



Character & Conflict

This journal belongs to:

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Sub-Unit 1 • pages 8–17



Sub-Unit 2 • pages 18–53



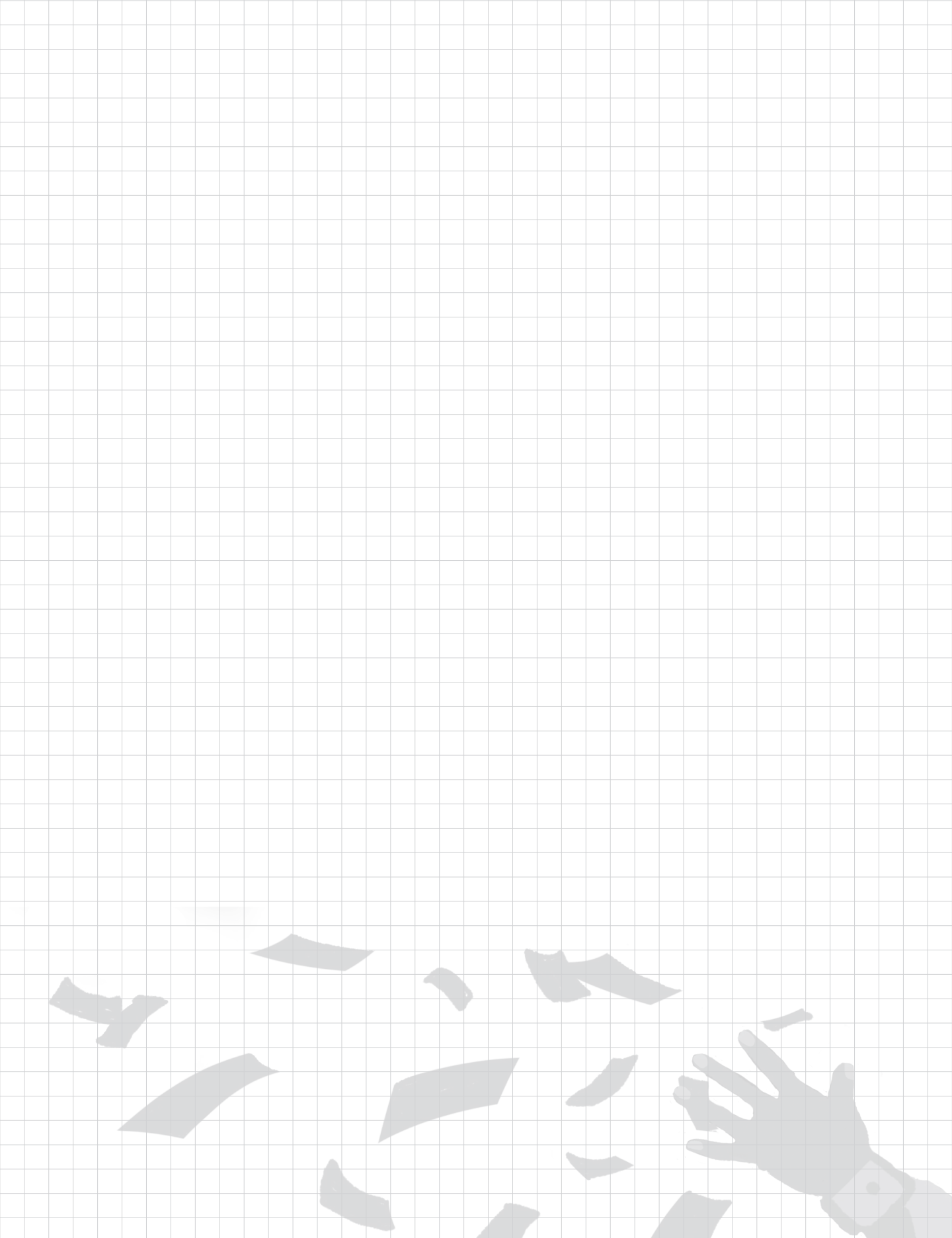
Sub-Unit 3 • pages 54–57



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Sub-Unit 1

“Sucker”

1. What did you and your partner agree about?

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2. What did you and your partner disagree about?

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1. Fill in the chart below, using the first column for quotes about Sucker and the second column for your observations about what the quote says about Sucker.

Quote about Sucker	What does this quote show about Sucker's character?
Sucker slept in my bed with me but that didn't interfere with anything. (1)	It is like he is almost not there; like he doesn't bump up against anything.

2. According to Pete, who is Sucker? Use evidence from the text to explain your response.

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1. Fill in the chart below, using the first column for quotes about Pete and the second column for your observations about what the quote says about Pete.

Quote about Pete	What does this quote show about Pete?
"And Sucker thought anything I did was always swell." (1)	Pete says, "anything" and "always." This shows me that Pete knew what Sucker would do all the time. Pete was pretty sure of himself—especially when it came to Sucker.

2. Who is Pete? Use evidence from the text to explain your response.

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1. Guess what could happen next in the story and explain what is it about what you've read that leads to that guess.

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2. If you have read ahead and already know the ending, keep it to yourself and answer the following question instead: What *e/se* do you think could have happened with these characters, given the setup in the first half of the story?

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1. Fill in the chart below, using the first column for quotes about Maybelle. In the second column, analyze the quote by making some observations and explaining what you think it shows about Maybelle's character.

Quote about Maybelle	What does this quote show about Maybelle's character?
"Her hair is the brightest yellow I ever saw and occasionally she will wear it set into curls with some sort of gluey stuff." (8)	She's brightly colored and carefully put together.

2. Explain what sort of character Maybelle is by using some of the details you noticed. Make sure to describe what each quote helps you understand about Maybelle.

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In your own words, explain Pete's rules for admiring and despising.

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1. How does Pete act toward Sucker in the second part of the story (paragraphs 9–28)?

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2. Explain why this change has occurred. Has Pete been influenced by his setting, by other characters in the story, or by something else? Explain your thinking.

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How do the interactions between Pete and Sucker demonstrate Pete’s feelings? Record your analysis of Pete’s feelings on the chart.

Quote	What is Pete feeling in this quote? What words make you think so?
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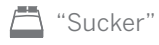
At the start of this passage, Pete says, “It was that night when this trouble really started.” What do you think he means?

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Summarize this passage by explaining how Pete feels about Sucker at the end of the story.

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Sub-Unit 2

A Raisin in the Sun

A Raisin in the Sun is set in Chicago in the early 1950s.

Describe what else you learned about the characters and the setting from this passage.

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Use details from Act I, Scene One, pages 23–24, ending with [*At right, opposite, is a second room...a bedroom for WALTER and his wife, RUTH.*], to answer the following questions.

1. What tells us that the Youngers' home feels crowded?

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2. What tells us that the Youngers' home feels tired?

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3. What tells us that this room at some time showed some hope and pride?

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1. What emotion did the director and the actor want you to see when Walter says “DAMN MY EGGS” (Act I, Scene One, page 34)?

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2. What did the actor do with his voice, face, and body to show this emotion?

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Want	Obstacle	Action
<p>BENEATHA</p> <p>“She passes through the room without looking...and looks, a little blindly, out to the bathroom.” (Act I, Scene One, page 35)</p> <p>Beneatha wants the bathroom to be free when she needs it.</p>	<p>“She sees that it has been lost to the Johnsons.” (Act 1, Scene One, page 35)</p>	
<p>TRAVIS</p> <p>“(Watching the bathroom) Daddy, come on!” (Act I, Scene One, page 28)</p> <p>Travis wants Walter to use the bathroom before Mr. Johnson gets it.</p>	<p>One of the Johnsons will probably go to the bathroom as soon as he leaves it.</p>	

Complete the chart below for Travis or Beneatha, using your notes.

In each square, write a quote and an explanation of what you notice in it.

Complete at least one row.

The character I chose is

Want	Obstacle	Action

1. What does your chosen section of the scene express about your character? Use details from the text in your answer.

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2. What is one way you will try to show how the character feels in this moment? (Consider facial expressions, and how you use your hands and arms. Will you lean forward or backward? Will you walk? Who will you look at?)

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1. Identify one performance where a classmate chose the same character as you.

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2. Did your classmate express the same or different ideas or emotions in their reading?

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3. What is one way your classmate emphasized this idea or emotion during their performance?

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Character's Lines About Money	Want	Obstacle
<p>BENEATHA</p> <p>WALTER and BENEATHA (<i>In unison</i>)</p> <p>—"to be a doctor." (Act I, Scene One, page 36)</p> <p>BENEATHA (<i>Turning on him with a sharpness all her own</i>) That money belongs to Mama, Walter, and it's for her to decide how she wants to use it. I don't care if she wants to buy a house or a rocket ship or just nail it up somewhere and look at it. It's hers. Not ours—hers. (Act I, Scene One, pages 36–37)</p>		
<p>MAMA</p> <p>MAMA Some of it got to be put away for Beneatha and her schoolin'—and ain't nothing going to touch that part of it. Nothing. (<i>She waits several seconds, trying to make up her mind about something, and looks at RUTH a little tentatively before going on</i>) Been thinking that we maybe could meet the notes on a little old two-story somewhere, with a yard where Travis could play in the summertime, if we use part of the insurance for a down payment and everybody kind of pitch in. I could maybe take on a little day work again, few days a week— (Act I, Scene One, page 44)</p>		
<p>WALTER</p> <p>WALTER WILL SOMEBODY PLEASE LISTEN TO ME TODAY! (Act I, Scene Two, page 70)</p> <p>WALTER (<i>Quietly</i>) Sometimes it's like I can see the future stretched out in front of me—just plain as day. The future, Mama. Hanging over there at the edge of my days. Just waiting for me—a big, looming blank space—full of nothing. Just waiting for me. But it don't have to be. (<i>Pause. Kneeling beside her chair</i>) Mama—sometimes when I'm downtown and I pass them cool, quiet-looking restaurants where them white boys are sitting back and talking 'bout things ... sitting there turning deals worth millions of dollars ... sometimes I see guys don't look much older than me—(Act I, Scene Two, pages 73–74)</p>		

Character's Lines About Money	Want	Obstacle
<p>RUTH</p> <p>RUTH No. Mama, something is happening between Walter and me. I don't know what it is—but he needs something—something I can't give him anymore. He needs this chance, Lena. (Act I, Scene One, page 42)</p>		
<p>TRAVIS</p> <p>TRAVIS (<i>Eating</i>) This is the morning we supposed to bring the fifty cents to school.</p> <p>RUTH Well, I ain't got no fifty cents this morning</p> <p>TRAVIS Teacher say we have to.</p> <p>RUTH I don't care what teacher say. I ain't got it. Eat your breakfast, Travis.</p> <p>TRAVIS I am eating.</p> <p>RUTH Hush up now and just eat!</p> <p>(<i>The boy gives her an exasperated look for her lack of understanding, and eats grudgingly</i>)</p> <p>TRAVIS You think Grandmama would have it?</p> <p>RUTH No! And I want you to stop asking your grandmother for money, you hear me?</p> <p>TRAVIS (<i>Outraged</i>) Gaaaleee! I don't ask her, she just gimme it sometimes!</p> <p>RUTH Travis Willard Younger—I got too much on me this morning to be—</p> <p>TRAVIS Maybe Daddy—</p> <p>RUTH Travis!</p> <p>(<i>The boy hushes abruptly. They are both quiet and tense for several seconds</i>)</p> <p>TRAVIS (<i>Presently</i>) Could I maybe go carry some groceries in front of the supermarket for a little while after school then? (Act I, Scene One, pages 28–29)</p>		

Make an inference: What is one emotion each character is feeling at the end of Act I?

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Travis

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Ruth

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Walter

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1. Use evidence from the text to support an inference about your character's emotions during this important scene.

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2. Answer the following questions using your character's quote:

What is the character feeling in this moment?

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How might he or she show this? Think of actions, gestures, facial expressions, tone, or volume.

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What do the characters want in Act I? If you use quotes, write what motivation you think each shows. If you refer back to part of the text you read earlier, briefly describe what was happening at that part of the play.

Character	Want
Beneatha	
Ruth	
Walter	
Mama	

1. What are the first two things that come into your mind about this character (as if you were describing him or her to a friend)?

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2. What does this character want most?

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3. Fill in this chart, starting a new row for each new piece of evidence to focus on exactly how your character responds to each “want/obstacle” combination. Complete at least three rows.

The character I have chosen is:

Want	Obstacle	Action

1. In Lorraine Hansberry's *A Raisin In The Sun*, is a character who:
(Describe the character to a person who hasn't read the play.)

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2. He/She wants to: (*What does this character want?*)

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but faces obstacles such as: (*What obstacles does the character face?*)

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3. This character tries to overcome these obstacles by taking actions such as: (*What are the actions?*)

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4. Read your sentences, starting with the character's name.

5. From these actions we can conclude that is the kind of character who:
(*Describe what you think and feel about your character based on how he/she acts when faced with this obstacle.*)

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1. What do you think causes the change in the way Walter is acting toward George?

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2. What do you think Walter wants from George?

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3. Read what Walter says to George in line 103. What does he mean by these metaphors?

4. In two parts of this scene, Walter's imagining leads him to take on two very different roles. Who does he imagine he is with Beneatha and how does it leave him feeling?

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5. Who does he imagine he is with George and how does it leave him feeling?

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Complete a row for your character, using the text you underlined in your Student Edition to fill in each column.

The character I'm following is

Mama's decision to buy the house impacts my character as follows:

Want	Obstacle	Action

Write the two best highlights that show your character's main response.

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1. What does Mama mean when she says to Walter: "I been doing to you what the rest of the world been doing to you" (Act II, Scene Two, page 106)?

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2. Why does Mama give Walter the money?

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Is Mama right? Should she give Walter the money?

- If yes, explain why.

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- If no, who should get the money? Explain why.

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1. Who should get the money?

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2. Why should Mama *not* give the other characters the money? Use evidence from the text to explain.

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3. Why should Mama give this character the money? Use evidence from the text to explain.

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Sub-Unit 3

Dreams Deferred

Complete this chart to connect each simile from “Harlem” to one or more characters from *A Raisin in the Sun*: Mama, Beneatha, Ruth, Walter, or Travis.

Simile from “Harlem”	Which character’s experiences match this simile?	Explain the connection between the character’s actions or experiences and the simile.
... dry up / Like a raisin in the sun” (2–3)		

Essay Prompt

Describe one way your character changes from the beginning to the end of the play.

Essay Texts

- Passage A: Walter Gives Travis the Money (Act I, Scene One, pages 30–31)
- Passage B: Walter Questions Mama’s “Business” (Act II, Scene One, pages 89–91)
- Passage C: Walter Makes Promises to Travis (Act II, Scene Two, pages 106–109)
- Passage D: Mama Fusses Over Everyone (Act I, Scene One, pages 39–41)
- Passage E: No Liquor Store! (Act I, Scene Two, pages 70–75)
- Passage F: A Home (Act II, Scene One, pages 89–91)

Notes

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Gathering Evidence

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A series of horizontal dotted lines for writing an essay.

Revise Body Paragraphs

Partner Work:

1. Reread your essay with your partner, asking him or her to pay attention to the evidence you use and describe to support your claim.
2. Have your partner underline and annotate two places to revise in your body paragraphs:
 - One place where your evidence is strong and well-explained.
 - One place where you could add more evidence or describe your evidence more completely.
3. Once your partner explains his or her suggestions, review the moments from the text that connect to the parts of your essay you want to revise.
4. Highlight any additional details in the text that provide evidence for your claim.

Individual Work:

5. For each place you've identified as needing revision, write 3–5 sentences that present additional evidence to support your claim or describe your evidence further.

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Add Transitions

1. In the spaces below, experiment by writing a new transition to go between each body paragraph in your essay.

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2. Reread your essay with your new transitions.
3. Decide if you prefer your original transitions or your new transitions. Annotate your transitions to use for your final essay.

Revise Essay

4. Reread your essay and underline the important sentences.
5. Circle any words or sentences that can be deleted.
6. Reread your essay two times: once with the circled words and sentences and once without. Which version do you like better? Why?

Rewrite Essay

If your teacher asks, rewrite your draft here incorporating your edits and revisions.

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