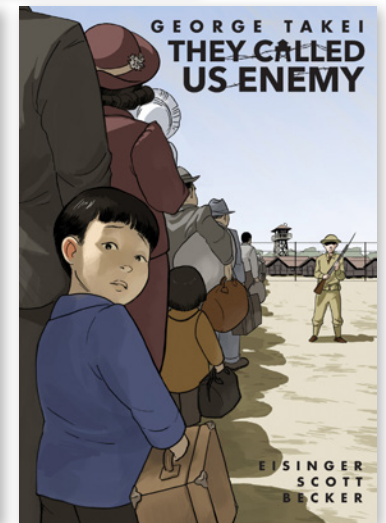
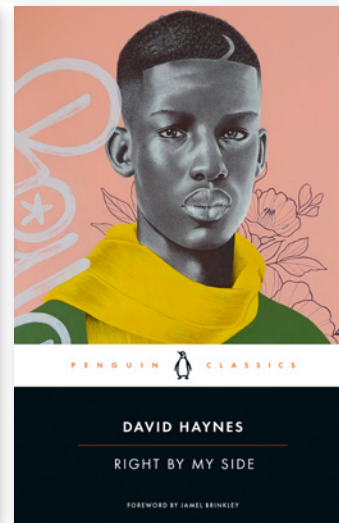
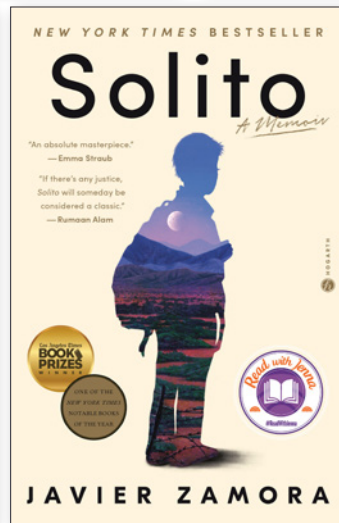
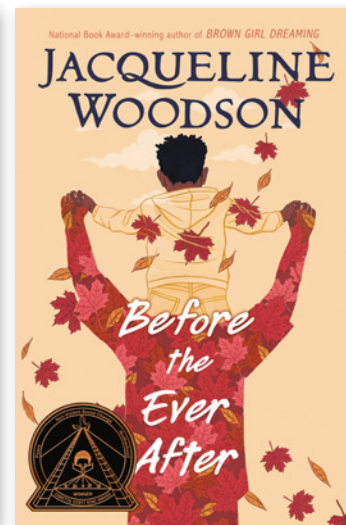
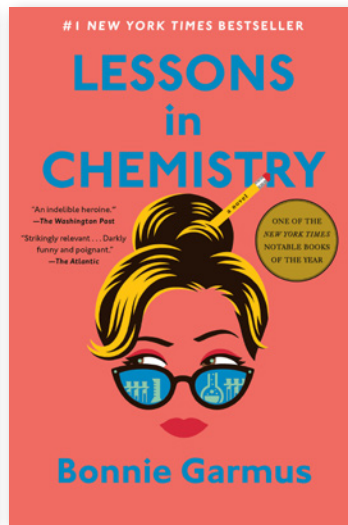


THEMATIC GUIDE

Contemporary and Classic Pairings
HIGH SCHOOL



Paired texts provide relevance and open entry points to new ideas and cultures. Bringing classic and contemporary books together helps students determine similarities and differences in style, structure, and essential truths. The books and activities in this guide encourage students to read, write, discuss, and take action on both matters of literary merit and issues of social justice.

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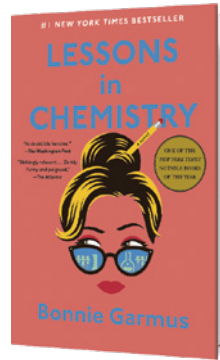
Introduction

High-quality literacy instruction centers around complex, grade-level texts that build student knowledge and comprehension. Yet according to the latest research by Student Achievement Partners, classroom texts must be more than essential—they must be equitable, as well. Dr. Rudine Sims-Bishop’s work in multicultural and multigenre pedagogy has taught us that in a culturally responsive classroom, text selections provide mirrors that reflect student lives, windows into the experience of others, and sliding glass doors that provide opportunities to explore new worlds through text. Equitable text selection, then, includes both classical works that build disciplinary knowledge and contemporary texts that inspire connection and change. Paired texts, also known as companion texts, hook readers, provide relevance, and open entry points to new ideas and cultures. When students read classic and contemporary texts together, they use high-level thinking to determine similarities and differences in style, structure, and essential truths. The books and activities in this guide, used in part or in their entirety during book circles or whole-class instruction, encourage students to read, write, discuss, and take action on both matters of literary merit and issues of social justice.

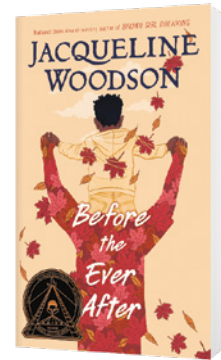
About the Titles in this Collection



This Is My America
KIM JOHNSON
978-0-593-11879-5
Paperback | Ember
416 pages | \$13.99 | Lexile: HL640L
Also available: E-Book, Audio Download



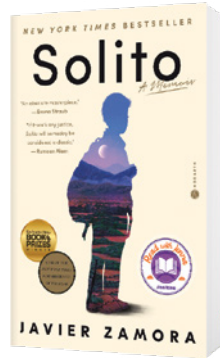
Lessons In Chemistry:
A Novel
BONNIE GARMUS
978-0-385-54734-5
Hardcover | Doubleday
400 Pages | \$29.00
Also Available:
E-Book, Audio Download



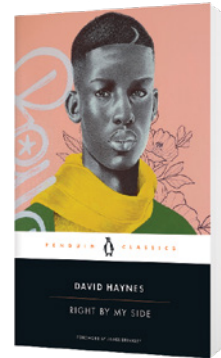
Before the Ever After
JACQUELINE WOODSON
978-0-399-54544-3
Paperback | Nancy Paulsen Books
176 pages | \$8.99 | Lexile: 780L
Also available: E-Book, Audio Download



The Vanishing Half: A Novel
BRIT BENNETT
978-0-525-53696-3
Paperback | Riverhead
400 pages | \$18.00
Also available: E-Book, Audio Download



Solito: A Memoir
JAVIER ZAMORA
978-0-593-49808-8
Paperback | Hogarth
416 pages | \$18.00
Also available: E-Book, Audio Download



Right by My Side
DAVID HAYNES
978-0-14-313755-9
Paperback | Penguin Classics
208 pages | \$16.00
Also available: E-Book, Audio Download



They Called Us Enemy
GEORGE TAKEI, JUSTIN EISINGER,
STEVEN SCOTT, HARMONY BECKER
978-0-593-11879-5
Paperback | Top Shelf Productions
208 pages | \$19.99

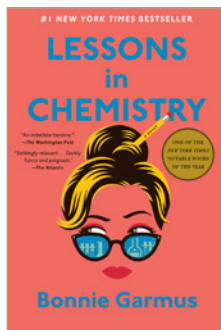
Listed below are brief summaries of the books in this guide:



***This Is My America* by Kim Johnson**

paired with *To Kill a Mockingbird* by Harper Lee

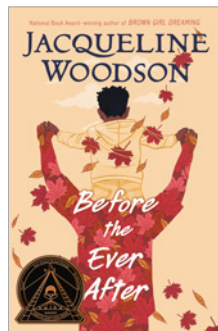
Seventeen-year-old Tracy fights to save both her father and brother from a justice system that has proven time and again to be unjust. Readers of both the classic and contemporary texts can explore family relationships and what it means to be an advocate fighting for racial justice.



***Lessons in Chemistry* by Bonnie Garmus**

paired with *The Scarlet Letter* by Nathaniel Hawthorne

Elizabeth Zott is an intelligent, skilled chemist. But she is also a female in mid-century America, so when she becomes pregnant out of wedlock, she is immediately fired and forced to find her own path. In both Garmus's and Hawthorne's texts, the reader is compelled to analyze societal norms and the treatment of women historically and in the current day.



***Before the Ever After* by Jacqueline Woodson**

paired with *The Great Gatsby* by F. Scott Fitzgerald

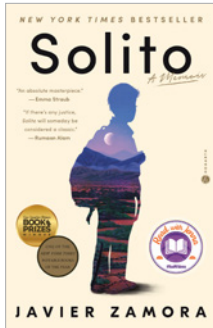
ZJ's dad is a retired boxer suffering from a debilitating head injury. As adolescent ZJ and his family try to piece together a new normal, they are confronted with the harsh realities of professional sports. In both texts, readers reflect on the role of narrative voice and the characterization of larger-than-life heroes who struggle to deal with the end of their glory days.



***The Vanishing Half* by Brit Bennett**

paired with *Great Expectations* by Charles Dickens

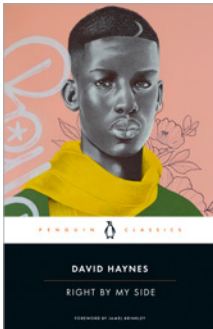
Desiree Vignes has returned to the small Southern town she escaped as a teen. Accompanied by a daughter and no husband, and with no sign of her identical twin, Desiree must confront her past and its influence on the lives of all she loves. Students will reflect on themes of race, class, expectation, and the implication of “passing” for someone else.



Solito by Javier Zamora

paired with *The Odyssey* by Homer

Nine-year-old Javier is confronted with both life-threatening impediments and life-saving interventions on his harrowing journey from El Salvador to the United States. Desperate to reunite with his parents, Javier must come to depend on others, as well as himself, in order to survive. Readers of both texts will explore themes of maturity, migration, and the meaning of home.



Right by My Side by David Haynes

paired with *The Catcher in the Rye* by J.D. Salinger

Marshall Field Finney is a black teenager at a mostly white, Midwest suburban high school. Abandoned by his mother and often neglected by his father, a sullen yet brilliant Marshall struggles to find his place in his family, community, and the quickly approaching adult world. Readers of both books will make connections in character, voice, and coming-of-age themes.



They Called Us Enemy by George Takei, Justin Eisinger, Steven Scott, and Harmony Becker

paired with *The Crucible* by Arthur Miller

Incarcerated by their own government in an internment camp for Japanese Americans, young George's family struggles to survive amidst the fear, prejudice, and racism prevalent during World War II. Readers of this graphic memoir, as well as the classic play, will consider how different times and genres address the themes of political persecution and personal integrity.



To Kill a Mockingbird

HARPER LEE

The following classroom strategies engage students in reading, writing, thinking, and speaking. For each pairing, activities are provided to build knowledge, analyze text, and clarify relevance.

1 THIS IS MY AMERICA and TO KILL A MOCKINGBIRD

1.1 Thin Slides

Build or connect to previous knowledge around Jim Crow laws, lynching, mobs, and white supremacy in America by challenging students to research specific topics and produce “thin slides” to be published on a shared class slide deck. Explain that by the end of the period, students will be able to answer the following question: How have specific laws, movements, individuals, organizations, and events led us to the current state of racial justice in America?

With thin slides, students claim a slide and post images and phrases or summaries on it before sharing with classmates. Images can be copied from the internet or hand-drawn and uploaded using the computer camera. Explanations can be presented aloud or recorded on the slides using Mote or another recording tool. As an extension, ask students to hyperlink their slides with websites, infographics, video clips, or podcasts. Classmates can listen and take notes together or peruse slides online. For more on thin slides, including directions, examples, and templates, see <https://prhlink.com/eduthinslide>. Possible topics and resources can be found here: <https://prhlink.com/thinslideexample>.

1.2 DIDLS Comparative Analysis

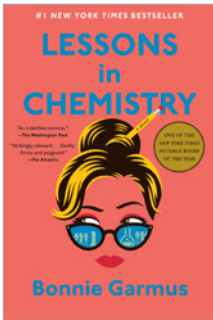
In both *This Is My America* and *To Kill a Mockingbird*, a daughter confronts racism, fear, and an angry community crowd in order to support her father. Using the DIDLS analysis framework (diction, images, details, language, and sentence structure), ask students to determine similarities and differences in characterization and author’s purpose. Students can compare Scout Finch’s address to the Maycomb lynch mob (chapter 15) with Tracy Beaumont’s Ebenezer Church speech after the cross burning (p. 308). Direct students to create a three-column chart. One column includes the DIDLS categories. A second column provides space to analyze Tracy’s speech for each of these devices, and the third column provides similar space for Scout’s address. A sample chart is provided here: <https://prhlink.com/DIDLSSample>.

Once students have completed their chart, they can share their analysis with a classmate, noting similarities and differences in the authors' intents as evidenced by the comparative analysis. For example, students might note that while Scout asks pointed questions, Tracy makes short, direct statements. Yet both daughters make effective appeals to the crowd's humanity. Discuss with the class: *How does a close study of literary devices inform our understanding of author's purpose? What does a comparison of these two crowd scenes, set almost a century apart, tell us about racism, fear, and bravery? What is inspiring about Tracy's and Scout's words and actions?*

1.3 Three Whys Thinking Routine

Both novels revolve around the intersection of racism and a flawed criminal justice system, providing compelling questions such as "Is justice always just?" In *This Is My America*, Tracy introduces her community to "Know Your Rights" workshops and the Innocence X organization, both of which empower citizens to confront racial injustice. Explain to students that these same or similar organizations are currently at work in our society. Invite students to explore the NAACP's Know Your Rights website (<https://prhlink.com/NAACPrights>) and the website for the Innocence Project (<https://prhlink.com/innocenceproject>). Ask students to analyze these resources by applying Project Zero's Three Whys thinking routine (<https://prhlink.com/threewhys>), which helps students determine the significance of an issue while keeping global, local, and personal connections in mind. While reviewing one or both websites, students should ask themselves:

- Why might this [topic, question] matter to me?
- Why might it matter to people around me [family, friends, city, nation]?
- Why might it matter to the world?



2 LESSONS IN CHEMISTRY and THE SCARLET LETTER

2.1 Lyric Analysis

Before reading the text(s), build relevance by posing the following essential question: How do authors and artists address the intersection among gender, power, and identity? Provide students with lyrics to Taylor Swift’s song “The Man” (<https://prhlink.com/themanlyrics>). Ask students to read the lyrics individually and make note of any words or phrases that address the essential question or indicate an overall message. Next, show students the official music video including onscreen lyrics (<https://prhlink.com/themanmusicvideo>). While watching, students should make additional annotations about the performance and how its choreography, costuming, and artistry underscore, extend, or alter their understanding of the song’s lyrics. Students can meet in pairs, discuss thinking, and write a short, written statement that addresses how Swift uses her art to address the intersectionality of gender, power, and identity. Written statements can be posted digitally on Padlet.com or Jamboard, where classmates can provide each other feedback.

Discuss with the class how Garmus’s and Hawthorne’s novels, while set in two different bygone eras, address these issues. As they progress through the novel(s), students can build a themes tracker for text evidence that aligns with issues of gender, power, and identity.

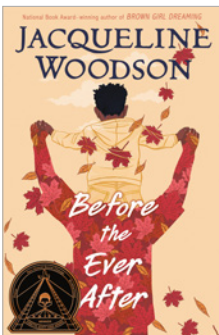
2.2 Claims/Evidence/Reasoning (CER)

Elizabeth Zott in *Lessons in Chemistry* and Hester Prynne in *The Scarlet Letter* are both shamed for promiscuity. Ask students to review chapter 2 of *The Scarlet Letter* and chapters 12-13 of *Lessons in Chemistry*. Ask students to annotate specific words, phrases, and sentences that illustrate how the character is judged for her appearance, behavior, or moral judgment. Next, distribute a copy of *The Atlantic* article “Nobody Should Care About a Woman’s ‘Body Count,’” which explores how “popular internet personalities are peddling repressive, misogynistic ideas” (<https://prhlink.com/atlanticgenz>). Direct students to highlight text illustrating the author’s claims, as well as evidence she provides to support her claims. After reading, discuss student responses. Questions might include: *How is misogyny perpetuated by multiple genders? In what way does social media promote contemporary “slut shaming”? What evidence from The Atlantic article supports your view? What connections do we see*

between the novels and the way misogyny is perpetuated in our society? Provide scaffolding by allowing students to discuss their reasoning with a partner or group before presenting to the class. As an extension, students might find examples from social media or news outlets that demonstrate how misogyny continues to be perpetuated in our society.

2.3 Political Cartoon Analysis

Ask students to analyze a recent editorial cartoon in order to draw connections between *Lessons in Chemistry*, *The Scarlet Letter*, and current events. Provide a copy of Peter Kuper’s *New Yorker* editorial cartoon that depicts a female Puritan suspended over a river (<https://prhlink.com/PeterKuperimage>). The picture’s caption reads, “If she floats, she’s a witch. If she sinks, maybe she had a point about women’s rights.” Using the observe, reflect, question protocol, ask students to work independently or in pairs to analyze the image’s objects and words, possible meanings, and broader implications. A template for this activity is provided by the Library of Congress at <https://prhlink.com/locpoliticalcartoon>. After students have recorded their thinking, hold a class discussion. Ask: *What do we see in regards to balance and power in this image? What attitudes and assumptions does the image illustrate, and how were they relevant in the Puritan era, mid-twentieth century America, and today?* Ask students to provide specific examples.



3 BEFORE THE EVER AFTER and THE GREAT GATSBY

3.1 Dialectic Journal

In both *The Great Gatsby* and *Before the Ever After*, characters long for an idealized past that is forever lost. To promote active reading and to explore the theme of glory days in both novels, ask students to keep a dialectical response journal on this specific theme while reading chapter 5 of *The Great Gatsby* and the “Used to Be” section of *Before the Ever After* (pp. 82–83). Dialectical response journals are double-column templates that list specific quotations and excerpts from the novel on the left and responses to text on the right. Responses might include analysis, questions, connections, reactions, or any other notes that help students engage with the text and the theme of glory days or the elusive past. In chapter five of *The Great Gatsby*, students might mention the broken clock, Gatsby’s shirts, or the line “There must have been moments even that afternoon when Daisy tumbled short of his dreams.” In *Before the Ever After*,

students might take note of the repeated lines “Used to be” and “Just feels like that. Just. Feels. Like. That.” These response journals can be brought to book circles, small-group activities, and class seminars, providing students with textual evidence to support their thinking and discussion. The journals can also provide ideas and support for culminating writing products.

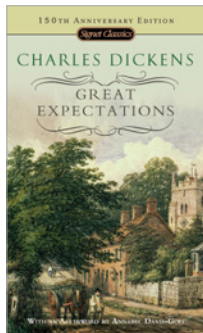
3.2 Four A’s Protocol

In Before the Ever After, ZJ’s dad is a former football player who suffers from chronic traumatic encephalopathy (CTE). Build awareness and encourage action by watching a TED Talk and annotating a related article using the 4 A’s Protocol (<https://prhlink.com/NSRF4A>). First, show students the TED Talk “Can I Have Your Brain? The Quest for Truth on concussions and CTE” (<https://prhlink.com/TEDCTE>). As they watch, students should note CTE symptoms that align with what they see in Woodson’s novel. Next, ask students to read “110 N.F.L. Brains” (<https://prhlink.com/NYTNFL>), the article referenced in the video. As they read, students should apply the 4 A’s, noting author’s assertions, reader’s agreements and arguments, and any aspirations that emerge as a result of reading about this critical social issue. Afterwards, students share their annotations. Discuss: *What actions might one take to address our culture’s CTE problem?* Students can also read “After the game is over,” which provides evidence of racial disparities among NFL players’ post-career health (<https://prhlink.com/HarvardNFL>). Ask students: *Are black athletes exploited in our society? How might we describe the intersection between race, class, and sports in our country?* To connect to *The Great Gatsby*, ask: *Why does James Gatz feel he must attain quick wealth in order to achieve his dreams? What does he sacrifice? In what ways is he exploited? How are Gatsby and ZJ’s dad both victims of broken dreams and false promises?*

3.3 Spotify Playlist

Music plays a significant role in both *Before the Ever After* and *The Great Gatsby*, evoking a sense of time and facilitating a means of escape. Invite students to listen to songs or artists mentioned in chapter 3 of *The Great Gatsby* and the “Our Songs” section of *Before the Ever After* (pp. 105–106). Songs in Fitzgerald’s novel include “The Sheik of Araby,” “Love Nest,” “Three O’Clock in the Morning,” and “Ain’t We Got Fun.” In Woodson’s text, artists include Digable Planets, Arrested Development, Menudo, and Boyz II Men. Links can be posted on a shared online document or bulletin board such as Padlet.com, Google Classroom, or Jamboard. Students can work in partners or small groups as they listen to the various songs. Ask students to discuss and then post their thinking on the shared document: What is the song or

this artist’s music about? What mood might it evoke? Why is this music significant to the character or to this scene in the novel? Students can read and respond to their classmate’s posts, as well. As a follow-up, invite students to create a personal Spotify playlist using an online template or document. Students can identify an overall purpose for their playlist as well as explanations for their selections. As a class, discuss: *How do authors, artists, and individuals use music to develop characterization, establish author’s purpose, and evoke a specific mood or point of view?*



4 THE VANISHING HALF and GREAT EXPECTATIONS

4.1 Identity Chart

Challenge students to think critically about how identity is formed, both in the texts as well as in society. According to the organization Facing History and Ourselves, identity charts can “deepen students’ understanding of themselves, groups, nations, and historical and literary figures.” Before asking students to create a chart for one of Bennett’s or Dickens’s characters, model an exemplar chart for the class. Place the character’s name in the center of a starburst. At the end of each ray extending from the character’s name, fill in a text box with a short, defining characteristic or phrase. For example, descriptors for Desiree in *The Vanishing Half* might include “true to herself,” “single mom,” and “proud.” For Pip in *Great Expectations*, one might choose “a pawn,” “victim of classism,” and “ambitious.” After seeing an example, students create their own charts for a different character in the novel. Prompt students to think even more critically by facing some arrows inward and others outward. The rays facing inward reflect how characters see themselves, while the rays facing outward depict the way they are seen by society. The goal is to reflect on how identity is shaped and stereotypes are built by both internal and external factors, not only in the text, but in students’ lives as well. Once the chart is complete, students can synthesize their reflection in a summary statement at the bottom of the page. The summary statements can stand alone or can initiate more extended writing products. Finally, students can create their own identity charts and, if they choose, share them with peers in order to build community and challenge stereotypes. For templates and more information about identity charts, see (<https://prhlink.com/identitychart>).

4.2 Step In, Step Out, Step Back

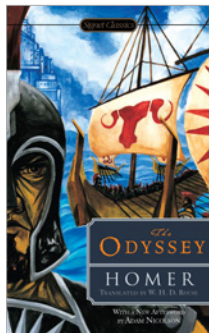
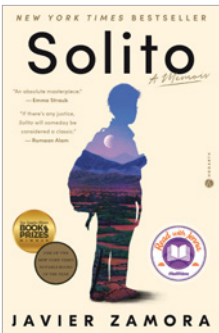
Build knowledge and perspective around the tradition of racial “passing”

in America. Ask students to meet in groups and review several resources: the NPR article entitled “A Chosen Exile: Black People Passing In White America” (<https://prhlink.com/nprcodeswitch>), the accompanying audio, and a trailer from the 1959 acclaimed film *Imitation of Life* (<https://prhlink.com/imitationoflife>). Groups should stop and discuss each resource as a group before moving to the next one, applying the “Step In, Step Out, Step Back” strategy (<https://prhlink.com/thinkingroutine>). In “step in,” students discuss what the person or character in the text is feeling, believing, or experiencing. Next, in “step out,” they determine what more could be learned to better understand the person’s outlook. Finally, in “step back,” group members reflect on their own perspectives and how it feels to look at another’s point of view. Back in the large group, facilitate a discussion around “passing,” performing, and identity. Are people who choose to “pass” simply performers in their own life? Are they transforming identity, or are they imitating life? According to the author of the NPR article, “To write a history of passing is to write a history of loss.” How does this ring true in *Great Expectations* and *The Vanishing Half*? What is gained by Pip and Stella when they forsake their families to fit in? What is lost or vanished? As an extension, challenge students to make connections to their own knowledge and experience. After reviewing discussion norms that ensure respect and equity of voice, ask students: *What forms of “passing” do we see in current society? How do we react? What is gained, what is lost, and why?*

4.3 Fishbowl Discussion

The theme of upward mobility is central in both *The Vanishing Half* and *Great Expectations*, where main characters dream of achieving more than their parents did. Challenge students to examine the reality of upward mobility in their own generation. Share with the class the interactive chart from Visual Capitalist entitled “The Decline of Upward Mobility in One Chart” (<https://prhlink.com/mobilitychart>). As they study the interactive chart, students should generate questions, writing each one on a separate index card or sticky note. Questions might include: “What is the reason the United States has more income inequality than similar nations?” or “Why aren’t unions as active as they used to be?” Collect the sticky notes and set up the room for a fishbowl discussion, where a small group sits in an inner circle surrounded by the rest of the class in an outer circle. Students in the fishbowl address one student-generated question at a time, using the chart, the texts, and their own experience as evidence for their reasoning. Meanwhile, students in the outer circle take notes on speakers’ participation and critical

thinking in order to provide feedback. After ten to fifteen minutes, the circles flip and observers move into the fishbowl. At the end of the activity, discuss the report’s assertion that “Long story short, the American Dream is still alive—it’s just becoming harder to come by.” Students might also read the *USA Today* article “The American Dream has always been elusive. Is it still worth fighting for?” (<https://prhlink.com/USATodaygenz>). The article asks readers to submit answers to two questions: *What is the American Dream?* *What does the American Dream mean to you?* Students can compose a quick write response or submit answers via the newspaper’s online form.



5 SOLITO and THE ODYSSEY

5.1 Geo-Tour

Geo-tours are interactive, digital maps that build student engagement when reading about distant lands. Many such maps exist for *The Odyssey*, such as National Geographic’s “Travels of Odysseus” geo-tour (<https://prhlink.com/NatGeomap>). Students can track specific locations as they read about Odysseus’s travels and travails. To integrate higher-level thinking, students can create their own interactive maps for either *The Odyssey* or *Solito*. First, students select an image of specific places in the text. Using an interactive image tool, such [Canva.com](https://www.canva.com) or [Thinglink.com](https://www.thinglink.com), students then curate a collection of text, video, and audio links to post on the image, providing summary, analysis, or additional information at various spots along the journey. Students can post their products to a common location and take geo-tours of classmates’ maps. A follow-up discussion might include questions such as: *How does place impact one’s story?* *Did Odysseus and/or Javier leave home or find home?* *How does a study of their journeys support or extend comprehension of these texts?*

5.2 Socratic Seminar

In *Solito* and *The Odyssey*, Javier and Odysseus both navigate treacherous terrain and dangerous forces on their journey through multiple lands. Build knowledge, relevance, and civil discourse around the push and pull factors that facilitate such journeys by exploring America’s current migration crisis along the southern border. Ask students to familiarize themselves with the reasons for the recent border surges – and the factors influencing individuals to seek asylum in the United States. First, ask students to consider all the possible factors they already know that “push” people from Central and South America and “pull” them to the United States. Students

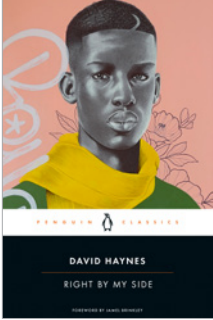
should consider economic, environmental, political, personal, and physical factors. Next, show students two sources to expand their knowledge: the video “Voice of America Unpacked: Root Causes of Central Americans’ Migration to the U.S.” (<https://prhlink.com/rootcauses>) and the *New York Times* article “Title 42 is Gone, but Not the Conditions Driving Migrants to the U.S.” (<https://prhlink.com/NYtmigrants>). As students see additional push factors, they should add these reasons to their original list.

Students should now have enough background to hold a Socratic seminar about immigration in America. During the discussion, ask a low-risk opening question to encourage total class participation in a round-robin response, such as “What one word or phrase identifies why so many people are crossing our border?” Then move to a core question for the purpose of digging deeper, such as “What evidence or examples can you provide to support your answer?” Students should cite facts and statistics from the text or article or their own experience. End the discussion with a closing question that promotes personalization, such as “How might the factors we’ve discussed influence your ideas, values, and actions around the topic of immigration?” Afterwards, ask: *How did the seminar deepen our understanding of Solito?* For classes new to seminars, consider scaffolding the activity with small-group breakouts throughout the discussion.

5.3 Culminating Writing Assessment

A culminating assessment provides students with a frame for reading and analyzing novels, and it provides a personalized, formal writing opportunity at the end of the reading. Students should be introduced to this prompt prior to reading so that they read with a purpose. Prompts should be complex enough to encourage critical thinking and to promote a variety of student responses. Students can apply thinking and evidence from reading annotations and other class activities as they respond to the prompt. Culminating writing prompts from *The Odyssey* and/or *Solito* might include:

- Write an essay in which you analyze how Zamora’s distinctive style reveals his purpose in *Solito*. Techniques distinctive in Zamora’s text include humor, nonlinear narration, diction, and motifs. Support your thesis with examples and details from the text.
- Analyze how *Solito* or *The Odyssey* both align with and depart from the traditional hero’s journey through purposefully chosen literary techniques such as point of view or perspective. Use explicit text evidence to support your thesis.



The Catcher
in the Rye

J.D. SALINGER

6 **RIGHT BY MY SIDE** and **THE CATCHER IN THE RYE**

6.1 Courageous Conversation Compass

In *Right by My Side*, English teacher Miss O’Hare attempts and fails to lead lessons on race. Discuss with students the importance of talking about race and other sensitive topics, and the safety mechanisms that provide a safe space for us to listen to and learn from one another. Explain that by reflecting on each other’s lived experience, we build community. One topic central to Haynes’s novel is school segregation. Share with students the NPR article entitled “The U.S. student population is more diverse, but schools are still highly segregated” (<https://prhlink.com/NPRreport>). Ask students to read and annotate the article individually before applying the “Courageous Conversation Compass” (<https://prhlink.com/CDNconvos>) in order to internalize the topic of school segregation. The compass routine helps students understand how they and others respond to uncomfortable topics, with the goal of respectful and productive discussion around important issues. Students should decide if they are approaching the topic of school segregation through a moral, intellectual, social, or emotional point of view. Once students have established their personal compass point, they should move to small groups, where they will take turns identifying their compass point, sharing their point of view about the article, and referring to evidence from the novel whenever possible. After small-group discussions, gather as a class and ask: *How does considering others’ perspectives help Marshall establish his identity and value his community in Right by My Side? How can we strengthen our class community by considering what we have in common, as well as what makes us different?*

6.2 Double Bubble Map

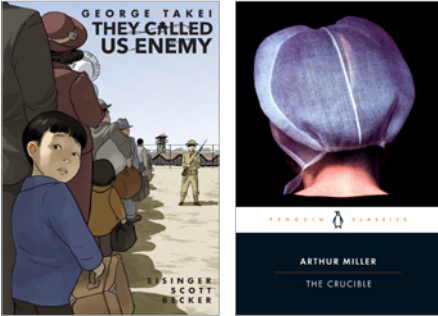
Challenge students to create a character study using a double-bubble, compare-and-contrast map (<https://prhlink.com/doublebubble>). After students have read parts or all of both texts, pose the question: “How is Marshall Field Finney a more contemporary version of Holden Caulfield?” First, students will choose one of the characters to analyze with text evidence. For example, a student might characterize Holden as “alienated” and cite his inability to call Jane. Or, a student who considers Marshall “cynical,” can reference a scene where he reacts to Miss O’Hare. Once they have completed their individual work, students who analyzed Marshall should pair up with classmates who analyzed Holden. Partners discuss

each other's thinking and, together, create a character double-bubble map, similar to a Venn diagram. A circle labeled "Holden" appears on one side of the page, with a circle labeled "Marshall" directly across from it. Students discuss their individual analysis, find similarities, and create bubbles for these in between the two main character circles. Traits that set the characters apart go on the outside of each character bubble. Partners should support all traits with text evidence on the map. When partners have completed their work, direct them to "take it off the map" by composing a compare-and-contrast statement addressing the original question: "How is Marshall Field Finney a 1980s' version of Holden Caulfield?" Provide sentence frames as needed, such as "While both Holden and Marshall are _____, Marshall's _____ and _____ make him a more _____ version of Holden Caulfield."

6.3 Multimedia Storytelling

In *Right by My Side*, Marshall uses storytelling to reflect on his history and to build the resiliency he needs to become an adult. Marshall says of storytelling, "You start telling, and once you get going like that, you can't stop. Before you know it, you come to the end, and, if you're lucky, you've figured something out" (p. 8). Share with students the infographic "What Stories Do for Us" from the National Museum of African American History and Culture (<https://prhlink.com/whatstoriesdo>). Discuss how the points in the graphic apply to Marshall Field Finney and Holden Caulfield. Explain that students will have the opportunity to journal throughout their reading of *Right by My Side* and *The Catcher in the Rye* in order to answer the essential question: "Who, what, or where is elemental to my story?" Students will write about topics significant to the novels and to their own lives, such as places they return to, what bothers them most, times they have forgiven an adult, instances they've been wrong, or what makes a community. Once students have finished reading the texts and journaling parts of their personal stories, ask them to look back at their writing to select pieces they would like to develop more and produce a multimedia memoir that tells their story. Just as Marshall and Holden learn that people and places are essential to their identity and their journey towards adulthood, student writers should select people, places, activities, or objects elemental in their life and make those the basis for their project. Possible formats for the multimedia memoir might include a podcast, a TED Talk-type video, a digital story, or an interactive web page.

Classroom Activities



7 THEY CALLED US ENEMY *and* THE CRUCIBLE

7.1 See, Think, Wonder

Build knowledge around the legacy of Japanese American internment and the tradition of “witch hunts” with a documentary collection by famed photojournalist Dorothea Lange. In this collection, Lange captures images of American citizens, adults and children alike, who are forced to abandon their lives and livelihoods due to racial fear after the Pearl Harbor attack (<https://prhlink.com/NYTphotos>). Share the collection of photographs with students and ask them to reflect and respond by applying the see, think, wonder thinking routine (<https://prhlink.com/seethinkwonder>) or by using an image analysis template from the Library of Congress (<https://prhlink.com/photosandprints>). Provide time for students to share their reflections with a partner before discussing with the class. As a group, talk about surprising, ironic, or impactful images. Students may cite the irony in children pledging allegiance to the American flag and the “I am an American” sign. Or, they may question the rationale in the “All persons of Japanese ancestry” poster. Ask students: *In what ways might the roundup of Japanese American citizens be seen as a “witch hunt”?* Next, show students the witch hunt wall project from the Salem Witch Museum in Salem, Massachusetts (<https://prhlink.com/salemwitchhunt>). The project suggests that all witch hunts share a similar formula: fear + trigger = scapegoat. Ask students to suggest their own examples of witch hunts from history and current day that fit this formula. Examples might be found in the LGBTQ+ population, in communities of color, or in religious persecution. Student examples can be submitted to the Salem Witch Museum and added to the project, or they can form a three-columned bulletin board posted in the classroom or school.

7.2 Character Comparison/Contrast

George’s father in *They Called Us Enemy* and John Proctor in *The Crucible* are principled men who pay a high price for their refusal to save themselves by admitting to unjust accusations. Ask students to compare these two characters using the “cyber sandwich” protocol, which is a three-part think, pair, share analysis framework. Start by posing a compelling question to the class: *How do characters reveal themselves in the face of persecution?* In part one, students take ten minutes to research. They should look for and

record text evidence, including words, actions, and descriptions, that reveals information about the characters. In the graphic memoir, students should look closely at illustrations as well as captions, and in the play, students should examine stage directions in addition to dialogue. After students have completed gathering text evidence, they are ready for part two, where they share their thinking and create a Venn diagram comparing and contrasting the two characters. In step three, each partner works independently to write a summary paragraph answering the compelling question citing the text evidence for support. Discuss as a class: *How does a comparison of these two characters from vastly different eras inform our understanding of literary devices such as characterization and the theme of personal integrity? Can you think of additional, similar characters in literature, history, or current society?*

7.3 Lenses for Dialogue

Both *They Called Us Enemy* and *The Crucible* employ specific structural devices that reveal author purpose and tone. In Takei's graphic memoir, the authors blend images, captions, and word balloons to evoke a sense of time and place. In Miller's drama, the playwright utilizes detailed stage directions combined with dialogue to do the same. One thinking routine that works well for visual literacy analysis is the "Lenses for Dialogue" analysis strategy (<https://prhlink.com/lensesdialogue>). In this routine, students look closely at an excerpt from one or both texts, with special attention to genre-specific tools like captions, images, and playwright notes. Next, students identify a "lens" by which they are thinking about the text, including race, ethnicity, gender, culture, or something else, and they share that lens with the small group. In the next step, groupmates ask questions to learn more about the classmate's lens. Finally, students take another look at the text and discuss what they now think about the work's purpose or meaning, based on their lenses discussion. After small groups have completed discussion, ask the class as a whole: *How does perspective influence the meaning we derive from visual text?* (Consider both author's and audience's perspective here.)

About the Author of This Guide

Laura Reis Mayer is a professional learning coach and consultant from Asheville, NC. She develops content and facilitates learning for national education organizations. A twice-renewed National Board Certified Teacher she taught middle, high school, and college English, speech, drama, and literacy. She has written more than thirty teacher guides for multiple publishers.

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