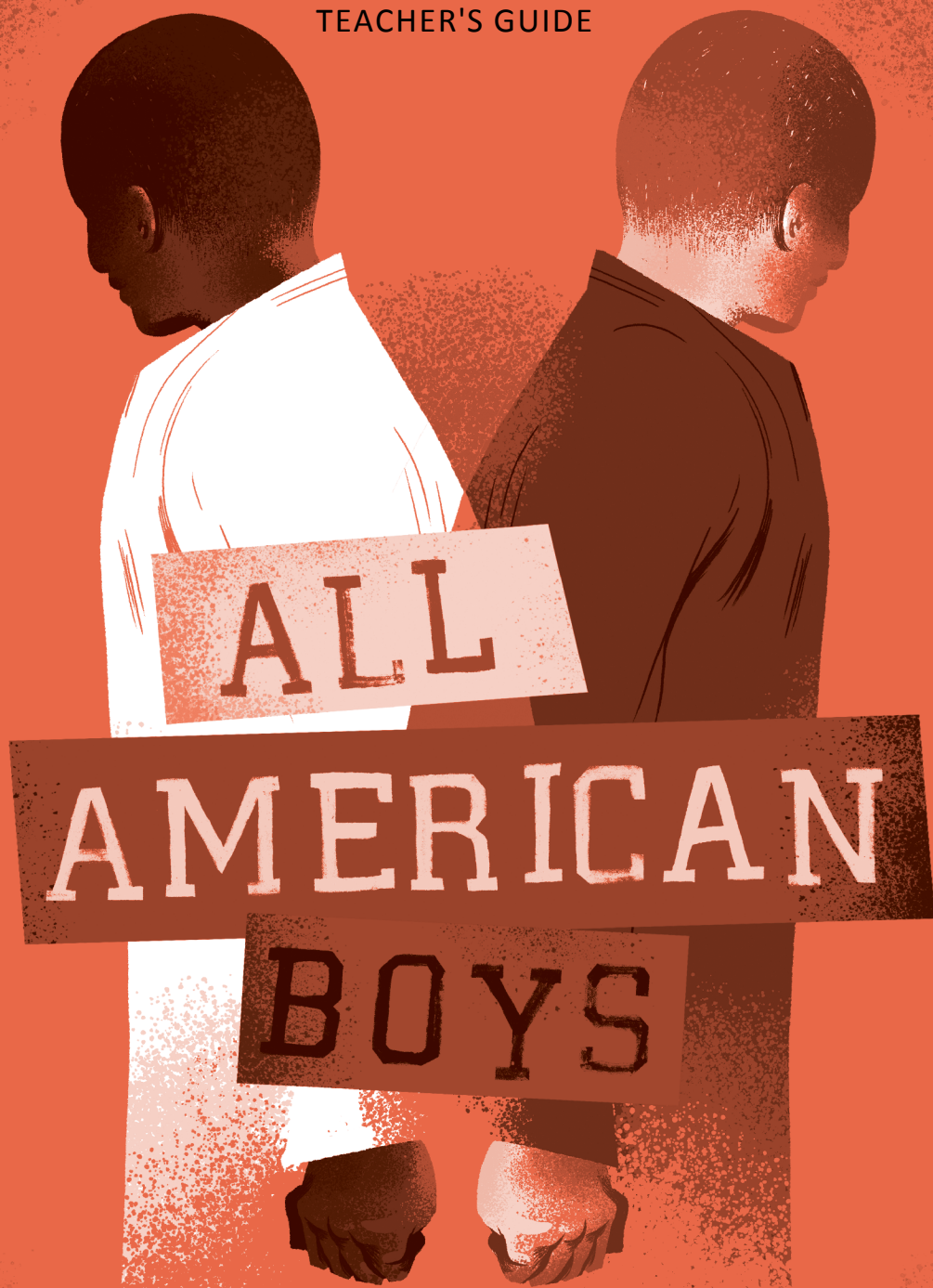


# ONE MARYLAND ONE BOOK 2016

TEACHER'S GUIDE

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BY JASON REYNOLDS & BRENDAN KIELY

## WOULDN'T IT BE GREAT IF EVERYONE READ THE SAME BOOK AND CAME TOGETHER TO TALK ABOUT IT?

When we read a great book, we can't wait to share the experience and talk about it with others. That's one of the joys of reading.

In this spirit, Maryland Humanities created One Maryland One Book to bring together diverse people in communities across the state through the shared experience of reading the same book. In its ninth year, One Maryland One Book remains Maryland's only statewide community reading program. Each year, the selection process is guided by a common theme. The theme for 2016 is "the 21st Century Great American Novel."

The Maryland Center for the Book at Maryland Humanities partners with public libraries, high schools, colleges and universities, museums, bookstores, correctional facilities, and other organizations to bring book-centered discussions and other related events to communities across Maryland. But One Maryland One Book is not just about reading or literature; it is also about bringing people together for meaningful dialogue.

One Maryland One Book programs, including an author tour, take place each year in the fall. A calendar of free public events is available on our website.

The book selected for 2016 is *All American Boys* by Jason Reynolds and Brendan Kiely.

### GRAB YOUR COPY

Find a copy of *All American Boys* at your local library or bookstore and get reading!

What if a copy of *All American Boys* finds you? If you're out and about, you might find copies of the book in unexpected places. Our Wandering Books can be found in a myriad of public spaces from bus stops to county fairs. If you find a copy, it's yours for a short time. Register the book online so we can see how

far it travels (instructions are included inside the book), read it, review it, and then leave it behind for someone else to find and enjoy.

### JOIN IN

Each year, more than 10,000 Marylanders read the One Maryland One Book selection. How many of those people are your friends or family? How many are perfect strangers you sit next to on the train or stand in line with at the grocery store? Use the book to jump-start a meaningful conversation with an old friend or to make a new one.

### PULL UP A CHAIR

We invite you to join Maryland Humanities and thousands of Marylanders at one of the many book discussions and related events happening around the state in September and October.

To find One Maryland One Book programs in your area, go to [www.onemarylandonebook.org](http://www.onemarylandonebook.org) and click on Events.

For all the latest information, "like" or follow us:



Look for Jason Reynolds and Brendan Kiely at venues across the state in late September, including the Baltimore Book Festival on Sunday, September 25.



Scan this code on your smartphone to listen to the first chapter of *All American Boys*.

### LETTER FROM BOARD CHAIR AND EXECUTIVE DIRECTOR



Thank you for joining Maryland Humanities as we embark on the ninth year of One Maryland One Book, our state's largest reading and discussion program. Marylanders have embraced the concept of bringing people together from around the state through the reading of one book, selected by a devoted group of literary enthusiasts, since the program's launch in 2008. Each year we find joy in the power of literature as we explore a new book with other readers—from book clubs at workplaces and libraries to students in high school and college. This shared experience lies at the heart of One Maryland One Book. Whether you've read with us every year or are new to the program, welcome!

This year's book, *All American Boys*, gives Marylanders the opportunity to discuss longstanding, systemic issues that affect all of us. When our One Maryland One Book committee convened to choose the 2016 book, they had their work cut out for them. The 2016 theme, "The 21st Century Great American Novel," inspired a remarkable shortlist, compiled from titles nominated by residents across our state. The list was chock full of Pulitzer Prize winners, National Book Award winners, and bestsellers. But one book stood out. *All American Boys* is the story of two young men—one black, one white—who are more alike than they are different. Though they do not know each other, Rashad and Quinn live parallel lives. Suddenly, a shocking event not only brings them together but forces them to confront deep-seated issues of racism and prejudice in their community. Inspired by an eye-opening conversation they shared about current events, award-winning authors Jason Reynolds and Brendan Kiely joined forces to write a story that enables its readers to hear a variety of perspectives relating to a single event. *All American Boys* is genuine, powerful, and something to which all Marylanders—from teens to seniors—can relate.

We encourage you to pick up a copy of *All American Boys* and join the conversation at one of our many public discussion programs across the state. A program of the Maryland Center for the Book at Maryland Humanities, One Maryland One Book is made possible each year through the generosity of our sponsors and community partners. We greatly thank them for their support. Find out how to get involved at [www.onemarylandonebook.org](http://www.onemarylandonebook.org).

Sincerely,

Stephen Sfekas and Phoebe Stein  
Maryland Humanities Board Chair and Executive Director

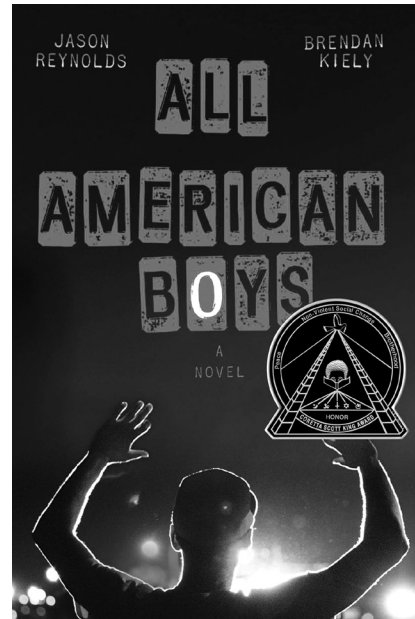
## ABOUT THE AUTHORS

### Jason Reynolds

Jason Reynolds earned a BA in English from The University of Maryland, College Park, before moving to Brooklyn, New York to pursue a career in writing. He is the author of the critically acclaimed *When I Was the Greatest*, for which he was the recipient of the Coretta Scott King/John Steptoe Award for New Talent, the Coretta Scott King Honor Author Books *Boy in the Black Suit* and *All American Boys* (co-written with Brendan Kiely), and *As Brave as You*, his middle grade debut. You can find his ramblings at [JasonWritesBooks.com](http://JasonWritesBooks.com).

### Brendan Kiely

Brendan Kiely received his MFA from the City College of New York. He is the author, with Jason Reynolds, of the Coretta Scott King Author Honor Book *All American Boys*. His debut novel, *The Gospel of Winter*, has been published in ten languages, was selected as one of the American Library Association's Top Ten Best Fiction for Young Adults 2015, and was a *Kirkus Reviews* selection for the Best of 2014. He is also the author of *The Last True Love Story*. Originally from the Boston area, he now lives with his wife in Greenwich Village. Find out more at [BrendanKiely.com](http://BrendanKiely.com).



## ABOUT THE BOOK

What would you do if you witnessed something you never would have believed? And how do you know you're doing the right thing?

*All American Boys* is the unforgettable new novel from award-winning authors Jason Reynolds and Brendan Kiely. Two teens—one black, one white—grapple with the repercussions of a single violent act that leaves their school, their community, and, ultimately, the country bitterly divided by racial tension. Written in tandem by two award-winning authors, this tour de force shares the alternating perspectives of Rashad and Quinn as the complications from that single violent moment, the type taken from the headlines, unfold and reverberate to highlight an unwelcome truth.

## MARYLAND STATE DEPARTMENT OF EDUCATION COMMON CORE STANDARDS

**RH.11-12.1** Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

**RH.11-12.2** Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

**RH.11-12.3** Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

**RH.11-12.4** Determine the meaning of words and phrases as they are used in the text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.

**RH.11-12.7** Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

**RL.1** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**RL.2** Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex analysis; provide an objective summary of the text.

**RL.3** Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

**RL.4** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**RL.6** Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

**SL.11-12.1** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**SL.11-12.1C** Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

**SL.11-12.3** Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

**SL.11-12.4** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

**W.11-12.1** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**W.11-12.2** Write informative/explanatory texts to examine and convey complex ideas, concepts and information clearly and accurately through the effective selection, organization, and analysis of content.

**W.11-12.3** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**W.11-12.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.



**TEACHER'S NOTE:** In *All American Boys*, the authors use the informal language of contemporary high school students. The book includes slang, colloquialisms, profanity, and name-calling. Many students will be relieved that the story is written using teen vernacular, some may be offended. Prepare the students for the descriptive and figurative language they will read, but then let the story stand on its merits.

### CHARACTERS:

#### Protagonists and their families:

- **Rashad Butler** — African American protagonist of the novel; junior at Springfield Central High School; member of JROTC; arrested at a local convenience store
- **Randolph “Spoony” Butler** — Rashad’s older brother; works for UPS; social activist
- **David Butler** — Rashad’s father; former police officer and Army soldier
- **Jessica Butler** — Rashad’s mother
- **Quinn Marshall Collins** — Caucasian protagonist of the novel; senior at Springfield Central High School; member of the varsity basketball team
- **Willy “Tough Will” Collins** — Quinn’s younger brother
- **“Ma” Collins** — Quinn and Willy’s widowed mother; works several jobs to support her sons

#### Friends and other characters:

- **Paul Galluzzo** — Guzzo’s older brother; police officer who arrested Rashad
- **English Jones** — Rashad’s friend; “pretty boy” star of the varsity basketball team
- **Shannon “Shan” Pushcart** — Rashad’s friend
- **Carlos “Los” Greene** — Rashad’s friend; graffiti artist who tags “LOS(T)” all over Springfield’s East Side
- **Berry Jones** — Spoony’s girlfriend; English’s sister; lawyer and social activist
- **“Guzzo” Galluzzo** — Quinn’s best friend; Paul Galluzzo’s younger brother; member of the varsity basketball team
- **Dwyer** — Quinn’s friend; member of the varsity basketball team
- **Jill** — Quinn’s crush; Paul and Guzzo’s cousin; co-organizer of the protest
- **Tiffany Watts** — Rashad’s crush; co-organizer of the protest
- **Clarissa** — Rashad’s nurse in the hospital
- **Coach Carney** — varsity basketball coach for Springfield Central High School
- **Mrs. Fitzgerald** — works in the hospital gift shop; befriends Rashad; her brother marched for civil rights in Selma
- **Katie Lansing** — the woman who accidentally trips over Rashad in the convenience store; offers to testify in defense of Rashad
- **Chief Killabrew** — instructor for Rashad’s Junior Reserve Officer Training Corps (JROTC) program

### GENERAL THEMES:

Search for identity; independence; coming of age; culture; the importance/role of family; forgiveness; trust; hope; determination; acceptance; prejudice; racism; compassion; empathy; bigotry; honor; legacy

### BEFORE READING ACTIVITIES:

**ACTIVITY 1** The novel’s setting is a relatively non-descript town called “Springfield” with no specific state mentioned. Why would the authors create a setting for their story in a town with a general name? (According to the US Geological Survey, “Springfield is a famously common-place name in the English-speaking world, especially in the United States. There are currently 34 populated places in 25 states named Springfield throughout the United States.” [https://en.wikipedia.org/wiki/Springfield\\_%28toponym%29](https://en.wikipedia.org/wiki/Springfield_%28toponym%29))

Why would the authors distinguish between the West Side and the East Side if Springfield is not an actual place?

**ACTIVITY 2** Have students search for instances of individuals (of any age) in the US who have been seriously injured or killed during interaction with law enforcement and create a list, along with a brief synopsis, of the encounter for those whose injuries or deaths were later questioned as unjustifiable.

After the class has discussed the list, ask students to find 1-3 articles related to one case on the list and examine the various perspectives offered on the case. Students should summarize their articles and discuss their findings in a subsequent class. Possible cases students can research for this activity are listed below. This list is to provide examples and is not exhaustive.\*

- |                       |                                  |
|-----------------------|----------------------------------|
| • Bernard Bailey (SC) | • David Kassick (PA)             |
| • Seth Beckman (MD)   | • Raymond Martinez (LA)          |
| • Sandra Bland (TX)   | • Sureshbhai Patel (AL)          |
| • Sam Dubose (OH)     | • McKinney Pool Party (TX)       |
| • Freddie Gray (MD)   | • Spring Valley High School (SC) |

\* If you assign this activity to students please be aware that some of these incidents have been captured in graphic videos and may be posted online.

**ACTIVITY 3** Read the poem in the beginning of the novel out loud with students. Discuss the content, style, and structure, relating the discussion back to author’s intent. Have students research protest poems of similar length and structure. Guide students to look up poets who are well-known protestors such as Langston Hughes, Countee Cullen, George Moses Horton, William Stafford, Maya Angelou, Nikki Giovanni, etc. Require that students write summaries of the poems and analyze them using the SIFT method (Symbolism, Imagery, Figurative language, Tone and theme). Students can share and discuss the significance of their poems. Another option would be for students to choose a topic they would like to protest and write their own poems that reflect a similar structure, style, and content, and require them to analyze each other’s poems using the SIFT method.

SIFT resources:

<https://www.teachingchannel.org/videos/sift-method-analyze-literature>  
<http://www.roberson.k12.nc.us/cms/lib6/NC01000307/Centricity/domain/5158/ldc%20conference%20files/SIFTPoetryAnalyzer%20handout.pdf>

Poetry resources:

<https://20thcenturyprotestpoetry.wordpress.com/>  
<https://www.poets.org/poetsorg/black-history-month>

### “FRIDAY” pages 5 - 40

- Why does Rashad’s father believe “there’s no better opportunity for a black boy in this country than to join the army” (6)? Is there truth to his father’s notion? Why or why not?
- When does the tone, or the author’s attitude, shift during Rashad’s narration? How does this terrible incident set the tone for the rest of the novel?
- What is the effect of ending Rashad’s narrated section with the words “...please...don’t...kill me” (23)? Why are the words typed on separate lines?
- When Quinn discusses his family role on page 27, does he seem to enjoy that role, or is there something else being portrayed to the audience? Explain your answer.
- How does Quinn view Paul after the incident? Why are Paul’s actions so shocking to Quinn?
- Throughout this section, both protagonists use figurative language to convey a certain message to their audience: Rashad says, “I unbuttoned my jacket—a polyester Christmas tree covered in ornaments—and threw it over the stall door” (12); and Quinn teases, “By the time I got to them they were pissed, and they looked like a couple of old ladies bent over and gossiping” (32). Find several other examples of the protagonists’ use of figurative language and analyze each example’s purpose. Be sure to cite page numbers.
- Throughout the text, the authors chose to use colloquial language, which is the use of words or expressions used in everyday language by common people. Colloquial language is used by writers to give their work a sense of realism. It can also give the readers a sense of the setting for the story. Were the authors successful in making their characters believable and in creating the setting? Provide some examples of colloquial language to support your response.

### “SATURDAY” pages 43 - 82

- Why did the authors start the first five paragraphs with the word “Custody”? What is the effect of this repetition on the reader?
- Reread the two paragraphs on page 45 in which Rashad explains both ways he was feeling while reflecting on the incident. What emotions does this evoke in the reader? Why is it significant for readers to know Rashad’s emotions at this point? Are there other emotions you would be feeling if you were in Rashad’s position? Explain.
- Rashad’s father asks him if his pants were “sagging” at the time of the incident. His father states “What they see is what he presents. And it sounds like he presented himself as just another...” (49). What role do stereotypes play in our society? Are stereotypes dangerous? Explain your response with support from the text.
- When Spoony defends Rashad to his parents, he states “Do you know the stats? It’s something like black people are twice as likely to have no weapons on them when they’re killed by cops. Twice as likely!” (53). Spoony implies he does not know the exact statistics because he says “It’s something like...” meaning he is generalizing. Research the actual statistics in either Baltimore or in the US on minorities carrying/not carrying weapons when they are shot by law enforcement. After you have discussed information from credible, well-researched sources with your class, brainstorm various calls to action. What can students do if they would like to be a catalyst for change? (i.e. write letters to city and state officials; join/create/support awareness programs; have open conversations with the School Resource Officers at schools, etc.).

- Quinn’s “Ma” lectures him after finding his flask of alcohol: “It’s about how the world looks at you and when they do, who do you want them to see? What kind of a person do you want to be?...This is the year everyone looks to see what kind of man you want to become” (69). How are her words particularly significant at this moment in his life? How is Ma’s message similar to Rashad’s father’s message? How does this connect to the novel’s main message about one’s actions and consequences?
- Predict what Quinn’s last lines on page 82 might foreshadow.

### “SUNDAY” pages 85 - 120

- Why does Rashad’s father want his son’s identity protected from the media? What are Spoony’s reasons for divulging Rashad’s identity to the media? Who do you believe has the stronger argument here? Defend your response.
- Rashad claims he doesn’t want to hear Spoony, his father, or the preacher “preach” to him (101). Why does Rashad mention several times thus far in the novel that he just wants to forget the incident and put it behind him? Would you feel the same way? Explain.
- At the Galluzzo’s barbeque, Quinn describes Paul at the grill with a spatula in one hand and calls it “his scepter” (107). Why is this imagery particularly significant at this point in the novel? How does it add to the tone of Quinn’s experience at the barbeque?
- Which rhetorical appeal is Paul utilizing when he states to Quinn, “I’m just trying to help you, Quinn. Like I always have. You remember that” (120). Find examples of all three rhetorical appeals throughout this section (ethos, logos, pathos), and analyze the effect of each example. Remember to cite each example.

### “MONDAY” pages 123 - 162

- Why do you think Quinn doesn’t want to watch the video of the incident between Rashad and Paul? If you were in Quinn’s position and experienced what he did, would you watch the video? Why or why not?
- What does the story about Marc Blair reveal about Paul’s character traits (131)? How is Quinn’s revelation significant to the story at this point, and what does fear have to do with his internal struggle?
- Quinn describes a situation in Ms. Webber’s class in which a student named EJ is accused of talking in class. EJ responds to the accusation by stating to Ms. Webber “Guilty until proven innocent, huh?...Just like Rashad” (134). Do you think Ms. Webber’s reaction following this statement is appropriate? Write a brief response that, if you were in Ms. Webber’s position, you would use at that moment to teach a valuable lesson.

- Research Aaron Douglas and find images of his work during the Harlem Renaissance (141). More specifically, examine the piece titled *Aspects of Negro Life*, and discuss its relevancy in today's society: <https://www.jmu.edu/evison/archive/volume4/Burlovich.pdf> (includes an analysis of the piece).

Teachers can also use the following links for references:

<http://www.biography.com/people/aaron-douglas-39794>

<http://www.aiga.org/design-journeys-aaron-douglas/>

(Note: the "N" word is in one of these illustrations)

<http://exhibitions.nypl.org/treasures/items/show/170>

<http://www.britannica.com/biography/Aaron-Douglas> (includes a 2-minute video of Douglas)

- View *The Family Circus* cartoons by Bill Keane. Discuss why you believe Rashad frames his artwork in a circle like *The Family Circus* cartoons, and why he called his own family cartoons "The Real Family Circus" (143). If you created cartoons about your family, what would you title the series? Why? (*The Family Circus* images: [https://www.google.com/search?q=images+of+the+family+circus+cartoon&biw=1517&bih=714&tbm=isch&bo=u&source=univ&sa=X&sqi=2&ved=0ahUKEwjM-\\_S6wa3MAhULcj4KHW6KCpQQsAQIGw&dpr=0.9](https://www.google.com/search?q=images+of+the+family+circus+cartoon&biw=1517&bih=714&tbm=isch&bo=u&source=univ&sa=X&sqi=2&ved=0ahUKEwjM-_S6wa3MAhULcj4KHW6KCpQQsAQIGw&dpr=0.9))
- Have students read the *Psychology Today* article "Recovering from Trauma" by Ellen McGrath. Students should pay close attention to the four stages of trauma recovery as they read in order to identify which stage they believe Rashad is experiencing at this point in the novel. Students should use text evidence to support Rashad's stage. Because the incident was also traumatic for Quinn to witness, students may also want to address which stage they believe Quinn might be experiencing at this point in the text. <https://www.psychologytoday.com/articles/200308/recovering-trauma>

#### "TUESDAY" pages 165 - 203

- Everyone has been in a situation that creates feelings of uncertainty. These feelings of uncertainty sometimes occur while experiencing internal conflict, when struggling to solve the problems created by a difficult situation. What are Quinn's internal conflicts? What is making him feel like he is out of his comfort zone? Do you sympathize with Quinn, or would you deal with these internal conflicts differently? Explain your response.
- What did Quinn learn about himself after his conversation with English? What is significant about Quinn's comment, "The problem was that my life *didn't* have to change. If I wanted to, I could just keep my head down and focus on the team, like Coach wanted, and that could be that. Isn't that what I wanted?" (178). How does this statement relate to larger issues in society?
- In an April 2016 *Huffington Post* article titled "This is what White Millennials Have to Say about Being White," author Lilly Workneh quotes filmmaker Whitney Dow's statement, "Until you bring white people into the conversation about race, understanding that their race is an active, dynamic component of their life, I don't believe you will make any significant advances in changing the racial dynamics in this country." Prove or disprove Dow's statement through various characters' actions and words at this point in the novel. ([http://www.huffingtonpost.com/entry/this-is-what-white-millennials-have-to-say-about-being-white\\_us\\_5716456de4b0018f9cbb18a3](http://www.huffingtonpost.com/entry/this-is-what-white-millennials-have-to-say-about-being-white_us_5716456de4b0018f9cbb18a3) and <http://www.whitenessproject.org/millennials>)

- Discuss the stereotypes that are associated with certain races and cultures in America (186-188). Then brainstorm ways that might help change or diminish the way we stereotype others, including others within our own race.
- On page 198, Rashad finds out he has become the catalyst for the hashtag #RashadIsAbsentAgainToday. Create other hashtags that reflect various situations in the novel thus far. The hashtags can be from the point of view of any character's struggles, and they should point out societal problems and promote change.
- What is significant about Rashad's realization at the end of this section? What could be the authors' larger message stemming from this realization?

#### "WEDNESDAY" pages 207 - 246

- When Quinn runs into Paul on the way to school, the authors give the reader a glimpse of Paul's point of view about his actions during the incident. Does knowing Paul's feelings cause you to feel sympathetic toward him? Why or why not? Regardless of whether or not you sympathize with Paul, do you feel that you better understand his position?
- How does the mood in Mrs. Tracey's classroom change when she starts to cry? Do you think educators have a responsibility to address texts with difficult subject matter and incidents such as the incident between Rashad and Paul? Why or why not?
- What was the impact of the students taking it upon themselves to read *Invisible Man* out loud? What lesson does Quinn learn from that experience?
- Reread the first full paragraph on page 217, which relates to Ralph Ellison's novel *Invisible Man*. Ellison was an African American author who wrote during the 1940s and 1950s. In the novel's prologue, his narrator's African American grandfather gives the narrator the following advice: "Live with your head in the lion's mouth. I want you to overcome 'em [white people] with yeses, undermine 'em with grins, agree 'em to death and destruction. Let 'em swoller you till they vomit or bust wide open." What is paradoxical about this statement? Why is this message something the grandfather shares on his deathbed and wants his grandson to "learn it to the young'uns"?
- Was Rashad right in questioning Chief Killabrew's intention behind sending the card with the JROTC's creed? Do you think Rashad would question Killabrew's intentions if he were in the hospital due to a car accident or any other incident? Discuss what trauma can do to an individual's psyche.
- Rashad's father shares a tragic story that Rashad has never heard before. How does the story change how Rashad sees his father? How does the conversation that follows change the dynamic of their relationship?
- Analyze Rashad's reaction to Katie Lansing's appearance and Katie Lansing's reaction to seeing Rashad. What is significant about this encounter?
- Rashad states that Mrs. Fitzgerald found "The chink in my armor" (244). Define the word chink, and explain the significance of this figurative language.
- Discuss the events in the Civil Rights Movement, such as the Freedom Riders and the marches on Washington and Selma. Relate the sacrifices African Americans made for their freedoms to Rashad's indirect sacrifices. If students do not have background knowledge on these movements have them research the events prior to this class discussion and share with the class.

## “THURSDAY” pages 249 - 282

- Quinn mentions that his history class discussed “how some moments in history are moments people never forget” (251). What historical moments in your lifetime will you never forget? What are some historical moments your family members or older people have discussed in regards to “never forgetting”? Why is it important that we remember those moments/events and discuss them with future generations?
- What is significant about the way Quinn’s teacher Mrs. Erlich approached the topic of police violence, including when she states, “The numbers don’t lie, kids. The numbers always tell a story” (255)? Pick a topic about which you feel passionate that affects society or the world we share. With your teacher’s approval of the topic, research the topic and find 5-10 statistics/data points that tell a story about the topic. Present your information visually for your classmates using a digital website/presentation tool of your choosing. Cite all of your sources and share why they are reliable.
- Analyze the significance of Quinn’s following statement: “...even though I was concentrating on the play, another part of my brain recognized how stupid it was to believe Rashad’s name wasn’t on all of our minds—how interconnected all these things were in our lives... how we couldn’t just separate history from the present, just like we couldn’t have racism in America without racists” (256).
- Why does Quinn’s “Ma” think his wanting to participate in the protest is “thinking very selfishly” (264)? What differs in their opinions of what Quinn’s father would have wanted Quinn to do?
- What are the qualities of a hero? Do you agree with Quinn’s idea of a hero (266-267), or would you define hero a different way?
- Why does Rashad add a face to his drawing and state to Clarissa that “he deserves a face” (272)? What is the deeper meaning of this comment?
- How does Rashad feel after he sees all of the comments and pictures on the internet about him and his situation? Have you ever had unknown people judge you or your actions? How did it make you feel when you read/heard about their comments? Are Rashad’s feelings legitimate?

## “FRIDAY” pages 285 - 310

- When Quinn calls the police to report what he saw the night of Rashad’s beating, he states “I couldn’t see the Galluzzo house from the kitchen window, but it was hovering nearby, as if it, or everyone in it, was waiting for me just beyond my view” (286). What figurative language device is being used here, and what is the effect of this device on the reader? How do the words create a deeper meaning than what is stated?
- Even though Quinn has his doubts about being a part of the protest, what motivates him to follow through with participating? Cite text evidence and explain your examples.
- Jill points out a well-known Desmond Tutu quotation to Quinn, stating: “If you are neutral in situations of injustice, you have chosen the side of the oppressor” (290). Create a list of several famous quotations that promote change in society. After locating those quotations, state which character in the novel would most likely share the same sentiments with the speaker of each quotation. You may choose major or minor characters in the novel, including the adults in or outside of school.

- Why is it so important to Rashad that people see his broken nose and know that he “looked different and would be different, forever” (303)?
- Describe both of the protagonists’ reactions to the names being read during the “die-in.” How are their reactions similar? How are they different? What is a larger theme related to their reactions?
- How is the structure of the last section, titled “Quinn and Rashad,” significant? What are the authors trying to convey with the structure and meaning of this part of the text?

## AFTER READING:

### DISCUSSION

- What is the ethical value of the novel? Does it highlight a lack of something within us? Within society?
- What is the value of sharing personal stories of violence and suffering such as Rashad’s and raising the level of awareness to the general public? Should we consider the moral reasons behind why suffering makes a compelling story?
- Which characters change the most throughout the story? Which characters remain static? Do you think other readers might feel differently? Do their changes surprise you? Why or why not?
- Predict what will happen with Quinn and Guzzo’s friendship, Rashad and his father’s relationship, or Paul’s future in the police department. Which predicted outcome is most important to you? Explain your response.

## AFTER READING ACTIVITIES:

**ACTIVITY 1** Students read the article titled “The Baltimore Uprising and the Civil Rights Movement of the Millennial Generation” ([http://www.huffingtonpost.com/hettie-williams/the-baltimore-uprising-and-civil-rights\\_b\\_7223716.html](http://www.huffingtonpost.com/hettie-williams/the-baltimore-uprising-and-civil-rights_b_7223716.html)). Then have students, either in groups or independently, analyze the article using the following questions:

- Clearly identify the claim(s) of the article
- List some of the article’s main points
- Respond to Martin Luther King Jr.’s quotation cited in the article “Where do we go from here?”
- Discuss possible ways that the youth of America can create a better future by addressing the biases people hold about one another

**ACTIVITY 2** Students do background research on African Americans who have died at the hands of police brutality (see the “roll call” names on page 308 or have students research others). Following their research, students write a eulogy to honor each of the deceased. (See link for instructions on how to write a eulogy: <http://www.wikihow.com/Write-a-Eulogy>.) Students should read their eulogies to the class or record and post them using VoiceThread or Vocaroo. After students have heard the eulogies, ask if they felt the eulogies memorialized the deceased properly, even though they did not know these people personally.



**ACTIVITY 3** Choose one chapter to rewrite from another character's point of view. Explain why you chose this character and the reasons for the changes you made in the text.

**ACTIVITY 4** Create a poster advertising a film version of *All American Boys*. Because no film of this novel actually exists, you are imagining what this film would be like if you were the one to produce it. (Teacher: see “*All American Boys: The Movie/Poster Assignment*” handout at [www.onemarylandonebook.org](http://www.onemarylandonebook.org) under “How to Participate” for requirements.)

**ACTIVITY 5** In groups of five, have students take the following roles: Paul, Rashad, Quinn, Guzzo, and a journalist. All five students in the group should brainstorm to create at least TWO questions the journalist would ask EACH of the other four characters (total of 8 questions) immediately following the protest and what the characters' responses would be. The questions should be different for each character, and not general such as “Why did/didn't you protest?” After asking all their questions, only the “journalists” move to a different group and ask the questions their group created to the students playing the roles of the four characters. Remind students that they should respond to the journalist *as the character would*, not as they would. Wrap up the activity by discussing what they learned from taking on someone else's point of view and how it made them feel.

**ACTIVITY 6** This activity is adapted directly from The United States Holocaust Memorial Museum's website (<https://www.ushmm.org/educators/online-workshop/teaching-about-the-holocaust/guidelines-for-teaching>) from the section that states “Strive for Balance in Establishing Whose Perspective Informs Your Study of The Holocaust.” This activity allows students to avoid assumptions about other's actions and purpose. It also creates empathy for all perspectives. Have students complete this activity using *All American Boys* as their point of reference/the context. According to the website:

*It is not uncommon for students to assume that the victims may have done something to justify the actions against them and for students to thus place inappropriate blame on the victims themselves. One helpful technique for engaging students in a discussion of... [police brutality]...is to think of the participants as belonging to one of four categories: victims, perpetrators, rescuers, or bystanders. Examine the actions, motives, and decisions of each group. Portray all individuals, including victims and perpetrators, as human beings who are capable of moral judgment and independent decision making.*

*As with any topic, students should make careful distinctions about sources of information. Students should be encouraged to consider why a particular text was written, who wrote it, who the intended audience was, whether any biases were inherent in the information, whether any gaps occurred in discussion, whether omissions in certain passages were inadvertent or not, and how the information has been used to interpret various events. Because scholars often base their research on different bodies of information, varying interpretations of history can emerge. Consequently, all interpretations are subject to analytical evaluation. Strongly encourage your students to investigate carefully the origin and authorship of all material, particularly anything found on the Internet.*

Students first need to identify which characters belong in each group. Teachers may assign students to work on each of the four categories (victims, perpetrators, rescuers, bystanders) and then have each group examine the actions, motives, and decisions of each group. Students should use their texts to find supporting evidence for their evaluations, and they may also use reliable internet sources for more proof. Discuss each group's findings with the class.



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Maryland Humanities  
108 West Centre Street  
Baltimore, MD 21201

(410) 685-0095  
[www.mdhumanities.org](http://www.mdhumanities.org)

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