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ABSTRACT Intended for use in adult basic education programs, for students whose academic performance is at a basic instructional level, this manual contains 20 readings, each followed by language activities. Both readings and activities emphasize various employment issues. The central focus is on readings thought to be effective in motivating and engaging the adult learner who is unemployed and who, usually, is a member of a minority group. The program is divided into six units: (1) plans; (2) unemployment, stress, and health; (3) values; (4) skills; (5) applying information; and (6) knowing about others. A chart details employment issues that are covered in each unit as well as the related rules of grammar and spelling illustrated in the reading(s). Each of the 20 readings is followed by some or all of these types of language activities: questions to assess reading comprehension, discussion questions or activities, spelling/vocabulary exercises, grammar exercises, and writing assignments. An appendix includes additional reading and language activities; forms to assess personality traits, interests, job satisfaction, and skills; and a bibliography. (YLB)

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WHAT'S ON YOUR MIND?

Reading and Language Activities
for Adult Basic Education
Emphasizing Themes From
The World of Work

By

Azi Ellowitch, M.Ed.

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Introduction

A: Theoretical Perspective

This manual has been designed for the adult student whose academic performance is at a basic instructional level. The majority of the materials have been tested by the author who used them in a pilot class of unemployed adults in Philadelphia during 1982. Although the manual was compiled to be used in an urban environment with minority students, the materials can hopefully be adapted for use with a broader adult population.

The theoretical framework for the manual's methodology begins with several important observations about the adult student. The adult student's general knowledge and life experience far exceed that of an elementary school age student. The adult who reads at the fourth grade level does not have the mentality of a fourth grader. The adult student's depth and wide range of experience include not only concerns, problems, and opinions, but also an array of skills; both concrete "survival" skills and conceptual skills.

The adult basic education student's range of skills will not conform to a single grade level. Typically, his/her listening and speaking vocabulary is much greater than his/her reading and writing vocabulary. Finally, the adult basic education student is likely to feel stigmatized by past negative experiences in formal education, and is likely to value what he/she does not know more than what he/she does know.

These observations raise a number of critical questions about how educators can best approach participants in A.B.E. classes. For example: How can we incorporate and validate the experiences and skills that adults bring to an educational setting? How can we link the written word (which is unfamiliar) with the spoken word (which is familiar)? How can the educational process combat participants' past stigmas, and their misconception that teachers know everything, and students know nothing?

The work of Brazilian adult educator Paulo Freire helps to address these issues by offering principles which do not prescribe, but guide the teaching materials and methods suggested in this manual. The key principals from Freire's approach which are used in this manual are:

1. The roles of "teachers" and "students" must be redefined.

Traditionally, students have been seen as 'receptacles' that teachers 'fill' with their information, or knowledge. In this model, teachers are active and students are passive. It is imperative that students become active and responsible members of the educational process, and, likewise, that teachers be partners in this process, learners and listeners.

2. The content of instructional materials can be related to themes which have importance to the participants. Themes can be generated in a number of ways, all of which involve listening. For example, one of the pilot-class participants was so impressed with the reading "Erma 'Tiny' Motton," from American Dreams: Lost and Found by Studs Terkel, that he asked to borrow the book. I asked the student to recommend any other readings for the class from that book. The participant, a man with teen-age children, who had worked as a machine operator for many years, chose the reading, "The Girl Next Door." He felt that the speaker in that story, a 16-year-old female from Chicago, expressed some of his own feelings about his parents, his background, and his aspirations.

"My father is a butcher for the A & P for twenty-six years. Never misses a day. He could be dying and he goes to work...I feel sorry for him because he's like a fish out of water. I just feel he would be happier if he could be back in West Virginia."

The theme of "Job Satisfaction" was included in the manual, coming from this student's articulation of what he had read.

3. By posing problems, rather than giving "answers," education encourages students to be aware of themselves as "problem solvers," as actors in an ever-changing world. "In problem-posing education, (we) come to see

the world not as a static reality, but as a reality in process, in transformation." ¹

Christine in the reading "Self-Help" (p.), is a good example of a problem-solver. Faced with the reality of living in a building with no heat, she decides to organize the tenants to use part of their rent money to have the boiler repaired. Students are asked to imagine how Christine's organizing skills might be "transformed" into a job. The students can, subsequently, apply this process to an analysis of their own skills, and their own future goals.

The idea can also be applied to standard English grammar (which is certainly ever-changing), by looking at the ways in which grammatical structures actually help to solve problems that arise in the pursuit of effective written communication.

4. Through dialog, students and teachers continually re-create instructional materials.

Dialog implies two-way communication; listening, which is based on respect, and expression, which is based on trust. Hopefully, our approach to using the materials in this curriculum can best be described as "non-deficit." The phrase is borrowed from an article entitled, "Oral Subculture Membership: A Non-Deficit Approach to Illiterate Adults," by Arlene Fingeret. In this article, Ms. Fingeret suggests that,

we as educators, must recognize that we are representatives of the literate culture; we have a responsibility to understand the implications of our cultural perspective as well as to learn the characteristics of the culture of our students...Only when we accept illiterate adults as equal members of the human community, will we be able to engage in the dialog that will provide the foundation for more successful adult literacy efforts in the United States. ²

¹Paulo Freire, Pedagogy of the Oppressed, The Seabury Press, N.Y., 1970, p. 71.

²Arlene Fingeret, "Oral Subculture Membership: A Non-Deficit Approach to Illiterate Adults", Lifelong Learning Research Conference Proceedings, Univ. of Maryland, Dept. of Agricultural & Extensional Education, February 17-18, 1983, p. 159.

Education is a dynamic process, in which students and teachers learn from each other and which does not begin or end with any particular course of study. When we learn new things, we do not start out deficient, nor end up totally sufficient.

In this spirit, the curriculum manual has been designed with its central focus on readings that we have found effective in motivating and engaging the adult learner who is also unemployed and also---in major urban centers ---often a member of a minority community. Thus personal confrontations with unemployment, racial discrimination, social welfare, bureaucracy, landlords, etc. are evident throughout the manual. Such direct validation of the adult student's experience will serve, we hope, as a starting point for a successful educational endeavor.

B. SUGGESTIONS FOR TEACHERS: HOW TO USE THE MANUAL

1. An Overview of Format/Materials

The manual consists of 20 readings, each followed by Language Activities for students. The language exercises include reading comprehension, discussion questions, vocabulary, grammar, spelling, and writing activities. A number of charts and check-lists have also been included, both for information and personal assessment. Most of these will be found in the Appendix.

The readings in this manual are drawn from fiction, including authors Julius Lester, Claude Brown, Langston Hughes, and Maya Angelou; from two books by Studs Terkel, Working and American Dreams: Lost and Found, which consist mainly of transcribed interviews with "regular" people; from newspaper articles; and from a series of "A.I.M. Stories" developed, published and distributed by World Education, Inc.

The A.I.M. stories were designed especially for adult non-readers, and many were written by students in adult education classes. All are written on roughly a 4th grade level, all contain some challenging vocabulary, and each story raises a social issue that students and teachers might want to explore. The manual begins with two of these: "Old Faithful," and "Bun Leg." Other A.I.M. stories in the manual are: "Liberated," and "Self-Help."

2. Reading out Loud

All the other readings are much more difficult than 4th grade level. They are not at an independent reading level for basic education students, but teachers will find that they can be used for classroom instruction.

All readings are intended to be read out loud, and followed by oral discussion. The majority of the readings are in the first person. When read aloud, students who could not have read the story independently will hear the words as if someone were speaking. Students can volunteer to read aloud. To ensure that no student is embarrassed in this process, the teacher can ask students, at the outset, to raise their hands if they want to read, and then rotate the reading among these students. Reading out loud is enjoyable. Students who do not feel confident reading in front of the group at first will inevitably choose to read when they feel ready, probably after (1) they become more comfortable with the group, and (2) they notice that readers will not be reprimanded for making mistakes.

Many of the stories lend themselves to dramatic reading. Students can take parts of the various characters in the story. They can use quotation marks as guides that will usually indicate when someone is speaking. One of the students can take the part of "narrator," reading that part of the text which is not in quotation marks.

Oral reading should be followed by discussion of vocabulary, reading comprehension, and critical analysis. The exercises following each reading are designed to help the instructor guide the discussion. Even the grammar, spelling, and writing exercises should be preceded and/or followed by oral discussion. The discussion questions can also be used for writing activities.

3. Interrelating Content and Skills

In this curriculum, all aspects of language are interrelated. The same story or article which provides content can also be used to illustrate rules of grammar and spelling, as

well as to develop reading comprehension skills and vocabulary. Used in conjunction with traditional instructional materials that isolate skill areas, this "wholistic" approach gives students a way to see how the various aspects of written language fit together, "in context."

4. Moving From The Impersonal to the Personal

Each step in the reading and decoding process can be used to demystify the written language, by relating the unfamiliar form to that which is familiar to the student. Students can become acquainted with characters in literature as they would become acquainted with people.

Each story is like a picture in which students will see themselves reflected in some way. The characters can become vehicles for students to increase their own self-awareness. Students can move from objectively observing characters in the readings to subjectively observing themselves. Issues facing the characters can be applied to issues facing the student, including, more specifically, setting long-range goals, budgeting, analyzing one's values, interests, and skills, and applying this self-knowledge to the job-search process.

In this way, we can incorporate language skill development with personal development and accomplish the latter in a less threatening way than by direct self-exploration.

5. Reading Comprehension

All literal comprehension questions, including multiple-choice questions, can be discussed orally. As students answer questions orally, you might want to ask them to locate the "proof"

for the answer in the reading. They can use page and paragraph numbers. With practice, students will become accustomed to identifying paragraphs. Multiple-choice questions cover a wide range of reading comprehension and vocabulary skills, and give students valuable practice in test-taking, since most standardized tests require students to answer multiple-choice questions.

For the straightforward "Literal Comprehension" questions*, students may be asked to answer their questions in writing before or after the answers are shared and discussed in the group. The class may break into small groups (with 2, 3, or 4 students) that can work together and then present their answers to the large group.

Brainstorming for Reading Comprehension

The brainstorming technique is extremely useful for engaging students in group discussion, while relating that discussion to written words. In a specified amount of time students respond to a question by calling out single words, or short phrases, which the teacher lists on the blackboard. In this procedure, the teacher encourages as much response as possible, and should not "weed out" what he/she deems inappropriate until the lists are further analyzed.

Brainstorming for Main Idea

Students brainstorm words or short phrases they remember from the story. From these words, the class attempts to put together a sentence that tells what the story is all about. In the first reading, "OLD FAITHFUL" there are both positive and negative sides to Emily's thoughts. A sentence containing the main idea would have to include both in order to be accurate. This point can be related to one important use of conjunctions in sentence structure.

* found in the language activities following five of the readings in the beginning of the curriculum, including "OLD FAITHFUL," "ERMA 'TINY' MOTTON," "GORDON PARKS," "STAGOLEE," and "JIM GOLDIE'S FUNERAL."

Students can develop phrases which express the positive side of Emily's thinking on one side of a sheet of paper, and the negative side on the other. Students can, again, "brainstorm" words that could be used to connect the two sentence parts. (Add to the list from: although, even though, however, but, in spite of, despite, while. For additional exercises in writing compound sentences, see Language Workshop by Robert Potter, pp. 11-14.) This exercise is also recommended for "STAGOLEE," "JIM GOLDIE'S FUNERAL," "THE GIRL NEXT DOOR," and "CAN YOU COOK CREOLE?" or any reading for which you feel it would be appropriate.

Brainstorming for Sequence

The following procedure correlates with the suggested reading comprehension exercise following "BUM LEG." Teachers may want to use this same exercise with "ERMA 'TINY' MOTTON," "GORDON PARKS," "JAMES VAN DER ZEE," or any reading for which you feel it would be appropriate.

1. Students are asked to brainstorm words or phrases they remember from the story. These are compiled on blackboard.
2. With this list in view, students are asked to write a few sentences telling what happened to this person.
3. Students read their sentences and discuss completeness & sequence of each other's retelling of the story.
4. Students rewrite their sentences.

Brainstorming for Inference

Key words can be brainstormed in response to the question "What words would you use to describe X?" or "What happened in the story?" The responses can be categorized as to which are directly stated in the reading, which are inferred (stated

indirectly, but with some kind of proof, or evidence, in the reading), and which are speculated (imagined). Wendy Luttrell's Manual, Women in the Community, suggests a chart, using the headings: FACT INFERENCE SPECULATION

In the language exercises following "SELF HELP," students are asked to brainstorm words they would use to describe Christine. This exercise can be used for any character. (some suggested possibilities; Stagolee, Jim Goldie, Toni Morrison, Nancy Jefferson, Maya Angelou, Dolores Dante, and James Van Der Zee.) If students brainstorm "WORDS THAT DESCRIBE," they are identifying ADJECTIVES. The exercise can be used to relate "parts of speech," a grammatical structure, with reading comprehension, or "meaning."

6. Discussion Questions (Critical Comprehension)

The discussion questions can be approached in a similar manner as described above for "literal" comprehension. Discussion questions are different in that (1) they are often open-ended, and not intended to be answered in only one way, and (2) they are questions aimed at encouraging students to express their opinions, concerns, and personal experiences. Some of the language activities contain a great many discussion questions. The teacher, or the group, may wish to concentrate on one, or a few, questions, and not on others. As with the literal comprehension questions, the larger group may break into small groups, each answering two or three questions, and then sharing their answers with the entire class. Following class discussion, each student can be given (or, choose) one of the questions to write about (for classwork or homework, depending on the students and the organization of the class).

7. Vocabulary Exercises

Vocabulary exercises accompany each reading. These exercises are more extensive for the more difficult readings. As mentioned above, the longer lists of words can be divided among individuals or small groups, who can then share and compare their answers with the class. When this procedure is followed for "guessing words in context," one or two class members can be designated to check "guessed" definitions with a dictionary.

Words in Context/"Guessing the Meaning"

Students are asked to find the words in the reading, use context clues to guess the meaning of the words, and to identify the clues they have used. In some of the exercises, students are asked to rewrite the sentence, omitting the vocabulary word, replacing it with a word that makes sense. More often than not, students will find a "correct" synonym.

Word Families

Students' skills for creating "word families" (lists of related words, with prefixes and suffixes added, deleted, or changed) will build from lesson to lesson. The following sequence of skills may be useful in developing a teaching approach. (1) Identifying and using common endings: -es, -ed, -er, -ing. Word families can be introduced by beginning with the spelling rules for adding endings (double final consonant/drop final silent "e"/ change final "y"). Patricia Ann Benner's Spelling Action (Troubleshooter Series) offers straightforward, adult-oriented exercises that may provide a good starting point. Students can then begin to identify words with these endings in the readings, and group the words according to the rules they illustrate. (2) Identifying root words. Once again, Patricia Ann Benner's Troubleshooter Series is recommended. Word Attack is a workbook with exercises for identifying the roots of

words, as well as identifying the prefixes and suffixes that have been added (3) When students are comfortable with simple endings and root words, they can begin to make "word families" by adding, deleting, or changing prefixes and suffixes to make new words that belong to the same "family" as the original word. Creating word families will help some students understand the meaning of a word. For example, a student who is unfamiliar with the word "technical" may be familiar with the word "technician".

8. Grammar

Adult students approach the study of grammar with both advantages and disadvantages. The adult learner is likely to be terrified of grammatical labels, and less comfortable memorizing rules than he/she might have been as a child. On the other hand, adults tend to grasp concepts with much greater ease than children do. Rules of grammar do not always "make sense", but they often do serve to clarify written communication. It is, therefore, recommended (1) that, in conjunction with traditional textbooks and workbooks which isolate specific skill areas, grammatical forms are also illustrated "in context", using the same materials that are used for reading comprehension; (2) that grammar instruction emphasize, at all times, the reason for students to use and understand conventions of grammar, that is, to achieve greater clarity of expression; and (3) that instruction, throughout the course of study, recurrently focus on the fundamental structure of an English sentence: subject-verb. When students can identify the main subject and verb of a sentence, they will have the foundation on which to build their understanding of more complex grammar.

For basic education students, learning grammar skills involves overcoming feelings of being estranged from and intimidated by standard conventions of writing. The first step in gaining familiarity with grammatical structures is exposure, or observation; the second step is identification; and the third is application.

Identifying Nouns and verbs. This step precedes instruction of subject-verb, and basic sentence structure. The procedure recommended in the language activities following "OLD FAITHFUL", can be repeated in subsequent lessons. After a class discussion explaining what nouns and verbs are, students look for examples in the reading. Nouns can be categorized in the following way:

<u>People</u>	<u>Places</u>	<u>Things that can be seen, touched</u>	<u>Things that cannot be seen, touched</u>
---------------	---------------	---	--

If your students have good speaking and listening vocabularies, and are comfortable with abstract concepts, you might want to teach the word "abstract" in conjunction with instruction of nouns. Many students have heard of "abstract art", which also represents ideas or feelings, as opposed to concrete people or objects. Types of nouns, however, need not be taught by their names, or labels, (i.e. Proper, common, abstract). If labels are taught, an approach that uses students' conceptual skills is recommended. "Action Words" (verbs) can be identified fairly easily. But, in grammar, "being" is "doing something".

The conjugated parts of the verb "to be" should be reviewed in conjunction with this, and probably all lessons involving verbs throughout the course.

Identifying subject and verb. In the exercises following the second reading, "BUM LEG", students are asked to underline subjects once and verbs twice. Students are not likely to fully understand subjects and verbs in one lesson. Therefore, as in the preceding discussion of "nouns and verbs" and the verb "to be", the process is one that should be repeated throughout the course. Each student will learn subjects and verbs in his/her own time. We are aiming for students to understand the idea of what subjects and verbs are, and how they function in the sentence. "Correct" answers, on paper, do not always reflect this understanding. Students, therefore, should be encouraged to TRY their best, not to worry about mistakes, but to use them, to look carefully at mistakes and understand why those choices were not correct.

Readings that use conversational style can illustrate several aspects of grammar and language can help students to "make sense" of grammar and written language. The readings from Studs Terkel, from fiction, and from the A.I.M. series all use conversational style.

Sentence fragments--These readings contain many examples of sentence fragments, which students can learn to identify. The question of "correctness" can be addressed by distinguishing spoken English from written English. Some structures that are perfectly fine in speech, are not considered correct according to standard conventions of writing. When students are familiar with subjects and verbs, they will be able to identify fragments, or non-sentences, as those sentences which omit the subject or the verb.

(see: English Workshop, lesson 1; Language Workshop, skill area

Apostrophes

The stories can also provide the context in which to identify the different uses of the apostrophe ('). In addition to contractions, apostrophes indicate possessives, and missing letters, often used when the words are intended to be read as if someone is speaking.

Verb Tenses. The excerpt "ELEVATOR", from Langston Hughes' Not Without Laughter, can be used to illustrate some rather complex verb tenses "in context". In this reading, the main character, Sandy, is thinking about his past, his present, and his future, and the verbs, of course, reflect that. His grandmother is dead, and he thinks a great deal about her; what she had done, and what she would say.

You might wish to use traditional grammar exercises to go over verb tenses and forms, and have students follow up on this work by using the reading to find examples of how these rules are applied. Labels should be used as little as possible. The meaning of what verb tenses do should be emphasized.

9. Standard and Non-Standard English

In the language exercises following "JIM GOLDIE'S FUNERAL," students identify slang, and in those following "CAN YOU COOK CREOLE?" students recognize the difference between standard and non-standard English. In these excerpts, as in much contemporary fiction, non-standard English, slang, and other non-conventional grammar is usually found inside quotation marks, which indicates spoken language. In these exercises, students are asked to recognize when standard English is appropriate. The case of the job-interview should be addressed in this discussion. In "CAN YOU COOK CREOLE?" the employer speaks non-standard English,

so that it is not inappropriate for the job seeker to use non-standard English as well. But in most job interviews, standard English would be more appropriate. Standard English need not be presented as "correct," nor non-standard English as "incorrect," but students can learn to recognize differences in the context appropriate for each form of expression.

10. Unemployment, Stress, and Health

These exercises can be used in conjunction with Unit 3 of the workbook, Reading Competence by Sherry Royce and Irene M. Re. The Unit, entitled "Good Health to You," introduces the student to basic health-related information, concepts, and vocabulary. It contains reading comprehension and vocabulary exercises that focus on context clues, synonyms, multiple meanings for words, and contractions. Also recommended in this book (p. 34) is an exercise which explains that hypertension is related to blood pressure and asks students to list places where they can go to have blood pressure checked.

The unit, "Unemployment, Stress and Health" in this manual is designed to (1) interrelate the three areas and (2) allow students to explore these issues in a more personalized way. The two readings that follow are taken from a book published by the Institute of Medicine, National Academy Press, called Health and Behavior. The excerpts are intended to give the teacher some reference material that can be used in helping guide the suggested student activities and class discussions on these topics.

STRESS RELATED TO UNEMPLOYMENT

Job loss can create a marked loss of self-esteem and security. Such feelings may become apparent only following initial, highly motivated attempts to find a new job (Powell and Driscoll, 1973). Failure to find employment and continuing depletion of financial resources may lead to prolonged depression, apathy, loss of occupational identity, and disorganization in time and space. In a recent study of unemployed men, loss of a stable daily routine frequently appeared to disrupt the ability to estimate the passage of time, not only in days and weeks, but also in minutes and hours (Levin, 1975). Work routine may provide a standard by which daily activities are ordered. When this structure is missing, absence of a behavioral routine is accompanied by distortions in time perception.

Timing of unemployment is important. Its effects can differ both as to the stage in life at which it occurs (Minkler, 1981) and in relation to political and socioeconomic conditions. Young workers in their first job may be discouraged by unemployment, even though they are likely to be able to find new jobs and develop new goals. Older workers may suffer from reduced incomes just when extra finances are needed for retirement; but these workers may more easily translate unemployment into the retired role (Minkler, 1981).

Unemployed workers often report major changes in lifestyle while unemployed; they also report feeling insecure and fearful (Liem, 1981). It remains to be determined which of these factors bear on health outcomes.

In one study, men who lost their jobs due to plant closings showed more psychological and physical illnesses than did those men in similar work who remained employed.

WORK AND HEALTH

(Cobb and Kasl, 1977). Disorders included stomach upsets, joint swelling, high cholesterol levels, and hypertension. Depression and anxiety also occurred more frequently in the unemployed group. Unemployed men who have high levels of emotional support from their wives and families report fewer illness symptoms and have lower blood cholesterol and uric acid levels than do men lacking such supports (Gore, 1973). Komorovsky (1940) found during the Great Depression that unemployed men with primarily utilitarian marriages suffered more distress than did men with loving, supportive marital relationships.

Source: David A. Hamburg,
Glen R. Elliot,
and Delores L. Parron,
Health and Behavior.

STRESS, COPING, AND HEALTH

Common Steps in Effective Coping with Severely Stressful Circumstances

1. People under stress tend to regulate timing and dosage of awareness of threat; they seek a gradual transition from avoidance to recognition, if the threat is highly distressing.
2. People under stress tend to handle multiple, concurrent stresses by processing them sequentially, one at a time.
3. People under stress seek information regarding the task from multiple sources.
4. People under stress create expectations, hopeful if possible.
5. People under stress will delineate manageable units, focusing on intermediate goals that are visible and probable reachable.
6. People under stress rehearse task-specific behavior; they tend to practice in a safe situation. This often involves restoration of an affectionate, respectful relationship with a person who has previously been important in the person's life.
7. Task-specific behavior is then tested in relevant situations, preferably of no more than moderate risk.
8. As new behavior patterns are tested, feedback is appraised for adequacy of performance and personal satisfaction.
9. More than one approach is tried, often a predominant and subsidiary approach.
10. In due course, commitment is made to a promising approach; it is pursued with vigor and persistence.
11. Buffers are constructed against disappointment; contingency plans are made for the inevitable disappointments of living.

Source: David A. Hamburg, Glen R. Elliot &
Delores L. Parron,

Health and Behavior

11. Using "Stagolee"

Prepare your students for reading "Stagolee," and prepare yourself. The story evokes strong feelings, which, in fact, makes it excellent material for classroom discussion. Students should be warned about the language, which may offend some. Be sure to discuss the historical context of the story. Like most folk-tales, it comes from the oral tradition. Students are asked to name other folk heroes, and you may want to add to their list with: Paul Bunyan, John Henry, Casey Jones, Johnny Appleseed, and Annie Oakley.

You might want to take some time to discuss the Ku Klux Klan, its history and its significance in the story. A comparison of Stagolee with Jim Goldie, in the next reading, excerpted from Manchild in the Promised Land, should be enlightening as to how the values that make Stagolee a folk hero are missing in "bad dude" imitations, such as Jim Goldie.

12. Using the Appendix

Each Appendix item correlates with at least one of the language exercises following the readings. However, all the forms in the appendix (with the exception of the "Sample Budget Form") can be used with any character from the reading materials, a person imagined by an individual or group within the class, and with students themselves. It is suggested (as stated in part 4 of this section) that students first examine a character outside themselves, and move from there to personal assessment.

Budgeting--The budget forms correspond with language exercises following "BUM LEG." They are intended to acquaint students with budgeting, and encourage students to use it in their own long-range planning.

Personality Traits--General Statement/Specific Details--This worksheet is designed to be used with the characters, Stagolee and Jim Goldie. The worksheet can perform several functions: (1) it is a reading comprehension exercise in which students describe the characters they have met in their reading; (2) it illustrates how general statements can be backed up by supporting details; and (3) it provides a format for comparing the two characters.

Self-Assessment Sheets--These include "PERSONALITY TRAITS--ASSESSMENT SHEET," "INTERESTS," "JOB SATISFACTION EXERCISE," and "SKILLS EXERCISE." Language activities following "THE GIRL NEXT DOOR," ask students to use the Job Satisfaction Exercise in order to characterize and compare Linda Haas and Sandy, from the preceding reading, "ELEVATOR," and then to fill out the sheet for themselves. Similarly, the language exercises following "NANCY JEFFERSON," suggest that the self-assessment forms on Personality Traits, Interests, and Skills be filled out for both Nancy Jefferson and for Christine, from the preceding reading, "SELF-HELP." Christine has many of the traits, interests, and skills of a "community organizer," while Nancy Jefferson is a professional organizer. By comparing the two characters, students will hopefully begin to think about the skills they have and how they might be applied to employment.

The "PERSONALITY TRAITS--ASSESSMENT SHEET," the traits are grouped according to the headings (R)--Realistic, (A)--Artistic, (S)--Social, (E)--Enterprising, and (C)--Conventional. Students should fill out the sheets before Once again, this can serve as an example of General headings and Specific details.

The self-assessment sheets can be also be used to reinforce certain areas of grammar. All the personality traits listed are adjectives. The job satisfaction exercise is good for a review of subjects and verbs; all but four sentences have "I" for the subject. The interests sheet illustrates a verb-object pattern. And in the skills exercise, most of the sentences begin with either "I can" or "I am." The words following "I can" are all active verbs, and the words following "I am" are all adjectives.

13. Using the Vocational Information Computer System (VICS)

VICS is a product of the School District of Philadelphia, and is available throughout the southeast region of the state of Pennsylvania at area community colleges, local school districts, and the Free Library of Philadelphia.

Each student can receive computer print-outs for three (3) careers, chosen from a list of some 500 careers in the VICS system. Each print-out includes fifteen general categories, such as "General Duties," "Related Occupations," "Educational Requirements," and some (especially "Interests" and "Personality Factors") that relate closely to the self-assessment exercises discussed earlier, and reprinted in the appendix of this manual. In addition to clarifying how one's personality and interests apply to various careers, VICS can be used for a number of language activities: (1) The format of the print-out, once again, illustrates the idea of general headings and specific details. (2) The information from the print-outs can be applied to the characters "Dolores Dante" and "James Van Der Zee," or any other person whose work is described. (3) The print-outs can be used as the basis for oral presentations and creative writing exercises.

Employment Issues	Readings	Comprehension	Vocabulary	Grammar	Spelling
<u>Planning</u>					
A. Long range/ Short-range Planning	1. "Old Faithful"	Main Idea	Endings (finding root words)	Nouns and verbs (intro) use of "would"	Spelling rules for adding endings. Compound words -ough Two sounds of initial "C"
B. Budgeting	2. "Bum Leg"	Sequence	"technical" "motivation" "psychology"	subj/verb use of would/could	-le ending
C. Goals	3. "Erma 'Tiny' Motton"	Tone Sequence	Words in Context	diff. betw. spoken & written Engl. (gonna/shoulda)	final -y rule
	4. "Gordon Parks"	Inference	Words in Context		
	5. "Gordon Parks's Double Life"	Tone	Root Words Words in Context		

Unit II Unemployment, Stress, & Health

<u>Employment Issues</u>	<u>Readings</u>	<u>Comprehension</u>	<u>Vocabulary</u>	<u>Grammar</u>	<u>Spelling</u>
How are unemployment, stress & Health related?	6. "Knowing about Stress"	Details	Words in Context Word families		
What can you do to cope with stress?	"Sources of Stress: Stressors"	Reading Tables	Scientific terminology		
	"Assessing your Coping Habits"	Filling out forms	Sociological terminology		

Unit III Values

<u>Employment Issues</u>	<u>Readings</u>	<u>Comprehension</u>	<u>Vocabulary</u>	<u>Grammar</u>	<u>Spelling</u>
What do we value?	7. "Stagolee"	Main idea/ Supporting details	Words in Context	possessives	contractions
Who do we admire?		Inference	(Context clues)	follow-up on sentences/ fragments	
Why?		Characterization	Root Words		
	8. <u>Manchild in the Promised Land</u> , chap. 8	same as above- follow-up	Words in Context Root words Slang	Standard/ Non-standard English	review: rules for adding endings
What jobs are obsolete?	9. <u>Not Without Laughter</u> , chap. 29	Details (who are the characters?)	shades of meaning	verb tenses (pres/past/future)	"y" to "i" rule

What makes work satisfying? 10. "The Girl Next Door" Main Idea "Heritage" continue vb. tenses follow-up "y" to "i" rule

Further Training? 11. "Toni Morrison" Details: Survey of Black Literature Word Families review: parts of speech adding endings

Unit IV Skills

Employment Issues

Identifying and using skills you already have. 12. "Liberated" Tone adjective endings adjectives review: nouns review: contractions

Looking at both possibilities and limitations 13. "Can You Cook Creole?" M. Angelou Main Idea Inference/Speculation Metaphor Personality Traits-- adjectives Skills-- vb. -object pattern Standard/non-standard English Quotation Marks

Self Evaluation

Personality Traits (list)

Skills (list)

14. "Self-Help" Characterization Words in Context review: nouns/verbs follow-up: adjectives -tch -ch (diff. sp. for same sounds) -ault -alt

15. "Nancy Jefferson" Inference (influence of background on attitudes) Word families spoken/written lang.



Unit V Getting & Applying Information

<u>Employment Issues</u>	<u>Readings</u>	<u>Comprehension</u>	<u>Vocabulary</u>	<u>Grammar</u>	<u>Spelling</u>
Knowing what jobs are available. What jobs are suited for you?	16. "Dolores Dante" (<u>Working</u>)	follow-up (above) Characterization/ Inference	Endings (word families) Shades of meaning	review: parts of speech sentences/ non-sentences	review: silent letters -ion words contractions
What training is necessary?	17. James Van Der Zee	Details Inference	Words in Context Word families	s-verb review commas	
How to follow-up on info.					

Unit VI Know about others

Other Ethnic groups	18. "Korean Immigrants"	Inference	Root words Words in Context		
A. Back-grounds, attitudes, & problems of others.	19. "A merchant fights Back"	Details	Word families	review: parts of speech	review: Spelling of endings
B. How to communicate across cultural lines.	20. "Dreams go Sour"	Comparison/ Contrast	Root words Words in Context		

OLD FAITHFUL

Emily sat looking out the window, waiting for Steve to pick her up for a drive. Although she was keeping one eye out for his car-- Old Faithful--her mind was leaping ahead.

Getting married! She couldn't believe it. In less than a month, she would be Mrs. Emily Wade. She loved the apartment they had found, even if the neighborhood, just behind the old railroad station, was a little run down. But the rent was right and it was fun fixing it up. For the last three weeks she and her best friend Maryanne had been planning the wedding. They had chosen her dress and now Maryanne promised to help her pick out the kitchen curtains.

She was glad to be getting away from home where her folks screamed at her all the time and her sisters and brothers were always bothering her. They were all such a drag. And, even though she was quitting high school a year early to get married to Steve, she knew they would do all right because they were so much in love.

"What's taking him so long? He should have been here ten minutes ago. I hope that car hasn't broken down again."

Emily, distracted, picked up the newspaper and scanned the front page. Every headline she read was discouraging. Workers getting laid off, prices going up, benefits going down. She wished she hadn't quit her job as a checkout girl. Recession, depression, or whatever you wanted to call it, it was not a good time to start job hunting.

Steve hadn't worked at the gas station long enough to be making good money yet. Of course he would get ahead in time. Still, it would be nice to have enough money now to buy everything they wanted.

Just then she heard Old Faithful coming up the road. She thought about the afternoon ahead with her big, handsome Steve and all her worries about job hunting vanished. Maybe she'd get him to stop and pick up Maryanne and they'd look at bridesmaids' dresses. She grabbed her sweater and went out to the front porch.

Story by: Stella Schultz
Rinard, Iowa

Photo by: Linda Spangler
Photography Program
University of Northern Iowa

Distributed by: World Education, Inc.

I. Comprehension

1. What was Emily thinking about as she waited for Steve?
2. Why was she happy about getting married?
3. What did she notice as she looked at the newspaper?
4. What was Emily worried about?
5. What happened to her train of thought when her boyfriend arrived?

II. Discussion Questions

1. Why do you think Emily is getting married?
2. Do you think she has reason to worry?
3. Do you think she is looking more clearly at her short-range or long-range plans?
 - a) What are her long-range plans?
 - b) What are her immediate (short-range) plans?
4. What do you think her decisions are based on?

III. Spelling/Vocabulary

A. What is similar about the following words?

checkout _____

railroad _____

headline _____

everything _____

Next to each word, write the two words that are inside it.

"Old Faithful"

Language Activities

- B. Find all the words in the story that end in -ING. Make a list of these words. Next to each, write the root word
- C. The following words from the story all have -OUGH in them, but all have different sounds. Read the words. Think of other words that have this spelling. Write them in the column under the word that has the same sound.

although

enough

thought

- D. Read the following words: a) curtain b) certain.

Now read these words:

1. cup

6. car

11. cell

2. curb

7. could

12. center

3. cute

8. call

13. ceremony

4. curse

9. come

14. circle

5. cure

10. corner

15. city

Look at the three columns. What can you say about the sound of "C" when it begins a word?

IV. Grammar

- A. Name 5 nouns from the story:

- B. Name 5 verbs from the story:

Language Activities

- C. Find the word "WOULD" in the story. Find all the times the word appears. (sometimes the word is shortened to "'d")
WOULD is a helping verb. What does WOULD do to the verb?
Write a sentence using WOULD:
-

V. Writing Assignments

- a. Pretend you are Emily and it is ten years later.
- b. Write down your thoughts as if you were Steve.
- c. Write your thoughts as if you were Steve ten years later.
- d. Write a dialogue between Emily and Steve.
- e. Write a dialogue between Emily and Steve, ten years later.

BUM LEG

Hey, man--I want to tell you, I've had it rough. About a year ago, this dude ran over me in this car, see, and messed up my leg real bad.

I couldn't work. I was just waiting for the insurance company to settle up with me, so I went to this class at the technical institute. They said if I'd come for eight weeks they'd pay me. So that way I got a check, see?

The class wasn't too bad. Most of the people in the class were a lot worse off than me, you know? I mean, some of those people really didn't have their heads together.

In the mornings they talked to us a lot about motivation, psychology, stuff like that. We had English in the afternoon and we practiced writing letters, and learned how to speak, you know? Use better grammar. It was all right.

The director of the program was a young chick and she got a guy from Vocational Rehabilitation to come and talk to me because of my leg. He was okay. He said they would pay for me to go to the auto mechanics course. But he would only pay my school and some gas money. Now you know a man's got to have more than that. For one thing the hospital was beginning to hassle me about my bill.

I figured there wasn't much I could do but take that auto mechanics course. But then the man from the insurance company called me. He said they were ready to settle, and man, they were! They paid my hospital bill and gave me six thousand dollars. Right before Christmas, too.

Anyway, I went back to the director and told her to tell the Vocational guy to give that little bit of money to someone who really needed it--that I wouldn't be going to school. Man, she really hassled me! She said I'd just blow my money and be right where I started from, with no job, no education, and a bum leg. She even called me a jive-ass. But shoot, I didn't need her or that school business. I had never had any money and I was going to live a little--you know, man.

I bought myself a bad car, and I mean Bad, and I have been having a blast. This girl I used to go with got in touch with me again and we have been having a great time. I go by and see the folks at Tech every once in a while and they hassle me with their "go to school" rap, but they're pretty nice.

Just now? Well, things are a little tight just now.

Story by: Clare Stilwell,
Troy, N.C.

Photo by: Owa

I. Comprehension

Write a few sentences, telling the basic facts of what happened to this person. Tell the facts in the order in which they happened. (Use another sheet of paper.)

II. Vocabulary

Read the following words: a) TECHNICAL b) MOTIVATION c) PSYCHOLOGY

A. Change the ending of TECHNICAL to make another word:

1. What types of courses of study are offered at a "technical school." How is this type of school different from other schools?
2. List some examples of jobs that involve "technical" work.

B. Change the ending of MOTIVATION to make another word:

1. How would you talk to someone about their "motivation"?
2. What motivates you?
3. Has anyone ever discussed motivation with you?

Write such a conversation, either as you remember it, or as you can imagine it.

C. Change the ending of PSYCHOLOGY to make another word:

1. What is psychology?
2. Give an example of a psychological problem.
3. How would you talk to someone about such a problem?

Language Exercise

III. Spelling

Read these words: HASSLE SETTLE

Make a list of other words that end in _____ le.
(consonant)

IV. Grammar

- A. Identify the main subject and the main verb for at least five (5) sentences in the story.

Underline the subject once and the verb twice.

- B. Find the word "COULD" in the story. It is used as a helping verb. How does it change the verb? Write a sentence using COULD:

Write a sentence using WOULD:

V. Budgeting

Find the sample budget, and sample budget forms in the Appendix.

1. Make out a sample budget for the person telling the story in "Bum Leg."

How long do you think his insurance money will last?

2. Make a sample budget for yourself, for one week.

ERMA "TINY" MOTTON

"My husband has holes in the valves of his heart, so he cannot maintain heavy work. He's uneducated, the same as I. I'm from Caruthersville. It's in the foothill of Missouri, on the border of Arkansas. We're right on the Mississippi River. It's a rural community, cotton and soybean country. There are very few small farmers. The big farmers have just about taken it over.

"Life is very rough. Most of the towns run from seven thousand back down to five hundred. The people's ages range from the very young to the very old. There's very little in between, from I'll say twenty-five to forty. These people leave, go someplace where they feel things are better.

"Your low-income white is just the same, a lot of times even worse. They don't get together. It's really something peculiar. I can't understand it. Myself, I'm poor and I've been poor all my life and I'll probably die poor. But something happened to me, I can't say what it was....."

When I was a little girl, I was taught I was as good as anybody. I could do anything that the next human being could do. When I got to adulthood, I seen what was happening to my children and me, and how they were deteriorating this feeling in me. All that I was raised to believe in, they were killing it. This is not for me. I said I'm gonna get out of this cluck if it's the last thing I do. So I began to do piece-work and leave my children with my mother and put in bits here and bits there, until I finally worked up to the stage that I could say: "Hey, take your welfare check and stuff it."

I mean piecework in people's houses. I mean washing for people, taking care of other people's children when I shoulda been taking care of my own. Ironing and doing things like that. I got tired of looking at people that had no more understanding about life than I did putting me down, making you believe we're giving you a check.

"You're nothing, you're nobody. We're taking care of you. What are you doing? What do you need with kids? You can't take care of them." I came from family life. I don't think there's anything greater than having children and a family. It just blew my mind. Hey, I'm a whole woman and I consider my husband a whole man. I'm constantly being kicked in the teeth: You don't deserve to have children, you don't deserve the fulfillment of life, being a mother. It used to humiliate me when welfare workers would come to my house and ask stupid questions: "Where's your husband? When was he home last? How can your children afford to wear those kind of shoes?" I was made to believe that I myself was worth nothing. I was brought up by my mother and my father to love myself.

Something was happening. I think anger. I was feeling: Hey, I've got to get out of this rut. I'm not gonna live in slavery, which my foreparents lived before me. I'm not gonna let my kids come up thinking that they're nobody, that they're on a welfare roll.

I took the step, oh gosh, a big step, about twelve years ago when I got my first job, first what I consider a decent job. From there I started pushing. ~~I started taking college courses, reading books, doing everything I could.~~ I couldn't afford college. We would get extension courses coming in though. I plugged in everything I could plug in while I was working. I worked two jobs. I worked four hours for pay, four hours for non-pay. Five days a week. I was going to school three nights a week. The other nights I would work in somebody's house, doing piece-work. I studied in the classroom. I studied people. I took good notes. I would never draw myself from my kids because it had never been done to me.

We would go to a little town three nights a week, about fourteen miles from where I'm living. The instructors would commute from the university to this town to teach us.

I was working with children. I found out that just because I was a mother didn't make me really know a lot about kids. Because I had children didn't make me the best mother. So I wanted to learn all there was about children and people. I started studying child psychology, first thing. I started in English composition, a little writing. Then I went on and took childhood development. I took English Composition II and more psychology.

There's a drive. I think not only men have it. I think everyone have it. I think everyone wants to feel good about themselves. They need very bad to like themselves. When you start doing good things for yourself, then you do good things for other people too. That's the key. I had to do something for me and mine, my husband and my five kids. That pushed me into thinking about other people.

What really happened was I learned myself. For the first time, I could see myself. Here I am, Erma "Tiny" Motton, I got all these financial problems, there's times when we don't have enough food, when my husband and my children, they get sick. Work when I'm sick, work when I'm well. Go to school, keep an immaculate house. I sit up in those classes, and I can't read and study when I get home because I'm too tired. I sit up there beside middle-class-income people that have had everything you could dream of, and I made the same good grades that they made. It proved something to me. I was as good as anybody.

I couldn't go home at night and study and go the bookstore and get the book that the professor suggested. I had to get it all from him. I had to nit-pick it. I had to take good notes, I had to listen, I had to

maneuver him into telling me just exactly what he wanted me to put on tests. I had to be smart. I said: "Hey, you are a pretty neat person. You're living under pressure, you make good grades, you calculate, you maneuver a man with a doctor's degree into pulling out of him what he wants from you to give him. Hey, you're makin' it you know." It just pushed me on.

I said: For me, it's not enough. I let myself get put in a pocket for seven years. I can't blame society or anybody for that but me. I blame Tiny. By the grace of God or something, me and somebody pulled Tiny. Tiny's a long way of bein' out of the pocket, but just like an ant, I'm wigglin' hard. You know I'm there.

What the dream means to me is for my children to be able to live anywhere they want to, even be able to come back home where they were born and raised, and get a good job, hold their head high. Not given something because they're black and not something taken away from them because they're black. But given something because they're a man and they deserved it. That's my American Dream. I do believe something's stirring.

I want to live a long time. I want to see the world really turn about-face and people get together. 'Cause it doesn't have to be like it is now.

Source: Studs Terkel,

American Dreams: Lost & Found

Language Exercises for

Name: _____

"Erma 'Tiny' Motton"

Date: _____

I. ComprehensionA. Literal Comprehension Questions

1. Where is "Tiny" Motton from?
2. What does she mean by "piecework?"
3. What are some of the stupid questions the welfare workers would ask?
4. How was she able to begin taking college courses?
5. How was she able to get the information she needed for her courses?

B. Discussion Questions

1. What does she mean by "There's a drive....?"
2. What does she mean by "...in a pocket for seven years?"
3. What was important about her going back to school?
4. What was important about her upbringing?
5. How do you think her upbringing influenced her?
6. Do you agree or disagree with Tiny's last statement? Explain.

C. Long Range Planning

1. What do you think are some of Tiny's goals?
2. What steps has she taken to reach them?

D. Tone

1. What are some of Tiny's feelings?
2. How does her article make you feel?

II. Vocabulary

A. Guess the meaning of:

deteriorating, extension, commute, humiliate,
 financial, immaculate, maneuver, calculate, foreparents

Language Exercises for

Name: _____

"Erma 'Tiny' Motton"
(P. 2)

Date: _____

- B: For each guess, explain what clues you get from the paragraph that give you the meaning of the word.

III. Grammar

- A. The following words are written the way people talk. They are not "correct" written English. On the line provided, write the way you think the words should be written.

1. makin' _____
2. bein' _____
3. wigglin' _____
4. 'cause _____
5. there's times _____
6. gonna _____
7. should'a _____
8. I seen _____

IV. Writing Assignment

Find the part in Erma's story which begins, "Hey, you are a pretty neat person..." (It's near the end of her story.) Write a few sentences to yourself about your positive qualities and your accomplishments.

Gordon Parks

Gordon Parks had been a busboy, piano player, and even a professional basketball player before buying a camera in a Seattle pawn shop. He has since been a poet, filmmaker, and composer, as well as a photographer. Of all the Black photographers he was the only one that the white art world let get near the top of his profession. As a staff photographer for "Life" magazine Parks was well-known and relatively well-paid. In this position he was an important symbol to aspiring Black photographers and he gave personal encouragement to many of them.

His early work had much of the humanistic flavor of the Farm Security Administration photographers who depicted the rural poor during the Great Depression of the 1930's. In portraying life in the Black communities, civil rights demonstrations, and the Nation of Islam, Parks created images that were hard-hitting, brutally direct, and often frighteningly real. His best photographs are pure emotion.

Parks became more widely known as the director of several popular movies in the genre of what came to be known as Blaxploitation films, including "Shaft" and its sequels. These films may have been important for giving work to Black actors, but entertaining as they may have been, they did not foster the knowledge and understanding that his still photographs or his later film on Leadbelly did.

Source: The National Leader
Vol. 1, No. 44
March 10, 1983

Name: _____

Date: _____

I. Comprehension

A. Literal Comprehension

1. How is Gordon Parks different from most other Black photographers?
2. How does the author describe his photographs?
3. What other types of works has Gordon Parks done?

B. Discussion Questions

1. Why has Gordon Parks been a "symbol"?
2. Why are "role-models" important to others in mapping out their goals?
3. What does the author of this article seem to think about Park's films?
4. What do you think "Blaxploitation" means?

II. Vocabulary

A. For each of the following, write a word you think has almost the same meaning:

1. composer _____
2. aspiring _____
3. depict _____
4. portray _____
5. brutal _____
6. sequel _____

Gordon Parks's Double Life

Out of curiosity, one morning in December, 1937, I wandered into the Chicago Art Institute on Michigan Avenue. I had no intention of staying long, but awed suddenly by the beautiful paintings I spent several hours in this large and voiceless place. My reaction to these paintings was much the same as that I had toward the FSA photographs nearly five months before, and by now I was convinced of the power of a good picture. And I decided to visit the Institute whenever I came to Chicago.

That same afternoon I went to a movie and, during a newsreel, I saw Japanese war planes bomb the U.S.S. Panay. The photographer had stayed at his post, shooting the final belch of steam and smoke that rose when the ill-fated gunboat sank into the Yangtze River. The newspapers and radio reported the bombing; but the newsreel, through its grim directness, brought me face to face with the real horror of war. "It's the same thing the FSA photographers did with poverty," I thought as I sat watching. When the newsreel ended, a voice boomed over the theater intercom system, "And here he is, Norman Alley, the photographer who shot this remarkable film!" Alley stepped out on the stage in a white suit amid the cheers of the audience, bowed, and after it was quiet he talked about his experience. I was enthralled. He had no way of knowing it, but he had just changed my life. I sat through another show; and even before I left the theater I had made up my mind I was going to become a photographer.....

The "400" was a fast, modern train that ran daily between Minneapolis, St. Paul and Chicago. It was a good run for me because

I was home every other night and in Chicago several days a week. There I photographed the skyscrapers and bridges, the boats moving up and down the canal. During the winter months I roamed the desolate areas along the river that cut through the heart of the city, photographing bums warming at bonfires, beggars wandering the windswept streets. . . .

I worked hard at my double life, savoring with anticipation the day I could leave the railway forever. I would take it slower, learn my craft well and then strike out. I felt my wife would be with me all the way. My conscience demanded that I hurry before time and a bigger family trapped me. I read every book on art and photography I could afford. I talked to painters, writers and photographers whenever I discovered them on my car.

One day I saw the word LIFE in big red letters on a passenger's camera bag and discovered he was Bernard Hoffman, a photographer for that publication. We talked for a long time. "Come and work with us someday," he said when he got off in Chicago. And I laughed and promised him that I surely would. Then a few weeks later Bob Capa, the famous war photographer, came aboard, hoping to sleep the four hundred miles back to Chicago, only to be kept awake with my constant barrage of questions. And he said, "See you in Europe someday," when he stepped wearily off the car several hours later. The contact with these men transformed me into a dynamo.

Vogue was one of the magazines well-to-do passengers left on the train. I used to study the luxurious fashion photographs on its pages and the uncommon names of the photographers who took them--Steichen,

Blumenfeld, Horst, Beaton, Hoyningen-Huene. How lucky they were, I thought. Day-dreaming once, I printed my name under a Steichen portrait of Katharine Cornell. And my imagination assured me that it looked quite natural there.

Source: Gordon Parks,

A Choice of Weapons

Language Exercises for
"Gordon Parks's Double Life"

I. Comprehension

A. Literal Comprehension

1. What was Gordon Park's real job during this time?
2. What incident changed his life?
3. To whom did he speak while working at his job?
4. What did he photograph on his days off?

B. Discussion Questions

1. What steps did Gordon Parks take to achieve his goal?
2. Compare this list to the steps taken by Erma 'Tiny' Motton. What is similar about the two? What is different?
3. Choose a long-term goal for yourself. Name some steps you might take to achieve it.
4. What were some of Park's feelings? Does his tone compare with Tiny's tone?

II. Vocabulary

1. Find 3 words in the story where the -er ending indicates a person who does something.

2. Find the root words

- | | |
|--------------------|----------------------|
| 1. curiosity_____ | 6. anticipation_____ |
| 2. intention_____ | 7. publication_____ |
| 3. voiceless_____ | 8. luxurious_____ |
| 4. reaction_____ | 9. imagination_____ |
| 5. directness_____ | 10. national_____ |

Language Exercises for Gordon Park's Double Life

3. Guess the meaning of each:

1. awed _____
2. enthralled _____
3. amid _____
4. desolate _____
5. transformed _____
6. dynamo _____
7. assured _____

III. Spelling

1. Read the following words: KNOWLEDGE, BRIDGE
Can you think of any other words that might end in -DGE?

_____	_____	_____
_____	_____	_____

2. Notice that the "i" in curious (& curiosity) has the sound of long E.
Can you think of any other words that have an "i" with the E sound?

_____	_____	_____
_____	_____	_____
_____	_____	_____

IV. Writing Assignment

One step Gordon Parks took was what he calls "day-dreaming."
Have you ever day-dreamed, or fantasized, about a job or career?
Write down your day-dreams, or fantasy. Let your imagination take off.
Don't worry about reality for this assignment.

Unemployment, Stress
and Health

Name: _____

Date: _____

Questions for Discussion (use another sheet of paper to write your responses to the following questions)

1. Write five (5) words that you think might describe how someone feels who cannot find employment.
2. Explain what you think is meant by the following quote:
"Job loss can create a loss of self-esteem and security." *
3. What do you think is important about having a routine?
4. What do you think are some similarities and differences between job loss for a younger worker and an older worker.

Similarities

Differences

5. How do you think that unemployment might lead to health problems?
6. In a recent study, "men who had lost their jobs due to plant closings showed more physical illnesses than did those men in similar work who remained employed."
In addition to stomach problems, these men suffered from joint swelling, high cholesterol levels, and hypertension.*
 - a. Explain the underlined words. (You may want to use your local public library to find the information, or you may find some information at your local health clinic.)
 - b. How can these problems be discovered? (diagnosed)
What are some of the factors that make these problems worse?
7. Explain the following quote: "Unemployed men who have high levels of emotional support from their wives and families report fewer illness symptoms...than men lacking in such supports."*
 - a. Why do you think this is true?
 - b. How might you apply this statement to unemployed women?

*
The quotes in this exercise are from the book, Health and Behavior by David A. Hamburg, Glen R. Elliot, and Delores L. Parron, Institute of Medicine, National Academy Press, Washington, 1982. The excerpt from this book that was used as the basis for these discussion questions is reprinted in the introduction to the manual, part B, "SUGGESTIONS FOR TEACHERS."

KNOWING ABOUT STRESS

Does everyone experience stress?

Yes, stress is part of everyday life. Burning the supper, living with divorce, hosting a party, receiving a promotion, moving, losing a child, going on a vacation, living alone, stress is a fact of life.

But, contrary to popular belief, stress is not the pressure from the outside-the divorce, the death, the burned supper, the vacation, the isolation. Those are stressors. Your response to those situations constitutes stress.

The distinction is important. Stressors are the many daily occurrences that call upon you to cope. Stress is your response as you attempt to make the adjustment.

How many potentially stressful situations have you already adjusted to today?

Is stress good or bad for me?

It can be either. Some stress is good.

Everyone needs stress sometimes. Gearing up to drive on ice, fighting for your rights, meeting a deadline, preparing for Christmas, making it through a crisis on raw courage, cramming for an exam, making a terrific impression at a job interview, walking into a room full of strangers at a party-all demand the stimulation of positive stress.

But stress can also become destructive. It can turn into distress. It can gnaw away at you and sap your energy over the months and years. You can be drained from the stress of a divorce, or the death of a loved one.

Distress can also come from less traumatic events, such as fighting with someone you love, expecting too much of yourself, turning every little setback into a crisis, or sacrificing sleep to add a few minutes to your work day.

Distress, whether it comes from major or relatively minor traumas, can wear you out.

How can I tell when stress becomes distress?

Your body will tell you about your stress. With a tight throat, sweaty palms, an aching head, fatigue, nausea, diarrhea, a vague uneasiness-it will send you signals when you're suffering distress.

Frequent headaches may be a sign that you're mentally overloaded and, like Barbara Fitzgerald, you're hanging on to your head for fear of losing control.

Your aching shoulders might be saying, "You're carrying too much of a burden relax let down loosen up."

Your aching back may be begging, "Stand up for yourself."

Your indigestion may be reminding you of everything you've had to "stomach" recently.

If you discover that you're more tired, depressed, frustrated or restless than usual; if your relationships are no longer satisfying; if your sleeping patterns change or your weight goes up or down dramatically, you may be experiencing too much or too little stress. Generally, you'll know which one.

Your body, mind and spirit will send you their distress signals. Be aware. Listen to yourself.

What can I do about my stress?

Once your personal distress signals let you know that the stress in your life needs attention, the management decisions are up to you. Stress management doesn't mean getting rid of all stress. Rather, it means making thoughtful choices about which stress to keep and which to let go.

What if I ignore my stress?

Ignore your stress and it gets worse. It can also make you sick. The latest medical literature suggest that either stress overload or underload may be hazardous to your health. In fact, some authorities believe that up to 90 percent of all illness is stress-related.

With all the demands of modern life-the changing roles of men and women-inflation, recession, the pressure to succeed-many people fall victim to the high stress diseases of adaptation; peptic ulcers, chronic headaches, heart disease, high blood pressure and anxiety.

Source: Donald A. Tubesing,
Kicking Your Stress Habits, 1981.

Published by Whole Person Associates, Inc.
P.O. Box 3151
Duluth, Minnesota 55803

"Knowing about Stress"

Name: _____

Language Activities

Date: _____

I. Literal Comprehension

1. What is stress?

- a) pressure from the outside.
- b) a person's response to "stressors".
- c) the daily occurrences that call upon you to cope.
- d) divorce, or the death of a loved one.

2. Which of the following are examples of "positive" stress?

- a) making a good impression at a job interview.
- b) fighting for your rights.
- c) having the energy and courage to get through a crisis.
- d) all of the above.

3. Some danger signals of distress are:

- a) you feel worn out.
- b) some part of your body aches.
- c) a fight with someone.
- d) all of the above.
- e) (a) and (b) only.

4. What happens if you ignore stress?

- a) you will be able to cope better.
- b) the stress will probably disappear.
- c) your health may be endangered.
- d) you will feel better if you stop thinking about it.

"Knowing about Stress"

Name: _____

Language Activities
(P. 2)

Date: _____

II. Vocabulary: Guess the meaning of the following words.

- a. Find the words in the reading "Knowing about Stress."
Try to find a word (or a few words) you know that could
replace the word in the sentence. Decide whether that
word could be used for your "guess."

- | | |
|----------------------|----------------------|
| 1. contrary _____ | 6. adjustment _____ |
| 2. popular _____ | 7. potentially _____ |
| 3. constitutes _____ | 8. trauma _____ |
| 4. stressors _____ | 9. depressed _____ |
| 5. gnaw _____ | 10. attention _____ |

- b. Word families: Find the roots of the following words.
Next to each root word, write the endings (or beginnings)
that were added.

- | | |
|------------------------|-------|
| 1. promotion _____ | _____ |
| 2. occurrences _____ | _____ |
| 3. impression _____ | _____ |
| 4. destructive _____ | _____ |
| 5. traumatic _____ | _____ |
| 6. relatively _____ | _____ |
| 7. uneasiness _____ | _____ |
| 8. indigestion _____ | _____ |
| 9. frustrated _____ | _____ |
| 10. restless _____ | _____ |
| 11. dramatically _____ | _____ |
| 12. personal _____ | _____ |
| 13. management _____ | _____ |
| 14. thoughtful _____ | _____ |
| 15. hazardous _____ | _____ |
| 16. adaptation _____ | _____ |

"Knowing about Stress"

Name: _____

Language Activities
(P. 3)

Date: _____

III. Discussions

- a. Name at least (2) situations to which you have responded with a positive type of stress.

- b. Name at least (2) situations that have caused you distress?
 1. Name some of the ways you coped with your distress.

 2. Name some of the ways you might have coped with your distress better.

COPING WITH STRESS

Name: _____

Date: _____

- I. Look at the list of "Sources of Stress: Stressors." Identify the words you know, the words you know something about, and the words you do not at all.

(You can either make three lists, or write K, S, or D next to the words.)

After discussing the words, in small groups and then with your teacher,

1. List (3) stressors that are especially serious for you.
2. List (3) stressors that are somewhat problematic for you.
3. List (3) stressors that are not problematic for you.

- II. Fill out the worksheet called "ASSESSING YOUR COPING HABITS."

Now go back to your list from the previous exercise.

For each of your (3) most serious stressors, decide on which strategies would be best for you to use in coping with them.

Explain how you could actually use these strategies.

Stressors

Strategies

SOURCES OF STRESS: STRESSORS

Biophysical

- heat-cold
- noise pressure
- lighting, illumination levels
- exhaustion
- physical inactivity
- illness-fatigue
- chronic pain
- invaders (bacterial, viral, parasitic)

Chemical

all toxic substances:

- poisons
- drugs-medication
- chemical additives
- food excesses
- alcohol
- nicotine
- caffeine

Cultural

- work pressures
- pressures of daily life
- expectations of others
- cultural mores
- values
- sensory overload

Psychosocial

negative emotions:

- anger
- frustration
- hostility
- dissatisfaction with self
- unable to accept failure
- unrealistic expectations
- hopelessness
- passive alienation

Source: Doris Cook Sutterly.

"Stress & Health: A Survey of self-Regulation Modalities"

from Topics in Clinical Nursing, vol. 1,
number 1, April, 1979.

ASSESSING YOUR COPING HABITS

For each skill circle the number that corresponds to your typical skill use.

STRATEGY	PERSONAL MANAGEMENT SKILLS: Organizing yourself	NEVER USE	RARELY USE	USE OCCASIONALLY	USE REGULARLY
	VALUING: Investing self appropriately	1	2	3	4
	PLANNING: Moving toward goals	1	2	3	4
	COMMITMENT: Saying "yes"	1	2	3	4
	TIME USE: Setting priorities	1	2	3	4
	PACING: Controlling the tempo	1	2	3	4
STRATEGY 2:	RELATIONSHIP SKILLS: Changing the scene				
	CONTACT: Reaching out	1	2	3	4
	LISTENING: Tuning in to others	1	2	3	4
	ASSERTIVENESS: Saying "no"	1	2	3	4
	FLIGHT: Leaving the scene	1	2	3	4
	NEST-BUILDING: Creating a "home"	1	2	3	4
STRATEGY 3:	OUTLOOK SKILLS: Changing your mind				
	RELABELING: Renaming a problem	1	2	3	4
	SURRENDER: Saying "good-bye"	1	2	3	4
	FAITH: Accepting your limits	1	2	3	4
	IMAGINATION: Laughing, creativity	1	2	3	4
	WHISPER: Talking nicely to self	1	2	3	4
STRATEGY 4:	PHYSICAL STAMINA: Building your strength				
	EXERCISE: Fine-tuning your body	1	2	3	4
	NOURISHMENT: Feeding your body	1	2	3	4
	GENTLENESS: Toning down	1	2	3	4
	RELAXATION: Cruising in neutral	1	2	3	4

My current coping pattern

Look down the column of "1 s". These are your underdeveloped skills.

Underline the ones you would like to use more frequently.

Look at the column of "4 s". These are probably your skills of habit.

Source: Donald A. Tubesing
Kicking Your Stress Habits

STAGOLEE

Stagolee was, undoubtedly and without question, the baddest nigger that ever lived. Stagolee was so bad that the flies wouldn't even fly around his head in the summertime, and snow wouldn't fall on his house in the winter. He was bad, jim.

Stagolee grew up on a plantation in Georgia, and by the time he was two, he'd decided that he wasn't going to spend his life picking cotton and working for white folks. Uh-uh. And when he was five, he left. Took off down the road, his guitar on his back, a deck of cards in one pocket and a .44 in the other. He figured that he didn't need nothing else. When the women heard him whup the blues on the guitar he could have whichever one he laid his mind on. Whenever he needed money, he could play cards. And whenever somebody tried to mess with him, he had his .44. So he was ready. A man didn't need more than that to get along with the world.

By the time Stack was grown, his reputation had spread around the country. It got started one night in one of them honky-tonks down there in Alabama, and Stagolee caught some dude trying to deal from the bottom of the deck. Ol' Stack pulled out his .44 and killed him dead, right there on the spot. Then he moved the dead guy over to the center of the room and used the body as a card table.

Another time, something similar happened, and Stack pulled the body over next to him, so a buddy of his, who was kinda short, would have something to sit on. Didn't take long for the word to get around that this was one bad dude! Even white folks didn't mess with Stagolee.

Well, this one time, Stagolee was playing cards with a dude they called Billy Lyons. Billy Lyons was one of them folk who acted like they were a little better than anybody else. He'd had a little education, and that stuff can really mess your mind up. Billy Lyons had what he called a "Scientific method" of cardplaying. Stagolee had the "nigger method." So they got to playing, and, naturally, Stagolee was just taking all of Billy Lyons's money, and Billy got mad. He got so mad that he reached over and knocked Stagolee's Stetson hat off his head and spit in it.

What'd he do that for? He could've done almost anything else in the world, but not that. Stack pulled his .44, and Billy started copping his plea. "Now, listen here, Mr. Stagolee. I didn't mean no harm. I just lost my head for a minute. I was wrong, and I apologize." He reached down on the ground, picked up Stack's Stetson, brushed it off, and put it back on his head. "I didn't mean no harm. See, the hat's all right. I put it back on your head." Billy was tomming like a champ, but Stack wasn't smiling. "Don't shoot me. Please, Mr. Stagolee! I got children and a wife to support. You understand?"

Stack said, "Well, that's all right. The Lawd'll take care of your children. I'll take care of your wife." And, with that, Stagolee blowed Billy Lyons away. Stagolee looked at the body for a minute and then went off to Billy Lyons' house and told Mrs. Billy that her husband was dead and he was moving in. And that's just what he did, too. Moved in.

Now there was this new sheriff in town, and he had gotten the word about Stagolee, but this sheriff was a sho' nuf' cracker. He just couldn't stand the idea of Stagolee walking around like he was free-not working, not buying war bonds, cussing out white folks. He just couldn't put up with it, so, when he heard that Stagolee had shot Billy Lyons, he figured that this was his chance.

Sheriff told his deputies, said, "All right, men, Stagolee killed a man tonight. We got to get him."

The deputies looked at him. "Well, sheriff. Ain't nothing wrong with killing a man every now and then," said one.

"It's good for a man's health," added another.

"Well," said the sheriff, "that's all right for a white man, but this is a nigger."

"Now, sheriff, you got to watch how you talk about Stagolee. He's one of the leaders of the community here. You just can't come in here and start talking about one of our better citizens like that."

The sheriff looked at them. "I believe you men are afraid. Afraid of a nigger!"

Deputies thought it over for half a second. "Sheriff. Let's put it this way. We have a healthy respect for Stagolee. A long time ago, we struck a bargain with him. We promised him that if he let us alone, we'd let him alone. And everything has worked out just fine."

"Well, we're going to arrest Stagolee," the sheriff said. "Get your guns, and let's go."

The deputies stood up, took their guns, and laid 'em on the shelf. "Sheriff, if you want Stagolee, well, you can arrest him by yourself." And they went on out the door and over to the undertaker's parlor and told him to start making a coffin for the sheriff.

When all the other white folks heard what the sheriff was going to do, they ran over to talk to him. "Sheriff, you can't go around disturbing the peace." But couldn't talk no sense into him.

Now Stagolee heard that the sheriff was looking for him, and, being a gentleman, Stagolee got out of bed, told Mrs. Billy he'd be back in a little while, and went on down to the bar. He'd barely gotten the first drink down when the sheriff came stepping through the door.

He walked over to the bartender. "Barkeep? Who's that man down at the other end of the bar?"

You know there's a law in this town against drinking after midnight. Who's that?"

Bartender leaned over the counter and whispered in his ear, "Don't talk so loud. That's Stagolee. He drinks when he gets thirsty and he's generally thirsty after midnight."

Sheriff walked over to Stagolee. Stagolee didn't even look around. Sheriff pulled out his gun. Stack still didn't look around. Sheriff fired a couple of shots in the air. Stagolee poured himself another drink and threw it down. Finally, the sheriff said, "Stagolee, I'm the sheriff, and I'm white. Ain't you afraid?"

Stagolee turned around slowly. "You may be the sheriff, and you may be white, but you ain't Stagolee. Now deal with that."

The sheriff couldn't even begin to figure it out, no less deal with it, so he fell back in his familiar bag. "I'm placing you under arrest for the murder of Billy Lyons."

"You and what army? And it bet' not be the United States Army, 'cause I whupped them already."

"Me and this army," the sheriff growled, jabbing the pistol in Stack's ribs.

Before the sheriff could take another breath, Stagolee hit him upside the head and sent him flying across the room. Stagolee pulled out his gun, put three bullets in him, put his gun away, had another drink, and was on his way out the door before the body hit the floor.

The next day, Stagolee went to both of the funerals to pay his last respects to the sheriff and Billy Lyons, and then he settled down to living with Mrs. Billy. She really didn't mind too much. All the women knew how good-looking Stack was. And he was always respectful to women, always had plenty of money, and, generally, he made a good husband, as husbands go. Stagolee had one fault, though. Sometimes he drank too much. About once a month, Stagolee would buy up all the available liquor and moonshine in the county and proceed to get wasted, he got totally wasted.

The new sheriff waited until one of those nights when Stagolee was so drunk he was staggering in his sleep, and he was lying flat in the bed. If Judgement Day had come, the Lord would have had to postpone it until Stagolee had sobered up. Otherwise, the Lord might've ended up getting Gabriel shot and his trumpet wrapped around his head. When the sheriff saw Stagolee that drunk, he went and got together the Ku Klux Klan Alumni Association, which was every white man in four counties. After the sheriff had assured them that Stagolee was so drunk he couldn't wake up, they broke in the house just as bad as you please. They had the lynching rope all ready, and they dropped it around his neck. The minute that rope touched Stack's neck, he was wide awake and stone cold sober. When white folks saw that, they were falling over each other getting out of there. But Stack was cool. He should've been. He invented it.

"Y'all come to hang me?"

The sheriff said that that was so. Stagolee stood up, stretched, yawned, and scratched himself a couple of times. "Well, since I can't seem to get no sleep, let's go and get this thing over with so I can get on back to bed."

They took him on out behind the jail where the gallows was built. Stagolee got up on the scaffold, and the sheriff dropped the rope around his neck and tightened it. Then the hangman opened up on the trap door, and there was Stack, swinging ten feet in the air, laughing as loud as you ever heard anybody laugh. They let him hang there for a half-hour, and Stagolee was still laughing.

"Hey, man! This rope is ticklish."

The white folks looked at each other and realized that Stack's neck just wouldn't crack. So they cut him down, and Stagolee went back home and went back to bed.

After that, the sheriff left Stagolee in peace, like he should've done to begin with.

Source: Julius Lester,
Black Folktales

"Stagolee"

Name: _____

Date: _____

I. Literal Comprehension Questions

1. Where did Stagolee grow up?
2. What was his reputation?
3. How did the sheriff feel about Stagolee?
4. How did the deputies feel about him?
5. What was Stagolee's "one fault"?
6. When did the Sheriff finally decide to leave Stagolee alone?

II. Discussion Questions

A. The following are inference questions. After each, explore what values are shown (inferred).

1. What is meant by "tomming like a champ"?
2. What is the real reason the sheriff "couldn't stand" Stagolee?
3. What do the deputies really mean by "healthy respect"?
4. What is meant by "the Ku Klux Klan Alumni Association?"

B. What is a folk hero?

- a) What are some of the characteristics (personality traits) that makes someone a folk hero?
- b) Name some folk heroes you know.

C. Are there any people in your neighborhood who were/are "heroes"? If so, what were/are they known for?

- a) Who do you look up to?
Why?
Name some of your values.



"Stagolee"

Language Activities, p. 2

Name: _____

Date: _____

III: Vocabulary

A. Guess the meaning of:

undoubtedly _____

moonshine _____

What are your clues?

Find the words honky-tonk, assured. Write the sentences without the words. Put in your own words. You then will have a definition.

B. Find the root words of each of the following:

- | | |
|----------------------|------------------------|
| 1. undoubtedly _____ | 11. systematized _____ |
| 2. education _____ | 12. computerized _____ |
| 3. apologize _____ | 13. assistant _____ |
| 4. respectful _____ | 14. respectable _____ |
| 5. thirsty _____ | 15. application _____ |
| 6. slowly _____ | 16. golden _____ |
| 7. assured _____ | 17. overdo _____ |
| 8. available _____ | 18. unloosed _____ |
| 9. tightened _____ | 19. indirect _____ |
| 10. realized _____ | |

III: Personality Traits/ (General Statements/Specific Details)

Name 4 of Stagolee's personality traits. Copy a sentence from the story that gives evidence for each one. Include the page number and paragraph for reference.

(You may wish to use the worksheet for this assignment in the appendix, "PERSONALITY TRAITS I".)

MANCHILD IN THE PROMISED LAND: JIM GOLDIE'S FUNERAL

I came uptown one night and met Danny on the corner of Seventh Avenue and 145th Street. We were just standing there talking. Danny was telling me for about the fiftieth time that he was going to kick his habit. I kept saying, "Yeah, man, yeah. I know you're going to do it eventually." I just happened to ask how Jim was doing.

He said, "Goldie?"

"Yeah, Jim Goldie."

Danny said, "Oh, man, you didn't hear about it?"

"About what?"

He said, "They're having Goldie's funeral Tuesday night. Somebody shot him in the head four times."

I said, "Who and why? What happened?"

Danny asked me if I knew somebody on 141st Street by the name of Eddie Carter. I said I didn't know him. He said this was the cat who had wasted Goldie. I asked him why, and he told me about it.

As he told me about it, I couldn't listen very well. It was kind of hard for me to believe that Jim was dead. Jim was a big guy, and he was good with his hands. He had been to Warwick. He had done a couple of years in Elmira. He'd gotten back on the street and made the big time right away. He had brothers in numbers, so when Jim came out, there was a spot waiting for him in the numbers racket. His family was running the whole show.

We all used to hang out together. Jim had had a whole lot of heart, maybe too much. He would fight anybody, and this was when we were

only thirteen or fourteen. He wanted to gang fight, and he was always real game. When he came out of the Warwick Annex at Hampton Farm, he was big and burly, almost as big as a barn. I suppose just his size frightened a lot of people. He was a nice cat--and he would hit a cat if he got mad--he would usually wreck the side of his face.

I think Jim had boxing on his mind when he first came out of the Annex. I don't know what happened. I think he came out and found this spot waiting for him in the numbers and found that all he had to do was come out and stand on Eighth Avenue most of the day. He walked right into the big time. I guess he just lost interest in boxing. Perhaps it was less appealing. His brother Zack was running around with the fine whores, he had a big Cadillac, he was the big numbers man. It was a more glamorous life than boxing.

After being out for about a year, Jim got busted sitting in Zach's big Cadillac smoking reefers. When he came back on the scene two years later, he was still in the big time. I remember when he first came out of the Annex, he looked for cats from the old crowd. Rock was out on parole. He'd say, "Have you seen Rock?"

I said, "No, man, I haven't seen Rock."

He said, "Damn, I'm looking for that cat. I want to get him high."

This was the way he was. He was always trying to do something for the old crowd, the cats he use to bebop with up and down Eighth Avenue and Lenox Avenue and Seventh Avenue and Amsterdam, all around the neighborhood.

But when he came out of Elmira, he seemed to look down on everybody as small-time hoodlums. He was ready for the big time. He used to hang out with a lot of Italian cats. Everybody thought they were members of the Mafia. He'd bring them uptown. He started snobbing the old crowd. He even started smoking a big cigar. I guess he was heading for the short life. People started saying that he was a gorilla, that he was going around shaking down people, shaking down numbers controllers and cats who were dealing drugs. The word was out that he would just walk up to somebody and say, "Man, give me five hundred dollars." They tell me that Shorty Mannlin gave it to him once. Shorty Mannlin was a big-time numbers controller on 146th Street. He was Zack's competitor, and Jim just walked up to him and asked for five hundred dollars. Never laid a hand on him. He was so big, and he had a reputation. Everybody knew he was rugged.

After Jim had been out of Elmira for about a year, and even though he was only twenty-three years old, he'd gotten big time without a hustle. He went into numbers, and he would take people's plays. If they had a hit, he'd tell them that they just hadn't put it in.

Some people would get their gun and go looking for him. If he wasn't home or in his stash, people would say, "Tell that nigger don't come on the street any more until he's got my money."

One of the most dangerous things in the world is to steal from poor people. This was what Jim and some other young cats his age were doing. They would start taking numbers, and they wouldn't pay these people when they hit. They were stealing from the poor, and when you steal from the poor, you gamble with your life.

Jim had gotten a reputation for not being afraid of a gun because he had once walked into a .45. He hit a cat who had a .45 on him and about six other cats. This was a crazy thing, because everybody else was ready to give the cat the money. . . .

People were afraid to mess with Jim. He could do a whole lot of shit and get away with it. After a while, nobody would play any numbers with him. He would just go around shaking down people, and most of the people who used to like him started putting him down.

I didn't think anybody would shoot him, not in Harlem. I listened to Danny tell me what had happened.

He said that Jim had been taking care of a cat's gambling joint on 12th Street. Some guys had come there looking for the cat who owned the joint. He had beaten somebody out of some money or cheated somebody. Since Jim was the substitute houseman and since the owner was his main man, he wasn't going to turn them away and tell them to come back another time. He was going to find out what it was all about, and if it was trouble, well, Jim wasn't afraid of anything.

Danny said that the cats knocked on the door and asked for Kelsey, the guy who was running the house.

Jim said he wasn't there. He never opened the door, because it might have been the police. He asked what they wanted with Kelsey, and one cat said they had some business with him. Jim said, "You tell me the business."

This cat, Eddie Carter, who was gunnin for Kelsey, had heard about Jim. He knew that Jim was tight with Kelsey. He called through the door and said, "Look, is that you, Jim?"

"Yeah, it's me."

"Jim, this is Eddie. I got no squawk with you, man, but I've got to see Kelsey."

Jim said, "Look, man, like, Kelsey's my man, and if you got anything to see him about, you got to see me about it too."

Eddie asked him, "Is that really the way you want it, Jim?"

Jim said, "Yeah, man, that's the way it is."

Danny said that he shot through the door six times. Four of the bullets caught Jim in the head. Jim was a big, rugged cat. Danny said they were .45 slugs, but I couldn't believe that anybody with four .45 slugs in his head could open a door, walk out of a building, walk for a block, walk up to a policeman, and say, "I'm shot," before he dropped dead.

That's the way the story went. Danny said that everybody was expected to the funeral Tuesday night.

I said, "Yeah, man. Yeah, I'll be there."

We would come. We had to come, because we were all a part of that Harlem thing. I guess I'd want them to be at my funeral too. It was a scream. The junkies were there. I recall sitting there in the back wondering who was going to follow Jim. Chink and Dew, a whole lot of other cats, they were just nodding and nodding, scratching, and carrying on.

They had to be there. We had all come together, and we were all a part of this thing, all a part of the Harlem scene in some way or another, all a part of Jim's death. I looked at Jim. He seemed to have a frown on his face, a grimace that looked as though he were in pain, as though he were hurt behind the scenes so early.

Everybody passed around the coffin. The preacher said a whole lot of shit about "he was a good strong boy." All this nonsense. All I could think about was how he had lived so quick. He was like the community Horatio Alger. He had made it big in a short period of time. He had become a real big-time gangster.

He was a funny cat. People said he could smell a crap game a mile away. I'd never been to one where Jim didn't show if there was any real money there. I thought about all Jim's funny ways and all the things he did, and there just wasn't that much to say about him. So I could understand why the preacher had to preach such a bullshit sermon, because if he was to tell the truth, all he could say was, "Jim did some time in jail. He was a member of the old Buccaneers. He grew up on the streets of Harlem, running loose, like so many other of you boys back there noddin' and scratching and carrying on."

As a matter of fact, the preacher did make a crack about "some of us who will follow this coffin on" in his sermon. I felt it was uncalled for. Those colored preachers would do that sort of stuff.

He died so young, and he wasn't even on stuff. It was okay for the junkies to die that young. Everybody expected them to. They were popping off right and left from a O.D. or from getting shot or from falling out of a window. Nobody paid it any attention. The thing at the funeral that seemed to get to most people was when Jim's mother screamed out, "Oh, my baby's gone! And he didn't even use no dope."

It seemed like a whole lot of people in the neighborhood, cats that we'd come up with, gone to school with, were being cooked in Sing Sing. It had become a thing with people in the neighborhood to talk to these cat's

mothers and relatives, cats who went to the electric chair in Sing Sing. I remember when I was younger, when I was at Warwick and right after I came out, I had heard about people I knew who had gone to the chair. We all wanted to know what they had said, but now we wanted to know what they said because we wanted to find out something for ourselves. We wanted to find out if it was worth it at the last minute, if they felt that it was worth it, now that they were going to die.

When I was younger, a few years after Warwick, I wanted to know just whether these cats were really hard. I think most of the guys my age looked upon them as heroes when they were getting cooked at Sing Sing. We wanted to know their last words. Somebody told me that when they cooked Lollipop--Lollipop was a cat who was kind of crazy, and we called him Lollipop because he liked candy--just before he left, he said, "Well, looks like Lolly's had his last lick." That was it. Everybody admired him for the way he went out. He didn't scream or anything like that.

Years later, after so many guys from the neighborhood had gone to the chair up at Sing Sing, we'd gotten too old to be hero-worshippers any more. The cats we used to worship when we were younger, these were the cats we had to equal. But I think everybody was curious about whether or not it was worth it to kill somebody and save your name or your masculinity, defend whatever it was that had been offended--whether it was you or your woman or somebody in your family. It seemed as though nobody would know this any better than the cat who was going to pay with his life, and he wouldn't know it any better than when he was getting ready to pay. If a cat could say it was worth it at the time he was going to give his life for it, who could challenge it? Who could say that it wasn't worth it? This was

what everybody wanted to know.

The moment that somebody heard that anybody had gotten cooked, they would say, "Well, man, what did he say?"

I never heard of anybody ever saying it was worth it. They said a lot of things, but nobody ever said it was worth it.

Source: Claude Brown,

Manchild in the Promised Land

Signet Books

Name: _____

Date: _____

I. Literal Comprehension

1. How had the narrator known Jim Goldie?
2. What type of work had Jim Goldie thought about doing when he first came out of jail?
3. What did he do instead?
4. How did he get into "the big time"?
5. Why didn't people want to play numbers with him?
6. Who was Jim working for when he was shot?
7. Why was he shot?

II. Discussion Questions

1. Was Jim Goldie a "hero" in this neighborhood?
2. What were some of his values?
3. Fill out worksheet - Name 4 personality traits of Jim Goldie's. Back up each "general" trait with evidence from the story. (see "PERSONALITY TRAITS I" in the appendix.)
4. Compare traits of Jim Goldie with those of Stagolee. How are they the same? How are they different?
5. Answer questions. (p.) "Was it worth it?" for Jim Goldie/for Stagolee?

If Stagolee had gone to the chair would it have been worth it?

Manchild

Name: _____

Date: _____

III. Vocabulary in context

A. Directions: Find the sentence in the story. Replace the word in the story with a word of your own that makes sense.

1. "...I know you're going to do it _____." (eventually)
2. "...this was the cat who had _____ Soldie." (wasted)
3. "He seemed to have a frown on his face, a _____." (grimace)
4. "...the cats he use to _____ with (bebop)all around the neighborhood.

Which of these four words are examples of slang?

B. Guess the meaning of the following: (Clue: all are names of people or places.)

1. Elmira _____
2. Warwick _____
3. The Annex _____
4. Horatio Alger _____

C. Word Families

Find the root words:

1. frightened () _____
2. glamorous () _____
3. competitor () _____
4. dangerous () _____
5. relatives () _____
6. masculinity () _____
7. curious () _____
8. controllers () _____

IV. Standard/Non-standard English

Refer to the examples of slang above (Section III). Name some examples of slang that you use in daily speech. When is it

ELEVATOR

The following day Sandy went to work as elevator-boy at the hotel in the Loop where Mr. Harris was head bellman, and during the hot summer months that followed, his life in Chicago gradually settled into a groove of work and home--work, and home to Annjee's stuffy little room against the elevated tracks, where at night his mother read the war news and cried because there had been no letter from Jimboy. Whether Sandy's father was in Brest or Saint-Lazare with the labor battalions, or at the front, she did not know. The Chicago Defender said that colored troops were fighting in the Champagne sector with great distinction, but Annjee cried anew when she read that.

"No news is good news," Sandy repeated every night to comfort his mother, for he couldn't imagine Jimboy dead. "Papa's all right!" But Annjee worried and wept, half sick all the time, forever reading the death lists fearfully for her husband's name.

That summer the heat was unbearable. Uptown in the Black Belt the air was like a steaming blanket around your head. In the Loop the sky was white-hot metal. Even on the lake front there was no relief unless you hurried into the crowd and water. And there were long stretches of beach where the whites did not want Negroes to swim, so it was often dangerous to bathe if you were colored.

Sandy sweltered as he stood at the door of his boxlike, mirrored car in the big hotel lobby. He wore a red uniform with brass buttons and a tight coat that had to be kept fastened no matter how warm it was.

But he felt very proud of himself holding his first full-time job, helping his mother with the room rent, and trying to save a little money out of each pay in order to return to high school in the fall.

The prospects of returning to school, however, were not bright. Some weeks it was impossible for Sandy to save even a half-dollar. And Annjee said now that she believed he should stay out of school and work to take care of himself, since he was as large as a man and had more education already than she'd had at his age. Aunt Hager would not have felt that way, though, Sandy thought, remembering his grandmother's great ambition for him. But Annjee was different, less far-seeing than her mother had been, less full of hopes for her son, not ambitious about him--caring only for the war and Jimboy.

At the hotel Sandy's hours on duty were long and his legs and back ached with weariness from standing straight in one spot all the time, opening and closing the bronze door of the elevator. He had been assigned the last car in a row of six, each manned by a colored youth standing inside his metal box in a red uniform, operating the lever that sent the car up from the basement grill to the roof-garden restaurant on the fifteenth floor and then back down again all day. Repeating up-down--up-down--up-down interminably, carrying white guests.

After two months of this there were times when Sandy felt as though he could stand it no longer. The same flow of people week after week--fashionable women, officers, business men--the fetid air of the elevator-shaft, heavy with breath and the perfume of bodies; the same doors opening at the same unchanging levels hundreds of times each innumerable, monotonous day. The L in the morning; the L again at night. The street or the porch

for a few minutes of air. Then bed. And the same thing tomorrow.

"I've got to get out of this," Sandy thought. "It's an awful job." Yet some of the fellows had been there for years. Three of the elevator-men on Sandy's shift were more than forty years old--and had never gotten ahead in life. Mr. Harris had been a bell-hop since his boyhood, doing the same thing day after day--and now he was very proud of being head bell-boy in Chicago.

"I've got to get out of this," Sandy kept repeating. "Or maybe I'll get stuck here, too, like they are, and never get away. I've got to go back to school."

Yet he knew that his mother had very little money--serving more or less as an apprentice in the hair-dressing-shop, trying to learn the trade. And if he quit work, how would he live? Annjee did not favor his returning to school. And could he study if he were hungry? Could he study if he were worried about having no money? Worried about Annjee's displeasure?

"Yes! I can!" he said. "I'm going to study!" He thought about Booker Washington sleeping under the wooden pavements at Richmond--because he had had no place to stay on his way to Hampton in search of an education. He thought about Frederick Douglas--a fugitive slave, owning not even himself, and yet a student. "If they could study, I can, too! When school opens, I'm going to quit this job. Maybe I can get another one at night or in the late afternoon--but it doesn't matter--I'm going back to my classes in September...I'm through with elevators."

Jimboy! Jimboy! Like Jimboy! something inside him warned, quitting work with no money, uncaring.

"Not like Jimboy," Sandy countered against himself. "Not like my father, always wanting to go somewhere. I'd get as tired of travelling all the time, as I do of running this elevator up and down day after day.

...I'm more like Harriett--not wanting to be a servant at the mercies of white people for ever... I want to do something for myself, by myself... Free... I want a house to live in, too, when I'm older--like Tempy's and Mr. Siles... But I wouldn't want to be like Tempy's friends--or her husband, dull and colorless, putting all his money away in a white bank, ashamed of colored people."

"A lot of minstrels--that's all niggers are!" Mr. Siles had said once. "Clowns, jazzers, just a band of dancers--that's why they never have anything. Never be anything but servants to the white people."

Clowns! Jazzers! Band of dancers'...Harriett! Jimboy! Aunt Hager! ...A band of dancers!...Sandy remembered his grandmother whirling around in front of the altar at revival meetings in the midst of the other sisters, her face shining with light, arms outstretched as though all the cares of the world had been cast away; Harriett in the back yard under the apple-tree, eagle-rocking in the summer evenings to the tunes of the guitar; Jimboy singing...But was that why Negroes were poor, because they were dancers, jazzers, clowns?...The other way round would be better: dancers because of their poverty; singers because they suffered; laughing all the time because they must forget...It's more like that, thought Sandy.

A band of dancers...Black dancers--captured in a white world... Dancers of the spirit, too. Each black dreamer a captured dancer of the spirit...

Aunt Hager's dreams for Sandy dancing far beyond the limitations of their poverty, of their humble station in life, of their dark skins.

"I wants you to be a great man, son," she often told him, sitting on the porch in the darkness, singing, dreaming, calling up the deep past, creating dreams within the child. "I wants you to be a great man."

"And I won't disappoint you!" Sandy said that hot Chicago summer, just as though Hager were still there, planning for him. "I won't disappoint you, Aunt Hager," dreaming at night in the stuffy little room in the great Black Belt of Chicago. "I won't disappoint you now," opening his eyes at dawn when Annjee shook him to get up and go to work again.

Source: Langston Hughes,

Not Without Laughter

"Elevator"

Name: _____

Date: _____

1. This book was published in 1930. In which war was Sandy's father probably fighting?
 - a) the Civil War.
 - b) World War I.
 - c) World War II.
 - d) the Korean War.

2. Which of the following adjectives does not describe Sandy?
 - a) hardworking.
 - b) determined.
 - c) irresponsible.
 - d) ambitious.

3. What does Sandy dislike about his job?
 - a) It's physically uncomfortable.
 - b) It's repetitious.
 - c) It's a dead-end job.
 - d) All of the above.

4. What type of work does Sandy's mother do?
 - a) factory work.
 - b) housekeeping.
 - c) hairdressing.
 - d) school teaching.

Name: _____

Date: _____

I. Inference

1. Who are the characters?
How are they related?
What are your clues?

There is a mother, father, son and grandmother.
What is the name of each?

Mother _____

Father _____

Son _____

Grandma _____

2. Does Anjee's training seem to be formal or informal?
How do you know?
3. Name one thing in this story that shows how things have changed
in the last fifty years.

How have things not changed?

II. Discussion Questions

1. Do you know of any places where people still run elevators?
2. How are most elevators run?
3. What other jobs have been replaced by machines?
4. What is an "apprentice"? What jobs have apprenticeship programs?

"Elevator"
P. 3

Name: _____

Date: _____

III. Vocabulary

a) Context

Guess the meanings of: "ambitious", "battalions"

What are your clues?

b) Synonyms - Find each word in the story. Replace the word with your own idea of a word that would make sense.

gradually _____

distinction _____

unbearable _____

sweltered _____

interminably _____

fetid _____

innumerable _____

monotonous _____

countered _____

fugitive _____

whirling _____

limitations _____

weariness _____

IV. Spelling

Y to I rule - find the root of each:

cried _____

worried _____

hurried _____

trying _____

carrying _____

bodies _____

mercies _____

"Elevator"
Language Activities
p. 4

Name: _____

Date: _____

V. Verbs show time

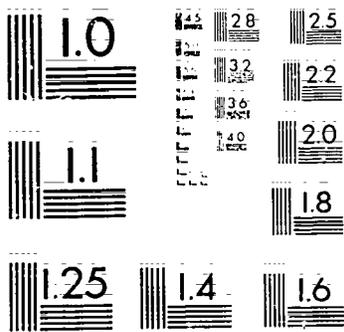
1. Find at least one example of a verb in the present, in the past, and in the future.

Pres: _____

Past: _____

Future: _____

2. Find a quote. Identify the verb inside the quote, and one outside the quote. Do you notice any differences? Can you explain these differences?
3. Sandy's grandmother is no longer living. Find 3 sentences where "Aunt Hagar" is mentioned. What verbs are used in these sentences? What helping verbs are used? What do the verbs in these sentences indicate about time?



MICROCOPY RESOLUTION TEST CHART
NATIONAL BUREAU OF STANDARDS
STANDARD REFERENCE MATERIAL 1010a
(ANSI and ISO TEST CHART No. 2)

THE GIRL NEXT-DOOR

LINDA HAAS, 16

She attends a large technical high school in Chicago. Most of its students are of blue-collar families.

"I live in a changing neighborhood. It's Polish, Spanish, and Southern.

"My father is from West Virginia, way up in the mountains. He was a farmer, he was in the Coast Guard. He did a lot of jobs. He was very intelligent, but he refused to go to college. My mother is from a real small town in Missouri. She went to eighth grade, but she was straight A's all the way through. Her stepmother wouldn't let her go to high school. She's bitter over this. My mom really has a thirst for knowledge, and this crushed her."

My father is a butcher for the A & P for twenty-six years. Never misses a day. He could be dying and he goes to work. The German heritage in him, you go to work and that's that. I feel sorry for him because he's like a fish out of water. I just feel he would be happier if he could be back in West Virginia.

The company he works for is changed. There was pride. Now it's just falling apart. They're letting people go with no feelings for how long they've worked there, just lay 'em off. It's sad. He should be getting benefits after all these years and all the sacrifices he's made. Now they're almost ready to lay him off without a word.

They send him from store to store. Before, the only people who did that were the young kids, part-time. My pa is fifty-one. Every week he has to wait to see if they're going to send him to another store. It's humiliating for him to be working for them all these years, he's got to call in every so often and find out if they have another store for him. It hurts his feelings. It's just wrong.

He never says it hurts his feelings, he roars. When he's upset, he takes it out by acting angry. He yells about a lotta minor things at home. Like the phone bill or if the light doesn't work, he'll roar about it for two hours. I know he couldn't care less about the phone bill or the lights. All the things he'd like to yell at other people about, he's letting out over a light bulb.

I just feel sorry for people because I know how I feel. A lot of things have hurt my feelings as I've grown up. I try to see behind people when they do things. Most people, if they heard my father yelling about the phone bill, they'd say: "Wow, does he have a temper!" I try to look beyond, because I know what makes people do what they do.

Lane Tech, where I go, is a mixture. It's working-class, and there are a lot of wealthy people. It's too large, and it's not a happy place. The rich kids have their things, their Gucci shoes and their Marshall Field clothes, and they sit in their part and we sit in ours. We're just acquaintances. There's a few black kids, they're welcome. They stay with black kids. They don't want to be with us. We leave each other alone. We're all like separated.

I think for my father and his generation, the dream was to have a home and security and things like that. It was because of the poverty they came from.

I don't know what it is now. The kids I go to school with, when they talk about their dreams, they don't talk about a home and having money in the bank. It's more like trying to have personal satisfaction. They don't know what they want. I don't know what I want. I don't know what my dreams are. There's so many things I'd like to do, and then.....

I would like to go to college and do something, really contribute something. But I look at my neighborhood and my friends and my family and I think: Me going to college and being a writer, that would separate me from them. I would feel like I was breaking away. Like I just couldn't come back and sit on the front porch with my friends. It wouldn't be the same. I'd be the outcast. Every day I wake up: Oh, I'll go to college. The next day: No, I'm not. I'm going to get a job when I graduate. So I don't know.

Other people I know that went on to college come back to the neighborhood in the summer, to visit their friends--we're sitting around talking, the feeling's different. They treat them differently. It's not really resentment. It's like envy. They can't just goof around with them any more. It's like they regard them as some different person they never met before. It's sad to me. I wouldn't want them to act like I wasn't their friend any more.

The few we knew that have been to college, some of 'em do feel superior and look down upon the neighborhood. They're ashamed to tell people where they live. It's a bad neighborhood where I live, but it's where I live. It's my home and I'm not ashamed. I would love to go to college.

Source: Studs Terkel,

American Dreams: Lost and Found

"The Girl Next Door"

Name: _____

Language Activities :

Date: _____

I. Comprehension

1. What describes her neighborhood?
 - a) Blue Collar.
 - b) Changing.
 - c) Southern.
 - d) Both (a) & (b).
2. What is humiliating about her father's job?
 - a) He isn't well-paid.
 - b) He works long hours.
 - c) He has no benefits.
 - d) They send him from store to store.
3. How does her father act when he feels hurt?
 - a) He says nothing.
 - b) He curses out his bosses.
 - c) He gets angry over little things.
 - d) He stays home from work and drinks.

ii. Spelling: add one of the following endings to make a new word
er - est - ed - ing - es - eth

1. fifty _____
2. angry _____
3. try _____
4. wealthy _____
5. happy _____
6. family _____
7. envy _____

P. 2

Name: _____

Date: _____

4. Why is Linda unsure about college?
 - a) She's afraid she can't make it.
 - b) It would be too much work.
 - c) She doesn't want to become a stranger to her neighborhood.
 - d) She can't afford college.

III. Discussion Questions

1. What does Linda think is different between her goals and the goals of her parents' generation?
2. What does she mean by "personal satisfaction"?
3. What are your goals for employment?

Describe the debate Linda is having with herself about whether to go to college.

Have you seen this happen in your neighborhood? What would you do?

"The Girl Next Door"

Name: _____

P. 3

Date: _____

What does she say about her father's heritage?

What is your heritage?

How does it influence the way you think/act?

IV. Job Satisfaction

1. Use the "Job Satisfaction" sheet in the appendix. Pick out 5 "satisfactions" that Linda Haas might check. Pick out 5 that Sandy from "ELEVATOR" might check.
2. Find evidence in the stories to back up your choices.
3. Fill out this sheet for yourself.

TONI MORRISON'S BLACK MAGIC

Are you really going to put a middle-aged, gray-haired colored lady on the cover of this magazine?" laughed Toni Morrison on a recent visit to NEWSWEEK. Well, yes--but her autobiographical one-liner leaves out just about everything.

She is middle-aged (50), graying, female and black. She has been a dancer, an actress and a college beauty queen. She is now, among other things, an editor at Random House, a teacher (formerly at Yale, currently at Bard College), a member of the American Academy and Institute of Arts and Letters, a public lecturer, a wicked mimic (strictly off the record), an active member of the National Council on the Arts, the mother and single parent of two sons, Harold and Slade, and a prize-winning novelist. Her third book, Song of Solomon, won the National Book Critics Circle Award in 1977.*

Born in Lorain, Ohio, in 1931, she was christened Chloe Anthony Wofford. Her mother's family had migrated north from Greenville, Ala., around 1910. "They had lost their land, like a lot of black people at the turn of the century, and they were sharecroppers, which meant they were never able to get out of debt. My grandfather had left Greenville for Birmingham to earn money playing the violin. He sent money back, but my grandmother began to get nervous, all alone in Greenville, because her daughters were reaching puberty and that was a dangerous business in the South, in the country, because white boys began to circle. So my grandmother decided to leave. She sent her husband an oral message: 'We're heading north on the midnight train. If you ever want to see us again, you'll be on that train.'

"She didn't know if he got the message, but with \$18 to her name she packed up her six or seven children and got them all to the train in Birmingham. It was the first city my mother had ever seen--she still remembers, 'We had white bread!' My grandfather was nowhere in sight. As the train left the station the children began to cry--then about an hour later, he showed up. He'd been there all along, hiding, for fear somebody would recognize him and stop them for owing money."

They traveled to Kentucky, where her grandfather worked in a coal mine. "My grandmother did washing, and my mother and her sister went to a little one-room school. One day the teacher, who was about 16 and white, was doing long division and having trouble explaining it. Since my mother and her sister already knew long division, they explained it to the teacher and the class. They came home all excited and proud of themselves, crowing, 'Mama, guess what we did? We taught the teacher long division!' My grandmother just said to her husband, 'Come on, Johnny, we have to move'."

Her father provided her with a strong sense of her own values on her own terms. At 13, she cleaned house for a white family after school. One day she complained to her father because the work was hard and the woman was mean. He said: "Girl, you don't live there. You live here. So you go do your work, get your money and come on home."

Ghost Stories: All her early life she absorbed the black lore, music, language, myths and rituals that give her prose its special flavor and tone. "We were intimate with the supernatural," she recalls. Her parents told thrillingly terrifying ghost stories.

Her mother sang constantly. Her grandmother kept a dream book and played the numbers off it, decoding dream symbols to determine what number to bet on. Morrison's world, like the world of her novels, was filled with signs, visitations, ways of knowing that reached beyond the five senses.

As a studious adolescent, she read the great Russian novels, Madam Bovary, Jane Austen. "Those books were not written for a little black girl in Lorain, Ohio, but they were so magnificently done that I got them anyway--they spoke directly to me out of their own specificity. I wasn't thinking of writing then--I wanted to be a dancer like Maria Tallchief--but when I wrote my first novel years later, I wanted to capture that same specificity about the nature and feeling of the culture I grew up in." . . .

Until recently, the principal black voices heard by white America were male. So were the famous titles: Richard Wright's Native Son. Ralph Ellison's Invisible Man, Claude Brown's Manchild in the Promised Land, James Baldwin's Notes of a Native Son. There was also Du Bois himself, and Jean Toomer, whose haunting montage novel, Cane, came out in 1923 at the beginning of the Harlem renaissance. The collected works of these writers amounted to an eloquent cry of protest and rage: America had freed its slaves only to take away their manhood. "I am invisible," wrote Ellison, "simply because people refuse to see me." "Dear James," wrote Baldwin to a nephew in The Fire Next Time: "Your grandfather...was defeated long before he died because, at the bottom of his heart, he really believed what white people said about him..."

You can only be destroyed by believing that you really are what the white world calls a nigger. I tell you this because I love you, and please don't you ever forget it."

The words of these writers echoed throughout the country in the civil-rights movement of the 1960s. Toward the end of that decade, as the cry "Black power!" rose from the streets of Newark and Detroit, other writers and speakers emerged: Stokely Carmichael, LeRoi Jones, Eldridge Cleaver, H. Rap Brown. "Those books and political slogans about power were addressed to white men, observes Toni Morrison, "trying to explain or prove something to them. The fight was between men, for king of the hill." There had always been black women bards telling slave narratives, and "moral uplift" writers such as Margaret Walker, Lorraine Hansberry, Alice Childress and Gwendolyn Brooks, but their voices were rarely heard outside the black community. Baldwin referred, in Nobody Knows My Name, to the "as yet unwritten history of the Negro woman."

Special Vantage Point: That history has now begun to be written. In the embattled '60s, poets Nikki Giovanni, Mari Evans, June Jordan and Sonia Sanchez made art out of their anger at the white world. By the early '70s the political ground had shifted; there was less talk of black power, more talk of women's liberation, and writers such as Morrison, Bambara, Alice Walker and Gayl Jones wrote fiction from a very special vantage point. To be young, gifted, female and black was to be able to speak in a voice the reading public had not heard before.

As an editor at Random House, Toni Morrison has presided over this cultural awakening, publishing Bambara and Jones, as well as Angela Davis and some of the best recent works in black history--notably, The Black Book, a scrapbook of 300 years of black American life, and Ivan Ven Sertima's They Came Before Columbus. "Toni has done more to encourage and publish other black writers than anyone I know," says another of her authors, Andrew Young.

For all her ease and success in the white world, Morrison's strongest attachments are to her sons, her family in Lorain and a few intimate black friends. She bought her boathouse on the Hudson two years ago, after the success of Song of Solomon.

The day she first saw it, she walked out along the dock for a view of the river and felt her father's voice expressing his extreme delight in this particular place. Seeing her there now, ensconced with her work, her kids and her wonder-woman life, you can hear her father approving: "Girl, you don't live there. You live here."

Source: Newsweek/March 30, 1981

* She has also written The Bluest Eye, Sula, and Tar Baby.

I. Comprehension

1. Toni Morrison works as
 - a) a writer
 - b) a teacher
 - c) a college beauty queen
 - d) a lecturer
 - e) all of the above
 - f) (a), (b), and (d) only
2. Toni Morrison comes from
 - a) Kentucky
 - b) Alabama
 - c) Ohio
 - d) New York
3. Her grandfather hid on the train because
 - a) he wanted to surprise his family.
 - b) blacks weren't allowed on trains.
 - c) he was angry at his wife for leaving.
 - d) he was in debt.
4. When she began writing novels, she wanted to capture the ways of her culture
 - a) like other famous black authors.
 - b) like the writers of the civil rights movement.
 - c) like the great Russian novels, Madam Bovary, and Jane Austen.
 - d) like the "black women bards", Margaret Walker and Gwendolyn Brooks.

Language Activities, p. 2

5. Toni Morrison's strongest attachments are
 - a) to her family and close friends.
 - b) to the other editors at Random House.
 - c) to the white literary world.
 - d) to the black literary world.

II. Discussion Questions/Activities

1. Toni Morrison's novels are filled with "the black lore, music, language, myths, and rituals" from her childhood.
 - a) Name some of the specific examples of these from the article.
 - b) What are some of your own childhood memories?
2. What do you think makes her work satisfying?
3. Make a list of all the authors mentioned. Next to each author, list his/her book titles. You may want to complete this list by going to the library.

III. Vocabulary--Word Families

Find these words in the article. Add, subtract or change endings (or beginnings) of the words to make related words.

- | | | |
|---------------------|-----------------|---------------|
| 1. autobiographical | 8. terrifying | 15. destroyed |
| 2. active | 9. thrillingly | 16. political |
| 3. nervous | 10. determine | 17. unwritten |
| 4. recognize | 11. visitation | 18. embattled |
| 5. provided | 12. specificity | 19. special |
| 6. supernatural | 13. invisible | 20. encourage |
| 7. disappeared | 14. eloquent | |

LIBERATED

As she moved around the gloomy kitchen making breakfast, Hannah could feel Herman's smoldering resentment towards her.

But why should he be the angry one? It wasn't her fault that their farm was only 120 acres and did not produce enough income above the seed, machinery, and feed costs to leave them anything extra. They had both been able to find other jobs. But Herman had just been laid off at the packing plant. She had been given a raise in pay and more responsibilities at the bakery.

Little had she dreamed that her talent for making pies, rolls, and pastries would ever lead her to this. A paycheck for doing something she enjoyed was more than she had hoped for. She also felt proud bringing home a paycheck and knowing that it was needed.

Now, even Shelley, who was sixteen and in high school, was coming home with her head full of ideas of attending a junior college. Hannah dreaded the time when they would have to work on Herman on that subject. Herman thought education was unnecessary for women; they only had to find a good man and stay home and quietly raise babies.

"Will you be able to stop at my Pa and Ma's house?" Herman finally grunted. "They say you are getting stuck-up and wonder why you don't ever stop to see them anymore." Hannah glanced at the kitchen wall clock, and knew she wouldn't stop this morning, no matter what her in-laws thought. She had little enough time now as it was. And besides, she needed time for herself once in a while.

Hannah hesitated a minute, and then said, "Why don't you and I go down to see them tonight after we eat?"

Herman snorted at the thought. "You women never stay home, even when you can. I'd think that you'd be grateful to stay here once you get here. I'll go by myself this morning, and I can eat dinner there."

Hannah was going to show him the meat pie she had fixed for his dinner, but with that last remark, tears smarted in her eyes, and she turned to pick up her coat and leave.

"Oh, by the way, Shelley won't be home for supper because she has a meeting at school," Hannah said, more to herself than to Herman, who was gathering his work clothes for doing chores in the hog lot.

It hurt Hannah to know that after a day's work at the bakery, on her feet all day, she would come home to his dirty dishes and cups with the cold coffee staining them. Tonight she wouldn't even have Shelley's bright perky thoughts and interest in life to greet her. Hannah could not bear to think of life when Shelley went on to college. Shelly would be liberated, all right.

Story by: Norman Bohman
Alexander, Iowa

Photo by: Diane Bunz
Photography Program
University of Northern Iowa

I.

1. When does this story take place?
 - a) In summer.
 - b) In the morning.
 - c) At night.
 - d) At a farm.

2. Why doesn't the farm produce enough income for Hannah and Herman's living expenses.
 - a) The seed, machinery, and feed costs don't leave them much money.
 - b) They don't know how to manage their money.
 - c) Their daughter is going to college.
 - d) None of the above.

3. How do Herman's parents feel about Hannah?
 - a) They wish she would spend more time with her daughter.
 - b) They are proud of her accomplishments.
 - c) They feel resentful of her behavior.
 - d) They want her to do more work on the farm.

4. How does Hannah feel?
 - a) Afraid of losing her job.
 - b) Guilty about her relationship with her in-laws.
 - c) Happy that Shelley will be leaving for college soon.
 - d) Proud about her work.

"Liberated"

Name: _____

P. 2

Date: _____

II. Discussion questions

1. What skills did Hannah have that she was able to use to find work?
 - a) How do you think she acquired those skills? (Name 3 ways)
 - b) What skills do you have that could possibly be used for employment? (How did you acquire them?)

2. What is the tone, or feeling, of this story?
 - a) Find five words in the story that express a feeling. For each, write another word that has nearly the same meaning. Note that words can have almost the same meaning, but express a different feeling.
 - b) How are Hannah's and Herman's tones different? (describe each)
 - c) Which person do you sympathize with?

What words in the story help you feel this way?

III: Vocabulary

A. Word families - add endings to the following words to make some of the longer words you find in the story:

1. resent
2. machine
3. bake
4. responsible

What ending makes the following words into adjectives (describing words)?

1. gloom
2. perk
3. dirt

CAN YOU COOK CREOLE?

"Can you cook Creole?"

I looked at the woman and gave her a lie as soft as melting butter.

"Yes, of course. That's all I know how to cook."

The Creole Cafe' had a cardboard sign in the window which bragged: COOK WANTED. Seventy-five Dollars a week. As soon as I saw it I knew I cook Creole, whatever that was.

Desperation to find help must have blinded the proprietress to my age or perhaps it was the fact that I was nearly six feet and had an attitude which belied by seventeen years. She didn't question me about recipes and menus, but her long brown face did trail down in wrinkles, and doubt hung on the edges of her questions.

"Can you start on Monday?"

"I'll be glad to."

"You know it's six days a week. We're closed on Sunday."

"That's fine with me. I like to go to church on Sunday." It's awful to think that the devil gave me that lie, but it came unexpectedly and worked like dollar bills. Suspicion and doubt raced from her face, and she smiled. Her teeth were all the same size, a small white picket fence semicircled in her mouth.

"Well, I know we're going to get along. You a good Christian. I like that. Yes, ma'am, I sure do."

My need for a job caught and held the denial.

"What time on Monday?" Bless the Lord!

"You get here at five."

"All right, I'll be here at five, Monday morning."

"You'll cook the dinners and put them on the steam table. You don't have to do short orders. I do that."

Mrs. Dupree was a short plump woman of about fifty. Her hair was naturally straight and heavy. Probably Cajun Indian, African and White, and naturally, Negro.

"And what's your name?"

"Rita." Marguerite was too solemn, and Maya too rich-sounding. "Rita" sounded like dark flashing eyes, hot peppers and Creole evenings with strummed guitars. "Rita Johnson."

"That's a right nice name." Then, like some people do to show their sense of familiarity, she immediately narrowed the name down. "I'll call you Reet. Okay?"

Okay, of course. I had a job. Seventy-five dollars a week. So I was Reet. Reet, poteet and gone. All Reet. Now all I had to do was learn to cook. I asked old Papa Ford to teach me how to cook. He had been a grown man when the twentieth century was born, and left a large family of brothers and sisters in Terre Haute, Indiana (always called the East Coast), to find what the world had in store for a "good-looking colored boy with no education in his head, but a pile of larceny in his heart." He traveled with circuses "shoveling elephant shit." He then shot dice in freight trains and played koch in back rooms and shanties all over the Northern states.

"I never went down to Hang'em High. Them crackers would have killed me. Pretty as I was, white women was always following me. The white boys never could stand a pretty nigger."

By 1943, when I first saw him, his good looks were as delicate as an old man's memory, and disappointment rode his face bareback. His hands had gone. Those gambler's fingers had thickened during the Depression, and his only straight job, carpenting, had further toughened his "money-makers." Mother rescued him from a job as a sweeper in a pinochle parlor and brought him home to live with us.

He sorted and counted the linen when the laundry truck picked it up and returned it, then grudgingly handed out fresh sheets to the roomers. He cooked massive and delicious dinners when Mother was busy, and he sat in the tall-ceilinged kitchen drinking coffee by the pots.

Papa Ford loved my mother (as did nearly everyone) with a childlike devotion. He went so far as to control his profanity when she was around, knowing she couldn't abide cursing unless she was the curser.

"Why the sheeit do you want to work in a goddam kitchen?"

"Papa, the job pays seventy-five dollars a week."

"Busting some goddam suds." Disgust wrinkled his face.

"Colored women been cooking so long, thought you'd be tired of it by now."

"If you'll just tell me---"

"Got all that education. How come you don't get a goddam job where you can go to work looking like something?"

I tried another tack. I probably coundn't learn to cook Creole food, anyway. It's too complicated.

"Sheeit. Ain't nothing but onions, green peppers and garlic. Put that in everything and you got Creole food. You know how to cook rice, don't you?"

"Yes." I could cook it till each grain stood separately.

"That's all, then. Them geechees can't live without swamp seed."
He cackled at his joke, then recalled a frown. "Still don't like you
working as a goddam cook. Get married, then you don't have to cook for
nobody but your own family. Sheeit."

Source: Maya Angelou,

From: Gather Together In My Name

"Can You Cook Creole?"

Name: _____

Language Activities

Date: _____

- I. For each of the following questions, circle a, b, c, or d to indicate your choice of the best answer.
1. What is the main idea of this story?
 - a) Maya found a job that paid \$75.00 a week.
 - b) Maya wasn't too worried about her qualifications for this job. She decided to get the job first, and the skills later.
 - c) She decided to use the name Rita, because "Marguerite was too solemn, and Maya too rich-sounding."
 - d) Papa Ford didn't want to teach Maya to cook creole style.

 2. Which of the following facts is not given in the story?
 - a) Mrs. Dupree owned a restaurant.
 - b) Mrs. Dupree was about 50 years old.
 - c) Mrs. Dupree knew that Maya was lying.
 - d) Mrs. Dupree liked people to go to church.

 3. What does the reader know about Papa Ford?
 - a) Papa Ford was a young man when Maya first knew him.
 - b) Papa Ford never seemed to age.
 - c) Papa Ford liked the idea of Maya working as a cook.
 - d) Papa Ford was probably over 60 in 1943.

4. Which of the following endings could you speculate for the story?
- a) Maya will like this job and have it for a long time.
 - b) Maya will get bored with this job and leave it after a short time.
 - c) Maya will be unable to cook creole food.
 - d) All of the above.

II. Answer the following in your own words.

1. Refer to the question about Mrs. Dupree (#2 in part I). Which of the choices that are true are given directly in the story? Which facts are given indirectly, or can be inferred by the reader?
2. What is creole cooking?
3. Refer to question #4 in part I. Speculate your own ending for this story.
4. Name several jobs that you could imagine getting, and learning the skills necessary for it on your own.
5. Name several jobs that you would not be able to do without prior training and experience.

Name: _____

P.3

Date: _____

III. Vocabulary

1. Find the sentences that contain the words, "suspicion", "profanity," "abide," and "cackled". Write the sentence without the word. Think of synonyms that would fit in the blank. Write the synonyms and the context clues you used to find them.

2. What is another way to say "give a nickname"?

IV. Standard/Non-standard English

1. The following two sentences are from p.

"Them crackers would have killed me."

Those gambler's fingers had thickened during the Depression,...

What is the difference between how the words THEM and THOSE are used? How can you explain why the author used them?

What punctuation can help you see the difference?

2. Look at the sentence from p.

"'You a good Christian.'"

The verb is left out of this sentence. Why? What is your clue? What should the verb be?

Find another sentence in which a form of this verb is included.

3. When is it appropriate to use non-standard English? When is it NOT appropriate? Give examples.

SELF HELP

Christine knocked on the super's apartment door. She waited to hear the door latch open, and then began talking to the peephole before she even saw the super's fat red face.

"How come there's no heat up today? Wasn't that the oil truck I saw out front here yesterday?"

The super peeked sleepy eyes at her. He coughed.

"The boiler's broke, Christine."

"Broke? You mean there's oil but the boiler ain't working? What kind of nonsense is that? I live on the sixth floor in the front. Cold wind coming through my windows is a shame. My three kids upstairs right now inhaling gas fumes for heat while I run up my Con Ed bill to keep us warm. You the super, Paul. Its your job to keep that damn boiler going...."

Paul stared at Christine's twisted face. Jesus Christ, he thought, she's always the first one to complain. Don't know what people in her class got to complain about. Mooching off the rest of us. Hysterical, that's all. Hysterical.

"...And you better get it fixed 'cause I'm going to knock on every door in this building and let these folks know what's what."

Paul pushed his face through the door's crack. "Now you listen to me, Christine. Ain't my fault. The landlord won't give me no more money to get that old boiler patched up. And I can't do it by myself. Gotta have a man come and look at it. Gotta pay him for his services."

"How much is it going to take?"

"A hundred and fifty dollars."

The rent is due tomorrow, Christine thought. That's good... There's 25 families in this building. Six dollars apiece off the rent ought to do it. She spoke to the super again. "How long will it take you to have it fixed?"

"About two hours." Paul yawned.

"I'll be back here with the money before the afternoon is over and when that slimy landlord come for the rent tomorrow he'll have a different attitude towards the people in this building."

Paul closed his door. Christine pressed for the elevator and waited for it to take her upstairs to begin her campaign for heat.

Story by: Alexis Deveaux

Distributed by: World Education, Inc.

"Self Help"

Name: _____

Language Activities

Date: _____

I. Comprehension

1. "Con Ed" is probably
 - a. The name of a company that makes boilers.
 - b. The name of a gas company.
 - c. The name of a city.
 - d. The name of a person.

2. Christine was upset because
 - a. Paul stared at Christine's twisted face.
 - b. The super had a fat, red face.
 - c. Her apartment had no heat.
 - d. Her children were ill.

3. Paul thinks Christine is
 - a. overreacting.
 - b. gentle.
 - c. upper class.
 - d. justified for asserting her rights.

4. In the end of the story, Christine
 - a. gets used to living without heat.
 - b. decides to collect rent money for a new heater.
 - c. goes to ask the landlord for help.
 - d. decides to collect rent money to get the boiler repaired.

"Self Help"

Name: _____

Language Activities

Date: _____

P. 2

II. Inference

1. Name some attitudes of:

Christine---

Paul---

The landlord---

For each attitude, what is your proof, or evidence, from the story?

III. Discussion Questions

1. What Christine does in this story is not really her "job".
Imagine that this is Christine's employment. Give this job a title and a description. Who might employ her?
2. What skills is Christine using? (see "Skills Sheet," appendix)
Name three (3) jobs in which Christine could use these skills.
(Once again, use your imagination.)

IV. Grammar

A. Adjectives

1. Make a list of at least 10 adjectives used in the story.
 2. Make three groups of adjectives, those used to describe Christine, to describe Paul, and to describe the Landlord.
 3. Brainstorm exercise
What words would you use to describe Christine?
- B. Read the story out loud, taking parts.
What are your clues for when someone is speaking?
What clues help you know which character is speaking?

NANCY JEFFERSON, COMMUNITY ORGANIZER

She's director of the Midwest Community Council, a grass-roots organization on Chicago's West Side. It is comprised of five hundred block clubs. "Its purpose is to organize people to speak for themselves and make their own decisions for the community. I don't get tired where I work. I work maybe thirty hours a day." (Laughs.)

I'm a farmer's daughter, one of thirteen children from the hills of Tennessee. Paris. My father still lives in Tennessee, a man that can't read and write and gave us so much. His will was that all of us be able to read and write. Dad didn't have a formal education, but he's the most educated man I've ever met.

I say to the folks on the West Side: "It's up to you to educate your child." Most parents think: I can't help my child, I only went to fourth grade. We started an awareness group, and I gave them what happened to me. My father makes an X for his name, but he taught me how to read. I remember all thirteen of us had to sit down in front of the fireplace. Sometimes we had oil in the lamps and sometimes we didn't. If we didn't, Dad had oil in the lamps and made a big fire, and the glare of the fireplace would give us light. We had to read every night.

I was eleven years old before I knew my father couldn't read or write. We'd get to a word and we'd stumble over it. He'd say: "Read that over again. You're stumblin' over that word." We thought he knew what that word was. He knew it didn't sound right to him. He'd tell us: "Chop it up, like you're choppin' cotton. You know how you get weeds out of cotton. Chop the word up like that an' put it back together again." That was really teaching phonics. (Laughs.)

Now, my brothers and I, we laugh. When we're talkin' about things, I'll say: "Chop it up. Chop it up. Put it back together again." As a result, all of us are great readers.

We were sharecroppers. We were always in debt. He would say to the boys: "Now you go out in that field. There's not gonna be anybody out there but you and that mule. There ain't nobody around to see you. But there are certain things you won't do because it's you. You don't violate yourself."

My mother could read and write, and she did a little poetry stuff. She wrote poems for everybody in the community. She called 'em speeches. She had it all carved out for every one of us. I was going to teach and get people together. She didn't know what social work was or anything like that. "Cecil is gonna be a black president." (Laughs.) She had it all carved out.

The boss, the white man we lived with, didn't want us to go to school. He wanted us to go to the field. We had to get up early in the morning to pick cotton before school time and pick in the afternoon.

I'll never forget the day the boss came down on a horse. He was at the back door. He said to my mother: "I want that gal, the oldest gal, to go to the field today 'cause we gotta get that cotton out." My mother said: "No, she's goin' to school." I would go to school without missin' a day. He says: "What're you tryin' to make out of that gal" I remember her puttin' her hands on her hips and she said: "She might be a whore, but she's gonna be an educated whore." (Laughs.)

I think that's what it's all about. We have got to invest in ourselves. If the community's gonna change, neighborhood's gonna change, society's gonna change, the world's gonna change, it's by individuals.

Not by big bureaucracy, not by the Exxons, not by all that. It's by individuals making that decision: I'm not gonna violate myself and I'm not gonna let you violate me. (Laughs.)

About '59 I was living in a tenement building with small children and was concerned about the dirty streets and the vacant lot that was full of old cars. Having come from the South, I thought I couldn't do anything about that. That's the city, and I'm not part of this city decision. I thought that was just something you live with. While in the South, we were very, very poor, but there was beauty all around you. Green grass and flowers and all that.

One day, the guy was pullin' an abandoned car on that vacant lot. I had this little piece of paper that said I was a community leader. I went right out to this guy and I said: "Who gave you the authority to pull that car on that lot?" The guy says: "I'm drivin' for some company. My boss'll be here." I said: "You better get him, because I want you to pull this car off of this lot." In a few minutes, the boss drove up in a big car. He was white. I walked up to him and says: "I have not given you the authority to put these cars on this lot, an' I want you to get 'em off." You know, he moved those cars. (Laughs.)

If we take the time to educate people, they will have the tools to act with. No person wants to be ignorant. If he has the tools, he understands: This is your street, this is your house, whether you're a tenant or whether you own, this is your community. How do we make people kinship to where they are? Somehow, we lost a part of that human-hood we were taught, that personhood. It's not easy to work person by person, people by people, block by block, precinct by precinct. But I'm optimistic about it. . . .

In the South, it was the country preacher that held things together. You talked to the preacher about how to get help. With education, it was the teachers. They lived in the community, were part of it. Here, the president of the block keeps the community together.

Remember the policy runner years ago in Chicago? He was around at three or four in the morning, with a truck full of money payin' off. (Laughs.) He never got robbed, illegal as it was. Big Jim Martin was Big Daddy. Everybody went to him for whatever problems there were: for food, for the house that was burned out, for furniture. He used to be there on the corner, and he had time. He delivered the goods and the services to everybody. He was known in the community. He was part of it.

We take in ten blocks. We visualize that as a little town. Each has a president. We have somebody who is over all. He's sort of the mayor of these ten blocks. . . . Everybody begins to get involved in everything: garbage disposal, traffic lights. We're sayin': "Don't disrespect yourself, and don't allow anyone to disrespect you." That brings you into the politics of the city.

The Democratic machine of Chicago has people on the block, precinct captains, who profess to help. They make themselves known to everybody around. Call one Rosemary. Call the other Charlie. What can you do that they can't do?

I know that Charlie. If I'm hungry, I can go to him and say: "Charlie, I'm hungry." Charlie will find me some food. If my son got in jail or whatever, I can go to him. It's that neighborhood concept, it makes the world. But he and Rosemary think of the best interests of the machine. Our Rosemary and our Charlie are our block-club presidents. They think of the best interests of the block.

Source: Studs Terkel,

American Dreams: Lost and Found

"Nancy Jefferson"

Language Activities

Name: _____

Date: _____

1. Where does Nancy Jefferson come from?
 - a) A rural area.
 - b) A farm.
 - c) Paris, Tennessee.
 - d) All of the above.

2. What kind of education did Nancy's father have?
 - a) Grade school.
 - b) High school.
 - c) Formal.
 - d) Informal.

3. What is a sharecropper?
 - a) A farmer who owns a few acres.
 - b) A hired hand on a farm or ranch.
 - c) A farmer who rents land.
 - d) A farmer who is usually in debt.

4. How does Nancy Jefferson believe things are going to change in communities and neighborhoods?
 - a) By large corporations.
 - b) By the government.
 - c) By individuals.
 - d) By community organizers like herself.

"Nancy Jefferson"

Name: _____

Language Activities

Date: _____

P.2

5. Who is the person in the country that Nancy Jefferson compares with the block president?

- a) The landowner.
- b) The country preacher.
- c) The teacher.
- d) Both (b) and (c).

II. Vocabulary

A. Find each of the following words in the article. Based on how the words are used, guess a meaning for each one.

- 1. grass-roots _____
- 2. comprised _____
- 3. society _____
- 4. bureaucracy _____
- 5. tenement _____
- 6. tenant _____
- 7. optimistic _____
- 8. profess _____
- 9. concept _____

B. Word Families: For each of the following words, add, subtract, or change endings and beginnings of the word to make new words.

- 1. awareness _____
- 2. violate _____
- 3. educated _____
- 4. decision _____
- 5. authority _____
- 6. disrespect _____

III: Discussion Activities

A. Compare Nancy Jefferson with Christine, from "Self Help".

Use the Personality Sheet, the Interest Sheet, and the Skills Sheet in the appendix. Name 5 personality traits, interests and skills for Nancy Jefferson, and 5 of each for Christine. How are they the same? How are they different?

B. What is a "Community Organizer"?

What kinds of organization employ such persons?

Do you know any people who do this type of work in your community?

DOLORES DANTE

She has been a waitress in the same restaurant for twenty-three years. Many of its patrons are credit card carriers on an expense account--conventioneers, politicians, labor leaders, agency people. Her hours are from 5:00 P.M. to 2:00 A.M. six days a week. She arrives earlier "to get things ready, the silverware, the butter. When people come in and ask for you, you would like to be in a position to handle them all, because that means more money for you.

"I became a waitress because I needed money fast and you don't get it in an office. My husband and I broke up and he left me with debts and three children. My baby was six months. The fast buck, your tips. The first ten-dollar bill that I got as a tip, a Viking guy gave to me. He was a very robusy, terrific atheist. Made very good conversation for us, 'cause I am too.

"Everyone says all waitresses have broken homes. What they don't realize is when people have broken homes they need to make money fast, and do this work. They don't have broken homes because they're waitresses."

I have to be a waitress. How else can I learn about people? How else does the world come to me? I can't go to everyone. So they have to come to me. Everyone wants to eat, everyone has hunger. And I serve them. If they've had a bad day, I nurse them, cajole them. Maybe with coffee I give them a little philosophy. They have cocktails, I give them political science.

I'll say things that bug me. If they manufacture soap, I say what I think about pollution. If it's automobiles, I say what I think about them. If I pour water I'll say, "Would you like your quota of mercury today?" If I serve cream, I say, "Here is your substitute. I thing you're drinking plastic." I just can't keep quiet. I have an opinion on every single subject there is. In the beginning it was theology, and my bosses didn't like it. Now I am a political and my bosses don't like it. I speak sotto voce. But if I get heated, then I don't give a damn. I speak like an Italian speaks. I can't be servile. I give service. There is a difference.

I'm called by my first name. I like my name. I hate to be called Miss. Even when I serve a lady, a strange woman, I will not say madam. I hate ma'am. I always say milady. In the American language there is no word to address a woman, to indicate whether she's married or unmarried. So I say Milady. And sometimes I playfully say to the man milord.

It would be very tiring if I had to say, "Would you like a cocktail?" and say that over and over. So I come out different for my own enjoyment. I would say, "What's exciting at the bar that I can offer?" I can't say, "Do you want coffee?" Maybe I'll say, "Are you in the mood for coffee?" Or, "The coffee sounds exciting." Just rephrase it enough to make it interesting for me. That would make them take an interest. It becomes theatrical and I feel like Mata Hari and it intoxicates me.

People imagine a waitress couldn't possibly think or have any kind of aspiration other than to serve food. When somebody says to me, "You're great, how come you're just a waitress?" Just a waitress. I'd say, "Why, don't you think you deserve to be served by me?" It's implying that he's not worthy, not that I'm not worthy. It makes me irate. I don't feel lowly at all. I myself feel sure. I don't want to change the job. I love it.

Tips? I feel like Carmen. It's like a gypsy holding out a tambourine and they throw the coin. (Laughs.) If you like people, you're not thinking of the tips. I never count my money at night. I always wait till morning. If I thought about my tips I'd be uptight. I never look at a tip. You pick it up fast. I would do my bookkeeping in the morning. It would be very dull for me to know I was making so much and no more. I do like challenge. And it isn't demeaning, not for me.

There might be occasions when the customers might intend to make it demeaning--the man about town, the conventioneer. When the time comes to pay the check, he would do little things, "How much should I give you?" He might make an issue about it. I did say to one, "Don't play God with me. Do what you want." Then it really didn't matter whether I got a tip or not. I would spit it out, my resentment--that he dares make me feel I'm operating only for a tip.

He'd ask for his check. Maybe he's going to sign it. He'd take a very long time and he'd make me stand there, "Let's see now, what do you think I ought to give you?" He would not let go of that moment. And you knew it. You know he meant to demean you. He's holding the change in his hand, or if he'd sign, he'd flourish the pen and wait. These are the times I really get angry. I'm not reticent. Something would come out. Then I really didn't care. "Goddamn, keep your money....."

And I don't have a high opinion of bosses. The more popular you are, the more the boss holds it over your head. You're bringing them business, but he knows you're getting good tips and you won't leave. You have to worry not to overplay it, because the boss becomes resentful and he uses this as a club over your head.

If you become too good a waitress, there's jealousy. They don't come in and say, "Where's the boss?" They'll ask for Dolores. It doesn't make a hit. That makes it rough. Sometimes you say, Aw hell, why am I trying so hard? I did get an ulcer. Maybe the things I kept to myself were twisting me...

There is plenty of tension. If the cook isn't good, you fight to see that the customers get what you know they like. You have to use diplomacy with cooks, who are always dangerous. (Laughs.) They're mad-men. (Laughs.) You have to be their friend. They better like you. And your bartender better like you too, because he may do something to the drink. If your bartender doesn't like you, your cook doesn't like you, your boss doesn't like you, the other girls don't like you, you're in trouble. . .

Carrying dishes is a problem. We do have accidents. I spilled a tray once with steaks for seven on it. It was a big, gigantic T-bone, all sliced. But when that tray fell, I went with it, and never made a sound, dish and all (softly) never made a sound. It took about an hour and a half to cook that steak. How would I explain this thing? That steak was salvaged. (Laughs.)

Some don't care. When the plate is down you can hear the sound. I try not to have that sound. I want my hands to be right when I serve. I pick up a glass, I want it to be just right. I get to be almost Oriental in the serving. I like it to look nice all the way. To be a waitress, it's an art. I feel like a ballerina, too. I have to go between those tables, between those chairs... Maybe that's the reason I always stayed slim. It is a certain way I can go through a chair no one else can do. I do it with an air. If I drop a fork, there is a certain way I pick it up. I know they can see how delicately I do it. I'm on stage.

I tell everyone I'm a waitress and I'm proud. If a nurse gives service, I say, "You're a professional." Whatever you do, be professional. I always compliment people.

Source: Studs Terkel,

Working

"Dolores Dante"

Name: _____

Date: _____

1. Why did she become a waitress?
 - a) She knew someone who worked at a restaurant.
 - b) She wanted to be of service.
 - c) She needed money fast.
 - d) She couldn't get any other job.

2. Why does Dolores like being a waitress?
 - a) She likes to talk about pollution.
 - b) She gets to learn about people.
 - c) She gets free food.
 - d) The work is easy.

3. How does she make simple questions more interesting?
 - a) She rephrases them.
 - b) She sings to the customers.
 - c) She acts out the question.
 - d) She says it over and over.

4. Carmen is a character in a well-known opera. What role do you think she plays?
 - a) An actress
 - b) A factory worker
 - c) A waitress
 - d) A gypsy

"Dolores Dante"

Name: _____

P.2

Date: _____

5. How does it make Dolores feel when customers ask her why she's 'just a waitress'?

- a) flattered
- b) elated
- c) angry
- d) optimistic

6. What is the definition of "demeaning"?

- a) interesting
- b) humiliating
- c) pretty
- d) resentful

I. Words with endings that indicate people:
(underline the ending for each)

- 1. waitress
- 2. atheist
- 3. carriers
- 4. leaders
- 5. politicians

II. Write one word for each of the following:

- 1. A person who studies philosophy.

- 2. A person who manufactures something.

3. A person who knows about science.

4. A person who comes from Italy.

5. A woman who acts in plays, movies, or t.v.

6. A person who works with machines.

7. A person who does something technical.

II: B: Name a job you have had. Write the title of the position.
Does this word have an ending? If so, underline it.
Name two jobs you might want to apply for.

III: Writing Activity

Use the sheets in the appendix marked "Personality Traits II", "Interests," "Job Satisfaction," and "Skills." Choose 3 from each sheet that you thing would be true for Dolores Dante." Compare her with one of the other characters you have read about.

In what ways are they similar? In what ways are they different?

James Van Der Zee, Photographer

James Van Der Zee was born in Lenox, Mass. in 1886. His father and mother had moved there in 1883, after having served as head butler and maid to Ulysses S. Grant. He and his sister were always at the head of their classes in music and art, and according to Van Der Zee, his family was always drawing and painting. But his sister was better he thought, and when he saw an advertisement that promised a free camera as a premium for selling 20 packets of sachet at ten cents each, he said, "That looks like my speed," and sent away for the offer.

After selling the sachet and forwarding the money to the company, he would run back and forth from the express office to the post office every day awaiting his package, like any enthusiastic young teen-ager.

Finally it came: a cardboard camera with a piece of glass for a lens, some chemicals, three waxed cardboard trays, and six $2\frac{1}{2} \times 2\frac{1}{2}$ inch glass plates. The camera was so rudimentary that he could not obtain an image with it, but he memorized the instructions, saved his money, and bought a better camera.

When Van Der Zee moved to New York City permanently in 1909, the only jobs he could find were as a waiter and an elevator operator, although he also played violin and piano for clubs, dances, and dancing schools, and gave up photography, though and on his frequent returns to Lenox he made many warm and beautiful portraits of his family and friends.

In 1915 he got a job as an assistant to the photographer in Gertz's Department Store in Newark, N.J. When the photographer was away, Van Der Zee would take over, and with the care that is the hallmark of

his later work was soon making portraits as good as, if not better than, his employer. It was the only training in photography that Van Der Zee ever received, and within a year he felt he had learned enough to open his own studio on 135th Street in Harlem.

From the beginning Van Der Zee strove for originality. When he passed other studios he noticed that all the portraits were monotonously similar with their plain white backgrounds--the faces of the sitters seemed eminently interchangeable. So Van Der Zee began using backgrounds. He employed various props at first and then utilized painted backdrops, some of which he created himself. He often made his subjects look as though they were doing something besides just posing for the camera and later tried to show what they were talking about or thinking of. . . .

Harlem in these years was beginning to emerge as the cultural capital of the Black world, much as Paris was emerging as the cultural capital of the white world. And Van Der Zee captured the spirit and vitality of those crucial years. He photographed rallies and parades, World War I soldiers and members of Elks clubs, school children and women in salons at tea time. He was the official photographer for Marcus Garvey, the popular leader of the back-to-Africa movement. And the celebrities who came before his camera ranged from entertainers like Florence Mills and Bill "Bojangles" Robinson, to heavyweight boxer Jack Johnson, to the religious leader Father Divine. His studio portraits showed an upwardly mobile Black middle class - women dressed in fine gowns, men in suits, tuxedos, top hats. And when life had passed, he created moving and striking photographs of the deceased, a practice unfortunately all but abandoned in the United States today.

After the 1940s Van Der Zee's portrait business dropped off and he came to rely on restoring and copying old photographs through mail order for most of his business. But it was not until 1969, at the age of 83, that Van Der Zee finally closed his studio. It was just at this juncture that his work was first made available to the public through the "Harlem on my Mind" exhibit at the Metropolitan museum of Art in New York. Soon afterwards Van Der Zee began receiving payments for the use of his photographs in various books and articles, which led him to exclaim after seven decades of making photographs, "Well, this picture business is starting to get interesting!"

Indeed, Van Der Zee seems to be the product of one of his own aphorisms. "The only place where you'll find success before work is in the dictionary," he says. Success has finally come for Van Der Zee, but the work hasn't stopped. He has begun making portraits again!

Source: The National Leader
Vol. 1, No. 44
March 10, 1983

James Van Der Zee
Language Activities

Name: _____

Date: _____

I. Comprehension

1. How old was Van Der Zee when he got his first camera?
 - a) a young man
 - b) a teen-ager
 - c) middle-aged
 - d) 10 years old
2. How old was Van Der Zee when he began to receive public acclaim for his photography?
 - a) 52 years old
 - b) 64 years old
 - c) 40 years old
 - d) 83 years old
3. When Van Der Zee moved to New York, at the age of 23, what was his primary source of income?
 - a) photography
 - b) playing the violin and piano for clubs and dances
 - c) waiting on tables and operating a elevator
 - d) giving instruction in music and art
4. How were Van Der Zee's portraits different from those of other photographers?
 - a) he used different lighting
 - b) he used interesting backgrounds
 - c) he photographed them in parades
 - d) he photographed them in his studio

James Van Der Zee

Name: _____

Language Activities, P.2

Date: _____

- 5. What was Harlem like in the 20's?
 - a) It was a center for black culture.
 - b) Marcus Garvey was a popular leader.
 - c) There was an upwardly mobile black middle class.
 - d) All of the above.

II. Discussion Questions

- 1. Name some of the personalities and movements that Van Der Zee photographed during the "Harlem Renaissance"
- 2. Choose one of these (question #1) and find more information about that person or movement in the library.
- 3. What steps did Van Der Zee take to achieve his success as a photographer?
 - a) compare these steps with those of Gordon Parks.

How are they similar?

How are they different?

- 4. What is Van Der Zee's statement about work and success.

What do you think of this statement?

James Van Der Zee

Name: _____

Language Activities, P. 3

Date: _____

III. Vocabulary

- a) Find each of the following words in the article.
Guess the meaning of each:

1. premium _____
2. rudimentary _____
3. monotonous _____
5. interchangeable _____
6. vitality _____
7. upwardly mobile _____
8. deceased _____
9. restore _____
10. juncture _____
11. aphorism _____

- b) Word Families

Find these words in the article. Add, Subtract or change endings
(or beginnings) of the words to make related words.

1. advertisement _____
2. enthusiastic _____
3. chemicals _____
4. memorized _____
5. instructions _____
6. photography _____
7. vitality _____
8. entertainers _____
9. religious _____
10. unfortunately _____
11. various _____

James Van Der Zee

Name: _____

Language Activities, P. 4

Date: _____

IV. Grammar

1. Identify sentences that begin with a preposition or subordinating conjunction.

2. For these sentences (question #1)
Decide what is the main subject and the main verb.

3. Look for commas that separate the beginning phrase from the main part of the sentence.

Can you find any that are left out?

KOREAN IMMIGRANTS SUCCESS-ORIENTEDTROUBLE IN THE PROMISED LAND

During the urban rebellions that engulfed black and Hispanic communities in the 1960s, a constant complaint by community leaders was of "white merchants" controlling economic life in minority areas, taking the profits out of the communities where they were made.

But times are changing.

Today, the best examples of the growing business trend in black communities are merchants like Hansoom Im, a former South Korean army officer, who recently emigrated to the U.S. and owns a wig shop on Germantown Ave. near Venango St.

A surge of small business ownership by Koreans, and to some extent by Cubans, replacing other merchants, many of them Jewish, in minority communities has at times caused friction between the businessmen and the predominantly black and Puerto Rican consumers they serve.

In 1970, the number of Koreans in Philadelphia was so small the U.S. Census Bureau didn't even register them as a separate group from other Asians. Today, Korean leaders estimate the Philadelphia population at 20,000, surpassing all other Asian nationalities in the city.

In less than 10 years, 1,000 businesses have sprouted, says Kook H. Bang, president of the Korean Businessmen's Association of Greater Philadelphia. That adds up to over 20 percent of the adult Korean population engaged in retail business.

In comparison, while more than 100,000 Puerto Ricans live here, there are only about 400 Hispanic businesses, according to the Urban Coalition's Manuel Silva.

Some Koreans, like Hansoom Im, owner of Kim's Wig Shop, came to America in the 1960s as South Korean army officers receiving advanced training at U.S. bases.

Im, now a retired major, liked his visits to America so much he decided to move here for good in 1974.

He got a job as a contract researcher for the U.S. Government. But when the contract ran out, he found himself without a job and unable to speak English well.

Im's wife, Kyung Sook, had been a licensed beautician in Korea, so Im decided to buy a wig business, using money from property they had sold in their homeland.

The well-educated Im is not exceptional. Koreans who have come to America have in large part been professionals or skilled workers, according to the Rev. Tai Eui Park, a community organizer for the Logan Ad Hoc Committee.

In this respect, they are far from the "Give me your tired, your poor" image of other immigrant groups, most of whom left their homeland to escape poverty or religious oppression. Their middle-class backgrounds, their drive to make money, their willingness to work 16-hour days to realize the "American dream" have caused tension with other minorities who feel that while they have been in America longer, they are not progressing as rapidly.

Philadelphia's Logan area has become "Korea Town" for the new immigrants. The offices of the Korean Guardian newspaper, the Korean-American Center, and the Rev. Park's Logan Ad Hoc Committee are within walking distance of each other.

Some Black leaders have questioned why Koreans have been able to enter the country and set up so many businesses so soon.

"It's frustrating to see them prosper while our own people can't make it in business. Many folks wonder where they're getting their money from, but you can't get angry with them (Korean businessmen) when it's the system that's at fault" says Yvonne Hipp, president of the North Philadelphia Block Development Corp.

Charges that Koreans are getting special treatment by banks and the U.S. Small Business Administration seem unfounded. In the last three months, only four of some 125 loans granted by the SBA in the Philadelphia area went to Koreans.

Manh Suh Park, publisher of the Korean Guardian and an "immigration broker," has helped thousands of Koreans come to this country and settle through his fee-charging business, the Korean American Public Relations and Employment Agency.

About charges of favoritism by lending institutions, Park says:

"We are racially discriminated against. I personally feel they (lenders) don't like the Korean. Since we have no credit, usually, they will not give us a loan.

"When I bring a married couple, I tell them, work for three years. I tell the husband to take two jobs, and the wife, one or two, and to work hard and save their money. We don't want to depend on the government. We want to build our own way."

With a few thousand dollars, couples are helped by Park to start vending businesses, and many can be seen at numerous fruit and leather goods stands in Center City.

With the \$10,000-\$15,000 Koreans save from years of work, Park helps them set up small retail shops in areas like Columbia Ave., Germantown Ave., 52nd and Market Sts., Ridge Ave., or any one of the dozen or more shopping areas in the black and Puerto Rican communities.

Although Koreans operate all sorts of stores, most run groceries and wig businesses. In fact, there is an Association of Korean Wig Businesses with some 60 members, of which Im is president.

Why wigs? Im explained:

"Almost 100 percent of the wigs sold in America are manufactured in Korea. The fibers are made in Japan. We have knowledge of the language and ins and outs of the Korean exporters, so it is easy for us to start a business here."

Of conflicts with other nationalities, business association president Bang said:

"A couple of years ago, it was very hard. The Philadelphia Tribune attacked Koreans, others. I have tried to cooperate. I have met with community leaders in Germantown, Columbia Ave., 69th and Market Sts.

"I have asked, 'How can we help your community?' We are very satisfied that things have gotten better. On Columbia Ave., we support the Black United Front--give free food, eggs, milk."

But the mistrust remains. Some residents say the Korean businessmen are arrogant, unfriendly. Their supporters say others are just jealous of their hard work and success.

Over the past few years four Koreans have been murdered, two of them businessmen who died this year.

And in Korean enclaves such as Thomas Ave. in West Philadelphia, the immigrants have banded together to form crime watch committees.

Han Kyung Chae, owner of Tot's World, a children's shop at Germantown Ave. and Venango St., says: "At first, we didn't know customs here, language is a barrier, we had some problems. We don't have a long immigrant history, but things are getting better."

Source: Philadelphia Daily News

July 24, 1979

Korean Immigrants

Name: _____

Language Activities

Date: _____

I. Comprehension

- 1) What two ethnic groups have replaced white merchants in minority communities?
 - a) Cuban
 - b) Jewish
 - c) Korean
 - d) Italian
 - e) all of the above
 - f) (a) and (c) only

- 2) How large has the Korean population in Philadelphia grown in the past 10 years?
 - a) 10,000
 - b) 1,000
 - c) 100,000
 - d) 20,000

- 3) Why did Hansoom Im first come to America?
 - a) to sell wigs.
 - b) to receive advanced military training.
 - c) to start a vending business.
 - d) to help other Koreans start businesses.
 - e) all of the above.

4. How are the Koreans different from other immigrant groups?
 - a) they are mostly middle-class, professionals or skilled workers.
 - b) they came because of religious oppression.
 - c) they came to escape their poverty in Korea.
 - d) they wanted to work 16 hour days.
 - e) all of the above.

Korean Immigrants

Name: _____

Language Activities
(P. 2)

Date: _____

5. How does Manh Suh Park help Koreans come to this country?
- He gives them vending carts.
 - He makes sure they get a good credit rating
 - He charges a fee in return for finding them jobs.
 - He helps by acting as a link with their American Neighborhoods.
6. Why do many Koreans run wig businesses?
- They have the money.
 - Most of the wigs are made in Korea.
 - They knew the wig merchants in New York.
 - They like to keep up with hair fashions.

II. Discussion Questions

- Why do you think the Korean population in America has grown so much in the last 10 years?
- Why is it easier for Koreans to start businesses than for other minorities?
- Why does it seem like Koreans have received "special treatment"?
- Why would South Korean army officers receive training in the United States?

II. Vocabulary

A. Find the root words for:

- rebellion _____
- minority _____
- predominantly _____
- comparison _____
- exceptional _____
- favoritism _____
- numerous _____
- nationalities _____

Korean Immigrants
Language Activities
(P. 3)

Name: _____

Date: _____

B. Find the following words in the article. Guess at their meanings.

1. surge _____
2. friction _____
3. sprouted _____
4. tension _____
5. discriminated _____
6. fibers _____
7. exporters _____
8. cooperate _____

IV. Additional Activity

Is there a Korean business in your neighborhood?
If so, perhaps you can meet the owner. Ask him/her some questions you, or other members of your class might have about why he/she decided to live in Philadelphia and how he/she got started in business. Two students may wish to do this activity together.

A MERCHANT FIGHTS BACK PEACEFULLY

Yoon Hyung Chun has taken a nonviolent approach to ease tension between Korean merchants and local Black community residents.

Instead of purchasing a gun to fend off the criminal element, Chun has decided to make small donations of food available to needy families.

"I understand what need is and in my own way I am just trying to return something to the community which provides my livelihood," Chun said.

A year ago, Chun assumed ownership of an ill-fated corner store and developed a well-stocked mini-food market. The family-operated business has proven profitable while being a definite asset for area residents near 52nd and Westminster Sts.

Recently, he developed 10 redeemable coupons valued at \$10 each, to give to community residents.

"There is one restriction. Only food can be purchased which eliminates all household items and cigarettes," Chun noted.

He approached Herman Allen, Town Watch Chairman of the neighborhood, with his plan.

"I was very happy and pleased with Mr. Chun's proposal. It has definitely stepped up Community activity," Allen said.

He noted that Chun was the first neighborhood storeowner demonstrating a concern, commitment and positive action. Allen provided Chun with a list of needy and underprivileged families, earmarked to be recipients.

Chun projects increasing the number of coupons during holiday seasons. He has also made arrangements with Allen to help families victimized by personal tragedies throughout the year.

Personally, Chun said he has not had much trouble with the criminal element at his store, but he is aware of the problem of other merchants in the community.

Source: Deborah M. Wilkinson,
Philadelphia Tribune
February 19, 1982

"A Merchant Fights Back"

Language Activities

Name: _____ 121

Date: _____

I. Comprehension

1. What type of approach has Mr. Chun taken to improve his relationship with the community?
 - a) peaceful
 - b) belligerent
 - c) compassionate
 - d) all of the above
 - e) (a) and (c) only

2. What type of store does the Chun family own?
 - a) a corner store
 - b) a food store
 - c) a mini-market
 - d) all of the above
 - e) (a) and (b) only

3. Mr. Chun proposed
 - a) to arm the Korean merchants
 - b) to talk to leaders of the black community
 - c) to give coupons for free food to families in need
 - d) to participate in the neighborhood Town Watch

II. Discussion Questions

1. Explain what "Town Watch" means in this article.
2. What else (besides donating food) do you think local merchants could do to demonstrate "concern, commitment and positive action"?

"A Merchant Fights Back"

Name: _____

Language Activities
(P. 2)

Date: _____

3. What type of positive action do you think the community organizations could take to ease tensions between Korean merchants and local residents?
4. Why do you think that Mr. Chun has not had much trouble with crime?
5. Compare Yoon Hyung Chun with Manh Suh Park, in the preceding article, "Korean Immigrants Success-Oriented."
In what ways do you think the two men might be similar?
In what ways do you think they might be different?

III. Vocabulary

A. Word families. What do each of the following pairs of words have in common?

1. ill-fated
well-stocked

5. demonstrate
eliminate

2. profitable
redeemable

6. donation
restriction

3. community
activity

7. livelihood
neighborhood

4. commitment
arrangement

8. provide
decide

DREAMS GO SOUR FOR 2D WAVE OF SOUTHEAST ASIANS HERE

In South Philadelphia, a neighbor of Cambodian refugee Vanny Prak told him he did not have the right to park his car in front of his house on South Fifth Street because he was only a tenant and not a homeowner. Vanny moved it rather than argue.

In West Philadelphia, Bee Xiong, another Southeast Asian from the primitive H'mong hill tribe of Laos, was accused by community people of taking work from blacks. Out of fear, Bee quit his newspaper delivery job.

In Lansdowne, if, as expected, Vietnamese Pham Xuan Gia is dropped from the welfare rolls next month, after only three months in the United States, he will be forced to quit the Community College of Philadelphia and look for a job, even though he does not speak English fluently.

For these and many other refugees who came from Southeast Asia as part of the second wave, or since 1979, America has provided not the prosperity they expected, but an unhappy mixture of unemployment, welfare, racial problems and social tensions. A few of them are so discouraged they want to go back.

The first wave of refugees, who came with great fanfare and sympathy after the fall of South Vietnam in 1975, quickly found jobs, attended school and started businesses.

But the second wave, many of whom came in the midst of the U.S. recession of the last two years, found jobs more scarce and many Americans far less sympathetic to refugees than they had once been.

They came fleeing oppression, poverty and injustice in their homelands, the communist countries of Vietnam, Cambodia and Laos. They came expecting to find freedom and prosperity.

Instead, most of the newer arrivals have been going straight onto welfare rolls and into a life of ghetto poverty. And many of their social workers fear they have little prospect of escaping, at least not until the economy improves.

About a quarter of a million Southeast Asians arrived in the second wave; 20,000 of them settled in Philadelphia, taking city officials and agencies by surprise because no one had planned for this influx on the local level.

The refugees crowded by the thousands into some of the poorest neighborhoods of Philadelphia and other major cities. Often, they were unable to communicate with their neighbors, many of whom resented the newcomers, and they were unprepared to cope with urban society.

Phai Caroch, 50, is a Cambodian refugee who lives with his wife and eight children in a depressed and racially mixed neighborhood in South Philadelphia. They pay \$270 a month to rent a poorly maintained rowhouse in which there is seldom enough heat for anyone to take off the coats and sweaters they routinely wear indoors. Three double beds, separated by curtains, fill the dining room.

Neither Phai nor his wife has been able to find work, although Phai, who has a back ailment, is willing to do anything that is not too physically demanding.

"I am very happy to be here," he said through an interpreter, "but there is nothing for me to do."

Like many other welfare recipients, he worries that new, stricter state guidelines for receiving welfare will force him off the rolls.

His daughter's husband, who has a minimum-wage job at a hotel, helps support at least a dozen people. Even so, his presence in Phai's home might affect the family's welfare status.

His daughter is planning to move out of their home to live elsewhere with her spouse, contrary to Cambodian custom that demands a husband live in the bride's home.

When the federal government decided to resettle up to 14,000 Southeast Asian refugees a month during the height of the boat-people influx, from 1979 to 1981, it was assumed that they would quickly find work and adjust to American society.

Many of the volunteer agencies, contracted by the State Department to resettle the refugees, could do little more than find them houses, pay the first month's rent and point to the welfare office.

Nguyen, who is active in an area wide Vietnamese Buddhist association, said that nearly 100 percent of newly arrived Vietnamese refugees go on the welfare rolls, and after a year and a half 40 percent are still there. And many of the other 60 percent are no longer on welfare simply because they do not qualify under tough new state rules.

"Only 10 percent of the new refugees have any kind of stable job," he said.

For the generally lesser educated Cambodian, H'mong and Laotian refugees, an even greater percentage is likely to have a long-term dependence on welfare.

For many refugees, the welfare situation has begun to change drastically as Pennsylvania joins other states in severely tightening eligibility requirements.

In much of the black community, there is an enduring belief that refugees receive special federal assistance to start businesses, buy cars and obtain housing and jobs.

Actually, the only assistance refugees receive that other Americans do not receive on an equal basis is English-language training and a small resettlement stipend that goes to the agency that brought them here, usually used for the first month's rent.

"It's hard to dispel (that belief)," said Martin, "when you tell them and they walk down Lancaster Avenue and they see Green's Store is now Ho Hong's."

Actually, such a store is more than likely owned by a Korean, part of an immigrant--not refugee--community. By some estimates, more than 60,000 Korean immigrants are in the Philadelphia area, more than all the Southeast Asian combined. They have been coming for a number of years as part of the normal immigration process, and most arrived with some resources.

Nonetheless, resentment of Southeast Asians runs strong in the black community, said Laura Garrett, a Philadelphia schoolteacher and co-chair woman of the African-American Mothers organization.

"We have been here 400 years, and what do we have? Nothing," she said. "They come yesterday and they will have all the rights and privileges today that we don't have in 400 years."

Whites have never exhibited the kind of racial prejudice toward Asians that they have toward blacks, she said.

"First there's whites, then there's Orientals and others, then there are blacks," she said. "It gives whites another means of keeping us quite in our place--which is on the bottom."

She said it was not surprising that there were many clashes between Southeast Asian and black children. "The black children feel cheated and when one feels cheated, they strike back."

Said Bee Xiong, president of the H'mong United Association of Greater Philadelphia, and the first of those Laotian hill tribe refugees to arrive in Philadelphia: "The black people don't understand how the refugee could build a store, why the federal government provide money to the refugees, why don't they give money to the American people born here.

"They don't understand we didn't do anything. The store is Korea or Chinese people, or Vietnamese here many years, but the black people don't understand."

"They call us Chinese, Kung Fu. We are not Kung Fu, we are H'mong."

Source: The Philadelphia Inquirer

March 28, 1983

Second Wave

Name: _____

Language Activities

Date: _____

I: Comprehension

1. What groups make up the "Second Wave" of Southeast Asians?
 - a) Vietnamese, Chinese, and Cambodian.
 - b) Korean, Laotian, and Vietnamese.
 - c) Cambodian, Laotian, and Vietnamese.
 - d) Chinese, Korean, and Vietnamese.
2. What have these immigrants found in the United States?
 - a) Jobs, education and business opportunities.
 - b) Welfare dependence, poor housing, and racial problems.
 - c) Freedom and prosperity.
 - d) A strong economy.
 - e) All of the above.
3. What special assistance have refugees gotten in the U.S.?
 - a) English language training.
 - b) Job training.
 - c) Free housing.
 - d) low interest business loans.
 - e) All of the above.
4. According to Cambodian custom
 - a) the bride should live with her husband's family.
 - b) the bride and groom should be on their own.
 - c) the husband should live with his bride's family.
 - d) the bride's whole family should move in with the groom's family.

Second WaveLanguage Activities
(P. 2)

Name: _____

Date: _____

5. There have been many clashes between Southeast Asian children and black children because
- the black children feel cheated.
 - Korean store owners have cheated black children.
 - Southeast Asian children have picked fights with black children.
 - Southeast Asians have kept blacks at the bottom of the U.S. economy.
 - All of the above.

II: Discussion Questions

- Name some of the different ethnic groups which have immigrated to the U.S. from Southeast Asia.
- Compare the Korean immigrants with the Southeast Asian refugees. In what ways are they different? In what ways are they the same?
- Name some of the special problems faced by Southeast Asian refugees in the U.S.
- Name some of the special problems faced by blacks in the U.S.
- Why do you think there has been tension between blacks and Asians?

Second Wave

Name: _____

Language Activities
(P. 3)

Date: _____

III. Vocabulary

A. Find the root words of:

1. delivery _____
2. prosperity _____
3. mixture _____
4. racial _____
5. tensions _____
6. discouraged _____
7. refugee _____
8. sympathetic _____
9. official _____
10. unprepared _____
11. resettlement _____
12. association _____
13. percentage _____
14. eligibility _____
15. Chinese _____
16. Vietnamese _____
17. Cambodian _____
18. Laotian _____

Second Wave

Name: _____

Language Activities
(P. 4)

Date: _____

B. Words in Context. Find each of these words in the article. Guess the meaning of each word, using clues from the sentences around it.

1. tenant _____
2. primitive _____
3. fluent _____
4. fanfare _____
5. scarce _____
6. prosperity _____
7. economy _____
8. influx _____
9. urban _____
10. ailment _____
11. physically _____
12. minimum _____
13. contrary _____
14. adjust _____
15. federal _____
16. stipend _____
17. resources _____
18. prejudice _____

Second Wave

Name: _____

Language Activities
(P: 5)

Date: _____

IV: Additional Activity

If you are living near, or working with, people of ethnic backgrounds different from yours, what would be the advantages and the disadvantages of each of the following ways of communicating with them:

AdvantagesDisadvantages

1. Talk to them
2. Ignore them
3. Argue with them
4. Avoid them
5. Fight with them
6. Invite them to your home



APPENDIX

Sample Budget

Name: _____

Date: _____

Here is a story. It is about a young couple. Read the story. Then follow the directions after the story.

Ed Taylor is a carpenter. This month he only made \$175 on the job. The union paid him another \$75. His wife, Sandra, received \$75. She got it by selling patchwork skirts she made. Her parents gave them \$50 to help out this month.

The Taylors pay \$150 for their apartment. The rent includes water and heat. Gas and electricity cost them another \$12. Food was \$80. They have no telephone and no car. Bus fare cost them \$30. An installment payment to the furniture store was \$23. They spent \$35 on personal expenses and entertainment. Ed had to have a new pair of overalls for work. They cost \$18. Ed and Sandra use a coin laundry. It cost them \$8.00. Sandra slipped on the ice. She sprained her ankle. The doctor bill was \$15. The material for the skirts Sandra made was \$15.

Write all the Taylors' income under INCOME. Write all their expenses under EXPENSES. Also write what each amount is for. Two of the amounts have been filled in for you.

INCOME

EXPENSES

Ed's income	\$175.00
_____	_____
_____	_____
_____	_____
TOTAL INCOME	_____

Apartment rent	\$150.00
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
TOTAL EXPENSES	\$ _____

What was the Taylors' total income? _____

What were their total expenses? _____

Which was bigger, TOTAL INCOME OR TOTAL EXPENSES? _____

Source: Budgeting (Follett Coping Skills Series), p.27.



Budget of _____
(Name)

Name: _____

Date: _____

BUDGETING

I. Fixed and Changing Expenses

Below is a list of expenses. Some of them are fixed expenses. Some are changing expenses. Read the list. Write F next to the fixed expenses. Write C next to the changing expenses.

- 1. ___ Rent
- 2. ___ Food
- 3. ___ Life insurance
- 4. ___ Dentist
- 5. ___ Electricity
- 6. ___ Laundry
- 7. ___ Taxes
- 8. ___ Entertainment
- 9. ___ Water
- 10. ___ Haircuts
- 11. ___ Car payments
- 12. ___ Magazines
- 13. ___ Jewelry
- 14. ___ Vacations
- 15. ___ Mortgage payments
- 16. ___ Clothing
- 17. ___ Doctor
- 18. ___ Heat
- 19. ___ Gas
- 20. ___ Dry cleaning
- 21. ___ Child-support payments
- 22. ___ Home repairs
- 23. ___ Long-distance telephone calls
- 24. ___ Books
- 25. ___ Movies
- 26. ___ Cigarettes
- 27. ___ Home furnishings
- 28. ___ Car insurance

29. Can you think of any other fixed expenses? Write them here.

Can you think of any other changing expenses? Write them here.

Budget of

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Name: _____

(Name)

Date: _____

P.2

II. Needs and Wants

NEEDS (things I must have)

WANTS (things I wish for)

Source: Budgeting, Follett Coping Skills Series,
p.26 and p.30.

Personality traits

Name: _____

of _____
(Name)

Date: _____

PERSONALITY TRAITS I (General Statements/Specific Details)

Directions: Name four (4) of _____'s personality traits:

Copy a sentence or two from the story that gives evidence for each one.

Include the page number and paragraph for reference.

1.

2.

3.

4.

Name: _____

Date: _____

PERSONALITY TRAITS--ASSESSMENT SHEET

Check the words that describe you and total the number of words checked under each letter. Give the same sheets to two friends or family members and ask them to check the words they think describe you. Remember, you are looking for information, not compliments.

(R)

___ Conforming

___ Frank

___ Honest

___ Independent (Not want to be controlled)

___ Cautious

___ Materialistic (Values material goods rather than spiritual values)

___ Natural

___ Persistent (Sticks with it)

___ Practical

___ Modest (Does not call attention to self)

___ Shy

___ Stable (Steady)

___ Thrifty

TOTAL _____

(A)

___ Complicated

___ Disorderly

___ Emotional

___ Expressive (Shows feeling through art, words, actions)

___ Idealistic (Wants things to be perfect)

___ Imaginative

___ Impractical

___ Impulsive (Acts without thinking)

___ Independent (Not want to be controlled)

___ Intuitive (Understands without reasoning)

___ Nonconforming

___ Original

TOTAL _____

PERSONALITY TRAITS--
ASSESSMENT SHEET, p. 2

Name: _____

Date: _____

(S)

- | | | |
|--------------------------------------|--|--|
| <input type="checkbox"/> Convincing | <input type="checkbox"/> Idealistic | <input type="checkbox"/> Responsible |
| <input type="checkbox"/> Cooperative | <input type="checkbox"/> Insightful (Understands why things are) | <input type="checkbox"/> Sociable |
| <input type="checkbox"/> Friendly | <input type="checkbox"/> Kind | <input type="checkbox"/> Tactful |
| <input type="checkbox"/> Generous | | <input type="checkbox"/> Understanding |
| <input type="checkbox"/> Helpful | | TOTAL _____ |

(E)

- | | | |
|--|--|---|
| <input type="checkbox"/> Adventurous | <input type="checkbox"/> Energetic | <input type="checkbox"/> Pleasure-seeking |
| <input type="checkbox"/> Ambitious | <input type="checkbox"/> Impulsive | <input type="checkbox"/> Self-confident |
| <input type="checkbox"/> Attention-Getting | <input type="checkbox"/> Optimistic (Expects favorable things to happen) | <input type="checkbox"/> Sociable |
| <input type="checkbox"/> Domineering | | <input type="checkbox"/> Popular |
| | | TOTAL _____ |

(C)

- | | | |
|--|--|---|
| <input type="checkbox"/> Conforming | <input type="checkbox"/> Inhibited (Holds back) | <input type="checkbox"/> Practical |
| <input type="checkbox"/> Conscientious | <input type="checkbox"/> Obedient | <input type="checkbox"/> Self-controlled (Calm) |
| <input type="checkbox"/> Careful | <input type="checkbox"/> Orderly | <input type="checkbox"/> Efficient |
| <input type="checkbox"/> Conservative | <input type="checkbox"/> Persistent (Sticks with it) | TOTAL _____ |

Interests of

Name: _____

INTERESTS

Date: _____

(Name)

An interest is something you like to do or would like to learn.
Read the list below. Check those activities you enjoy doing.
Put an (L) next to those you would like to learn.

- | | | |
|---|---|---|
| <input type="checkbox"/> Play games | <input type="checkbox"/> Make jewelry | <input type="checkbox"/> Take care of children |
| <input type="checkbox"/> Read | <input type="checkbox"/> Serve food | <input type="checkbox"/> Draw or paint |
| <input type="checkbox"/> Walk | <input type="checkbox"/> Build models | <input type="checkbox"/> Play an instrument |
| <input type="checkbox"/> Go to parties | <input type="checkbox"/> Cut out and
make clothing | <input type="checkbox"/> Take care of sick
people |
| <input type="checkbox"/> Visit friends | <input type="checkbox"/> Repair clothing | <input type="checkbox"/> Take care of old
people |
| <input type="checkbox"/> Act in plays | <input type="checkbox"/> Use tools | <input type="checkbox"/> Write letters |
| <input type="checkbox"/> Go bowling | <input type="checkbox"/> Make or repair
furniture | <input type="checkbox"/> Help others with
their problems |
| <input type="checkbox"/> Listen to music | <input type="checkbox"/> Do woodworking | <input type="checkbox"/> Count money and
make change |
| <input type="checkbox"/> Go fishing | <input type="checkbox"/> Drive a car, truck,
or tractor | <input type="checkbox"/> Dance |
| <input type="checkbox"/> Take photos | <input type="checkbox"/> Build things with
my hands | <input type="checkbox"/> Grow things |
| <input type="checkbox"/> Make collections | <input type="checkbox"/> Use machines | <input type="checkbox"/> Spend time outdoors |
| <input type="checkbox"/> Go camping | <input type="checkbox"/> Use household
electric machines | <input type="checkbox"/> Watch sports |
| <input type="checkbox"/> Join clubs | <input type="checkbox"/> Load and unload trucks | <input type="checkbox"/> Play sports |
| <input type="checkbox"/> See new places | <input type="checkbox"/> Get my hands dirty | <input type="checkbox"/> Take care of animals |
| <input type="checkbox"/> Improve self | <input type="checkbox"/> Solve math problems | <input type="checkbox"/> Live in the country |
| <input type="checkbox"/> Speak to public | <input type="checkbox"/> Prepare food | <input type="checkbox"/> Live in a city |
| <input type="checkbox"/> Operate a sewing machine | <input type="checkbox"/> Do the laundry | <input type="checkbox"/> Work with hair, skin,
makeup |
| <input type="checkbox"/> Fix things that use
electricity | <input type="checkbox"/> Wash dishes | <input type="checkbox"/> Go to meetings |
| <input type="checkbox"/> Move furniture | <input type="checkbox"/> Clean | <input type="checkbox"/> Sell things |
| <input type="checkbox"/> Fix mechanical things | <input type="checkbox"/> Bake | Add anything else you
like doing: |
| <input type="checkbox"/> Fix sinks, drains and pipes | | _____ |
| <input type="checkbox"/> Repair cars | | _____ |

Source: Job Search Workbook, pp. 23-25. 176

Job Satisfaction

Name: _____

Exercise

Date: _____

Job Satisfactionof _____
(Name)

Here are some of the reasons, other than pay and benefits that people work and enjoy their jobs. Put a check (✓) next to the ones that describe the personal satisfactions _____ would get from working. (Name)

- I enjoy working and find it interesting.
- I prefer working to staying home.
- I like the activity. I like to keep busy.
- I like to make beautiful or useful things.
- I like to solve problems.
- I like to help people.
- I like to save lives.
- I feel proud of the job I do.
- Working makes me feel good about myself.
- I am helping my family.
- I can give my children what I did not have.
- I am getting ahead.
- I will have a good future and improve my life.
- I have a feeling of security when I work.
- I enjoy being with other people, and I like my co-workers and the people I meet on the job.
- I like the place where I work.
- I like the way I am treated at work.
- I get respect from people on my job.
- I have status and feel important.

___ My work is important and useful to the world.

___ I feel needed when I work.

___ I like a challenge.

___ I like to face danger and take risks in my work.

___ I find my work exciting.

___ I keep learning and discovering new things.

___ I like to do something new and to go somewhere new and different.

___ My job brings me adventure.

Skills of _____
(Name)

Name: _____ 143

Date: _____

SKILLS EXERCISE

Everyone can do a lot of different things. Here is a list of skills and abilities:

ABILITY - SKILL	YES	LIKE	JOB
I can make simple repairs on TV's and radios			
I can use electric tools			
I can fix my own car			
I can make simple repairs on electric tools and appliances			
I can memorize names, facts, figures, faces			
I can understand science articles			
I am good with details			
I am good at solving math problems			
I am good at figuring things out			
I can read fast			
I can play an instrument			
I can write well			
I can sing well			
I can make clothes			
I can make gifts			
I am good at using my hands to make things			
I can dance			
I can draw			
I am good at explaining things			
I am good at making decisions			
I am good at listening to people			
I can work well with others			

Skills of

Name: _____ -14

(Name) _____

Date: _____

P.2

ABILITY - SKILL	YES	LIKE	JOB
I know how to care for old people			
I know how to care for children			
I can teach children			
I can teach adults			
I can talk to groups of people			
I am good at helping people with problems			
I can plan and arrange different events like garage sales, cake sales, and parties			
I can get people to do things my way			
I can take responsibility			
I am a good salesperson			
I have started or run a group or club			
I started my own business			
I can file papers			
I can operate office equipment			
I can take shorthand () words per minute			
I can type fast with few mistakes () words per minute			
I am careful			
I can take telephone messages			
I am good at record-keeping			
I can work well under pressure			
I have a good speaking voice			
I am good with numbers			
I can follow directions			

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Skills of _____
(Name)

Name: _____
Date: _____

P.3 ABILITY SKILLS YES LIKE JOB

I can use a keypunch machine

I can spell well

I am good at driving

I can bake

I am good at sports

I am strong

I am good at growing things

I am good at working with animals

I can think up ideas

I am a good talker

Add any others:

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