

South African Short Stories: Apartheid, Civil Rights, and You

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Abstract:

The legacy of Western colonialism in African history can be seen in much of the South African literature, and specifically through stories that deal with apartheid.

Apartheid - Literally “apartness” in Afrikaans. A policy of racial segregation introduced by the National Party after its electoral victory in 1948. It created a highly stratified society in which whites dominated politically, economically, and socially at the expense of blacks.

<http://overcomingapartheid.msu.edu/terms.php>

These lesson plans will not only introduce students to a diverse group of South African writers and literature, but they will also help students to begin to understand, in a personal way, how apartheid created discriminatory and despicable laws, boundaries, and limitations for those who lived in South Africa during this time period. In these stories, the student will be introduced to characters ranging from the British colonialist and his family, to the Afrikaner, to black children and their families whose home is South Africa, to coloureds (a designation by the white-ruling Nationalist party as a term for mixed races), and to a small population of Indians. Additionally, students will explore through a lesson plan on the Little Rock Nine, how race in America impacted citizens here in a profound way, proving that the legacy of colonialism is the history of every African American citizen living today and a challenge for every single citizen of the United States to overcome.

When these lesson plans are introduced, students will have just finished a key text by Chinua Achebe, *Things Fall Apart*, published in 1958, through which students learn how colonialism impacted the Ibo of Nigeria during the late 1800’s and early 1900’s. The short stories will provide additional, diverse perspectives and highly compelling views of the legacy of colonialism and later apartheid. Africa is not “one story”; on a continent with over 50 nations, one unit can only hope to showcase a selection of voices. Still, the use of authentic voices from another country in Africa beyond Nigeria will allow students to engage with multiple voices and perspectives relating to diverse, authentic, and specific concerns, dreams, and challenges in a particular time and place.



“Modern African literature is an astonishing and vibrant body of work, produced in multiple languages and from every part of the continent, including memoir, oral literature, poetry, short fiction, novels and more.” (from Primary Source course materials - <http://moodle.primarysource.org/course/view.php?id=230>)

Unit one of the World Literature curriculum for 10th grade begins with *Things Fall Apart* by author Chinua Achebe, published in 1958 and recognized as a modern classic of pre-colonial and post-colonial Africa in the country later called Nigeria. It is an

effective way for students to begin their formal study of the 10th grade World Literature course because the text introduces students to many of the topics that students will examine critically throughout the year – gender, race, religion, class, language, ancestry, diversity, culture, prejudice, tolerance, stereotypes, and more – surrounding one’s identity.

This specific series of lesson plans relating to African short stories will be a significant addition to the text *Things Fall Apart*, by Chinua Achebe because it will expand students’ knowledge of yet another region of Africa (South Africa), broaden their knowledge of authentic African voices, and deepen their understanding of a key time period/governmental policy in South Africa known as apartheid, which they also learn about concurrently in their World History course. Some of the short stories I selected were introduced to me at the Primary Source course on Modern African History: Colonialism, Independence and Legacies. Others I selected from further independent research, often a result of a name or resource provided to me during the course. I selected the stories based on their accessibility to teens, the diversity of South African authors, and the many and varied character perspectives. The stories challenge the colonizers’ racial assumptions and claims to cultural superiority and reveal social and economic exploitation through the late 1900’s (well beyond the time period covered in Achebe’s novel). Each of these selected short stories from South African writers help students explore and grapple with the European assumptions that says one group/race (European) is superior to another (African). The western legacy of colonialism still impacts students in the way they perceive themselves, South Africans, and the world around them. The lessons have been designed to help students understand how race, class, and gender roles, as well as other cultural parameters, are often artificially created or socially constructed and yet impact all cultures. This unit is also situated prior to the World Literature Holocaust unit (which comes later in the year), in which the European Jewish people were exploited and subjugated by Nazi Germany. Many students will see parallels between the Jewish people in Europe during the 1930’s-1940’s and the blacks’ situation in South Africa throughout the 1900’s, so these short stories will provide significant context for the Holocaust unit. This unit will also help students to understand the need to right the wrongs of colonialism (of which there is still a legacy) and empower them to go forward in a way that doesn’t repeat oppressive history. The Civil Rights era in the United States itself is mired in inequality arising from the history of slavery, tying in again with the history of Africa and imperialist attitudes. Black Lives Matter, a current grass roots movement and mantra emerging now on the 2015 U.S. political scene will be a highly relevant issue in 2016 U.S. presidential election, as racial intolerance has been a dominant factor in many recent news stories in which white (policemen) have abused power in many cases with black victims, both men and women.

Significantly for the English Language Arts frameworks, in this unit students will read critically, cite textual evidence, determine themes, expand vocabulary, present arguments, discuss texts using the Socratic method of inquiry, and write critically using well-structured forms with supporting evidence and write creatively and empathetically using a variety of forms (narratives, poetry, short stories, etc.)

Length of Unit

This short story unit, comprised of (currently) about 7 short stories (most of which are in a collection of short stories called *Somehow Tenderness Survives: Stories of Southern Africa*), can be used by any English teacher as a stand-alone short story unit, or as a supplement to a key text. These lessons, if used in their entirety, would take approximately three weeks to complete; however, if time does not allow this, teachers may select from the individual lesson plans outlined in this paper, most of which can be used independently from the others. Also, while I have selected short stories and arranged the unit in scope and sequence to build on prior themes, there is no absolute order required. However, the stories do seem naturally to follow the text *Things Fall Apart*, contextually and chronologically. One caveat: while my enthusiasm for this unit grew, I added more short stories and lesson plans. Realistically, I probably will have to pick and choose from these stories myself, if I also plan to teach the novel *Things Fall Apart*; otherwise the “Africa unit” will be too long. I may substitute the short stories for the novel for my honors or for my college prep sections (either/or), if I can get the book, *Somehow Tenderness Survives: Stories of Southern Africa*, for my students. I think it may be out of print, as I couldn’t order it from my local Barnes and Noble bookstore and had to purchase it on Amazon.

Age of Students

Students are about 15 years old when they enter 10th grade in September. At this time of the year, students are more concrete in their thinking and perceiving situations; by the end of the year when most are 16, they become more aware of the subtleties, nuances, and perspectives of people’s stories. Helping students become more aware of “the gray areas,” and, ultimately, places where reconciliation can occur, is one of the goals of the course.

Essential Questions

Following are Essential Questions from the current World Literature curriculum which students address with each unit. These will also be applicable to the African short stories.

1. What can a book teach about the many dimensions of global culture at a particular time and place?
2. How do important historical or political shifts affect the lives of the people in a culture or society?
3. What character traits are considered noble, heroic, or admirable in a particular culture or society?
4. How does fitting in or clashing with the cultural values of a society affect the individual?
5. What does reading about the culture and society of a different global area teach you about your own culture and society?
6. What is my role and purpose in a global community?

In addition to the above questions, a postcolonial critic* uses some of the following questions to guide his or her analysis of a text. These essential questions are relevant as well to the short story unit.

**Postcolonialism's major concern is "highlighting the struggle that occurs when one culture is dominated by another." Postcolonialism is born out of "the colonized peoples' frustrations; their direct and personal cultural clashes with the conquering culture; and their fears, hopes, and dreams about the future and [regaining] their cultural identity." (Bressler)*

- 1) What happens in the text when the two cultures clash, when one sees itself superior to another?
- 2) Describe the two or more cultures exhibited in the text. What does each value? What does each reject?
- 3) Who in the text is considered the "Other"?
- 4) What are the forms of resistance against colonial control?
- 5) Demonstrate how the superior culture's hegemony affects the colonized culture.
- 6) How do the colonized people view themselves? Is there any change in this view by the end of the text?
- 7) Cite the various ways that the colonized culture is silenced.

Additional Essential Questions for Students to Consider

- These questions will help students connect the themes of the unit to their own lives.
 1. Can you make any connections between these stories and the stories from the Civil Rights era in the U.S.?
 2. Looking back at the prior question #2, what are some of the different perspectives you have read about, and how does that help you build knowledge and empathy for the characters/people depicted in these stories?

Measurable Learning Objectives

- Students will learn how to use the QFT™ to create, pose, and prioritize questions that will enable them to explore topics independently
- Students will define and be able to describe how apartheid governed South Africa from 1948-1994, and they will reflect on its legacy.

- Students will read and analyze short stories and be able to explain multiple ways racial bias impacted the colonized culture
- Students will read and analyze short stories and be able to explain multiple ways racial bias influenced the colonizer
- Students will be able to describe the varied perspectives in the short stories through the cultural lenses of race, class, and gender
- Students will identify and be able to describe multiple reasons for the unrest that eventually led to post-apartheid South Africa.
- Students will research and be able to describe writers of post-colonial literature in South Africa
- Students will read short stories and be able to identify motifs and themes, some of which they will be able to connect to their own world: exile, compromise, exploitation, alienation, black consciousness, white privilege, black responses to apartheid; liberal response to apartheid (benevolence, self-justification, egotism); problems of belonging in a segregated society; place as a prison; redemptive power of humanity
- Students will make connections between apartheid in South Africa with the Civil Rights movement in the United States as a result of racism.
- Students will reflect on the causes of stereotypes, prejudice, and violence, and engage with writing, discussion, and other activities that help to challenge these issues.

Unit Outline:

Day 1 – The Question Formulation Technique™

Day 2 – “A Day in the Country”

Day 3 – “The Old Chief Mshlanga”

Day 4 – “Crackling Day”

Day 5 – “The Bench” or “The Toilet” (overview only)

Day 6 and 7– “The Bridegroom” and “The Road to Raraba” (overview only)

Day 8 – “The Road to Alexandra” (excerpts from *Kaffir Boy*) (overview only)

Day 9 and 10 – *Tsotsi* viewing and film guide (book by Athol Fugard) (overview only)

Day 11, 12 and 13 – “My Dear Mr. President” and *The Little Rock Nine/Memory Project*

Day 14 and 15–Race, Stereotypes and Myth Busters Activity

Day 16 – Art and Poetry as Protest Media

Handouts (included at the end of the document)

Learning Activities

Day 1 - The Right Question Inquiry Activity

Objectives

- Students will be able to generate their own questions to explore the meaning of apartheid and its impact in S. Africa, making the learning personal and “sticky” (They care about the questions they generate – this is supported by the philosophy that all learning is motivated by “personal” interest).
- Students will be able to “practice three thinking abilities in one process: divergent, convergent and metacognitive thinking.” (from PowerPoint: rightquestion.org).

Essential Questions

- These essential questions will be the ones students personally develop in the activity

Materials

- The Question Formulation Technique™ PowerPoint for Students from www.rightquestion.org, presented at Primary Source, July 2015, by Linda Morse.
- QFT Small Group Worksheet
- “A Day in the Country” short story (homework)

Time: one 58-minute class period, plus homework

Procedure

- **Direct Instruction –**
 - Teacher will present the PowerPoint to teach students how to use the QFT. The Q-Focus, determined by the instructor, will be generated to suit the topic. It should not be biased or opinionated. I will use the following Q-Focus: *Apartheid and its Impact in South Africa*. (Although students will be studying Colonialism/Imperialism in Africa in their history courses, they may or may not have come to this topic in history at the same time as their English class does. Therefore, apartheid, itself, may be a new and unfamiliar term for them. The instructor may need to define apartheid if students do not know the meaning, in order for students to generate additional productive questions.)
- **Student Activity**
 - Students will work in small groups to generate questions, etc. per the PowerPoint directions.
- **Activity Debrief**
 - Instructor will post the prioritized student-generated questions by group on edmodo for students to access for homework and explain the homework.
- **Modifications**
 - If the teacher does not use edmodo or other web-based resource for students to access materials, alternatively, students may take notes in class, writing down the questions that are generated.
- **Homework**

- Instructor will direct students to select three of the priority questions listed to guide them and to reflect on as they read and analyze the first short story – “A Day in the Country,” by Dan Jacobson (from *Somehow Tenderness Survives: Stories of Southern Africa*, selected by Hazel Rochman, 1988). p. 46-60. For homework, students will be asked to address each of those three questions in a written response to the story (3 full paragraphs, approximately 1 ½ pages, typed and double-spaced).

Day 2: “A Day in the Country” by Dan Jacobson

Objectives

- Students will be able to read about, analyze, describe, and interpret racism in S. Africa and its multiple perspectives from a white Jewish family, a white Afrikaner family, and a black family.

Essential Questions

- What happens when two cultures clash, when one sees itself as superior to another?
- What does this story tell you about the values of each of the groups or cultures? What does each value? What does each reject?
- Who in this text is considered “the Other”?
- How does fitting in or clashing with the cultural values of a society affect the individual?

Materials

- Student-generated responses to the story “A Day in the Country” from their homework assignment.
- “A Day in the Country” short story (student has this from last night’s homework)
- African Short Story Journal for writing responses (student should bring to class each day)
- “Perspectives” handout (teacher provided)
- Guided Reading Questions for “The Old Chief Mshlanga” (for tonight’s homework)

Time: one 58-minute class period

Procedure

- **Do Now**
 - Describe a situation in your life when you were a bystander and saw a wrong occur. Did you intervene? Remain quiet? What were your emotions? Write a brief one-paragraph reflection in your South African Short Story journal for today’s page and story, “A Day in the Country.”

Students may be instructed to volunteer to share responses with the class, or they may turn to a partner and share their experiences.

- **Student Activity**
 - Students share homework responses with their set (from three questions from the QFT™ in response to “A Day in the Country”).
 - Perspectives Activity: Assign groups of four students one of the three families to discuss - the white Jewish family (in the car) and narrator of the story (a boy in this family), the Afrikaners (in the other car), individually and as a family, and the black family and child. Instruct students to examine the roles/perspectives in the situation according to their assigned family. Have students discuss and write their answers. Students will then present their group responses to the class.
 - Students will go back to the handout to complete part 2. This part includes additional questions to consider and vocabulary. Students may work in groups to fill out the handouts individually, which will become note taking resources to study from for quizzes or a unit assessment, which could also be a test, essay, or Socratic seminar.)

- **Activity Debrief (these questions are on the handout)**
 - What does the story tell you about race relations in apartheid S. Africa?
 - What other questions do you have, based on the story? Students can write these additional questions on the handout for further exploration.

- **Wrap-Up/Reflection/Summary**
 - If there is time, instruct students to write a brief written reflection in their journal on their understandings and take-away from this story

- **Homework**

Read “The Old Chief Mshlanga” by Doris Lessing, p. 23-45 and answer the guided reading questions provided.

Day 3: “The Old Chief Mshlanga” by Doris Lessing

Objectives

- Students will be able to describe how apartheid works in S. Africa from the perspective of the colonizer and the colonized
- Students will analyze and interpret stories through the lenses of race (or nationality), class, and gender roles to understand how and why perspectives may differ
- Students will be able to describe superiority and victimization from multiple perspectives

- Students will be able to explain how the setting of a story helps to reveal the nature of the protagonist and other characters

Essential Questions

- How do children learn prejudice and hate?
- Does prejudice and hate in one's early years guarantee that one will grow up to be the same?
- How does one's gender play a role in the way characters perceive themselves and their ability to act independently?
- What happens when two (or more) cultures clash, when one sees itself as superior to another?
- What does this story tell you about the values of each of the groups or cultures? What does each value? What does each reject?
- How does fitting in or clashing with the cultural values of a society affect the individual?
- What cultural traits are considered noble, heroic, or admirable in a particular culture or society?
- How is the policy of apartheid revealed in this story?

Materials

- Guided reading questions homework assignment from prior night's homework. (student has)
- "You've Got to be Carefully Taught" handout
- "The Old Chief Mshlanga" (student has) and "Crackling Day" (new handout for homework) short stories
- African Short Story Journal for writing responses
- "Perspectives Activity for "The Old Chief Mshlanga" by Doris Lessing handout (teacher provided)

Time: one 58-minute class period

Procedure

- **Do Now:** "You've Got To Be Carefully Taught" lyrics and response activator
- **Student Activity:** Perspectives in "The Old Chief Mshlanga" short story
Examining Perspectives through the Lenses of Race (or Nationality), Class, and Gender. (see handout)
Students should use their guided reading questions to help with the activity.
- **Activity Debrief (these questions are on the handout)**
 - What does the story tell you about race relations in apartheid S. Africa?
 - What other questions do you have, based on the story? Students can write these additional questions on the handout for further exploration.
- **Wrap-Up/Reflection/Summary**

- If there is time, instruct students to write a brief written reflection in their journal on their understandings and take-away from this story
- 1) Homework: Read “Crackling Day” by Peter Abrahams and complete the Guided Reading Questions

Day 4 : Crackling Day” by Peter Abrahams

Objectives

- Students will be able to describe how apartheid works in S. Africa from a *child’s* perspective
- Students will be able to describe superiority and victimization from multiple perspectives
- Students will be able to explain how the setting of a story helps to reveal the nature of the protagonist and other characters

Essential Questions

- How do children learn prejudice and hate?
- Does prejudice and hate in one’s early years guarantee that one will grow up to be the same?
- How does one’s *gender* play a role in the way characters perceive themselves and their ability to act independently?
- What happens when two (or more) cultures clash, when one sees itself as superior to another?
- What does this story tell you about the values of each of the groups or cultures? What does each value? What does each reject?
- How does fitting in or clashing with the cultural values of a society affect the individual?
- What cultural traits are considered noble, heroic, or admirable in a particular culture or society?
- How is the policy of apartheid revealed in this story?

Materials

- In Class Activity Questions #1-9 and Perspectives Chart “Compare and Contrast “The Old Chief Mshlanga” and “Crackling Day”
- Biographies for Doris Lessing and Peter Abrahams
- Guided Reading Questions for homework – “The Bench” (10-2 – honors) (included) or “The Toilet” (10-3 – college prep) (not included)

Time: One 58-minute class period

Procedures

- **Student Activity**
 - In groups, students will review the guided reading questions for “Crackling Day” from the prior night’s homework (Part I)

- In groups, students will discuss their assigned guided reading question for the activity (Part II) and chart their response in the handout (see handout)
 - Student groups will present three points to the class based on their question and responses for both stories.
- **De-Brief/Wrap-Up/Journal Entry**

After students have responded to the questions and taken notes during the group presentations, they will read on their own the biographies on Doris Lessing (“Old Chief Mshlanga”) and Peter Abrahams (“Crackling Day”). They will respond in their journal to the following questions:

 - How do you think the authors’ backgrounds might have influenced their stories?
 - Are both perspectives important? Authentic?

Day 5: “The Bench” by Richard Rive (guided reading questions included) or “The Toilet” by Mhlope (lesson plan not included)

Overview

Both stories deal with a teen’s or young adult’s perspective on apartheid and how it is impacting his or her life. “The Bench” may be given to an honors class, as it seems accessible to a more advanced 10th grade reader, while “The Toilet” is highly accessible to the college prep 10th grade student. Because each story is from a young adult perspective, this adds to the students’ engagement with the stories and helps them to connect with their own lives and future, and the importance of making thoughtful and independent decisions at this time in their lives, just as these two characters do – the young man in “The Bench” and the young woman in “The Toilet.”

Possible Assignment or Extension

These stories lend themselves to an interesting creative writing assignment. Both stories deal with the motif of a “place” and how this place is integral to the protagonist making an important decision in his or her life – the young black man decides to flout apartheid’s laws and sit on a “whites only” bench. The young woman, who had hidden in a public toilet for “sanctuary” and to seek freedom of expression (she writes while she is in the toilet while she waited for a bus to take her to an approved job) finally decides to liberate herself and write out in the open.

The assignment: Write about a “simple place” (i.e. not much bigger than the personal space around you) that gives you or a fictional character an identity.

- a. Brainstorm: Visualize places you were this summer. Isolate one small location, not much bigger than your own personal space. Give this space meaning to the protagonist in terms of an important or independent decision he or she makes about his life.
- b. Students should be given some direction as to # of paragraphs for the story, type of narrative (fiction or non-fiction), dialogue or not, etc. The teacher should give some direction and create a rubric to meet these requirements.

- c. For example, a possible structure may be
 - i. Paragraph 1: Exposition: Describe the character, the setting, and the conflict (decision to be made).
 - ii. Paragraph 2 (and 3 if needed): Create a scene in which the character (or you) uses space as a decision making tool or a way to formulate identity. Make sure the internal conflict is apparent through interior monologue or dialogue.
<http://penultimateword.com/editing-blogs/dialogue-in-fiction-part-v-writing-your-characters-thoughts/>
 - iii. Paragraph 3 or 4: In your conclusion, make sure your reader understands how this space has been important to the character's growth.

Day 6 and 7: "The Bridegroom," by Nadine Gordimer (honors) and "A Farm at Raraba" by Ernst Havemann (college prep)

(Honors could compare/contrast both) (An overview is presented here, but the actual lesson plan is not included)

Overview:

In *The Bridegroom*, by Nadine Gordimer, an Afrikaner man, who is employed in public works on the roads seems to be content with his rural and isolated life, far from any other Afrikaners. He is the only white man depicted living among a crew of black workers, their wives, families, and "their women." (Tomorrow, the protagonist will be married, and of course, life will change. However, tomorrow seems distant and not well thought out.) Clearly, he is used to the everyday routines of his life. He enjoys the security, peace, and close but separate living arrangements with the black workers. He has a "manservant" named Piet, a black man, who cooks and cleans for him, and with whom he has what, if it weren't for apartheid, might be called a friendship. Similarly, in "A Farm at Raraba," the protagonist, an Afrikaner named Martinus, is isolated in his position as a soldier, with many black soldiers in his company or troop. One day, he kills some black "enemies," but one is merely wounded. In an unusual turn of events, he develops an "almost friendship" with this man, and, ironically, the two talk of getting together after the war at a farm at Raraba, where the Afrikaner would be the foreman and the black man would be the boss. (It is assumed that the blacks will win this war.) After the war, the Afrikaner seeks out his "friend"/former captive in Raraba, which, it turns out is just a name for a dream world. In both stories, these white men seem to fantasize a possible co-existence in which blacks and whites are friends (Even while they may not recognize their own attitudes, the reader senses these feelings.)

Possible Assignments or Extension:

- These short stories have two white adult male protagonists, and seem to add further scope and sequence to the stories, which, to this point have focused on children, both girls and boys, and distinctly separate lives between whites and blacks. The rural, isolated, workaday settings, add yet another dimension to the stories. Motifs include all of the following: exile, compromise, exploitation, alienation, black consciousness, white privilege, black responses to apartheid; liberal response to apartheid

(benevolence, self-justification, egotism); problems of belonging in a segregated society; and redemptive power of humanity. Students could explore one or several of these motifs, or recurring thematic elements, and write an essay on how a motif helps to develop a theme in one of these stories.

- Possible essential questions to consider include:
 - How does the isolation of setting allow the protagonists a certain closeness to the blacks (and vice versa) that apartheid might not otherwise allow?
 - How does apartheid almost not matter in these stories?
 - How is the dream motif used in each story? What realities do exist in their lives and how will these men be forced to awaken to those realities?
 - Who has the power in the friendship/relationship in each of the stories – the white man or the black man?

Day 8: “The Road to Alexandra,” Mark Mathabane (An overview is presented here, but the actual lesson plan is not included)

Overview: “The Road to Alexandra” is a chapter from from the autobiography, *Kaffir Boy: The True Story of a Black Youth’s Coming of Age in Apartheid South Africa* by Mark Mathabane, the first-person account of how this boy rose from the slums of Alexandra, South Africa, to emerge as a rising tennis star, coming to the U.S. at age 18 on a tennis scholarship. *Kaffir Boy*, which I read this summer, is a turbulent, violent, and moving must-read for teens who want to understand what apartheid was like for children, teens, and adults in the black/coloured/Indian slums surrounding the white South African cities of Pretoria and Johannesburg during the 1960’s – 1980’s, specifically. Since this chapter of his book focuses on the all-important and discriminatory “Pass Laws,” laws “designed to control the movement of Africans under apartheid” (msu website) an assignment that includes some research on those pass laws is a useful place to start any discussion or activity related to this short story.

Possible Assignments, Activities or Extension

- Assignment: Give students the link to view MSU website (Michigan State University, African Studies Center, Overcoming Apartheid) to research information on what the passbooks were and how they impacted black South Africans. The link below includes background information on the pass laws as well as primary sources (interviews with people who were alive during this period and were impacted by the pass laws). This is also useful to the discussion of why people tried to change their race. There are photographs, interviews, articles, and speeches that reveal the horrific nature of this law and the perspectives of blacks, whites, and others who lived with its impact. Ask students to reflect in their journals or in an organizer that requires that a student take notes from three different perspectives, or three primary sources.
<http://overcomingapartheid.msu.edu/multimedia.php?id=65-259-3>
- Discussion Activity and Assignment: In the short story, the narrator, Mark Mathabane, talks of how hate is branded into him at just five years old, “branded to remain until I die” as he says in the story (“Road to Alexandra” 125). This emotional and lifelong impact is worth reflection, discussion and comparison to some of the other children’s points-of-view in the short stories students have read.

In a whole-class discussion, online response, journal entry, or even in a brief essay, students maybe asked to describe some of the other emotions children in these short stories have had. As students reach for significance, they should be asked to identify and reflect on the question: How are *children's lives* impacted by apartheid? They could also be asked to imagine the lives of these children 15 years later, as young adults of 20 or 25 years old and to predict what they will be like, what kind of life they will be living, what they have become. For example, students can look at "Crackling Day" and discuss/predict the lives of the young black boy who was punished and the young white boys who showed no remorse. For "The Old Chief Mshlanga, students can discuss/predict the lives of the young white girl who at first felt superiority and alternately fear and shame and the black chief's son (the proud young cook) who remained resolute. In "A Day in the Country" the young white Jewish boy, the narrator, ends the story with his statement of how they had "lost, so much, somewhere, farther back, along that dusty road." Again, students can predict how this event may have impacted the boy in his later life. Perhaps he, too, became a victim of racism, and could later relate to this event in a meaningful way.

Day 9 and 10 – Tsotsi viewing and film guide (book by Athol Fugard) (lesson plan not included)

Overview: Violence played a major part in the lives of Africans, young and old, under apartheid. This is apparent in the short story and lesson relating to Mathabane's "The Road to Alexandra" and in his compelling autobiography. Students may further connect to the themes of violence in South Africa through the compelling novel and film *Tsotsi*, meaning "(n.)South African word describing a dodgy character. Someone who steals, lies and generally is not to be trusted. A township gangster."

<http://www.urbandictionary.com/define.php?term=tsotsi>

One of my honors World Literature students chose *Tsotsi*, the novel by Athol Fugard, as an independent read and highly recommended the book. I watched the movie this summer (rented from Netflix), and found it real and compelling, a worthy complement to and confirmation of everything Mathabane describes in his book, *Kaffir Boy*. As an important contrast, however, the protagonist in *Tsotsi*, in many ways succumbs to the pressures of living in the slums and thus his life is defined in a negative way by his actions. Again, a compare/contrast lesson plan (*Tsotsi* with *Kaffir Boy*, and even with some of the short stories) could be a useful way to understand how/why some people rise from poverty and racial discrimination and some do not. IMDB describes *Tsotsi*, the film, as "Six days in the violent life of a young Johannesburg gang leader," yet calls it "a compelling story of crime and redemption." Netflix provides this summary: "After shooting a woman and driving off in her car, a ruthless thug is surprised to discover he isn't alone, kept company by a crying infant in the backseat. But through his efforts to care for the baby, he slowly rediscovers his capacity to love. (Rated R 1 hr. 34 min) 2005." I believe my students will also find this movie compelling and accessible. (I would suggest, however, that teachers who plan to show the film get approval slips signed by students' parents/guardians, mainly due to the violence. A killing at the beginning of the film is tough to watch. The

killing is performed silently and surreptitiously on a subway train when the gang of tsotsis accosts a gentle middle class black man for his money).

Extension: I would also suggest both books, *Kaffir Boy* and *Tsotsi*, as independent reads for World Literature students, if time allows, or used as possible summer reading books. Mathabane can be found on Youtube discussing his life and a movie to be made (perhaps already released) of his life, based on the book *Kaffir Boy*. Alternatively, the teacher can glean excerpts from the books for students to discuss and reflect on.

Day 11, 12, and 13 – “My Dear Mr. President” and The Little Rock Central High School Memory Project (focus: The Little Rock Nine)

Objectives:

- Students will research, discuss and defend their opinions about the Little Rock Nine and civil rights in the U.S. surrounding this event and time period.
- Students will be able to follow the rules for and participate in an all student-led discussion, otherwise known as a Socratic Seminar
<http://www.readwritethink.org/professional-development/strategy-guides/socratic-seminars-30600.html>
- Using primary sources from the Little Rock High School Memory Project relating to “The Little Rock Nine,” a key Civil Rights event in the U.S. in 1957, students will be able to read about, analyze, describe, and interpret racism in the U.S. and its impact from multiple personal perspectives.
- Students will research factual accounts of The Little Rock Nine and The Lost Year (1958-1959), to compare and contrast with the primary sources of personal interviews and the “advertorial.”

Essential Questions

- How do primary sources help us to understand race as a divisive and emotionally-driven issue in history and current events? What else do these primary sources help you understand?
- What is the value of the Little Rock students’ memory project? Do you think a memory project would be useful for anything in your own curriculum?
- How do factual resources and additional secondary sources help provide further perspective on an event, especially one in which the primary sources may be emotionally charged or personally biased?

Materials

- Websites for initial research:
 - Little Rock Central High School Memory Project
 - Primary Source: Putnam Letter/Advertorial
http://lrchmemory.org/wordpress/?attachment_id=316
http://lrchmemory.org/wordpress/?attachment_id=315
 - Primary sources: Interviews
<http://lrchmemory.org/wordpress/>

- Socratic seminar rubric

Time: Two to three 58-minute class periods, plus homework

Procedure

Student Activity

Day 1

- Students can begin this assignment in class and complete it for homework. Students will be assigned to read the articles “My Dear Mr. President” and three short “Little Rock” interviews and fill in the charts for Perspectives Activity (see related handout). They will bring this to class the next day.

Day 2

- In class the next day, students will continue to work independently in the computer lab to gather factual information about the event/time period from two teacher-provided websites (*History.org* and *TheLostYears.org*). Students will use the remainder of the period to review these notes for a Socratic Seminar assessment the following day.

Day 3

- On the final day of this lesson plan, students will participate in a Socratic Seminar on the topic in order to answer the essential questions for the lesson (see above Essential Questions). Teachers can use this as one assessment for the unit.

Activity Debrief

- The teacher may lead an all-class discussion about the value of the Socratic Seminar in understanding and discussing different perspectives.

Wrap-Up/Reflection/Summary

- As part of the assessment for the SLD, students will be instructed to write a brief written reflection on their understandings and take-away from this lesson.
- Students may be directed to answer these questions in their response:
 - In Part 1, why did Mr. Putnam and the interviewees act/think/feel the way they did, according to the advertorial or interviews?
 - What is your reaction to the way they acted? What does the story tell you about race relations in the U.S. in the 1950’s?
 - How did the facts compare or contrast with the personal accounts or bring the events of the time into sharper focus?

Homework

Students should find and read an article on race relations in the U.S. in current times (2015). (Students may use a print article, or they may go online to find an article. The teacher may provide some initial sources such as reputable newspapers, etc. Students should be instructed to bring the article to class tomorrow and be prepared to discuss it with the class.

Day 14 and 15: Stereotypes and Myth Busters

Objectives

- Students will use the news media to explore stereotypes about race in the U.S., comparing and contrasting recent events with events and perspectives from 50 years ago in order to see how attitudes have changed or remained the same. (See Perspectives Lesson Plan for some attitudes about race in the 1950's and 60's: "My Dear Mr. President" and Little Rock: the Memory Project)
- Students will participate in activities that allow them to examine a variety of stereotypes in the media and in their own lives to learn how to recognize, confront, and overcome stereotypes in their own lives.
- Through multiple modes of expression, students will deepen their own perspective of how "race" and other exclusionary categories aren't "their/"your" issue to deal with, but everyone's.

Essential Questions

- Where does Hingham High School fit in the national dialogue about race (and other exclusionary categories)? How would Hingham High have appeared 50 years ago to an outsider and how does it differ in its diversity of student/teacher/administration population (if at all) today?
- Does Hingham High School have a diverse student population? Does it matter if Hingham High School is not a diverse school community? How does the student population diversity (or non-diversity) this reflect the community you live in? How does this diversity or lack of diversity in the school and/or in the community impact your views?
- What is race? Is race a valid construct? Is a category of race, itself, divisive? Who uses it? Why do we use it?

Materials

- News Articles on Race
- Index Cards for Stereotype Blasters
- Laptops for mini-research

Time: One to two 58-minute class periods

Procedure

Brief Pair Share:

For homework, students found and read an article on race relations in the U.S. in current times (2015). The class can begin by having students share their articles with a partner, discussing whether the article 1) alludes to racial stereotypes or profiling 2) shows that race is a divisive issue or not. Students can share their findings with the class, and the teacher may write on the whiteboard prevailing attitudes about race in the U.S. After this activity, the teacher will transition to a broader agenda that includes *multiple stereotypes in society that are divisive*. (Of course, race relations as

a topic, in itself, could be expanded and developed in other lesson plans, but race, alone, will not be the focus of this class lesson.)

Do Now

1. What stereotypes do you know? Brainstorm as many as you can think of with your partner and write them down in your journal.
2. How do stereotypes come to be?

Student Activity

Adapted from Stereotype Blasters from Teaching Tolerance website

From Maria Jacketti, English Faculty, PENN STATE, HAZLETON, PA.

<http://www.tolerance.org/exchange/stereotype-blasters>

- The procedure calls for index cards to “make a deck of about 100 stereotype cards covering the gamut of faulty assumptions. Ask students to contribute stereotypes, especially new ones that have emerged within their peer groups.” Some examples:
 - Blondes are stupid.
 - Italian Americans are mobsters.
 - Asians Americans are superstar students.
 - Old people are over the hill; they should be out of the workforce.
- These cards must be created before the activity can proceed. There must be two matching index cards for each stereotype.
- Directions for the Activity (adapted): After the cards are made, the activity itself will take approx. one 58-minute class period
- Pairs of students will be randomly given an index card with a stereotype on it. (All cards are duplicated so that two sets of students will receive the same stereotype.) (5 minutes)
- Working with your partner, students will use laptops in the classroom to help them “debunk” the stereotype. Students will select the evidence they need to debunk the myth. The teacher will say “go” and partners will be given 10 – 15 minutes to research and find facts (and/or come up with a creative way) to disprove the stereotype.
- **(The class period may end here, and the next day can be used for the creative or factual presentations.)**
- Begin the next day with the presentations: the two sets of students with the same stereotype card will be called one after the other to the front of the class to debunk their assigned stereotype, based on their research. (Provide 2 ½ minutes for each set to present their challenge to the stereotype. In a class that is 55-60 minutes, with 24 students (approx.), this will take 30 minutes (4 people/presentation x 6 sets of presentations = 24 students; 6 sets x 5 minutes per set = 30 minutes for the activity)
- (5 minutes) After each group has presented, “[t]he class decides which student pair has done the better job disproving the stereotype. Arbiters have to defend the anti-stereotype logic used by the winning student.”

The game encourages critical and creative thinking and decreases negativity and stereotypes.

Homework

- Students will be asked to select a stereotypically divisive or exclusionary category: race, gender, class, age, sexual orientation, or other exclusionary category
- Students will be given a list of terms (motifs) such as Perception, Insight, Vision, Identity, Relationships, etc. from the Central High Art Students Memo re: Invitation to Submit Art for 2nd Book of Essays
<http://lrchmemory.org/wordpress/wp-content/uploads/2013/01/Invitation-For-Submitting-Art.pdf>
- Next to each of these motifs are theme words. For example, next to the motif of Perception are three themes: looking vs. seeing; hearing vs. listening; and knowing vs. caring. Students will then select theme words **and** pictures to create a poster (digital or paper) that illustrates their concept/ideas about their category (race, gender, class, age, sexual orientation, etc.) For example, for the category of Race, a student may select the theme: Perception - Knowing vs. Caring. The illustrations could show on one side of the poster Knowing (a photo of recognition of race, for example one of the Little Rock Nine photos with the nine black students isolated from the white students as they tried to enter Little Rock Central High) and on the other side Caring (a photo that shows the Freedom Riders, whites and blacks together challenging segregated buses in the South). In another example, a student selects the category Gender, and the theme and theme words Frontiers: Groundbreaker/Trailblazer/Pathfinder. (A student may use photos from the 50's, 80's, and 2015 to show progression in gender rights and roles in society.) The teacher should be prepared with a few examples to show students as models. Students can use any or all of the theme words to illustrate their category.
- Alternatively, (and perhaps more simply) students can create a poster with two sides: "Stereotypes in Hingham vs. Myth Busters" or "Stereotypes in the Media and Myth Busters." They should be ready to explain why they chose the photos/illustrations they did. The objective is to engage students with an activity that shows their understanding of divisions and stereotypes in society and how to overcome them.
- As another option, students can create a poster about themselves: Students should create a poster that illustrates stereotypes people have about them and Myth Busters that reveal they are multi-faceted and more than "what meets the eye."
- As an alternative to a regular paper poster, students can create a digital poster with similar images and post to the edmodo page under Stereotypes/Myth Busters Assignment.

Extension (Overview)

- Read article from Teaching Tolerance: Race does not equal DNA
<http://www.tolerance.org/race-does-not-equal-dna>

Overview from Teaching Tolerance Website:

“This toolkit provides a professional development framework for looking at common misconceptions surrounding race and ancestry, as well as ways to debunk them and build identity-safe classrooms and schools.

As Dr. Joseph L. Graves shows in “Race ≠ DNA,” many individuals in the U.S. assume that biological race exists in humans and associate it with people’s physical features. While biological race in humans is a fallacy (and often used to further racist assumptions), research shows that the *socially-defined* racial group to which one belongs strongly influences people’s lived experiences. These ideas are worth examining since meaningful conversations about race and racism cannot take place among educators and students unless socially defined race, biological race, human variation and ancestry—and the misconceptions that surround them—are understood.”

Essential Questions (adapted from Teaching Tolerance website)

1. How does your curriculum refute or reinforce common misconceptions about race and ancestry? (age, gender, sexual orientation, ethnicity, etc.)
2. How might implicit bias affect your relationships with other people?
3. How can your school counter stereotype threats among students and foster identity-safety?

Day 16: Art and Poetry:
Reaching Beyond Stereotyping, Prejudice and Discrimination

Objectives

- Students will use art to explore themes of race, gender, class, age, or sexual orientation in new ways, and students will write poems and/or personal narratives to explore and reflect multiple attitudes about these cultural biases
- Through multiple modes of expression, students will deepen their own perspective of how “stereotyping” (etc.) isn’t “their/”your” problem/issue, but everyone’s.

Essential Questions

- How can the media of art and poetry be influences for protest and change?
- How can we reach beyond stereotypes to see who people really are and to find the way people can connect through similarities rather than clash through differences?

Materials

- Central High Art Students Memo re: Invitation to Submit Art for 2nd Book of Essays
- Paper or Digital Posters

Time: Homework, plus one 58-minute class period

Procedure

Do Now:

Ask students to write a 5-8 sentence reflection on a piece of paper (or alternatively in their journals) responding to the following question:

- What stereotypes do people have about you that might be false?
- If the class is willing or more open-minded, this activity could be done in small groups of 4 or 6 people, with an even # of boys and girls or it could be done with the entire class. Each student would put his/her response in a box, and the slips/responses would be taken out individually. Students could guess who they think the author is, which could elicit further discussion about the dangers of stereotyping.

Student Activity

Students present their stereotype/mythbuster poster from last night's homework in a small group setting and then post it in a gallery walk or present it from the edmodo page so that other students can view the stereotypes and myth busters.

Debrief/Wrap-Up/Summary

From these posters, students will select one that inspires them to write a brief spur-of-the-moment poem relating to a topic of stereotyping, prejudice and discrimination (or overcoming these). Students will post their poems next to the poster that inspired it. (I have done this "quick poem" assignment based on art before, and it is really fun and amazing to see how art inspires unique poems and how one complements the other!)

Homework

The teacher will assign the student to write either a personal narrative or brief biographical account/story (1 ½ - 2 pages typed, double-spaced), based on the themes of Stereotyping, Prejudice, and Discrimination. The prompt, or directions, are borrowed and adapted from the Central High Memo:

"The focus of the written interview [or personal narrative] [my words] is personal experiences that involve stereotyping, prejudice and discrimination. The interview [or personal story] [may include a past history or current event in the life of the author or person being interviewed] [my words]. [The essay should] deal with [one of the] many causes of discrimination – different race, religion, ethnic origin, age, gender, sexual orientation, physical ability, economic class, political party, etc."

In a brief reflection, the teacher may ask the student how the interview or story addresses one of the essential questions.

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Carol Marshall, Hingham Public Schools

The stories are simple, even understated. Reading this anthology may help high school students to grasp the complex idea of how the most private corners of life are affected by systematic restriction and injustice.”

Tsotsi. Dir. Hood, Gavin. Perf. Presley Chweneyagae, Terry Pheto, Kenneth Nkosi, Mothusi Magano, Zenzo Ngqobe, Zola, Rapulana Seiphemo, Nambitha Mpumlwana, Israel Makoe, Jerry Mofokeng, Ian Roberts, Percy Matsemela, Owen Sejake. DVD.

Day 2 Handouts

Perspectives Activity for “A Day in the Country” by Dan Jacobson

Objectives

- Students will be able to read about, analyze, describe, and interpret racism in S. Africa and its multiple perspectives from a white Jewish family, a white Afrikaner family, and a black family.

Essential Questions

- What happens when two (or more) cultures clash, when one sees itself as superior to another?
- What does this story tell you about the values of each of the groups or cultures? What does each value? What does each reject?
- Who in this text is considered “the Other”?
- How does fitting in or clashing with the cultural values of a society affect the individual?

Part 1: Perspectives Chart

Directions: Your group will be assigned to one of the three families in the story. In your group, examine and discuss the role/perspective of the situation according to your assigned family. Discuss and write your answers in the chart below. Be prepared to present your responses to the class. As you listen to the group responses, take notes in each column.

1. Why did this family act the way they did, according to the story? (Include group and individual responses from each family)
2. What is your group’s response(s) to the way they acted?

The white/Jewish family	The white/Afrikaner family	The black family

- Activity Debrief
 - What does the story tell you about race relations in apartheid S. Africa?

- What other questions do you have, based on the story? Write these additional questions below for further exploration.

Questions for further exploration:

- Wrap-Up/Reflection/Summary
 - If there is time, write a written reflection in your journal on key understandings and take-away from this story.



Part 2: Additional Questions to Consider & Vocabulary to Learn

Directions: This part of the handout includes additional questions to consider and vocabulary to learn. Please complete this handout, which will become a note taking resource for you to study from for quizzes and unit assessment.

Additional Questions to Consider

1. What did the narrator mean at the end of the story, “But we had all lost, so much, somewhere, farther back, along that dusty road”?
2. At the end of the story, have the groups created a lasting peace?

Directions: Write definitions for the words in the spaces below. Many of the definitions can be found in your accompanying Glossary packet (p. 179-182). You will need to use other sources in addition to the glossary. A very useful source for African words (people, places, expressions) is <http://overcoingapartheid.msu.edu/> and <http://overcomingapartheid.msu.edu/terms.php>

Afrikaans
Afrikaner
Pretoria
Kaffir
boot
bonnet
picaninn

Day 3 Handouts
Guided Reading Questions "Old Chief Mshlanga".docx – Day 3

Name _____ Block _____ Date _____

Unit One: Short Stories and Apartheid

Guided Reading Questions for “The Old Chief Mshlanga”

1. How does the white girl spend her childhood?
2. How do her books shape her imaginary world and her vision of her real world?
3. How does she view the black people who live on the farm? What does she know about them? How does she treat them? Provide as many examples as you can.
4. How do the black people on the farm behave towards her?
5. What do the white children do for sport when they encounter a passing native?
6. How do the adults reinforce in their children superior patterns of behavior of the whites toward the natives?
7. What kinds of attitudes did the girl develop towards the natives because of her upbringing?
8. Why was the young girl angry when the natives on the path did not step aside?
9. Why didn't the natives step aside?
10. Describe the Chief. Describe his prior interactions with the Jordan family.
11. How does the author describe the significance of this place to the natives and the generations thereafter? Provide 2-3 ways the Chief is connected to the land in a significant way.
12. What does the Chief's importance cause the girl to question?
13. As the girl grows up, how does she begin to change in her attitudes? Describe 2-3 ways she changes.
14. What is meant by a “good” or “bad” native? From whose perspective does this appellation come from?
15. What is different about one of the white family's native help – the cook? How does the mother react to the police telling her who the cook is?

16. What is meant by “government land”?
17. Why does the girl panic as she sets out beyond her home across this land to find the Chief’s kraal?
18. What surprises the girl about the krall setting?
19. Why is the girl self-conscious when she is brought to the Chief?
20. What does the girl realize about the land on the way home? How has she changed from the beginning of the story?
21. Describe the meeting and exchange of words between Mr. Jordan and the Chief some years later. What is the issue? Describe each man’s perspective on the situation.
22. How does the narrator’s description of the setting at the end of the story reveal her viewpoint about the land now?

Discussion Questions for Class

1. Do you agree with the father’s or the chief’s position at the end of the story?
2. Should the father have taken the chief’s goats? Explain.
3. Should the chief be required to pay a penalty for his goats destroying the crops? Explain.

Handout - Perspectives Do NOW.docx – Day 3

Name _____ Block _____ Date _____

Unit One: Short Stories and Apartheid
Perspectives Do NOW: “Old Chief Mshlanga”

South Pacific – You’ve Got To Be Carefully Taught Lyrics | MetroLyrics
Songwriters: Rogers and Hammerstein

You've got to be taught
To hate and fear,
You've got to be taught
From year to year,
It's got to be drummed
In your dear little ear
You've got to be carefully taught.
You've got to be taught to be afraid
Of people whose eyes are oddly made,
And people whose skin is a different shade,
You've got to be carefully taught.
You've got to be taught before it's too late,
Before you are six or seven or eight,
To hate all the people your relatives hate,
You've got to be carefully taught!

<http://www.metrolyrics.com/youve-got-to-be-carefully-taught-lyrics-south-pacific.html#ixzz3jNZjEMwO>

After reading the above lyrics from the musical *South Pacific*, respond to the following questions:

1. What do the lyrics state about prejudice?
2. What is the tone of the piece?
3. Do you agree with the lyricist’s perspective? Explain.
4. Who or what teaches children to be prejudiced?

Handout - Perspectives Activity – Day 3

Name _____ Block _____ Date _____

Unit One: Apartheid in South African Short Stories

Perspectives Activity for “The Old Chief Mshlanga” by Doris Lessing

Objectives

- Students will be able to describe how apartheid works in S. Africa from the perspective of the colonizer and the colonized
- Students will analyze and interpret stories through the lenses of race (or nationality), class, and gender roles to understand different perspectives
- Students will be able to describe superiority and victimization from multiple perspectives
- Students will be able to explain how the setting of a story helps to reveal the nature of the protagonist and other characters

Essential Questions

- How do children learn prejudice and hate?
- Does prejudice and hate in one’s early years guarantee that one will grow up to be the same?
- How does one’s gender play a role in the way characters perceive themselves and their ability to act independently?
- What happens when two (or more) cultures clash, when one sees itself as superior to another?
- What does this story tell you about the values of each of the groups or cultures? What does each value? What does each reject?
- How does fitting in or clashing with the cultural values of a society affect the individual?
- What cultural traits are considered noble, heroic, or admirable in a particular culture or society?
- How is the policy of apartheid revealed in this story?

Part 1: Perspectives Chart Activity

Directions: With your partner or group, answer the question below by filling in the chart with your perceptions about each character’s perspectives. In this activity, you will write your answers by considering how race, class, and gender may have influenced the characters’ responses. Afterwards, we will discuss whether these lenses through which characters viewed others had any impact on their attitudes and actions. As you listen to the group responses, take additional notes in each column.

Prompt: *How is the policy of apartheid revealed in this story through the characters’ perspectives?*

Perspectives in “The Old Chief Mshlanga” short story
 Examining Perspectives through the Lenses of Race (or Nationality), Class, and Gender

Character	Race/Nationality What is the character’s race? How does race impact this character in the story? Provide one example for each character.	Class What is the character’s social and economic class? How does the character’s class impact him/her in the story? Provide one example for each character.	Gender What is the character’s gender? How does gender impact this character in the story? Provide one example for each character.
Mr. Jordan			
Mrs. Jordan			
Daughter			
Character	Race/Nationality What is the character’s race? How does race impact this character in the story? Provide one example for each character.	Class What is the character’s social and economic class? How does the character’s class impact him/her in the story? Provide one example for each character.	Gender What is the character’s gender? How does gender impact this character in the story? Provide one example for each character.

Chief			
Chief's son			
Natives			
Policeman			

- Activity Debrief
 - What does the story tell you about race relations in apartheid S. Africa?

 - What other questions do you have, based on the story? Write these additional questions below for further exploration.

Questions for further exploration:
--

- Wrap-Up/Reflection/Summary
 - If there is time, write a written reflection in your journal on key understandings and take-away from this story.



Part 2: Additional Questions to Consider & Vocabulary to Learn

Directions: This part of the handout includes additional questions to consider and vocabulary to learn. Please complete this handout, which which will become a note taking resource for you to study from for quizzes and unit assessment.

Additional Questions to Consider

3. At the end of the story, have the groups created a lasting peace?

Vocabulary from the Story

Directions: Write definitions for the words in the spaces below. Many of the definitions can be found in your accompanying Glossary packet (p. 179-182). You will need to use other sources in addition to the glossary. A very useful source for African words (people, places, expressions) is <http://overcoingapartheid.msu.edu/> and <http://overcomingapartheid.msu.edu/terms.php>

premonition
gaunt
veld
<i>Nkosikaas</i>
Chief
baas
mealie meal
millet
stoicism
Johannesburg
<i>vlei</i>
<i>kopje</i>
“cheek”
kraals
<i>Kitchen kaffir</i>
palaver
Native Reserve

Handouts – Day 4
Guided Reading Questions – Crackling Day – Day 4

Name _____ Block _____ Date _____

Unit One: Short Stories and Apartheid

Part 1: “Crackling Day” Guided Reading Questions

Directions: Read the short story “Crackling Day” and complete the following guided reading questions.

23. What is “crackling day”?
24. Describe Aunt Liza at the beginning of the story. What does she say to her nephew and how does he react?
25. Who is Andries? What does his mother say to him and how does he react?
26. Describe how they live. How does the setting help you to understand these characters better? Be specific.
5. At the beginning of the story, as far as these young children are concerned, what are the “enemies” these boys encounter? Explain.
27. How did the boy show he was not familiar with the procedures of “crackling day”? (What mistakes did he make?)
28. How did the white man respond to the young boy’s request for crackling? Be specific.
29. When the boys were walking home, why was Andries anxious?
30. How did the white schoolboys respond to Andries and the protagonist?
31. What causes the protagonist to get in a fight with the white schoolboys?
32. How do Aunt Liza and Uncle Sam react when they hear the protagonist has been in a fight with the white schoolboys?
33. When the white man and the three boys come to Liza and Sam’s home later that evening, what are the reactions of Sam and Liza to his visit and comments? Explain and be specific.
34. What must Uncle Sam do according to the white man? Why?.
35. What does Aunt Liza mean when she says to Uncle Sam, “You explain... You are the man. You did the beating. You are the head of the family. This is a man’s world. You do the explaining.” What is your reaction to her statements?

36. Afterwards, Aunt Liza also adds, “You should be happy. The whites are satisfied. We can go on now.” What does this tell you about the race relations in this community?
37. Does Uncle Sam feel badly for what he did to the boy? How do you know? How does he make up for his actions? Does Aunt Liza forgive him?
38. What does Uncle Sam mean by “One day...”? Finish this statement with what you think he means. Is this statement hopeful?

Vocabulary from the Story

Directions: Write definitions for the words in the spaces below. Many of the definitions can be found in your accompanying Glossary packet (p. 179-182). You will need to use other sources in addition to the glossary. A very useful source for African words (people, places, expressions) is <http://overcoingapartheid.msu.edu/> and <http://overcomingapartheid.msu.edu/terms.php>

<i>moeroga</i>
<i>klipkop</i>
Hottentot
<i>basies</i>
Boiled sweets

In-Class Activity Handout – Day 4

Name _____ Block _____ Date _____

Unit One: Apartheid in South African Short Stories

In-Class Activity - Compare and Contrast Two Stories about Apartheid: “The Old Chief Mshlanga” and “Crackling Day”

Part II: In-Class Activity

Directions: You have now read both short stories, “The Old Chief Mshlanga” by Doris Lessing and “Crackling Day” by Peter Abrahams. Each group will be assigned **one** of the questions below. In your group, designate a recorder to take notes about your discussion in the handout provided and plan to share 3-5 bulleted points you have discussed with the class. You will be given approximately 15-20 minutes to prepare your notes. When you have completed this activity, each group will present 3 of your key points with the class and all students will take brief notes in their handouts.

1. How is the policy of apartheid revealed in each story?
2. Who is (are) the victim(s) in the story?
3. How does this setting help to reveal the effects of apartheid?
4. How does the setting help to reveal the character and nature of the protagonist in this story?
5. Are you sympathetic to the white girl in “The Old Chief Mshlanga” story? Explain.
6. Are you sympathetic to the young black child in “Crackling Day”? Explain.
7. Is the author’s point of view in “The Old Chief Mshlanga” sympathetic to the white girl? How do you know? What do you know about this author?
8. Is the author’s point of view in “Crackling Day” sympathetic to the black boy? How do you know? What do you know about this author?
9. Reflection: How do the perspectives of the white female writer and black male writer differ in each story? Show similarities?

Compare and Contrast Two Stories about Apartheid: “The Old Chief Mshlanga” and “Crackling Day”

Directions: In the chart below, write your notes for each of the group discussion questions, based on each group’s presentation of 3 of their points.

Ques. #	“The Old Chief Mshlanga”	“Crackling Day”
1		
2		
3		
4		
5		

6		
7		
8		
9		

Part 3: De-Brief/Wrap-Up/Journal Entry

Directions: After you have responded to the questions and taken notes during the group presentations, read on your own the biography on Doris Lessing (“Old Chief”) and Peter Abrahams (“Crackling Day”). How do you think the authors’ backgrounds might have influenced their stories? Are both perspectives important? Authentic?

Day 5 Handouts
Guided Reading Questions for “The Bench”

Name _____ Block _____ Date _____
Unit One: Short Stories and Apartheid: 10-2

Part 1: “The Bench” Guided Reading Questions

Directions: Read the short story “The Bench” and complete the following guided reading questions.

1. Why does the bench seem to be the perfect spot for Karlie to challenge the injustices in his society?
2. How does the reader come to understand the significance of this spot for Karlie's protest?
3. Is Karlie's protest a victory?
4. This story takes place in the 1950's in Cape Town, South Africa, during apartheid. Can you make any connections to similar protests in the U.S. of civil disobedience? How would you compare and contrast Karlie's protest and the results of his protest with those of the protestors in the U.S.?

Additional Questions have been Selected from

Primary Source

Modern African History Summer Institute 2015

Discussion questions for Richard Rive, “The Bench”

These represent the wide range and creativity of questions raised by your peers! You cannot discuss all of them; your facilitator will help you choose several to focus your discussion.

Also from Barbara Brown: a) Discuss some ways that the story expresses themes of colonialism & independence.

1. What is Rive trying to say about the differences between individual and systemic resistance to systemic injustice? What is he trying to highlight about the challenges and virtues of individual resistance?
2. Why does so much of the story take place in Karlie's head? How does this narrative style illustrate the internal dialog prompted by authentic resistance and protest to such injustice?
 1. Why do you think leaders of the ANC and the Defiance Campaign, and then later leaders of the Black Consciousness Movement in South Africa, focused on such tactics as the one undertaken by Karlie to defy the unjust law of a segregated bench?
 2. To what extent were Karlie’s actions a victory against oppression and apartheid?
 3. such tactics as the one undertaken by Karlie to defy the unjust law of a segregated bench?
 4. To what extent were Karlie’s actions a victory against oppression and apartheid?
 5. The story begins with the main character Karlie, acknowledging that he doesn't

- fully understand all of the words the speakers at the rally are saying, but they still have an impact on him. What does this suggest about the message of what the speakers are saying?
6. I tried to come up with questions that I could also utilize in my class with my students. Question # 1: Do you consider Karlie's "victory" more of a victory over them (white society) or more of a victory over himself? Use the text to defend your answer. Question #2: Does the author's depiction of Karlie at times not understanding the complexities of the system devalue or enhance his actions?
 7. Explain the different types of tired Karlie describes. What does it take to move on, or persevere with these types of exhaustions?
 8. p 27 - "God, in his wisdom made the white man white and the back man black." How could believing this make living during Apartheid easier? How does religion support our everyday lives?
 9. What empowered Karlie to sit? to stay? How did he feel supported? Was he glad he did what he did?
 10. Describe the difference in thinking between Ou Klass and Karlie. How has Karlie's move to Cape Town influenced this difference?
 11. One of the speakers' messages that stood out most to Karlie was the idea of demanding the right to be treated like a human being. How does this influence Karlie's decision to stay seated on the bench, even when his instinct is to stand?
 12. At first, why did no one notice Karlie sitting on a "white only" bench? Why did it take so long for him to be noticed?
 13. Why do you think a young youth was the first to ask Karlie to move? Why was it not one of the many adults walking around the train station? Are younger people more ready to report people to the police and stand by the laws?
 14. Why did Karlie decide to remain silent and not speak out against discrimination when confronted to move? Is silence a better form of protesting?
 15. What was Rive's personal experience with Jim Crow while he served as a visiting professor here in the US. If there was personally-experienced racism and discrimination, how did he choose a story about the quintessential non-aggression symbol of black civil rights rather than a story of greater oppositional aggression to the brutality of apartheid?
 16. According to the forward note at the beginning of the story, *The Bench* was inspired by events surrounding the South African [Defiance Campaign of 1952 - 53](#)? What was Rive's own role in the campaign? Was he an active participant? A chronicler of the events? Both? Neither? Did he ever defy authority in the manner he ascribed to Karlie? If so, who was his anti-apartheid mentor and inspiration?

Vocabulary from the Story

Directions: Write definitions for the words in the spaces below. Many of the definitions can be found in your accompanying Glossary packet (p. 179-182). You will need to use other sources in addition to the glossary. A very useful source for African words (people, places, expressions) is <http://overcoingapartheid.msu.edu/> and <http://overcomingapartheid.msu.edu/terms.php>

<i>moeroga</i>
<i>klipkop</i>
Hottentot
<i>basies</i>
Boiled sweets

Handouts for Days 11, 12, and 13

Perspectives: My Dear Mr. President advertorial -2 pages (requires scrolling around the document)

THE WALL STREET JOURNAL, Wednesday, February 4, 1959

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Distinguished New Englander Discusses High Court's Decision on Public Schools

Washington, D. C.
October 13, 1958

The Hon. Dwight D. Eisenhower
President of the United States
The White House
Washington 25, D. C.

Carleton Putnam, who wrote the following letter to Pres. Eisenhower, is a member of the famous New England Putnam family, a native of New York City, a graduate of Princeton and Columbia, founder and president of Chicago and Southern Airlines (1933-1948), and is on the board of Delta Airlines. He recently published a widely-praised biography of Theodore Roosevelt.

My Dear Mr. President:

A few days ago I was reading over Justice Frankfurter's opinion in the recent Little Rock case. Three sentences in it tempt me to write you this letter. I am a Northerner, but I have spent a large part of my life as a business executive in the South. I have a law degree, but I am now engaged in historical writing. From this observation post I risk the presumption of a comment.

The sentences I wish to examine are these: "Local customs, however hardened by time, are not decreed in heaven. Habits and feelings they engender may be counteracted and moderated. Experience attests that such local habits and feelings will yield, gradually though this be, to law and education."

IT IS MY PERSONAL CONVICTION that the local customs in this case were "hardened by time" for a very good reason, and that while they may not, as Frankfurter says, have been decreed in heaven, they come closer to it than the current view of the Supreme Court. I was particularly puzzled by Frankfurter's remark that "the Constitution is not the formulation of the merely personal views of the members of this court." Five minutes before the court's desegregation decision, the Constitution meant one thing; five minutes later, it meant something else. Only one thing intervened, namely, an expression of the personal views of the members of the court.

It is not my purpose to dispute the point with which the greater part of Frankfurter's opinion is concerned. The law must be obeyed. But I think the original desegregation decision was wrong, that it ought to be re-

minimum of white help or hindrance, genetically or otherwise, can be measured today in the Congo.

Lord Bryce, a distinguished and impartial foreign observer, presented the situation accurately in his *American Commonwealth* when he wrote in 1880:

"History is a record of the progress towards civilization of races originally barbarous. But that progress has in all cases been slow and gradual . . . Utterly dissimilar is the case of the African Negro, caught up in and whirled along with the swift movement of the American democracy. In it we have a singular juxtaposition of the most primitive and the most recent, the most rudimentary and the most highly developed, types of culture . . . A body of savages is violently carried across the ocean and set to work as slaves on the plantations of masters who are three or four thousand years in advance of them in mental capacity and moral force . . . Suddenly, even more suddenly than they were torn from Africa, they find themselves, not only free, but made full citizens and active members of the most popular government the world has seen, treated as fit to bear an equal part in ruling, not only themselves, but also their recent masters."

One does not telescope three or four thousand years into the 78 years since Bryce wrote. One may change the terms of the problem by mixed breeding, but if ever there was a matter that ought to be left to local option it would seem to be the decision as to

the sort of *ipso facto* equality suggested by your context? The whole idea contradicts the basic tenet of the Christian and Jewish religions that status is earned through righteousness and is not an automatic matter. What is true of religion and righteousness is just as true of achievement in other fields. And what is true among individuals is just as true of averages among races.

The confusion here is not unlike the confusion created by some left-wing writers between the doctrine of equality and the doctrine of Christian love. The command to love your neighbor is not a command either to consider your neighbor your equal, or yourself his equal: perhaps the purest example of great love without equality is the love between parent and child. In fact the equality doctrine as a whole, except when surrounded by a plethora of qualifications, is so untenable that it falls to pieces at the slightest thoughtful examination.

FRANKFURTER closes his opinion with a quotation from Abraham Lincoln, to whom the Negro owes more than to any other man. I, too, would like to quote from Lincoln. At Charleston, Ill., in September 1858 in a debate with Douglas, Lincoln said:

"I am not, nor ever have been, in favor of bringing about in any way the social and political equality of the white and black races; I am not nor ever have been in favor of making voters or jurors of Negroes, nor qualifying them to hold office . . . I will say in addition to this that there is a physical difference between the white and black races which I believe will ever forbid the two races liv-

decision was wrong, that it ought to be reversed, and that meanwhile every legal means should be found, not to disobey it but to avoid it. Failing this, the situation should be corrected by constitutional amendment.

I CANNOT AGREE that this is a matter involving "a few states" as Frankfurter suggests. The picture in reality is of a court, by one sudden edict, forcing upon the entire South a view, and a way of life, with which the great majority of the population are in complete disagreement. Although not from the legal, in fact from the practical, standpoint the North, which does not have the problem, is presuming to tell the South, which does have the problem, what to do.

To me there is a frightening arrogance in this performance. Neither the North, nor the court, has any holy mandate inherent in the trend of the times or the progress of liberalism to reform society in the South. In the matter of schools, rights to equal education are inseparably bound up with rights to freedom of association and, in the South at least, may require that both be considered simultaneously. (In using the word "association" here, I mean the right to associate with whom you please, and the right not to associate with whom you please.) Moreover, am I not correct in my recollection that it was the social stigma of segregation and its effect upon the Negro's "mind and heart" to which the court objected as much as to any other, and thus that the court, in forcing the black man's right to equal education was actually determined to violate the white man's right to freedom of association?

IN ANY CASE the crux of this issue would seem obvious: social status has to be earned. Or, to put it another way, equality of association has to be mutually agreed to and mutually desired. It cannot be achieved by legal fiat. Personally, I feel only affection for the Negro. But there are facts that have to be faced. Any man with two eyes in his head can observe a Negro settlement in the Congo, can study the pure-blooded African in his native habitat as he exists when left on his own resources, can compare this settlement with London or Paris, and can draw his own conclusions regarding relative levels of character and intelligence—or that combination of character and intelligence which is civilization. Finally, he can inquire as to the number of pure-blooded blacks who have made contributions to great literature or engineering or medicine or philosophy or abstract science. (I do not include singing or athletics as these are not primarily matters of character and intelligence.) Nor is there any validity to the argument that the Negro "hasn't been given a chance." We were all in caves or trees originally. The progress which the pure-blooded black has made when left to himself, with a

option it would seem to be the decision as to when the mixture has produced an acceptable amalgam in the schools. And I see no reason for penalizing a locality that does not choose to mix

I WOULD EMPHATICALLY SUPPORT improvement of education in Negro schools, if and where it is inferior. Equality of opportunity and equality before the law, when not strained to cover other situations, are acceptable ideals because they provide the chance to earn and to progress—and consequently should be enforced by legal fiat as far as is humanly possible. But equality of association, which desegregation in Southern schools involves, pre-supposes a status which in the South the average Negro has not earned. To force it upon the Southern white will, I think, meet with as much opposition as the prohibition amendment encountered in the wet states.

Throughout this controversy there has been frequent mention of the equality of man as a broad social objective. No proposition in recent years has been clouded by more loose thinking. Not many of us would care to enter a poetry contest with Keats, nor play chess with the national champion, nor set our character beside Albert Schweitzer's. When we see the doctrine of equality contradicted everywhere around us in fact, it remains a mystery why so many of us continue to give it lip service in theory, and why we tolerate the vicious notion that status in any field need not be earned.

PIN DOWN THE MAN who uses the word "equality," and at once the evasions and qualifications begin. As I recall, you, yourself, in a recent statement used some phrase to the effect that men were "equal in the sight of God." I would be interested to know where in the Bible you get your authority for this conception. There is doubtless authority in Scripture for the concept of potential equality in the sight of God—after earning that status, and with various further qualifications—but where is the authority for

between the white and black races which I believe will ever forbid the two races living together on terms of social and political equality. And in as much as they cannot so live, while they do remain together, there must be the position of superior and inferior, and I as much as any other man am in favor of having the superior position assigned to the white race."

The extent to which Lincoln would have modified these views today, or may have modified them before his death, is a moot question, but it is clear on its face that he would not have been in sympathy with the Supreme Court's position on desegregation. Many historians have felt that when Lincoln died the South lost the best friend it had. This also may be moot, but again it seems clear that for 94 years—from the horrors of Reconstruction through the Supreme Court's desegregation decision—the North has been trying to force the black man down the white Southerner's throat, and it is a miracle that relations between the races in the South have progressed as well as they have.

PERHAPS the most discouraging spectacle is the spectacle of Northern newspapers dwelling with pleasure upon the predicament of the Southern parent who is forced to choose between desegregation and no school at all for his child. It does not seem to occur to these papers that this is the cruelest sort of blackmail; that the North is virtually putting a pistol at the head of the Southern parent in a gesture which every Northerner must contemplate with shame.

Indeed, there now seems little doubt that the court's recent decision has set back the cause of the Negro in the South by a generation. He may force his way into white schools, but he will not force his way into white hearts nor earn the respect he seeks. What evolution was slowly and wisely achieving, revolution has now arrested, and the trail of bitterness will lead far.

Sincerely yours,

CARLETON PUTNAM

This advertisement was paid for by individual donations from hundreds of citizens throughout the South. The sponsoring committee will appreciate additional donations to publish Mr. Putnam's letter in other newspapers. Please fill in this coupon and return with your contribution.

PUTNAM LETTER COMMITTEE, James E. Simpson, Treasurer

317 North 20th Street, Birmingham 3, Alabama

Enclosed please find my contribution to aid in publicizing the Putnam letter.

Name _____

Address _____

City _____ State _____

PLEASE PRINT

Handout for Perspectives Activity – Day 11, 12, 13

Name _____ Block _____ Date _____
Unit One: Short Stories and Apartheid

Perspectives Activity for “My Dear Mr. President” and Little Rock Nine, and Student- Led Discussion (SLD) Assessment

Objectives

- Using primary sources from the Little Rock High School Memory Project relating to “The Little Rock 9,” a key Civil Rights event in the U.S. in 1957, students will be able to read about, analyze, describe, and interpret racism and its impact from multiple personal perspectives.
- Students will research factual accounts of The Little Rock 9 and The Lost Year (1958-1959), to compare and contrast with the personal interviews and “advertorial.”
- Students will present and discuss their findings from these texts and research (Little Rock Nine, The Lost Year, Interviews from the Memory Project and Advertorial) in an all student-led discussion (Socratic Seminar).

Essential Questions

- How do primary sources help us to understand race as a divisive and emotionally-driven issue in history and current events?
- What is the value of the Little Rock students’ memory project?
- How did race relations in the U.S. in the 1950’s and 1960’s impact a generation of students and youth?

Part 1: Perspectives Chart – Primary Sources

Directions: The class will read and your group will comment on “My Dear Mr. President” in the chart below according to the writer’s perspective (claims). Your group will also be assigned in class to read 3 recent interviews by Little Rock High School students who have written and recorded the experience of a relative or neighbor who was at Little Rock High School or lived in the area during the first year of desegregation. In your group, examine and discuss the perspectives/claims/biases presented by the different voices. Be prepared to present your responses to the class. As you listen to the group responses, take notes in each column. Use the links below to access the advertorial and the interviews:

http://lrchmemory.org/wordpress/?attachment_id=316

http://lrchmemory.org/wordpress/?attachment_id=315

Select three interviews to read and chart your responses:

<http://lrchmemory.org/wordpress/>

Perspectives in “My Dear Mr. President” newspaper advertisement/article & 3 Memory Project Interviewees

Person	Personal Bias/Claims	Do these personal biases/claims reveal tolerance or prejudice? (T or P). Be ready to explain.	Other factors that influence the person’s attitudes. (You may consider race, class, gender, education, regional biases, for example.)
Carleton Putnam			
Person	Personal Bias/Claims	Do these personal biases/claims reveal tolerance or prejudice? (T or P). Be ready to explain.	Other Factors that Influence the Person’s attitudes. (You may consider race, class, gender, education, regional biases, for example.)
Memory Project Interviewee #1. Name:			

Memory Project Interviewee #2. Name: _____			
Memory Project Interviewee #3. Name: _____			

Part 2: Secondary Sources – Research on “The Little Rock Nine” and “The Lost Years”

Directions: You have just researched primary sources and gained personal perspectives from some of those living during this time who expressed their opinions surrounding the desegregation of Little Rock Central High School. In the second part of this activity, you will research secondary sources for the facts surrounding this event. Use the 2 sources I have given you to begin your research. Then, you are responsible for finding 3 additional resources and reporting at least 3-5 facts from each source in the chart below. You will use your research in a student-led discussion to discuss the importance of and the impact of this event in U.S. history.

Source – provide a link in the space below	3-5 Facts you learned that are relevant to the event
#1 The History website/Black History/Central High School Integration http://www.history.com/topics/black-history/central-high-school-integration	

#2 The Lost Year website http://www.thelostyear.com	
#3	
#4	
#5	

Part 3 – Student-Led Discussion or Socratic Seminar

- Objectives: Students will be able to present and discuss their findings from these texts and research (Little Rock Nine, The Lost Year, Interviews from the Memory Project and Advertorial) in a student-led discussion (Socratic Seminar).
- A Socratic Seminar, or student-led discuss has the objective of an inquiry-based discussion of a text (or texts) as opposed to a debate. In this discussion, driven by the essential questions, students will be assessed by a relevant rubric (see handouts and resources) to determine their grade for the activity.

<http://www.readwritethink.org/professional-development/strategy-guides/socratic->

[seminars-30600.html](#)

- **Essential Questions for the SLD:**
- How do the primary sources you used help you to understand race as a divisive and emotionally-driven issue in history and current events?
- What is the value of the Little Rock students' memory project?
- How did race relations in the U.S. in the 1950's and 1960's impact a generation of students and youth as well as the general population?

SLD Procedure:

- Students sit in a fishbowl arrangement to allow for an inner circle and outer circle.
- Each circle will have 25 minutes to discuss the topic, with each student in the circle (approx. 10-13 students in a class of 20-26) required to speak at least 3 times.
- Students in the outer circle take notes on index cards to record what their "partner" in the inner circle discussion is saying and to record the number of times that student speaks. This index card will be submitted with the student's notes.
- After 25 minutes, the circles switch places and the discussion or notetaking resumes.
- After the discussion, students submit all notes and their index card attached to the rubric.
- The Activity Debrief can be part of a reflection for homework, submitted the next day. The teacher may also choose to hold a class debrief orally the following day.

Activity Debrief (This should be a written reflection completed for homework)

- In Part 1, why did Mr. Putnam and the interviewees act/think/feel the way they did, according to the advertorial or interviews?
 - What is your response to the way they acted? What do these stories and articles tell you about race relations in the U.S. in the 1950's?
 - How did the facts from your other sources (including The History website and The Lost Years website compare or contrast with the personal accounts of the time or bring the events of the time into sharper focus?
 - What other questions do you have, based on the readings? Write these additional questions below for further exploration.

Questions for further exploration:

- Additional Homework
 - Find and read an article on race relations in the U.S. in current times (2015). Bring the article to class tomorrow and be prepared to discuss it with the class.

Part 4: Additional Questions to Consider & Vocabulary to Learn

Directions: This part of the handout includes additional questions to consider and vocabulary to learn. Please complete this handout, which will become a note taking resource for you to study from for quizzes and unit assessment.

Additional Questions to Consider: After reading these articles and essays, have the groups created a lasting peace?

Directions: Write definitions/descriptions for the words/terms/people in the spaces below. You will need to research these words if you are unfamiliar with them.

Justice Frankfurter
Dwight D. Eisenhower
Little Rock 9
The Lost Year (1958-1959)
American Civil Rights Movement
Governor Faubus
Brown v. Board of Education
NAACP
Elizabeth Eckford
Ernest Green
Martin Luther King, Jr.
President Barack Obama

Handout - SLD Rubric.doc – Day 13

Name _____ Block _____ Date _____

World Literature
Civil Rights in the U.S. and The Little Rock Nine SLD Rubric



OBJECTIVE: In this activity, you will be able to successfully prepare answers that are supported by the texts, discuss literature in an academic and analytical manner, share ideas, interpretations and opinions, and reflect on the literature and the quality of the discussion.

Skills	Expectation	Performance
Discussion Skills	The student is well prepared and clearly focused on the discussion. He or she is actively participating (inner circle: listening/responding, outer circle: listening/taking notes) and is not distracted or distracting others. Raises his/her hand when ready to comment and makes eye contact with other students while speaking. Helps to maintain a supportive and academic environment and makes thoughtful, insightful contributions. Speaks at least three times.	
References + Connections to Text	When commenting, the student references the text by either presenting DQs or DDs that support his or her answer. All statements must be relevant to the text and the makes clear and insightful text to self, text to text, and text to world connections.	
Analytical Skills	All comments and original questions reveal appropriate analysis of the text and its setting, characters, themes, message, etc. It is evident that the student has considered the literature in a meaningful way.	

Reflection	The reflection demonstrates the student's careful preparation and attention to the discussion. He or she writes thoughtful and insightful comments that reveal a true understanding of the literature and keen observations about the quality of the discussion. The reflection mentions strengths and areas of improvement on the part of the group and the individual student.	
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Grade Earned: _____/50 (quiz grade)

Handouts – Day 15
Stereotypes in Our Society Handout – Day 15

Name _____ Block _____ Date _____
Unit One: Short Stories and Apartheid

Stereotypes in Our Society

Objectives

- Students will use the news media to explore stereotypes about race in the U.S., comparing and contrasting recent events with events and perspectives from 50 years ago in order to see how attitudes have changed or remained the same. (See Perspectives Lesson Plan for some attitudes about race in the 1950's and 60's: "My Dear Mr. President" and Little Rock: the Memory Project)
- Students will participate in activities that allow them to examine a variety of stereotypes in the media and in their own lives to learn how to recognize, confront, and overcome stereotypes in their own lives.
- Through multiple modes of expression, students will deepen their own perspective of how "racism" isn't "their/"your" problem, but everyone's.

Essential Questions

- Where does Hingham High School fit in the national dialogue about race? How would Hingham High have appeared 50 years ago (race) to an outsider and how does it differ in its diversity of student/teacher/administration population (if at all) today?
- Does Hingham High School have a diverse student population? Does it matter if Hingham High School is not a diverse school community? How does the student population diversity (or non-diversity) this reflect the community you live in? How does this diversity or lack of diversity in the school and/or in the community impact your views of race?
- What is race? Is race a valid construct? Is a category of race, itself, divisive? Who uses it? Why do we use it?

Materials

- Index Cards for Stereotype Blasters
- Laptops for mini-research

Procedure

Do Now

3. What stereotypes do you know? Brainstorm as many as you can think of with your partner and write them down in your journal.
4. How do stereotypes come to be?

Activity

Adapted from Stereotype Blasters from Teaching Tolerance website

From Maria Jacketti, English Faculty, PENN STATE, HAZLETON, PA.

<http://www.tolerance.org/exchange/stereotype-blasters>

- The procedure calls for index cards to “make a deck of about 100 stereotype cards covering the gamut of faulty assumptions. Ask students to contribute stereotypes, especially new ones that have emerged within their peer groups.” Some examples:
 - Blondes are stupid.
 - Italian Americans are mobsters.
 - Asians Americans are superstar students.
 - Old people are over the hill; they should be out of the workforce.
- Directions for the Activity (adapted): Approx. one 58-minute class period
 - Pairs of students will be randomly given an index card with a stereotype on it. (All cards are also in “pairs” so that two sets of students will receive the same stereotype.) (5 minutes)
 - Working with your partner, students will use laptops in the classroom to help them “debunk” the stereotype. Students will select the evidence they need to debunk the myth. The teacher will say “go” and partners will be given 10 – 15 minutes to research and find facts (or come up with a creative way) to disprove the stereotype.
 - In the remaining time, the two sets of students with the same stereotype card will be called (randomly) to the front of the class to debunk that stereotype, based on their research. (Provide 2 ½ minutes for each set to present their challenge to the stereotype. In a class that is 55-60 minutes, with 24 students (approx.), this will take 30 minutes (4 people/set x 6 sets = 24 students; 6 sets x 5 minutes per set = 30 minutes for the activity)
 - (5 minutes) After each set has presented, “[t]he class decides which student pair has done the better job disproving the stereotype. Arbiters have to defend the anti-stereotype logic used by the winning student.”

The game encourages critical and creative thinking and decreases negativity and stereotypes.

Homework:

- Students will be asked to select a category: race, gender, class, age, sexual orientation, or other exclusionary category
- Students will be given a list of terms such as Perception, Insight, Vision, Identity, Relationships, etc. from the Central High Art Students Memo re: Invitation to Submit Art for 2nd Book of Essays
<http://lrchmemory.org/wordpress/wp-content/uploads/2013/01/Invitation-For-Submitting-Art.pdf>
- Next to each of these words is a theme. For example, next to the word Perception are three themes: looking vs. seeing; hearing vs. listening; and knowing vs. caring. Students will then select theme words and pictures to illustrate their category, for example, Race: Perception; Knowing vs. Caring,. Another example

could be Gender: Frontiers: Groundbreaker/Trailblazer/Pathfinder. Students can use any or all of the three themes to illustrate their category.

- Alternatively, students can create a poster with two sides: “Stereotypes in Hingham vs. Myth Busters” or “Stereotypes in the Media and Myth Busters.” They should be ready to explain why they chose the photos/illustrations they did.
- As another option, students can create a poster about themselves: Students should create a poster that illustrates images about them.
- As an alternative to a regular paper poster, students can create a digital poster with similar images and post to the edmodo page under Stereotypes/Mythbusters Assignment.

Handouts – Day 16
Art and Poetry Handout – Day 16

Name _____ Block _____ Date _____
Unit One: Short Stories and Apartheid

Art and Poetry: Reaching Beyond Stereotyping, Prejudice and Discrimination Objectives

- Students will use art to explore themes of race, gender, class, age, or sexual orientation in new ways, and students will write poems and/or personal narratives to explore and reflect multiple attitudes about these cultural biases
- Through multiple modes of expression, students will deepen their own perspective of how “stereotyping” (etc.) isn’t “their/”your” problem/issue, but everyone’s.

Essential Questions

- How can the media of art and poetry be influences for protest and change?
- How can we reach beyond stereotypes to see who people really are and to find the way people can connect through similarities rather than clash through differences?

Materials

- Central High Art Students Memo re: Invitation to Submit Art for 2nd Book of Essays
- Paper or Digital Posters

Procedure:

Do Now:

Ask students to write a 5-8 sentence reflection on a piece of paper (or alternatively in their journals) responding to the following question:

- What stereotypes do people have about you that might be false?
- If the class is willing, this activity could be done in small groups of 4 or 6 people, with an even # of boys and girls (or with the entire class). Each student would put his/her response in a box, and the slips/responses would be taken out individually. Students could guess who they think the author is, which could elicit further discussion about the dangers of stereotyping.

Activity: Students present their poster from last night’s homework in a small group setting and then post it in a gallery walk where other students can view the stereotypes and myth busters.

Debrief/Wrap-Up/Summary: From these posters, students will select one that inspires them to write a brief poem relating to a topic of stereotyping, prejudice and discrimination (or overcoming these). Students will post their poems with the poster that inspired it.

Homework: The teacher will assign an essay, either a personal narrative or brief biographical account/story, based on the themes of Stereotyping, Prejudice, and Discrimination. As borrowed from the Central High Memo:

“The focus of the written interview [or personal narrative] [my words] is personal experiences that involve stereotyping, prejudice and discrimination. The interview [or personal story] [may include a past history or current event in the life of the author or person being interviewed] [my words]. [The essay should] deal with [one of the] many causes of discrimination – different race, religion, ethnic origin, age, gender, sexual orientation, physical ability, economic class, political party, etc.”

In a brief reflection, the teacher may ask the student how the interview or story addresses one of the essential questions.