Dear High School Students,

This resource packet includes a range of activities that you can work on independently at home. Resources are categorized into two different types:

- **Independent Projects**
  - These projects cover a range of different topics and skills. They may be spread out over multiple days.

- **Enrichment Activities (including digital options)**
  - These activities are organized into Read, Write, Move, Design, and Solve categories so that you can engage in many different ways while at home.

You may work through these resources over multiple days and in any order.

### Independent Projects

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**Read  Write  Move  Design  Solve**
Independent Projects

Project 1: March Madness

Subjects: English, Social Science, and Math
This independent, cross-disciplinary project encourages you to consider “Why do we make certain choices and decisions?” inspired by the NCAA March Madness basketball tournament.

What is March Madness?
March Madness is the nickname for NCAA Division I men’s basketball tournament and women’s basketball tournament held every March and April. The single-elimination tournament of 68 teams compete in seven rounds for the national championship.

Every year, basketball fans compete as well by making predictions as to who will win the tournament. This challenge begs the question - what are the chances of picking a perfect bracket by predicting every winner of every game correctly?

According to CNN.com, the chances are small—so small that experts don’t even agree on what the chances could be. Some say that it is approximately 1 in 9.2 quintillion. Others, like Jeff Bergen, a professor at DePaul University in Chicago, think it might be 1 in 128 billion.

By comparison:
- Odds of making a half-court shot at a halftime competition: 1 in 50
- Odds of becoming an astronaut for NASA: 1 to 3 in 600
- Odds of finding a four-leaf clover: 1 in 10,000
- Odds of bowling a perfect game: 1 in 11,500

So with odds like that, why do so many people make brackets for March Madness? And what are their strategies? In this project, you will learn about why people choose what they do and how they participate in a decision-making process. As you complete the project, justify your choices, and set up and complete your own March Madness bracket.


April 1, 2005 Opinion—The New York Times
OP-ED CONTRIBUTOR

Our Brackets, Ourselves
By Gary Klein

Fairborn, Ohio - WHO needs standardized tests when we have college basketball? By one estimate, more than 10 percent of all American adults participated in a pool this year to choose the winner...
of the men’s N.C.A.A. tournament, which ends Monday. That’s about 25 million people -- about eight times the number of students taking the SAT this year.

The N.C.A.A. tournament is a good test because it is fair. Everyone has an equal chance of winning. Success isn’t related to experience, knowledge, number of basketball games watched or hours spent studying newspaper accounts or listening to sports programs. The official tournament bracket shows exactly how the leading experts rank each team.

These folks aren’t perfect, but no one in your pool knows more than they do. In the last quarter-century, a No.1 seed has won the championship more than half the time (13 champions were seeded No.1). No.2 teams have won it all five times, and No.3 teams three times. No champion has been seeded lower than eighth.

Instead of just worrying about how well we will do, we can learn a lot by watching the way people fill in their brackets. Co-workers who wouldn’t show you their profile on a personality test or their score on an aptitude test will gladly explain why they chose the teams they did. The office pools around the country can help us learn how we make decisions.

Some of us analyze lots of data, hoping to outplay the experts. We try to find the magic formula to get an edge. Analysis sometimes does help us make good decisions -- but not in this case. We’ll never have as much information as the N.C.A.A. tournament selection committee did. Nevertheless, we can’t stop ourselves from studying the records and statistics.

Then there are those of us who just invoke intuition. And in many situations, it is true, our experience gives us valuable insights -- but once again, not here. Making picks on the basis of school colors or geography is decision avoidance masquerading as intuition.

Some of us make up rules. We confidently go with the coaches who have the best records or teams that have the best guards, based on our conviction that these qualities are essential to success. But these comforting rules are merely desperate efforts to ward off the randomness of life, or at least the randomness of the N.C.A.A. pool. Duke, for example, has both an acclaimed coach and great guards, yet it did not reach the Final Four. And adding more or better rules will only make our choices more complicated.

Some of us try to outwit others. We make no pretense of knowing basketball. We expect that most people will select the No. 1 seeds, but a No.1 seed has won the tournament only about half the time in the last 25 years. So we choose a No.2 or No.3 seed, figuring we might sneak to a win every few years. We hope to take advantage of the people who are playing the tournament straight.

Even with all these strategies, we sometimes get trapped by uncertainty. We see this most clearly in the first-round matchup between the No. 8 and the No. 9 seeds, the most obvious coin toss of the whole tournament. Why do we agonize endlessly over these kinds of choices?

Finally, there are the explanations we offer after the fact. In the Final Four, the teams are usually evenly matched. Many of the games seem to be decided by a team’s success rate in shooting free throws or making three-point shots. Such explanations may be logical, but most fans prefer to
believe in mystical concepts about teams that came together at the right time, coaches who found the winning lineup, players who believed in themselves.

So what do we learn about ourselves through this national Rorschach test also known as March Madness? We use the same strategies in pools that we do at work. We reuse those strategies every year, even though most of us don’t win. When we lose, we blame bad luck, and if we win, we attribute it to hard work or intelligence. Maybe these basketball pools aren’t so different from the SAT after all.


Questions:
1. What is the author’s central claim about how people make choices/decisions during March Madness?
2. What is the author’s purpose in writing this opinion piece for The New York Times?
3. How might you use the ideas in this text to make choices/decisions?

Part 2: Complete the math lesson “Three Shots.”

THREE SHOTS
In a close basketball game, should you foul at the buzzer?

1. In the 2005 Conference USA basketball tournament, Memphis trailed Louisville by two points. At the buzzer, Memphis’ Darius Washington attempted a 3-pointer; he missed but was fouled, and went to the free throw line for three free throws.
   a. What are all the possible ways the shots could fall (e.g. make-miss-miss, etc.), and which outcome do you think is most likely to occur: Washington wins the game, loses it, or sends it into overtime?
2. Darius Washington was a 72% free-throw shooter. Prior to watching each shot, calculate the probability that Washington wins the game in regulation, loses the game in regulation, or sends the game into overtime.
3. During the regular season, Darius Washington made 72% of his foul shots (from the free throw line) and made 40% of his 3-pointers (baskets from 3 point range). Let’s return to the moment just before the buzzer.
   a. If you were the coach of Louisville, would you want your defense to foul Washington or let him take the 3-pointer? (If you foul, let’s assume that Washington will miss the foul shot.)

4. In general, basketball players tend to be better at foul shots (shots from the free throw line) than 3-pointers; the average NBA player makes 75% of his foul shots and 35% of his 3-pointers, while the average WNBA player makes 80% of the foul shots and 34% of the 3-pointers.
   a. If a defense is leading by two points at the end of a game, do you think it’s better to foul or let the offense shoot for the win? Explain.

Part 3: Choose a March Madness tournament from the options below. Complete Steps A–C.

<table>
<thead>
<tr>
<th>Presidents</th>
<th>Marvel Movies</th>
<th>Urban Wildlife</th>
<th>Chicago Sports Teams</th>
</tr>
</thead>
</table>
Step A: For each Elite 8 matchup (there are four matchups), choose a winner. To do so, you must give evidence for why you chose that particular winner. Don’t do it alone—ask your friends and family what they think, and use their ideas. Think creatively; what can you apply from your classes, interests, and the opinions of others that will help you build a case?

**TOPIC:** ________________

<table>
<thead>
<tr>
<th>Elite 8</th>
<th>Final 4</th>
<th>Champion</th>
<th>Final 4</th>
<th>Elite 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
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<td>8.</td>
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<td>6.</td>
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<td>5.</td>
</tr>
</tbody>
</table>

Matchup 1 (1 vs. 8):
Matchup 2 (2 vs. 7):
Matchup 3 (3 vs. 6):
Matchup 4 (4 vs. 5):

Step B: From the Elite 8 winners, you have created a Final 4. For each final four matchup (there are two matchups), choose a winner. This time, write an argument for why you chose the winner for each matchup. (You can use some of the same evidence from the Elite 8, but include new evidence as well.)

<table>
<thead>
<tr>
<th>Elite 8</th>
<th>Final 4</th>
<th>Champion</th>
<th>Final 4</th>
<th>Elite 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
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<tr>
<td>6.</td>
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<td>5.</td>
</tr>
</tbody>
</table>

Step C: It’s the Finals! For the Finals, choose a winner. Build on your previous evidence, and create your final argument for why you chose this team to win it all.
Part 4: Create a March Madness tournament of the topic of your choice and complete steps A–E.

Step A: Choose a topic (this can be anything—food, songs, poems, scientists, or cities, for example).

Step B: Create a bracket for the Elite 8 with eight choices from your topic.

Step C: For each Elite 8 matchup (there are four matchups), choose a winner. To do so, you must give evidence for why you chose that team to win. Ask friends and family what they think and use their ideas.

Step D: From the Elite 8 winners, you have created a Final 4. For each final four matchup (there are two matchups), choose a winner. This time, write an argument for why you chose the winner you did for each matchup. You can use some of your evidence from the Elite 8, but include new evidence as well.

Step E: It's the Finals! For the Finals, choose a winner. Build on your previous evidence and provide an argument for why you chose this team to win.

Project 2: You’re So Fined
This independent, cross-disciplinary project explores the question “How do municipal fines affect people with different incomes?” through a mathematical context.

Part 1: Complete the following questions from the math lesson “You’re So Fined.”

1. In a certain town, Ali earns $1,000 per month and Bo earns $7,000. After paying taxes and monthly expenses, how much can each person save each month?

<table>
<thead>
<tr>
<th>Income</th>
<th>Taxes</th>
<th>Expenses</th>
<th>Savings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ali</td>
<td>$1,000</td>
<td>10%</td>
<td>$500</td>
</tr>
<tr>
<td>Bo</td>
<td>$7,000</td>
<td>20%</td>
<td>$3,200</td>
</tr>
</tbody>
</table>

2. Assuming they spend no additional money, show how much Ali and Bo will be able to save over time. Then, imagine they both get caught for speeding and receive a $150 ticket.
   a. For each person, how many months' worth of savings will it take to pay off the ticket?
   b. Does this seem like a reasonable amount of time? Explain.

<table>
<thead>
<tr>
<th>Months</th>
<th>Fine</th>
<th>Savings, Ali</th>
<th>Savings, Bo</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>$150</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>$150</td>
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<tr>
<td>2</td>
<td>$150</td>
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<td>$150</td>
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</tr>
<tr>
<td>4</td>
<td>$150</td>
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</tbody>
</table>

3. In many cities, when someone doesn’t pay the entire fine, the city will add a monthly fee until the person is able to pay the fine in full. Imagine Ali gets a $150 ticket for speeding. This time though, the city adds a $35 fee every month until the ticket is fully paid.
   a. Use the table and graph to show what the total fine will be.
b. How much Ali will have been able to save, after each month?
c. How long will it take to pay off the ticket?
d. How much will it end up costing in total?

<table>
<thead>
<tr>
<th>Months</th>
<th>Fine</th>
<th>Savings, Ali</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
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<td>1</td>
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<tr>
<td>12</td>
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</tbody>
</table>

4. Imagine a city needs more money and is considering raising either the ticket amount or the monthly fee incurred if a person does not pay the ticket immediately in full. Which do you think would be:
   a. More profitable and why?
   b. More fair and why?

5. Cities around the world make money from tickets, but not all of them calculate fines from the tickets the same way.
   a. How do you think governments should determine what the fines cost?

Part 2: Review the following key insights and guiding questions. Select and answer one guiding question from each of the four sections.

<table>
<thead>
<tr>
<th>Key Insights</th>
</tr>
</thead>
<tbody>
<tr>
<td>● People who earn different amounts often have very different lifestyles, which is reflected in their living expenses.</td>
</tr>
<tr>
<td>● People pay taxes before they pay their living expenses. Taxes are deducted from their paychecks, so they come out first.</td>
</tr>
<tr>
<td>● People who earn different amounts of money pay different amounts in taxes. Governments use tax revenue to pay for everything, from schools and roads to the military.</td>
</tr>
<tr>
<td>● Even if someone earns what seems like a lot of money, they may only end up saving a fraction of it each month.</td>
</tr>
</tbody>
</table>

Guiding Questions (chose one and respond)
• Before calculating anything, what do you imagine each person’s (Ali and Bo) life looks like? What kind of house or apartment do you think Ali lives in? How do you think each person gets around?
• In determining how much each person can save, what should we do first: deduct taxes or deduct living expenses?
• What do you notice about how much each person pays in taxes...and why do taxes exist in the first place?
• Given Bo’s income, are you surprised by their savings? Is it more or less than you’d expect?

2  Key Insights

• Each month, Ali’s savings increases by $50; Bo’s increases by $200.
• Each person will be able to pay off the ticket when their savings equals the fine. The graph will correspond to the intersection of the savings line and the dashed $150 ticket line.
• Even though each person pays the same fine in absolute terms, the fine will feel very different to them.

Guiding Questions (chose one and respond)

• After 0 months how much will each person have saved? 1 month? 2 months? How do we calculate this?
• How can you use your graph to determine the number of months’ worth of savings it’ll take to pay off the ticket?
• How much of a financial burden will this ticket be for Bo? For Ali?

3  Key Insights

• Each month, the city adds an additional fee to the previous fine amount. Once Ali has enough to pay it, they will.
• Each month the ticket increases by $35 and Ali saves $50. This means Ali effectively “puts away” $15 towards the ticket each month.
• With an initial ticket amount of $150, it’ll take Ali 10 months and $500 to pay off the ticket: $150 of the initial fine and $350 in fees.

Guiding Questions (chose one and respond)

• How much is the fine in month 0? Month 1? How will you determine when Ali can pay in full? What are you looking for in the table or graph?
• If the fees increase by $35 each month and Ali saves $50 each month, how much can they put toward the actual ticket amount?
How many months will it take Ali to “catch up” to the rising fine? How much of the total amount paid is for the ticket vs fees?

### Key Insights

- Raising the initial ticket amount shifts the graph vertically (y-intercept). Raising the monthly fee makes the graph steeper (slope). Raising either means it’ll take longer to pay the ticket and that the ticket will cost more in total if not paid in full immediately.

- As long as someone can save more than the monthly fee, they will eventually be able to pay off the ticket. If the fee exceeds the amount they can save, they will never be able to pay off the ticket.

- For whom a policy is “better” for is a matter of perspective. When deciding what policy to enact, a city might consider issues such as whom it’ll help, whom it’ll hurt, and whether there may be any additional consequences (e.g. jail).

### Guiding Questions (chose one and respond)

- What effect does raising the initial ticket amount have on a graph? What about raising the monthly fine? How does raising either of these affect how long it’ll take to pay off the ticket and how much it will end up costing?

- If the city raises the initial ticket amount, when would Ali eventually be able to pay off the ticket? If the city raises the fees (fines), would Ali eventually be able to pay the ticket? At what point will they not be able to?

- If you were the city mayor, what questions would you want to ask before deciding which option to choose?

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**Part 3: Develop arguments for opposing sides of a debate. Then, select a side and write a response.**

If two people commit the same violation, such as speeding, do you think they should receive the same consequence? What does it mean for the consequence to be the “same”? For example, is everyone paying a set dollar amount for the speeding ticket or should each person pay a percentage based on their income?

**Step A: Develop arguments for opposing sides of this debate.**

<table>
<thead>
<tr>
<th>Side A</th>
<th>Side B</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Claim</strong></td>
<td>People should receive the same consequence because...</td>
</tr>
</tbody>
</table>

Continue for the following:
- Evidence A
- Reasoning to Support Evidence A
- Evidence B
- Reasoning to Support Evidence B
Project 3: How Do We Get People to Vote?

**Subjects Integrated:** Civics, Geography, Sociology, Math, and Literacy

**NOTE:** if you have access to a digital device and internet, use this version instead: bit.ly/elections9-12

This independent, cross-disciplinary project asks the question: “How do we get people to participate in voting and understand the importance of voting?” This project follows the CPS Informed Action Framework with three phases of reflection, research, and action.

2020 will bring about a major election in the United States. We will be voting for national offices such as the President and Congress, as well as state and local offices. Everyone has an opportunity to impact the election by leveraging their expertise and knowledge of their community to increase voter turnout.

**Phase 1: Understand and connect to the question “How do we get people to vote?” Follow Steps 1–3.**

**Step 1: Explore what elections are and why they are important.**

First, reflect upon and document what you already know about elections, voting, and the role it plays in our democracy.

- Why should everyone vote?
- Have people you know or people in your family ever voted? Why or why not?
- With regards to voting and the elections, what have you heard or seen in commercials, ads, social media, or TV, etc...? What are they saying?
- What additional information would be important to know and understand in order to answer the question, “How do we get more people to vote?”

Watch the following videos http://bit.ly/ELECTIONSVIDEO1 or http://bit.ly/ELECTIONSVIDEO2 or read source A below and answer the following questions in your journal:
1. What do you know about elections and voting that you didn’t know before?
2. Why should everyone vote?
3. Do the people in your life that are of voting age vote?

**SOURCE A: CIRCLE: Broadening Youth Voting Overview**

Voting is a fundamental act of civic participation through which young people contribute to democracy. It’s one of many forms that youth engagement can take, and a powerful way for youth to make their voices heard and to have an impact on issues that affect them and their communities. Their votes can be influential and even decisive. And, because elections happen everywhere, they are universal and frequent opportunities for civic learning and engagement that can also serve as entry points to other forms of participation.

Yet, historically, young people have voted at lower rates than older adults. That may be starting to change: in 2018, youth turnout was the highest we have ever recorded for a midterm election, and young people’s participation increased (compared to 2014) more than that of older voters. That said, our research consistently indicates that election systems and the preparation many young people receive (or fail to receive) to become informed voters are inadequate, leading to significant variations in voting rates by race/ethnicity, educational attainment, and other socioeconomic and demographic factors. When certain groups have more say in what happens in their communities and the nation, we fall short of the premise of our democracy, which relies on participation. At the same time, we miss an opportunity to improve our communities and the systems that develop informed and passionate civic actors by not actively addressing structural barriers to civic learning and opportunities. Thus, broadening youth voting is one of the vital tasks in strengthening democracy.

**Step 2: Collect family or community testimonials**

Now, interview five or more family or community members that are of voting age. If possible, interview people of different age ranges 18 and older. You can do this in person, on the phone, or over social media.

Ask each interviewee the questions below (and any other questions you want to ask). Document each interviewee’s response to each question. (Consider making a google form to document responses, or expand your research by sending a survey via google form to many people.

Sample questions for interviews:
- Did you vote in the last election?
- Do you plan to vote in the upcoming election?
- Why do you vote or not vote?
- What do you know about the upcoming elections?
- What do you know about the voting process?

After you have completed the interviews, complete the following reflection questions:

1. What do you know now that you didn’t know before?
2. Did any of your interviewees’ responses surprise you? Why or why not?
3. Why do you think these individuals have had these experiences with voting and elections?
4. Do you think other people in your community have had similar or different experiences from those you interviewed?

**Step 3: Generate questions for your next steps**

Identify what you need to know in order to answer the question, "How do we get more people to vote?"

What questions come up for you as you think about voting and elections, and why certain people vote or do not vote in your community?

1. Write at least 10 unanswered questions you have about elections and voting.
2. Circle the 5 questions you feel are the most important to answer.

**Phase 2: Investigate the topic and any barriers to voting. Follow Steps 1–4.**

**Step 1: Research Community Impact**

First, use the information below from sources A and B, find your ward and neighborhood, and identify the voter turnout in your community in the 2018 general election.

Then, find a neighborhood or ward different than the one you live in, and identify the voting turnout in the 2018 general election.

After, complete the following reflection questions:

1. Was the percentage for your neighborhood/ward higher or lower than what you would have expected? Explain.
2. Looking at the overall map, why do you think some areas of Chicago have a higher voter turnout than others?
3. Does this data match or correlate to what you learned from your family/community survey data?

**Source A: 2018 Voter Turnout by Ward, Chicago Board of Elections:**

<table>
<thead>
<tr>
<th>Ward</th>
<th>2018 Registered Voters</th>
<th>2018 Ballots Cast</th>
<th>2018 Turnout %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>33,159</td>
<td>10,237</td>
<td>30.87%</td>
</tr>
<tr>
<td>2</td>
<td>36,179</td>
<td>10,416</td>
<td>28.79%</td>
</tr>
<tr>
<td>3</td>
<td>34,346</td>
<td>11,663</td>
<td>33.96%</td>
</tr>
<tr>
<td>4</td>
<td>32,030</td>
<td>12,953</td>
<td>40.44%</td>
</tr>
<tr>
<td>5</td>
<td>29,205</td>
<td>12,034</td>
<td>41.21%</td>
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<td>6</td>
<td>31,301</td>
<td>9,801</td>
<td>31.31%</td>
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<tr>
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Step 2: Investigate the issue with narrowed research
In this section, you will read and complete tasks to better understand elections and voting, and determine root causes to issues you’ve learned about in the previous steps. Document your answers and make a note of any new questions that arise as you investigate.

First, read sources C and D below. Then, start with the top five questions you created above. Determine if any of them have been answered.
Then, choose four or more questions from the following that are not reflected in your top five questions and answer in your journal:

A. What is the significance of elections and voting?
B. What offices are up for election and who is running?
C. What are some of the issues that are being debated in this election?
D. What are some of the reasons some people vote while others don’t?
E. Are there barriers to voting participation in some communities that don’t exist in others?
F. Why do these barriers exist?
G. In what ways can a person vote?
H. How does your investigation of elections and voting expand and possibly complicate your ideas about who has the power in our democracy? Who has power, how do they use it, etc?

*Some of the questions above might be best answered by talking to people in the community. Consider doing more action research to better answer questions like D, E, and F.

After, complete the following reflection questions:

1. What surprised you about some of the research you did?
2. Are there barriers to voting that you identified that are more important than others? Explain.
3. How will knowing who doesn’t typically vote help you develop a way to get everyone to vote?

SOURCE C: Rock the Vote - Voter Rights in Illinois
Pre-Registration: 17-year-olds who will be 18 by the next general election can pre-register to vote. On your 18th birthday, your voter registration application will be fully processed.

Same Day Registration: Illinois offers the opportunity to register to vote on Election Day at your home precinct. To register, voters must bring two pieces of identification: one must have their current address, and the other should be another form of ID.

If You’ve Moved: Illinois requires registrants to live in the state for at least 30 days before registering to vote.

Documentation Requirements: When submitting a voter registration application, no additional documents are required for your registration to be processed. The state confirms your citizenship and eligibility through the information provided on your registration form, such as your state-issued license/ID number or the last 4 digits of your SSN. However, grace period registration applications (submitted after Illinois’ voter registration deadline) require two forms of identification, one of which must have the applicant’s current address.

Voting Rights Restoration: Voting rights of convicted persons are restored upon one’s release from incarceration. Returning citizens must re-register to vote after their rights are restored.
Interstate Voter Rolls Accuracy and Maintenance: Illinois is a member-state of the Electronic Registration Information Center (ERIC) and participates in the Interstate Crosscheck program to compare voter rolls with other states for maintenance purposes.

SOURCE D: Chicago Elections Mapped: Voter Turnout High, But Low In Minority Neighborhoods - WBEZ, Elliott Ramos, November 8, 2018
Chicago voter turnout for the midterm election Tuesday was the highest in decades — 56 percent citywide — but that was not the case in many minority communities.

That's according to an analysis of data from the Chicago Board of Elections.

While the turnout was the highest in 32 years for a midterm election (midterm election: Midterm elections in the United States are elections that are held near the midpoint of a president's four-year term of office. Historically, these elections have lower voter turnout than general elections), it was significantly lower than the city turnout in the 2016 general election, which was 71 percent. (general election: voters cast their ballots for members of the national or state legislature. There is a general election every four years to choose the president.)

On Tuesday, neighborhoods such as Lake View, Lincoln Park, Edgewater, and North Center, which are generally wealthier and more white than other Chicago neighborhoods, saw high turnouts averaging or exceeding 70-75 percent.

Precincts in lower income neighborhoods that are largely African American or Hispanic, such as East and West Garfield Park, Humboldt Park, Hermosa, and Belmont Cragin averaged turnouts at or below 40 percent. Those percentages were similar to South Side neighborhoods such as South Deering, Riverdale, and West Englewood.

But some South Side neighborhoods bucked that trend, with Englewood, Chatham, Greater Grand Crossing, and parts of Pullman above 65 percent.

There was one notable oddity, and that was the 37th Precinct in the 5th Ward, which is in the Hyde Park neighborhood showing a 119 percent voter turnout.

Jim Allen, the communications director for the Chicago Board of Elections, said it was a known error.

“Part of that precinct was incorrectly coded to a different precinct.” Because of that, he said the number of registered voters was lower than the amount cast there, which is why they reportedly ran out of ballots yesterday.

He said the turnout for that precinct is likely closer to 60 percent.

There appeared to be stark differences in turnout between yesterday's election and the midterm election of 2014.
Much of the turnout Chicago’s South and West sides were down dramatically compared to four years ago. A lot of that appears to be because the same areas also experienced dramatic drops in numbers of registered voters.

Some of these areas have seen the greatest loss of population, according to latest census figures.

**Step 3: Investigation: Learning about what others are doing to address the issues.**

Are there organizations in your community already working on voting turnouts with whom you can connect and share your expertise? How are they working to increase the voter turnout in Chicago neighborhoods?

Identify a community organization in your neighborhood.

Reach out to an organization working in your neighborhood and ask them about what campaign(s) they have in place to increase the voter turnout in your community.

Complete the following reflection questions:

1. Based on the research you have done, how well is the organization you chose addressing the voting barriers and issues you discovered?
2. Is there any research or experience you can provide to the organization?
3. Does the organization have any campaigns you are interested in becoming involved with? Explain.

**Step 4: Analyze the issue(s) and assess possible solutions.**

List all of the issues and barriers you found to voting and elections based on your conversations with family and friends, residents, community organization(s), and research.

Select a way to rank your list of issues and barriers above by any of the following:

- Easiest to address
- Most important
- Most impactful (targets the most people)
- Most well known
- Other

Complete the following reflection questions:

1. Are any of the barriers to voting already being addressed by community organizations or the government? Explain.
2. Which barrier seems the most important to address and why?
3. Is there a barrier you have identified that doesn’t seem to have been addressed? Explain.
Phase 3: Communicate conclusions and take informed action.

**Step 1: Determine your action and plan**

Determine your #GetOuttheVote strategy using the knowledge you’ve acquired from your investigation. By taking action, you will have the opportunity to apply what you have learned and engage in meaningful ways to increase the voter turnout in your neighborhood/ward.

There are three Informed Action pathways for you to choose from:

- **Pathway 1:** Inform or Create Awareness  
  ○ Create awareness of voting and why it is important for all to participate.

- **Pathway 2:** Organize or Join Others  
  ○ Organize opportunities to support voting in your community, or join others already organizing to do so.

- **Pathway 3:** Impact Systems and Policy  
  ○ Work to make larger systemic or policy changes that impact voter turnout.

Reflect on the following questions:

1. Which of the three pathways allows you to address the barriers and its target audience most directly or effectively?
2. Which of the three pathways seems most appropriate for the time and resources you have at your disposal?

Once you choose a pathway, make a plan. Start by answering these questions.

1. What barrier do you plan on focusing your efforts?
2. What is your goal—what do you hope to achieve? State it clearly.
3. Do you need to involve or work with anyone else? How will you do so?
4. What is your timeline? When will this action need to be completed?
5. Will you need any resources or supports?

**NEED HELP?** Here are some steps to help you for Pathway 1:

You will create awareness for the 2020 election and why it is important, and get as many people as you can to commit to voting. Follow these steps to organize your awareness campaign.

**Step 1:** Reflect upon and summarize what you have learned about the election and why it’s important. Decide on the information that has the most significance or impact.

**Step 2:** Identify WHO needs to know this information and WHY they need to know it.

**Step 3:** Identify WHAT you want to say and HOW you want to say it. What could you say to this audience that will make them get out and vote?

**Step 4:** Choose the best way to reach people to make sure they turnout and vote. A letter or email? A tweet? A tik tok? A social media campaign? Phone calls?

**Step 5:** Construct your MESSAGE. Consider what you have already determined to be important, and how to bring that all together.
Step 6: Implement your plan and make sure to document your action along the way! Track your outcomes if you can.

Step 2: Take action and reflect on its impact.

After completing your action plan, share what you learned about the elections and why it’s important to engage in civic life!

- What did you learn throughout the process?
- What did you learn about yourself and your community?
- Why should everyone vote or participate in the voting process, even if they are not old enough to vote?
- How can young people participate in elections, even if they are not old enough to vote?

Finally, connect with other CPS students working to get out the vote by sharing your experience, ideas, and thoughts either on social media @CPSCivicLife #EngageCPS or email us at SSCE@cps.edu.

Step 3: Write a Reflective Essay

Choose one of the following prompts and write a reflective essay.

Prompt #1: How can everyone participate in elections? Why should they?

Prompt #2: What did you learn about yourself, civic engagement, and civic power by completing this project?

- Focus your reflection on what you have learned throughout the process, and what you learned about yourself and your community.
- Cite the work you did during the project as evidence.
- Organize your writing so that it is clear and allows the reader to understand the process you took to complete the project.

Email your essay to your teacher. We would also love to see it! Please email it to ssce@cps.edu and we will give you a big shout-out on social media @CPSCivicLife.

Project 4: Leadership in the Arts

Subjects: Social Science, Sociology, Arts, Literacy

Description: What makes someone a leader in the arts? This project profiles trailblazers from the last 150 years in music, visual arts, theatre, dance, and media arts—focusing on individuals who have made strides to innovate or push their chosen artistic disciplines forward in a meaningful way. You will select from a curated list of artists, engage with primary and secondary sources that tell the story of their lives and their art, reflect individually on what contributions a certain person made, and consider whether they embodied leadership within the arts.

Objectives: As a result of this project, you will be able to:

- Engage with primary and secondary source documents and analyze them for understanding of an individual’s life and work.
• Describe, in writing and through critique, how a given person contributed to their field at large.
• Articulate and reflect upon personal opinions regarding what factors in a person’s life, including identity, circumstance, and professional work, enabled them to make a substantial contribution to the world, what that impact was at the time, and what it continues to be.

Phase One: Explore arts leadership case studies.
You will read short biographical text and read/review primary and secondary source documents that outline the accomplishments of a person widely considered to be a leader within the arts. Note: you can find the Arts Leader Inventory below the description of this project.

Phase Two: Reflect on your chosen case study.
After looking across multiple case studies, you can complete your case study in one of two ways:
  • Write a reflection that evaluates which artists demonstrated leadership and what the essential qualities are of a leader in the arts. You may also explain which other artists you believe should be considered leaders.
  • If you have access to an iPad, a Chromebook, or a smartphone, you may create a video discussing the leaders you learned about. Evaluate how the artist did or did not demonstrate leadership.
  • Either choice should include:
    ○ A clear overview of the essential qualities of arts leadership.
    ○ An overview of the selected artist and a claim about how he or she exemplifies leadership.
    ○ Evidence for your claim through significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to a general audience.
    ○ Clear and understandable organization.
    ○ Precise language, vocabulary, and techniques such as metaphor, simile, and analogy.
    ○ A conclusion that supports the overall message of your video or essay.

Phase Three: Nominate an artist to be added to the Arts Leaders Inventory
Based on your reflection paper or video, select an additional artist that you believe embodies leadership and curate a list of resources for others to learn about them.
  • This should include:
    ○ The name and biography of the artist
    ○ Links to or descriptions of at least one seminal work of art that you believe demonstrates their contribution to their art form
    ○ A persuasive paragraph that argues for this artist’s inclusion in the inventory, including:
      ■ A clear thesis statement that demonstrates your position on this artist
      ■ Evidence that develops your argument, citing specific reasons that will convince the audience of this artist’s leadership. This might include facts, quotes, definitions, or statistics about a given artist that demonstrates their leadership.
      ■ Counter-arguments that might not align with your position.

Arts Leaders Inventory
You may select any leader on this list to research and should use the primary and secondary sources listed as the basis of your research. You are encouraged to conduct independent research to further your knowledge.

NOTE: This list does not suggest the following people are the most influential leaders in their field and is by no means exhaustive.

Lin-Manuel Miranda
Biography

Lin-Manuel Miranda is an award-winning composer, lyricist, and actor. He is the creator and original star of Broadway’s Tony-winning musicals, Hamilton and In the Heights. Hamilton - with book, music and lyrics by Mr. Miranda, in addition to him originating the title role - was awarded the 2016 Pulitzer Prize in Drama and earned a record-breaking 16 Tony Nominations, winning 11 Tony Awards including two personally for Mr. Miranda for Book and Score of a Musical. The Original Broadway Cast Recording of Hamilton won the 2016 Grammy for Best Musical Theater Album. Both Mr. Miranda and Hamilton won the 2016 Drama League Awards for Distinguished Performance and Outstanding Production of a Musical, respectively. Miranda, Thomas Kail, Andy Blankenbuehler and Alex Lacamoire were awarded a 2018 Kennedy Center Honors for their collaborative achievement in Hamilton and its continued artist impact.

For its sold-out Off-Broadway run at The Public Theater, Hamilton received a record-breaking 10 Lortel Awards, 3 Outer Critic Circle Awards, 8 Drama Desk Awards, the New York Drama Critics Circle Award for Best New Musical, and an OBIE for Best New American Play. Material from the show was previewed at the White House during its first-ever Evening of Poetry & Spoken Word in 2009, Lincoln Center Theater’s 2012 American Songbook Series and New York Stage and Film’s 2013 Powerhouse Theatre Season at Vassar College. The Chicago production of Hamilton opened in October 2016, with a 1st National Tour and London production both opening in 2017. A second national tour launched in 2018, with a third national tour premiering in 2019. The London production of Hamilton went on to win 7 Olivier Awards in 2018, including Best New Musical and Outstanding Achievement in Music for Mr. Miranda and orchestrator Alex Lacamoire. The Hamilton Mixtape, a concept album inspired by the shows score featuring top rappers and musicians in the music industry was released on Dec. 2, 2016. Miranda received a 2017 MTV VMA Award in the “Best Fight Against The System” category for the video “Immigrants (We Get the Job Done)” off of The Hamilton Mixtape.

Mr. Miranda’s “In the Heights” (originally conceived by Miranda, book by Quiara Alegría Hudes, and direction by Thomas Kail), received four 2008 Tony Awards with Miranda receiving a Tony Award for Best Score, as well as a nomination for Best Leading Actor in a Musical. In the Heights also took home a 2009 Grammy Award for its Original Broadway Cast Album and was recognized as a Finalist for the 2009 Pulitzer Prize in Drama. In 2016, Miranda won the Olivier Award for Outstanding Achievement in Music for the Original London production of In the Heights. Off-Broadway, In the Heights received a Drama Desk award for Outstanding Ensemble Performance, the Lucille Lortel Award and Outer Critics Circle Award for Best Musical and Mr. Miranda received an Obie Award for Outstanding Music and Lyrics. The film adaptation of In The Heights, with songs by Miranda and screenplay by Quiara Alegría Hudes, will be released by Warner Brothers in 2020.

Mr. Miranda is the co-composer (with Tom Kitt), and co-lyricist (with Amanda Green) of Broadway’s Bring it On: The Musical (2013 Tony Nom., Best Musical, 2013 Drama Desk Nom., Best Lyrics). He contributed new songs to the revival of Stephen Schwartz' Working and Spanish translations for the 2009 Broadway Revival of West Side Story. In 2014, Mr. Miranda received an Emmy Award with Tom Kitt for their song, “Bigger” from the 67th Annual Tony Awards. He collaborated with J.J. Abrams on the song, "Dobra Doompa" for Star Wars: Episode VII - The Force Awakens. Mr. Miranda contributed music, lyrics and vocals to several songs in Disney’s feature film “Moana” which earned him 2017 Oscar and Golden Globe nominations and a 2018 Grammy Award for the original song, "How Far I’ll Go."
Mr. Miranda played Charlie Kringas in the 2012 City Center Encores! production of Merrily We Roll Along and can be heard on the 2012 Cast Recording released by PS Classics. He also appeared in the 2014 City Center Encores! Off-Center production of tick, tick... BOOM! as Jonathan. In 2019, Miranda starred as King Arthur in a benefit concert performance of Camelot for Lincoln Center Theatre. He appeared as the Narrator in his one-act musical, "21 Chump Street" as part of This American Life: One Night Only at BAM on June 7th, 2014.

Mr. Miranda is a recipient of the 2015 MacArthur Foundation Award, the National Arts Club Medal of Honor and the ASCAP Foundation's Richard Rodgers New Horizons Award. He has received stars on both the Puerto Rico Walk of Fame and the Hollywood Walk of Fame. He serves as a Council Member of The Dramatists Guild and was appointed by Mayor Bill de Blasio to New York City’s Theater Subdistrict Council in 2015.

On July 8, 2016, Mr. Miranda and Jennifer Lopez released the charity single, “Love Make The World Go Round” as a tribute to the victims of the 2016 Orlando nightclub shooting. He has continued to respond to tragedy with music, teaming with composers Benj Pasek & Justin Paul and Tony Winner Ben Platt for "Found/Tonight" supporting the March For Our Lives Initiative.

Mr. Miranda has actively supported the relief efforts in Puerto Rico following Hurricane Maria in September 2017, creating the benefit single, “Almost Like Praying” as well as releasing its Salsa Remix, benefitting the Hispanic Federation's UNIDOS Disaster Relief and Recovery Program, helping relief and recovery efforts on the island. In honor of the historic 2019 run of Hamilton in Puerto Rico, the Miranda family, the producers of Hamilton, and the Flamboyan Foundation partnered to create the Flamboyan Arts Fund, raising $15 million for arts and culture on the island. Mr. Miranda is a co-founder and member of Freestyle Love Supreme, a hip-hop improv group that has toured the Edinburgh Fringe Festival, as well as the Aspen, Melbourne and Montreal Comedy Festivals. The group created a limited television series for Pivot in 2014 and will make its Broadway debut in a self-titled show in the fall of 2019.

Mr. Miranda released a book of his collected tweets, Gmorning, Gnight!: Little Pep Talks for Me & You through Random House, featuring illustrations by Jonny Sun. Mr. Miranda has lent his voice to the audiobook recordings of Gmorning, Gnight!, The Brief Wondrous Life of Oscar Wao by Junot Diaz and Aristotle and Dante Discover the Secrets of the Universe by Benjamin Alire Saen.

Mr. Miranda’s TV/Film credits include: Fosse/Verdon, Brooklyn Nine-Nine, Curb Your Enthusiasm (2018 Emmy Nomination, Guest Actor), Saturday Night Live (2017 Emmy Nomination, Guest Actor), The Electric Company, Sesame Street, The Sopranos, House, Modern Family, Polar Bears, Do No Harm, Smash, How I Met Your Mother, Freestyle Love Supreme, Inside Amy Schumer, Bartlettt, Difficult People, Billy on the Street, Hamilton’s America, Drunk History, DuckTales, Nina’s World, BoJack Horseman, The Odd Life of Timothy Green, 200 Cartas, Speech and Debate, Moana (2017 Oscar and Golden Globe nominations, Grammy Award for Best Original Song) and Mary Poppins Returns (2019 Golden Globe Nomination, Best Actor). He received his B.A. from Wesleyan University in 2002. He lives in NYC with his wife, sons and dog.

https://www.linmanuel.com/bio
Lorraine Hansberry
Lorraine Hansberry Biography, by Biography.com Editors; The Biography.com website

Playwright and activist Lorraine Hansberry wrote A Raisin in the Sun and was the first black playwright and the youngest American to win a New York Critics’ Circle award.

Who Was Lorraine Hansberry?
Lorraine Hansberry wrote A Raisin in the Sun, a play about a struggling black family, which opened on Broadway to great success. Hansberry was the first black playwright and the youngest American to win a New York Critics’ Circle award. Throughout her life she was heavily involved in civil rights. She died at 34 of pancreatic cancer.

Early Life
The granddaughter of a freed slave, and the youngest by seven years of four children, Lorraine Vivian Hansberry 3rd was born on May 19, 1930, in Chicago, Illinois. Hansberry’s father was a successful real estate broker, and her mother was a schoolteacher. Her parents contributed large sums of money to the NAACP and the Urban League. In 1938, Hansberry’s family moved to a white neighborhood and was violently attacked by neighbors. They refused to move until a court ordered them to do so, and the case made it to the Supreme Court as Hansberry v. Lee, ruling restrictive covenants illegal.

Education
Hansberry broke her family’s tradition of enrolling in Southern black colleges and instead attended the University of Wisconsin in Madison. While at school, she changed her major from painting to writing, and after two years decided to drop out and move to New York City.

In New York, Hansberry attended the New School for Social Research and then worked for Paul Robeson’s progressive black newspaper, Freedom, as a writer and associate editor from 1950 to 1953. She also worked part-time as a waitress and cashier, and wrote in her spare time. By 1956, Hansberry quit her jobs and committed her time to writing. In 1957, she joined the Daughters of Bilitis and contributed letters to their magazine, The Ladder, about feminism and homophobia. Her lesbian identity was exposed in the articles, but she wrote under her initials, L.H., for fear of discrimination.

'A Raisin in the Sun'
Hansberry wrote The Crystal Stair, a play about a struggling black family in Chicago, which was later renamed A Raisin in the Sun, a line from a Langston Hughes poem. The play opened at the Ethel Barrymore Theatre on March 11, 1959, and was a great success, having a run of 530 performances. It was the first play produced on Broadway by an African-American woman, and Hansberry was the first black playwright and at 29, the youngest American to win a New York Critics’ Circle award. The film version of A Raisin in the Sun was completed in 1961, starring Sidney Poitier, and received an award at the Cannes Film Festival.

Civil Rights
In 1963, Hansberry became active in the civil rights movement. Along with other influential people, including Harry Belafonte, Lena Horne and James Baldwin, Hansberry met with then-attorney general Robert Kennedy to test his position on civil rights. In 1963, her second play, The Sign in Sidney Brustein’s Window, opened on Broadway to unenthusiastic reception.

Personal Life and Death
Hansberry met Robert Nemiroff, a Jewish songwriter, on a picket line, and the two were married in 1953. Hansberry and Nemiroff divorced in 1962, though they continued to work together. In 1964, the same year The Sign in Sidney Brustein’s Window opened, Hansberry was diagnosed with pancreatic cancer. She died on January 12, 1965. After her death, Nemiroff adapted a collection of her writing and interviews in To Be Young, Gifted and Black, which opened off-Broadway at the Cherry Lane Theatre and ran for eight months.

Legacy
A Raisin in the Sun is considered one of the hallmarks of the American stage and has continued to find new audiences throughout the decades, including Emmy-nominated television productions from both 1989 and 2008. The play has earned accolades from Broadway as well, winning Tony Awards in 2004 and 2014, including Best Revival of a Play.

Lorraine Hansberry Essay: Born Black and Female by Robert Nemiroff - Born Black and Female by Robert Nemiroff

"I was born on the Southside of Chicago. I was born black and a female. I was born in a depression after one world war and came into adolescence during another. While I was still in my teens, the first atom bombs were dropped on human beings and by the time I was twenty-three years old my government and that of the Soviet Union had entered actively into the worst conflict of nerves in history—the Cold War."


These words, spoken by Lorraine Hansberry before a conference of young Black writers at the very beginning of her career starkly illustrate the circumstances of the playwright’s childhood in the 1930s. As a result of a legal battle waged by her father the “restrictive covenants” of Chicago, which confined Blacks to one of this nation’s ugliest ghettos, her father occupied disputed property in a hostile white neighborhood. A brick hurled through the window nearly killed the eight year old Lorraine. She remembered too the faces of the mob that cursed and spat at her on the way to school, and the sight of her mother patrolling their home through the night with a loaded Luger, while her father and NAACP lawyers in Washington fought a struggle in the Supreme Court that resulted in an historic decision bearing his name.

Years later, as a freshman at the University of Wisconsin, Lorraine Hansberry slipped into the auditorium of the University during a rehearsal of Sean O’Casey’s Juno and the Paycock. She was mesmerized; the student portraying O’Casey’s heroine wailed in grief at the death of her son, killed in the Irish struggle for freedom: “Oh, Blessed Virgin . . . where were you when me darlin’ son was riddled with bullets? . . . Sacred heart of the crucified Jesus, take away our hearts o’ stone and give us hearts of flesh!”

Reflecting some years later, the dramatist realized that it must have been at that moment in the dark, empty University theatre that she recognized her own intimate knowledge of the great Irishman’s tragic tale — a keening in the Mother’s mourning like sirens in the Chicago night. It was, she knew, a theme to which she would someday turn her talents — but in a “different key.”

Quitting school in her sophomore year—“to pursue” as she said, “an education of another kind,” Lorraine Hansberry came East in 1950 to New York—and to Harlem. She plunged into the peace and
freedom movements of the day, marched on picket lines, moved the furniture of evicted tenants back into their homes, studied African history under W.E.B. DuBois, worked (for $31.70 a week) as reporter and editor on Paul Robeson’s Black radical monthly Freedom, spoke on street corners—and often found herself wandering the Harlem streets in wonder, making entries in a journal, drinking in the sights and sounds, the laughter, the brooding anger and the will to live of her people. On a picket line to protest discrimination at NYU, she met—and on June 20, 1953 married—Robert Nemiroff, who shared her social commitment and interest in writing. And all the while the confluence of the Black experience and that Irish wail she had heard “in a different key” continued to reverberate within.

One day in 1957, in a fit of disgust, she flung the manuscript of a play on which she was working to the ceiling, then into a wastebasket, and stormed out; her husband—as she liked to tell the story in later interviews—gathered up the pages and put them away until a better time—and then patiently started her back to work.

The play was A Raisin in the Sun. It opened on Broadway in March 1959—and American theatre has never been quite the same since. This was not just because Lorraine Hansberry became, at 29, the first Black dramatist—as well as the youngest American—to win the Best Play of the Year Award of the New York Drama Critics’ Circle. Or that the play has become an American classic, published and produced in over 30 languages abroad and in thousands of productions across the country. A Raisin In The Sun marked a turning point because, as James Baldwin has summed it up: “Never before in the entire history of the American theatre had so much of the truth of Black people’s lives been seen on the stage.”

The play brought a new Black audience to the theatre. And it opened a door for a generation of Black artists, writers, performers—among them all of the original company. In addition to Sidney Poitier, the only previously established star, these included: Lloyd Richards, Broadway’s first Black director, Claudia McNeil, Ruby Dee, Diana Sands, Ossie Davis, Louis Gossett, Ivan Dixon, Glynn Turman—and, he even in the smallest roles, Douglas Turner Ward, distinguished founder and Artistic Director of the Negro Ensemble Company, and Lonne Elder III, author of Ceremonies In Dark Old Men. The play did not “make” these artists, their own talents did that. Nor did it solve the problems of a theatre racist in vital respects — but the mere fact a cast could be assembled in one play proclaimed unmistakably the depths and of additional Black talent waiting orth.

Perhaps most important, A Raisin in the Sun pointed the way to others. Etched within its seemingly simple tale of a Black family’s refusal to sacrifice human dignity to the demands of a racist society, were multiple themes and levels of the Black revolution in consciousness that was to erupt with stunning swiftness in the 1960s, although most American theater-goers were unprepared to recognize this at the time. These were the themes of Black identity, Black power, and liberation—from the mass symbolic utilization of the “Black is Beautiful” slogan with its emphasis on images of Blackness reflecting unmistakable African ancestry, to the assertion of growing links with Black Africa—the passionate belief in which infused all the writings of Lorraine Hansberry, from her first play, set in Chicago, to her last, set in Africa.

In A Raisin in the Sun for the first time on the stage: an African student, Asagai, articulates his vision of the coming liberation of Africa and the revolutionary future; the natural hair style and African dress appear in a ghetto setting; the young daughter, Beneatha, attacks the concept of “assimilationism . . . into the dominant and in this case oppressive culture” (and also sounds a clear note for the liberation of women); while the hero, Walter Lee, in final confrontation with his family and himself, rejects the operating money values of society in favor of the continuing quest for dignity and freedom.
On January 12, 1965, five years later, during the run of her second play, The Sign In Sidney Brustein’s Window, Lorraine Hansberry died of cancer. She was 34.

In her short lifetime, Lorraine Hansberry was a participant in a tremendous range of history. At her funeral, in one of his last public appearances, Paul Robeson sang. James Foreman, executive secretary of the Student Nonviolent Coordinating Committee, spoke next: in her last months in the hospital she had written, for SNCC, the text of an extraordinary photo history of the Civil Rights struggle, The Movement. A message was read from Shirley Graham DuBois, widow of W. E. B. DuBois. In a back pew of the church sat Malcolm X. while from the rostrum the words of Martin Luther King rang out: “Her commitment of spirit . . . her creative ability and her profound grasp of the deep social issues confronting the world today will remain an inspiration to generations yet unborn.”

That Dr. King did not exaggerate has become apparent in the years since as more and more of the work she left is brought before the public. The longest running off-Broadway play of 1969, To Be Young, Gifted And Black: A Portrait of Lorraine Hansberry In Her Own Words, adapted by Robert Nemiroff, has been presented in every state of the union, recorded, filmed, televised, expanded into book form, and turned into a popular song by Nina Simone, while the phrase itself, from her last speech, has entered the language. Les Blancs, her last play, presented posthumously on Broadway, received the votes of a number of critics for the Best American Play of 1970. Her published works include A Raisin In The Sun, The Sign In Sidney Brustein’s Window, The Movement, To Be Young, Gifted And Black, and Les Blancs: The Collected Last Plays Of Lorraine Hansberry. A number of these works have been recorded by Caedmon Records and excerpts from her speeches and interviews can be heard on the Caedmon recording Lorraine Hansberry Speaks Out: Art And The Black Revolution.

Lorraine Hansberry, participating both as a dramatist and as a leader in the historic liberation efforts of our time, left a legacy of commitment to the struggles of the disinherited and oppressed. Lorraine Hansberry’s philosophy was summed up by the artist herself in an address to young Black writers:

“What I write is not based on the assumption of idyllic possibilities or innocent assessments of the true nature of life — but, rather, my own personal view that, posing one against the other, I think that the human race does command its own destiny and that that destiny can eventually embrace the stars. . .” Note: This essay was published as liner notes for the 1971 cast recording of To Be Young, Gifted and Black (Caedmon records, TRS 342).

Martha Graham
Martha Graham Biography; by Biography.com Editors; The Biography.com website website

Martha Graham is considered by many to be the 20th century's most important dancer and the mother of modern dance.

Who Was Martha Graham?
As a child, Martha Graham was influenced by her father, a doctor who used physical movement to remedy nervous disorders. Throughout her teens, Graham studied dance in Los Angeles at Denishawn. In 1926, she established her own dance company in New York City and developed an innovative, non-traditional technique that spoke to more taboo forms of movement and emotional expression. She danced well into her 70s and choreographed until her death in 1991, leaving the dance world forever changed.

Early Years and Inspiration
Born in a suburb of Allegheny (now Pittsburgh), Pennsylvania, on May 11, 1894, Martha Graham was influenced early on by her father, George Graham, a doctor who specialized in nervous disorders. Dr. Graham believed that the body could express its inner senses, an idea that intrigued his young daughter.

In the 1910s, the Graham family moved to California, and when Martha was 17, she saw Ruth St. Denis perform at the Mason Opera House in Los Angeles. After the show, she implored her parents to allow her to study dance, but being strong Presbyterians, they wouldn’t permit it. Still inspired, Graham enrolled in an arts-oriented junior college, and, after her father died, at the newly opened Denishawn School of Dancing and Related Arts, founded by St. Denis and her husband, Ted Shawn. Graham spent more than eight years at Denishawn, as both a student and an instructor.

From Dancing to Choreography
Working primarily with Shawn, Graham improved her technique and began dancing professionally. Shawn choreographed the dance production "Xochitl" specifically for Graham, who performed the role of an attacked Aztec maiden. The wildly emotional performance garnered her critical acclaim. Graham left Denishawn in 1923 to take a job with the Greenwich Village Follies. Two years later, she left the Follies to broaden her career. She took teaching positions at the Eastman School of Music and Theater in Rochester, New York, and the John Murray Anderson School in New York City to support herself.

In 1926, she established the Martha Graham Dance Company. Its incipient programs were stylistically similar to those of her teachers, but she quickly found her artistic voice and began conducting elaborate experiments in dance.

Trailblazing Work
Evermore bold, and illustrating her visions through jarring, violent, spastic and trembling movements, Graham believed these physical expressions gave outlet to spiritual and emotional undercurrents that were entirely ignored in other Western dance forms. The musician Louis Horst came on as the company’s musical director and stayed with Graham for nearly her entire career. Some of Graham’s most impressive and famous works include “Frontier,” “Appalachian Spring,” “Seraphic Dialogue” and “Lamentation.” All of these works utilized the Delsartean principle of tension and relaxation—what Graham termed “contraction and release.”

Despite the fact that many early critics described her dances as “ugly,” Graham’s genius caught on and became increasingly respected over time, and her advances in dance are considered by many to be an important achievement in America’s cultural history. The Graham technique is a highly regarded form of movement taught by dance institutions across the globe.

Death
Graham continued to dance into her mid-70s and choreographed until her death on April 1, 1991, at the age of 96, leaving behind a legacy of inspiration not only for dancers but for artists of all kinds. Her company continues to perform internationally with a varied repertory.
The only record of a dancer’s art lies in the other arts. A dancer’s instrument is his body bounded by birth and death. When he perishes his art perishes also. The art of dance is not arrested, but the world has only a legend about the individual, and the quality that has made him an artist. The work of an individual can be explained, criticized, or eulogized by means of the written word. A painting or a work of sculpture can give the world another artist’s concept of a dancer. Photographs present more tangible evidence of a dancer’s career. Photographs, when true to the laws that govern inspired photography, reveal facts of feature, bodily contour, and some secret of his power.

Every true dancer has a peculiar arrest of movement, an intensity of attention which animates his whole being. It may be called Spirit, or Dramatic Intensity, or Imagination, any word that explains why he does what he does. There is a sweeping line of intent that services his entire body. It is very like the act of listening. There is a complete focus upon a given instant.

I know of no other word for this dynamic except co-ordination. To me co-ordination means dominion of Spirit-of-body over all parts of the body, until it produces the unity that is passion. It is the activity produced by this Spirit-of-body that is Dancing. It is the organization of this activity that is the art that is Dance.

William Blake says: "Execution is the chariot of genius." The art of the dance exists in the instant of execution. A dancer’s life is focused on this instant of execution. This is not arrived at by thought, or desire, or wealth of idea only. It is all of these and more. It is acquired by formalized activity. Behind one perfect free leap are hundreds of leaps taken over a period of years. It is not more strange that freedom should be acquired by discipline than that spontaneity, that most natural-seeming of all moods, is not chance or happy accident, but is selected circumstance achieved by intention and design.

Dance is an absolute. It is not knowledge about something, but is knowledge itself. In that sense it is like music. It is independent of service to an idea, but is of such highly organized activity that it can produce idea. I am certain that movement never lies. The inner quality of the dancer is inherent in all that he does. I am not saying that a good person makes a good dancer or that a bad person makes a bad dancer. The motivation, the cause of the movement, establishes a center of gravity. This center of gravity induces the co-ordination that is bodily spirit, and this Spirit-of-body is the state of innocence that is the secret of the absolute dancer. Gordon Craig makes two observation about dancing: "Affection appears only when the soul (vis motrix, motor force) is situated in any other point than the center of gravity." The other: "Therefore, we must eat of the Tree of Knowledge in order to gain the state of innocence."
Work of Art: Dance Vocabulary
Enrichment Activities

Digital Resources
If you have access to the internet, please go to tinyurl.com/DigitalAtHome. This document contains links to multiple digital resources that you can use each day.

There are also more resources specific to high school at tinyurl.com/CPSHSEnrichment including some for Advanced Placement (AP) and International Baccalaureate (IB) courses.

Khan Academy has Official SAT Practice that is free and tailored to students. See the flyer (English, Spanish) for more information.

Non-Digital Resources
We’ve designed this section of the packet to provide you the opportunity to:

Directions:
1. Each day, pick at least one activity to complete from each category.
2. Keep track of your work on a separate sheet of paper or in a journal.
3. At the end of each day, write a journal entry answering the questions:
   a. What was my favorite activity today? Why?
   b. What is something new I learned today?
   c. What are my goals for tomorrow?

Read

Read the news with a critical eye.
Read from news sites online or grab a free newspaper like South Side Weekly, Chicago Reader, or Red Eye. Ask yourself these questions from The Center for Media Literacy:

- Who are the sources and what are their perspectives?
- Are significant questions left unasked or unanswered?
- Do quotes seem abridged or out of context?
- Are exaggerated or rhetorical claims reported uncritically without journalistic scrutiny?
- What stories or events are not covered?

Read your social media (or your friends’) with a critical eye.
Ask yourself these questions from The Center for Media Literacy:
- Who created this message?
- What creative techniques are used to attract my attention?
- How might different people understand this message differently than me?
Read for fun
Read whatever you have access to, including children’s books, books you have already read, books your friends can lend you. If you have younger siblings, read to them!

Read for language
Look over the texts you have read for school recently, including novels and other texts from English, science texts, social science reading, etc. Re-read with an eye for language:
  - Read for craft and style and look for rhetorical devices. Stop and note not just what writers are stating, but how and why.
  - Read for vocabulary
    - Look for familiar words and phrases that might be used in new ways.
    - Look for words parts; how can you use your understanding of roots, prefixes, and suffixes to expand your vocabulary?
    - Look for unfamiliar words and phrases; practice re-reading and use context to understand words and phrases you can’t readily define

Read for stamina
Read for as long as you can in one sitting. Time yourself. While you read or after, note when you got distracted, when you were focused. Keep track of how long you read, seeing if you can increase your reading stamina over time.

Write

Write a six-word story
At the end of the day, capture your day in a six word story.

Top-ten list
Construct a top-ten list for things you love and hate. Challenge those around you to do the same and compare lists.

Letter to yourself
Write yourself a letter that you will open on a significant day: your birthday, six months or a year from now, your first day of high school or college next year. Describe what you are doing, thinking, wearing, and hoping for now, and give yourself advice for the future.

Start a writing journal
Writing for five to ten minutes every day is a great way to focus your day, contemplate big ideas, express yourself, and work out problems. You can develop a habit of freewriting about whatever is on your mind, or you can use the prompts here for inspiration.
  - When was the last time you did something that scared you?
  - How do you deal with ‘haters’?
  - Are you a good listener?
  - What is your favorite place?
  - What do you notice that no one else does? What have you noticed recently?
  - What advice would you give your younger self?
  - What is your favorite childhood memory, possession, or place?
  - Is gossip good or bad?
Write a play
Use the template below to create a play based on one of your journal entries.

- Pick a **title** for your play.
- List and describe your **characters**.
- **Setting:** Where does your play take place?
- **Time:** What time does the play take place?
- **Curtain Up!** What are the characters doing when the curtain rises?
- **Major Conflict:** What major problem do the characters confront in this play?
- Write your **dialogue** and **stage directions**. Example below.

**ANDREA**
[Enters, holding a soccer ball] I can’t find it!

**TRAVIS**
I told you already: it’s in the car. [Takes the soccer ball]

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**Move**

**Healthy Corners:** Identify four activities for the four corners of the room. Activities can include jumping jacks, chair dips, arm circles, calf raises, or squats. Rotate through each corner after doing each activity for 1–2 minutes.

- **Variations:** Play music and when the music stops, rotate between stations.

**Fitness Uno:** Before beginning the game, choose an exercise for each color. Example: Red is jumping jacks, green is squat jumps, blue is jog in place, and yellow is arm circles. Complete the appropriate exercise for each card that is played. When the card states WILD, pick your favorite exercise to perform.

- **Variations:** If playing the game with Uno cards, use the number on the deck to indicate how many reps to perform of each workout. You can also use a regular card deck and assign workout movements to each suit.

- **Materials Needed:** Uno Cards or playing cards.

**Pulse Rate:** Your pulse rate is the result of blood being pumped through your arteries by your heart. When your heart contracts (pumps), blood moves through blood vessels in your body called arteries. The arteries pulsate as blood rushes through them. This pulsation can be felt in different locations of your body (wrist, neck, chest). During exercise, your heart muscle pumps harder to move oxygenated blood to your muscle cells. Normally at rest, your heart muscle works less because your muscles are not really active. Monitoring pulse rate is one way to evaluate one’s cardiovascular fitness. Generally, the healthier your cardiovascular system (heart, arteries), the lower your resting heart rate. While
sitting, use the second and third fingers of your right hand to find the radial pulse of your left wrist.

1. Once you find your radial pulse, count each pulsation for one minute. Record your result.
2. Repeat step #1 five times.
3. Once you have completed your five minutes of data collecting, organize it by forming a line graph.
4. Answer the following questions after organizing your data.
   - What is a pulse?
   - What can your resting pulse rate determine?
   - What effect does exercising have on your pulse rate?
   - What can you determine about your resting heart rate after collecting and charting your data?

Physical Activity Calendar: Complete the daily activity in the calendar. After finishing the activity for today’s date, pick any other activity you want and complete that too!
Mini Design Challenges: Gather a random selection of supplies from around your home. Try to find things like pencils, rubberbands, cardboard, aluminum foil, wax paper, play-doh, or anything else that can be donated to this project. Set a timer for 15 minutes. Then select a challenge from the list below. Try NOT to look ahead of time so that this is actually a CHALLENGE! Then start your timer and build a prototype for the challenge you select using only the materials you gathered. A prototype is a preliminary—usually quick—model of something. It doesn’t have to be perfect.

Challenges
- Design something that can help people learn a different language
- Design a way to drink water on the go
- Design a system for people to share food
- Design a way to block wind and sun in the desert
- Design a way to make training a pet easier
- Design a way to help children learn to swim
- Design a way to purify water from a stream
- Design a new communication system

Designing Solutions: Find a few short articles from magazines, newspapers, or other nonfiction texts. Identify a real-world problem in what you read and design a solution to address the problem. After drawing your design, look for items around the house that you can use to build a model of your solution. Then answer the following questions:
- What is the problem you are trying to solve?
- Who will your solution help?
- How will you convince others to use your solution?
- Share your solution with others and ask for feedback.
- Revise your design and model to address the feedback you heard.

Rube Goldberg Machine: Identify a simple task and use household items to design and build a multi-step machine to complete the task. Before building your machine, answer the following questions:
- What task are you trying to solve? (Closing a door is a great task to start with, but you can choose anything!)
- What steps will you include in your machine? (Try to include at least 10!)
- What materials will you need?
- What will you do if your machine doesn’t work at first?

Musical Art: Gather paper and any art supplies (crayons, markers, paints), and a music source. Play any song and listen to the music. What do you see in your mind? What do you hear? What do you feel? Use your art supplies to express what you are seeing/hearing/feeling on paper. Repeat with two more songs, trying to find songs that sound different from one another. After you finish, talk about (or write) about what you created. Do they look different based on what you heard? Develop titles for your artwork.
Youcubed My Heart: Use the heart image below to respond to the questions. Then relax and color the heart!
- What is the area of the shape?
- What is the perimeter of the shape?
- How many rhombuses do you see?
- How many triangles do you see?
- What questions can you ask?

Exploring Exponents:
Part 1: Complete the table and make sure you can explain your answers. Use colors/highlighters to show connections and make your work clearer.
Part 2: Figure out a rule for each of the following situations. Try out different numeric examples to find a pattern. Use \( a=2 \), \( b=7 \), \( m=3 \), and \( n=5 \) for your first example, then choose your own numbers for the other two. Once you have a conjecture for what the rule is, try proving it to yourself by using non-exponential notation (or think of a different way to show it!). Use colors and highlighters to show connections and make your work more clear.
### Penny Collection:
Consider a collection of pennies with the following constraints:
- When the pennies are put in groups of two there is one penny left over.
- When they are put in groups of three, five, and six there is also one penny left over.
- But when they are put in groups of seven, there are no pennies left over.

How many pennies could there be?

### Marbles in a Box:
Imagine a three dimensional version of tic-tac-toe where two players take turns to place different colored marbles in a box. The box is made from 27 transparent unit cubes arranged in a 3-by-3 array. The object of the game is to complete as many winning lines of three marbles as possible. How many different ways can you make a winning line? (A winning line has three x’s or three o’s in a line).

### Nine Colors:
You have 27 small cubes, 3 each of 9 colors. Can you use all the small cubes to make a 3 by 3 by 3 cube so that each face of the bigger cube contains one of each color?

### Ice Cream Scoop:
In shops with lots of ice cream flavors, there are many different flavor combinations, even with only a two-scoop cone. With one ice-cream flavor, there is one kind of two-scoop ice cream, but with two flavors, there are three possible combinations (eg vanilla/vanilla, chocolate/chocolate, and vanilla/chocolate). How many kinds of two-scoop cones are there with 10 flavors? What about “n” flavors?

### Leo the Rabbit:
Leo the Rabbit is climbing up a flight of 10 steps. Leo can only hop up one or two steps each time he hops. He never hops down, only up. How many different ways can Leo hop up the flight of 10 steps? Provide evidence to justify your thinking.