concept or idea, which could include details about how it works, what it looks like, when it is used, how it relates to other ideas, etc.		
<b>anecdote</b>	a short story about an incident or person that demonstrates a larger idea or argument		
<b>comparison</b>	an examination of the similarities and/or differences between two or more subjects to make a larger point		
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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Play: [A Raisin in the Sun](#) by Lorraine Hansberry — pp. 46–60 , (starting with "BENEATHA comes in") through p. 60 (ending with "The bell rings")

**Objective:** Analyze how the playwright structures the play to develop the plot and create suspense.

1. How does Beneatha's dialect differ from Mama's and Ruth's? What does this reveal about her character?

2. How does Hansberry structure the play to dramatically reveal that Ruth is pregnant?

3. What is the effect of the doorbell ringing in the middle of page 60?

4. Hansberry uses all of the following structural elements except:

- a. including stage directions
- b. ending acts and scenes in strategic ways
- c. developing the conflict
- d. including symbolism of the plant

## Version 1

MAMA: *(She turns at last to see that RUTH has slipped quietly to the floor, in a state of semiconsciousness)* Ruth! Ruth honey—what's the matter with you . . . Ruth!

RUTH: *(Wakes up, looks at Mama)* I'm pregnant.

## Version 2

MAMA: *(She looks out of the window)* Lord, ain't nothing as dreary as the view from this window on a dreary day, is there? Why ain't you singing this morning, Ruth? Sing that "No Ways Tired." That song always lifts me up so—*(She turns at last to see that RUTH has slipped quietly to the floor, in a state of semiconsciousness)* Ruth! Ruth honey—what's the matter with you . . . Ruth!

*Curtain*

## Version 3

MAMA: Well, I always wanted me a garden like I used to see sometimes at the back of the houses down home. This plant is close as I ever got to having one. *(She looks out of the window as she replaces the plant)* Lord, ain't nothing as dreary as the view from this window on a dreary day, is there? Why ain't you singing this morning, Ruth? Sing that "No Ways Tired." That song always lifts me up so—*(She turns at last to see that RUTH has slipped quietly to the floor, in a state of semiconsciousness)* Ruth! Ruth honey—what's the matter with you . . . Ruth!

*Curtain*

# Original

MAMA: Well, I always wanted me a garden like I used to see sometimes at the back of the houses down home. This plant is close as I ever got to having one. *(She looks out of the window as she replaces the plant)* Lord, ain't nothing as dreary as the view from this window on a dreary day, is there? Why ain't you singing this morning, Ruth? Sing that "No Ways Tired." That song always lifts me up so—*(She turns at last to see that RUTH has slipped quietly to the floor, in a state of semiconsciousness)* Ruth! Ruth honey—what's the matter with you . . . Ruth!

*Curtain*

## SCENE TWO

*It is the following morning; a Saturday morning, and house cleaning is in progress at the YOUNGERS. (53)*

### Version 1

MAMA: *(She turns at last to see that RUTH has slipped quietly to the floor, in a state of semiconsciousness)* Ruth! Ruth honey—what's the matter with you . . . Ruth!

RUTH: *(Wakes up, looks at Mama)* I'm pregnant.

### Version 2

MAMA: *(She looks out of the window)* Lord, ain't nothing as dreary as the view from this window on a dreary day, is there? Why ain't you singing this morning, Ruth? Sing that "No Ways Tired." That song always lifts me up so—*(She turns at last to see that RUTH has slipped quietly to the floor, in a state of semiconsciousness)* Ruth! Ruth honey—what's the matter with you . . . Ruth!

*Curtain*

### Version 3

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*Curtain*

### Original

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*Curtain*

### SCENE TWO

*It is the following morning; a Saturday morning, and house cleaning is in progress at the YOUNGERS. (53)*

Hansberry, L. (1994) *A Raisin in the Sun*. Vintage. (Original work published 1959)



Name: \_\_\_\_\_

Date: \_\_\_\_\_

Who is Asagai? Where is he from?

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What does Beneatha say to Asagai when she first meets him? How does he respond?

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What does Asagai want from Beneatha? How does she respond?

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How do Ruth and Travis respond when the check arrives?

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What does Walter do when Mama refuses to invest the money?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Play: [A Raisin in the Sun](#) by Lorraine Hansberry — pp. 60–75 , (starting with BENEATHA: Oh, my God) through p. 75
- Film: [A Raisin in the Sun](#) by Daniel Petrie (director) — 43:09–54:53

**Objective:** Compare and contrast the film version of *A Raisin in the Sun* with the original text to explain the impact of specific techniques used by the director on the meaning and structure of the play.

1. How is the relationship between Beneatha and Asagai impacted by gender and cultural expectations? Cite evidence from the text to support your answer.

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2. How do Hansberry and the director each reveal Mama's state of mind in the scene where she receives the check? Cite evidence from the play and the film to support your answer.

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3. What techniques does the director use to build tension when Walter responds to the check's arrival?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Play: [A Raisin in the Sun](#) by Lorraine Hansberry — pp. 60–75 , (starting with BENEATHA: Oh, my God) through p. 75
- Film: [A Raisin in the Sun](#) by Daniel Petrie (director) — 43:09–54:53

**Objective:** Compare and contrast the film version of *A Raisin in the Sun* with the original text to explain the impact of specific techniques used by the director on the meaning and structure of the play.

**Discussion & Writing Prompt**

Describe how Hansberry and the director each structure the scene to develop Walter's and Mama's different life views. Cite evidence from the play and the film to support your answer.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

What are Walter and Beneatha doing to open this scene?

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What is the mood of this opening scene?

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Who enters the scene?

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How does George feel about Beneatha's outfit and hair?

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Describe the interaction between George and Walter.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Play: [A Raisin in the Sun](#) by Lorraine Hansberry — pp. 76–86 , (ending with "BENEATHA and GEORGE exit")
- Film: [A Raisin in the Sun](#) by Daniel Petrie (director) — (55:40–1:05:36)

**Objective:** Compare and contrast the film version of *A Raisin in the Sun* with the original text and explain the impact of body language to convey differences in perspective.

1. How does George Murchison's opinion of African cultural heritage differ from Beneatha's perspective? Cite evidence from the text to support your answer.

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2. How does George Murchison's behavior in the film and the play reveal this opinion of Walter Lee? Cite evidence from both sources to support your answer.

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3. In the film adaptation, the actor playing Walter chooses all of the following except:

- a. The words he speaks aloud
- b. When he pauses for emphasis and to create tension
- c. What facial expressions he makes in certain moments
- d. The gestures and body language that convey his tone and emotions

4. Compare and contrast how the scene about Beneatha's hair is portrayed in the play and the film.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

How is the Great Depression one of the causes of housing segregation that still persists in America?

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What was the New Deal? What was its goal? What was its effect?

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Why does the author title a section "A 'New Deal' for White Americans"? Why wasn't the New Deal for *all* Americans?

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According to the article, what is redlining?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Podcast: [“The Scarlet E, Part II: 40 Acres”](#) by Brooke Gladstone
- Transcript: [“The Scarlet E, Part II: 40 Acres”](#) by Brooke Gladstone (Host)
- Article: [“How a New Deal Housing Program Enforced Segregation”](#) by Becky Little

**Objective:** Compare and contrast how an author and a podcast host write about redlining and the effects of housing segregation, and evaluate how they use relevant evidence to support their claims.

1. How does Little support her central claim about how redlining reinforces segregation?

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2. Compare and contrast the details that both sources present about the relationship between homeownership and wealth.

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3. Summarize the promise made to formerly enslaved people about land ownership and the outcome of this promise. Evaluate whether the historical context is relevant to the podcast's central claim about the gap in property ownership between Black and white Americans today.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

What news does Mama share with the family?

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Where is the house located?

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Does the location of the house change how members of the family feel about it? Why or why not?

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How does each character react to this news?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Play: [A Raisin in the Sun](#) by Lorraine Hansberry — pp. 86–95 , (starting with WALTER: (To RUTH) Who is Prometheus?)
- Film: [A Raisin in the Sun](#) by Daniel Petrie (director) — (1:07:28–1:14:48)

**Objective:** Compare and contrast the film version of *A Raisin in the Sun* with the original text to explain the impact of specific techniques used by the director on the meaning and experience of the play.

1. Contrast how Hansberry and the director present Ruth and Walter's reactions to Mama's news in the play and the film. Cite evidence from both sources to support your answer.

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2. Why does the director choose certain camera angles in the scene where Mama tells Ruth and Walter about the house from 1:09:42–1:12:59?

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3. The director uses all of the following techniques to convey the characters' emotions about the house except:

- a. The actors make choices about their body language and facial expressions to convey their feelings about the house.
- b. The director cuts to a different camera angle that focuses on a certain character's reaction and expression.
- c. The director changes the lighting to contribute to the setting of the tiny apartment.
- d. The director chooses camera angles to show the contrasting facial expressions of the characters.

4. What does Mama's purchase of the house symbolize to Walter? Cite evidence from the text to support your answer.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

What happens when Mrs. Johnson comes to visit?

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How do Ruth and Mama respond to Mrs. Johnson's visit?

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What has Walter been doing the last three days?

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How does Walter's tone shift in this scene?

What news does Mama give Walter in this scene?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Play: [A Raisin in the Sun](#) by Lorraine Hansberry — pp. 96–109

**Objective:** Analyze how the playwright structures *A Raisin in the Sun* to develop character perspectives.

1. How does Hansberry's introduction of a new character impact the plot?

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2. What is the effect of the longer monologues that Hansberry includes in this scene?

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3. Choose two pieces of evidence below that best support your answer to Part A.

a. MAMA: No—didn't get mine yet this week. (p. 100)

b. MAMA: (*She and RUTH look at the woman in amazement*) We ain't exactly moving out there to get bombed. (p. 102)

- c. MAMA: There's plenty wrong with it. (p. 103)
- d. MAMA: Is that what old Booker T. said? (p. 103)
- e. RUTH: If ignorance was gold . . . (p. 104)
- f. MAMA: . . . You was rude to Mis' Johnson, Beneatha, and don't like it at all. (p. 104)

4. How does receiving the money change Walter's perspective on his self-worth? Cite evidence to support your answer.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

How has Ruth and Walter's relationship changed since Mama gave him the money?

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How does Walter and Beneatha's relationship seem different? Explain your thinking.

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Who is Mr. Lindner?

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Why does he come to the Younger apartment? What does he offer them?

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How does the Younger family respond to his offer?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Play: [A Raisin in the Sun](#) by Lorraine Hansberry — pp. 110–124 , (ending with "the bell rings")
- Film: [A Raisin in the Sun](#) by Daniel Petrie (director) — (1:21:55–1:35:02)

**Objective:** Compare and contrast the film version of *A Raisin in the Sun* with the original text by identifying techniques used by the director and analyzing their impact on mood and meaning.

1. How does the director use lighting differently in the scenes at the Youngers' apartment and the new house to communicate mood and meaning?

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2. How do Hansberry and the director develop the mood in the Younger's apartment at the start of Scene 3? Cite evidence from both sources to support your answer.

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3. How do the additional scenes that the director adds impact the mood and meaning? Provide examples from both sources in your answer.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

Who is Bobo?

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What does Bobo tell Walter?

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What has Walter done with the money Mama gave him?

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How does Mama react to this news?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Play: [A Raisin in the Sun](#) by Lorraine Hansberry — pp. 124–130 (starting with BENEATHA: That couldn't be the movers...)

**Objective:** Analyze how the playwright structures *A Raisin in the Sun* to develop the climax of the play.

1. How does Hansberry's description of Bobo in the stage directions affect the mood of the scene?

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2. How does Hansberry structure the dialogue to convey Mama's tone on pages 129–130?

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3. Summarize what happens to the money.

- Walter's friend loses Bobo's money, but doesn't lose his money.
- Walter gives all of his money to his friend, and Bobo runs off with all the money.

c. Walter and Bobo give all of their money to their friend Willy, and Willy disappears with it.

d. Walter deposits money into the bank for Beneatha's education and only loses a portion of the money.

4. Why does Hansberry end Act II, Scene 3 the way she does?

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# Version 1

MAMA: I can't believe you. I'm ashamed in you, Son. Your father worked so hard and you gave it all away in one day. What were you thinking? You are a shame to our family and your father's legacy.

## Version 2

MAMA: I seen your father night after night. He would come in and look at that rug and then look at me. The red was showing in his eyes and you could see the veins moving in his head. I seen him grow thin and old before he was forty. Working and working and working like somebody's old horse. He was killing himself. And you give it all away in a day—Oh, God . . . Look down here and show me the strength.

*Curtain.*

# Original

MAMA: I seen . . . him. . . night after night. . . come in and look at that rug. . . and then look at me. . . the red showing in his eyes seen him. . . the veins moving in his head . . . I seen him grow thin and old before he was forty. . . Working and working and working like somebody's old horse. . . killing himself. . . and you. . .you give it all away in a day—(*She raises her arms to strike him again*)

BENEATHA: Mama—

MAMA: Oh, God. . . (*She looks up to Him*) Look down here—and show me the strength.

BENEATHA: Mama—

MAMA: (*Folding over*) Strength. . .

BENEATHA. (*Plaintively*) Mama. . .

MAMA: Strength!

*Curtain.* (129–130)

### Version 1

MAMA: I can't believe you. I'm ashamed in you, Son. Your father worked so hard and you gave it all away in one day. What were you thinking? You are a shame to our family and your father's legacy.

### Version 2

MAMA: I seen your father night after night. He would come in and look at that rug and then look at me. The red was showing in his eyes and you could see the veins moving in his head. I seen him grow thin and old before he was forty. Working and working and working like somebody's old horse. He was killing himself. And you give it all away in a day—Oh, God . . . Look down here and show me the strength.

*Curtain.*

### Original

MAMA: I seen . . . him. . . night after night. . . come in and look at that rug. . . and then look at me. . . the red showing in his eyes seen him. . . the veins moving in his head . . . I seen him grow thin and old before he was forty. . . Working and working and working like somebody's old horse. . . killing himself. . . and you. . . you give it all away in a day—*(She raises her arms to strike him again)*

BENEATHA: Mama—

MAMA: Oh, God. . . *(She looks up to Him)* Look down here—and show me the strength.

BENEATHA: Mama—

MAMA: *(Folding over)* Strength. . .

BENEATHA. *(Plaintively)* Mama. . .

MAMA: Strength!

*Curtain.* (129–130)

Hansberry, L. (1994) *A Raisin in the Sun*. Vintage. (Original work published 1959)



Name: \_\_\_\_\_

Date: \_\_\_\_\_

Based on the stage directions, what is the mood of this scene?

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Who comes to the Youngers' apartment? And what is his reason for being there?

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How does Beneatha feel about her dream of becoming a doctor?

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What does Asagai offer to Beneatha?

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How does Ruth feel about the house now that the money is gone? Does Mama feel the same way? Why or why not?

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Play: [A Raisin in the Sun](#) by Lorraine Hansberry — pp. 131-140 , (ending with MAMA: . . .and hold on to what you got . . .)

**Objective:** Explain how the playwright develops differences and changes in perspective.

1. How and why has losing the money changed Beneatha's perspective on being a doctor? Cite evidence from the text to support your answer.

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2. What is the purpose of Hansberry's inclusion of Asagai in this scene?

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3. Who is the only character in the Younger family whose perspective has not changed? How does Hansberry develop this character's perspective? Provide examples to support your answer.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

Whom does Walter call?

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What does Walter tell his family he is going to do?

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What does Walter eventually decide to do?

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How do Ruth, Beneatha, and Mama react to Walter's decision?

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How does Hansberry choose to end the play?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Play: [A Raisin in the Sun](#) by Lorraine Hansberry — pp. 140–151 , (starting with "(WALTER enters from the outside)")
- Film: [A Raisin in the Sun](#) by Daniel Petrie (director) — (01:51:23–02:07:40)

**Objective:** Compare and contrast the film version of *A Raisin in the Sun* with the original text and explain the impact of specific techniques used by the director to create mood and meaning.

1. How does the director use camera angles to show the difference in perspective between Walter and the rest of his family?

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2. How does the director use sound to contribute to the mood in Act III?

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3. Which of the following techniques that the director uses in Act III reveals Walter's change in perspective?

- a. The director zooms in on Ruth's and Mama's faces to show them crying in pride and relief.
- b. The director changes the lighting when Walter's perspective changes.
- c. The director introduces a new character when Walter's perspective changes.
- d. The director cuts to a new setting and a new scene to signify the change to the viewer.

4. How do Hansberry and the director each create the mood in the last scene after Mr. Lindner leaves?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

What is Dr. Martin Luther King Jr's message about the rights and freedoms of African Americans in America?

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Why does Dr. King reference historical documents such as the Declaration of Independence and the Emancipation Proclamation in his speech?

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What is Dr. King advocating for? What is his approach or method of advocacy?

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How does Dr. King use repetition to emphasize his message?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Speech: ["I Have a Dream: Martin Luther King Jr.'s Legacy"](#) by Journey to Esquire
- Transcript: ["I Have a Dream"](#) by Martin Luther King Jr.

**Objective:** Analyze how the delivery of a speech impacts the speaker's intended message.

1. What is Dr. Martin Luther King Jr.'s central argument, and how does he use figurative language to support it?

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2. What is the effect of repetition, and how does Dr. King's delivery of the repeated phrases emphasize his message?

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3. How does Dr. King's body language towards the end of his speech emphasize his intended message?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

How did Hansberry's personal experiences inspire *A Raisin in the Sun*? ("Lorraine Hansberry")

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How does Loerzel describe Hansberry? How does Hansberry's activism come through in her play? ("Lorraine Hansberry")

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What additional information did you learn about Hansberry? ("Lorraine Hansberry")

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Who is the girl who eventually gets on the train that Wilkerson references on pages 11-12? ("The Great Migration")

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What does the list of italicized questions represent? ("The Great Migration")

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How does Wilkerson structure her book? ("The Great Migration")

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Article: "[How Lorraine Hansberry Turned Her Family's Story Into \*A Raisin in the Sun\*](#)" by Robert Loerzel
- Book: [The Warmth of Other Suns: The Epic Story of America's Great Migration](#) by Isabel Wilkerson – pp. 11-15 , (starting with "The passenger train")

**Objective:** Evaluate and analyze how two authors present information about the influence of the Great Migration on Hansberry and Wilkerson's works.

1. How were both Hansberry and Wilkerson inspired by their personal experiences to write about the Great Migration? ("Lorraine Hansberry" and "The Great Migration, 1915-1970")

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2. Evaluate Loerzel's claim that Hansberry's personal experiences inspired the characters and plot of *A Raisin in the Sun*. Does Loerzel include relevant and sufficient evidence to support this claim?

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3. Compare and contrast how Hansberry and Wilkerson chose to write about the Great Migration. (*A Raisin in the Sun* and "The Great Migration, 1915–1970")

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

What is the occasion for President Obama's speech? Why is he speaking?

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What is President Obama's message about the legacy of Selma and how it has affected Black people in America today?

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What is President Obama's message to Americans today?

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Why does President Obama include direct quotes from others in his speech? What purpose do they serve?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Today's Materials:**

- Play: [A Raisin in the Sun](#) by Lorraine Hansberry
- Article: "[The Great Migration](#)" by HISTORY.com Editors
- Excerpt: "[The Great Migration, 1915-1970](#)" by Isabel Wilkerson
- Article: "[How a New Deal Housing Program Enforced Segregation](#)" by Becky Little
- Transcript: "[The Black Woman in Contemporary America](#)" by Shirley Chisholm
- Transcript: "[I Have a Dream](#)" by Martin Luther King Jr.
- Transcript: "[Remarks by the President at the 50th Anniversary of the Selma to Montgomery Marches](#)" by Barack Obama

**Objective:** Engage in a Socratic Seminar with peers, demonstrating a deep understanding of the text and topic by posing and responding to questions and providing evidence to support ideas.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Argumentative Multi-Paragraph Outline

**Prompt:**

Claim:	
Reason 1:	Topic Sentence: _____ _____ _____  Supporting Details: <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>
Reason 2:	Topic Sentence: _____ _____ _____  Supporting Details: <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>

Reason 3 (Optional):	<p>Topic Sentence:</p> <hr/> <hr/> <hr/> <p>Supporting Details:</p> <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>
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Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Brainstorming Notecatcher

**Prompt:**

Character:	
Challenges faced	Resilience

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Argumentative Multi-Paragraph Outline

**Prompt:**

Claim:	
Reason 1:	Topic Sentence: _____ _____ _____  Supporting Details: <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>
Reason 2:	Topic Sentence: _____ _____ _____  Supporting Details: <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>

Reason 3 (Optional):	<p>Topic Sentence:</p> <hr/> <hr/> <hr/> <p>Supporting Details:</p> <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>
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Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Brainstorming Notecatcher

**Prompt:**

Character:	
Challenges faced	Resilience

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Argumentative Multi-Paragraph Outline

**Prompt:**

Claim:	
Reason 1:	Topic Sentence: _____ _____ _____  Supporting Details: <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>
Reason 2:	Topic Sentence: _____ _____ _____  Supporting Details: <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>

Reason 3 (Optional):	<p>Topic Sentence:</p> <hr/> <hr/> <hr/> <p>Supporting Details:</p> <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>
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Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Argumentative Multi-Paragraph Outline

**Prompt:**

Claim:	
Reason 1:	Topic Sentence: _____ _____ _____  Supporting Details: <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>
Reason 2:	Topic Sentence: _____ _____ _____  Supporting Details: <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>

Reason 3 (Optional):	<p>Topic Sentence:</p> <hr/> <hr/> <hr/> <p>Supporting Details:</p> <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>
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# Vocabulary

Word	Part of Speech	Definition
act		a major division in a dramatic text forming the basic structure of a performance
actor's choice		a decision an actor makes when performing a character, including (but not limited to) facial expressions, body movement, tone of voice, and pauses
adept	adj.	being really skilled or good at something (para. 10)
amiably	adv.	friendly
analysis		an interpretation that tells how a detail conveys meaning and why it is significant
anecdote		a short story about an incident or person that demonstrates a larger idea or argument
argument		the structured presentation of reasons and evidence in support of a claim
aspiration	n.	a dream or intense hope (Ellis & Guettler, para. 3)
camera angle		the specific location at which the camera is placed to take a shot

Word	Part of Speech	Definition
camera movement		the way a camera moves in relation to the characters and setting; can include techniques like zooming in, zooming out, panning up/down/left/right
claim		the position or stance of an argument, which is debatable and able to be supported by evidence and reasoning
climax		the turning point of a story when the tension and conflict become most intense, and often when a significant change occurs
comparison		an examination of the similarities and/or differences between two or more subjects to make a larger point
compound sentence		two complete sentences joined with a comma and one of these joining words: and, but, or, so
conclusion		the final section of a text that provides a sense of closure by restating the main points, making connections to larger ideas, and/or leaving the reader with something to think about
cut		when the image on the screen is instantly replaced with another
deferred	v.	put off until later (Hughes, line 1)

Word	Part of Speech	Definition
definition		an explanation of what a word or idea means
description		an in-depth explanation given to define or expand on a particular concept or idea, which could include details about how it works, what it looks like, when it is used, how it relates to other ideas, etc.
dialect		language specific to a region or social group, defined by differences in vocabulary, grammar, and pronunciation
dialogue		anything a character says aloud, usually in conversation with another character
dreary	adj.	gloomy; lacking liveliness
eccentric	adj.	unconventional and somewhat strange
enticed	v.	to attract or tempt by offering pleasure or advantage (para. 5)
evidence		the factual proof of the reasons behind a particular argument
example		a case or instance of something used to clarify, explain, or justify a claim by adding more narrative or informative details about a particular topic

Word	Part of Speech	Definition
expectant	adj.	having or showing an excited feeling that something is about to happen (Wilkerson, p. 11)
exuberant	adj.	very enthusiastic
fact		a true statement that can be proven
falling action		the part of the plot that comes directly after the climax, when conflicts introduced earlier in the text begin to be resolved
falter	v.	to start to lose strength of momentum; to speak in a hesitant or unsteady voice
forlornly	adv.	feeling nearly hopeless
fostering	v.	to encourage or promote the development of something (para. 13)
futile	adj.	incapable of producing any result; pointless
imagery		a vivid description that appeals to a reader's senses to create a visual or idea in their head
indifference	adj.	having no particular interest or sympathy, unconcerned (p. 26)

Word	Part of Speech	Definition
introductory sentence		a sentence that clearly states the main topic of the piece and may also preview its subtopics and/or provide additional context
languishes	v.	fail to make progress or be successful; to become weak or pitiful (Gladstone, 4:17)
lighting		the lightness, darkness, or colors used in a scene of a movie or play
monologue		a long, uninterrupted speech by one character in a play
ominous	adj.	threatening; giving the impression that something bad is going to happen
pacing		how quickly or slowly the action in a film progresses
plaintive	adj.	sad or mournful
quotation		an exact group of words or text taken from someone or somewhere else to help support a particular idea or point
relevant evidence		evidence that is closely connected to and/or appropriate to support an idea

Word	Part of Speech	Definition
scene		a division of an act in a dramatic work presenting continuous action in one place
set		the built physical environment that actors move through in the performance of a play
setting		the physical location (geographic region, neighborhood, house, etc.), time period, time of day, season, climate, or social context where the action of a story takes place
sound		noises that originate from the world of the film, or noises that are added, like music or voiceover
stage directions		an instruction in the text of a play, especially one indicating the movement, position, or tone of an actor, or the sound effects and lighting
statistic		a fact or piece of data represented in the form of numbers
sufficient evidence		evidence that is of an appropriate amount; enough evidence to prove the truth of a claim
sullen	adj.	sulky, gloomy
tension		an aspect of storytelling where an author builds engagement by creating emotions of anxiety and apprehension in the reader about what will happen next

Word	Part of Speech	Definition
topic sentence		a sentence that states the paragraph's main idea, usually at the beginning of a paragraph
transform	v.	to make a thorough or dramatic change (Wilkerson, p. 9)
undaunted	adj.	not intimidated or discouraged

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## VOCABULARY PRACTICE

7th Grade ELA

Pursuing Dreams: *A Raisin in the Sun*

### WORD LIST

1. **adept** (adj.): being really skilled or good at something
2. **amiably** (adv.): friendly
3. **aspiration** (n.): a dream or intense hope
4. **deferred** (v.): to put off until later
5. **dreary** (adj.): gloomy; lacking liveliness
6. **eccentric** (adj.): unconventional and somewhat strange
7. **enticed** (v.): to attract or tempt by offering pleasure or advantage
8. **expectant** (adj.): having or showing an excited feeling that something is about to happen
9. **exuberant** (adj.): very enthusiastic
10. **falter** (v.): to start to lose strength of momentum; to speak in a hesitant or unsteady voice
11. **forlornly** (adv.): feeling nearly hopeless
12. **fostering** (v.): to encourage or promote the development of something
13. **futile** (adj.): incapable of producing any result; pointless
14. **indifferent** (adj.): having no particular interest or sympathy, unconcerned
15. **languishes** (v.): fail to make progress or be successful; to become weak or pitiful
16. **ominous** (adj.): threatening; giving the impression that something bad is going to happen
17. **plaintive** (adj.): sad or mournful
18. **sullen** (adj.): sulky, gloomy
19. **transform** (v.): to make a thorough or dramatic change
20. **undaunted** (adj.): not intimidated or discouraged

## ACTIVITY 1. MATCHING

Directions: Please match the correct word to each definition

### WORD BANK

adept amiably aspiration deferred dreary eccentric enticed expectant exuberant falter	forlornly fostering futile indifferent languishes ominous plaintive sullen transform undaunted
--	---

### ANSWER

### DEFINITION

	ANSWER	DEFINITION
1.		to encourage or promote the development of something
2.		to put off until later
3.		unconventional and somewhat strange
4.		having no particular interest or sympathy, unconcerned
5.		sulky, gloomy
6.		a dream or intense hope
7.		incapable of producing any result; pointless
8.		to make a thorough or dramatic change
9.		to attract or tempt by offering pleasure or advantage

10.		not intimidated or discouraged
11.		feeling nearly hopeless
12.		friendly
13.		very enthusiastic
14.		having no particular interest or sympathy, unconcerned
15.		having or showing an excited feeling that something is about to happen
16.		threatening; giving the impression that something bad is going to happen
17.		to start to lose strength of momentum; to speak in a hesitant or unsteady voice
18.		being really skilled or good at something
19.		sad or mournful
20.		gloomy; lacking liveliness

**ACTIVITY 2. FILL IN THE BLANK**

*Directions: For each practice below, use the context clues to fill in the first blank using the correct vocabulary word, and in the second blank add your reasoning about why this word fits.*

1. If you leave your sandwich in your backpack for a week, it \_\_\_\_\_, growing green, fuzzy spots, and turns into a science experiment you definitely don't want to taste!
2. WNBA star A'ja Wilson became \_\_\_\_\_ at shooting by practicing her shot over and over again.
3. During the ceasefire in the Korean War, soldiers from both sides met \_\_\_\_\_ in the demilitarized zone, sharing supplies and stories despite the lingering tension. For a brief moment, humanity triumphed over conflict.
4. The hopes of many were \_\_\_\_\_ when the Great Depression hit in the 1920s, leaving dreams of prosperity and success suspended in a harsh economic reality. Families clung to the hope that better days would come.
5. The \_\_\_\_\_ crowd in Cape Canaveral stood, eyes fixed on the rocket poised to launch. As the announcer began the countdown, the anticipation was palpable as humanity prepared to take its first steps towards the stars.
6. The industrial revolution in Manchester helped to \_\_\_\_\_ the city from a quiet market town into a bustling hub of innovation and manufacturing in England. The skyline changed as factories rose, heralding a new era of progress and challenge.
7. Despite the biting cold and treacherous ice, the explorers pressed on, \_\_\_\_\_ towards the South Pole. Their determination and courage were a testament to the human spirit's relentless pursuit of discovery.
8. As the storm raged on, the young climbers began to \_\_\_\_\_ on the treacherous mountain path, but their unwavering support for each other turned the perilous journey into a testament of resilience and friendship.

9. My \_\_\_\_\_ style includes Hawaiian shirts, overalls, and wearing three pairs of socks at a time. Though some might find this strange it works for me because it allows me to express how I am feeling on any given day.
10. Without water or sunlight, the plants began to look \_\_\_\_\_ and wilted. The once vibrant and lush garden now painted a picture of neglect and sadness.
11. The circus performers were \_\_\_\_\_, bouncing and jumping around with big smiles on their faces. The jugglers skillfully tossed colorful balls in the air, creating a mesmerizing display of coordination and focus, while acrobats gracefully flipped and twisted in mid-air, showcasing their strength and agility to the awe of the audience.
12. Lupita, an ambitious engineer from Mexico, and Aisha, a talented programmer from Egypt, joined forces to develop a groundbreaking renewable energy solution, driven by their shared \_\_\_\_\_ to combat climate change and empower underprivileged communities worldwide.
13. The knights charged the fortified castle, their efforts were \_\_\_\_\_ against the defenders' superior tactics and defenses. The war dragged on, with neither army's attempts making significant impact on the other.
14. Dark clouds gathered in an \_\_\_\_\_ manner over the ship as it sailed through the Bermuda Triangle, the crew's unease growing with each passing hour. Legends of vanished vessels and mysterious disappearances weighed heavily on their minds.
15. The \_\_\_\_\_ cry of a lone wolf echoed through the dense forest. It was a mournful sound, a call to the pack, a reminder of the harsh yet beautiful balance of nature.
16. The \_\_\_\_\_ giant tortoise slowly munched on leaves, seemingly unaffected by the changes around. With a lifespan that could extend over a century, these ancient reptiles have witnessed countless environmental shifts, yet remain resilient and steadfast.
17. As the rain poured relentlessly against the window, the \_\_\_\_\_ afternoon seemed to stretch into eternity. The family sat by the fireplace, the flickering flames offering little comfort against the gray, stormy sky outside.

18. Lured by the delicious aroma of freshly baked bread, the young boy couldn't resist stepping into the quaint bakery. \_\_\_\_\_ by the promise of a warm, buttery croissant, he eagerly searched his backpack for cash.
19. In the cozy corner of the classroom, Mrs. Thompson dedicated her afternoons to \_\_\_\_\_ a love for reading in her young students. Each story they explored together became a new adventure, nurturing their imaginations and curiosity.
20. After her dog Rocco passed away, Ellen would still go to the park they used to visit daily to play fetch. She sat \_\_\_\_\_ on the park bench, thinking of all the good times they had spent there.

## PART TWO: EXAMPLES AND NONEXAMPLES

### ACTIVITY 3. WORD MAPS

Directions: Complete a word map for each vocabulary word. The first one has been completed as an example.

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<i>definition of the word</i>	<i>synonyms</i>
<b>being really skilled or good at something</b>	skilled, talented
<b>1. ADEPT</b>	
<i>use the word in a sentence</i>	<i>antonyms</i>
The builder is adept at hammering in nails and she makes it look easy, even though it is a developed skill.	novice, unskilled, inexperienced

<i>definition of the word</i>	<i>synonyms</i>
<b>friendly</b>	

## 2. AMIABLY

<i>use the word in a sentence</i>	<i>antonyms</i>

<i>definition of the word</i>	<i>synonyms</i>
<b>a dream or intense hope</b>	

## 3. ASPIRATION

<i>use the word in a sentence</i>	<i>antonyms</i>

<i>definition of the word</i>	<i>synonyms</i>
<b>to put off until later</b>	

## 4. DEFERRED

<i>use the word in a sentence</i>	<i>antonyms</i>

<i>definition of the word</i>	<i>synonyms</i>
<b>gloomy; lacking liveliness</b>	

## 5. DREARY

<i>use the word in a sentence</i>	<i>antonyms</i>

<i>definition of the word</i>	<i>synonyms</i>
<b>unconventional and somewhat strange</b>	

## 6. ECCENTRIC

<i>use the word in a sentence</i>	<i>antonyms</i>

<i>definition of the word</i>	<i>synonyms</i>
<b>to attract or tempt by offering pleasure or advantage</b>	

## 7. ENTICED

<i>use the word in a sentence</i>	<i>antonyms</i>

<i>definition of the word</i>	<i>synonyms</i>
<b>having or showing an excited feeling that something is about to happen</b>	

## 8. EXPECTANT

<i>use the word in a sentence</i>	<i>antonyms</i>

<i>definition of the word</i>	<i>synonyms</i>
<b>very enthusiastic</b>	

## 9. EXUBERANT

<i>use the word in a sentence</i>	<i>antonyms</i>

<i>definition of the word</i>	<i>synonyms</i>
<b>to start to lose strength of momentum; to speak in a hesitant or unsteady voice</b>	
<b>10. FALTER</b>	
<i>use the word in a sentence</i>	<i>antonyms</i>

<i>definition of the word</i>	<i>synonyms</i>
<b>feeling nearly hopeless</b>	
<b>11. FORLORNLY</b>	
<i>use the word in a sentence</i>	<i>antonyms</i>

<i>definition of the word</i>	<i>synonyms</i>
<b>to encourage or promote the development of something</b>	

## 12. FOSTERING

<i>use the word in a sentence</i>	<i>antonyms</i>

<i>definition of the word</i>	<i>synonyms</i>
<b>incapable of producing any result; pointless</b>	

## 13. FUTILE

<i>use the word in a sentence</i>	<i>antonyms</i>

<i>definition of the word</i>	<i>synonyms</i>
<b>having no particular interest or sympathy, unconcerned</b>	
<b>14. INDIFFERENT</b>	
<i>use the word in a sentence</i>	<i>antonyms</i>

<i>definition of the word</i>	<i>synonyms</i>
<b>fail to make progress or be successful; to become weak or pitiful</b>	

## 15. LANGUISHES

<i>use the word in a sentence</i>	<i>antonyms</i>

<i>definition of the word</i>	<i>synonyms</i>
<b>threatening; giving the impression that something bad is going to happen</b>	

## 16. OMINOUS

<i>use the word in a sentence</i>	<i>antonyms</i>

<i>definition of the word</i>	<i>synonyms</i>
<b>sad or mournful</b>	

## 17. PLAINTIVE

<i>use the word in a sentence</i>	<i>antonyms</i>

<i>definition of the word</i>	<i>synonyms</i>
<b>sulky, gloomy</b>	

## 18. SULLEN

<i>use the word in a sentence</i>	<i>antonyms</i>

<i>definition of the word</i>	<i>synonyms</i>
<b>to make a thorough or dramatic change</b>	

## 19. TRANSFORM

<i>use the word in a sentence</i>	<i>antonyms</i>

<i>definition of the word</i>	<i>synonyms</i>
<b>not intimidated or discouraged</b>	

## 20. UNDAUNTED

<i>use the word in a sentence</i>	<i>antonyms</i>

## PART THREE: ADDING COMPLEXITY

### ACTIVITY 4. CHANGING TENSES AND PART OF SPEECH

Directions: For each vocabulary word, write a sentence that shows you know the meaning of the word (Ex: different tenses, changing part of speech, removing or adding affixes).

The following words have been omitted from this activity:

- dreary
- exuberant
- futile
- plaintive
- sullen

<b>amiably</b> (adv.): friendly	
<b>CHANGE</b>	<b>EXAMPLE SENTENCE</b>
<i>amiable</i>	His <b>amiable</b> nature made him a favorite among his peers.
<b>ADDED MEANING</b>	<b>WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD</b>
<p><i>Changed to adjective.</i></p> <p><i>Having or displaying a friendly and pleasant manner.</i></p>	

<b>aspiration</b> (n.): a dream or intense hope	
<b>CHANGE</b>	<b>EXAMPLE SENTENCE</b>
<i>aspire</i>	She <b>aspires</b> to be a successful writer someday.
<b>ADDED MEANING</b>	<b>WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD</b>
<p><i>Changed to verb</i></p> <p><i>Direct one's hopes or ambitions toward achieving something.</i></p>	

<b>deferred</b> (v.): to put off until later	
<b>CHANGE</b>	<b>EXAMPLE SENTENCE</b>
<i>defer</i>	The principal decided to <b>defer</b> the decision until the next meeting.
<b>ADDED MEANING</b>	<b>WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD</b>
<p><i>Changed to verb</i></p> <p><i>Put off (an action or event) to a later time; postpone.</i></p>	

<b>eccentric</b> (adj.): unconventional and somewhat strange	
<b>CHANGE</b>	<b>EXAMPLE SENTENCE</b>
<i>eccentricity</i>	Her <b>eccentricity</b> was evident in her unique fashion choices and quirky personality.
<b>ADDED MEANING</b>	<b>WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD</b>
<p><i>Changed to noun</i></p> <p><i>The quality of being unconventional and slightly strange.</i></p>	

<b>enticed</b> (v.): to attract or tempt by offering pleasure or advantage	
<b>CHANGE</b>	<b>EXAMPLE SENTENCE</b>
<i>entice</i>	The bright lights of the arcade were enough to <b>entice</b> Brice's mom to go play a few games.
<b>ADDED MEANING</b>	<b>WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD</b>
<p><i>Changed to present tense</i></p> <p><i>To attract or tempt by offering pleasure or advantage.</i></p>	

<b>expectant</b> (adj.): having or showing an excited feeling that something is about to happen	
<b>CHANGE</b>	<b>EXAMPLE SENTENCE</b>
<i>expect</i>	We <b>expect</b> the results of the test to be announced tomorrow.
<b>ADDED MEANING</b>	<b>WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD</b>
<p><i>Changed to verb</i></p> <p><i>Regard (something) as likely to happen.</i></p>	

<b>falter</b> (v.): to start to lose strength of momentum; to speak in a hesitant or unsteady voice	
<b>CHANGE</b>	<b>EXAMPLE SENTENCE</b>
<i>faltered</i>	Her voice <b>faltered</b> as she delivered the emotional speech.
<b>ADDED MEANING</b>	<b>WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD</b>
<p><i>Changed to present tense</i></p> <p><i>Start to lose strength or momentum.</i></p>	

<b>forlornly</b> (adv.): feeling nearly hopeless	
<b>CHANGE</b>	<b>EXAMPLE SENTENCE</b>
<i>forlorn</i>	The <b>forlorn</b> puppy sat by the roadside, waiting for someone to rescue it.
<b>ADDED MEANING</b>	<b>WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD</b>
<i>Changed to adjective</i>  <i>Pitifully sad or lonely.</i>	

<b>fostering</b> (v.): to encourage or promote the development of something	
<b>CHANGE</b>	<b>EXAMPLE SENTENCE</b>
<i>foster</i>	The teacher <b>aimed</b> to foster a sense of curiosity and love for learning in her students.
<b>ADDED MEANING</b>	<b>WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD</b>
<i>Encourage or promote the development of something, typically something regarded as good.</i>	

<b>indifferent</b> (adj.): having no particular interest or sympathy, unconcerned	
<b>CHANGE</b>	<b>EXAMPLE SENTENCE</b>
<i>Indifferently</i>	He shrugged <b>indifferently</b> when asked about the outcome of the game.
<b>ADDED MEANING</b>	<b>WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD</b>
<p><i>Changed to adverb</i></p> <p><i>Having no particular interest or sympathy.</i></p>	

<b>languishes</b> (v.): fail to make progress or be successful; to become weak or pitiful	
<b>CHANGE</b>	<b>EXAMPLE SENTENCE</b>
<i>languish</i>	Without proper care, the plants began to <b>languish</b> in the heat.
<b>ADDED MEANING</b>	<b>WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD</b>
<p><i>Losing or lacking vitality; grow weak or feeble.</i></p>	

<b>ominous</b> (adj.): threatening; giving the impression that something bad is going to happen	
<b>CHANGE</b>	<b>EXAMPLE SENTENCE</b>
<i>ominously</i>	The clown <b>ominously</b> walked towards the crowd with a frown on its face.
<b>ADDED MEANING</b>	<b>WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD</b>
<p><i>Changed to adverb</i></p> <p><i>In a way that suggests that something bad is going to happen.</i></p>	

<b>transform</b> (v.): to make a thorough or dramatic change	
<b>CHANGE</b>	<b>EXAMPLE SENTENCE</b>
<i>transformative</i>	The workshop had a <b>transformative</b> impact on the participants, inspiring them to pursue their creative passions with confidence.
<b>ADDED MEANING</b>	<b>WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD</b>
<p><i>Changed to adjective</i></p> <p><i>Causing a marked change in someone or something.</i></p>	

<b>undaunted</b> (adj.): not intimidated or discouraged	
<b>CHANGE</b>	<b>EXAMPLE SENTENCE</b>
<i>daunted</i>	She was not easily <b>daunted</b> by the challenges that lay ahead.
<b>ADDED MEANING</b>	<b>WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD</b>
<i>Changed to verb, prefix removed</i>  <i>Made to feel intimidated or uneasy.</i>	



# Unit Rubrics & Assessments

# Academic Discourse Rubric

## 6th–8th Grade English Language Arts

	1 Point	2 Points	3 Points
<b>Tier 1:</b> <b>Clarify and share their own thoughts</b>	<ul style="list-style-type: none"> <li>● Attempts to provide evidence, but the evidence is unrelated or wrong</li> <li>● Does not use vocabulary that is specific to the subject or task</li> </ul>	<ul style="list-style-type: none"> <li>● Provides evidence or examples to justify and defend their point clearly, but may not be the most relevant evidence</li> <li>● Uses some vocabulary that is specific to the subject and task, but misses opportunities</li> </ul>	<ul style="list-style-type: none"> <li>● Provides relevant evidence or examples to justify and defend their point clearly</li> <li>● Uses a variety of vocabulary that is specific to the subject and task to share and clarify their thoughts</li> </ul>
<b>Tier 2:</b> <b>Engage with the thinking of others</b>	<ul style="list-style-type: none"> <li>● Shares their own ideas without listening to their peers' ideas; ideas may be random, disconnected, or replace a previous idea</li> <li>● Does not track other students' ideas</li> <li>● Does not ask follow-up questions to clarify ideas</li> </ul>	<ul style="list-style-type: none"> <li>● Attempts to build on a peer's ideas, but the connection may be limited</li> <li>● Attempts to restate others' ideas, but is unable to retell key ideas</li> <li>● Asks follow-up questions, but they may be generic and not specific</li> </ul>	<ul style="list-style-type: none"> <li>● Seeks to genuinely understand their peers' ideas and builds on them with connected ideas</li> <li>● Paraphrases what others are saying in order to keep track of key ideas in a discussion</li> <li>● Seeks to clarify a particular point by asking follow-up questions</li> </ul>
<b>Tier 3:</b> <b>Critique and analyze the reasoning of others</b>	<ul style="list-style-type: none"> <li>● Does not engage with the thinking of their peers</li> <li>● Does not compare and contrast different arguments</li> <li>● Unable to synthesize ideas from the discussion</li> </ul>	<ul style="list-style-type: none"> <li>● Begins to challenge the thinking of their peers, but may be limited</li> <li>● Attempts to compare and contrast different arguments, but misses the nuance</li> <li>● Attempts to synthesize the discussion, but misses key understandings</li> </ul>	<ul style="list-style-type: none"> <li>● Challenges the thinking of their peers; when warranted, modifies their own views based on their peers' ideas and thinking</li> <li>● Compares and contrasts the effectiveness of different arguments</li> <li>● Synthesizes everything they have heard into coherent statements</li> </ul>

<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>● Language is not always clear</li> <li>● Eye contact and posture are not consistent</li> <li>● Interrupts or speaks over students</li> </ul>	<ul style="list-style-type: none"> <li>● Appropriate language</li> <li>● Uses eye contact and appropriate posture</li> <li>● Awareness of own airtime in order to ensure participation by others</li> </ul>	<ul style="list-style-type: none"> <li>● Sophisticated and appropriate language</li> <li>● Consistent eye contact and professional posture</li> <li>● Actively solicits contributions from others</li> </ul>
<b>Preparation</b>	<ul style="list-style-type: none"> <li>● Is not prepared for the discussion; has not identified key pieces of evidence or details</li> </ul>	<ul style="list-style-type: none"> <li>● Is prepared for the discussion with some evidence and details</li> </ul>	<ul style="list-style-type: none"> <li>● Is prepared to share the best reasons and evidence to support a particular point or idea</li> </ul>

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Single Point Informational Writing Rubric

	<b>Strengths</b> What am I doing well already? What am I proud of?	<b>Criteria</b> Expectations for my writing task:	<b>Areas for Growth</b> What can I do to make my writing even stronger? How can I improve?
<b>Evidence</b>		I develop my topic using different types of evidence such as relevant facts, definitions, descriptions, quotations, and examples.	
<b>Text Structure</b>		I use different text structures within my body paragraphs to create cohesion and explain how information is connected.	
<b>Language</b>		I include compound sentences using the joining words "but," "so," "and," or "or" to add detail and vary my sentence structure.	

My goal for my next informational writing cycle is \_\_\_\_\_

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# Informational Writing Rubric

## 7th Grade English Language Arts

<b>Rubric Scoring Key</b>	<b>Fully meets (4)</b> All criteria present in the writing	<b>Mostly meets (3)</b> Most criteria present, with some misunderstandings	<b>Partially meets (2)</b> Criteria attempted, but major misunderstandings	<b>Does not meet yet (1)</b> Criteria are not attempted or not enough evidence to rate
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<b>Structure</b>	<b>Rubric Score</b>	<b>Notes</b>
<b>Introduction</b> Clearly introduces the topic; provides essential background knowledge; previews the main ideas that will be developed	4 3 2 1	
<b>Organization</b> Logically groups related ideas into organized paragraphs or sections; uses text structures such as sequence, chronology, cause and effect, comparison, or problem and solution; supports reader understanding through clear organization	4 3 2 1	
<b>Conclusion</b> Provides a coherent concluding section; follows logically from the information presented; reinforces the topic and helps the reader understand its significance	4 3 2 1	

<b>Development</b>	<b>Rubric Score</b>	<b>Notes</b>
<b>Details</b> Develops the topic using relevant facts, definitions, concrete details, quotations, and examples; selects information that deepens the reader's understanding; explains ideas with increasing depth and clarity	4 3 2 1	
<b>Text Features</b> Includes relevant headings, subheadings, visuals, or multimedia; selects features that clarify or extend the information presented; integrates text features smoothly with the written content	4 3 2 1	

<b>Language</b>	<b>Rubric Score</b>	<b>Notes</b>
<p><b>Style</b>            Uses appropriate transitions to create cohesion; clarifies relationships among ideas; selects precise and topic-specific vocabulary; maintains a formal style and consistent tone throughout</p>	<p>4 3 2 1</p>	
<p><b>Grammar</b>            Demonstrates consistent command of grade-level grammar and usage, which enhances clarity and contributes to the overall meaning of the narrative, including cumulative adjectives, use of phrases and clauses, and varied sentence structure</p>	<p>4 3 2 1</p>	
<p><b>Conventions</b>            Applies correct spelling, punctuation, and capitalization that support the clarity and flow of the writing</p>	<p>4 3 2 1</p>	

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Single Point Argumentative Writing Rubric

	<b>Strengths</b> What am I doing well already? What am I proud of?	<b>Criteria</b> Expectations for my writing task:	<b>Areas for Growth</b> What can I do to make my writing even stronger? How can I improve?
<b>Analysis</b>		I choose which pieces of evidence need to be analyzed, and I explain what the piece of evidence means. Then, I explain why each piece of evidence is significant to my argument.	
<b>Conclusion</b>		I restate my claim, summarize my supporting details, and make a final statement about why the argument is important in my conclusion.	
<b>Language</b>		I include compound sentences using the joining words "but," "so," "and," or "or" to add detail and vary my sentence structure.	

My goal for my next argumentative writing cycle is \_\_\_\_\_

---

# Argumentative Writing Rubric

## 7th Grade English Language Arts

<b>Rubric Scoring Key</b>	<b>Fully meets (4)</b> All criteria present in the writing	<b>Mostly meets (3)</b> Most criteria present, with some misunderstandings	<b>Partially meets (2)</b> Criteria attempted, but major misunderstandings	<b>Does not meet yet (1)</b> Criteria are not attempted or not enough evidence to rate
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<b>Structure</b>	<b>Rubric Score</b>	<b>Notes</b>
<p><b>Introduction</b> Introduces a clear, focused claim and an opposing or alternate claim; establishes the context for the argument; previews logical reasons that support the claim</p>	4 3 2 1	
<p><b>Organization</b> Organizes ideas logically; uses a variety of transitions and organizational strategies to clarify relationships among claims, counterclaims, reasons, and evidence</p>	4 3 2 1	
<p><b>Conclusion</b> Provides a well-developed conclusion that reinforces the claim and counterclaim; summarizes the main points; offers a final thought or insight related to the argument</p>	4 3 2 1	

<b>Development</b>	<b>Rubric Score</b>	<b>Notes</b>
<p><b>Claim</b> Introduces a specific, debatable claim that requires support through logical reasoning and evidence; maintains consistent focus on the claim; acknowledges a counterclaim and provides a rebuttal to strengthen the argument</p>	4 3 2 1	

<p><b>Reasoning</b> Provides logical and well-developed reasons that support the claim; connects reasons to relevant, credible evidence; explains how the evidence supports the claim; explains the counterclaim and rebuttal to strengthen the argument</p>	4 3 2 1	
<p><b>Evidence</b> Selects relevant and credible evidence to support claims and reasons; demonstrates understanding of the topic; integrates facts, examples, or quotations smoothly into the writing</p>	4 3 2 1	

<b>Language</b>	<b>Rubric Score</b>	<b>Notes</b>
<p><b>Style</b> Maintains a formal style and appropriate tone for the audience and purpose; uses language that is precise and engaging</p>	4 3 2 1	
<p><b>Grammar</b> Demonstrates consistent command of grade-level grammar and usage, which enhances clarity and contributes to the overall meaning of the narrative, including cumulative adjectives, use of phrases and clauses, and varied sentence structure</p>	4 3 2 1	
<p><b>Conventions</b> Applies correct spelling, punctuation, and capitalization that support the clarity and flow of the writing</p>	4 3 2 1	

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Editing Checklist

Use this checklist to polish your writing. Check ✓ each item if it is present in your work. Make corrections to your work as needed.

<b>Formatting and Evidence</b>	
I format titles correctly: <i>italics</i> for longer works (books/novels, plays, films) and "quotation marks" for shorter works (poems, short stories, articles).	
I cite evidence accurately and integrate quotations smoothly into my own sentences (if applicable).	
<b>Sentence Structure and Grammar</b>	
I use complete sentences and do not have run-on sentences or sentence fragments (unless intentional).	
I use consistent verb tense throughout.	
<b>Punctuation and Mechanics</b>	
I capitalize the first word in a sentence, proper nouns, and appropriate words in titles, following standard English capitalization rules.	
I use commas, periods, quotation marks, and other punctuation in the correct places.	
I spell correctly, double-checking tricky words or commonly confused words (to/too, their/they're/there, its/it's).	

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Directions:** Read the text carefully, then read the questions and select the best answer(s). Be sure to return to the text while you are answering questions.

## Text 1

### Excerpt from *Death of a Salesman*

By Arthur Miller

*The following scene is an excerpt from Arthur Miller's play, Death of a Salesman, written in 1949. The play focuses on the lives of a white American family. The play is a montage of memories, dreams, confrontations, and arguments, all of which make up the last 24 hours of Willy Loman's life. In this scene, Willy has just returned home after attempting to drive north for his job.*

#### Characters

**Willy:** Middle aged traveling salesman, married to Linda

**Linda:** Middle aged, married to Willy

- 1 WILLY: I'm tired to the death. *(The flute has faded away. He sits on the bed beside her, a little numb.)* I couldn't make it. I just couldn't make it, Linda.
- 2 LINDA *(very carefully, delicately)*: Where were you all day? You look terrible.
- 3 WILLY: I got as far as a little above Yonkers. I stopped for a cup of coffee. Maybe it was the coffee.
- 4 LINDA: What?
- 5 WILLY *(after a pause)*: I suddenly couldn't drive any more. The car kept going off onto the shoulder, y'know?
- 6 LINDA *(helpfully)*: Oh. Maybe it was the steering again. I don't think Angelo knows the Studebaker.
- 7 WILLY: No, it's me, it's me. Suddenly I realize I'm goin' sixty miles an hour and I don't remember the last five minutes. I'm—I can't seem to—keep my mind to it.
- 8 LINDA: Maybe it's your glasses. You never went for your new glasses.
- 9 WILLY: No, I see everything. I came back ten miles an hour. It took me nearly four hours from Yonkers.
- 10 LINDA *(resigned)*: Well, you'll just have to take a rest, Willy, you can't continue this way.
- 11 WILLY: I just got back from Florida.
- 12 LINDA: But you didn't rest your mind. Your mind is over- active, and the mind is what counts, dear.

- 13 WILLY: I'll start out in the morning. Maybe I'll feel better in the morning. (*She is taking off his shoes.*) These goddam arch supports are killing me.
- 14 LINDA: Take an aspirin. Should I get you an aspirin? It'll soothe you.
- 15 WILLY (*with wonder*): I was driving along, you understand? And I was fine. I was even observing the scenery. You can imagine, me looking at scenery, on the road every week of my life. But it's so beautiful up there, Linda, the trees are so thick, and the sun is warm. I opened the windshield and just let the warm air bathe over me. And then all of a sudden I'm goin' off the road! I'm tellin' ya, I absolutely forgot I was driving. If I'd've gone the other way over the white line I might've killed somebody. So I went on again—and five minutes later I'm dreamin' again, and I nearly—(*He presses two fingers against his eyes.*) I have such thoughts, I have such strange thoughts.
- 16 LINDA: Willy, dear. Talk to them again. There's no reason why you can't work in New York.
- 17 WILLY: They don't need me in New York. I'm the New England man. I'm vital in New England.
- 18 LINDA: But you're sixty years old. They can't expect you to keep traveling every week.
- 19 WILLY: I'll have to send a wire to Portland. I'm supposed to see Brown and Morrison tomorrow morning at ten o'clock to show the line. Goddammit, I could sell them! (*He starts putting on his jacket.*)
- 20 LINDA (*taking the jacket from him*): Why don't you go down to the place tomorrow and tell Howard you've simply got to work in New York? You're too accommodating, dear.
- 21 WILLY: If old man Wagner was alive I'd a been in charge of New York now! That man was a prince, he was a masterful man. But that boy of his, that Howard, he don't appreciate. When I went north the first time, the Wagner Company didn't know where New England was!
- 22 LINDA: Why don't you tell those things to Howard, dear?
- 23 WILLY (*encouraged*): I will, I definitely will. Is there any cheese?
- 24 LINDA: I'll make you a sandwich.
- 25 WILLY: No, go to sleep. I'll take some milk. I'll be up right away. The boys in?
- 26 LINDA: They're sleeping. Happy took Biff on a date tonight.
- 27 LINDA: They're sleeping. Happy took Biff on a date tonight.
- 28 WILLY (*interested*): That so?
- 29 LINDA: It was so nice to see them shaving together, one behind the other, in the bathroom. And going out together. You notice? The whole house smells of shaving lotion.
- 30 WILLY: Figure it out. Work a lifetime to pay off a house. You finally own it, and there's nobody to live in it.
- 31 LINDA: Well, dear, life is a casting off. It's always that way.

- 32 WILLY: No, no, some people—some people accomplish something. Did Biff say anything after I went this morning?
- 33 LINDA: You shouldn't have criticized him, Willy, especially after he just got off the train. You mustn't lose your temper with him.
- 34 WILLY: When the hell did I lose my temper? I simply asked him if he was making any money. Is that a criticism?
- 35 LINDA: But, dear, how could he make any money?
- 36 WILLY (*worried and angered*): There's such an undercurrent in him. He became a moody man. Did he apologize when I left this morning?
- 37 LINDA: He was crestfallen, Willy. You know how he admires you. I think if he finds himself, then you'll both be happier and not fight any more.
- 38 WILLY: How can he find himself on a farm? Is that a life? A farmhand? In the beginning, when he was young, I thought, well, a young man, it's good for him to tramp around, take a lot of different jobs. But it's more than ten years now and he has yet to make thirty-five dollars a week!
- 39 LINDA: He's finding himself, Willy.
- 40 WILLY: Not finding yourself at the age of thirty-four is a disgrace!
- 41 LINDA: Shh!
- 42 WILLY: The trouble is he's lazy, goddammit!
- 43 LINDA: Willy, please!
- 44 WILLY: Biff is a lazy bum!

Excerpt(s) from DEATH OF A SALESMAN by Arthur Miller, copyright © 1949, renewed copyright © 1977 by Arthur Miller. Used by permission of Viking Books, an imprint of Penguin Publishing Group, a division of Penguin Random House LLC. All rights reserved.

1. How does the opening of this scene help develop its plot? Select the best answer.
  - a. The opening imagery helps the reader visualize what is happening in the scene.
  - b. The opening dialogue and stage directions help the reader identify the main conflict of the scene.
  - c. The opening dialogue sparks the reader's curiosity by slowly uncovering why Willy is struggling.
  - d. The opening dialogue introduces the tension between Willy and Linda in the scene.
2. How might a filmmaker best capture the stage directions from this scene?
  - a. Through actors' use of dialect
  - b. Through the design of the set
  - c. Through close-ups of the actors' faces
  - d. Through actors' tones of voice and movement

3. This question has two parts. First, answer Part A. Then, answer Part B.

**Part A:** What choice might a filmmaker make to better help their viewers understand Willy's monologue in paragraph 15?

- a. Include Willy's monologue as a voiceover to accompany a flashback of him driving
- b. Dim the lighting to create a more dramatic mood
- c. Show a close-up shot of Willy's facial expressions as he delivers the monologue
- d. Have a narrator deliver the monologue as if it is a voice in Willy's head

**Part B:** Select the line from the monologue that would be best showcased by your answer to **Part A**.

- a. "I was driving along, you understand? And I was fine."
- b. "I opened the windshield and just let the warm air bathe over me. And then all of a sudden I'm goin' off the road!"
- c. "I'm tellin' ya, I absolutely forgot I was driving. If I'd've gone the other way over the white line I might've killed somebody."
- d. "I have such thoughts, I have such strange thoughts."

4. This question has two parts. First, answer Part A. Then, answer Part B.

**Part A:** What message is emphasized by how this scene ends?

- a. Misunderstanding future generations can cause one to become more bitter as they age.
- b. Fearing that your family might not be financially secure can weigh heavily on you as you grow older and begin to realize your own limits.
- c. In a changing business world, younger people don't always appreciate the experience of their elders.
- d. Young people need space from their parents to find their path and figure out their worth.

**Part B:** Select the two pieces of evidence that best support the message you choose for **Part A**.

- a. "WILLY: I'll have to send a wire to Portland. I'm supposed to see Brown and Morrison tomorrow morning at ten o'clock to show the line. Goddammit, I could sell them! (*He starts putting on his jacket.*)" (par. 19)
- b. "LINDA: Well, dear, life is a casting off. It's always that way." (par. 31)
- c. "WILLY (*worried and angered*): There's such an undercurrent in him. He became a moody man. Did he apologize when I left this morning?." (par. 36)
- d. "WILLY: In the beginning, when he was young, I thought, well, a young man, it's good for him to tramp around, take a lot of different jobs" (par. 38)
- e. "WILLY: (*smiling*) But it's more than ten years now and he has yet to make thirty-five dollars a week!" (par. 38)
- f. "LINDA: He's finding himself, Willy." (par. 39)



## Text 2

### kitchenette building

By Gwendolyn Brooks

*In this poem, poet Gwendolyn Brooks describes a "kitchenette building," which is a building with small apartments and a shared hallway bathroom, like the one the Younger family lived in in A Raisin in the Sun.*



1 We are things of dry hours and the involuntary plan,  
Grayed in, and gray. "Dream" makes a giddy<sup>1</sup> sound, not strong  
Like "rent," "feeding a wife," "satisfying a man."

5 But could a dream send up through onion fumes  
Its white and violet, fight with fried potatoes  
And yesterday's garbage ripening in the hall,  
Flutter, or sing an aria<sup>2</sup> down these rooms

10 Even if we were willing to let it in,  
Had time to warm it, keep it very clean,  
Anticipate a message, let it begin?

We wonder. But not well! not for a minute!  
Since Number Five is out of the bathroom now,  
We think of lukewarm water, hope to get in it.

Gwendolyn Brooks. "kitchenette building." 1963. Reprinted By Consent of Brooks Permissions.

Roskam, E., photographer. (1941) "Kitchenette" apartment house, Black Belt, Chicago, Illinois. United States Chicago Illinois, 1941. Apr. [Photograph] Accessed from the Library of Congress, <https://www.loc.gov/item/2017729658/>.

<sup>1</sup> **giddy** (adjective): dizzy

<sup>2</sup> **aria** (noun): a long accompanied song for a solo voice, typically one in an opera

## Text 3

### **50 years after being outlawed, redlining still drives neighborhood health inequities**

By Nadia Lathan, adapted by Fishtank Learning staff

*The following research was published in September 2023 by researchers from UC Berkeley School of Public Health to highlight the ways in which redlining, a discriminatory lending practice outlawed in 1968, continues to impact communities and contribute to racial and economic inequality today.*

- 1 Decades of redlining—a longstanding banking practice that blocked people of color from getting mortgages so they could buy homes—continue to perpetuate racial and socioeconomic inequality in the San Francisco Bay Area and across the country, according to ongoing research from UC Berkeley School of Public Health.
- 2 Although the practice has been illegal since 1968, multiple studies show that redlining's harmful legacy has left non-white communities struggling with air pollution, reproductive health disorders, and fewer urban amenities more than 50 years later.
- 3 "Historical mortgage redlining, one of the many policies designed to uphold structural racism through housing discrimination, has lasting consequences," said Xing Gao, a doctoral candidate who studies the relationship between urban environments and health. "This holds implications for future policymaking to center equity and justice when it comes to housing."
- 4 Redlining dates back to the Great Depression. Communities with a higher proportion of nonwhite residents were deemed inherently risky—and outlined in red. This discriminatory system was widespread and prevented nonwhite residents from obtaining mortgages. It created generations of injustice as many white Americans built home equity that they could pass down to their children while most nonwhite Americans could not.

#### **Worse air, water, noise pollution**

- 5 Those currently living in historically redlined neighborhoods are highly vulnerable to air, water, and noise pollutants and other health problems.
- 6 In 2022, while still working as a postdoctoral researcher, Dr. David J. X. González and his team found that residents in previously redlined neighborhoods lived in proximity to nearly twice the density of oil and gas wells as those in other areas. González also found that living near oil and gas wells exposes residents to numerous pollutants that can cause cardiovascular disease, impaired lung function, anxiety, depression, and preterm birth.
- 7 Because over 60% of previously redlined communities remain nonwhite, people of color are disproportionately exposed to greater levels of air pollution despite overall improvements in air quality across the country.
- 8 The paper revealed that harmful pollutants are overrepresented in these formerly redlined neighborhoods, thereby placing millions of people at risk.

#### **Less green space**

- 9 Access to parks, trees, and gardens in urban areas can potentially help reduce stress and improve well-being. However, studies have found that racially segregated neighborhoods are

less likely to have access to such green spaces and are more likely to experience noise pollution, poorer air quality, and lower incomes.

- 10 A 2017 study led by environmental health scientist Joan Casey found that communities with a higher proportion of racial and ethnic minorities had less green space than those with fewer minorities. Using satellite imagery, the team examined how green space changed over time in neighborhoods from 2001 to 2011. Not only did green areas decrease over the studied decade in predominantly nonwhite communities, there was also less of it to begin with.
- 11 Dr. Anthony Nardone took his findings a step further in a 2021 study and used HOLC [Home Owner Loan Corporation] maps to assess greenspace in historically redlined neighborhoods.
- 12 Nardone's results confirmed that green space declined alongside the grades of neighborhoods as a result of redlining, and that many areas historically designated as "less desirable" were covered in more asphalt and lacked trees and parks.
- 13 Discriminatory lending practices continue to have devastating effects on low-income and people of color nearly 100 years after the first redlined maps were created by the Home Owners' Loan Corporation in 1933. Residents in historically D-graded neighborhoods are highly susceptible to serious health complications such as cardiovascular disease and maternal morbidity due to decades of strategic disinvestment. Without considerable intervention to supply cleaner air, access to parks, and other environmentally enriching amenities to vulnerable communities, this trend is likely to continue. Further research into past and present discriminatory housing practices are thus the beginning of addressing racial inequities in public health.

Lathan, N. (2023, September 20). *50 Years after Being outlawed, Redlining Still Drives Neighborhood Health Inequities*. Berkeley Public Health; UC Regents.

<https://publichealth.berkeley.edu/news-media/research-highlights/50-years-after-being-outlawed-redlining-still-drives-neighborhood-health-in-equities>

6. What detail from **Text 2** could be best captured in a painting depicting the conditions created by redlining?
  - a. "We are things of dry hours and the involuntary plan" (Line 1)
  - b. "But could a dream send up through onion fumes" (Line 4)
  - c. "And yesterday's garbage ripening in the hall" (Line 6)
  - d. "We think of lukewarm water, hope to get in it." (Line 13)
7. In **Text 3**, Nadia Lathan's article on redlining, which of the following best evaluates the effectiveness of the argument regarding the long-term impact of redlining on community health?
  - a. The argument is not effective because it relies solely on anecdotal evidence from individual experiences in one region of the country.
  - b. The argument is effective because it uses extensive historical data and studies to show that redlining's impact persists, providing relevant evidence about environmental and health disparities.
  - c. The argument is persuasive primarily because it appeals to emotions rather than presenting concrete evidence or research about the environmental impact of redlining.
  - d. The argument is weak because it focuses only on recent studies without considering historical data from before the redlining practice was outlawed.

8. How does Brooks' presentation of daily life in **Text 2** and Lathan's presentation of redlining in **Text 3** build the reader's understanding of systemic inequality?
- The authors of both texts argue that systemic inequality has been resolved, with Brooks (Text 2) showing improved living conditions and Lathan (Text 3) providing data on economic gains.
  - The authors of both texts argue that redlining is the root cause of systemic inequity, with Brooks (Text 2) showing a personal example, while Lathan (Text 3) provides anecdotal evidence and statistics.
  - The authors of both texts (Text 2 and Text 3) focus on the success stories of individuals overcoming systemic barriers, which collectively offer an optimistic view of systemic inequality.
  - The authors of both texts show both immediate and long-term effects of systemic inequality, with Brooks' portrayal (Text 2) offers a personal and emotional perspective, while Lathan's analysis (Text 3) provides historical evidence.
9. Which of the following statements is likely to be supported by both Gwendolyn Brooks in her poem "kitchenette building" (**Text 2**) and Nadia Lathan in her article on redlining (**Text 3**)?
- The economic benefits of redlining have been equally distributed among all communities over time despite only benefiting white communities at the start.
  - Personal success stories show that working persistently towards a dream is all that is needed to overcome economic disadvantages.
  - Systemic inequalities often severely limit individuals' opportunities to achieve their dreams due to lack of resources and access to healthy living conditions.
  - Improved green spaces have significantly enhanced the quality of life for individuals in marginalized communities.



Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Directions:** Read each question carefully and select the best answer(s).

1. Which of the following would be considered something **ominous**?
  - a. A phone call from an unknown number is received, but no message is left.
  - b. A cryptic note is found in a locker that had not been there earlier in the day.
  - c. A family gathering in the park is postponed unexpectedly due to a rainstorm.
  - d. A couple driving to work is stopped by several red lights and decides to run the last light to make it on time.

2. Read the sentence.

The community center is dedicated to \_\_\_\_\_ a sense of belonging among local youth through various activities and programs.

What word best completes the sentence above?

- a. fostering
  - b. transforming
  - c. aspiring
  - d. enticing
3. Read the sentence.

The students felt that their efforts to avoid homework were **futile**, as the assignments seemed to keep piling up and were 3% of their overall grade.

What is the best meaning for the word **futile**, as used in the sentence above?

- a. Showing great attention to detail
  - b. Eager to know or learn
  - c. Filled with dramatic change
  - d. Incapable of producing any result
4. Read the sentence.

Even after her first design was rejected, the artist remained \_\_\_\_\_. She took the feedback, refined her ideas, and returned the next day with an even stronger concept.

What word best completes the sentence above?

- a. discouraged
- b. irritated
- c. undaunted
- d. hesitant

5. Which of the following is the best antonym for the word **deferred**?
- a. postponed
  - b. delayed
  - c. accelerated
  - d. suspended

6. Which of the following actions could be considered **eccentric**?
- a. Attending a weekly book club meeting
  - b. Wearing a tuxedo to a casual picnic
  - c. Hosting a family dinner every Sunday
  - d. Reading a sports blog each morning

7. Read the sentence.

The abandoned building began to **languish** as years of neglect took their toll.

What is the best meaning of the word **languish** as used in the sentence above?

- a. To thrive and prosper
  - b. To deteriorate or weaken
  - c. To be repaired and renovated
  - d. To be praised and admired
8. Which of the following is an antonym for the word **adept**? Select all that apply.
- a. skilled
  - b. clumsy
  - c. inept
  - d. talented
  - e. capable

9. Read the sentence.

The new software will \_\_\_\_\_ the way we manage our projects, making tasks more efficient and organized.

What phrase best completes the sentence above?

- a. defer
- b. sullen
- c. falter
- d. transform

10. Which sentence uses the word **exuberant** incorrectly?
- a. The artist's exuberant use of color brought his paintings to life, and gained him recognition in the community.
  - b. His exuberant celebration of the team's victory encouraged attendees to donate money to the fundraiser.
  - c. The scientist used an exuberant amount of caution while conducting the delicate experiment.
  - d. The garden was filled with exuberant flowers, blooming vibrantly in every direction.
11. For something to **falter** means for something to:
- a. Improve steadily
  - b. Fail to progress
  - c. Strengthen over time
  - d. Remain stable and consistent
12. Which of the following is a synonym for the word **plaintive**?
- a. jubilant
  - b. melancholy
  - c. exuberant
  - d. euphoric

13. Read the sentence.

Matilda's **aspiration** to become a doctor motivated her to work hard throughout medical school despite the discrimination she often faced as the only woman in her class.

What is the best meaning for the word **aspiration**, as used in the sentence above?

- a. A physical breath or inhalation
  - b. A strong desire or ambition
  - c. A family expectation
  - d. A casual hobby or interest
14. Which of the following sentences uses the word **sullen** correctly?
- a. When he provided the company with feedback on their performance, his sullen remarks were well-received by everyone.
  - b. The team was sullen as they celebrated their victory, which seemed unusual given the occasion.
  - c. His sullen decision to leave early was met with applause by those who had protested his attendance at the conference.
  - d. The sullen lights at the concert made everyone feel more energetic as they waited for their favorite band to begin playing.

15. Read the sentence.

Caroline's **expectant** gaze towards the stage indicated she was eagerly awaiting the start of the performance.

What is the best meaning of the word **expectant** as used in the sentence above?

- a. Disinterested and bored
  - b. Nervous and anxious
  - c. Eager and hopeful
  - d. Uncertain and doubtful
16. Which of the following would be considered something **enticing**? Select all that apply.
- a. A beautifully arranged platter of gourmet desserts, like cheesecake, each delicately crafted and artistically presented. The vibrant colors, delicious aromas, and elegant presentation make it irresistible to guests with a sweet tooth.
  - b. An empty room with minimal decor and no inviting features. The lack of color or decoration makes it feel uninviting and dull.
  - c. An unappetizing, cold meal that lacks flavor and has been sitting out for hours. Its appearance and temperature make it far from appealing and less likely to draw interest.
  - d. A brochure for a new fitness program that promises rigorous workouts and a strict diet plan. While it may offer health benefits, the demanding nature of the program might not be immediately appealing to everyone.
  - e. A preview of a new book with a gripping plot and intriguing characters, along with a few positive reviews. The potential for an engaging and immersive reading experience makes this option particularly appealing.
17. Which of the following sentences used the word **dreary** incorrectly?
- a. She found the historical lecture to be quite dreary, as it lacked any engaging content or visuals.
  - b. The overcast sky and continuous rain made the day feel particularly dreary and monotonous.
  - c. The rock band's performance was dreary and well rehearsed.
  - d. The bright, modern office with its open spaces and lively conversations was a stark contrast to the dreary cubicles of the old building.
18. Which situation does not describe someone feeling **forlorn**?
- a. After completing her first marathon and crossing the finish line, Laura was overwhelmed with happiness. She felt a rush of exhilaration, relishing the accomplishment and the supportive cheers from her friends and family.
  - b. After missing the graduation ceremony due to a sudden illness, Jenna sat alone in her empty apartment. As she stared at the photos of her classmates celebrating without her, and began to sob.
  - c. Michael sat quietly on the park bench, his shoulders slumped and eyes distant, feeling so alone after his long-time friends had moved to different cities.
  - d. When Sophie received a rejection letter for her dream job, she sat in her room, reviewing the application materials she had painstakingly prepared, and she felt like a failure.
  - e. As the final whistle blew and the scoreboard confirmed their defeat, Alex sat on the field, deeply disappointed that all their hard work had not led to victory for the second season in a row.

19. Read the sentences.

Antonio walked into the school cafeteria, scanning the room for a seat. He noticed a group of students laughing and chatting animatedly at one table, while another group was engaged in a heated discussion about the latest school project. In contrast, James sat alone at the far end, eating his lunch with an **indifferent** expression, completely unaffected by the buzz of activity around him. His interest in the social dynamics of the cafeteria made it clear he was more focused on finishing his meal than joining in on the chatter.

What is the best meaning for the word **indifferent**, as it is used in the sentences above?

- a. Enthusiastic and eager
- b. Unconcerned and apathetic
- c. Confused and disoriented
- d. Engaged and interested

20. Read the sentence.

Despite their differences, the two teams worked together \_\_\_\_\_ to achieve their common goal.

What word best completes the sentence above?

- a. hostility
- b. forlornly
- c. indifferently
- d. amiably

21. Read the sentence.

To **entice** students to finish their independent reading early, the teacher promised extra time for a class competition and a coveted reward for early finishers.

What does the word **entice** mean as used in the sentence?

- a. to warn someone about something
- b. to tempt or persuade someone to do something
- c. to force someone to follow a rule
- d. to confuse or distract someone

Student: \_\_\_\_\_ Examiner: \_\_\_\_\_ Date: \_\_\_\_\_

Words Read Correctly: \_\_\_\_\_ Errors: \_\_\_\_\_

### Excerpt from *A Raisin in the Sun*

You wouldn't understand yet, son, but your daddy's gonna make a transaction...	12
a business transaction that's going to change our lives... That's how come one day	26
when you 'bout seventeen years old I'll come home and I'll be pretty tired, you	41
know what I mean, after a day of conferences and secretaries getting things wrong	55
the way they do... 'cause an executive's life is hell, man—( <i>The more he talks the</i>	71
<i>farther away he gets</i> ) And I'll pull the car up on the driveway... just a plain black	88
Chrysler, I think, with white walls—no—black tires. More elegant. Rich people	101
don't have to be flashy ... though maybe I'll have to get something a little	115
sportier for Ruth—maybe a Cadillac convertible to do her shopping in ...	127
And I'll come up the steps to the house and the gardner will be clipping away at the	145
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Hansberry, Lorraine. *A Raisin in the Sun*. Vintage, 2004. Print. Pages 108-109.

### Excerpt from *A Raisin in the Sun*

You wouldn't understand yet, son, but your daddy's gonna make a transaction... a business transaction that's going to change our lives... That's how come one day when you 'bout seventeen years old I'll come home and I'll be pretty tired, you know what I mean, after a day of conferences and secretaries getting things wrong the way they do... 'cause an executive's life is hell, man—(*The more he talks the farther away he gets*) And I'll pull the car up on the driveway... just a plain black Chrysler, I think, with white walls—no—black tires. More elegant. Rich people don't have to be flashy ... though maybe I'll have to get something a little sportier for Ruth—maybe a Cadillac convertible to do her shopping in ... And I'll come up the steps to the house and the gardner will be clipping away at the hedges and he'll say, "Good evening, Mr Younger." And I'll say, "Hello, Jefferson, how are you this evening?" And I'll go inside and Ruth will come downstairs and meet me at the door and we'll kiss each other and she'll take my arm and we'll go up to your room and see you sitting on the floor with the catalogues of all the great schools in America around you... All the great schools in the world! And—and I'll say, all right son—it's your seventeenth birthday, what is it you've decided? Just tell me where you want to go to school and you'll *go*. Just tell me, what it is you want to be—and you'll *be* it... Whatever you want to be—Yessir!

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# Texts & Supporting Readings



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