**Arts Component Text 2017**

**Book 1: Letters to A Young Artist**

**By Anna Deavere-Smith (Chapter 1)**

**Book 2: The Crossover**

**By Kwame Alexander**

**Book 3: Between the World and Me**

**By Ta-Nehisi Coates**

**Summary of Book(s)**

**(Note to Curriculum Guide Writer:** *Capture the summary from the author’s website. Either source the summary or rewrite. Make certain to always provide credit. The summary only needs to be one or two paragraphs)*

**Book 1 Letters to a Young Artist:** From the most exciting individual in American theater” (Newsweek), here is Anna Deavere Smith’s brass tacks advice to aspiring artists of all stripes. In vividly anecdotal letters to the young BZ, she addresses the full spectrum of issues that people starting out will face: from questions of confidence, discipline, and self-esteem, to fame, failure, and fear, to staying healthy, presenting yourself effectively, building a diverse social and professional network, and using your art to promote social change. At once inspiring and no-nonsense, Letters to a Young Artist will challenge you, motivate you, and set you on a course to pursue your art without compromise. ([www.amazon.com](http://www.amazon.com))

**Purpose:** The purpose of this text is to introduce the students to the idea of finding their presence. What does it mean to know what your presence is? How do we find it? How can we develop it?

**Book 2 The Crossover:** "With a bolt of lightning on my kicks . . .The court is SIZZLING. My sweat is DRIZZLING. Stop all that quivering. Cuz tonight I’m delivering," announces dread-locked, 12-year old Josh Bell. He and his twin brother Jordan are awesome on the court. But Josh has more than basketball in his blood, he's got mad beats, too, that tell his family's story in verse, in this fast and furious middle grade novel of family and brotherhood from Kwame Alexander.

Josh and Jordan must come to grips with growing up on and off the court to realize breaking the rules comes at a terrible price, as their story's heart-stopping climax proves a game-changer for the entire family. ([www.amazon.com](http://www.amazon.com))

**Purpose:** The Crossover is a story about twin boys who play basketball. The excerpts selected discuss how one twin is different from the other as well as how the rules in basketball can be used on and off the court. How can rules help us? How can we create rules for ourselves to keep us true to who we are?

**Book 3:** “This is your country, this is your world, this is your body, and you must find some way to live within the all of it.”

In a profound work that pivots from the biggest questions about American history and ideals to the most intimate concerns of a father for his son, Ta-Nehisi Coates offers a powerful new framework for understanding our nation’s history and current crisis. Americans have built an empire on the idea of “race,” a falsehood that damages us all but falls most heavily on the bodies of black women and men—bodies exploited through slavery and segregation, and, today, threatened, locked up, and murdered out of all proportion. What is it like to inhabit a black body and find a way to live within it? And how can we all honestly reckon with this fraught history and free ourselves from its burden?

Between the World and Me is Ta-Nehisi Coates’s attempt to answer these questions in a letter to his adolescent son. Coates shares with his son—and readers—the story of his awakening to the truth about his place in the world through a series of revelatory experiences, from Howard University to Civil War battlefields, from the South Side of Chicago to Paris, from his childhood home to the living rooms of mothers whose children’s lives were taken as American plunder. Beautifully woven from personal narrative, reimagined history, and fresh, emotionally charged reportage, Between the World and Me clearly illuminates the past, bracingly confronts our present, and offers a transcendent vision for a way forward. ([www.amazon.com](http://www.amazon.com))

**Purpose:** The purpose of this text is for students to discuss how society often labels us as certain beings. The goal is for students to discuss how society impacts who we are. A big theme in the books talks about the struggle. The struggle discusses the importance of knowing who we are, knowing where we come from, understanding our surroundings and developing from them.

**About the Author**

**(Note to Curriculum Guide Writer:** *Capture the author background from the author’s website. Either source the summary or rewrite. Make certain to always provide credit. The author summary only needs to be one or two paragraphs)*

**Anna Deavere-Smith:** “Even in an era when anyone with a computer connection can broadcast their own life story for everyone or no one to consider, Anna Deavere Smith continues to shock and dazzle audiences with her stage portraits of the humble and the great. A hybrid artist if ever there was one, she collects stories through recorded interviews and then personally portrays the tellers on stage, in curated displays of American character organized around pressing questions of our time.

Smith was born on September 18, 1950, in Baltimore, Maryland, the first of five children to Anna, an elementary school educator, and Deaver, a coffee merchant.

In middle school, she discovered a gift for mimicry; in college, an interest in social justice. As one of only a few African-American students at Beaver College in the 1960s, she recently told NEH Chairman William Adams, she helped form a black student group, which led to changes to the curriculum and to the hiring of the school’s first black professor.

After graduation, she drove west with four friends. Their goal, as she put it in her memoir, Talk to Me, was “to see America and to make sense, each in our own way, of what to do with all the breakage and promise that had been released through the antiwar movement, the assassinations of Martin Luther King and Bobby Kennedy, the beginning of the environmental movement, and the bra-burning, brief as it was, of the women’s movement.” Casting about for a line of work that would suit her, Smith called up the American Conservatory Theater in San Francisco and asked if they were looking to hire a stage manager. The answer was an emphatic no, but she stayed on the phone and asked about classes for actors, which led to an audition and enrollment.

A transformative moment came early in her training, when Smith encountered Shakespeare. Like countless actors, she was afraid of the Bard, afraid of giving voice to “that thick, antiquated language that seemed totally irrelevant to the world around me.” Her teacher instructed the class to “take fourteen lines of Shakespeare and say it over and over again to see what happened.” Smith picked a speech from Richard II in which Queen Margaret bitterly laments the devastation wrought by Richard, “That foul defacer of God’s handiwork, / That excellent grand tyrant of the earth.”

Smith, who had once thought of becoming a linguist, was affected by the exercise, especially its simple, repetitive focus on saying the words. As she told The Drama Review, “I had some kind of transcendental experience. . . . For the next three years, as I trained seriously, I never had an experience like that again.”

One result was that Smith did not become a method actor, that is, an actor who uses their own personal experience and the context of the play to understand a character’s motivation. Instead, she came to view language itself as the great window onto character. And repeating the language became central to her process. On this point, she often quotes her grandfather, who told her as a little girl that “if you say a word often enough, it becomes you.”

Smith had gone out west in search of America and found herself on stage, so it is not really surprising that her next big idea for the stage came from outside of the theater. As she told the story in Talk to Me, Smith worked several odd jobs in offices and restaurants after she left the conservatory. At KLM Airlines, she worked in the complaint department, handling correspondence from dissatisfied customers.

“There was the man who was outraged about a flight with a drunken soccer team that ended with lost luggage—luggage that had his glaucoma medicine in it. Then there was the woman whose eighty-five-year-old mother had flown in from Egypt to Dulles Airport. KLM was to have provided an escort, as the mother knew nothing about Washington, had never been to the United States, and spoke no English. They failed to send the escort, and so the mother, somehow, ended up in a cab in Washington, D.C., driving around all night, with no idea of where she was and no ability to tell anyone where she needed to be.”

The stories made Smith wonder: “If I were to go around and listen listen listen to Americans, would I end up with some kind of a composite that would tell me more about America than is evidently there?”

The first of her shows to portray real-life people used twenty actors to represent twenty real New Yorkers, whom she recruited by approaching on the sidewalk and saying, “I know an actor who looks like you. If you’ll give me an hour of your time, I’ll invite you to see yourself performed.” A year later, she developed a similar project in Berkeley, California.

The basic idea might have seemed whimsical, but it had parallels in other fields. Like the new historians who were combing archives for previously neglected voices, or the Hollywood directors in search of a more personal style of filmmaking (to draw examples from the careers of Harvard president Drew Gilpin Faust and filmmaker Martin Scorsese, two other recent Jefferson Lecturers), Smith was looking to portray a greater diversity of personal experience. The next twist was for Smith herself to portray her characters in one-woman shows.

More than a political gesture or a dramatic conceit, her plan had surprising artistic implications. As she told NEH Chairman William Adams, Smith learned to approach the language of her interviewees the way she would a Shakespearean monolog, assuming that the story as told—these sentences, in this order, with these words, complete with false starts, coughs, laughter, and so on—was the truest and best way to present a character. “If they said ‘um’ . . . I don’t take the ‘um’ out.”

The title she gave to her project recalled her own journey, even as it spelled out her vaulting ambition: “On the Road: A Search for American Character.” It was the work of a lifetime, a theatrical equivalent to the Great American Novel driven by a Whitmanian urge to “contain multitudes.”

The first years have not left a long paper trail, but there were several productions. A performance based on an interview with Charlayne Hunter-Gault, a former foreign correspondent and journalist who was the first African-American student to integrate the University of Georgia, played in 1984 at the Ward Nasse Gallery in Soho.

In 1988, Smith appeared at the West Coast Woman and Theater Conference, which brought a good deal of scholarly attention. In this production, On the Road: Voices of Bay Area Women in Theater, Smith represented twenty-three living women. Writing in Theater Journal, Esther Beth Sullivan, then at the University of Washington, noted that Smith “managed to isolate gestural and vocal idiosyncrasies that characterized the speakers and personalized the significance of their statements.” The show, continued Sullivan, “progressed almost as dialog among the ‘characters.’ Various statements were juxtaposed with others that refuted them, or had an entirely different perspective.”

Although a professor herself, Smith was no apple-polisher for campus tradition. Gender Bending: On the Road, a work commissioned by various departments at Princeton University, dealt with the men-only policies of two of the school’s eating clubs. Smith’s individual portraits still delivered individual stories, but they also functioned as panels in a larger mosaic of communities in conflict.

In 1991, a seven-year-old African-American boy named Gavin Cato was killed in Crown Heights, Brooklyn, by an out-of-control car that was part of a motorcade for a prominent Hasidic rabbi. Following the accident, Yankel Rosenbaum, a Hasidic Jew from Australia who had been studying with the local Lubavitch community, was killed nearby in an act of revenge and several days of rioting ensued. Smith was invited to develop a show based on these incidents for the New Voices of Color festival, organized by George Wolfe at the Joseph Papp Public Theater.

From eight days of interviewing, Smith developed two dozen portraits to perform in Fires in the Mirror: Crown Heights, Brooklyn, and Other Identities, illuminating longstanding tensions between the black and Jewish communities and trotting out one extraordinary individual after another. Here was Al Sharpton, man of the hour, on full display; here was Rosenbaum’s brother, putting match to the fumes one moment and, in another turn on the stage, quietly recalling the moment he received the terrible news that his brother was dead.

Among the many people won over by the show was Frank Rich, chief theater critic of the New York Times, who called it “the most compelling and sophisticated view of urban racial and class conflict . . . that one could hope to encounter in a swift ninety minutes.”

Triumph followed triumph as Smith moved onto her next major project, Twilight: Los Angeles, another commissioned piece, this time on the riots that followed the acquittal of four police officers caught on videotape beating Rodney King. The cast of characters was larger than in Fires in the Mirror, as Smith stretched to portray rioters, a juror, police commissioner Daryl Gates, Reginald Denny, who was pulled from the cab of his truck and assaulted on national television, and dozens of others. Smith’s halting, bilingual portrayal of a Korean-American grocer whose business had been burned down reminded one of the line from Terence that “nothing human is alien to me.”

In 1996, Smith was awarded a MacArthur Fellowship, the so-called genius grant. An artist of the modern city, Smith turned her attention to Washington, D.C., drawn by the mounting antagonism between the White House and the press. Finagling a ten-minute interview with Bill Clinton, she asked him if he thought the media was treating him like a common criminal; the president spoke in reply for more than a half hour. The question became even more pointed as, months later, the Monica Lewinsky scandal broke, and Smith interviewed hundreds of Washington figures, resulting in her multi-actor play House Arrest and her memoir Talk to Me.

Having appeared in The American President, the 1995 film written by Aaron Sorkin, Smith went on to play National Security Advisor Nancy McNally on Sorkin’s television series The West Wing for six seasons. In 2006, Smith published her second book, Letters to a Young Artist, in which she comments on her own work and dispenses advice to a fictional painter. In 2009, Smith began appearing in a regular role on Nurse Jackie, an acclaimed Showtime series starring Edie Falco. This year she shot several scenes for an upcoming episode of the hit show, Blackish.

Smith’s last major one-woman show took her interest in politics in a new direction, as she plunged into timely questions of physical health and medical care in Let Me Down Easy. She portrayed doctors, media figures, and well-known athletes in a well-paced and thoughtful stage piece that relocated the dramatic focus of our current debates back onto what Shakespeare called “the thousand natural shocks / that flesh is heir to.”

Smith is the recipient of numerous awards and honors, including a 2012 National Humanities Medal, which she received from President Obama. In her latest project, Smith is visiting communities across America to interview people concerned with the school-to-prison pipeline, a phrase referring to the systematic education failures that push disadvantaged children, males especially, from trouble in school to a life behind bars. The work has taken her back to Baltimore and is creating conversations around some of the identity issues that marked her pioneering stage work.” (<https://www.neh.gov/about/awards/jefferson-lecture/anna-deavere-smith-biography>)

**Kwame Alexander:** “Kwame Alexander is a poet, educator, and the *New York Times* Bestselling author of 24 books, including THE CROSSOVER, which received the 2015 John Newbery Medal for the Most Distinguished Contribution to American literature for Children, the Coretta Scott King Author Award Honor, The NCTE Charlotte Huck Honor, the Lee Bennett Hopkins Poetry Award, and the Paterson Poetry Prize. Kwame writes for children of all ages. Some of his other works include THE PLAYBOOK: 52 RULES TO HELP YOU AIM, SHOOT, AND SCORE IN THIS GAME OF LIFE; the picture books, ANIMAL ARC, OUT OF WONDER and SURF'S UP; and novels BOOKED*,* HE SAID SHE SAID, and the forthcoming SOLO.

Kwame believes that poetry can change the world, and he uses it to inspire and empower young people through his PAGE TO STAGE Writing and Publishing Program. A regular speaker at schools and conferences in the U.S., he also travels the world planting seeds of literary love: Singapore, Brazil, Italy, France, Shanghai, and recently, Alexander led a delegation of 20 writers and activists to Ghana, where they delivered books, built a library, and provided literacy professional development to 300 teachers, as a part of LEAP for Ghana, an International literacy program he co-founded. In 2015, Kwame served as Bank Street College of Education’s Inaugural Dorothy M. Carter writer-in-residence. The Kwame Alexander Papers, a collection of his writings, correspondence, and other professional and personal documents is held at the George Washington University Gelman Library.” (<http://kwamealexander.com/about/me/>)

**Ta-Nehisi Coates:** “Ta-Nehisi Coates is a [writer](http://www.blackpast.org/entries-categories/writers), [journalist](http://www.blackpast.org/entries-categories/journalists-reporters), [educator](http://www.blackpast.org/entries-categories/educators), and a national [correspondent](http://www.blackpast.org/entries-categories/journalists-reporters) for *The Atlantic*. His articles, regarding such topics as social, political, and cultural issues, have been featured in national publications, including the *Washington Post, Time*, and *The New Yorker*. Coates’s works have addressed complex issues in American society like racial bias, urban policing, and racial identity, particularly in relation to the African American experience.

Coates was born on September 30, 1975, to William Paul Coates and Cheryl Waters. His father was a publisher who had fought in the Vietnam War and had been a member of the [Black Panther Party](http://www.blackpast.org/aah/black-panther-party), founding and running the Black Classic Press, which specialized in African American titles. Cheryl, his mother, was a teacher. Coates was raised in the Mondawmin neighborhood of Baltimore, [Maryland](http://www.blackpast.org/entries-categories/maryland), along with his six brothers and sisters from his father’s four relationships and their mother’s. After graduating from Woodlawn High School in Baltimore, Coates attended Howard University in [Washington, D.C.](http://www.blackpast.org/entries-categories/washington-dc), for five years to study journalism but left before completing his degree.

After leaving Howard, Coates first worked as a reporter for *The Washington City Paper,* later moving on to write for *The Village Voice, Philadelphia Weekly*, and *Time*. In 2008 Coates garnered national attention for his criticism of [Bill Cosby](http://www.blackpast.org/aah/cosby-bill-1937) and Black Conservatism. The article, entitled “This Is How We Lost to the White Man,” launched his career with *The Atlantic*. As a senior editor for *The Atlantic*, Coates published “Fear of a Black President” in 2012 and “The Case for Reparations” in 2014. Coates’s blog has been featured on *Time’*s list of Best Blogs of 2011. Along with his blog for *The Atlantic*, Coates has written for *The New York Times, The Washington Post,* [*O*](http://www.blackpast.org/aah/winfrey-oprah-1954) magazine, and *Washington Monthly*.

In 2008 Ta-Nehisi Coates published his first book, *The Beautiful Struggle.* In the memoir, Coates described how his coming of age in West Baltimore affected him. The book discussed his father’s involvement in the Black Panther Party movement, the growing street crime of the time, and how his experience in the Baltimore school system led him to [Howard University](http://www.blackpast.org/aah/howard-university-1867). His second book, *Between the World and Me*, (2015) covers the contemporary issues facing the black community, especially the American history of violence against African Americans. Written as a letter to his teenaged son, the book takes its inspiration from [James Baldwin](http://www.blackpast.org/aah/baldwin-james-1924-1987)’s [*The Fire Next Time*](http://www.blackpast.org/bibliography/fire-next-time)and delves into the feelings, symbols, and realities of being black in America. The book was a *New York Times* best seller and won the 2015 National Book Award for Nonfiction. In September 2015, Coates won a MacArthur Foundation “Genius Grant” Fellowship.

In addition to his work in journalism, Ta-Nehisi Coates has branched out to various other projects ranging from teaching to television productions. From 2012 to 2014, Coates was the [Massachusetts](http://www.blackpast.org/entries-categories/massachusetts) Institute for Technology’s [Martin Luther King](http://www.blackpast.org/aah/king-martin-luther-jr-1929-1968) visiting professor for writing, and in 2014 he joined the City University of [New York](http://www.blackpast.org/entries-categories/new-york) as its journalist-in-residence. He is currently working on a series for American channel HBO called “America in the King Years,” about Dr. King and the [Civil Rights](http://www.blackpast.org/entries-categories/civil-rights) Movement. He is also writing an upcoming comic book series for Marvel about the superhero, *Black Panther*.

Ta-Nehisi Coates moved from Harlem, New York, to Paris, [France](http://www.blackpast.org/entries-categories/france), in 2016, where he lives with his wife, Kenyatta Matthews, and their son, Samori. - See more at: http://www.blackpast.org/aah/coates-ta-nehisi-1975#sthash.wv4f651a.dpuf” (<http://www.blackpast.org/aah/coates-ta-nehisi-1975>)

**Goal:** What is the objective of the Arts Component?

The arts component is an opportunity for all ABG classrooms to read all read the same book, discuss and participate in an enrichment project. The idea is to unify schools while enhancing the book reading experience. The concept is to encourage the students to think critically between themes in books and their own environment. Moreover, the students have an opportunity to make intrinsic connections written text and a visual form of art. This year’s form of art is animation.

**Discussion Questions**

**(Note to Curriculum Guide Writer:** *As you read through the book, think of appropriate/applicable questions. Keep in mind that the questions should be directed to a 9th/10th grade reading level. Try to avoid yes-or-no questions without requiring further elaboration from students, e.g., how, why)*

**Text 1 Introductory Text:** Anna Deavere-Smith’s: Letters to a Young Artist

**Excerpt:** Chapter 1: Presence

**Link to text:** <http://www.penguinrandomhouse.com/books/168771/letters-to-a-young-artist-by-anna-deavere-smith/9781400032389/>

**Purpose:** Use this chapter to introduce the theme: ***Finding Your Presence***.

How does Smith describe presence?

What does presence mean? What is something that you do that has a presence about you?

What are some things that we can do to discover what our presence is?

What might knowing who we are and where we come from help what our presence might be?

***Text 2 The Crossover Kwame Alexander***

Specific chapters from The Crossover; What is Filthy’s (Josh’s) Presence on the basketball court?:

Filthy McNasty:

How is this person on a basketball court different from the person off the court?

How does basketball define who Filthy McNasty is?

Five Reasons Why I have Locks:

How do we use people around us as an inspiration to define who we are?

Who is someone that you admire? Why do you admire him/her?

What can you do to change who you are to be the person you want to be?

Basketball Rules: #1, #2, #3, #4, #5, #6, #7, #8, #9, #10 Basketball Rules from Charles, the father

What rules do you live by? How can rules be helpful?

What is something that you’re good at? What rules do you give yourself to ensure that you’re doing your best at the thing that you’re good at?

Which of these rules do you resonate with? Why? How can we apply these rules to real life?

Pulchritudinous:

What are some words that describe who you are?

Churlish:

What are some words that have been used to describe who you are that you don’t like?

If people always have an impression on you, what can you do to keep them from having a negative image of you?

In what ways does this affect your identity and who you are?

Dear Jordan:

Josh talks to his dad about Jordan not talking to him, father suggests that he write a letter. This chapter is the letter. Talk about how Josh uses a letter to mend a relationship that he has with his brother.

In life, we will all make mistakes. The mistakes that we make don’t define who we are, but can better develop who we are.

What can we do in life to better develop who we are?

What is a mistake that you made that you could fix? What made it fixable?

What is a mistake that you made that you could not fix? Why wasn’t it fixable?

***Text 3 Anchor Text: Between the World and Me by Ta-Nehisi Coates***

**Excerpt to focus on:**

Racism in America 42-44 (4 pages)

The Dream 96-108, 135-152 (29 pages)

The Black Body 3-12, 14-18 (15 pages)

Family 64-71 (7 pages)

Education and Learning 20-30 , 33-39, 45-55, 114-126 (40 pages)

The Struggle 51-53, 58-64, 88-98 (20 pages)

The use of the term “people” has changed. Why has it changed? Who benefits from these changes? According to Coates, what does people mean? (p 6)

What is America’s God?

How is racism defined by Coates? (pg. 7)

Describe the process of naming “people”. (p.7)

“Thus America’s problem is not its betrayal of “government of the people,” but the means by which “the people” acquired their names.” (6)

Who are the new people? (bottom of 7-8)

What was Coates’ realization of life of a black man in America?

“In accepting both the chaos of history and the fact of my total end, I was free to truly consider how I wished to live --- specifically, how do I live free in this black body?” (p12)

What is The Dream?

How does racism in America relate to The Dream as described by Coates?

How does The Dream continuously divide our black and white communities?

Coates discusses how black men and women have been treated throughout history. Refer to page 9 (alternatively page 14), and discuss how what Coates’ mentality is behind racism against the Black Body. How might his experience alter his identity of self?

Refer to pages 14-16. What was being engrained in Coates’ mind at such a young age? How did fear affect Coates? His family? The black community around him?

Refer to page 11-12 towards the bottom, starting with “I did not tell you that it would be okay..” and finish towards the bottom of page 12. How does Coates live free in his black body? How does this change towards the end of the book?

What advice does Coates provide for his son?

Coates’ mentioned authors, writers and historians as people who are in his life that influence him. Who are some people in your life that have a positive influence in your life? How might these people in Coates’ life help with identifying who he is? How might the positive influences in your life help you with identifying who you are?

Refer to page 25-26. What were Coates’ issues with education before he got to college?

How does Coates describe “the struggle”? How can we use his meaning of “the struggle” to develop who we are? How does education connect with “the struggle”? How does our personal struggles connect with our surroundings and the knowledge that we don’t know of? Refer to Coates’ experience when he goes to Paris.

Discuss Coates’s familial experience. What was it like growing up in his surroundings? How is this different or the same as how his son is growing up? What is Coates trying to teach his son?

Coates heavily discusses racism in America. How might racism affect who we are? How might racism influence our thoughts and how we perceive ourselves? How might racism influence how other people see us? How do we develop from that?

**10 General Questions for any book**

1. How did you feel about the book?  What was the experience of reading it like for you?
2. What do you think the author was trying to accomplish with this novel?
3. Who was your favorite character? What did you appreciate about him/her?
4. Sometimes when we read we relate to a particular character.  Did you find anyone you related to in this book?  Why?   If you didn't, is there value in reading about people very different from ourselves?
5. Consider the main character: what does he or she believe in? What is he or she willing to fight for?
6. At the end of the book, do you feel hope for the characters?
7. Are any of the events in the book relevant to your own life?
8. Was the story credible? The characters credible?
9. What is the favorite book you've ever read, why?
10. What is your favorite Book -to- movie?  Why?  What were the differences between book and movie?  What did you like better in which version?

**Enrichment Ideas for Discussion**

**(Note to Curriculum Guide Writer:** *Capture enrichment ideas for facilitators to use during an ABG session, such as small group activities; accountable “talks”; games; role play; or props)*

**What might your presence be?**

**Introduction of the activity:** Discuss how we sometimes don’t know what our presence is.

* Have students pair up for this activity
* Students will talk to each other about positive characteristics/strengths/talents that we see in our peers.
* Students will mention 3 positive characteristics/strengths/talents that they see in their partner.
* Have students write down what their peers say about them.
* Students will then discuss how they can better develop these characteristics/strengths/talents

**Enrichment Ideas for Teachers**

**(Note to Curriculum Guide Writer:** *Capture enrichment ideas for teachers to implement book into language arts curriculum, such as writing or art projects; lessons; historical relevance; or vocabulary)*

**Vocabulary Section:**

**(Note to Curriculum Guide Writer:** *Provide vocabulary that may be challenging for students in this section for teachers to review with their students.)*

deify, suffrage, race, indubitable, indelible, disparate, banality, black diaspora, plunder, insidious,