

**TEACHER RESOURCE FOR *THE HELP* BY KATHRYN STOCKETT**

This resource with its aligned lessons and texts can be used as a tool to increase student mastery of Ohio’s Learning Standards. It should be used with careful consideration of your students’ needs. The sample lessons are designed to target specific standards. These may or may not be the standards your students need to master or strengthen. This resource should not be considered mandatory.

**ANCHOR TEXT**

[THE HELP](#)

(Order Copies from CCS Book Warehouse)

**SHORTER LITERARY TEXTS**

Available [HERE](#)

**INFORMATIONAL TEXTS**

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**MEDIA/VISUAL TEXTS**

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**COLUMBUS CITY SCHOOLS**

**OHIO’S LEARNING POWER STANDARDS**

**RESOURCE FOCUS**

[RL.11-12.3](#), [RL.11-12.5](#), [W.11-12.1](#), [W.11-12.2](#),  
[W.11-12.3](#)

Student learning will center on the analysis of the author’s choices including how Stockett develops her characters and how the novel’s structure aids in that development. Students will consider how structure and characterization impact meaning, mood, & aesthetics, and how setting can function in a work.

SAMPLE LESSON 1	SAMPLE LESSON 2	SAMPLE LESSON 3	SAMPLE LESSON 4
Prior to Reading	Chapters 1-9	Chapters 10-16	Chapters 17-24
<u><a href="#">LITERARY FOOTBALL</a></u>	<u><a href="#">CHARACTERIZING BY CHAPTER</a></u>	<u><a href="#">WRITING LIFE</a></u>	<u><a href="#">FUNCTIONS OF THE SETTING</a></u>
<u><a href="#">VOCABULARY/LITERARY ELEMENTS LIST</a></u>	<u><a href="#">VOCABULARY LIST</a></u>	<u><a href="#">VOCABULARY LIST</a></u>	<u><a href="#">VOCABULARY LIST</a></u>

SAMPLE LESSON 5	SAMPLE LESSON 6	SAMPLE LESSON 7	SAMPLE LESSON 8
Chapters 25-29	Chapters 30-34	After Reading	Extension of Standards to New Material
<u><a href="#">STRUCTURE SHIFT</a></u>	<u><a href="#">CHOOSING AN ENDING</a></u>	<u><a href="#">DIFFERING OPINIONS CAROUSEL</a></u>	<u><a href="#">AUTHOR’S CHOICES</a></u>
<u><a href="#">VOCABULARY LIST</a></u>	<u><a href="#">VOCABULARY LIST</a></u>		<u><a href="#">VOCABULARY LIST</a></u>

WRITING/SPEAKING PROMPTS (TASK TEMPLATES AND RUBRICS: [LDC 2.0](#), [LDC 3.0](#), [ARGUMENT RUBRIC](#), [INFORMATIONAL RUBRIC](#), [NARRATIVE RUBRIC](#), [LDC SPEAKING & LISTENING](#), [SPEECH](#))

Argument	Informative/Explanatory	Narrative
<p>-Many writers use a setting to establish values within a work of literature. For example, a country setting may be a place of virtue and peace or one of primitivism and ignorance. Using Kathryn Stockett’s <i>The Help</i>, write a paragraph in which you make and defend a claim about how the setting functions in the work as a whole.</p> <p>-What motivates dishonesty? In a well-written essay, analyze the motives for one character’s deception in <i>The Help</i> and argue how the deception was or was not necessary for plot and character development.</p> <p>-Select a character in <i>The Help</i> that has deliberately sacrificed, surrendered, or forfeited something in a way that highlights that character’s values. Then write a well-organized paragraph in which you make a claim about the character’s values and show how the particular sacrifice illuminates those values</p>	<p>-When we come to the end of a novel or play, a satisfying conclusion should have been reached and the readers should feel that the story is over. Discuss the conclusion of <i>The Help</i> and explain the ways in which the story reaches a satisfying conclusion.</p> <p>-State how Skeeter responds to one of the “cultural collisions” she experiences in Chapters 17-24 and explain its relevance to her identity.</p> <p>-After reading several critical reviews of <i>The Help</i>, write a paragraph in which you compare two or more of the critics’ views on Stockett’s choices regarding dialect. Support your discussion with evidence from the novel and the reviews.</p>	<p>-Stockett does a pretty good job in <i>The Help</i> of giving the reader an event from the points of view of several characters. Decide one time in the novel that you would have appreciated an event being told from another character’s perspective that was not covered by Stockett. Rewrite that event in the viewpoint of your chosen character.</p> <p>-After reading chapters 10-16 of <i>The Help</i>, craft a narrative poem about events in the lives of the one of the characters.</p> <p>-Stockett chooses to use flashbacks in <i>The Help</i> to give the reader a fuller picture of her characters. After finishing <i>The Help</i>, prepare an oral story that chronicles one of the characters’ lives in order. Your goal is to use a variety of techniques to sequence events so that they build on one another to create a coherent story. You should build to an ending that shows growth in the character or shows that the character has acquired some form of happiness.</p>

## SAMPLE LESSON 1

Prior to Reading any of *The Help*

### LITERARY FOOTBALL

**MINI-LESSON (Pre-Assessment):** Have students make a four-column chart in their own notebooks. Label the columns: **Elements of Storytelling/Structure**, **Elements of Character**, **Elements of Diction**, and **Elements of Syntax**. Show these slides: [Literary Elements: Ohio's Learning Standards RL.11-12.3 & RL.11-12.5](#). For each slide, have the students write the item(s) described in the slide on their charts in the column to which it/they belongs. Then, share the chart below and have them check their answers. Note: "conflict" and "point of view" can be in both the first and second columns, depending on how the student understood those elements.

Elements of Storytelling/Structure	Elements of Character	Elements of Diction	Elements of Syntax
<ul style="list-style-type: none"><li>-Plot Line (exposition, rising action, climax, falling action, resolution)</li><li>-Flashback &amp; Foreshadowing</li><li>-Setting</li><li>-Point of View</li><li>-Conflict</li><li>-Framing Device</li></ul>	<ul style="list-style-type: none"><li>-Indirect Characterization</li><li>-Direct Characterization</li><li>-(Point of View)</li><li>-(Conflict)</li><li>-Flat and Round</li><li>-Static and Dynamic</li></ul>	<ul style="list-style-type: none"><li>-Formal, Neutral, and Informal Language</li><li>-Colloquial Language and Dialect</li><li>-Slang and Jargon</li><li>-Abstract and Concrete Language</li><li>-Denotation and Connotation</li></ul>	<ul style="list-style-type: none"><li>-Sentence Length (telegraphic, short, medium, long)</li><li>-Rhetorical Fragment &amp; Question</li><li>-Sentence Structure (simple, compound, complex, compound-complex, natural order, inverted order)</li><li>-Repetition (Parallelism, Anaphora, Epistrophe, Chiasmus, Antimetabole, Anadiplosis, Epanalepsis, Asyndeton, Polysyndeton, Alliteration, Assonance, Sibilance)</li><li>-Cumulative, Periodic, and Balanced Sentences</li></ul>

**STUDENT WORKSHOP:** Let the students know that today's lesson is about getting to know the literary elements associated with Ohio's Learning Standards 11-12.3 and 11-12.5 that they just explored in the Mini-Lesson. Many of the lessons they will do while reading *The Help* center on those two standards. Students will become more familiar with the elements they listed in their four-column chart from the mini-lesson slides, and start to understand why authors choose to use those elements.

--Have students break into teams of five. Be sure that there is an even number of teams—adjust number of members as needed. Choose one person from each team to be the referee. The referee will be the one to mark the advancement of their team on the whiteboard football field and will not answer questions.



--Hand the referees a mini-whiteboard (or chalk board, overhead, paper, electronic tablet, etc.) with the drawing of a football field with end zones and yard line labeled (or just have them draw it on a chalkboard or whiteboard available in the classroom). They should flip a coin or use a coin flip app or [site](#) to see which team gets the ball. The referee from the team with the ball will mark an X on their team's 20-yard line.

--The referee from the team that won the toss will ask the first person on that team a literary question dealing with the literary elements from the slides. If this person gets it right, the referee should advance their team's ball (the X) 10 yards and ask the next person on the same team a new question. If the person gets it wrong, the referee will ask the same question to the next person on that same team. If that person knows the answer, they should answer and advance the ball 10 yards. If they do not know the answer, they can choose to take a guess or "punt" the ball. If they guess and get the answer wrong, the other team takes over the ball, headed in the other direction. If they choose to punt, the other team takes over the ball on their own 20-yard line and the other referee will take over asking questions to his/her team. When moving the ball, be sure to erase the previous spot of the ball completely for clarity. (Note: Unlike regular football, there are only 2 downs to advance the ball, not 4.)

--When teams advance into the end zone, they are awarded 7 points and they punt the ball to the other team. (There are no Extra Point Kicks needed and there are no Field Goals.) Play for a set amount of time. The winning team is the one with the most points.

--The question cards can be found [HERE](#). They may be used electronically by the referees on phones or tablets, or they can be printed to make physical cards.

**REFLECTION/FORMATIVE ASSESSMENT:** Have students separate from their groups and pair up with someone from another team. Using their four-column chart, have one of the students select a column and spend one minute telling their partner everything they now know about elements that fit into that column. Then, have the partner add any items in a 30 second reply. Do this for all four columns, having each partner do the one-minute opener twice and the 30-second reply twice, so that all four columns are discussed. End with some whole group reflections about the elements they learned about today and how authors might choose to use them.

## SAMPLE LESSON 2

Prior to Lesson: Students Should Read Chapters 1-9

### CHARACTERIZING BY CHAPTER

**MINI-LESSON:** Have students take a close look at Chapters 1-6 and make a three-column chart in their notebooks showing which of the three main characters (Aibileen, Minny, or Skeeter) is the voice of the first 6 chapters. Have students talk to a partner about why Stockett chose to begin her novel with this structure. Then have a few students share their ideas.

Aibileen	Minny	Skeeter
1, 2	3, 4	5, 6

Next, Display the first seven paragraphs of Chapter One. Go [HERE](#) for an electronic copy of *The Help*.

Read it aloud, asking students to focus on the subject of the paragraphs. Discuss what the subject is and what is learned about the subject.

Read the paragraphs aloud a second time, asking students to focus on the narrator of the paragraphs. Discuss what can be learned about the speaker and how you are able to discern information about the speaker.

Model filling in the Characterizing By Chapter Graphic Organizer based on those first seven paragraphs. Talk through the process, modeling your choices and thought processes. Be sure to make really clear the differences between types of characterization (indirect, direct) and characters (major, minor, flat, round, static, dynamic).

YOU CAN FIND THE CHARACTERIZING BY CHAPTER GRAPHIC ORGANIZER SAMPLE AND A BLANK ORGANIZER ON THE NEXT TWO PAGES.  
YOU CAN ALSO FIND A GOOGLE DOC WITH THOSE PAGES TO SHARE ELECTRONICALLY [HERE](#).

**STUDENT WORKSHOP:** Have students work in groups of three. They will work together to fill in a Characterizing By Chapter Graphic Organizer (blank copy below and [HERE](#)) for each of the main characters (Aibileen, Minny, and Skeeter) using any section from chapters 1-6 they choose. Then, they will analyze the graphics and prepare a tableau.

**Step One:** Together they will choose three sections of the novel for analysis, using their three-column chart as a guide to which chapters should be used for each character. Tell them to keep the sections small, like in the mini-lesson.

**Step Two:** Individually, students should choose one of the characters and fill out a Characterizing By Chapter Graphic Organizer. Each student will have one of the three characters and no two students in any group will do the same character.

**Step Three:** Have each student slide his/her graphic organizer to one of the other group members. Have each member analyze what is on the chart that was given to them and remove/add to it.

**Step Four:** Each group should prepare and perform a tableau from one of their selected text sections and corresponding Characterizing By Chapter Graphic Organizer. The rest of the class needs to guess the character(s) in the tableau and relate what is learned about the character(s) from the tableau.

**REFLECTION/FORMATIVE ASSESSMENT:** Have students separate from their groups. Take a few minutes to summarize the activities the students have engaged in during the mini-lesson and student workshop. Have students open their notebooks. They should respond to this prompt: How does Stockett's choice to introduce the reader to the three main characters through the structure of having two chapters from each of their points of view open the novel affect the narrative?

-You may collect this or take a look at it during a reading/writing workshop time on another day or during a reading/writing conference.

# CHARACTERIZING BY CHAPTER

CHOSEN CHARACTER	TEXT CHOSEN	FIRST READING-SUBJECT	SECOND READING-NARRATOR	NOTES ABOUT CHARACTER AND CHARACTERIZATION
Aibileen	Chapter One, Paragraph One	Mae Mobley was born two years ago (1960) on a Sunday (church baby). She is being taken care of by the narrator. The narrator talks about her job as a maid/care provider.	The narrator is black and takes care of white babies, along with cooking and cleaning. She has raised 17 white kids and believes she is more of an expert in child rearing than the mothers of the kids.	We learn about both the subject and narrator through indirect characterization. The voice of the narrator uses informal and nonstandard English which could tell us about her education level. She belongs to some group “we” which could tell us about her social status. She is confident in her abilities to raise kids. The use of “church baby” is a colloquialism.
	Chapter One, Paragraph Two	This is a flashback to when Mae Mobley Leefolt was born. She cried a lot as a baby and her mother did not know what to do.	The narrator is more of a child expert because she has a name for the crying (colic).	More indirect characterization lets the reader see the distinction in language between the narrator and Miss Leefolt. Even though Leefolt is upset, her sentences are complete. The narrator uses a local color metaphor (like it’s a rotten turnip) and you can almost hear her talking in your head. She is coming to life for the reader.
	Chapter One, Paragraph Three	The mother of Mae Mobley referred to Mae as an “it” in the previous paragraph—I had assumed the “it” stood for “crying” not ‘child.’”	The narrator believes there is something wrong in the Leefolt house between the mom and baby.	The narrator’s comments on the subject are indirect characterization. At no point in this section do we see the author telling us anything about the characters directly. It is all indirect.
	Chapter One, Paragraph Four	Mae Mobley is quieted by the narrator and the mom does not interact with Mae the rest of the day.	The narrator knows the child has trapped gas and knows how to alleviate the problem. She believes the mother’s lack of interaction has to do with “baby blues” or depression.	The actions of the narrator give us an indication that she is caring (held and bounced baby) and wants to give Miss Leefolt the benefit of having a medical excuse for ignoring Mae.
	Chapter One, Paragraph Five	Miss Leefolt is frowns all the time and is skinny and angular with thin hair.	The narrator compares Miss Leefolt’s face to a devil and says that babies like fat women better because they are more soothing.	There could be an inference to evil with the devil simile to Leefolt’s true character. Again, through indirect characterization, the narrator comes off as competent and caring.
	Chapter One, Paragraph Six	Mae is one-year old and seems to be attached more to the narrator than her mother. She clings to Aibileen’s leg at the end of each work day-5pm). The mother seems miffed at the attachment.	The narrator feels judged by Miss Leefolt (narrow eyes) because Mae prefers her. The narrator has insight into the situation because she said it is a risk you take when you allow someone else to raise your child.	The use of “chilluns” is dialect. It really allows the reader to hear Aibileen’s voice.
	Chapter One, Paragraph Seven	Mae is two-years old (back to the present time of the novel-1962) and Mae looks like her mom except she’s fat, which bothers Miss Leefolt.	The narrator calls Mae her special baby. There is an attachment indicated that may go beyond what should be between a maid and the child she takes care of during the day.	The nonstandard English and lack of verbs again gives insight to Aibileen’s education level and status. Her informal way of talking will distinguish her as “the help.” Is this a choice by the author for clear separation of “classes,” or is it more about character voice?

# CHARACTERIZING BY CHAPTER

CHOSEN CHARACTER	TEXT CHOSEN	FIRST READING-SUBJECT	SECOND READING-NARRATOR	NOTES ABOUT CHARACTER AND CHARACTERIZATION

### SAMPLE LESSON 3

Prior to Lesson: Students Should Read Chapters 10-16

#### WRITING LIFE

**BEGINNING ACTIVITY:** Have students take out a piece of paper and fold it in half twice so that when it is unfolded, there are four sections. You may want to provide large pieces of paper for this or you can have them do it electronically using a 2x2 table in Google Docs or other application. Then, have students turn to the beginning of Chapter 13 in their novels or on their devices. Display paragraphs 3-6 electronically for everyone to see. Go [HERE](#) for an electronic copy of *The Help*. Read this section (paragraphs 3-6) aloud to the class, emphasizing Minny's statement at the end of paragraph 5: "Look to me like you just writing *Life*." Then, have the students close their eyes. Ask them to think about the events of Chapters 10-16 and to picture the event that represents everyday Life in the novel. Have them open their eyes and find the passage in the novel where the event is that they pictured. Tell them that they will be able to refer to the passage throughout today's lesson which will focus on how Stockett's portrayal of everyday life impacts the novel.

**STUDENT WORKSHOP:** Have students follow these instructions for filling in the four quadrants of their paper while the teacher circulates and gains insight from the process about each student's ability to analyze and respond to literature.

-Top Left: Draw a picture of the event they pictured that represents everyday Life in the novel.

-Top Right: Put the picture into words.

-Bottom Left: Write what the teacher would say about the incident. This should be literary analysis. Their diction should be formal and include the jargon of an English teacher. Have them include RL.11-12.3 items such as choices the author made about the inclusion of the event in the development of the novel.

-Bottom Right: Write a personal reaction to the event. Tie it to today, the real world, your life, another text, etc.

**REFLECTION/FORMATIVE ASSESSMENT:** Have students meet in groups of three to present their completed quadrants. Then, ask them to take out their notebooks and make a list of three ways Stockett develops her novel through events that are true-to-life, i.e. those that have [verisimilitude](#).

## SAMPLE LESSON 4

Prior to Lesson: Students Should Read Chapters 17-24

### FUNCTIONS OF THE SETTING

**INTRODUCTION:** 1. Project Slide 8 from the slides used in Sample Lesson 1 [Literary Elements: Ohio's Learning Standards RL.11-12.3 & RL.11-12.5](#). Read aloud the beginning of the setting definition: *the historical time and place, and the social circumstances in the "world" of the literature*. Tell the students that today's lesson will ask them to "step into" the "world" of *The Help*. For many of your students, they will not like to going there. It is 1962-64 in Jackson, Mississippi—the lynching capital of the United States. There are Jim Crow laws and white supremacy de facto social laws. They will be delving into the choices Stockett makes as she juxtaposes actual historical and political events with the everyday lives of the novel's characters, thus looking once again at RL.11-12.3 & 5. Their job will be to find find answers and supports for the following prompt: Using Kathryn Stockett's *The Help*, write a paragraph in which you make and defend a claim about how the setting functions in the work as a whole. 2. Read aloud the rest of the setting definition from Slide 8: *rarely isolated; can affect structure, symbol, irony, tone, mood, archetype, and character*. Tell the students that the setting of *The Help* definitely affects the structure (order of events in novel parallel with history), the mood (rollercoaster of hope and despair), and the characters (seamless interaction with historical events helps define/develop characters and adds to verisimilitude) in the novel. It also affects elements not listed in this definition such as diction and theme. 3. Have students look at the rest of Slide 8. Read through the four subcategories of setting and ask them to begin to think about how *The Help's* setting fits each of the categories.

**INTERACTIVE MODEL-LESSON:** Have the students turn to Chapter 19, Paragraphs 1-6 and display them for the class electronically. Go [HERE](#) for an electronic copy of *The Help*. Model the following activity with input from the students.

1. Highlight any portion of the text dealing with **the geographical location/natural environment in green.**
2. Highlight any portion of the text dealing with **cultural backdrop/social context/time period in yellow.**
3. Highlight any portion of the text dealing with **the artificial environment in pink.**
4. Highlight any portion of the text dealing with **props in blue.**
5. In the second column on the chart, state function of the setting for a few of the highlights.

IT is 1963. The Space Age they're calling it. A man has circled the earth in a rocketship. They've invented a pill so married women don't have to get pregnant. A can of beer opens with a single finger instead of a can opener. Yet my parents' house is still as hot as it was in 1899, the year Great-grandfather built it.

"Mama, please," I beg, "when are we going to get air-conditioning?"

"We have survived this long without electric cool and I have no intentions of setting one of those tacky contraptions in my window."

And so, as July wanes on, I am forced from my attic bedroom to a cot on the screened back porch. When we were kids, Constantine used to sleep out here with Carlton and me in the summer, when Mama and Daddy went to out-of-town weddings. Constantine slept in an old-fashioned white nightgown up to her chin and down to her toes even though it'd be hot as Hades. She used to sing to us so we'd go to sleep. Her voice was so beautiful I couldn't understand how she'd never had lessons. Mother had always told me a person can't learn anything

### SETTING FUNCTIONS IN *THE HELP*

1. **Provide Transition**-Marking the year and the time period at the beginning of Chapter 19 serves as a transition between with the previous tension-filled events surrounding Celia's miscarriage narrated by Minny and the languid days narrated by Miss Skeeter.
2. **Provide a Source of Conflict** - Miss Skeeter and her mother are not affected by the weather in the same way. Skeeter seems to be much more bothered by the weather and argues with her mother concerning getting an air conditioner.
3. **Show Values of a Character**- Miss Skeeter moves from her bedroom to a screened-in porch and only takes a few personal things with her: a typewriter and her satchel. This underscores the importance of writing in Skeeter's life. It is part of her identity.
4. **Provide Transition**- Miss Skeeter has a flashback to her youth because of the back porch setting.
5. **Show Values of a Character**- Miss Skeeter's mom is characterized by her class status. She is concerned with propriety. She believes you can't learn anything without lessons

without proper lessons. Its just unreal to me that she was here, right here on this porch, and now she's not. And no one will tell me a thing. I wonder if Ill ever see her again.

Next to my cot, now, my typewriter sits on a rusted, white enamel washtable. Underneath is my red satchel. I take Daddy's hankie and wipe my forehead, press salted ice to my wrists. Even on the back porch, the Avery Lumber Company temperature dial rises from 89 to 96 to a nice round 100 degrees. Luckily, Stuart doesn't come over during the day, when the heat is at its worst.

I stare at my typewriter with nothing to do, nothing to write. Minny's stories are finished and typed already. Its a wretched feeling. Two weeks ago, Aibileen told me that Yule May, Hilly's maid, might help us, that she shows a little more interest every time Aibileen talks to her. But with Medgar Evers's murder and colored people getting arrested and beat by the police, I'm sure she's scared to death by now.

and new ideas should be suspect. The cultural backdrop of this work causes Stockett to write characters who believe that older and proper things are to be valued.

6. **Provide Tension**- Putting the real-life murder of Medgar Evers into the book causes a heightened tension for the maids and Skeeter who are writing the book.

7. **Provide Verisimilitude**- Putting the real-life murder of Medgar Evers into the book stresses the significance of Stockett's choice of a real city (Jackson, Mississippi) as the backdrop for the story. It gives the story credibility because you know that the items the maids tell about could definitely have happened in the real city of Jackson based on its history.

8. **Focus Reader Expectation**-Telling the reader that it is the Space Age and science has advanced sets the reader up for an "advancement" in the lives of those in the novel.

9. **Reflect Mood/Atmosphere**-The 100-degree summer days are the perfect reflection of a society about to boil over. The action of the with its secrets and blurring of societal boundaries should happen in the summer.

After interacting with the students and modeling how to highlight for setting and fill-in the functions in chart, let the students know that the functions of setting can go beyond the ones listed on the chart. Some others may be to advance the plot, enhance/establish mood or atmosphere, reflect character psychology, act as a symbol, be an agent for foreshadowing, etc.

**STUDENT WORKSHOP:** Now that you have modeled for the students how integral the choice of setting is to the other elements in literature and how easy it is to find examples of setting and figure out their function, it is time for them to work together in groups to replicate the activity and answer the following prompt based upon their activity: Using Kathryn Stockett's *The Help*, write a paragraph in which you make and defend a claim about how the setting functions in the work as a whole. Ask each student to select one of the sections linked below (or one of their own choosing from chapters 1-24) and find at least two other students who want to work on the same section. You can put hard copies of the selections around the room in different spots for students to gather around or have each of the selections on an electronic device (have them pull it up on a shared doc on their own device or a school-owned device). [HERE](#) is a doc with some possible selections.

Let the students know that they can look at the [Standard W.11-12.1](#) for argument writing clarifications. Have students follow these parameters for their paragraphs:

- Thesis must state two functions of setting
- Opening of paragraph must name author and work
- Body of paragraph must provide at least one example of each function with explanation
- Examples must be in correct MLA parenthetical citation format
- Conclusion of paragraph must tie the examples to the work as a whole

**REFLECTION/FORMATIVE ASSESSMENT:** Collect the paragraphs electronically through doc sharing. Use them to decide if the students have mastered analyzing the impact of author's choices regarding setting on other elements of literature. You may also use it to see if you need to teach any mini-lessons on MLA parenthetical citations or paragraph structures.

## SAMPLE LESSON 5

Prior to Lesson: Students Should Read Chapters 25-29

### STRUCTURE SHIFT

**MINI-ACTIVITY:** Have the students stand up. Tell them that they will walk around the room until the teachers calls out “mingle.” At that point, they need to find a partner to talk with for a short amount of time. The teacher will give the partners a topic to discuss and tell them when it is time to stop talking and start walking again. This will repeat until the teacher has asked all of the questions below. The teacher may play music during the walking time. A good choice would be music specifically mentioned in the novel such as Bob Dylan’s “The Times They Are A-Changin’,” Patsy Cline’s “Walking after Midnight,” “The Beatles “Love Me Do,” or Stevie Wonders’ “Fingertips.”

1. In the Characterizing by Chapter Lesson, we looked at how the novel was structured by the alternating voices of Aibileen, Minny, and Skeeter. You have seen that structure play out throughout the book. What are your thoughts about the alternating points of view/chapter structure?
2. Talk about the one time in the novel that the alternating points of view structure was not followed? How and why did it change?
3. List three ways Stockett makes chapter 25 structurally different from the rest of the novel.
4. Talk about The Benefit. How is our understanding of certain characters affected by the actions at The Benefit?

Have the students sit down and briefly go over their thoughts about the four questions. Here are some sample ideas they may have discussed.

1. I find I prefer one voice over the others; I can't wait to get back to Minny's chapters; I noticed it is not a regular alternation with a set number of chapters per voice; etc.
2. It changed in Chapter 25. The chapter did not have one of the three narrators as its title. Instead, it had an event. None of the three characters were telling the story. We were seeing it as a party-goer and not exactly a participant in the action. It changed because this is the climax of Celia Foote's storyline. It changed because it was Celia Foote's story and she was not one of the three main narrators. It changed because the irony was stark—raising money for blacks in Africa and won't treat blacks at home with respect. It is a high point of action with the tearing of Hilly's dress and vomiting. It is the point at which Hilly's world begins to unravel.
3. It was given a title. There were lines down the sides of the pages of the chapter. It used third-person point of view.
4. We get to see Celia's unpreparedness to be with Hilly's crowd—before we knew they did not accept her and we now see some reasons for that; We see Celia's sincerity twisted into lies and innuendos by Hilly; We see Hilly scheming and lying which is true to her character; We see Hilly's mom get revenge for Hilly's past actions; We see that Skeeter is now an outsider with her former social class; We see that exceptions are made for men without social mores, but not women; We see that Minny's pie incident has caused pain for more than just Hilly; etc.

**STUDENT WORKSHOP:** Stockett does a pretty good job in *The Help* of giving the reader an event from the points of view of several characters. In Chapter 25, The Benefit, the point of view is changed from first person to third person. Have students choose one character from this chapter and rewrite an event from Chapter 25 in the viewpoint of the chosen character. Students can work alone, with a partner, or in groups of three. Tell them to be sure to stay true to the voice of their character. They may have to write in dialect if they choose someone like Minny. They may have to channel their inner evil if they are Hilly. Have them look at other chapters with the voice or actions of the character they chose. The students should use Stockett's novel as a model of how to use indirect characterization to advance plot. Their character should use the same diction (formal, informal, neutral, dialect, colloquial, etc.) and same syntax (type of sentences, length of sentences, patterns/repetition, etc.) as exist in the novel. Let the students know that they can look at the [Standard W.11-12.3](#) for narrative writing clarifications. Have students follow these parameters for their narrative:

- . Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

**REFLECTION/FORMATIVE ASSESSMENT:** Collect the narratives electronically through doc sharing. Use them to decide if the students have a clear handle on the choices an author can make to develop characters through indirect characterization. Also check on their ability to model the syntax and diction of characters. You may also use it to see if you need to teach any mini-lessons on narrative techniques.

## SAMPLE LESSON 6

Prior to Lesson: Students Should Read Chapters 30-34

### CHOOSING AN ENDING

**INTRODUCTION:** Talk to the students about one of the most difficult choices an author has to make: how and when to end his/her novel. Clearly most plot lines follow Freytag's pyramid and have a Resolution or Denouement at the end of the story. Authors must make sure to tie up all loose ends so that the reader feels satisfied. Many authors also want to provide a way to be able to write a sequel. Unfortunately, feeling satisfied and setting up a sequel do not always work well together. Today, students will look closely at Stockett's denouement and make judgments about how well it works in the structure of the narrative.

**MINI-LESSON:** Have students read "[Why Don't You Love Us? \(Like You Used to Do\)](#)" by Nancy Levi Arnez (linked here and located on page 16) to themselves. Then, read it aloud to them. Then, ask for two volunteers to read it aloud in character separating the lines as follows: Reader One reads Lines 1-4, 6-9, 11-14; Reader Two reads the Title and Lines 5, 10, and 15. Reader Two should read each line with increasing agitation. After the reading, talk to the student about the power of the repeated question that Reader Two brought to life. Draw and fill-in a dramatic situation chart together as a class (see example below). Students can draw it in their notebooks while the teacher models. Then, have them answer the questions below in a [Think, Pair, Share Protocol](#).

Who is speaking?	Whites
To Whom?	Blacks
About What? Subject?	Whites give Blacks things they don't want any longer or inferior items and wonder why the Blacks aren't thankful
When?/Where?	From Slavery Times through Present Day
Why?/Purpose?	Show that the "charity" of Whites is not about caring; it is about the inherency of White supremacy
Tone?	Bitter

1. Look at the poem without lines 5, 10, and 15. What line is the turning point (climax) of the poem, i.e. where does the poem change from "concrete" items being given to "abstract" ones and from past to present? "We are the most giving of people" (11). Things before line 11 are concrete (clothes, cities) and after line 11 are abstract (emptiness, happy). The verbs change here to present tense: "give" is used instead of gave.
2. Look at all of the lines after the turning point. How do they serve as a conclusion? They continue with the idea of Whites giving to Blacks. They represent current times. They take the poem to its conclusion because the lines complete the chronological order of White/Black relations.
3. Is the conclusion satisfying? Does it seem fitting given the subject of the lines leading up to it? Did the author stay true to the plotline? The conclusion is fitting and satisfying for the narrative of the poem, but dissatisfying as a real-world issue. It is exactly what the other lines have led up to—the chronology of inherent White supremacy will continue to exist. Even though the final "gift" is "time to be happy," it is marred by a racial epithet "n\_\_\_\_," showing a continuation of racism. The repetition of the "Why don't you love us like you used to do?" frames the poem (title and last line) as well as forms its spine (lines 5 & 10). Therefore, readers do not expect a different conclusion. It is a predictable conclusion based upon the repetition and therefore, literarily satisfying.
4. Is another conclusion possible? No. There would have to be some change in the "institutional" racism being described in the lines leading up to the conclusion for the ending to be anything other than what it was.

**STUDENT WORKSHOP:** Have students work in groups of three. They will work together to decide if the conclusion to *The Help* is satisfying? If it fits the structure of the narrative? If it sets up a sequel? and If any other conclusions were possible? NOTE: This workshop may require more than a single class period.

**Step One:** Have each student make a four-column chart in his/her notebook. Put one character at the top of each column (Aibileen, Minny, Skeeter, and \_\_\_\_\_). The fourth column is a character of their choosing.

**Step Two:** Have students reread the final two chapters of the novel or at least from the confrontation between Hilly and Skeeter in Chapter 33 to the end of Chapter 34. While reading, have them note under each character **how their conflicts are resolved and their “loose ends” are tied up**. They should state **what happens** and what is the **catalyst for the resolution**. They may want to include textual citations and chapter/page numbers so that this chart becomes a useful tool in writing the essay outlined below in the REFLECTION/FORMATIVE ASSESSMENT section. Although working together, they each need to be making and filling in their own charts. See the Mae Mobley example. You can access a sharable Google doc with this entire workshop [HERE](#).

Aibileen	Minny	Skeeter	Mae Mobley
			<p>Mae’s conflict is with her parents. She prefers Aibileen’s unconditional love to her parents’ fickle love and disapproval. The highest point of tension for her was when Aibileen told her good-bye. She is not mature enough to understand why Aibileen is leaving. The last time we see her she is crying, which is the exact same way we were introduced to her. We know that crying is in character with her age, but we also get two instances that her storyline resolution is not just that of a sad child. Aibileen is the catalyst for Mae’s resolution. Through Aibileen’s final interaction with her and Aibileen’s foreshadowing, we see that Mae’s self-esteem has and will continue to increase and that she has learned the equality lessons that Aibileen taught her.</p> <p>Chapter 24</p> <p>“Baby Girl,” I say. “I need you to remember everthing I told you. Do you remember what I told you?” . . .</p> <p>I look deep into her rich brown eyes and she look into mine. Law, she got old-soul eyes, like she done lived a thousand years. And I swear I see, down inside, the woman she gone grow up to be. A flash from the future. She is tall and straight. She is proud. She got a better haircut. And she is <i>remembering</i> the words I put in her head. Remembering as a full-grown woman.</p> <p>And then she say it, just like I need her to. “You is kind, she say, you is smart. You is important.”</p> <p>“Oh Law.” I hug her hot little body to me. I feel like she done just given me a gift. “Thank you, Baby Girl.”</p>

**Step Three:** Have each trio discuss the following questions. They should discuss and take notes about their answers. This should give them enough ideas to be able to write an answer to the prompt in the REFLECTION/FORMATIVE ASSESSMENT section.

1. Because there are many storylines in *The Help*, it is possible to disagree on the exact climax of the novel. In fact, it could be said that this book has a rolling climax as the highest points of tension for Aibileen, Minny, and Skeeter (the three main characters) do not happen simultaneously. What can be said with some certainty is that it is the creation and publication of the book inside the novel that ties all of the storylines together. Therefore, the highest points of tension come as Skeeter, Minny, and Aibileen wait for the book to impact their lives. What is the highest point of tension for each of these characters?  
-Skeeter's main conflict is with Hilly in particular and her social group in general. Skeeter's storyline climaxes when she is confronted by Hilly in Chapter 33 and Hilly backs down on her threat to tell Skeeter's mom about the book.  
-Aibileen's climax happens when she is accused of stealing silver eating utensils (which she did not do) and is fired by her employer at the urging of Miss Hilly. Hilly set up the whole "stealing" incident. The real reason she was fired was because of her involvement with the publication of the book. Hilly knows she was involved because her memoir in the book mentioned that her employer had an L-shaped crack in her table which identifies her employer as Miss Leefolt.  
-Minny's storyline has many high points of tension, but due to its placement toward the end of the book, it is the night her husband Leroy comes home after being fired that serves as the climax. He has a history of beating on Minny, but usually stops when she is pregnant. Despite her being pregnant, he "tries to kill [her] with his bare hands!" He also threatens to set the house on fire with her in it. The catalyst for this is ultimately Minny's involvement in writing the book. Hilly's husband is Leroy's boss and he fires Leroy because Hilly tells him to do it. He also tells Leroy that the reason he is fired is because of his wife.
2. Look at what happens after the climax for each character. Your chart from Step Two can help with this. How do the events in each of the main characters' lives serve as a conclusion? Add ideas to your chart from your discussion. Each of the three main character's involvement in the creation of the book leads them to make a change at the end of the novel. Having Hilly Holbrook as an antagonist also pushes the changes. These changes serve as the conclusion of the novel because they show a progression for the characters. You know that their lives are going to improve—thus they all have become stronger through their involvement with the publishing the book. Skeeter's resolution is that she will be a writer in NYC. Her success as the writer of the book got her the job offer. She came home from college without the courage to really try to be a writer, although it was what she wanted. She will also visit Chicago to visit Constantine's grave which ties up the loose end concerning the mystery of Constantine's absence in her life after college. Aibileen's resolution also involves writing. She will write the "Miss Myrna" column for the local paper and maybe even "something else." She had been writing her prayers for years and is now ready for her writing to be public. For the first time in her life, her career will not involve taking care of white ladies' children. It is a break for her and new beginning. Minny's resolution happens when she leaves her husband. She knows that she will always have a job with Celia Foote and she will get more money from the book. This gives her the strength to leave her abusive husband. Although she put information in the book about Hilly and the pie to protect herself, it did not protect her fully. She says she took her husband's abuse "long enough." Her immediate plan is to live with Octavia until she gets her own place.
3. Is the conclusion satisfying? Does it seem fitting given the plotline leading up to it? Did the author stay true to the plotline? The conclusion is satisfying and fits the narrative. Nothing that happened to the three main characters was hard to imagine. Aibileen and Skeeter already had the ability to write well, and the creation of the book gave each an avenue to make it a career. Minny was the one who put the part about the pie in the novel as a form of protection. She knew Hilly would not want people to know that she ate the pie and would convince everyone that the story was not about Jackson. Her natural inclination as a protector now applies to herself. She will no longer be a punching bag for her husband.
4. Is there anything in the conclusion that foreshadows a sequel? Both the fact that Aibileen and Skeeter are going to write open up the door to another work in either of their voices. The trip to Chicago for Skeeter could also be another book.

**REFLECTION/FORMATIVE ASSESSMENT:** Have students separate from their groups. They should spend the next two days in a writing workshop crafting an essay on the following prompt: *When we come to the end of a novel or play, a satisfying conclusion should have been reached and the readers should feel that the story is over. Discuss the conclusion of *The Help* and explain three ways in which the story reaches a satisfying conclusion. Be sure to use analysis and cite textual evidence.*

Provide students with the following [Summary Document](#) to set clear assessment criteria and have them fill it in and attach to the front of their papers. Feel free to adjust the criteria based on the standards and portions of standards that students need. This doc will make grading and conferencing easier and keep the students focused on mastery of standards.

-Spend time during the writing workshop conferencing with students about their progress. You can also look at other items in their notebooks and electronic portfolios from prior lessons to assess mastery.

## SAMPLE LESSON 7

Prior to Lesson: Students Should Read *The Help*

### DIFFERING OPINIONS CAROUSEL

**BEGINNING:** Organize the room into six stations. Choose six of the articles from the [Information Texts for Pairing](#) and put several copies of a single article at each station or have a few electronic devices with the article pulled up on them at each station. Each station will have a different article. Note: An optional choice for one of the stations is the use one of the first two audio/visual sources in the [Media/Visual Texts](#). For additional fun, put one of the [foods](#) from the novel at each station.

**STUDENT WORKSHOP:** Have students participate in a carousel. Separate them into six groups. You will have each group visit each station for 15-20 minutes. If you are not on a block schedule, allow two days for this workshop. At each station, the students will read the articles. Then, they will fill out an [Investigative Chart](#) (linked here and seen below) for each station. You may want to display a countdown timer so students can keep track to the time at each station.

Area of Focus	Station Number: _____ Article Title/Author: _____
<b>Source</b> (Author's Perspective?, When?, Where?, Why?, Reliable?)	
<b>Context</b> (Do circumstances in which article was written affect its content?)	
<b>Corroboration</b> (Do other articles agree or disagree?, Which other articles are on a similar topic?)	
<b>Close Reading</b> (What are the claims and evidence?, Describe the language/diction/syntax.)	

**REFLECTION/FORMATIVE ASSESSMENT:** Have each group use their Investigative Charts to prepare a short oral presentation. Each group should look over their charts for commonalities. Then, each group should choose a topic that was addressed in multiple articles. Try to ensure that all groups choose different topics. The format of the presentation should be that each person in the group takes one of the following presentation parts:

**First Group Member**--State topic and which articles addressed the topic (at least three articles—more if group has more than five people)

**Second Group Member**--Detail the source, context, and point made concerning the topic in one of the articles

**Third Group Member**--Detail the source, context, and point made concerning the topic in one of the articles

**Fourth Group Member**--Detail the source, context, and point made concerning the topic in one of the articles

(-Detail the source, context, and point made concerning the topic in one of the articles--- only if group has more than five people)

**Last Group Member**--Tell about any corroboration between the sources and the reliability of each

[You could offer bonus for talking about the authors' styles (language/diction/syntax)]

As the students present, determine if they have been able to discern the information correctly from the articles. Ask questions to dig deeper and/or redirect where necessary. You may use the [Speech Rubric](#) to assess any speaking skills that you want to check for mastery.

## SAMPLE LESSON 8

Prior to Lesson: Students should read "[The Story of an Hour](#)" by Kate Chopin. This story is available in the Pearson Prentice Hall *Literature: The American Experience* textbook for Grade 11 on page 628.

## AUTHOR'S CHOICES

**BEGINNING:** Remind students the they have experienced lessons while reading Kathryn Stockett's *The Help* that dealt with analysis of authors' choices. They looked closely at choices for characterization, setting, plot line (climax and conclusions), structure, voice, language/diction, storytelling, syntax, etc. Let them know that their job today is to take what they have learned and use it for analyzing a new piece of literature: "The Story of an Hour" by Kate Chopin.

**STUDENT WORKSHOP:** Have students respond to the following prompt. Be sure they understand that they are being assessed to see if they have mastered RL.11-12.3 and/or RL.11-12.5. You may give them the [LDC Informational Writing Rubric](#) to help the get an idea of what should be included in each section. Let them know if you plan to assess any of the W.11-12.2 Standard prior to their writing. They are to choose one of the prompts below:

- A. In a well-crafted essay, analyze the impact of one or more of Chopin's choices (e.g., where a story is set, function of the setting, how action is ordered, how the characters are introduced and developed, which events are included in plot line) regarding how to develop and relate elements of "The Story of an Hour." Be sure to support your analysis with textual citations.
- B. In a well-crafted essay, analyze how Chopin's choices concerning how to structure specific parts of the "The Story of an Hour" (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution, the choice of including structural shifts, etc.) contribute to its overall structure and meaning as well as its aesthetic impact.

**REFLECTION/FORMATIVE ASSESSMENT:** As students work on the essay, spend time conferencing with them in groups or individually. When the essay is finished, have students share it electronically with you for inclusion in their digital writing portfolios. Have them put a statement on the front self-assessing their mastery of RL.11-12.3 and/or RL.11-12.5. You should grade this for those two Standards, unless you let them know that you would also be looking at some or all of Standard W.11-12.2. Making a Summary Document will help if you do decide to assess W.11-12.2 in addition to the RL.11-12.3 &5.

## SHORTER LITERARY TEXTS FOR PAIRING

### "Why Don't You Love Us? (Like You Used to Do)" by Nancy Levi Arnez

We gave you food we did not want  
Clothes we could not wear  
Shacks with few big rats  
We gave our jobs we did not want to you,  
Why don't you love us like you used to do?  
We gave you old inner cities  
Trigger happy policemen  
Mute voiced politicians  
We gave our schools we did not want to you,  
Why don't you love us like you used to do?  
We are the most giving of people.  
We give you foul play all along the way,  
We give you emptiness and despair.  
Now we give you time to be happy, n\_\_\_\_\_.  
Why don't you love us like you used to do?

### "A Mirror to the South (For Emmett Louis Till)" by Will Inman

The dead child's face still watches us who saw  
Its mutilation...we dare not forget,  
For, deeper than his wounds, he holds a raw  
Mirror to our own negligence. Regret  
Is an empty word at a child's new grave ...  
Revenge, the vain trumpet of wasted hours ..  
Anger, tears, frustration — those can save  
Others ... but for Till are his last flowers...  
From now on in Mississippi, in the South,  
Let our white faces wear the cardinal stain  
Of guilt along the edges of our mouth:  
Asked of our brothers, we bare teeth of Cain!  
So let it be ... until no human face  
Wear anguish for its creed ... nor for its race.

### Selections from Sue Monk Kidd's *The Secret Life of Bees*

#### *Sample Selection from Chapter Ten*

Mr. Hazelwurst had wanted to talk to everyone, so here we were. I'd told him exactly what happened from the time May answered the telephone to the moment we found her in the river. Then he started with the personal questions. Wasn't I that girl who came to the jail last week to see one of the colored boys? What was I doing staying here? Who was Rosaleen? I explained everything about my mother dying when I was small, my father going to his Maker earlier this summer after a tractor accident, which was the story I was sticking with. Rosaleen, I said, was my nanny. "I guess you could say I'm an orphan," I told him. "But I've got family in Virginia. It was my father's dying wish for me to go live with my aunt Bernie. She's expecting me and Rosaleen both. She'll be sending us bus fare or driving down here and picking us up herself. She keeps saying, "Lily, I can't wait for you to get here. " I tell her, "Just so we're there before school starts. " I'll be a sophomore, which I cannot believe. " He narrowed his eyes like he was trying to follow all this. I was breaking every rule of successful lying. Do not talk so much, I told myself, but I couldn't seem to stop. "I am so happy about going to live with her up there. She is real nice. You wouldn't believe all the stuff she has sent me over the years. Especially costume jewelry and teddy bears. One bear after another." I was only glad August and June were not present to hear this.

"Now, what was your last name again?" he said.

"Williams," I said. I had told him this twice already, so I had to wonder what kind of educational requirements they had for policemen in Tiburon. It looked like the same ones as Sylvan. He drew up even taller. "Well, what I don't understand is, if you're going to live with your aunt in Virginia, what are you doing here?" Here is the translation: I am completely confused what a white girl like you is doing staying in a colored house. I took a breath. "Well, see, my aunt Bernie had to have an operation. It was female trouble. So Rosaleen over there said, "Why don't me and you stay with my friend August Boatwright in Tiburon till Aunt Bernie gets on her feet again?" It was no sense in us going up there while she was in the hospital. " He was actually writing this down. Why? I wanted to yell at him, This is not about me and Rosaleen and Aunt Bernie's operation. This is about May. She is dead, or haven't you noticed? I should've been in my room right then crying my eyeballs out, and here I was having the stupidest conversation of my life.

"Didn't you have any white people back in Spartanburg you could stay with?"

Translation: Anything would be better than you staying in a colored house. . .

“Once Upon a Time” by Lulu Wesbrook Griffin

Once upon a time

In the Hometown of mine

During the early Sixties; was hatred, bigotry

And Crime.

The Law said:

Colours; were Black

And White people

Governed by JIM CROW Laws

All separated by train tracks

Without any real cause.

There was tension in the air

Separation and Segregationists

Were every where

Through signs of despair

Sadness and gloom

New hope and bright future

was about to bloom.

After he stepped outside, he said, "Take my advice and call your aunt and tell her to come on and get you, even if she isn't a hundred percent well. These are colored people here. You understand what I'm saying?"

I wrinkled up my forehead. "No, sir, I'm afraid I don't. "

"I'm just saying it's not natural, that you shouldn't be ... Well, lowering yourself. " "Oh. "

"I'm gonna come back soon, and I better not find you still here. Okay?" He smiled and put his gigantic hand on my head like we were two white people with a secret understanding.

"Okay. " I closed the door behind him.

Selections from Pat Cunningham Devoto's *The Summer We Got Saved*

“The Story of an Hour” by Kate Chopin

## INFORMATIONAL TEXTS FOR PAIRING

[The Maid's Tale: Kathryn Stockett Examines Slavery and Racism in the Deep South \(Article and Audio\)](#)

[Q & A with Kathryn Stockett in \*Time Magazine\*](#)

[This Life: Kathryn Stockett on her Childhood in the Deep South](#)

[Meet Octavia Spencer, "Minnie" of \*The Help\*](#)

[Racial Insults and Quiet Bravery in 1960s Mississippi](#)

[A Silence Broken: \*The Help\* by Kathryn Stockett](#)

[\*The Help\*: A Review of Kathryn Stockett's Controversial Book-To-Film About Black Maids](#)

[Blog Review \*Vulpes Libris\*](#)

[As a Linguist Review of \*The Help\*](#)

[Black Women Historians come out against \*The Help\*](#)

[Civil Rights Act](#)

## MEDIA/VISUAL TEXTS FOR PAIRING

[Voices of The Help: Domestic Workers Tell Their Stories](#)

[\*The Help\* Author on Book's Racial Viewpoint](#)

[The Help \(movie\) Amazon Rental](#)

[The Help \(Movie Set\)](#)

[Bob Dylan's "The Times They Are a Changin'"](#)

[Patsy Cline's "Walking After Midnight](#)

[Jim Crow PBS Video Series](#)

[The Maid's Tale: Kathryn Stockett Examines Slavery and Racism in the Deep South \(Article and Audio\)](#)

[Warwick's Books/Kathryn Stockett and Octavia Spencer Book Reading Part One](#)

[Warwick's Books/Kathryn Stockett and Octavia Spencer Book Reading Part Two](#)

[Warwick's Books/Kathryn Stockett and Octavia Spencer Book Reading Part Three](#)

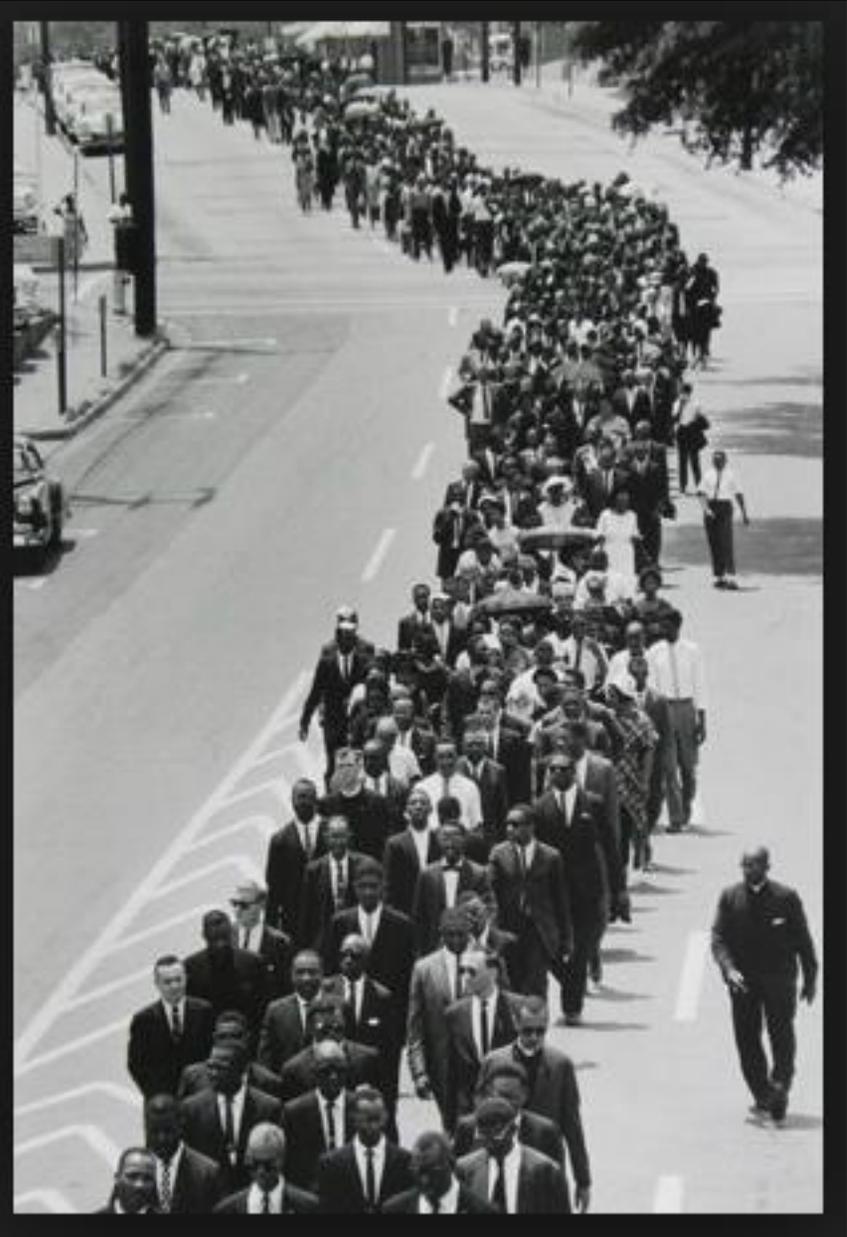
[Warwick's Books/Kathryn Stockett and Octavia Spencer Book Reading Part Four](#)

Cover of *Life* mentioned in the last paragraph of Chapter 14.

Medgar Evers' funeral procession from *Life* article.

**LIFE**

by CLARE BOOTHE LUCE  
**SOVIET SPACE GIRL MAKES  
U.S. MEN SOUND STUPID**  
A Martyr—and the Negro Presses On



**WEATHER**

Partly cloudy and continued hot through tomorrow. High today 85, low tonight 70.

# JACKSON DAILY NEWS

**HOME  
FINAL**

*Mississippi's Greatest Newspaper*

THE YEAR VOL. 71 NO. 119 ASSOCIATED PRESS NEA SERVICE JACKSON, MISSISSIPPI, WEDNESDAY, JUNE 12, 1963 UNITED PRESS INTERNATIONAL 36 PAGES PRICE 5c

Covering the  
**CROSS-ROADS**



with  
**Jimmy Ward**

Despite numerous, most serious appeals for law and order at all times and most especially during the current racial friction in Jackson, some conscientious individual has stepped to violence and has greatly harmed the good relations that have existed in Jackson. All Mississippians and especially this shocked community are saddened by the cowardly act of inhuman behavior last night. We trust that the entire resources of the community's law enforcement agencies and the public will be used for an early solution to this crime and the guilty person or persons given the stiffest penalty under law.

"I'd put a rifle road ahead the earth is holy..."

**Filmstrip**

## PUBLISHERS OFFERING \$1,000 REWARD FUNDS

Mississippi Publishers Corporation, publishers of The Clarion-Ledger and Jackson Daily News, today advised law enforcement authorities that it was offering \$1,000 reward for information leading to the arrest and conviction of the party or parties who shot and killed Medgar Evers, field secretary for the National Association for the Advancement of Colored People.

## State Reacts To Slaying With Shock

### Governor, City Officials Hope For Swift Solution To Case

Official Mississippi today voiced the shock and deep regret of the entire state over the ambush slaying of Negro Leader Medgar Evers and moved swiftly toward raising rewards totaling \$10,000.

Gov. Ross Barnett branded the killing "a dastardly act" and pledged complete cooperation of all state law enforcement facilities in apprehending the killer.

Wayne Allen C. Thompson and Commissioners D. L. (Dack)

### JFK 'Appalled

# Rifle Found, Believed Gun That Killed Evers

## Weapon Discovered Near Ambush Scene

By W. C. SHEPHERD  
Daily News Staff Writer

Police have found a high-powered rifle with a newly attached telescopic sight 50 yards from the spot where they believe a killer stood in ambush NAACP leader Medgar Evers early today.

In addition, Jackson Detective Chief M. B. Pines said officers have gathered other pertinent information in the case, which he declined to disclose to the public at this time.

Evers, 35, was shot to death when he stepped from his automobile in the driveway of his home shortly after midnight.

Detectives Sgt. R. Q. Turner and O. H. Lake found the rifle at 11 a. m. hidden in a heavy oak patch midway between Evers' Northwest Jackson home and Delta Drive.

It was an old model with bolt action, believed to be 30 caliber.

No manufacturer's name was visible but a new telescopic sight



Coverage of Medgar Evers' death in Jackson, Mississippi paper

OHIO'S LEARNING STANDARDS-CLEAR LEARNING TARGETS  
ENGLISH LANGUAGE ARTS-READING LITERATURE, GRADES 11-12

**RL.11-12.3**

**ANALYZE THE IMPACT OF THE AUTHOR'S CHOICES REGARDING HOW TO DEVELOP AND RELATE**

**ELEMENTS OF A STORY OR DRAMA (E.G., WHERE A STORY IS SET, HOW ACTION IS ORDERED, HOW THE CHARACTERS ARE INTRODUCED AND DEVELOPED).**

CCR ANCHOR: ANALYZE HOW AND WHY INDIVIDUALS, EVENTS, AND IDEAS DEVELOP AND INTERACT OVER THE COURSE OF A TEXT.

**Essential Understanding**

**-Understand and identify author's choices in regards to literary elements such as plot line & characterization**

**-Understand and identify varied literary elements and storytelling techniques**

**-Analyze the impact of author's choices on development of and relationships between literary elements in a story or drama**

**Academic**

**Vocabulary/Language**

- analyze
- develop
- figurative language
- \*See your adopted textbook's glossary for grade-level appropriate literary elements or <https://literarydevices.net> as they are too numerous to list.
- impact
- literary elements (plot, theme, setting, tone, diction, characterization, etc.)

**ULTIMATE LEARNING TARGET TYPE: REASONING**

**BROAD LEARNING TARGETS:**

**The students can analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama.**

**Underpinning Knowledge Learning Targets:**

**The student can understand and identify varied literary elements (plot, theme, characterization, etc.) and storytelling techniques (deus ex machina, unreliable narrator, flashback, etc.) in a text.**

**Underpinning Reasoning Learning Targets:**

**The student can analyze how elements of a story or drama are developed and/or interrelated.**

**RL.11-12.5**

ANALYZE HOW AN AUTHOR'S CHOICES CONCERNING HOW TO STRUCTURE SPECIFIC PARTS OF A TEXT (E.G., THE CHOICE OF WHERE TO BEGIN OR END A

STORY, THE CHOICE TO PROVIDE A COMEDIC OR TRAGIC RESOLUTION) CONTRIBUTE TO ITS OVERALL STRUCTURE AND MEANING AS WELL AS ITS AESTHETIC IMPACT.

CCR ANCHOR: ANALYZE THE STRUCTURE OF TEXTS, INCLUDING HOW SPECIFIC SENTENCES, PARAGRAPHS, AND LARGER PORTIONS OF THE TEXT (E.G., A SECTION, CHAPTER, SCENE, OR STANZA) RELATE TO EACH OTHER AND THE WHOLE.

**Essential Understanding**

- Identify and understand varied literary text structures and their parts (aside, stanza, exposition, scene, resolution, etc.)
- Identify and understand varied storytelling techniques (en medias res, pacing, flashback, etc.)
- Recognize when author's use structural parts and storytelling techniques to contribute to overall structure and for aesthetic impact
- Analyze how dramatic, poetic, and prose structural parts and storytelling techniques contribute to meaning and aesthetics

**Academic**

**Vocabulary/Language**

- aesthetic
- analyze
- comedic/tragic
- contribute
- dramatic, prose, and poetic structures and storytelling techniques (parallel plots, pacing, chronological, cause/effect, aside, scene, verse, line, soliloquy, stanza types, flashback, multiple narrators, time shifts, etc.)
- impact
- resolution

**ULTIMATE LEARNING TARGET TYPE: REASONING**

**BROAD LEARNING TARGETS:**

**The student can analyze how author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact.**

**Underpinning Knowledge Learning Targets:**

**The student can identify varied poetic, dramatic, and prose text structures and their parts.**

**The student can identify varied poetic, dramatic, and prose storytelling techniques.**

**The student can identify comedic and tragic resolutions.**

**The student can identify and understand aesthetic impact.**

**W.11-12.1**

**WRITE ARGUMENTS TO SUPPORT CLAIMS IN AN ANALYSIS OF SUBSTANTIVE TOPICS OR TEXTS, USING VALID REASONING AND RELEVANT AND SUFFICIENT EVIDENCE.**

**Essential Components**  
**W.11-12.1.a-f**

- a. Establish a clear and thorough thesis to present a complex argument.
- b. Introduce precise claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- c. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
- d. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- f. Provide a concluding statement or section that follows from and supports the argument presented.

**Essential Understanding**

-MLA Formatting for in-text citations and works cited pages

**Academic**

**Vocabulary/Language**

- ABTATO, PETS, TOO (or comparable organizational structures for writing arguments with developed intros, bodies, and conclusions)
- thesis
- analyze/analysis
- argument
- cite
- clarify
- cohesion
- credible
- establish
- formal style
- logos/pathos/ethos
- maintain
- phrases
- reasons
- sequence
- sufficient
- textual evidence
- valid
- anticipates
- bias
- claim/counterclaim
- clauses
- conventions
- distinguish
- evidence
- inference
- objective tone
- precise
- relevant
- substantive
- syntax
- thesis statement
- warrant

CCR ANCHOR: WRITE ARGUMENTS TO SUPPORT CLAIMS IN AN ANALYSIS OF SUBSTANTIVE TOPICS OR TEXTS, USING VALID REASONING AND RELEVANT AND SUFFICIENT EVIDENCE.

**ULTIMATE LEARNING TARGET TYPE: PRODUCT**

**BROAD LEARNING TARGET:**

The student can write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**Underpinning Knowledge Learning Targets:**

The student can define, identify, and use thesis statement, argument, claim, warrant, and counterclaim.

The student can recognize and use strategies and techniques for introducing, organizing, and concluding arguments.

The student can recognize and use strategies & techniques for introducing precise claims, establishing the significance of the claim(s), distinguishing them from opposing counterclaims, while establishing clear relationships among claims, counterclaims, reasons, & evidence through use of words, phrases, & clauses.

The student can recognize and use strategies and techniques for developing claims and counterclaims fairly and thoroughly, supplying them with the most relevant evidence, and pointing out strengths and limitations for audience needs and possible biases.

**Underpinning Reasoning Learning Targets:**

The student can analyze the accurateness and credibility of sources and evaluate the validity, relevance, and sufficiency of reasoning and evidence.

The student can distinguish between formal and informal writing styles and use formal style in argument writing.

The student can distinguish between logos, pathos, and ethos; and use logical reasoning for argument writing.

The student can analyze a substantive topic/text through argument writing.

**Underpinning Product Learning Targets:**

The student can craft thesis statements, introductions, bodies, and conclusions for argument writing.

The student can use correct MLA format for in-text citations and works cited pages.

**W.11-12.2**

**WRITE INFORMATIVE/  
EXPLANATORY TEXTS TO  
EXAMINE AND CONVEY  
COMPLEX IDEAS,  
CONCEPTS, AND INFORMATION CLEARLY AND  
ACCURATELY THROUGH THE EFFECTIVE SELECTION,  
ORGANIZATION, AND ANALYSIS OF CONTENT.**

**Essential Components W.11-12.2.a-g**

- a. Establish a clear and thorough thesis to present and explain information.
- b. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aid comprehension, if needed.
- c. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- d. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- e. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- f. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- g. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

**Essential Understanding**

-MLA Formatting for in-text citations and works cited pages

**Academic  
Vocabulary/Language**

- ABTATO, PETS, TOO (or comparable organizational structures for writing informative/explanatory text with developed intros, bodies, and conclusions)
- analyze/analysis -articulate
- cite -clarify -cohesion
- complex ideas and concepts
- concrete details -conventions
- convey -develop -distinctions
- domain-specific/tier three vocab
- establish -examine
- extended definitions
- formal/informal styles
- implications
- informative/explanatory text
- literary techniques (metaphor, simile, analogy...)
- maintain -norms -multimedia
- objective tone
- organizational strategies (definition, classification, comparison/contrast, cause/effect)
- precede -precise
- relevant -sufficient
- syntax -thesis
- topic -transitions

CCR ANCHOR: WRITE INFORMATIVE/EXPLANATORY TEXTS TO EXAMINE AND CONVEY COMPLEX IDEAS AND INFORMATION CLEARLY AND ACCURATELY THROUGH THE EFFECTIVE SELECTION, ORGANIZATION, AND ANALYSIS OF CONTENT.

**ULTIMATE  
LEARNING  
TARGET TYPE:  
PRODUCT**

**BROAD LEARNING TARGET:**

The student can write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

**Underpinning Knowledge Learning Targets:**

The student can define, identify, and use thesis statements, varied cohesive and appropriate transitions, precise language, domain-specific vocabulary, and literary techniques to manage the complexity of the topic, link major sections of the text, and clarify relationships among complex ideas and concepts.

The student can recognize and use strategies & techniques for introducing (including previewing), organizing (with each new element building upon preceding points to create a unified whole) & concluding informative/explanatory texts that clearly & accurately examine & convey complex ideas, concepts, & information.

**Underpinning Reasoning Learning Targets:**

The student can analyze the credibility and accuracy of sources and relevant content in those sources for inclusion in informative/explanatory writings.

The student can distinguish between formal & informal writing styles and objective and subjective tone; and use formal style and objective tone in informational/explanatory writing.

The student can examine complex ideas, concepts, and information through informative/explanatory writing by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other examples appropriate to audience.

**Underpinning Product Learning Targets:**

The student can include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension of informative/explanatory texts.

The student can craft thesis statements, introductions, bodies, and conclusions for informative/explanatory writing.

The student can use correct MLA format formatting papers, in-text citations, and works cited pages.

# W.11-12.3

WRITE NARRATIVES TO DEVELOP REAL OR IMAGINED EXPERIENCES OR EVENTS USING EFFECTIVE TECHNIQUE, WELL-CHOSEN DETAILS, AND WELL-STRUCTURED EVENT SEQUENCES.

CCR ANCHOR: WRITE NARRATIVES TO DEVELOP REAL OR IMAGINED EXPERIENCES OR EVENTS USING EFFECTIVE TECHNIQUE, WELL-CHOSEN DETAILS, AND WELL-STRUCTURED EVENT SEQUENCES.

## Essential Components W.11-12.3.a-e

- a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

### \*Extended Understanding

-Extend a short narrative into a novella or novel

## Academic Vocabulary/Language

- analyze
- characters/characterization
- clauses      -coherent
- convey      -detail
- develop      -elaborate
- elements of plot (exposition, rising action, climax, falling action, denouement, resolution, conflict, protagonist/antagonist)
- elements of prose (diction, syntax, imagery, figurative language, style, theme, tone, etc.)
- engage      -establish      -event
- illustrate      -interact      -narrative
- narrative techniques (dialogue, pacing, description, flashback, foreshadow, framing device, multiple plot lines, reflection, shift, time frame, point of view)
- narrator      -orient
- phrases      -point of view
- precise      -progression
- reflection      -relevant
- sensory language      -sequence
- sequence technique outcomes (sense of mystery, suspense, growth, resolution)
- setting      -signal      -tone
- vivid

### ULTIMATE LEARNING TARGET TYPE: PRODUCT

#### BROAD LEARNING TARGET:

The student can write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

#### Underpinning Knowledge Learning Targets:

The student can define, identify, and use elements of prose (style, theme, tone . . .), elements of plot (conflict, climax, protagonist . . .), sequencing techniques (building suspense, mystery, resolution), and narrative techniques (dialogue, pacing, description, reflection, multiple plot lines, . . .) to develop experiences, events, and characters into a coherent whole.

The student can define, identify, and use a variety of transitional words, phrases, and clauses to connect sequences of events, shifts in time, changes in settings, and relationships among experiences and events.

The student can define, identify, and use precise, grade-level appropriate vocabulary, sensory language, and figurative language to convey a vivid picture of the experiences, events, setting, and/or characters.

#### Underpinning Reasoning Learning Targets:

The student can engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, introducing a narrator and/or characters, and creating a smooth progression of experiences or events.

The student can provide a conclusion that follows from and reflects on the experiences, observations, and resolutions in the narrative.

### Career Connections

<http://www.ccssoh.us/ELA6-12.aspx> (Click on Career Connections for English Language Arts)

## ACKNOWLEDGEMENTS

This Teacher Resource was created during the summer of 2016 as part of an initiative to increase textual choice for teaching Ohio’s Learning Standards. It is part of a series of Teacher Resources for the following newly adopted supplemental literature. Note: Please adhere to the grade level chosen for each title to avoid textual overlap for our students.

### Grade Six

*A Midsummer Night’s Dream* by William Shakespeare  
(No Fear Shakespeare Edition)

*Hello, Universe* by Erin Kelly

### Grade Seven

*The Crossover* by Kwame Alexander

### Grade Eight

*The Taming of the Shrew* by William Shakespeare  
(No Fear Shakespeare Edition)

### Grade Nine

*Brown Girl Dreaming* by Jacqueline Woodson

### Grade Ten

*Othello* by William Shakespeare  
(No Fear Shakespeare Edition)

*Long Way Down* by Jason Reynolds

### Grade Eleven

*The Help* by Kathryn Stockett

### Grade Twelve

*Twelfth Night* by William Shakespeare  
(No Fear Shakespeare Edition)

## TEACHER RESOURCE WRITERS

Carla Mae Phillips, Lead 6-12 Curriculum Coordinator

Tracie Helmbrecht, NBCT

Gina McGowan

Pam Reed

Lynn Taylor, NBCT

Melanie Thompson

## Supplemental Resources for *The Help*

NOTE: The lessons included in these supplemental resources may not be aligned to Ohio’s Learning Standards or the Common Core. Please make choices about using any of the lessons and ideas included here based upon how they can help students meet and exceed learning targets.

[Penguin Teacher’s Guide](#)

[NDLA Open Education Resource](#)

[Mississippi Department of Archives and History Extension Lesson](#)

[History and Pop Culture in \*The Help\*](#)

[Shmoop: \*The Help\*](#)